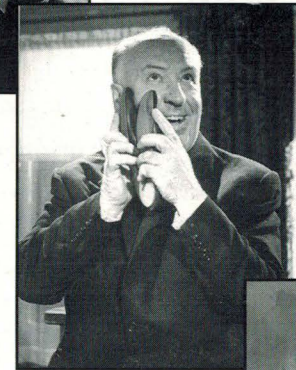




**THE
LASALLE BANKS**
present



**CLASSIC
FILM SERIES**

January — June 1999

**LaSalle Theatre
4901 West Irving Park Road
Chicago**

Scott's Spott

Almost four years ago I walked into this gorgeous, just-under-300-seat theatre with its two aging 16 mm projectors and was directed to do my thing. What a trip it has been!

Initially, even the regulars were irregular and I could count the number of admissions on my fingers and toes, often using only one foot. The time for nostalgia had passed, and along with it went Jeanette MacDonald and Nelson Eddy musicals (Sorry, George), and the prospects of a Mala Powers retrospective (Sorry, Ed). Home video is perfectly suited for The Bowery Boys and Buck Jones, but directors who think more in terms of image and texture than dialogue and performance suffer under the glaucomatous layers of ingress, pixels and scan lines in addition to a diminishment in canvas size. Cable boxes and satellite dishes quickly transformed living rooms into home theatres, killing off the need — for many — of revival houses.

This, too, has passed.

People no longer seem as content as they once were with viewing movies on television and that is exactly why we are here, and have been for 23 years.

(Continued on page 14)

JANUARY

THE IRON HORSE (1924) John Ford. Fox/119 min. (Silent)

Short: "The Unruly Hare" (1945) Frank Tashlin/Warners (Bugs Bunny)
"Legend has it the production included 5,000 extras, building two entire towns, 100 cooks, 2,000 rail layers, a cavalry regiment, 800 indians, 1,300 buffalo, 2,000 horses and 10,000 cattle. The 50,000 props on display include the original trains *Jupiter* and *116*, Wild Bill Hickock's derringer and Horace Greeley's stagecoach." — George N. Fenin, William K. Everson

A father's dreams of building the transcontinental railroad are dashed when he's murdered by a mysterious three-fingered stranger. A son is left to find the killer and finish his father's work. This was not Ford's first silent western — 1917's *Straight Shooting* was — but as far as defining genre convention goes, it's his most significant. We will be screening the restored Killiam version, complete with the original color tinting. With: George O'Brien, Madge Bellamy, Judge Charles Edward Bull as Abraham Lincoln, Will Walling, Fred Kohler, J. Farrell McDonald and Delbert Mann.

JUDGE PRIEST (1934) John Ford/Fox 79 min

Short: "The Trial of Mr. Wolf" (1941) I. Freleng
"One of 1934's top grossing movies, *Judge Priest* is also one of Ford's finest and most convivial works...*Judge Priest* has not aged; a storyland myth and symbol, it looks just as fresh and old-fashioned as it did half a century ago." — Tag Gallagher

16 The second of Ford's *Will Rogers Trilogy* casts the genial master of the art of honest reasoning as Billy Priest, an argumentative small-town judge. The Rogers pictures are nowhere near as visually complex as the director's other films either before or after. Instead, the emphasis is on Americana, nostalgia and the homespun charm of its lead. Ford's vision would progressively darken through time, and there's no better proof than his 1953 remake of this material, *The Sun Shines Bright*. With: Henry B. Walthall, Tom Brown, Anita Louise, Rochelle Hudson, Berton Churchill, Hattie McDaniel, David Landau, and Stepin Fetchit.



YOUNG AND INNOCENT (1937) Alfred Hitchcock. Gaumont/85min.

Short: "The Tramp" (1915) Charles Chaplin/Essanay (Silent)
"*Young and Innocent* contains an illustration of that suspense rule by which the audience is provided with information that characters in the picture don't know about. Because of this knowledge, the tension is heightened as the audience tries to figure out what's going to happen next." — Alfred Hitchcock

23 It may not have the name recognition of *The 39 Steps* or *The Lady Vanishes*, but this little suspense comedy stands as the best kept secret of Hitchcock's British period. This time around, Derrick de Marney is the wrongfully accused man and Nova Pilbeam doesn't break a sweat living up to the title's description of her. This includes Hitch's single most amazing shot of the 1930's. Once you've seen the incredible 'drummer man' take that starts high and wide and ends tight and twitching, you'll never forget it. With: Percy Marmot, Edward Rigby, Mary Clare, John Lonhden and Basil Radford.

