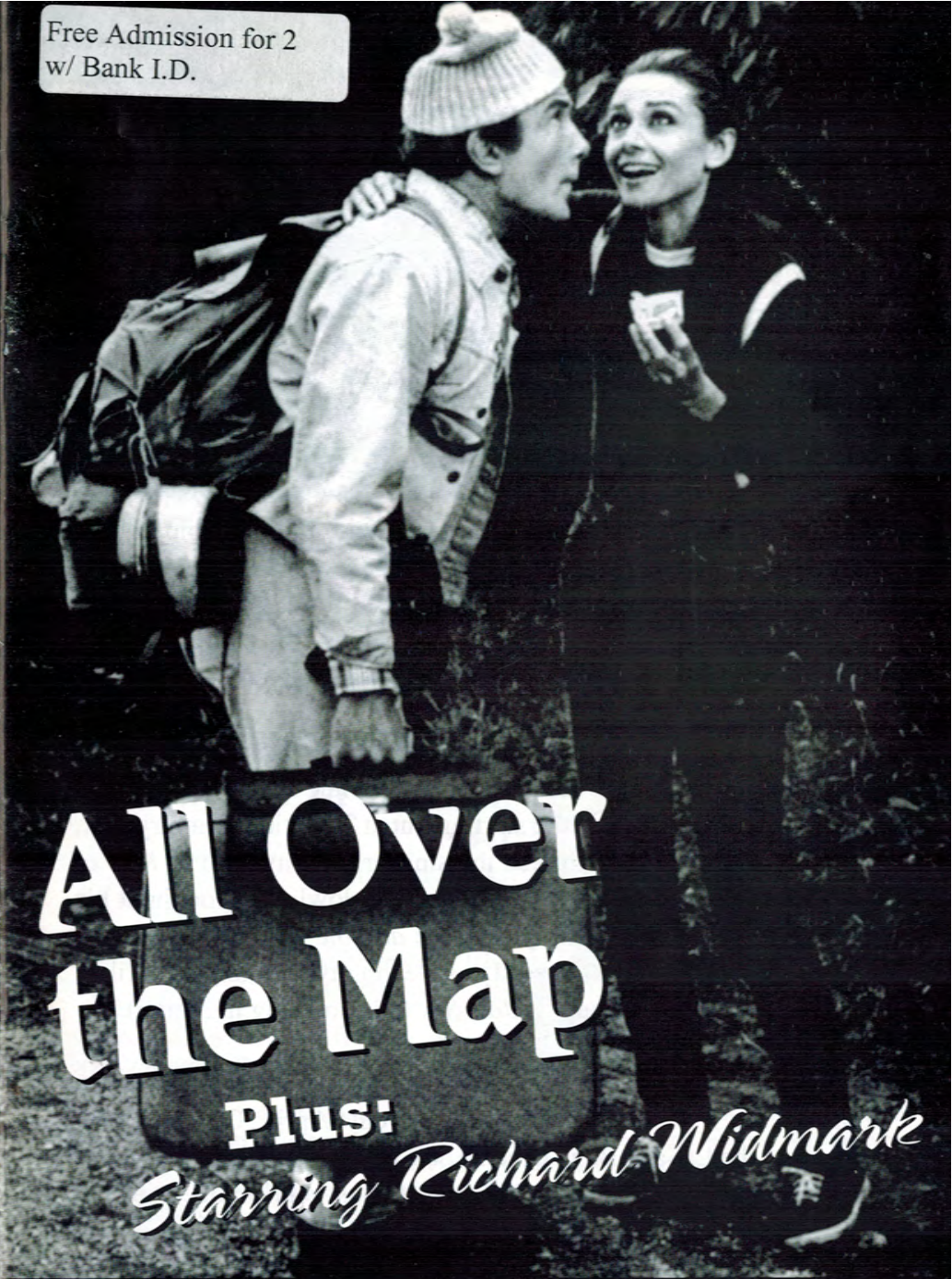


Free Admission for 2
w/ Bank I.D.



All Over the Map

Plus:
Starring Richard Widmark

The LaSalle Bank Cinema

*January – June
2005*

FROM THE BOOTH

Pack your bags, because over the next six months, the LaSalle Bank Cinema is visiting the far corners of the earth. There's plenty of good company along the way: check out Morocco with Marlene Dietrich and Gary Cooper, France with Audrey Hepburn and Albert



Finney, South Africa with Canada Lee and Sidney Poitier, and Mexico (twice) with Robert Mitchum and Jane Greer. With all this onscreen globetrotting, you won't even need to take a vacation this year. Plus, we're not terrestrially bound: witness life on Mars in *Just Imagine*, and there's twelve weeks of underwater adventure in a serial situated in Atlantis.

Interspersed throughout our schedule are nine of the best films Richard Widmark made while starting out at Twentieth Century Fox, including his immortal debut as the sinister Tommy Udo in *Kiss of Death*. He went on to portray similar urban lowlifes throughout his years at Fox, most memorably in *Night and the City* and *Pickup on South Street*, while simultaneously eschewing typecasting with films like *Panic in the Streets* and *Yellow Sky* (all screening in 35mm).

