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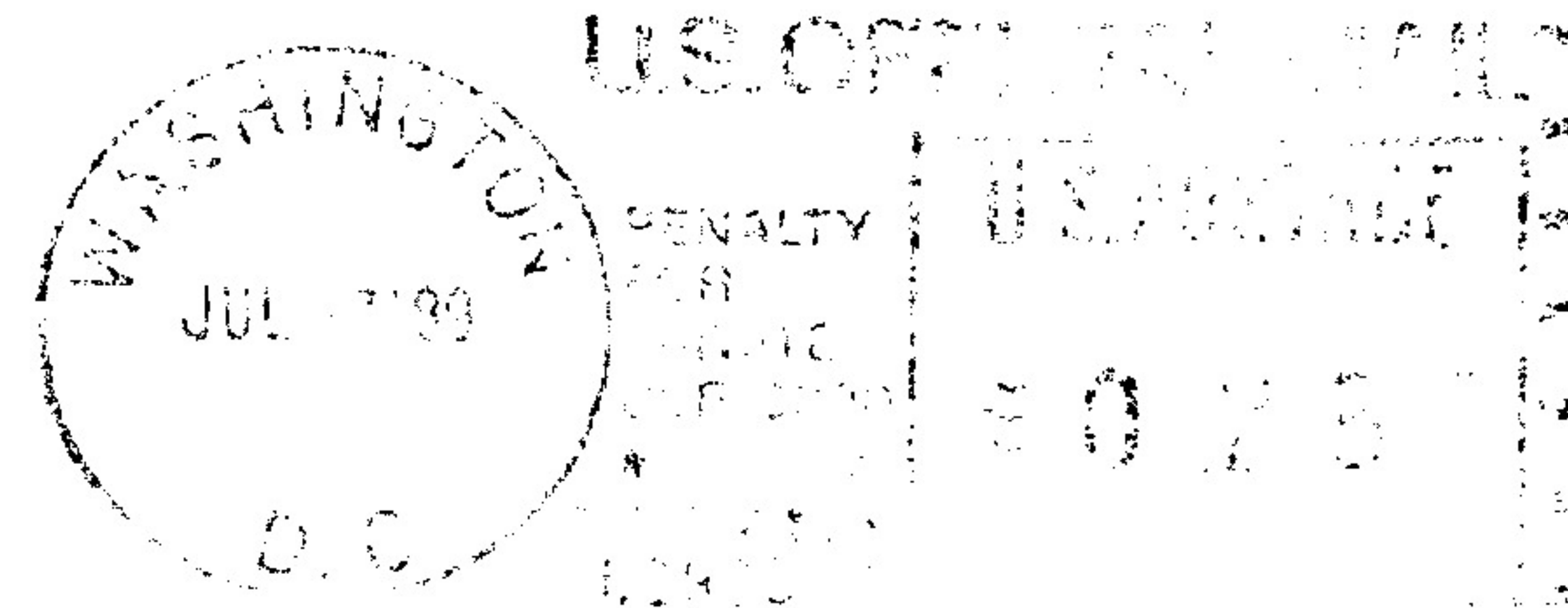
Stanley and Livingston, King, Henry, 1939

On borrowed time, Bacquet, Harold S., 1939

The saint in London, Carstairs, John Paddy, 1939

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The Mary Pickford Theater in The Library of Congress

Free Film Screenings
July-August 1989

“The Films of 1939, Part 3”

“Tributes to John Cassavetes and Lucille Ball”

The Wizard of Oz is one of the unquestioned film classics of 1939, but how about *Wasser für Canitoga*, a Western set in the Canadian Rockies that was produced under the auspices of the Nazi party? These and other titles will be shown in our continuing examination of the Films of 1939.

We also acknowledge the passing of John Cassavetes (1929-1989) and Lucille Ball (1910-1989) with selected works from their distinguished careers.