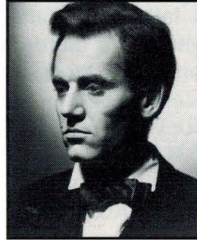
JANUARY

YOUNG MR. LINCOLN (1939) John Ford - 20th Century Fox/100 min.

Short: "Old Glory" (1939) Chuck Jones/Warners (Porky Pig)

30 "...this is the very thing that makes *Young Mr. Lincoln* such a great movie: Ford's rapport with Lincoln brings him to life, makes us understand and admire the man, not some remote figure in history, whom we are supposed to revere." — Peter Bogdanovich

Ford's graceful look at the pre-presidential life of Abraham Lincoln was released the same year as *Stagecoach*. Notwithstanding the oater genre, this charming poem of lost love and a small town lawyer wins by a stovepipe hat. Henry Fonda's mythic portrait is honed to perfection, his resemblance to Lincoln uncanny. With: Alice Brady, Ward Bond, Eddie Quillan, Marjorie Weaver, Arlene Whelan, Milburn Stone.



FEBRUARY

FOREIGN CORRESPONDENT (1940) Alfred Hitchcock. Walter Wanger/119 min

Short: "The Fifth Column Mouse" (1943) I. Freleng/Warners

6 "Had the picture been shot in color, I would have worked in a shot I've always dreamed of: a murder in a tulip field. Two characters: the killer (a Jack-the-Ripper type) behind the girl, his victim. As his shadow creeps up on her, she turns and screams. Immediately, we pan down to the struggling feet in the tulip field. We would dolly the camera up to and right into one of the tulips, with the sounds of the struggle in the background. One petal fills the screen, and suddenly a drop of blood splashes all over it. And, that would be the end of the killing." — Alfred Hitchcock



Aside from color, Hitchcock wanted "bigger star names" in his pictures, so he went to Gary Cooper with this script, who turned it down, deeming it too "B" for his "A" talent. (Coop later confessed regret.) Joel McCrea stars in this one with a dysfunctional windmill and a murder in the rain on the umbrella-observed steps of Amsterdam's Town Hall. With: Laraine Day, Herbert Marshall, George Sanders, Albert Basserman, Robert Benchley, Eduardo Ciannelli, Edmund Gwenn.

13

CITIZEN KANE (1941) Orson Welles. RKO/ 119 min.

Short: "Easy Street" (1917) Charles Chaplin/Mutual (Silent)

"A film is never really good unless the camera is an eye in the head of a poet." — Orson Welles

It also helps when the poet knows every lens in the box and when to attach them. This is the film that topped the AFI 100 and it is still the greatest movie ever made. Its expressionist look, a convoluted time line reliant on flashbacks, and even an investigator all contribute to the best of the Film Noir genre. With: Joseph Cotton, Ruth Warrick, Dorothy Comingore, Everett Sloane, Agnes Moorehead, Ray Collins. Oh yes, and Orson Welles.



FEBRUARY

HOW GREEN WAS MY VALLEY (1941) John Ford, 20th Century Fox/118 min.

Short: "How Green Is My Spinach" (1950) Seymour Kneitel/Paramount (Popeye)

"Ford was 46 when he made *Valley*, and Welles was only 25 when he made *Kane* but both are films of old men, the beginnings of a cinema of memory.

20

Valley is also notable for introducing Ford's visual treatment of the past as a luminous memory..." — Andrew Sarris



A dreamlike chronicle of the dissolution of a Welsh town and a family that worked its coal mine. Many remember this as the film that beat out *Citizen Kane* for Best Picture honors. Welles probably didn't mind. When asked who he thought made the best movies, he said, "John Ford, John Ford and John Ford. The director's vision of an idealized past has never been sharper or more touching. With: Walter Pidgeon, Maureen O'Hara, Donald Crisp, Roddy McDowell, Anna Lee, Sara Allgood, John Loder and Arthur Shields.