Additionally, our friend, Chuck Schaden, will be doing a live radio broadcast on WDCB (90.9 FM) on Saturday, April 30, 2005, from 1-5 p.m. at the LaSalle Bank Cinema. We hope you will come and say hello and help him celebrate 35 years as host and producer of the "Those Were The Days" radio program.

Features Program by Michael King

Shorts Program by Ian McDermott

Text by Michael King (MK) and Michael W. Phillips Jr. (MP)

January 8

OUT OF THE PAST (1947)

Jacques Tourneur

RKO/97 min.

35mm

Cartoon: "Felix Trifles with Time" (1925),

Otto Messmer



Jacques Tourneur's brilliant inversion of film noir's staple amnesia plot casts Robert Mitchum as the least forgetful protagonist this side of *Detour*. It's the definitive tough-talking movie: quoting the film's best lines would require reciting the entire script. Mitchum was born to play Jeff Markham, an ex-private investigator who gets roused from his latest attempt at a straight life (complete with idyllic small-town girlfriend Virginia Huston) and dragged back into the underworld when he's summoned by crime lord Whit Sterling (a young Kirk Douglas) to redeem an old double crossing. In a lengthy, justly heralded flashback stretching from Acapulco to San Francisco, Jeff divulges the details of his sordid past, with special attention paid to his troubled affair with Whit's estranged wife Kathie (Jane Greer), a manipulative moll who plays the two men against each other "like a leaf the wind blows from one gutter to another." The flashback alone contains more than enough venom and intrigue to sustain an entire film, but when it ends, *Out of the Past* is just getting warmed up. Finally stuck in the same room, Mitchum, Douglas, and Greer exchange verbal barbs at a dizzying pace in their battle to "die last," while the likes of Paul Valentine, Rhonda Fleming, John Kellogg, and Richard Webb just try to keep up. (MK)

January 15

TWENTIETH CENTURY

(1934)

Howard Hawks

Columbia/91 min.

35mm

Cartoon: "Duck Dodgers in the 24 1/2th Century" (1953), Chuck Jones



Screwball comedy was born in 1934 with the release of *It Happened One Night* and this unjustly overshadowed delight. Howard Hawks, who never saw a genre he didn't like, directs the ultimate screwball pairing in this tale of theatrical excess. John Barrymore lampoons his own screen image as Oscar Jaffe, an egomaniacal theatrical Napoleon who decides that awkward chorus girl Mildred Plotka will become next star of the stage, rechristened as Lily Garland (Carole Lombard). After a three-year relationship and a nasty split, Lily goes to Hollywood to become a star, while Oscar languishes without one. They meet again on the Twentieth Century, a train between Chicago and New York, and Oscar must convince Lily to sign with him to save him from his creditors; it doesn't help that Lily has become exactly like her mentor. Legendary screenwriters Ben Hecht and Charles MacArthur (with some uncredited help from Preston Sturges), adapting their own stage play, produced one of the wittiest and fastest-paced comedies in film history. Hawks later described his groundbreaking technique as having his stars "make damn tools of themselves." The film mirrors reality: Barrymore soon drifted into alcoholism and self-parody, while Lombard quickly proved herself to be the funniest comedienne in Hollywood. (MP)

**KISS OF DEATH (1947)**

Henry Hathaway

20th Century Fox/98 min.

35mm

Serial: Undersea Kingdom #1 (1936) Republic, B. Reeves Eason & Joseph Kane

Richard Widmark burst into Hollywood with one of cinema's most indelible debuts as snickering sadist Tommy Udo. Widmark earned his only Oscar nomination for his signature performance, and went on to transcend the potential typecasting that might have plagued the burgeoning career of a lesser actor. Victor Mature stars as petty crook-turned-stool pigeon Nick Bianco, who crosses

one criminal too many when his testimony against ex-cellmate Udo fails to lead to a conviction. A giddy psychopath prone to laughter even while throwing a wheelchair-bound woman (Mildred Dunnock) down the stairs, Udo's menace maintains a threatening presence even offscreen; once Nick becomes aware of Udo's impending attack, it is as though he lives in a haunted house. The intensity of their final showdown is heightened as it unfolds in near-total silence. Director Henry Hathaway shot much of the film on location in New York City, injecting a dose of realism into a genre known for visual hysterics. With Brian Donlevy as the assistant district attorney, Coleen Gray as Nick's babysitter-turned-wife, and Taylor Holmes as his shady lawyer. Adapted by Ben Hecht and Charles Lederer from Eleazar Lipsky's Oscar-nominated original story, *Kiss of Death* was remade by Barbet Schroeder in 1995 with David Caruso filling in for Victor Mature and Nicholas Cage in Widmark's role. (MK)

**A LADY WITHOUT PASSPORT (1950)**

Joseph H. Lewis

MGM/74 min.

