

LaSalle Bank  
presents



**EXILED  
IN HOLLYWOOD**

*January - June  
2004*



Fleeing the Nazis during World War II, many talented European filmmakers emigrated to America, where they could safely continue their careers. Established auteurs such as Jean Renoir, Fritz Lang, and Rene Clair brought their signature styles across the pond, while other developing émigrés such as Douglas Sirk, Robert Siodmak, and Billy Wilder grew to become synonymous with American cinema. Of course, directors weren't the only filmmakers to wash up on Hollywood's shores, so we've included films featuring Hedy Lamarr, Peter Lorre, and the music of Erich Wolfgang Korngold, to name a few (although our list is hardly comprehensive). To top it all off, the series is book-ended with a pair of Ernst Lubitsch's greatest comedies, *Ninotchka* and *Heaven Can Wait*, both presented in 35mm. None of these films have yet surfaced on DVD (and many remain unavailable even on home video), so take this opportunity to check out rare works by some pretty esteemed filmmakers, the way they were meant to be seen. And beginning in March, our pre-show entertainment will include a mint print of the complete 12-chapter serial *Flash Gordon Conquers the Universe*, which features émigrés all the way from Planet Mongo.



January 3

## NINOTCHKA (1939)

Ernst Lubitsch  
MGM/110 min.  
35mm

Cartoon: "Felix in Flim Flam Films" (1927),  
Otto Messmer



Garbo laughs in Ernst Lubitsch's globetrotting comedy of love and politics. Three Russian emissaries (Felix Bressart, Sig Rumann, and Alexander Granach) arrive in Paris to unload a collection of jewels confiscated from the Grand Duchess Swana (Ina Claire) during the Bolshevik Revolution. Swana gets wind of the sale and sends her playboy lover, Count Leon D'Algout (Melvyn Douglas), in with a court injunction to reclaim the goods. The Russians happily use the delay as an excuse to take a vacation from communism, until Envoy Extraordinary/guilt-trip artist Nina Ivanovna Yakushova (Greta Garbo) arrives. After scolding her comrades for succumbing to capitalist vices, she meets Leon en route to the Eiffel Tower, who is instantly smitten by the icy tourist. After sharing a view of the Parisian skyline ("A waste of electricity") and a few chilly kisses, their identities are revealed, and Ninotchka splits for the night. But Leon becomes obsessed with cracking Ninotchka's no-nonsense disposition, eventually reduced to yelling out jokes in a diner in a last-ditch attempt to amuse her. When he finally does win her heart, the jealous Swana offers Ninotchka the sought-after jewels in exchange for her leaving Paris (and Leon) for good, forcing Ninotchka to choose between her love and her country. Between Lubitsch's masterful direction and the witty script co-written by Billy Wilder, Charles Brackett and Walter Reisch, *Ninotchka* is so charming that even Lenin cracks a smile. Nominated for four Academy Awards, this was Garbo's penultimate film.

January 10

## FURY (1936)

Fritz Lang  
MGM/90 min.  
16mm

Animated Short: "The Cameraman's Revenge"  
(1912), Ladislav Starevitch



Fritz Lang's first film in Hollywood was this incredibly complex indictment of mob impulses. Spencer Tracy plays Joe Wilson, first seen treating Katherine (Sylvia Sydney) to one last night of window-shopping and peanut-eating before they temporarily move apart to save money for their marriage. After exchanging their "momentums," Katherine rides off in the rain and Joe picks up a stray dog he names Rainbow (who would go on to portray Toto in *The Wizard of Oz*). A year later, as Joe is driving to his reunion with Katherine, he is stopped at gunpoint, accused of a kidnapping crime that has seized the media's attention, and winds up in the slammer. Edward Ellis plays the stern sheriff who attempts to uphold law and order as rumor-fueled hysteria grips the town. The film's centerpiece is the lynching sequence, showcasing Lang's expressionistic roots as the townspeople burn down the jail with Joe in it, to Katherine's horror. But when Joe miraculously survives the fire, he becomes consumed with the same rage and lust for vengeance that motivated the lynching. The opposite of typical Hollywood revenge fantasies, Bartlett Cormack's script (based on Norman Krazna's story "Mob Rule") remains remarkably timely in its study of the effects of sensationalism. Produced by Joseph Mankiewicz, with terrific cinematography by Joseph Ruttenberg and a score by Franz Waxman.



**January 17**



## SWAMP WATER (1941)

Jean Renoir

20th Century Fox/86 min.

35mm

Cartoon: "For Scent-Imental Reasons" (1949),  
Chuck Jones (Pepe le Pew)

Jean-Luc Godard credited Jean Renoir's first American feature with revolutionizing Hollywood by abandoning the comfort of the studio in favor of on-location exteriors. Renoir dragged his crew all

the way to the murky swamps of Georgia for this tale of a rescue mission gone awry. On a search for missing hunters, Ben Ragan (Dana Andrews) abandons ship chasing after his dog, Trouble. Dodging ever-present crocodiles, Ben is captured by escaped convict Tom Keefer (Walter Brennan), who is hiding out in the bayou, worrying about the fate of his estranged daughter Julie (Anne Baxter). Walter Huston plays Ben's father, married to a much younger Mary Howard, who is constantly thwarting the illicit advances of John Carradine. Also featuring Virginia Gilmore as Ben's fiancé, in a script by Dudley Nichols. Renoir spoke of his introduction to Hollywood thusly: "The production designer insisted that I hire Linda Darnell, on the pretext that she came from peasant stock and was used to the country. She is a good actress but her voice has nothing peasant about it. I held out for Anne Baxter. She was unknown at the time, and came from a perfectly bourgeois and urban background, but she could talk like a farm girl."

**January 24**



## FLAME OF NEW ORLEANS (1941)

Rene Clair

Universal/79 min.