27

THE STRANGER (1946) Orson Welles. RKO/95 min.

Short: "The Lonesome Stranger" (1940) Hugh Harmon/MGM

"I did it to prove that I could put out a movie as well as anyone else. I did not do it with cynicism, however." — Orson Welles

Not too long before the oft-cited "cuckoo-clock" reference in *The Third Man*, Orson did battle with a much more formidable timepiece in the riveting climax to this film. Many of Welles' critics couldn't separate the artist, who they viewed as egocentric and pretentious, from his art. He attempts to rein in his boywonder reputation and make a solid, non-flashy suspense film. Recipe: take the plot of *Shadow of a Doubt*, replace Uncle Charlie with an escaped Nazi war criminal, change the setting to a Connecticut village and throw in Edward G. Robinson as a war crimes investigator. With: Orson as Franz Kindler, Loretta Young, Philip Merivale, Richard Long, Byron Keith, and Billy House.

MARCH

THEY WERE EXPENDABLE (1945) John Ford. MGM/135 min.

6 Short: "Scrap Happy Daffy" (1943) Frank Tashlin/Warners (Daffy Duck)

"I have never actually seen a goddam foot of that film...I didn't put a goddam thing into that picture," said Ford. He was forced to leave the Front to go back to Hollywood to work with a bunch of actors who wouldn't even cut their hair to look like sailors. Later, in

response to a prerelease interview, he wired, "Have seen *Expendable*. You were right, Ford." In spite of Ford's self-effacing grunts, this gallant portrait of a group of soldiers in the face of almost certain annihilation stands heads and shoulders over almost all other combat pictures of the period. Robert Montgomery and John Wayne lead a PT Boat squadron head-long into a defeat in the Philippines. I would suggest that

MARCH

Spielberg see this and learn what it takes to make a *great* war film, but sadly he did and still turned out *Saving Private Ryan*. With: Donna Reed, Jack Holt, Ward Bond, Louis Jean Heydt, Russell Simpson, Leon Ames and Jack Pennick.

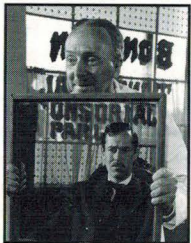


MY DARLING CLEMENTINE (1946) John Ford. 20th Century Fox/97 min.
Short: "Phoney Express" (1943) Del Lord&Hugh McCollum/Columbia
The Three Stooges.

"My Darling Clementine concerns a search for a dream of justice, oblivion, or love, and breathes the languorous airs of loss. As if looking for answers, the camera stares at the sky after the battle, and down before the long road at the finish; at that moment the picture's title - and theme - become clear." — Tag Gallagher

13

The story goes that, in Ford's early days as a director, Wyatt Earp used to visit cronies on the Universal backlot, and his factual rendition of the Gunfight at the OK Corral found its way into this film's striking climax.



Believe what you want. I just print the legend. and who benefits a legend better than Henry Fonda? After *Kane*, this could be the most beautifully photographed black-and-white film ever. With: Linda Darnell, Victor Mature as "Doc" Holliday, Walter Brennan, Cathy Downs as Clementine, Tim Holt, Ward Bond, Alan Mowbray, Jane Darwell, Francis Ford and Jack Pennick.

20

NOTORIOUS (1948) Alfred Hitchcock. RKO/101 min.
Short: "You Natzy Spy" (1940) Jules White/Columbia
The Three Stooges

"Claude Rains and Ingrid Bergman made a nice couple, but in close shots, the height difference between them was so marked that if I wanted them both in the frame, I had to stand him on a box. On one distance shot of them both approaching the camera, I had to have a gradually rising plank for him placed next to her path." — Alfred Hitchcock

A primer on the art of filmmaking and one of Hitchcock's most visually complex films. I defy you to find one wasted frame. Bad girl turned spy (Bergman) weds Nazi (Rains) while her lover, government agent Cary Grant looks on. Full of red herrings. Let's raise a glass of uranium and toast one of the Master's masterworks! With: Louis Calhern, Leopoldine Konstantin, Reinhold Schunzel, Moroni Olsen and Wally Brown.