16mm

Serial: Undersea Kingdom #2 (1936)

Hedy Lamarr stars in poverty-row director Joseph H. Lewis's biggest-budget film, a *Casablanca*-inspired tale of illegal alien smuggling in sultry Cuba. The

curvy starlet, "The Most Beautiful Woman in Films," is a little hard to accept as a concentration camp survivor, but once Lewis's efficient direction and evocative visuals take control, you'll forget that. She desperately wants to move to the United States, and she takes up with a shady smuggler (the suave and scar-faced George Macready, a veteran screen villain) who agrees to help her for a price, but an undercover immigration agent (John Hodiak) wants to use her as bait to bring the smugglers down. Romantic intrigue ensues, as it tends to. MGM's almost-A-list money funded Lewis's dazzling location shooting in the Florida Everglades, where Macready and Hodiak play cat and mouse in a hallucinatory fog. In an odd attempt at authenticity, the film features location footage from Havana—where Hodiak ushers a Lamarr double around the city. The political intrigue of the film was close to Lamarr's heart: before World War II, she escaped from her Nazi husband in Austria to come to Hollywood, and later patented a radio guiding system for torpedoes. (MP)

NO WAY OUT (1950)

Joseph L. Mankiewicz

Twentieth Century Fox/106 min.

16mm

Serial: Undersea Kingdom #3 (1936)



Sidney Poitier arrived onscreen as Dr. Luther Brooks, confronting the horrors of racism head-on while treating violently bigoted lowlife Ray Biddle (Richard Widmark). When his brother/partner in crime dies in Brooks's care from gunshot wounds suffered in a botched robbery, Biddle spitefully accuses the doctor of murder, and conspires to incite a race riot to satiate his obsessive vendetta. Even Widmark, no stranger to portraying despicable creeps, expressed reservations over his character's pathological hatred: "I didn't want to play it because the character was an awful racist... In the script I had to say these terrible things to Sidney, and after each take I'd run up to him and apologize!" Ossie Davis also makes an impressive film debut as the doctor's brother, appearing alongside his wife and frequent co-star, Ruby Dee. Linda Darnell and Stephen McNally appear as semi-consciences to the troubled characters. Mankiewicz's unflinching script, coauthored with Lesser Samuels, was nominated for an Oscar, but the director wound up besting himself, earning Best Writing and Best Director for *All About Eve*, repeating the prestige-mongering coup he had pulled the previous year with *A Letter to Three Wives*. (MK)

TOP HAT (1935)

Mark Sandrich

RKO/101 min.

16mm

Serial: Undersea Kingdom #4 (1936)



Fred Astaire and Ginger Rogers pair up for the fourth time in this light mistaken-identity romp. Astaire plays Jerry Travers, a Broadway dancer working in London at the behest of his frazzled producer (Edward Everett Horton). He tap-dances his way into the ire of Dale Tremont (Rogers), a model staying in his London hotel. He spends most of the movie trying to convince her that he's destined to be her husband, which is made more difficult by the presence of her flamboyant designer Beddini (Erik Rhodes, who made his career playing similar Continental boors) and a series of mixups that leave Dale thinking Jerry's already married—a case of mistaken identity that Andre Sennwald of the *New York Times* called "one of the most flimsily prolonged romantic misunderstandings of the season" in his favorable 1935 review. The film features a banquet of great supporting talent, including Helen Broderick as Horton's bemused wife Madge and Eric Blore as Horton's ill-tempered manservant. The Irving Berlin-penned songbook features some of his best, including a beautiful rendition of "Isn't This a Lovely Day" and "Cheek to Cheek," possibly the best Astaire/Rogers number. Watch for Lucille Ball in an uncredited role as a flower clerk. (MP)

February 19



CRY, THE BELOVED COUNTRY (1951)

Zoltan Korda
London Films/103 min.
16mm
Serial: Undersea Kingdom #5 (1936)

In the first film to address South Africa's newly instituted apartheid policies, adapted by Alan Paton from his 1948 novel, Canada Lee plays Stephen Kumalo, a rural priest who journeys to the slums of

Johannesburg to search for his missing son Absalom (Lionel Ngakane). He arrives too late, for his son is arrested for the murder of a white aid worker. The murdered man is the son of a bigoted farmer (Charles Carson) who happens to be Kumalo's neighbor, although they have never met. Sidney Poitier, in his second film, plays a conflicted urban priest who guides the bewildered Kumalo and who fears that "one day when they (the whites) are turned to loving, they will find we are turned to hating." This was Lee's final film; he was blacklisted for refusing to name names for HUAC, and he died of a heart attack just four months after its American premiere. The film was shot on location in Natal and Johannesburg; the black actors were barred from local hotels and instead stayed in the village built for the film. Experiencing apartheid firsthand helped push a young Poitier toward a lifelong role as a civil rights advocate. (MP)

February 26



ROAD HOUSE (1948)

Jean Negulesco
20th Century Fox/95 min.
16mm
Serial: Undersea Kingdom #6 (1936)

"Remember those pictures we used to make at Warner Brothers, with Pat O'Brien and Jimmy Cagney, in which every time the action flagged we staged a fight and every time a man passed by

a girl she'd adjust her stocking or something, trying to be sexy? That's the kind of picture we have to have with *Road House*." It's hard to believe the extent to which director Jean Negulesco exceeded Daryl Zanuck's admittedly lowbrow expectations with this seedy rural noir. Looking to class up his backwoods bowling alley/cocktail lounge, Jefty Robbins (Richard Widmark) enlists sultry chanteuse Lily Stevens (Ida Lupino) to serenade the customers. Despite a voice deemed okay "if you like the sound of gravel," it doesn't take long for Jefty to fall for his new hire, and really, who could blame him—she's a tough talker who puts her cigarettes out right on the piano and knows how to fashion an impromptu bikini out of a couple of napkins. Unfortunately, Lily doesn't reciprocate his feelings, preferring the less-obviously-psychotic club manager Pete (Cornel Wilde). Stuck in the middle of a heated jealousy standoff, Lily's predicament leaves club cashier Susie Smith (Celeste Holm) to muse "she does more without a voice than anybody I ever heard." (MK)

