FROM THE BOOTH

This is an exciting time for the LaSalle Theatre. It's taken awhile, but we finally have a permanent 35mm projector. I always wanted to see our revival house restored to full strength, and so, as the boxes of equipment rolled in through the night, we finally built up a movie machine that will keep you entertained for years to come.

And, we have two new, experienced projectionists at the controls! Our 35mm screenings will be exclusive to Saturday nights. At the printing stage, only a half dozen of these special presentations were confirmed, but please call for possible updates. The series will open in a big way with a 35 print of The Night of the Hunter. Once again, Robert Mitchum's rendition of 'Leaning On the Everlasting Arms' will fill our auditorium.

"35mm & Beyond" represents a new beginning with a wonderfully diverse mixture of titles. A great many of the films were selected before we got the official word of an upgrade. Thus, we're screening many 16mm films such as John Ford's Flesh and the ultra-rare The Cheaters. For our October 11th show, our good friend and Radio Hall of Famer Chuck Schaden will visit us again with a book signing before Buck Benny Rides Again! After the gloom and doom of the last series I thought I'd return to the more promising themes of earlier programs. The positive tone is reflected by the return of Ronald Colman to our Saturday nights with three of his films, including an excellent original print of The Light That Failed. The story of Richard Heldar, painting his "Melancholia" before going blind, inspired me to do one more program for you. In addition, we'll be showing the neglected One Foot in Heaven, a film that brings out the best in us and in the motion picture medium. It's the culmination of everything I've tried to do through seven programs.

I am pleased to welcome Michael King and Ian McDermott to the theatre. They have flawlessly taken over the projecting in this transition phase, and beginning in 2004, they will be your new programmers. I am excited by their enthusiasm and their love of world cinema. Ahead is a bright future with Mike and Ian leading us into the promised land of Cinemascope... Technicolor... Hitchcock... Ford... the possibilities are endless in 35mm.

A lot has happened in our world in the four years I've been here, but through it all, the theatre has been here for you—to show movies, of course, but also to serve as a sort of social club for people with nostalgic memories of better days—and better movies—gone by. Come celebrate the "Festival of the New Wine" with us! Join Tom, John, Phil, Les, Peter, Ken, Bill, George, Gene, Dana (the Pointy Heads), the Movie Geeks (John, Ken, and Tony), and all our friends and regulars. To them I toast, come drink with me. That they may ever happy be, And may they live eternally...

Matthew C. Hoffman

THE NIGHT OF THE HUNTER (1955)

Charles Laughton
UA/Paul Gregory/93 min.(in 35mm)
Cartoon: "Felix Hunts the Hunter" (1926), Otto Messmer

"It's a triumphant return to the screen for Gish, perhaps the greatest film actress ever. She's still beautiful, still personifies goodness, and still exhibits tremendous power, grit, and determination. She's still a wonderfully natural actress and it is the humanity and sincerity she projects as Rachel that perfectly counter the conceit and haughtiness of Mitchum's Preacher... When, in my favorite scene, Rachel, sitting with a gun, starts singing her version (with a reference to Jesus) of the hymn 'Leaning on the Everlasting Arms,' to soften the effect on her of the blasphemer's rendition—and for a moment they harmonize—you know that she can't be intimidated..." —Danny Peary

Robert Mitchum gives the best performance of his career as preacher Harry Powell, a false prophet who comes not with peace but with a sword. He is after $10,000 which was stolen from a bank by Ben Harper (Peter Graves), John (Billy Chapin) and Pearl Harper (Sally Jane Bruce) who know where the money is but they're not telling... Shelley Winters plays Wilia, the mother brainwashed by Powell's fanaticism. Her wisty demesne is one of the film's most haunting images. The two children go on the run and eventually find refuge with Rachel Cooper (Lillian Gish), a "strong tree with branches for many birds." Told through the eyes of children, this Depression-set film emerges as a stark, expressionist allegory which is part Grimm's fairy tale, part Griffith pastoral. Laughton was greatly influenced by D.W. Griffith, as evidenced by his casting of Lillian Gish. She serves as the benevolent counterpart to the religious distortions embodied in Powell. One of the greatest of all American films. With James Gleason as Uncle Birude. Screenplay by James Agee, from a novel by Davis Grubb. Shot by Stanley Cortez, whose photography evokes the dustbowl imagery of Walker Evans.