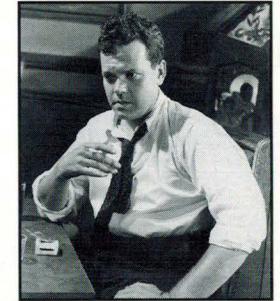
MARCH

THE LADY FROM SHANGHAI (1946) Orson Welles. Columbia/85 min.
Short: "Wimmen Is a Msykery" (1940) Dave Fleischer/Paramount (Popeye)
"The weirdest great movie ever made..."

It's the only true film noir comedy." — Dave Kehr

27

Orson saves *femme fatale* Rita Hayworth from a mugger, finds himself head gigolo on the crew of her yacht, and eventually becomes implicated in a murder, or was it suicide? From the stunning coverage of the opening carriage ride to the legendary climax in the amusement park Hall of Mirrors, you're in for an endless flow of light and shadow masterfully forged by Welles' chiaroscuro and bravura. With: Everett Sloane, Ted de Corsia, Erskine Sanford, Gus Schilling, Joe Palma and Glenn Anders taking a little "taaaaarget practice."



APRIL

FORT APACHE (1948) John Ford. RKO/127 min

Short: "Bugs Bunny Rides Again" (1948) I. Freleng (Bugs & Yosemite Sam)
"Wayne seldom played common or famous men for Ford. It is interesting to note that Wayne, who eventually evolved into the Ford hero, played an outlaw in his first starring role for Ford (*Stagecoach*), and Fonda, who began by playing a future president, wound up as a cowardly priest (*The Fugitive*) and a pathological martinet (*Fort Apache*) before ending his association with Ford because of a fistfight with him during the making of *Mr. Roberts*."

3

— Joseph McBride and Michael Wilmington

The first of Ford's *Cavalry* Trilogy stars Fonda as Lt. Col. Owen Thursday, an easterner shipped west to an end-of-the-line outpost. In a supporting role, Wayne does his best to sway Thursday with emotion and reason, pitting himself against the rigid immobility of both the Colonel and Fonda. A powerful film. With: Shirley Temple, John Agar, Pedro Armenderez, Ward Bond, George O'Brien, Victor McLaglen, Anna Lee, Francis Ford, and Jack Pennick who also took credit as co-assistant director.



SHE WORE A YELLOW RIBBON (1949) John Ford. RKO/103 min.

Short: "Wagon Wheels" (1945) Robert Clampett/Warners (Porky Pig)

"The only real exchange of feeling Brittles has with his men is in the ceremony in which they give him a silver watch on his retirement, and it is significant that the sentiment inscribed on the watch is 'Lest we forget.' Again, it is the past that is of value, with the future holding nothing." — J. A. Place

10

The most sentimental component of the Trilogy, *Ribbon* opens just after Little Big Horn and just a few days prior to the military retirement of career man Captain Nathan Brittles (John Wayne). His final mission is to search out and confine a band of Indians



primed for attack. Unlike the Morgan's backstory in *How Green Was My Valley*, Nathan's mourned past remains unseen. To paraphrase Ms. Place, setting the American dream in the past and not the future indicates Ford's growing disillusionment with the dream and also perhaps the acknowledgement that it never existed to begin with. With: Joanne Dru, John

Agar, Ben Johnson, Harry Carey, Jr., Victor McLaglen, George O'Brien, Mildred Natwick, Francis Ford and Jack Pennick.

RIO GRANDE (1949) John Ford RKO/103 min.

Short: "Egghead Rides Again" (1937) Tex Avery/Warners (Egghead's Debut)

"The estrangement of Yankee Colonel Yorke and his confederate wife...finds symbolic resolution in the post-war West...where their son...succeeds in reuniting two families - the fort community and his parents." — John Belton

17

To conclude the Trilogy, Ford chose to give his main character, once again The Duke, a living love interest (Maureen O'Hara). The split between family dedication and career obligation is a long-running theme in Ford's work. One of

Victor Young's loveliest scores embraces John Ford's memorable imagery, including that astonishing shot of Wayne at the river. With: Ben Johnson, Claude Jarman, Jr., Harry Carey, Jr., Chill Wills, J. Carroll Naish, The Sons of the Pioneers, Jack Pennick and, as always, Victor McLaglen, the pill you wish Ford had never swallowed.