RESERVATIONS may be made by phone, beginning one week before any given show. Call (202) 707-5677 during business hours (Monday-Friday, 9:00 a.m. to 4:30 p.m.). *Reserved seats must be claimed at least 10 minutes before showtime.* Standbys will be admitted to unclaimed seats. All programs are free, but seating is limited to 64.

**MONDAY, JULY 10 (7:30 p.m.) and
TUESDAY, JULY 11 (7:30 p.m.)**

Films of 1939

[New print from the Motion Picture
Preservation Lab]

Yes, My Darling Daughter (1939, Warner
Bros.)

Director: William Keighley. Screenplay:
Casey Robinson, from the play by Mark
Reed. Photography: Charles Rosher. Cast:
Priscilla Lane, Jeffrey Lynn, Roland Young,
Fay Bainter, May Robson, Ian Hunter,
Genevieve Tobin (85 min., 35mm; courtesy
Turner Entertainment Co.)

What happens when the daughter of a very modern
American family secretly plans an unchaperoned week-
end trip to a mountain cabin with her boy friend?
Yes, My Darling Daughter unfolds as a funny,
sophisticated and surprisingly fresh look at the subject
of premarital sex.

Ellen (Priscilla Lane) is the daughter of an urbane
father (Ian Hunter) and a feminist mother (Fay
Bainter) who, since her youth, has actively
campaigning for women's rights (“arrested 19
times”). Nevertheless, Ellen hides her “week-end
date” by telling Mother she is going to visit a girl-
friend in Boston (“Mother’s terribly ad-
vanced. . . not that I’d want her to know.”). When

the ruse is discovered, Dad’s urbanity dissolves and
Mother’s faith in her own free-thinking philosophy
is badly shaken. Comic perspective is maintained
throughout, however, by a much-divorced aunt
(Tobin), a visiting poet (Young) who turns out to
be an old flame of Mother’s, and a wise old Granny
(Robson) who firmly supports the cause of young love.

Preceded by:

Asahi News No. 285 (June, 1939; 7 min.,
16mm; Japanese Collection)

Highlights: Japanese Army occupies Shan-tou,
Japan day at the New York World’s Fair (June 2),
winners of a “most beautiful children” contest,
Douglas DC-4 unveiled in the U.S., and a report
on an American auto race.

**WEDNESDAY, JULY 12 (7:30 p.m.) and
THURSDAY, JULY 13 (7:30 p.m.)**

Films of 1939

[New print from the Motion Picture
Preservation Lab]

Torchy in Chinatown (1939, Warner Bros.)

Director: William Beaudine. Producer: Bryan
Foy. Screenplay: George Bricker, based on
characters created by Frederick Nebel.
Photographer: Warren Lynch. Cast: Glenda
Farrell, Barton MacLane, Tom Kennedy,

Patric Knowles, Henry O’Neill, James
Stephenson. (58 min., 35mm; courtesy
Turner Entertainment)

Glenda Farrell plays the wise-cracking police beat
reporter in a continuing installment of Warner Bros.’
popular *Torchy Blane* series. In this episode *Torchy*
“helps” track down a clever murderer who toys with
his victims by warning them in advance of the exact
time of their demise. *Torchy’s* boy friend, police
detective Steve McBride (MacLane), doesn’t
appreciate being shown up by a woman, however,
especially while he and his thick-headed cops fail in
their efforts at providing “protective custody.” Tom
Kennedy (Edgar’s brother) gives a definitive portrayal
of the stereotypical Irish cop with a “thirst” and a
lucky rabbit’s foot.

Preceded by:

Asahi News No. 286 (June-July, 1939; 7 min.,
16mm, Japanese Collection)

Highlights: Ground breaking ceremony for Japan-
Italy cultural center, Japanese Army patrols along
border of Russia, Mongolia and Manchuria,
Japanese ministers hold talks with British over
blockade of Tientsin, German veterans of Spanish
Civil War parade in Berlin, and Japanese Army
occupies Chou-shan Tao.