THE SORROWS OF SATAN (1926)

D. W. Griffith
Paramount/84 min.
Shorts: Highlights From Griffith's Greatest Work (with narration): "Sorrows of the Unfaithful" (1910), D.W. Griffith (with Mary Pickford)

"I never saw him dressed in anything but a high, stiff collar, a gray felt hat, high shoes with brass hooks and pulling loops at the back, and one of a succession of suits none of which could be less than fifteen years old, and all of which were woefully out of style. He looked like a hard-up, itinerant school teacher. His face was grave. When he smiled it was with the benign rigidity of a stone Buddha. His nose, like his face, was long and thin, and he had a pronounced underlip, upon which rested an endless succession of cigarettes..." —Norman Bel Geddes on D. W. Griffith

Originally purchased for Cecil B. DeMille but given to D. W. Griffith when DeMille left the studio, this silent melodrama concerns the influence of Satan on earth. Geoffrey Tempest (Ricardo Cortez) is an impoverished writer of many ideas and no success. He tries to eek out a living as a book reviewer. Mavis Clare (Carol Dempster), who lives in the apartment across from his, is the only one who has faith in him. When Geoffrey is dismissed from his job he is filled with bitter rebellion, offering to sell his soul. Enter Prince Lucio Rininni (Adolphe Menjou), the continental stranger who leads Geoffrey towards empty riches and away from Mavis's love. Dempster was no Lillian Gish, but here she gives her best performance in a Griffith film, portraying a character whose faith is tested by sorrow and privation. Her scene where she is calling to Geoffrey from the window is one of many memorable moments from an unusual film few have seen. The opening sequence on the steps of Heaven is stunning. Visionary set designer Norman Bel Geddes worked on the film. Despite from office tampering and re-edits, Griffith showed he was still the master of American cinema. With Lynn de Putti as the Russian noblewoman consumed with desire. Suggested by Marie Corelli's novel, which had also been the inspiration for Carl Dreyer's Leaves From Satan's Book. NOTE: Print is courtesy of the Museum of Modern Art's circulating library and may be average in quality.
**DOUBLE FEATURE**
*(With 10 Minute Intermittion)*

July 19

**CHANG (1927)**
Merian C. Cooper/Ernest B. Schoedsack
Paramount/67 min. (in 35mm)
Print courtesy of Milestone Films
Short: "Creation" (1931), Willis O'Brien

"During one sequence, a tiger chased two nates up a tree. Sensing a chance to get an unusual shot for intercutting, Schoedsack built a light platform in the tree thirteen feet above the ground while Cooper, armed with a rifle, was stationed in another tree nearby. Native bearers then chased a tiger to the vicinity and Schoedsack, lying on his perch alongside his camera, attracted the tiger's attention (and wrath) by proffering a 'Bronx cheer.' After angrily circling the tree, the beast leaped suddenly and fastened his claws in the trunk, trying desperately to climb to the platform. Cooper aimed his rifle at the cat's head, but Schoedsack called to him to hold his fire. Although tigers are not supposed to be able to climb trees, this one left claw marks on the trunk eleven feet above the ground and was so close to his goal that his face completely fills the frame in the resulting shot." — George E. Turner

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Merian C. Cooper and Ernest B. Schoedsack, the makers of King Kong (1933), followed up Grass (1925) with this drama of the wilderness. Chang proved to be a bigger commercial success than the earlier expeditionary film. Shot in Siam (Thailand), the film tells the story of Kru and his family, Laotian tribespeople who must survive against the daily marauders of the jungle. The chang—or elephants—and the big cats are the greatest threats. (The remote Nan province was considered the worst tiger district in the world.) Cooper & Schoedsack, faced with sickness and constant danger, were forced to innovate in terms of how they protected their film and how they positioned their cameras. During the making of the film they sought dramatic realism, observing aspects of jungle life which they tried to duplicate again for the camera. Much of the action was shot at close range, and the scenes, such as 'Bimbos' flight from the leopard, were all carefully thought out and photographed with exceptional skill, Cooper later said that Chang was still the best picture I ever made.