STRANGERS ON A TRAIN (1951) Alfred Hitchcock Warners/101 min.

Short: "Hold that Lion" (1947) Jules White/Columbia

The Three Stooges

"In many of Hitchcock's pictures - and this is a case in point - there are, aside from coincidence and implausibles, many elements that are arbitrary and unjustified. And yet, in the light of a cinematic logic that is strictly personal, you impose them in such a way that, once they're on the screen, these are the very elements that become the film's strong points." — Francois Tuffaut

24

You kill my father and I'll kill your wife. Simple idea, tangled telling. Hitchcock's delineation of crossed-paths, crossed-rails and double-crossed murders is a model of controlled cinema. Loaded with many outstanding set pieces, including the knuckle-whitening climax aboard the out-of-control merry-go-round. This is Hitchcock's show all the way, and one you won't want to miss. With: Farley Granger, Ruth Roman, Leo G. Carroll, Patricia Hitchcock, Laura Elliot, Marion Lorne, Howard St. John and Adam Williams.



STAGE FRIGHT (1950) Alfred Hitchcock. Warners/110 min.

Short: "I Haven't Got A Hat" I. Freleng/Warners (Porky and Beans)

"What specifically appealed to me was the idea that the girl who dreams of becoming an actress will be led by circumstances to play a real-life role as someone else in order to smoke out a criminal." — Alfred Hitchcock

1

Probably most famous for containing a rare Hitchcockian flaw: the flashback lie. He figured that characters lie on screen all the time, why can't they do it in a flashback? There's a resemblance between leading lady Jane Wyman and Hitch's daughter, Patricia, who appears briefly in the film. The dull male leads are offset, thankfully, by Marlene Dietrich who balances out the cast, adding a hint of danger as well as her rendition of "The Laziest Gal in Town." With Michael Wilding, Richard Todd, Alastair Sim, Dame Sybil Thorndike and Joyce Grenfell shooting lovely ducks.



MR. ARKADIN (1955) Orson Welles. *Sevilla Studios/99 min.*

Short: "An Itch in Time" (1943) Robert Clampett/Warners. (Porky Pig)

8

"Arkadin is a profiteer, an opportunist, a genial parasite who nourishes himself on corruption - and who doesn't look for ways to justify himself.... His morality may be hateful, but not his spirit. I find it impossible to hate a passionate man." — Orson Welles

The least discussed of Welles' great films is allegedly based on a novel he wrote. He told Peter Bogdanovich, "...I didn't write one word of that novel, nor have I ever read it." A cigarette smuggler's girlfriend overhears a dying man's words, plunging the couple into the world of a mysterious tycoon. Lots of quirky bits, including Mischa Auer's terrific companion piece to *Kane*, Akim Tamiroff's Jacob Zouk and Arkadin's spellbinding fable of the scorpion. Taken from Welles and butchered (weren't they all after *Kane*?), we'll be screening the most complete print available. With: Welles, Mischa Auer, Akim Tamiroff, Robert Arden, Paola Mori, Michael Redgrave, Patricia Medina, Katina Paxinou and Peter van Eyck.

15

THE MAN WHO KNEW TOO MUCH(1934) Alfred Hitchcock. *Gaumont/84 min.*

Short: "The Dentist" (1932) Leslie Pearce/Mack Sennett (W.C. Fields)

"Let's say that the first version is the work of a talented amateur and the second was made by a professional." — Alfred Hitchcock

In spite of his self-effacing comment, his initial take proved to be Hitchcock's most financially successful British film. In order to give you a chance to compare and contrast, we'll screen both movies back-to-back. The British version begins in St. Moritz (where the Hitchcocks spent their honeymoon) with a vacationing family learning of an assassination plot from a dying spy. To assure the couple's silence and to keep them under control, their daughter is kidnapped and carted off to London. Much funnier (thanks to both Peter Lorre and a scene in a dentist's office), but a lot less stylish than the later Paramount remake. With: Leslie Banks, Edna Best, Frank Vosper, Hugh Wakefield, Pierre Fresnay and Nova Pilbeam.