16mm

Cartoon: "Odor-Able Kitty" (1945), Chuck Jones  
(Pepe le Pew)

"There's more to being a gentleman than wearing tight pants," and Marlene Dietrich would know, spoofing her own image in Rene Clair's droll American debut. Even as he assures the audience that all riddles will soon be unlocked, the perplexed narrator can't help wondering "how a wedding dress came to be floating down the Mississippi River" at the film's start. The answer turns up in 1841 New Orleans, tangled in the dual courtship of Russian émigré Claire Ledoux (Dietrich). While on a date at the circus with stuffy banker Charles Giraud (Roland Young), she spots landlocked sailor Robert Latour (Bruce Cabot) on the tightrope, and recognizes him as the man who recently flipped her carriage when his pet monkey's leash became ensnared in it's wheels. After entertaining the simultaneous advances of both men, Claire breaks a date with Charles to accept Robert's marriage proposal. However, when the compulsively winking Zolotov (Mischa Auer) turns up at a reception and remembers Claire's unsavory past, she watches rumors spread before her very eyes while performing "Sweet is the Blush of May." By the time the song is through, her engagement is in jeopardy, and she resorts to inventing an alter-ego as an alibi (never a long-term solution). Parading about in outfits apparently leftover from her years with von Sternberg, Dietrich gives a terrific comic performance, especially when listening to the advice of her future in-laws on the "burden of womanhood she'll have to endure" once wedded.

★ ★ ★ **DOUBLE FEATURE** ★ ★ ★

(With 10 Minute Intermission)

**January 31**

## THE AMAZING DOCTOR CLITTERHOUSE (1938)

Anatole Litvak

Warner/87 min.

16mm

Cartoon: "Spies" (1944), Chuck Jones  
(Private Snafu)



Edward G. Robinson stars as Dr. Clitterhouse, mad scientist of criminal psychology, and amateur crook. Convinced that the key to combating crime lies in the understanding the physiological reactions that occur when an offense is being perpetrated, Clitterhouse commits a string of burglaries as research, monitoring his vital signs along the way. After inexplicably divulging his demented professional ambitions to his nurse in the film's early scenes, Clitterhouse hooks up with a gang of thieves led by Jo Keller (Claire Trevor). While this provides the doctor with some much-needed lab rats, he runs into trouble with second in command Rocks Valentine (Humphrey Bogart), and what started as detached research soon becomes life threatening. The screenplay (co-written by John Huston) provides many comedic moments, notably Clitterhouse's conversations with unsuspecting policemen about his own crimes that anticipate Robinson's role in Fritz Lang's *Woman in the Window* (screening later in this series).

## CONFESSIONS OF A NAZI SPY (1939)

Anatole Litvak

Warner/104 min.

16mm



Based on actual events, this was the first explicitly anti-Nazi feature produced by a Hollywood studio. When unemployed New Yorker Kurt Schneider (played with maniacal intensity by Frances Lederer) attends a Nazi rally, he talks himself into a gig as a spy for the Nazi party to pay the rent. Though he never seems terribly taken with fascism, Nazism instead strikes Schneider as the answer to his professed need to be "involved in big things to be happy." His vanity wounded when the Nazis nickel and dime him on his first mission's paycheck, Schneider ups the ante by masterminding a scheme to kidnap a U.S. military officer, which eventually leads to his arrest. Edward G. Robinson makes a late entrance as G-Man Ed Renard, who finally turns Schneider's ego against him. With a labyrinthine narrative structure punctuated by pseudo-documentary montages, *Confessions* introduces so many characters that they require swastika wipes for separation. Directed by Anatole Litvak, a Jew who fled Germany and later joined the U.S. Army, working with Frank Capra on the "Why We Fight" series.



**PHANTOM LADY (1944)**

Robert Siodmak

Universal/87 min.

16mm

Cartoon: "The Super Snooper" (1952),  
Robert McKimson (Daffy Duck)

Scott Henderson (Alan Curtis) spends an evening with a stranger on the condition of not exchanging names, only to return home to find his wife murdered, and the cops waiting for him. Unable to provide an alibi

without his date's identity, Scott implores the few witnesses he can muster up to recollect the mysterious woman, but to his disbelief none corroborate his testimony. When he ends up on death row, Scott's secretary/secret admirer Carol Richman (Ella Raines in a great performance) devotes herself to proving his innocence, her self-appointed mission leading her through a maze of dimly lit bars. As she descends further into the underworld, director Robert Siodmak's ingenious lighting and cinematography intensify, culminating in the feverish jazz club sequence. There a disguised Carol watches witness Cliff Milburn (Elisha Cook Jr.) perform a drum solo with animal intensity, and in later seducing him begins to uncover a conspiracy against Scott. Unfortunately for the case, the witnesses seem to turn up dead as soon as she reaches them. Siodmak paces this excellent thriller at a slow burn, wisely allowing the suspense to linger and build over Carol's hunt for justice. Also featuring Franchot Tone, Aurora Miranda, and Thomas Gomez.

**I MARRIED A WITCH (1942)**

Rene Clair

Cinema Guild/82 min.

16mm

Cartoon: "The Stupid Cupid" (1944),  
Frank Tashlin

Spend Valentine's Day enjoying Rene Clair's witty, loving depiction of the emotional extremes conjured up in romance. At the Salem witch trials, a beautiful young witch named Jennifer curses the

ancestry of her accuser to be unhappy in love, doomed to disastrous marriages. After centuries trapped beneath a tree with her warlock father, a lightning strike finally unleashes the mischievous spirits on the eve of the local gubernatorial election, and Jennifer finds her hex still in effect. Unlucky candidate Wallace Wooley (Frederic March) is set to marry Estelle Masterson (Susan Hayward) on election day as a last ditch electioneering stunt to ensure his victory. Seizing an opportunity for further torture, Jennifer makes haste to seduce the aspiring governor, assuming the figure of Veronica Lake (her father gets the short end of the stick, adopting Cecil Kellaway's physique). Convinced Jennifer was sent by his political opponents to sabotage his campaign, Wooley resists her supernatural charms for as long as he can. Mindful of his impending marriage, Jennifer opts to expedite their amour with a secret love potion. Of course, she accidentally drinks the potion herself, and becomes hopelessly infatuated with the puzzled Wooley. Featuring a wonderfully beguiling performance by Lake, as well as fine comic turns by Kellaway and Robert Benchley. Produced by Preston Sturges, with costumes by Edith Head. Beware of an upcoming remake by Danny DeVito.