**THE SON OF KONG (1933)**
Ernest B. Schoedsack
RKO (Merian C. Cooper)/70 min.
Cartoons: "Wild Elephants" (1933), Dave Fleischer (Popeye)
"Goofland" (1938), Dave Fleischer (Popeye)

"Three juvenile Kongs were constructed over the skeletons of original Kongs. Close-up shots were made without the use of any mechanical, head, but the articulated Kong head, re-designed in some particular, is shown in one sequence. Schoedsack would use a similarly designed human hand in 1939's Dr. Cyclops. The voice of Kong, Jr., was built upon the chattering of baby gorillas, as recorded at the San Diego Municipal Zoo. The roar of the ape as he fights a gigantic bear and a dragon was taken from the battle cries of tigers and elephants-combined, played backwards and slowed to the proper depth of tone." — George E. Turner/Michael H. Price

When Carl Denham (Robert Armstrong) sneaks out of his boardinghouse with a metal washbowl over his head, you know you're in for trouble. Despite all the film's shortcomings, this is still an enjoyable adventure which has maintained a strange nostalgia charm about it throughout the years. Denham, reformed for Kong's demise, is now threatened with lawsuits and prison. With Captain Englehorn (Frank Reicher), they escape from New York harbor and head to the South Seas. In the dull port of Dakang they meet LaBelle Helene (Helen Mack), whose father is shortly killed by the vile drunk Helstrom (John Marston). Anxious to ship out, Helstrom convinces the unsuspecting Denham that a return to Skull Island could prove profitable with a discovery of its treasure. Helene stays away, but after a mutiny by a communist crew, Denham's party (with Helstrom and Charlie the cook) once again find themselves on Kong Island, amid new prehistoric dangers and earth-shaking surprises. Though the climax seems hurried, the film brings a nice closure to Carl Denham's story, again memorably played by Armstrong. Special effects by the great Willis O'Brien with an excellent film score by Max Steiner. **NOTE:** We'll be screening a dupe print of fair quality.

August 2

**MOBY DICK (1930)**
Lloyd Bacon
Warner/75 min.
Short: "The Boat" (1921), Buster Keaton
Cartoon: "Fish Tales" (1936), Jack King

"Mr. Banny is Mr. Barrymore of the stage in this film, and not the great silent lover who is made to turn his profile to the camera on the slightest provocation. Words bring out his true talent, whether he is affording humor or delivering a great impression of a man who wants to even up matters with a white whale. There is no shilly-shallying in his portrayal of the character, which makes a whaler a man of the seas, one who drinks over the tattooed figures of men on his arm and who evidently only represses oaths when confronted by the charming presence of Faith." — Mordaunt Hall

Rarely seen sound version of one of America's greatest novels, Herman Melville's Moby Dick (1851). The incomparable John Barrymore, who had starred in the 1926 silent film about the great white whale (The Sea Beast), again portrays the obsessive, peg-legged Captain Ahab Ceeley with even better results. Liberties were regrettably taken with the source material—Ahab's ship, the Pequod, becomes Shanghai Lil—literary liberties which included an unnecessary love interest, but the addition of sound brought an aural resonance to the picture. If nothing else, the film evokes the sounds of Melville with the salt water slapping against the creaking ship, and the wind blowing through the canvas sails. With Joan Bennett as "Faith" (Barrymore had wanted Dolores Costello), Lloyd Hughes as the sinister Derek, Mary Boland, Walter Long (Starbuck), Torn O'Brien, Nigel de Bruihier, and Noble Johnson as Queegoo. Remade in 1956, though we would've preferred a third, more faithful version with John Barrymore. "I've done everything three times," he once said. "The fourth time around becomes monotonous."
August 30

MURDERS IN THE ZOO (1933)
Edward Sutherland
Paramount/62 min.
Cartoon: "The Pin Cushion Man" (1935) (AKA "Balloonland"), Ub Iwerks.

"The setting of the zoo, especially in the night scenes where it is suggestive of the jungle, is as frightening as any gothic castle. Ernest Haller's distinctive photographic style makes each shadow a potential menace. There is effective dramatic scoring for the Indian scenes and for a tour of the zoo in which a separate motif is introduced for each animal, plus incidental music and comic passages for Ruggles. The relative sparseness of orchestral music during later action passes unnoticed: varied animal cries keep the soundtrack sufficiently occupied with disturbing noises."
— George E. Turner/Michael H. Price

Villainous Lionel Atwill sinks to new levels of depravity as millionaire sportsman Eric Gorman. For a living, he captures and sells wild animals to the municipal zoo. But he is also a jealous husband, and his wife, Evelyn (wild-eyed Kathleen Burke of Island of Lost Souls) has had many lovers. When her latest suitor (John Lodge) is poisoned to death by a green mamba snake at a zoo publicity function, Evelyn knows her husband is to blame. (Atwill pawning his nice-looking wife will give you the creeps.) What slight sympathy we have for the cucked Gorman quickly dissipates as he reveals himself to be evil incarnate, having the audacity to accuse his own best friend, Dr. Woodford (Ralph Scott) of negligence for his wife's "accident." The kids fishing part of a woman's dress out of the alligator pool is one of many unsettling images, but don't miss the opening when Atwill sees a man's mouth shut for kissing his wife. (Someone should've done the same to press agent Charlie Ruggles.) The cast excels—with animals providing the characterization—another nice touch. As Atwill says, "I can promise you a really unusual evening." With Gail Patrick and Harry Beresford. Horror writer Philip Wylie was one of the contributors to the screenplay.