TUESDAY, JULY 18 (7:30 p.m.)

Films of 1939

***The Saint in London* (1939, RKO)**

Director: John Paddy Carstairs. Screenplay: Lynn Root, Frank Fenton, from a novel by Leslie Charteris. Cast: George Sanders, Sally Gray, David Burns, Gordon McLeod, Henry Oscar. (77 min., 35mm; courtesy Turner Entertainment Co.)

What Basil Rathbone is to Sherlock Holmes, so George Sanders is to Leslie Charteris' reformed master thief Simon Templar. Sanders infuses this "B" film character with so much of his casual, amoral brilliance that he suggests what A. Conan Doyle's Moriarty might be like if he decided to take a hiatus from Holmes and match wits with the criminal class for a while. In this episode The Saint takes on a group of international counterfeiters and their haughty chief, who disdains the intellects of his competitors on the other side of the law. That attitude piques The Saint into accepting the challenge in the spirit of ultimate gamesmanship.

Preceded by:

***Asahi News No. 288* (July, 1939; 7 min., 16mm; Japanese Collection)**

Highlights: Meeting in Tokyo between representatives of Japan and Great Britain, Generals Terauchi and Osugi attend Nazi meetings in Germany, anti-British feeling grows in Japan, waterskiing in the U.S., and Japanese Army begins attacking Soviet troops in border areas between Manchuria and Mongolia.

WEDNESDAY, JULY 19 (7:30 p.m.)

John Cassavetes (1929-1989)

***Shadows* (Maurice McEndree, 1959)**

Director: John Cassavetes. Music: Shafi Hadi, Charles Mingus. Photography: Erich Kollmar. Assoc. Producer: Seymour Cassel. Cast: Ben Carruthers, Lelia Goldoni, Hugh Hurd, Anthony Ray, Dennis Sallas, Tom Allen, David Jones. (87 min., 35mm, b&w; LC Collection)

Cassavetes acted in films and television throughout the 1950s and Shadows was his break into the creative area of directing. The result was a troubling and deliberately non-commercial work that became a genuinely important film in the history of independent filmmaking in America. The revolutionary aspects of the film are its conscious avoidance of traditional narrative structure and the use of dialogue improvised throughout by the actors.

Shadows is intense and can be difficult to grasp at first viewing. The images and dialogue intertwine and at times seem to take direction from the free-form jazz accompaniment of Hadi and Mingus. Present-day audiences may find the film easier to understand because one of the elements that made it unusual at the time of release was its subject. Shadows is an "improvisation" about the aspirations and failures of two brothers, a sister, and their friends who exist in the disaffected interracial fringe population of New York in the 1950's. Seeing the film is a rewarding experience because at the end the seemingly random scenes add up to a powerful and coherent statement about the complexities of American life that will stay with you long after you've left the theater.

THURSDAY, JULY 20 (7:30 p.m.)

Films of 1939

***On Borrowed Time* (1939, MGM)**

Director: Harold S. Bacquet. Screenplay: Alice D.G. Miller, Frank O'Neill, and Claudine West, based on the play by Paul Osborn. Photography: Joseph Ruttenberg. Cast: Lionel Barrymore, Cedric Hardwicke, Una Merkel, Bobs Watson, Nat Pendleton. (95 min., 35 min., print courtesy of Turner Entertainment Co.)

A faithful adaptation of a hit Broadway play about an old man, Gramps (Barrymore), who successfully

holds off death, Mr. Brink (Hardwicke), by persuading him to delay while he makes a few last preparations before going. When Mr. Brink becomes insistent, Gramps tricks him into climbing up an apple tree in which he becomes trapped. Soon Gramps discovers that death has been suspended; nothing in town is able to die as long as Mr. Brink remains in the tree. The delighted Gramps then sets about arranging a happy future life for his cute young grandson, from whom he is inseparable.