March 5

BORDER INCIDENT (1949)

Anthony Mann
MGM/94 min.
16mm

Serial: Undersea Kingdom #7 (1936)



In this ripped-from-1950's (and today's)-headlines film, Ricardo Montalban and George Murphy go undercover to bring down an illegal alien smuggling and exploitation gang run by the vicious Owen Parkson (Howard Da Silva). Montalban is a Mexican *fedele* with "soft hands" who pretends to be a migrant worker, while Murphy is an American agent posing as a counterfeiter selling forged border passes. Veteran bad guys Charles McGraw, Arnold Moss, and Alfonso Bedoya provide additional menace, the latter fresh off his memorable turn as Gold Hat in *The Treasure of the Sierra Madre*. Anthony Mann's usually city-bound brand of brutal noir loses nothing in this rural setting; this is as dark as any of his urban nightmares. The darkness of the story is mirrored by longtime Mann collaborator John Alton's deep-focus cinematography and use of shadow, which make the agricultural landscape as oppressive as his city scenes in such films as *T-Men*. From the "art imitates life" files, millions of Mexican migrant workers came to the US between 1942 and 1964 under the "bracero" program; the film can be seen as a response to the abuses they suffered. From the "life imitates Reagan" files, former dancer Murphy retired from acting and went into politics, serving one term as a US senator for California. (MP)

March 12

PRIVATE LIVES (1932)

Sidney Franklin
MGM/84 min.
16mm

Serial: Undersea Kingdom #8 (1936)



Norma Shearer headlines Noel Coward's dark screwball comedy as Mandy Chase Prynne, recently divorced from Elyot Chase (Robert Montgomery) and remarried to the stodgy Victor (Reginald Denny). Elyot and Mandy divorced because they fought all the time—knock-down, drag-out fights that would leave the furniture in a shambles and the two of them black and blue. Elyot, too, has gotten remarried, to the annoying Sibyl (Una Merkel). Problems arise when the two honeymooning couples end up in the same resort in adjoining rooms. The formerly-weds quickly run off together, and just as quickly remember why they split in the first place. The film is surprisingly vicious: Mandy and Elyot trade vituperations at a frantic, censor-baiting pace, and Montgomery was actually knocked unconscious during one of the fight scenes. Producer Irving "Mr. Norma Shearer" Thalberg was so entranced by the play—which was running on Broadway starring Coward, Gertrude Lawrence, and Laurence Olivier—that he filmed a performance and made his stars study it. The result weds Coward's dazzling dialogue to a more expansive setting that includes the Rockies standing in for the Swiss Alps. (MP)

March 19**GUN CRAZY (1949)**

Joseph H. Lewis
 United Artists/86 min.
 16mm
 Serial: Undersea Kingdom #9 (1936)

Bonnie and Clyde had nothing on Bart and Laurie in Joseph H. Lewis's masterful lovers-on-the-run saga. Gun crazy from the get go, Bart's (John Dall) lifelong love affair with firearms is tempered by an innate pacifism that keeps him from actually killing. All

grown up and back from the army, he checks out the carnival, where fetching sharpshooter Laurie (Peggy Cummins) fires trick shots from between her legs and loses to Bart in a contest wherein their bullets ignite flaming crowns atop each other's heads. Clearly, it was meant to be. They quickly hit up the justice of the peace and, corrupted by financial desperation, embark on a (initially) nonviolent crime spree across the nation. Of course, you can only commit so many holdups before somebody gets hurt...will they be able to outrun the cops (not to mention the censors)? Find out in an evocative, beautifully photographed conclusion in a fog-cloaked bog. Throughout, Lewis's modest budget seems almost an asset, given the energetic visuals and breakneck pacing. A pulpy mediation on America's overlapping obsessions with sex, violence, and money, *Gun Crazy* remains unsurpassed by its many imitators (okay, except maybe *Badlands*). Also known as *Deadly Is the Female*. (MK)

March 26**DON'T BOTHER TO KNOCK (1952)**

Roy Baker
 20th Century Fox/76 min.
 35mm
 Serial: Undersea Kingdom #10 (1936)

Bummed out after getting dumped by his singer girlfriend Lyn (Anne Bancroft, in her film debut) at a hotel bar, grouchy airline pilot Jed Towers (Richard Widmark) looks for a quick rebound with Nell (Marilyn Monroe's inaugural leading role), whom he spots across the courtway. But after some initial sparks, Jed's attraction wanes when he begins to catch on that Nell is a psychotic babysitter playing dress-up when she's supposed to be keeping an eye on Bunny (Donna Corcoran). Besides, once Nell's

bound and gagged poor Bunny, conked her uncle (Elisha Cook, Jr.) on the head with an ashtray, and repeatedly confused Jed with her dead lover, his emotional baggage with Lyn starts looking pretty tame. In her first stab at a "serious" role, Monroe's muted vacancy along with Widmark's studied intensity make perfect templates for screenwriter Daniel Taradash's engaging hodgepodge of psychological miscellany. The entire film unfolds within the walls of the Hotel McKinley, a strange choice for a story about a pilot—not only does Jed never get off the ground, he doesn't even get a breath of fresh air. (MK)