September 6

INTERNATIONAL HOUSE (1933)
Edward Sutherland
Paramount/73 min.
Shorts: "Earthquake!" (1933) behind-the-scenes of International House
"Cleopatra: The Hollywood You Never See" (1934)

"Burns and Allen seemed more reserved than normal. Into that came Fields. broad, loud and brash. The contrast was obvious and hilarious, and it drew your attention to the odd man out, in this case W.C. Nevertheless, the character itself was made for television, an expert to the minstrel show. fields piloted by a drunk, and containing a miniature car which was used to drive from floor to floor in the hotel. One could not help but steal a smile with that setup."
— Ronald J. Fields

Zany comedy with an all-star cast of personalities, though many in our audience will be asking, "Who is Peggi Hopkins Joyce?" Some of the better-known stars include W.C. Fields, George Burns and Gracie Allen, and Bela Lugosi. The plot, what there is of one, involves a Chinese investor, Dr. Wong (Edmund Breese), who has assembled a primitive version of a television called a radioscope. There are several parties interested in this invention, including Stuart Erwin of the American Electric Co. and Belda Lugosi as the comic lan Petroninich. They gather at the International House in Wn Hu, China, where Wong plans to sell to the higher bidder. George Burns plays the house physician, and you-know-who plays his nurse. "He won't be back for a long, long time," Gracie says over the phone. "He went out on one of those eerie cases." Fields is Professor Quail, the beer-guzzling pilot who lands his autogyro on the hotel roof garden. Several funny gags highlight this one-of-a-kind farce. With Franklin Pangborn as the exasperated hotel manager, Cab Calloway (singing "Reefer Man"!), Rudy Vallee, and Col. Stoopnagle and Budd. "Stoopnagel is Peachy."

September 13

CLEOPATRA (1934)
Cecil B. DeMille
Paramount/100 min.
Cartoon: "Gypped in Egypt" (1930), John Foster, Mannie Davis (Van Beuren)
Short: "Tomb It May Concern" (with Inez Claire)

"He finally lost his temper and stormed over to us to give a demonstration of what he wanted. He grabbed a spear and shield from one of the soldiers, cautioned me to defend myself, and yelled, 'This is the way I want you to fight.' DeMille rushed at me like he was going to cut me to pieces. All swords in his films were real, not rubber. I had a helluva time keeping him off, and after a few minutes my whole body was wet and I was trying to find a way to end it, I finally succeeded in side-stepping, and as the spear cut my hair, I backed up and threw my weapon on the ground. Without a sign of fatigue, he turned to the men. 'If you don't want to fight like that you can leave the set. And a lot of them did.' — Henry Wilcoxon

Cecil B. DeMille's reputation as a filmmaker has always taken a beating in critical circles, but he gave his audiences spectacular entertainment with a style that remained consistent until the end. Cleopatra is an opulent spectacle starring Claudette Colbert as the irresistible Queen of the Nile. Set in 48 B.C., the story follows her union with Julius Caesar (Warren William), himself hungry for Egypt's riches. After his death at the hands of the Romans, Cleopatra turns to Antony (intelligently played by Henry Wilcoxon), a noon man-hater, "They have no place amongst men. They can't think and they can't fight. They're just playthings for us." But he, too, falls under Cleopatra's spell and is doomed to play the role of her army. With Cleopatra's army, Antony will lead the war against the Romans. The scene in which Euniceusus (Audrey Smith) finally leaves Antony reveals the quality of acting, and the battle sequence—almost three minutes with most shots no more than two seconds—is masterfully edited by Anne Bauchens. The seduction scene on the royal barge is yet another highlight. The film is overflowing with beautiful images, such as Colbert's close-up entrance into the Roman army, to be followed by her Nasirian slave. Victor Milner's photography did win an Academy Award. With Joseph Schallmann as Senecio, Irving Pichel, Arthur Hohl, and Gertrude Michael.