On Borrowed Time is not remembered as one of MGM's many hits of 1939; however, it is an interesting example of risk-taking. The plot elements given above suggest a comedy, but it's not. Barrymore delivers one of his best portrayals as a foxy old grandpa eventually undone by his own hubris. Variety praised the film but warned theater owners that "It's a definite departure from accepted lines of cinematic entertainment. . ."

Preceded by:

***Asahi News No. 290* (July, 1939; 7 min., 16mm; Japanese Collection)**

Highlights: 10K swimming race from Hatsushima Island to Atami, General Sugiyama reviews student units in Peking, second student glider contest held, and Germany, France and the U.S. build up their naval forces.

TUESDAY, JULY 25 (7:30 p.m.)

Films of 1939

***Andy Hardy Gets Spring Fever* (1939, MGM)**

Director: W.S. Van Dyke. Screenplay: Kay Van Riper, based on characters created by Aurania Rouverol. Photography: Lester White. Cast: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Holden, Ann Rutherford, Sara Haden. (88 min., 35mm; print courtesy of Turner Entertainment Co.)

Mickey Rooney was the top box-office film star in America in 1938, largely on the strength of the six George B. Seitz directed Andy Hardy films that preceded this one. Andy's adventures in this episode begin when he becomes deeply infatuated with the new drama teacher, Miss Meredith.

The Hardy films were exceptionally well made. MGM producers engaged the studio's best talents and maintained a consistently high level in production values throughout most of the series. The real strength, however, was the Hardy family ensemble, consisting of Lewis Stone, Fay Holden, Cecilia Parker, and the extraordinarily talented Rooney. The Andy Hardy films are a useful reminder to those who lament Hollywood's current tendency to serialize hit films that it's a time-honored practice.

Preceded by:

***Asahi News No. 291* (August, 1939; 7 min., 16mm; Japanese Collection)**

Highlights: War orphans visit Yasukuni shrine, fishing in the Kuril Islands, soldiers police Japanese consulate in Shanghai, scenes of U.S. and German tank corps in action.

WEDNESDAY, JULY 26 (7:00 p.m.)

John Cassavetes (1929-1989)

***Husbands* (1970, Columbia)**

Director/Writer: John Cassavetes. Producer: Al Ruban. Photography: Victor Kemper. Cast: Ben Gazzara, Peter Falk, John Cassavetes, Jenny Runacre, Meta Shaw. (138 min., 35mm; courtesy of Columbia Pictures)

Husbands is the most likely of all Cassavetes' films to be regarded as his masterwork. The film tells the story of three friends in mid-life who are shaken by the sudden death of a fourth member of their circle. The three survivors attend the burial service and afterward go off on an impromptu binge, without telling their wives. A night of wild drunkenness ensues which brings out expressions of serious discontent and marital unhappiness on the part of Harry (Gazzara). Archie (Falk) and Gus (Cassavetes) show signs of coming to terms with their loss and going home to their wives, but are soon goaded into compounding

their excesses by flying off for a weekend spree in London.

Husbands is labelled "a comedy about life and death and freedom." It rambles in typical Cassavetes style, but it also covers an extraordinary amount of emotional territory in the lives of three troubled men. (Note earlier showtime.)

THURSDAY, JULY 27 (7:30 p.m.)

Films of 1939

***In Name Only* (1939, RKO)**

Director: John Cromwell. Producer: George Haight. Screenplay: Richard Sherman, from a novel by Bessie Breuer. Photography: J. Roy Hunt. Cast: Carole Lombard, Cary Grant, Kay Francis, Charles Coburn, Helen Vinson, Peggy Ann Garner. (94 min., 35mm; print courtesy of Turner Entertainment Co.)