**MAN HUNT (1941)**

Fritz Lang

20th Century Fox/105 min.

35mm

Cartoon: "Herr Meets Hare" (1945), I. Freling



Adolf Hitler proves to be the ultimate big game for British hunter Captain Thorndike (Walter Pidgeon), who wastes no time putting the Fuhrer between his crosshairs. But before he can pull the trigger, his fellow countryman-turned-Nazi Quive Smith (George Sanders) prevents the assassination, turning the tables on the now-hunted Thorndike. Escaping back to London, Thorndike finds his only ally in Jerry (Joan Bennett, in her first collaboration with director Fritz Lang). With the Gestapo hot on his trail, Thorndike pays dearly for his hunting ambitions, tracked through a variety of locations (including a terrific subway sequence) that provide a veritable showcase for the shadows and light of cinematographer Arthur Miller. John Carradine appears as one of Thorndike's villainous pursuers. Lang's first anti-Nazi feature transcends mere propaganda, using its political stance as a powerful backdrop for a taut thriller. Screenplay by Dudley Nichols, adapted from Geoffrey Household's novel *Rogue Male*. Lang followed with two more anti-Nazi films, *Hangmen Also Die* and *Ministry of Fear*.

**SHOCKPROOF (1949)**

Douglas Sirk

Columbia/79 min.

35mm

Cartoon: "Northwest Hounded Police" (1946),  
Tex Avery (Droopy Dog)

Long before Douglas Sirk had ever heard of Rock Hudson or CinemaScope, he churned out genre pictures of an altogether different variety, such as this lean film noir. After five years in the clink for killing a man in defense of her boyfriend Harry Wesson (John Baragrey), Jenny Marsh (Patricia Knight) gets released in the custody of parole officer Griff Marat (Cornel Wilde). In lieu of a straight job, Griff employs Jenny at his home, caring for his elderly mother. Eventually the pair fall for each other and secretly tie the knot; their marriage not only violates Jenny's parole, but would really upset the still-enamoured Harry. Their secret proves too difficult to keep, and Harry's violent reaction to losing Jenny places all three in danger. Cinematography by Charles Lawton, Jr., freshly graduated from noir school after shooting *Lady From Shanghai*. Written by soon-to-be maverick director Samuel Fuller, the original script was entitled *The Lovers*. On the studio's renaming, Fuller remarked, "One of my postwar scripts had finally been made into a movie, so I didn't give a damn what they called it."



**March 6****ZIEGFELD GIRL (1941)**

Robert Z. Leonard

MGM/132 min.

16mm

Short: "What's Opera, Doc?" (1957), Chuck Jones

Though he'd been dead for nearly a decade, Florenz Ziegfeld's name still carried enough cachet to inspire a few more young women to join his chorus line.

Capitalizing on the tremendous success of *The Great Ziegfeld*, returning director Robert Z. Leonard and writer William Anthony McGuire sneak backstage to study the personal effects of fame on three incoming Follies girls. Lana Turner provides the most lurid melodrama as elevator operator Sheila Regan, whose binge drinking and money grubbing ways cost her a relationship with bootlegger Gil Young (Jimmy Stewart). Hedy Lamarr is foreign beauty Sandra Kolter, whose happy marriage to jealous violinist Franz (Philip Dorn) is jeopardized by her fling with the show's male lead, Frank Merton (Tony Martin). Rounding out the trio is Judy Garland as Susan Gallagher, daughter of Vaudevillian Charles Winniger. The backstage scenario provides inherent occasions for the Busby Berkeley directed musical numbers, most notably "I'm Always Chasing Rainbows" sung by Garland, who, for once, survives a plot relatively unscathed. Of course, for many the real highlights of *Ziegfeld Girl* are Adrian's lavish costumes, even when mysteriously confined to a black and white palette. Also featuring performances by Jackie Cooper, Ian Hunter, and Edward Everett Horton, though Ziegfeld himself necessarily sits this one out.

**March 13****THE MAJOR AND THE MINOR (1942)**

Billy Wilder

Paramount/100 min.

16mm

Serial: "Flash Gordon Conquers the Universe Chapter 1 – The Purple Death!" (1940), Ford Beebe, Ray Taylor

"A Bedtime Story for Grown-Up Children," announced the trailer for Billy Wilder's first American film. When Robert Benchley invites her to "get out of that wet coat and into a dry martini," Susan Applegate (Ginger Rogers) decides she's had enough of New York, and heads back to her hometown of Stevenson, Iowa, into the arms of "plain, honest, slow-witted lug" Will Duffy. Unable to afford a train ticket home, the resourceful Susan disguises herself as an eleven-year old to qualify for the half price fare. Rounding out her new identity with a balloon and claims of Swedish lineage, Susan spends her trip dodging the suspicious conductors, eventually ending up in the sleeper compartment of Major Phillip Kirby (Ray Milland). Kirby buys the adolescent act hook, line and sinker, even dragging her to his army base for a few days. Forced to continue her charade, Susan spends her stay being reluctantly courted by anxious cadets, all the while suppressing her growing infatuation with Phillip. With Rita Johnson as Phillip's controlling fiancée, and Diana Lynn as her kid sister, the only person who sees through Susan's costume. The script is another in Charles Brackett and Billy Wilder's long line of comedic triumphs.

**March 20****CRISS CROSS (1949)**

Robert Siodmak

Universal/87 min.