September 20

THE BIG BROADCAST OF 1937 (1936)
Mitchell Leisen
Paramount/102 min.
Cartoon: "Felix Broadcasts" (1923), Otto Messmer

"Chiefly, though, it is a picture worthy of seeing for its unusual photographic effects. The staging is modern, almost impressionistic, and Mr. Leisen and his cameramen have created a number of interesting studies in black and white. The treatment of the Stokowski symphonic interlude is exceptionally fine, with the camera focused for several seconds upon the conductor's expressive hands as they draw the fullest measure of melody from Bach's Fugue in G Minor. For that brief moment 'The Big Broadcast' is sheer poetry."
— Frank S. Nugent

Ottis Ferguson said of this, "It isn't a comedy and it isn't a musical, but it has a lot of laughs, the best in several types of music, and I don't know where in the world you will see anything like it." A mélange of style and fun with radio star Jack Benny playing a program director at the National Networks Broadcasting Co. He's having some difficulties with his sponsors, among them, George Burns and Gracie Allen of the Palm Golf Ball Hour. "If you haven't swung at a Palm Air Flow, you don't know what you're missing." The bulk of the plot, though, involves a small-town announcer, Gwenn Holmes (Shirley Ross), who gets lured to the Big Apple by Benny just so her on-air ranting of Frank Forest can be silenced. She winds up on the program with the tenor and eventually marries Ray Miland! The third film in the big broadcast series is actually better than my plot points on paper thanks to the charming stars and the songs which include "Here's Love in Your Eye," "La Bonita," and "Night in Manhattan." Bob Burns, big mouth Martha Raye (singing "Vote For Mr. Rhythm"), and Benny Fields also star with appearances by Benny Goodman (and his swing band) and Leopold Stokowski."
ONE FOOT IN HEAVEN

Black Benny Rides Again (1941)

The Big Man (1938)

Midnight (1940)

September 27

October 11
THE BLACK CAT (1934)

Edgar G. Ulmer
Universal/65 min.
Shorts: "Habeas Corpus" (1928), James Parrott (Laurel & Hardy), "Superstition of the Black Cat" (1934)
Trailer: "Psycho" (1960)

"The reavings of Aleister Crowley fascinated Edgar Ulmer; critically, they became the influence which made The Black Cat a horror film. Taking inspiration from 'the Beast' (as well as Teutonic director Fritz Lang, whom Ulmer had described as 'a sadist of the worst order you can imagine'), taking the 'Poelzig from Dr. Hans Poelzig (scenic designer of 1920's Der Golem), taking the 'Hjalmar from The Wild Duck by Ibsen (whom Ulmer admired deeply), Ulmer fashioned the role of Hjalmar Poelzig-High Priest of a Carpathian Lucifer cult, betrayer, murderer, necrophile, who sacrifices virgins, kills his wife, weds his stepdaughter, posses female corpses in glass coffins in his cellars, and dies skinned alive on his own embalming rack." — Gregory William Wank

Edgar G. Ulmer's wickedly perverse horror show ranks with the best of Tod Browning and James Whale. The story begins with a honeymooning couple, Joan (Jacqueline Wells) and Peter Allison (David Manners)—one of America's greatest writers...of unimportant books. On their train ride they meet the renowned Hungarian psychiatrist, Dr. Vitus Werdegast (Bela Lugosi), a soldier from the Great War with a score to settle. After an accident on a bus in the countryside, Werdegast guides the weary travelers to a modernist house built on the ruins of Fort Marnam. The owner, Hjalmar Poelzig (Boris Karloff), an Austrian architect who keeps his dead wife preserved in a glass cabinet (and reads The Rites of Lucifer while in bed). Poelzig is the man whom Werdegast has sought out. Now a game of death will be played out amidst an atmosphere of death. This macabre masterpiece is filled with great lines, fantastic sets design, and a brilliant cast. At this stage, The Uncanny One and Lugosi were still on equal footing, and it's wonderful to see Bela cast as the hero, albeit a rather ominous one. (Later that same year he'd become Frank Chandler, the romantic hero of the serial The Return of Chandu.) With Lucille Lusk as Karen. Photographed by John Mescall. Art direction by Charles D. Hall.

FRANKENSTEIN MEETS THE WOLF MAN (1943)

Roy William Neill
Universal/72 min.

