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CHRISTOPHER STRONG

Mon, Oct 31, 8:30 pm

Directed by Dorothy Arzner. Written by Zoe Atkins. Produced by David O. Selznick. With: Colin Clive, Billie Burke, Helen Chandler. 1933, b&w, 77 minutes. Print courtesy of RKO General and The Library of Congress.



Two films with Hepburn cast as an aviatrix. "Hepburn made the transition from superfemale to superwoman most easily and most successfully of all—perhaps because she was already halfway there to begin with. In her second film, *Christopher Strong*, she played an aviatrix torn between her profession and her man. Flying presents an appropriately extreme metaphor for the freedom that has to be surren-

dered once the idea of a family becomes a concrete reality. . . . The film leaves us with a blazingly electric image of Katharine Hepburn unlike that of any other film: a woman in a silver lame body-stocking which covers everything but her face—and suggests the chrysalis of the superwoman of the future."—Molly Haskell.

—DOUBLE BILLED WITH—

THE IRON PETTICOAT

Directed by Ralph Thomas. Written by Ben Hecht (uncredited). Produced by Betty E. Box. With: Bob Hope, James Robertson Justice. 1956, color, VistaVision, 96 minutes. Print courtesy of Films Inc.

A long out-of-circulation, *Ninotchka*-like comedy with Hepburn as a Russian Air Force captain who becomes involved in an ideological contest of wills with American flier Hope. "Hepburn makes an impressive showing as the Soviet pilot; and the gradual transition in outlook, accompanied by the change in style of her wardrobe, is accomplished with considerable sensitivity. Hope maintains the spirit of the piece at a lively pace but never quite forgets his work as a gagman."—*Variety*.

THE DESK SET

Wed, Nov 2, 6:30 pm

Thurs, Nov 3, 9:00 pm

Directed by Walter Lang. Written by Phoebe and Henry Ephron, from the play by William Marchant. Produced by Henry Ephron. With: Spencer Tracy, Gig Young, Joan Blondell, Dina Merrill. 1957, color, scope, 103 minutes. Print courtesy of Twentieth Century-Fox.

a1 Hepburn, head of a large TV network's reference library, feels threatened when methods engineer Tracy wants to install his invention, an electronic brain capable of answering any question. "The two male leads are much more important in the film than on the stage. The screen version builds up the role of the efficiency expert for Tracy, making him more human and likable, shifts the romantic emphasis to him to create a triangle, and thus more complications. . . . Hepburn has many opportunities to show off her acting skill. She plays a semi-drunken scene convincingly and often seems to be enjoying the fun in the script."—Romano Tozzi.