16mm

Serial: "Flash Gordon Conquers the Universe Chapter 2 – Freezing Torture!" (1940), Ford Beebe, Ray Taylor



Burt Lancaster just can't trust anybody in this seedy noir, replete with double-crossings, moody cinematography, and Dan Duryea. Beginning with a mysterious farewell between Steve (Lancaster) and Anna (Yvonne De Carlo), director Robert Siodmak tells the story in a lengthy flashback, emphasizing Steve's fatalist outlook - "it was in the cards," is his narration's refrain. Steve's trouble begins when he returns to his hometown, reluctantly looking to rekindle his tempestuous relationship with Anna, his ex-wife. After getting back his old job driving an armored car, Steve tours his old neighborhood haunts, finding Anna dancing the night away (with an uncredited Tony Curtis, in his screen debut). Siodmak brings the narrative to a halt for this exceptionally constructed sequence, treating Anna with more respect than she receives from any of the film's actual characters. Steve and Anna's courtship is brought to an abrupt ending when Anna breaks a date to marry local thug Slim Dundee (Duryea). However, Steve and Anna can't keep away from each other, and are soon caught together by a jealous Slim. To save his skin, Steve offers himself as the inside man on an armored car hijacking, assuring Slim and his gang "you're the only crooks I know." Loyalties grow less and less certain as the heist approaches. With Steve McNally as Lt. Pete Ramirez, whose futile attempts to act as Steve's conscience seem to drive him even further into the underworld. Cinematography by Franz Planer, with music by Miklos Rozsa. Remade by Steven Soderbergh in 1995 as *Underneath*.

**March 27****THE BEAST WITH FIVE FINGERS (1946)**

Robert Florey

Warner/88 min.

16mm

Serial: "Flash Gordon Conquers the Universe Chapter 3 – Walking Bombs!" (1940), Ford Beebe, Ray Taylor  
Cartoon: "Birdy and the Beast" (1944), Bob Clampett



Owner of a castle in San Stefano, Italy, paralyzed eccentric Francis Ingram (Victor Francen) spends his last days fixated on Julie Holden (Andrea King) and playing one-handed piano. Inviting all his closest hangers-on to a dinner, Ingram demands their testimony that he is not insane. Of course, his jury consists of astrology-obsessed bookworm Hilary Cummings (Peter Lorre) and Bruce Conrad (Robert Alda), a small-time swindler carrying on an affair with Julie, so it's a sliding scale. Satisfied with their verdict nonetheless, Ingram has them sign his will, which leaves everything to Julie. That night Cummings exposes Julie's infidelity, sending Ingram into a hallucinatory rage resulting in his own demise. When distant relatives turn up at the funeral to collect their inheritance, Cummings panics that he will lose access to Ingram's library, where he is researching "the law that changes the conception of the unknown fate into very predictable facts." Soon those who work to annul the will become victims of mysterious piano-accompanied strangulations. A self-contained suspense masterpiece lies in Peter Lorre's extended bout with the eponymous monster, complete with brilliantly executed camera moves and lighting design drenched in shadows. Beautiful, disembodied close-ups enhance Lorre's already commanding performance as Ingram's deranged secretary. Unlike many contemporary horror films, these stylistic flourishes complement the narrative rather than compete with it.



**April 3**

## LETTER FROM AN UNKNOWN WOMAN (1948)

Max Ophuls  
Universal/86 min.  
16mm

Serial: "Flash Gordon Conquers the Universe Chapter 4 – The Destroying Ray" (1940), Ford Beebe, Ray Taylor

Joan Fontaine turns in an exceptional performance as perpetually swooning Lisa Berndt, scribe of the ultimate valentine, in Max Ophuls's sensitive masterpiece. The object of her consuming lifelong infatuation is oblivious pianist Stefan Brand (Louis Jordan), who receives her correspondence cataloging their periodic encounters the night before he is to engage in a duel (he plans to ditch, remarking "I don't mind so much being killed, but you know how hard it is for me to get up in the morning"). Her confessional prompts a triptych of flashbacks, forcing him to finally connect the dots of his romantic career. In one gorgeous, snowy setting after another, Stefan inventories missed opportunities with his number one fan. Though set in turn of the century Vienna, this is a timeless and thoughtful consideration of lost love. Ophuls creates intriguing dynamics between his characters through an extensive use of beautifully fluid camera movements, the influence of which can be felt in films for years to come. Howard Koch's last great script before being blacklisted, *Letter From an Unknown Woman* performs quite an interesting narrative stunt, as Stefan remembers the events from the perspective of Lisa's prose. This fusion of perspectives illuminates the tragic nature of their spotty courtship, revealing Lisa's constant retreat to her fantasies whenever Stefan proves himself imperfect.

**April 10**

## THE CONSPIRATORS (1944)

Jean Negulesco  
Warner/101 Min.  
16mm

Serial: "Flash Gordon Conquers the Universe Chapter 5 – Palace of Terror!" (1940), Ford Beebe, Ray Taylor  
Cartoon: "Easter Yeggs" (1947), Bob McKimson

Paul Henreid, Sydney Greenstreet, and Peter Lorre must have gotten déjà-vu when working on this decidedly *Casablanca*-esque feature, complete with Hedy Lamarr as Ingrid Bergman. Underground Dutch resistance fighter Vincent Van der Lyn

(Henreid promoted into the Humphrey Bogart role) flees the Nazis, meeting a group of duplicitous conspirators in neutral Lisbon. The band is led by Quintanilla (Greenstreet), who knows that one among his ranks is working as a Nazi spy, and enlists Vincent to help identify the traitor. During his spare time, Vincent carries on an affair with the ravishing Irene (Lamarr), despite her marriage to co-conspirator Hugo von Mohr (Victor Francen). As Quintanilla says, "this may seem to you melodramatic, but indulge me, please, I like melodrama." Motivated by suspicions, the deceptive characters gradually sink deeper in to Anton Grot's lush décor, aided by the high-contrast camerawork by Arthur Edson. Directed by Jean Negulesco from a script by Vladimir Pozner and Leo Rosten. Also featuring Vladimir Sokoloff and Joseph Calleia. Music by Max Steiner.