THE MAN WHO KNEW TOO MUCH (1956) Alfred Hitchcock.*Paramount/120 min.*

Short: "What's Up, Doc?" (1950) Robert McKimson/Warners (Bugs Bunny & Elmer Fudd)

"One of those differences is, of course, James Stewart's performance in the remake. It might seem as if Cary Grant and James Stewart were interchangeable in your work, but you actually use each one in a different way. With Cary Grant the picture is more humorous, and with James Stewart the emphasis is on emotion." — Francois Tuffaut

This time around the opening locale shifts to Marrakech, the family is American and the kidnapped child a son. So much for plot points.

22 This version is as pure an exercise in cinematic style as any filmed. The palm-drenching finale at the Albert Hall is Hitchcock's most brilliant example of sustained suspense, and yes, Stewart's performance as the helpless father is a grueling emotional tour de force. The vastly underrated Doris Day is equally effective as the grieving mother. With:



Brenda de Banzie, Bernard Miles, Daniel Gelin, Christopher Olsen, Alan Mowbray and Bernard Herrmann. NOTE: All distribution prints are vintage 1984, a bad year for color restorations. We will be screening a rare archival IB Technicolor print of this Hitchcock classic.

THE WINGS OF EAGLES (1957) John Ford. *MGM/110 min.*

Short: "Shiver Me Timbers" (1934) Dave Fleischer/Paramount (Popeye)

"The title was lousy - I screamed at that. I just wanted to call it *The Spig Wead Story*. ...I didn't want to do the picture because Spig was a great pal of mine. But I didn't want anyone else to make it. ...We did quite a few pictures together.

He died in my arms. I tried to feel the story as truthfully as possible, and everything in the picture is true." — John Ford

29 Quite simply, John Ford's most underrated talkie. John Wayne's Wead has the makings of a great career naval officer, a reasonably accomplished screenwriter and a lousy father and husband. ("If it's not a family, it's nothing.") Wead's greatest battle wasn't fought at sea or on a typewriter, but immobile in bed after a paralyzing fall, dutifully repeating his recuperative mantra, "I'm gonn' move that toe." One shot says it all: After a painful plot turn, Wead sits foreground right at the darkened dining room table while his wife (Maureen O'Hara) stands center frame in the bright kitchen behind him, distanced by light, space and emotion. With: Dan Dailey, Ward Bond, Ken Curtis, Kenneth Tobey, Sig Rumann, Willis Bouchee and Jack Pennick.



TOUCH OF EVIL (1956) Orson Welles. Universal/98 min.

Short: "Bully for Bugs" (1953) Chuck Jones/Warners (Bugs Bunny)

"The new *Touch of Evil* is essentially the same movie I saw in Times Square back in 1958. What has changed most since 1958 is not the film itself, but the critical climate in which the film is viewed." — Andrew Sarris

5

In 1958 the film was revamped and finally screened to Welles' specifications, so why are we showing the studio cut with the titles printed over the famous opening shot *and* without even the additional scenes that Harry Keller shot at Universal's request? This is the cut that most of us grew up with. It's like seeing a picture of an old friend before facial reconstruction. I certainly don't mean to belittle the work of Walter Murch or Jonathan Rosenbaum. On the contrary, under their mindful care the film never looked or sounded better. This is a chance to compare and contrast it to what you saw last fall. With Charlton Heston, Janet Leigh, Orson Welles, Akim Tamiroff, Joseph Calleia, Marlene Dietrich, Mort Mills, Ray Collins, Dennis Weaver and Mercedes McCambridge.



PSYCHO (1960) Alfred Hitchcock. Paramount/109 min.

Short: "We Want Our Mummy" (1938) Del Lord/ Columbia
The Three Stooges

"*Psycho* has a very interesting construction and that game with the audience was fascinating. I was directing the viewers. You might say I was playing them like an organ." — Alfred Hitchcock

12

After a spate of after-the-fact sequels and the most expensive colorization job in film history, it is tough to call this version simply *Psycho*. Sadly, it will forever be preceded by the word 'original' or, heaven forbid, followed by the Roman numeral I.