In Name Only scored with critics as one of the top dramas of 1939. It tells the story of honorable Alec Walker (Grant), who discovers that his wife (Francis) has married him only for wealth and position. Resigned to his lot, Walker goes on until he meets and falls mutually in love with the widowed artist Julie Eden (Lombard). Trouble arises when Walker's wife refuses a divorce and grows vindictive.

In Name Only is a perfect film. John Cromwell was one of Hollywood's best directors and, together with Grant, Lombard and Francis, created an enduring drama full of wit and poignancy.

Preceded by:

***Asahi News No. 293* (August, 1939; 7 min., 16mm; Japanese Collection)**

Highlights: Student policemen in Tientsin, finals of the All-Japan Basketball Tournament for secondary schools, American deep-diving mechanism, and the French military parades in honor of the 150th anniversary of the French revolution.

TUESDAY, AUGUST 1 (7:30 p.m.)

Films of 1939

***Stanley and Livingstone* (1939, 20th Century-Fox)**

Director: Henry King. Producer: Darryl F. Zanuck. Screenplay: Philip Dunne, Julien Josephson. Photography: George Barnes, Sidney Wagner. Second Unit Director: Otto Brower. Technical Director: Mrs. Martin Johnson. Cast: Spencer Tracy, Nancy Kelly, Richard Greene, Walter Brennan, Cedric Hardwicke, Charles Coburn, Henry Hull. (100 min., 35mm; courtesy of 20th Century-Fox)

An epic romantic biography about the life of Henry M. Stanley, journalist, explorer and legendary finder of the eminent missionary and explorer David Livingstone. The film depicts Stanley's life during the period of his employment as journalist for James Gordon Bennett's New York Herald. Bennett (Hull) sends Stanley (Tracy) to Africa to search for Livingstone (Hardwicke) after he has been declared dead by the Herald's Fleet Street rival The London Globe. The success of Stanley and Livingstone rests equally on the strong performances of Tracy and Hardwicke, and on the skillful blending of studio scenes with the ample footage shot on location in Africa under the supervision of second unit director Brower.

Preceded by:

***Asahi News No. 294* (August, 1939; 7 min., 16mm; Japanese Collection)**

Highlights: The Haranuma cabinet resigns, flooding in Tientsin, new Japanese plane unveiled, tension on border between Germany and Poland, Germany and Russia conclude non-aggression pact, and new Japanese cabinet is formed.

WEDNESDAY, AUGUST 2 (7:00 p.m.)

John Cassavetes (1929-1989)

***Tempest* (1982, Columbia)**

Director/Producer: Paul Mazursky. Writer:

PAUL MAZURSKY'S
TEMPEST



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Phillip decided to live his.

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T H E A T R E

Mazursky and Leon Capetanos. Photography: Don McAlpine. Music: Stomu Yamashta. Cast: John Cassavetes, Gena Rowlands, Susan Sarandon, Vittorio Gassman, Raul Julia, Molly Ringwald. (140 min., 35mm; courtesy Columbia Pictures)

Tempest is a Shakespeare-inspired examination of the mid-life breakdown of a New York architect who has come to feel trapped in both his job and marriage. It is also simultaneously a cinematic paean addressed to Cassavetes by one of the many directors whom he inspired.

The film unfolds in disjointed segments reminiscent of Cassavetes' own Shadows and, at 140 minutes, runs exceptionally long in the manner of Husbands. The length is more than compensated for, however, by the wealth of beautifully photographed scenes taken in and around New York and on a remote Greek island, and by the performances of a well-chosen cast led by Cassavetes and his real-life wife Gena Rowlands. In support of them are Vittorio Gassman, as a crime boss and casino developer, Molly Ringwald as the pubescent daughter, and Raul Julia as a sexually frustrated goatherd. (Note earlier showtime.)

THURSDAY, AUGUST 3 (7:30 p.m.)