"Of the three monster rally films, Frankenstein Meets the Wolf Man is the easiest. Taking a break from the Monster Universal series, this is the tale of a wolfman craftsman on a house whose body is stolen, and we set down as routine even before a frame of film was exposed. Unlike director Erle C. Kenton, who was more of a ringmaster than a craftsman on the house pictures, Neill puts his familiar stamp on the film. It's atmospheric, almost noirish in spots, and is enhanced by good performances as well as some technical credits." — Michael Brannan, John Brannus, Tom Weaver

After an amazing atmospheric opening in which two grave robbers break into the crypt of Lawrence Talbot (Lon Chaney, Jr.), the Wolf Man is once again unleashed upon the world. Talbot is found murdered, his body is later disfigured by a wolf. At this stage, The Uncanny One and Lugosi are brilliant at last, but their performances have dated badly, there is one truly frightening moment of him in close-up when Dr. Mannerling is restoring him to full strength. Chaney, though, carries the weight, and he's terrific. He brought pathos and melancholy to the one monster role he could call his own. With Iona Masse as Baronne Elsa von Frankenstein, Lionel Atwill, and Dwight Frye in his last Universal film.

SAHARA (1943)

Zoltan Korda
Columbia/97 min.

Short: "Last Drop of Water" (1911), D. W. Griffith

"It borrows, chiefly from the English, a sort of daylight magnification of realism which makes the traditional Hollywood idiom seem as obsolete as a minaret." — James Agee

Superb World War II actioner starring Humphrey Bogart—borrowed from Warners in exchange for Cary Grant. Set after the fall of Tobruk, the film follows the retreat of a much-maligned American tank in the Sahara desert. "Lulubelle" is her name, and she is commanded by Sgt. Joe Gunn (Bogart). Bruce Bennett as "Waco" Holt and Dan Duryea as Jimmy Doyle make up the rest of the unit. As they roll further south they pick up a half-dozen Allied stragglers and then later, Tambul (Rex Ingram), a Sudanese corporal with his own prisoner. J. Carrol Naish plays the Italian captives—"a load of gasphet," as Bogie calls him. Desperate for water, the men search for wells which turn up dry. At a desert fort they find some relief before making a last stand against five hundred Germans. And what Bogie war pie would be complete without one of his inspirational, patriotic speeches. Shot in the 120 degree heat of California's Imperial Valley by cinematographer Rudolph Mate, who won an Oscar for. One of the more striking images has Waco searching for help on foot only to collapse on a dune. Like some mirage, the sand cascades down over him like a waterfall. This incredibly suspenseful film was based on an incident from the Russian film Triumf (Thirteen), though it probably owes more to John Ford's The Lost Patrol.
**November 15**

**Random Harvest (1942)**

Mervyn Le Roy  
MGM/126 min.  
Cartoon: "Finding His Voice" (1929), Dave Fleischer

"Garson and Colman are eloquent in their scenes together. They complement each other perfectly. She does an amusing Harry Lauder high kick dance in a mini-kilt that is a highlight of the early sequences. Colman is saucy, petulant, properly bewildered and distraught during his anecdotest sequences, convincingly puzzled during periods where he is making efforts to recall the past, and movingly overwrought when the clouds clear away from his mind." — Lawrence J. Quirk

Handsome, mounted melodrama starring Ronald Colman and Greer Garson. Colman plays a World War II airmen who escapes from the Melbridge Asylum but finds refuge with music-hall songgirl Paul (Garson). She takes care of him, restoring his spirits and bringing him happiness through song. Their idyllic life together in the country is interrupted when he leaves for Liverpool and is struck unconscious by a car. When he awakens, he only remembers his life before the war. He is Charles Rainer, the son of a noble family who will become the industrial prince of England. Though his political stature rises in the ensuing years, the joy of living seems buried deep within. There are wisps of memory that can't be caught. His only link to those lost years is a house key that might unlock a foggy past. Colman superbly conveys these qualities of bewilderment and longing, and Garson, so luminous in the role, becomes one of his best leading ladies. Both were particularly suited to stories written by James Hilton. (Garson would win the Best Actress Oscar for Mrs. Miniver.) Though the plot is implausible, it is put across the screen with conviction. With Susan Peters (as Kitty), Henry Travers, Reginald Owen, Brunam Fletcher, Una O'Connor, and Margaret Wycherly. Film was nominated for four Academy Awards including Best Picture, Actor, Director, and Supporting Actress.

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**November 29**

**Champagne for Caesar (1950)**

Richard Whorf  
Cardinal (George Moskos)/99 min.  
Cartoon: "A Little Soap and Water" (1935), Dave Fleischer (Betty Boop)

"Those film stars who have become cult figures are usually the ones whose lives were marred by scandal and excess, suffered breakdowns, and died tragically and usually young, like Judy Garland, Errol Flynn, Vivien Leigh, James Dean and Montgomery Clift. Colman did none of these. A very private person, his daughter Juliet called him, he was as gracious in person as on screen, according to practically everyone who knew him. Joe Franklin writes that he could never find anyone inclined to malign Colman. 'He conducted his personal life via a code of honor and chivalry that seems to have forestalled the making of any enemies.' Now that he's gone, and his old films are reappearing on television, it's suddenly apparent how vital a part of the movie scene were his courtly manners and graceful good humor; and how very much he'll be missed."