To take a stand against spiraling budgets, Hitchcock shot this with his Universal television crew at a cost of \$800,000. To date it has grossed almost \$20 million. Not since *Rope* had the director undertaken such a bold experimental work. This is the uncut version. By that I mean it has a Paramount, *not* Universal, logo. With: Anthony Perkins, Janet Leigh, Vera Miles, John Gavin, Martin Balsam, Simon Oakland, Patricia Hitchcock and Mort Mills.



TOPAZ (1969) Alfred Hitchcock. Universal/127 min.

Short: "Zipping Along" (1953) Chuck Jones/Warners
(The Road Runner)

"During a sneak preview in Los Angeles, this (closing) scene provoked hoots of laughter...(Hitchcock) claimed that young American audiences could not accept the concept of chivalrous behavior...for the first time in his long career, Hitchcock could not think of an ending." — Francois Tuffaut

19

For the record, the various endings Hitchcock filmed are available on LaserDisc. This is an anti-communist thriller made by a man whose idea of political espionage was a glitzy champagne bottle filled with uranium. It's by no means top-drawer Hitchcock, but it's one of his films that is seldom revived and we'll be screening a clean IB Technicolor print, so you'll be seeing it in the best possible condition. With: Frederick Stafford, Dany Robin, John Vernon, Karin Dor, Michel Piccoli, Claude Jade and Roscoe Lee Brown.



IT'S ALL TRUE (1993)

Richard Wilson, Myron Meisel & Bill Kroh. Paramount/87 min.

Short: "Dangerous Dan McFoo" (1939) Tex Avery/Warners (Egghead)

"What's really and ironically true about *It's All True*...is that Welles was approached (by RKO) to make a non-commercial picture, then reproached for making a non-commercial picture." — Richard Wilson in 1970

26

In 1942, RKO "persuaded" Welles to direct a three-part film to aid the war effort. With the director safely at work in South America, the studio -- which had already slated *The Magnificent Ambersons* to flop -- had recut the film and distributed it unheralded (Orson learned of its release while filming in the Amazon). The missing



reels to *Ambersons* have never turned up, but enough of *It's All True* has survived so it could be given a full-blown reconstruction. The existing footage was never 100% assembled, and what could be more difficult than trying to mimic Welles' editing style? Credit the devoted trio not only for the magnificent preservation, but for coming damn close to the director's rhythms.

Scott's Spott

(Continued from page 2)

Whether it's called *Chuck Schaden's Memory Club* or *The LaSalle Theatre* (or my own dream name: *The Martin Scorsese Film and Social Club*) this venue has become Chicago's longest running revival house.

Our schedule represents, for the first time, a showcase for directors, and who better, in an inaugural lineup, than Alfred Hitchcock, John Ford and Orson Welles?

Among the selections chosen for you are: Ford's *Cavalry* Trilogy; back-to-back screenings of both versions of Hitchcock's *The Man Who Knew Too Much*; and the very best available print of Welles' seldom revived *Mr. Arkadin*.

There is one bit of bad news. In the short time that I have been here, rental costs — in some cases — have doubled, forcing us to raise our price to \$5 for general admission and \$3 for Senior Citizens and children under 12. (Take heart: whatever proceeds may come will go toward securing a pair of anamorphic lenses. Could a 25-film Cinemascope series be far off?) Besides, it's still a bargain in terms of quality and cost, especially when you consider the near double ticket fare at low, odious cineplexes. We even throw in a "short," and there are none of those venal on-screen advertisements, either!)

On a personal note, you may be subject to my taste each week, but there are a few people behind the scenes who help keep this place vital. First, I'd like to acknowledge Mark, the nice man who sells tickets and

projects our films; then there is Matt, our concession wizard. Thanks also go out to Pat Odom, a former student who allows this student the chance to oversee a haven for the celluloid-deprived; Dan Andries, for his wisdom, support and hours of movie-talk (and Stern discussions); and, my Rock Of Ages/den mother/fellow smoker Mary Gabriel.

So. Murray (our in-house philosopher and spiritual mascot), Phil, Josie, Miss Emily, Qwanszie, John (with book in hand), The Hoffmans (minus Mom), Little Sarah, and regulars and newcomers alike: we look forward to seeing all of you every Saturday night at eight sharp.

Cheers.

Scott

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