**April 17**

## THE GHOST GOES WEST (1935)

Rene Clair  
London Film Productions/95 min.  
16mm

Serial: "Flash Gordon Conquers the Universe Chapter 6 – Flaming Death!" (1940), Ford Beebe, Ray Taylor



After an astounding string of aesthetically groundbreaking comedies, Rene Clair fled France to Britain, leaving his native language and experimental flourishes behind. He did, however, retain his flair for the absurd, as evidenced by the premise of his first film in English. A pawn in an age-old Scottish family feud, ladies' man Murdoch Glourie (Donat) is forced off to war in order to prove what a coward he isn't. Failing miserably, Murdoch quickly gets blown to bits while making out behind a barrel of gunpowder during combat. Stopped in his tracks at the pearly gates by his own disgusted father, Murdoch is sent back to Glourie Castle as a ghost. Two centuries later, badly in debt and stuck trying to sell the haunted real estate, Donald Glourie (Donat again) finally catches a break when he attracts the attention of Peggy Martin (Jean Parker), daughter of a wealthy American (a riotous Eugene Pallette). The castle is subsequently reduced to a pile of bricks to be shipped across the pond and reassembled in America, still including Murdoch's ghost. Produced by Alexander Korda.

**April 24**

## DECEPTION (1946)

Irving Rapper  
Warner/110 min.  
16mm

Serial: "Flash Gordon Conquers the Universe Chapter 7 – The Land of the Dead!" (1940), Ford Beebe, Ray Taylor



Reunited four years after *Now, Voyager*, Bette Davis, Paul Henreid, Claude Rains, and director Irving Rapper crank up the melodrama once more in a love triangle of scorned musicians. Long presumed a casualty of WWII, cellist Karel Novak (Henreid) suddenly reappears, much to the surprise of former lover Christine Radcliffe (Davis), who wastes no time in rekindling their romance. Breaking up with famed composer Alexander Hollenius (Rains) over the phone, she reveals their plans to get hitched. Not to be outdone, the scorned Hollenius arrives to rain on their parade, spitting snide accusations at his lost muse. The film's superlative moment is the bewilderingly eternal dinner sequence, with Hollenius in apparent mental anguish over what to order. Dangling his new cello concerto over the head of the musically desperate Novak, Hollenius secures his place as an obstacle between the new couple. Suspicions and histrionics abound, as Davis plays every scene with watery eyes, Rains with a furrowed brow, while Novak seems susceptible only to the most volatile emotions. The real hero is Erich Wolfgang Korngold's often diageic score, which Rapper occasionally stalls the narrative to admire.



May 1



## TARNISHED ANGELS (1958)

Douglas Sirk  
Universal/91 min.  
16mm

Serial: "Flash Gordon Conquers the Universe Chapter 8 – The Fiery Abyss!" (1940), Ford Beebe, Ray Taylor

William Faulkner cited this film, based on his novel *Pylon*, as the best of those adapted from his writing, despite several narrative liberties taken by screenwriter George Zuckerman. Reuniting three leads from *Written on the Wind*, Douglas Sirk broke from his late-50s Technicolor delirium for this uncharacteristically sober study of the effects of the depression on a family of "flying gypsies." Searching for a human interest story, journalist Burke Delvin (Rock Hudson) happens upon WWI hero Roger Shumann (Robert

Stack) scraping by as a struggling stunt pilot with a family to support. Burke has them stay at his place, and ends up deep in an intimate late-night conversation with Roger's neglected wife LaVerne (Dorothy Malone), who confides in a depressing flashback the genesis of her troubled marriage. Things go further downhill when Roger's dangerous profession catches up with him, as a plane crash leaves the family without a source of income. Mad with desperation, the physically unscathed Roger attempts to induce his wife into a grotesque exchange that would provide him with another aircraft, while Burke wedges further between the already fractured couple. "A man without blood in his veins has got to fall down sooner or later," Burke intones, and the characters' relationships, increasingly strained by envy and pity, ensure the inevitability of his thesis. Hudson, Stack, and Malone were never finer than here, portraying emotionally complex characters grappling with damaged loyalties. Also featuring Jack Carson and Robert Middleton. Sirk employs an interesting crosscutting editing style to great effect during two pivotal scenes, using it for multiple perspectives on the unforgettable climactic plane race, and interrupting the film's most tender moment with a visit from a cackling grim reaper.

May 8



## SLATTERY'S HURRICANE (1949)

Andre de Toth  
20th Century Fox/87 min.  
35mm

Serial: "Flash Gordon Conquers the Universe Chapter 9 – Pool of Peril!" (1940), Ford Beebe, Ray Taylor

Flying into the eye of a hurricane, pilot Will Slattery (Richard Widmark) weathers the storm by confronting his many regrets. Chief among them is his adulterous affair

with his best friend's wife (Linda Darnell as Aggie Hobson), not to mention his many opportunistic sources of income. Veronica Lake (de Toth's wife at the time, in their second collaboration) plays Slattery's girlfriend Dolores, whose abuse by Slattery finally kicks his conscience into gear. Widmark gives a compelling performance as the self-flagellating flyboy, whose ruminations lead him to a difficult conclusion. De Toth's stylistic mastery is in full effect here, made all the more impressive as he interweaves documentary footage in with his signature visual choreography.