— Robert E. Marks

Ronald Colman followed up his Oscar-winning performance in *A Double Life* (1947) with this delightful, semi-satirical comedy. Colman plays Beauregard Bottomley, the "last scholar"—but an unemployed genius. He lives in a Hollywood bungalow with his sister, Grace (Barbara Stanwyck), who gives piano lessons. Beauregard is given a chance for employment by the Milady Soap Company—the soap that sanctions—but is quickly dismissed by the worryingly devilish Bumblescape "Dirty" Waters (Vincent Price, who steals the film). Bottomley then exacts his revenge by going on the "Masquerade for Money" TV quiz show, sponsored by Milady—with the intent of winning the company away from Bumblescape. However, Bumblescape concocts a scheme to find Beauregard's weakness and destroy with him beautiful figure in the form of Celeste Holm. Art Linkletter plays Happy Hogan, the "dreamboat" host of "Masquerade." Champagne has aged well these days when our TV is still filled with passing game shows fads like "Who Wants to Be a Millionaire." Beauregard was onto something when he said of Hogan, "This man is the forerunner of industrial destruction in America." With Byron Foulger, Ellie Marshall, and Mel Blanc as the voice of Caesar (the parrot).

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**November 22**

**Road to Morocco (1942)**

David Butler  
Paramount/83 min.  
Cartoon: "Koko's Thanksgiving" (1925), Dave Fleischer  
Short: "Crooner's Holiday" (1932) with Bing Crosby

"Road to Morocco is crammed with lavish pictorial delights, such as an impressive parade of dazzling costume designs by Edith Head and a plush Arabian palace conceived by Paramount's ace art director Hans Dreier. To enhance the stunning visuals, veteran songwriters James Van Heusen and Johnny Burke composed five of their loveliest, most lively songs, including 'Moonlight Becomes You,' which Crosby croons to Dorothy Lamour in the palace garden." — Robert Bookbinder

We celebrate a hundred years of Bob Hope with this "road" classic. Orville (Bob) and Jeffery (Bing Crosby) are a couple resourceful stowaways on a freighter off the coast of Africa. When their ship is wrecked they make it to shore and travel through the desert on a camel. "This must be the place where they empty all the old hourglasses," quips Bob. In town they hatch a plan to load up on free food (but Bob comes across looking more like one of our LaSalle patrons at the concession stand)! Before long Bing sells Orville into slavery, starting his career with princess Dorothy Lamour! Dona Drake plays the servant Orville eventually winds up with, and Anthony Quinn is the evil Arab, Sherif Mullah Kassim. Filled with the usual quota of self-reflexive jokes, references to other Hope/Crosby movies, and the kind of dialogue one would expect in an Arabian adventure: "Who is this goat? This moon-faced son of a one-eyed donkey?" This was the third road movie, and as the camel says, "This is the screwiest picture I've ever seen." Film was nominated for Best Original Screenplay.

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**December 6**

**Wichita (1955)**

Jacques Tourneur  
Walter Mirisch/AA/81 min.  
Short: 'The First Round-Up' (1934), Gus Meins (Little Rascals)

"This unpretentious film is a visual triumph. The interiors, especially those of the McCoy home, where several scenes take place, show the care with detail characteristic of Cat People, Experiment Perilous, and Circle of Danger (to name three Tourneur films in which the interior design is outstanding). We find the same compositional and dramaticstructural emphasis on doorways, passages, and transitions. The set design of the film is extremely effective, creating, along with warm lighting, a dimension of unexplored reality and organic coherence." — Chris Ishii