April 2**MOROCCO (1930)**

Josef von Sternberg
 Paramount/91 min
 16mm
 Serial: Undersea Kingdom #11 (1936)



After Marlene Dietrich became a star in Germany with *The Blue Angel*, Josef von Sternberg imported his muse for the benefit of American audiences. Gary Cooper and Aldophe Menjou are a legionnaire and "citizen of the world," respectively, who both get wrapped around man eater Dietrich's tuxedo-gloved finger. Non sequiturs and pregnant pauses abound as the men compete for her affection, while von Sternberg indulges in possibly the most minimalist battle scene in film history between the soldiers' somnambulist marches. Fretting over his starlet's shaky polylingualism, the director initially "shuddered at the idea of the sounds that would emerge from the mouth of my Aphrodite when the time came to engage in mortal combat with an unfamiliar language," but it all worked out in the end: Dietrich, von Sternberg, and cinematographer Lee Garmes each earned their first Oscar nominations. A sterling example of the hushed exoticism von Sternberg and Dietrich would develop in six subsequent collaborations, their insular worldview was crystallized by Gary Cooper's remark that "none of us had ever been to Morocco, and I remember asking von Sternberg if he could point the country out to me on a map—and I don't believe he could." (MK)

April 9**TWO FOR THE ROAD (1967)**

Stanley Donen
 20th Century Fox/111 min.
 35mm CinemaScope
 Serial: Undersea Kingdom #12 (1936)



Albert Finney and Audrey Hepburn play Mark and Joanna Wallace, a bickering couple looking back over twelve years of marriage and trying to decide whether they should stick it out or give up. Former musical director Stanley Donen (*Singin' in the Rain*) uses many of the techniques of the French New Wave, using jump cutting and a fractured timeline to tell the story of their marriage's ups and downs on several road trips over the years. The film is a mature look at the "happily ever after" that is missing from many Hollywood romances. The chemistry between Finney and Hepburn is what makes the movie, with a little help from Henry Mancini's unforgettable score. The 37-year-old Hepburn gives what is perhaps her best performance, although the Oscars chose to nominate her work in *Wait Until Dark* instead of this film; she went into semi-retirement soon afterwards. Frederic Raphael's Oscar-nominated script gives the leads ample opportunities to tear into each other, sometimes without speaking; as Mark says, "Just because you use a silencer doesn't mean you're not a sniper." William Daniels, Eleanor Bron, Claude Dauphin, Nadia Gray, and Jacqueline Bisset play people who interfere, rather, interact with the couple on their journey through marriage. (MP)

April 16



THE UNDYING MONSTER (1942)

John Brahm

20th Century Fox/60 min.

35mm

Cartoon: "Cuckoo Murder Case" (1931), Ub Iwerks (Flip the Frog)

In this adaptation of Jessie Kerruish's 1922 novel, director John Brahm (*The Lodger*) turns his flair for fright on the woeful tale of the Hammonds, a

wealthy Cornish family haunted by a history of gruesome death at the hands (and teeth) of an unknown creature. This is a murder mystery more than a monster movie: sure, there's an ancient family curse, but the film's focus is on Scotland Yard scientist Robert Curtis (James Ellison) and his intrepid assistant Cornelia Christopher (Heather Thatcher), who are sent to investigate a near-fatal attack on Oliver Hammond (John Howard). The film was released to capitalize on the popularity of Universal's *The Wolf Man*, but it owes more to Sir Arthur Conan Doyle's *The Hound of the Baskervilles*. Like most of Brahm's oeuvre, this is high on set-bound, expressionistic visual style and heady psychological undertones. Cinematographer Lucien Ballard, who would work with Brahm on *The Lodger*, shows off his knack for roving cameras and chiaroscuro lighting. British censors chopped the film to bits when it was released, to the point of removing the "who" from "whodunit," but thankfully we have an intact print. (MP)



THE MAD DOCTOR OF MARKET STREET (1941)

Joseph H. Lewis

Universal/61 min.

16mm

Lionel Atwill, mad doctor of many streets in many B-movies, stars as Dr. Benson, whose desire to bring the dead to life gets him into trouble with the authorities. He doesn't spend much time on Market Street: he skips town aboard a luxury liner that sinks on the way to Australia. The survivors end up on a tropical island (but not the Island of Dr. Moreau, the clear inspiration for this film), where Atwill is hailed as a god by the natives and gets to

continue his mad doctoring. B-movie veteran director Joseph H. Lewis is at his creative craziest in his only Universal outing, which premiered on a double bill with *The Wolf Man*. Una Merkel, the comic relief, got higher billing than the titular mad doctor because Atwill was at career's end, in the middle of a sex scandal that relegated him to supporting roles until he died of cancer four years later. His long résumé of mad doctors pay off here: he informed Lewis that one operation scene required him to apply his instruments to his unfortunate victim in the wrong order, so Lewis agreed to reshoot it. (MP)

April 23

THE BIG STEAL (1949)

Don Siegel

RKO/71 min.