May 15

## CONFLICT (1945)

Curtis Bernhardt  
Warner Brothers/86 min.  
16mm

Serial: "Flash Gordon Conquers the Universe Chapter 10 – The Death Mist!" (1940), Ford Beebe, Ray Taylor  
Cartoon: "The Tell-Tale Heart" (1953),  
Narrated by James Mason



Feuding couple Richard and Katherine Mason (Humphrey Bogart and Rose Hobart) celebrate their 5 year anniversary at the house of their rose breeding friend Mark Hamilton (Sydney Greenstreet), a psychoanalyst who deals with "thoughts and dreams." Marital tensions aroused by Richard's inability to conceal his infatuation with Katherine's younger sister Evelyn (Alexis Smith) culminate in a expressionistic car crash, replete with hallucinatory lap dissolves. The accident leaves Richard bound to a wheelchair - his apparent new outlook on marriage is dismissed by Katherine: "It's funny how virtuous a man can be when he's helpless." Richard exaggerates his injury to provide him with an opportunity to commit the perfect crime, murdering his wife on a lonely mountain road, arranged to appear as another auto wreck. Thinking he has gotten off scot-free, Richard wastes no time in putting the manipulative moves on creeped-out Evelyn, who knows they'll always have Katherine's ghost between them. But when his dead wife's possessions begin popping up in pawn shops and around the house, her widow begins to wonder if he actually finished the job. All the while, the police search for Katherine's body continues, with Richard's telltale heart thumping away. Curtis Bernhardt's fine thriller was based on a story penned by Alfred Neumann and Robert Siodmak, and features ace cinematography by Merritt Gerstad.

May 22

## A FOREIGN AFFAIR (1948)

Billy Wilder  
Paramount/116 min.  
16mm

Serial: "Flash Gordon Conquers the Universe Chapter 11 – Stark Treachery!" (1940), Ford Beebe, Ray Taylor



Billy Wilder returned to Germany for this intensely personal comedy set amongst the rubble of postwar Berlin. Jean Arthur stars as Iowa congresswoman Phoebe Frost, arriving to investigate the quality of life in the ruins, particularly the behavior of occupying American troops. Disgusted with her findings, she quickly locates a perfect nemesis in ex-Nazi nightclub chanteuse Erika von Schlütow (Marlene Dietrich). Convinced von Schlütow is still connected to the Nazis through her former lover, a wanted war criminal, Frost enlists the help of U.S. Army Captain John Pringle (John Lund) to oust the supposed fascist. Little does she know the two are secret lovers - soon Pringle finds himself desperately courting the visiting legislator in an effort to distract her from her pursuit of Erika. Pringle's awkward juggling of the two foes brings rise to the blurred loyalties and emotional deceptions that have consumed the romantic triangle. Wilder's sympathetic treatment of Marlene Dietrich's character creates the film's most interesting sentiments, those between the film's displaced director and the bombed-out fate of his previous home. Dietrich poignantly crystallizes the emotional turmoil of living in a destroyed city when singing "Ruins of Berlin", one of four Frederick Hollander songs in the film (Hollander himself appears as her accompanist). Charles Lang received an Oscar nomination for cinematography, as did Wilder, Charles Brackett, and Richard Breen for best screenplay.





## THE WOMAN IN THE WINDOW (1945)

Fritz Lang

International Pictures/99 min.

35mm

Serial: "Flash Gordon Conquers the Universe Chapter 12 – Death of the Dictator!" (1940), Ford Beebe, Ray Taylor

Edward G. Robinson stars in Fritz Lang's reverse whodunit about the dangers of falling asleep while holding a drink. On the way home from a night out with his district attorney friend (Raymond Massey), professor Richard Wanley (Robinson) pauses to regard a portrait of a beautiful young woman, an innocent act that leads him on an especially dark course, even by film noir standards. The eponymous Alice Reed (Joan

Bennett) introduces herself to Wanley after spying him gawking at her portrait, and soon the pair wind up drinking at her place. The real trouble starts when her boyfriend comes home and, believing he has walked in on an affair, attempts to kill Wanley in a jealous rage. After Wanley wins the brawl, the two conspire to dump the body and cover up the evidence rather than report the incident. Wanley's harrowing drive to dispose of the corpse in the country is expertly rendered by master cinematographer Milton Krasner. Mistakenly believing he has covered all his bases, Wanley's friendship with the district attorney makes him the recipient of a series of increasingly distressing lessons in criminology as he watches the police catching his trail. With Dan Duryea as a heartless thug who blackmails the guilty couple in some of the film's bleakest moments. After the success of *Woman in the Window*, Robinson, Bennett, Duryea, Krasner returned to make another crime thriller, *Scarlet Street*, with Lang later that year.



(With 10 Minute Intermission)

June 5

## DARK MIRROR (1946)

Robert Siodmak

International/85 min.

16mm

Cartoon: "Duel Personality" (1966),  
Chuck Jones (Tom & Jerry)



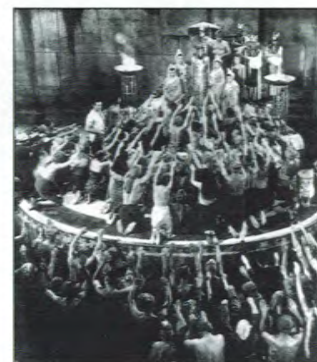
Olivia de Havilland does double duty, starring as both Ruth and Terry Collins, adult twin sisters who sleep in the same room and wear huge necklaces bearing their names. When several witnesses can place Therese Collins at the scene of a murder, Lieutenant Stevenson (Thomas Mitchell) thinks he has an open-and-shut case. The film itself begins with an inventory of the clues used to solve typical crimes: pans of the scene of the crime, witness interviews...all of which prove inconsequential to this particular investigation. As Stevenson is about to make the arrest Terry reveals her twin sister Ruth, and since the witnesses can't tell them apart, his case goes out the window. It takes amazingly little time for the police to shrug their shoulders and decide to let the Collins sisters get away with the seemingly perfect crime, but Stevenson secretly puts twin expert Dr. Scott Elliot (Lew Ayres) on the job. After a few Rorschach and polygraph tests Dr. Elliot deduces that Terry is insane and guilty, and Ruth would make a terrific girlfriend. Unfortunately, Terry is also infatuated with the doctor, and is driven into a jealous rage when she spots him kissing Ruth. Although Ruth does not suspect her sister, paranoid Terry fears her twin's growing closeness with Dr. Elliot, and begins giving Ruth the *Gaslight* treatment to sabotage her credibility. Olivia de Havilland shares several scenes with herself, which results in a fascinating variety of meticulous lighting, framing, and rear projection tricks. All the twists, turns, and half-baked psychology earned Vladimir Posner an Oscar nomination for best original story.