My Darling Clementine, John Ford's finest Western, will always remain the definitive film on Wyatt Earp. To its credit, does not try to duplicate that film. Tourneur's first effort in Cinemascos is a solid Western, and Joel McCrea makes a noble Earp. The famed gunfighter rides into Wichita, Kansas—"Babylon on the Arkansas river," says newspaper publisher Wallace Ford. Wyatt's looking to become a "businessman" but instead gets an offer from the mayor to bring order to the marshals. After a rowdy night in which the cattlemen shoot up the town—the scene where the kid gets shot in the window could've used a retake—Earp accepts the offer and proceeds to clean up the town. There is a chilling inevitability in the way Wichita degenerates into chaos. Before long the town businessmen conspire and accuse Wyatt of drastic reform, in effect nining the boom town by keeping the gun-tooting cattlemen away. Lloyd Bridges makes a decent second-string villain as Gyp, but the film needed a menace bigger than just Edgar Buchanan. And though the ending seems abrupt, the viewer comes away thinking more about the film's ethics, which are keenly depicted. Vera Miles co-stars as Laurie, the one and only love interest in Earp's life. With Keith Larsen as Bat Masterson, Peter Graves as Morgan, one of Wyatt's brothers, and poor Mae Clarke, victimized again. Title song performed by Tex Ritter.
**December 13**

THE CHEATERS (1945)

Joseph Kane  
Republic/87 min.  
Print courtesy of Matthew C. Hoffman  
Cartoons: "Night Before Christmas" (1927), "Christmas Night" (1932), Van Beuren (Little King)

"A far more interesting film, and a far better role, came along in The Cheaters, in which, as a down trodden actor invited for Christmas dinner by a wealthy, snobbish family... he ends up by humanizing them, capped by a fireside reading of Dickens' 'A Christmas Carol.' He (Joseph Schildkraut) was the top billed star of this film." — Robert A. Jarvin

For years this Christmas classic played on Chicago television, and then it just disappeared. It's become somewhat of a cult film and is one of the hardest films to find on video. J.C. Pidgion (Eugene Pallette, who, as a marvelously character actor is the patriarch of an eccentric family. He is close to bankruptcy but learns of a five million dollar inheritance from an uncle. Meanwhile, Clara Pidgeon (Billie Burke), an empty-headed extravagant woman, and her snobbish daughters, decide to welcome a "charity case" to their home for the holidays. Mr. M. I. mean. Mr. Machon (Joseph Schildkraut) plays the charity case—a loutish actor who wears poverty with all the charm of an inverts cape. The Pidgeons learn that "Uncle Henry" has willed his money to a showgirl named Florence Watson, but if she cannot be found within a reasonable amount of time, the money will go instead to Mr. Pidgeon. The family, with Mr. Machon's kind assistance, tracks her down and tries to prevent her from ever finding out about the will. The witty script, faultily recalling elements from Passing of the Third Floor Back and even My Man Godfrey (which also co-starred Eugene Pallette) was written by Frances Hyland. Schildkraut's enactment of "A Christmas Carol"—which leads to a shedding of all artifice in the family—is intelligently conveyed. An impeccable cast adds immeasurably to a movie that feels like it could've been a play. With Ona Munson and Raymond Walburn as the unwelcome brother-in-law. NOTE: We'll be showing a fair print with decent sound but with some splices.

**December 20**

IT'S A WONDERFUL LIFE (1946)

Frank Capra  
RKO/Liberty Films (Frank Capra)/129 min.  
(in 35mm)  
Cartoon: "Christmas Toyland" (1930), Walt Disney

"Capra was still only middle-aged—he turned forty-nine while he was shooting the film, and he was marking the fortieth anniversary of The Strong Man, his first feature as a director—but Wonderful Life shows that he sensed he was reaching the end of his creative powers and that the time had come to make a definitive artistic statement. And so it became, for after Wonderful Life, the rest of his film career was essentially a period of sifting out of active engagement with life and settling for a dispiriting on-the-job retirement." — Joseph McBride

This year you can skip the network television broadcast with all its interruptions as we proudly present a brand new 35mm print of one of the ten greatest movies ever made. Mr. James Stewart stars as George Bailey, a small-town fellow with big dreams. After his marriage to sweetheart Donna Reed, George's life becomes one filled with big responsibilities. Through the machinations of town scrooge Mr. Potter (Lionel Barrymore), George becomes discouraged by life and considers suicide. However, with the guidance of a guardian angel named Clarence (Henry Travers), George discovers that every life has value—and no man is a failure who has friends. This sentiment but honest drama may be the finest example of America put on the screen. The last half hour remains one of the most haunting and uplifting passages in screen history. Familiarity in no way diminishes the meaning and value of a film which becomes more poignant with each passing year. The perfect supporting cast includes Thomas Mitchell, Beulah Bondi, Frank Faylen, Ward Bond, Gloria Grahame, and H.B. Warner. Based on "The Greatest Gift," a short story by Philip Van Doren Stern. Photographed by Joseph Walker, Joseph Biroc, and (uncredited) Victor Milner. Music by Dimitri Tiomkin.
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