Films of 1939

The Old Maid (1939, Warner Bros.)
Director: Edmund Goulding. Screenplay: Casey Robinson, based on a play by Zoe Akins and a novel by Edith Wharton. Photography: Tony Gaudio. Cast: Bette Davis, Miriam Hopkins, George Brent, Donald Crisp, Jane Bryan, Cecilia Loftus, Louise Fazenda. (92 min., 35mm; print courtesy of Turner Entertainment Co.)

An illustration of how the pre-war Hollywood studios each paid careful attention to maintaining a balance in the variety of features which they produced for distinct audiences among the general population of moviegoers. The Andy Hardy films, for example, were made primarily for juvenile and young adult audiences, while Westerns like Frontier Marshall, with its emphasis on adventure and gunplay, were aimed more toward males, from teens to early middle age.

The Old Maid is a film made for the occasion when it was a woman's turn to choose. It is set in the time of the Civil War and follows the adult lives of two cousins (Davis and Hopkins), one of whom has a daughter (Bryan) out of wedlock by the other's former fiance, who goes off to war and is killed. Dramatic tension is heightened when they all come to live in the same house, and the daughter is raised thinking the other cousin is her mother and her mother is only a spinster cousin. Add to this the direction of Edmund Goulding and the cinematography of Tony Gaudio and, for true cinephiles, no more need be said.

TUESDAY, AUGUST 8 (7:30 p.m.) and
WEDNESDAY, AUGUST 9 (7:30 p.m.)

Films of 1939

The Wizard of Oz (1939, MGM)
Directors: Victor Fleming and King Vidor (uncredited). Producer: Mervyn Le Roy. Screenplay: Noel Langley, Florence Ryerson, and Edgar Allan Woolf, based on the book by L. Frank Baum. Photography: Harold Rosson and Allen Davey. Music: Herbert Stothart. Songs: E.Y. Harburg and Harold Arlen. Choreography: Bobby Connolly. Editor: Blanche Sewell. Special Effects: A. Arnold Gillespie. Cast: Judy Garland, Frank Morgan, Ray Bolger, Bert Lahr, Jack Haley,

Billie Burke, Margaret Hamilton, Charles Grapewin, Clara Blandick, the Singer Midgets, and Toto. (100 min., 35mm; courtesy of Turner Entertainment Co.)

One of the few films of 1939 that has remained more or less in continuous distribution since it was released 50 years ago this month. It is, among many other things, a premier demonstration of the combined skills possessed by the many unique craftsmen employed by the MGM studio during the height of its powers. The Wizard of Oz achieves cinematic greatness in every aspect of production, from set and costume design to music and technicolor cinematography. Especially noteworthy are the efforts of A. Arnold Gillespie, who designed the special effects, including the wicked witches' memorable entrances and exits, and whose career work directly influenced the filmmaking techniques of George Lucas and Steven Spielberg. Praise also goes to the uncredited work of King Vidor who, according to historian Scott Simmon, directed most of the scenes shot in Kansas.

THURSDAY, AUGUST 10 (7:30 p.m.) and
FRIDAY, AUGUST 11 (7:30 p.m.)

Films of 1939

Frontier Marshall (1939, 20th Century-Fox)
Director: Allan Dwan. Screenplay: Sam Hellman, based on the novel by Stuart N. Lake. Photography: Charles Clarke. Cast: Randolph Scott, Nancy Kelly, Cesar Romero, Binnie Barnes, John Carradine, Ward Bond, Eddie Foy, Jr. (72 min., 16mm; print courtesy of 20th Century-Fox)

Director Allan Dwan began his career making one-reel Westerns for Chicago's Essanay Company in 1909, and Frontier Marshall, which retells the story of Wyatt Earp and the taming of Tombstone, demonstrates all that he learned in thirty skillful years of blending fact and fiction. Randolph Scott is Wyatt and Cesar Romero plays the tubercular Doc Holliday. John Carradine and Ward Bond lead the excellent supporting cast. An interesting comic interlude in the film is the impersonation by Eddie Foy, Jr. of his father, performing one of Foy, Sr.'s famous song and dance routines ("Down Went McGinty") and reenacting his famous kidnapping by a gang of outlaws.