## COBRA WOMAN (1944)

Robert Siodmak

Universal/71 min.

16mm



Technicolor's royal couple is at it again, here in perhaps their most unbalanced collaboration, overflowing with bizarre setpieces and skewed clichés. Maria Montez's already negligible acting skills are further diluted by her dual casting as twin sisters separated at birth. The head-scratching plot takes off with Ramu (Jon Hall) and Kado (Sabu) in pursuit to a remote Pacific island, chasing after Ramu's kidnapped fiancée, Tollea (Montez). There they are taken prisoner by Tollea's evil twin Naja (Montez again), High Priestess of a snake worshipping cult known for sacrificing unlucky tourists to placate Fire Mountain. Mary Nash appears as the Cobra Queen who wishes to depose Naja and induct Tollea, the rightful heir to so much garish splendor. Naja's Cobra Dance cannot go unmentioned, even though there are no words to accurately describe it. This was certainly a curious choice for director Robert Siodmak, especially considering his heritage in light of all the confused volcanic fascism at work on Cobra Island. If all this isn't enticing enough, there is also a supporting turn by Lon Chaney, Jr. as a deaf-mute priest who hangs out with a loincloth-wearing chimpanzee. I have spoken!



**NONE SHALL ESCAPE (1944)**

Andre de Toth  
Columbia/85 min.  
35mm

Cartoon: "Bugs Bunny Bond Rally" (1943),  
Chuck Jones

Although produced before the end of World War II, Andre de Toth's second American film actually anticipated the Nuremberg trials. Nazi war criminal Wilhelm Grimm (Alexander Knox) is on the stand before an international tribunal, whose atrocities are recounted through lengthy flashbacks. Chillingly remorseless even as his own family members testify against him, detailing the monstrous abuse heaped upon them during Grimm's ascent to power, beginning with his embittered return from WWI. Marsha Hunt is Marja Pacierkowski, Grimm's ex-fiancee who left him back when his crimes against humanity were being perpetrated on a local level. Hunt recalls "we were in the middle of the war with the outcome far from certain. And so, as far as I know, this is the first film that showed the atrocities against the Jews." Richard Hale gives a memorable performance as a rabbi who implores fellow Jews to defend themselves against the Nazis. De Toth has deservedly received much credit for the sage-like seriousness with which he approaches this delicate subject matter, contributing his personal experiences to Alfred Neumann and Joseph Than's Oscar nominated story. Featuring characteristically genius cinematography by Lee Garmes.

**MAGNIFICENT OBSESSION (1954)**

Douglas Sirk  
Universal/108 min.  
16mm

Cartoon: "Comicalamities" (1928),  
Otto Messmer (Felix)

Douglas Sirk trains his Technicolor vision on the redemptive tale of spoiled hotshot Bob Merrick (Rock Hudson). Sirk wastes no time in piling on the melodrama; Merrick recklessly crashes his speedboat in the first scene, his rescue prompting a resuscitator shortage that prevents aid to ailing local icon Dr. Phillips. Seemingly everyone in town spitefully blames the oblivious Merrick (who spends his entire hospital stay on the phone and smoking) for effectively killing the revered Dr. Phillips, whose generosity has left his widow Helen (Oscar-nominated Jane Wyman) and daughter Joyce (Barbara Rush) flat broke. Helen first meets Merrick when he falls down a cliff (!) after escaping from the hospital, landing right in the path of her convertible. It's love at first sight for Merrick, who, unfazed by his tumble, begins aggressively flirting with the widow. Their brief conversation leads Merrick to realize that Dr. Phillips died while he survived, and he guiltily offers Helen a hefty check to ease his conscience. Helen's refusal of his attempt to buy forgiveness drives Merrick on a bender resulting in his car crashing in front of the house of Dr. Phillips's friend Edward Randolph (Otto Kruger). The next morning, Randolph delivers a poignant sermon laced with electricity metaphors to the floundering playboy, who decides to give benevolence a shot. However, until his clumsy charity is motivated by something other than a desire to impress women, Merrick is cursed to cause much more hardship for the Phillips family. With Agnes Moorehead as Helen's constantly present nurse. Wyman, Hudson, and Sirk made the classic *All That Heaven Allows* the following year.