16mm

Short: "Bulloney" (1933), Ub Iwerks (Flip the Frog)



Reunited after *Out of the Past*, Robert Mitchum and Jane Greer get caught in the middle of a three-way car chase across Mexico in another tense script by Daniel Mainwaring (writing as Geoffrey Homes). Framed for stealing army payroll, Lieutenant Duke Halliday (Mitchum) sets off in hot pursuit of the real culprit (Patric Knowles), bringing his bounty's jilted fiancée (Greer) along for the ride, as police captain Vincent Blake (William Bendix) lurks in their rearview. Director Don Siegel seizes the opportunity of staging a chase film in a foreign locale to satirize the notorious hustle and bustle of American life; "You Americans are always in a hurry" quips Mexican chief of police Colonel Ortega (Ramon Novarro), cannily letting the vengeful tourists unwittingly do his dirty work. Add in Halliday's recurring bouts with the language barrier, and *The Big Steal* reveals itself as a rare fish-out-of-water chase movie. Siegel keeps things moving with thrilling chases-within-the-chase featuring dynamic, borderline abstract rear projection. The location filming was interrupted when Mitchum briefly got himself locked up for marijuana possession, forcing Siegel to shoot around him with Bendix, and finish up later with his star. (MK)

April 30

NIGHT AND THE CITY (1950)

Jules Dassin

20th Century Fox/96 min.

35mm

Cartoon: "Kiko Foils a Fox" (1936), Terry Toons (Kiko the Kangaroo)



Richard Widmark sneaks more than a little Tommy Udo into Henry Fabian, lowlife extraordinaire of the London wrestling scene. Sick of pulling small-time jobs for nightclub owner and literal heavy Phil Nossfeross (Francis L. Sullivan), expatriate Henry's all-American desire to be rich and infamous gets the best of him when he cooks up a convoluted scheme playing Phil against his wife (Googie Withers) and a wrestling retiree (real-life wrestler Stanislaus Zbysko in his sole acting gig) against his promoter son (Herbert Lom). Needless to say, this doesn't go too well for any of the characters, but it works out great for cinematographer Max Greene, who gleefully exploits Henry's in-over-his-head desperation by turning London into a chiaroscuro maze of shadowy alleyways. Gene Tierney gets somewhat lost in the shuffle as Henry's girlfriend; their roles were reprised by Jessica Lange and Robert DeNiro in a 1992 remake by Irwin Winkler. Jules Dassin makes the most of his HUAC-imposed Hollywood swansong with location photography in urban London, most notably as Henry runs for his life in the unforgettable opening sequence. After Edward Dmytryk inevitably sold him out, Dassin ventured to France for his next project, the heist classic *Rififi*. (MK)

May 7



JUST IMAGINE (1930)

David Butler

Fox Film Corporation/110 min.

35mm

Cartoon: "Stratos Fear" (1933),

Ub Iwerks (Willie Whopper)

The first science fiction musical, *Just Imagine* is a bizarre and visually interesting trip to the distant future—1980, to be exact. In this musical take on Metropolis, people have numbers instead of names, food comes in pills, the flying cars all have Jewish-sounding names (take that, Henry Ford!), and the government arranges marriages. Former vaudeville comedian El Brendel is struck by lightning in 1930 and revived in 1980, where he gets involved in J21's (John Garrick) state-

discouraged love affair with the beautiful LN18 (Maureen O'Sullivan), an adventure that ends up on Mars amid scantily-clad dancing Martian twins. Broadway songwriting team Henderson-DeSylva-Brown, who also scripted some of Al Jolson's first musicals, wrote the score, which includes a show-stopping "Martian Dance of Victory." The film features remarkable, futuristic set and costume design, including a quarter-million-dollar miniature city and an all-mica costume for the Queen of Mars (played by Joyzelle); it was nominated for Best Interior Design, the closest match the Oscars had for the space-age set design. It was an expensive flop, and it's more of interest for its take on what 1980 would be like than for its goofy songs and the puzzling humor of Brendel, whose career consisted of pretending to be a dimwit Swede. (MP)

May 14



YELLOW SKY (1949)

William A. Wellman

20th Century Fox/98 min.

35mm

Cartoon: "Ozzie Ostrich Comes to Town" (1937),
Terry Toons (Kiko the Kangaroo)

Anne Baxter and a pot of gold tear apart a gang of outlaws led by Gregory Peck in this stark western. Rounding out the principal bandits are Richard Widmark and John Russell, who get more than they bargained for when they descend upon the

eponymous frontier ghost town populated only by a grizzled prospector (James Barton) and his (surprise, surprise) beautiful granddaughter Mike (Baxter). The gang implodes when Grandpa lets on that he's hiding a personal fortune in gold, and jealousy over their leader's romantic success with Mike only divides them further—it's lonely out there on the range. I smell a showdown. Cinematographer Joe MacDonald milks Death Valley for all it's worth with his beautiful black and white compositions. Funneling in atmosphere from their previous genre triumph *The Ox-Bow Incident*, director William Wellman and screenwriter Lamar Trotti also manage to work in plenty of Shakespeare's *The Tempest*. Unfortunately overshadowed by the previous year's similarly themed masterpiece *The Treasure of the Sierra Madre*, *Yellow Sky* was transplanted to South Africa in *The Jackals*, a 1967 remake starring Vincent Price. (MK)

May 21

DOWN TO THE SEA IN SHIPS (1949)

Henry Hathaway

20th Century Fox/120 min.