Preceded by:

Asahi News No. 295 (September, 1939; 7 min., 16mm; Japanese Collection)

Highlights: Train accident in Nevada, news from China, Germany invades Poland, comparison of military might of European powers.

TUESDAY, AUGUST 15 (7:30 p.m.) and
WEDNESDAY, AUGUST 16 (7:30 p.m.)

Films of 1939

Each Dawn I Die (1939, Warner Bros.)
Director: William Keighley. Screenplay: Norman Reilly Raine and Warren Duff. Photography: Arthur Edeson. Cast: James Cagney, George Raft, Jane Bryan, George Bancroft, Maxie Rosenbloom, Victor Jory, Thurston Hall. (92 min., 16mm; courtesy of Turner Entertainment Co.)

A standout in the remarkable cycle of Warner Bros. prison pictures of the 1930s. The film tells the story of investigative reporter Frank Ross (Cagney), who uncovers incriminating evidence on a leading gubernatorial candidate (Hall) and his assistant (Jory). The crooked cops set Ross up by framing him in a drunk driving accident in which three persons are killed. Ross goes to the state pen where he is befriended by mobster Hood Stacey (Raft), who decides to help him out.

Each Dawn I Die is worth seeing just for the equally powerful portrayals by Cagney and Raft (in his first Warners Bros. film). It gains added impact, however, from the case it makes for penal reform by dwelling realistically on conditions endured by Ross and others during brutalizing 6 month sentences to "The Hole" ("... handcuffed to the bars 8 hours a day, no light, no furniture, no heat in winter, bread and water only at noon.").

THURSDAY, AUGUST 17 (7:30 p.m.)

Lucille Ball (1910-1989)

I LOVE LUCY [4 episodes] (1952, Desilu Productions)

Executive Producer: Desi Arnaz. Producer: Jess Oppenheimer. Writers: Oppenheimer, Madelyn Pugh, and Bob Carroll, Jr. Photography: Karl Freund. Cast: Lucille Ball, Desi Arnaz, William Frawley, Vivian Vance. (ca. 120 total min., 16mm; LC Collection).

Lucille Ball starred as Lucy Ricardo in 197 regular season and summer programs between December, 1951 and April, 1960. Since that time I Love Lucy has remained in continuous worldwide syndication, making her one of the most popular clowns in history.

Job Switching (episode #39, aired 9-15-52) Director: William Asher. Additional cast: Alvin Hurwitz, Elvia Allman (Foreman), Amanda Milligan.

Lucy and Ethel argue with Ricky and Fred over who has the toughest jobs—wives or husbands. The four decide to settle the question by having the wives try to earn the money for a week while the husbands cook and clean house. This is the famous episode where the "girls" wind up working on the wrapping line in a chocolate factory. One of Lucille Ball's personal favorites.

The Handcuffs (episode #37, aired 10-6-52) Director: Marc Daniels. Additional cast: Paul Dubov, Will Wright, Veola Vonn.

Fred bores Ethel and the Ricardos with his terrible magic tricks, which include a pair of handcuffs. Lucy has been trying to get Ricky to stay home more and, while he naps, decides to try and keep him in the apartment by locking their wrists together with Fred's trick cuffs. To everyone's horror Lucy has taken the wrong cuffs, which are Civil War vintage, and, while someone goes to Yonkers for a key, Ricky must perform a live television appearance while cuffed to Lucy.

The Operetta (episode #38, aired 10-13-52) Director: Marc Daniels. Additional cast: Myra Marsh (club president).