**HEAVEN CAN WAIT (1943)**

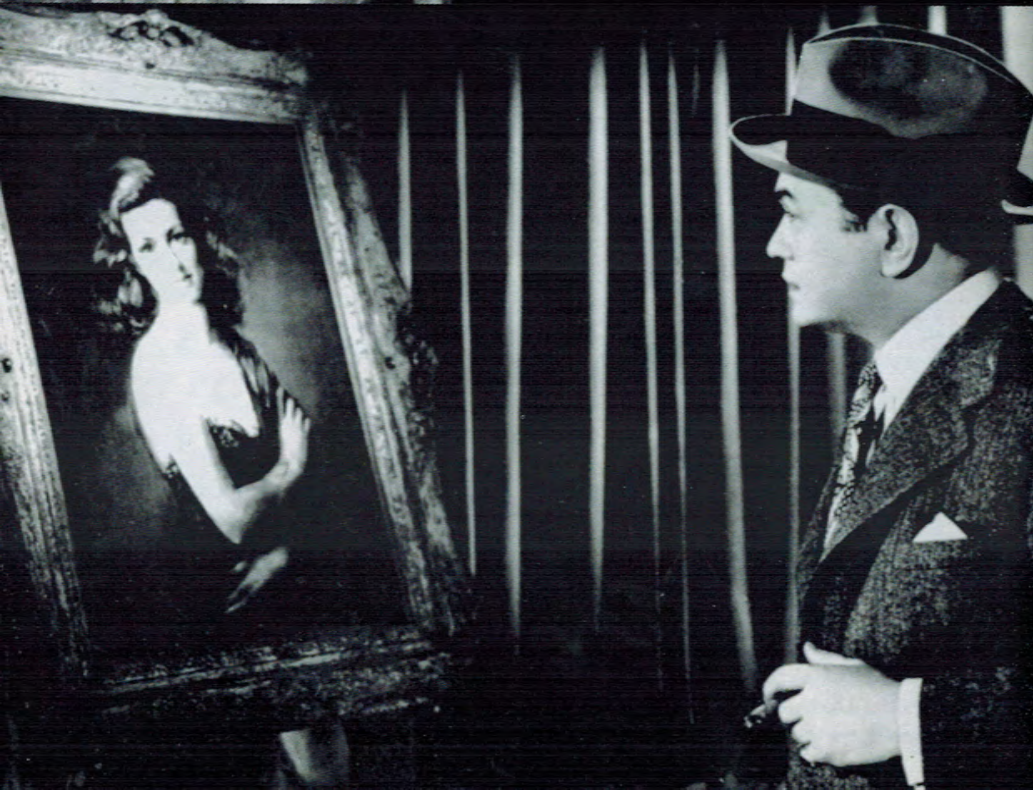
Ernst Lubitsch  
20th Century Fox/112 min.  
35mm

Cartoon: "When Hell Froze Over" (1926), Bud Fisher (Mutt & Jeff)

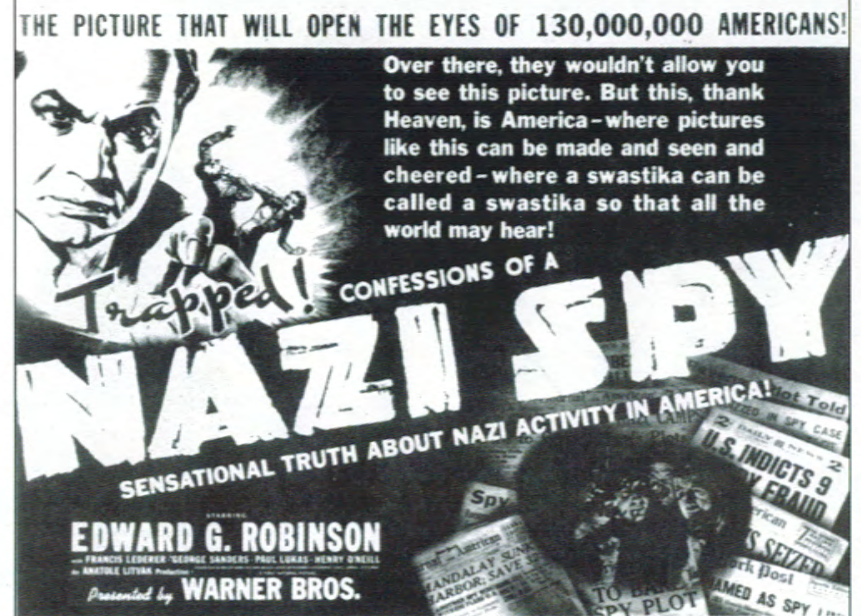
Don Ameche and Gene Tierney grow up in Ernst Lubitsch's irresistible chronicle of the 25-year love affair between Henry Van Cleve and Martha Strabel. Beginning with Henry's posthumous descent (via elevator) to the gates of hell, where he is cordially greeted by His Excellency, a snazzily dressed demon played by a smirking Laird Cregar. His Excellency informs the retired cassanova that because "the whole world's coming to hell," he'll have to plead his case if he expects admittance. Convinced his life was one continuous misdemeanor, Henry embarks on surveying the emotional wreckage he has subjected onto countless unfortunate women throughout his proud career. After learning such important lessons as "if you want to have a girl, you've got to have lots of beetles," young Henry is essentially granted permission to be a playboy by his alluring French tutor (Signe Hasso). However, Henry's libido is soon tamed when he spies the ravishing Martha lying to her mother over a public telephone. Upon finding out that the girl of his dreams is inexplicably engaged to his square cousin Albert (Allyn Joslyn), and worse yet, already purchasing a book entitled "How To Make Your Husband Happy," Henry sets out to rescue Martha, liberating her from a lifetime of dullness. Littered with hilarious peripheral performances by Charles Coburn, Eugene Pallette, Aubrey Mather, Louis Calhern, and Hasso, Lubitsch's Technicolor triumph earned Oscar nominations for Best Picture, Director, and Cinematography. All the smooth talking was scripted by Samson Raphaelson, the writer behind many Lubitsch classics, including *The Smiling Lieutenant*, *Trouble in Paradise*, and *The Merry Widow*.











## LaSalle Bank Classic Film Series



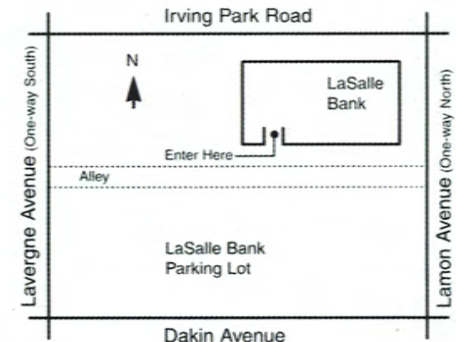
FILMS START AT 8:00 P.M.

GENERAL ADMISSION \$5

SENIOR CITIZENS AND  
UNDER TEN YEARS \$3

*LaSalle Theatre*  
4901 West Irving Park Road  
Chicago, Illinois 60641

For updates and more information  
call (312) 904-9442



 **LaSalle Bank**  
ABN AMRO