16mm

Cartoon: "Sinbad the Sailor" (1935), P.A. Powers



In this film about the battle between tradition and modernity set on the high seas, Lionel Barrymore plays Captain Joy, the commander of a 19th century whaling ship who butts heads with his first mate, the academy-educated Dan Lunceford (Richard Widmark). A third generation is involved when Joy's grandson Jed (a young Dean Stockwell) comes to sea. Widmark is entrusted with the boy's education, but Barrymore wants to teach him about life. The leads' acting styles mirror the conflict in the story: Barrymore's typically grandiose and eyebrow-wagging performance is countered by Widmark's comparatively naturalistic turn. The film features Hathaway's typically good action sequences; a legendary firebrand, Hathaway once remarked "There's lots of nice guys walking around Hollywood but they're not eating." This was Widmark's first film under a new contract that guaranteed that he wouldn't be limited to Tommy Udo-like thug characters. The crew of the ship is a memorable collection of old salts, including Harry Morgan, Fuzzy Knight, and Gene Lockhart. Many of Barrymore's shots featured stand-ins; in Hathaway's words, the supposedly sick actor "had everything wrong with him, most of it in his head." (MP)

May 28

AMERICAN GUERRILLA IN THE PHILIPPINES (1950)

Fritz Lang

20th Century Fox/104 min.

35mm

Cartoon: "A Battle Royal" (1936), Terry Toons
(Kiko the Kangaroo)



In this WW2 adventure, Tyrone Power stars as Ensign Chuck Palmer, who leads a band of American sailors stranded in the Philippines after the fall of Bataan. Their efforts to escape to Australia are thwarted, so they work with the native Filipino guerilla fighters against the occupying Japanese troops, hoping to hold out until MacArthur fulfills his "I shall return" promise. MacArthur's speech hangs over the film, especially in a harrowing scene involving cigarettes. Although Fritz Lang disparaged his work here, telling Peter Bogdanovich that he directed it because "I have to eat too," he's too hard on his own film. It features his late-career exotic location shooting in the Philippines, spectacular battle scenes, and an intricate look at the functioning of the joint Filipino-American resistance. Power is joined by Tom Ewell in an uncharacteristically serious part, French starlet Micheline Priele as a colonial plantation widow who falls for Power, and Robert Barrat in his second stint as MacArthur (the other in John Ford's *They Were Expendable*). Oscar-winning writer-producer Lamar Trotti adapted the novel by Ira Wolfert, which was based on the real-life adventures of Navy Lt. I.D. Richardson. (MP)

June 4



PANIC IN THE STREETS (1950)

Elia Kazan

20th Century Fox/96 min.

35mm

Cartoon: "Skunked Again" (1936),

Terry Toons (Kiko the Kangaroo)

Plague is on the loose in New Orleans, and it's up to Richard Widmark to save the day. When an unidentified murder victim turns up infected with plague, Dr. Clinton Reed (Widmark) must race the clock and inoculate everyone who came into contact with the carrier before the disease spreads. In what he considered to be his first "real" film, Kazan took it upon himself to "exercise the

techniques I'd decided I lacked. I'd make a 'silent,' a film that a deaf man could follow." Kazan's visual ambition is evident right from the top as a coldblooded gangster (Jack Palance, billed with the first name Walter in his film debut) and his thugs (Zero Mostel and Tommy Cook) stalk a plague-added drunk in the expertly staged opening sequence. But to limit the strengths of *Panic in the Streets* to silent-movie magic ignores the exciting overlapping dialogue and naturalistic acting that make this film truly stand out; commenting on one of his finest performances, Widmark referred to Kazan as "the best actor's director there ever was." The epidemic scenario of husband/wife writing team Edna & Edward Anhalt's Oscar-winning script allowed Kazan to thoroughly explore New Orleans with city-wide location photography. The next year he returned to shoot *A Streetcar Named Desire*. With Paul Douglas as the combative police chief who assists in the hunt, and Barbara Bel Geddes and Tommy Rettig (another debut, four years before *Lassie*) as Dr. Reed's family. By the way, if the music over the opening titles sounds familiar, that might be because you heard it here on March 26th—it was reused in *Don't Bother to Knock*. (MK)

June 11



ACE IN THE HOLE (1951)

Billy Wilder

Paramount/111 min.

35mm

Cartoon: "Felix Trumps the Ace" (1926),

Otto Messmer

Kirk Douglas leads with his chin in Billy Wilder's bitter exposé of the media, the Network of the newspaper age. He plays Charles Tatum, a cynical newsman who turns the case of trapped spelunker Leo Minosa (Richard Benedict) into a media circus, complete with a real carnival. The film is based on the true story of Floyd Collins, a miner who was trapped in

a cave-in for 18 days in 1925; can you guess how *his* story ended? In private, Tatum romances Leo's cynical wife Lorraine (Jan Sterling), but in public, he wants her to play the faithful wife, a role she resists ("I don't pray," she explains. "Kneeling bags my nylons"). Tatum's eventual realization that he's a soulless scumbag is too little, too late. The film angered Paramount, the media (*Life* suggested that Wilder be deported), and the American public, which it depicted as morbid rubbernecks drawn to tragedy. Paramount sent press agents to all the major papers to explain that the film wasn't attacking them, just the bad apples. Nobody was convinced. It was a flop, even after being retitled *The Big Carnival*. Wilder said, "Audiences expected a cocktail and felt I was giving them a shot of vinegar instead." It's much-needed and timely vinegar that still has bite over fifty years later. (MP)

June 18

OUR MAN IN HAVANA (1959)

Carol Reed

Columbia/111 min.

35mm

Cartoon: "Insultin' the Sultan" (1934), Ub Iwerks (Willie Whopper)



With the hugely successful *The Third Man* and *The Fallen Idol* under their belts, director Carol Reed and writer Graham Greene (adapting his own novel) teamed up for the third and final time with this droll spy spoof. Operating in full Ealing mode, Alec Guinness stars as Jim Wormold, vacuum salesman in Cuba recruited for espionage by British operative Hawthorne (Noel Coward). Unable to deliver any actual intelligence, the resourceful Wormold takes his best friend's (Burl Ives) advice and makes it all up, eventually subcontracting an imaginary staff of secret agents and passing off vacuum cleaner blueprints as WMDs. The joke's off when people start getting killed for real. Greene's comprehensive satire of the intelligence racket ranges from the secrecy-obsessed yet comically conspicuous Hawthorne saddling Wormold with the unwieldy moniker "59200 stroke 5" to the disturbingly timely eagerness of the government to act on dubious information. Maureen O'Hara, Ernie Kovacs, Ralph Richardson, and Jo Morrow round out the stellar international cast. Reed managed five weeks of exterior shooting in politically unstable Cuba just as Castro was gaining power, prompting the onscreen qualifier "before the recent revolution." (MK)

June 25

PICKUP ON SOUTH STREET (1953)

Samuel Fuller

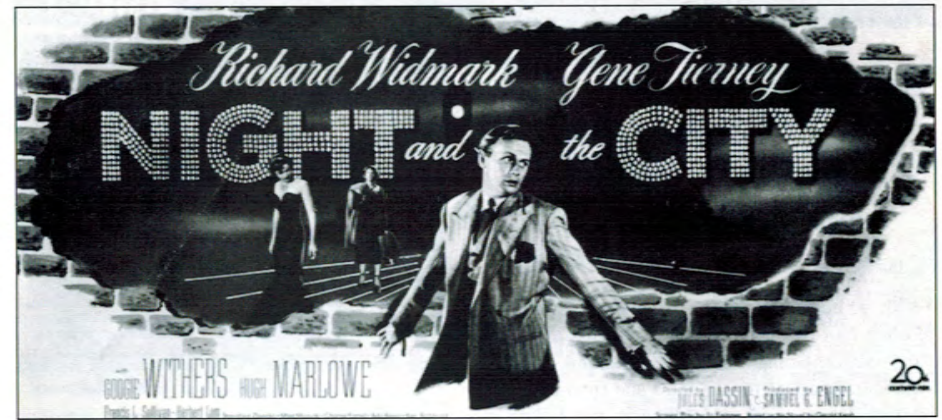
20th Century Fox/80 min.

35mm

Short: "Enjoy Yourself - It's Later Than You Think" (1974), Tom Palazzolo



Richard Widmark stars as Skip McCoy, a pickpocket who finds himself embroiled in international intrigue when he unwittingly steals microfilm containing national security secrets out of Candy's (Jean Peters) purse on the subway. Before he knows it, Skip is dodging cops (Murvyn Vye, Willis Bouchee, Milburn Stone) and commies (Richard Kiley) alike, dishing out as much hard-boiled dialogue as he takes in. The director's stylistic virtuosity is in full effect throughout, with relentlessly moving camerawork and an emphasis on close-ups that anticipates Robert Bresson's *Pickpocket*; it all comes down to a series of quintessential Sam Fuller knock-down, drag-out fight scenes staged in sparsely edited wide shots. Thelma Ritter received one of her six unrequited Oscar nominations for her portrayal of professional stool pigeon Moe. Fuller's Red Scare refraction uses Skip's refusal to judge the communists on a lower plane than the Americans to subtly criticize the patriotic fervor of the era: "I wanted to take a poke at the idiocy of the cold war climate of the fifties. Sure there were communists who believed fervently in Marx and Lenin. But there were also crumbs who'd go to work for any 'ism' if there was a payoff. People living on the edge of society don't give a damn about politics. I wanted my film to be told through the eyes of the powerless. Cold war paranoia? Hell, these crooks were more interested in just getting by." (MK)

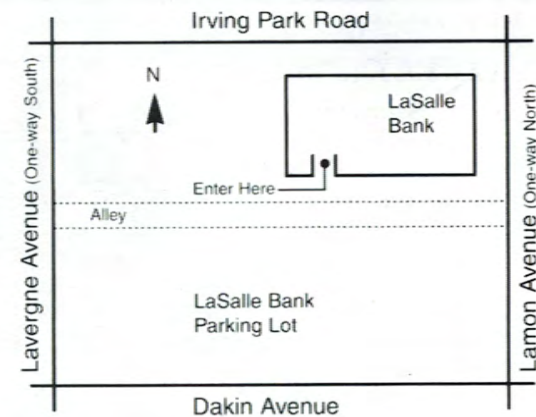


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