Lucy has spent the treasury of the Wednesday Afternoon Fine Arts League and is forced to hide the fact by writing and producing the League's operetta, The Pleasant Peasant. In one of the funniest episodes ever done, Ball draws on the rich American burlesque tradition of an earlier period for a wonderfully exaggerated performance as the off-key "snaggle-toothed old queen of the gypsies." Vance plays "Lily of the Valley" and Ricky is "good Prince Lancelot," who likes to sing and dance a lot.

Redecorating (episode #43, aired 11-24-52) Director: William Asher. Additional cast: Hans Conried.

Lucy and Ethel visit a "Home Show" and come home disgusted with their furniture and the color schemes of their apartments. Both have entered a contest for new furniture and refuse to leave the phone, thinking they will miss the chance to win. Ricky and Fred decide to trick Lucy into thinking she has won and, unknown to them, she then sells all the Ricardo furniture to a second hand dealer (Conried) and decides to wallpaper the bedroom.

TUESDAY, AUGUST 22 (7:30 p.m.) and WEDNESDAY, AUGUST 23 (7:30 p.m.)

Films of 1939

I Stole a Million (1939, Universal) Director: Frank Tuttle. Screenplay: Nathanael West. Photography: Milton Krasner. Cast: George Raft, Claire Trevor, Dick Foran, Henry Armetta, Victor Jory. (78 min., 35mm; courtesy MCA/Universal)

Of all the important actors who became typecast by their portrayals in 1930s crime films, George Raft found it the most difficult to break free, as Cagney, Robinson, and Bogart later were able to do. Raft's particular skill was his ability to communicate the bitterness and despair of the "little guy," who is either driven to failure and crime by unscrupulous persons on the social and economic rungs above him or by the

general bad breaks caused by the Depression. This film tells the story of an ambitious but struggling cabbie, who wants to go into business for himself. When he gets cheated of his money he rebels violently and begins a downward spiral of bad luck and ruined happiness.

THURSDAY, AUGUST 24 (7:30 p.m.)

Lucille Ball (1910-1989)

The Lucille Ball-Desi Arnaz Show: Lucy's Summer Vacation (1959, Desilu Productions)

Director: Jerry Thorpe. Writers: Bob Weiskopf and Bob Schiller. Photography: Nick Musuraca. Cast: Lucille Ball, Desi Arnaz, Ida Lupino, Howard Duff, William Frawley, and Vivian Vance. (58 min., 16mm; LC Collection)

Ricky's absent-minded agent loans the Ricardos his mountain cabin for a quiet week by themselves. When they are settled in, Ida Lupino and Howard Duff show up and find they share the same agent and have been scheduled for the same week. Lucy's and Ida's romantic plans are ruined when Ricky and Howard hit it off and spend all their time fishing.

Followed by:

HERE'S LUCY [2 episodes] (Lucille Ball Productions)

Lucy Visits Jack Benny (1968)

Director: Jack Donohue. Producer: Tommy Thompson. Executive Producer: Gary Morton. Writers: Milt Josefsberg and Ray Singer. Cast: Lucille Ball, Jack Benny, Gale Gordon, Lucie Arnaz, and Desi Arnaz, Jr. (28 min., 16mm; LC Collection)

Lucy and her family decide to answer a newspaper ad from a private home owner in Palm Springs, offering reasonable rates for room and board. Things don't turn out so well when their host turns out to be the stingiest man in the world.

Lucy and Wally Cox (1970)

Director: Jay Sandrich. Producer: Cleo Smith. Executive Producer: Gary Morton. Writers: Ray Singer and Milt Josefsberg. Cast: Lucille Ball, Alan Hale, Wally Cox, Gale Gordon, Lucie Arnaz, and Desi Arnaz, Jr. (28 min., 16mm; LC Collection)

Lucy decides to help out the wimpy son of ex-football hero Alan Hale by teaching him to be comfortable in the presence of women.

MONDAY, AUGUST 28 (7:30 p.m.)

Films of 1939

[New Prints from the Motion Picture Preservation Lab]

Conquests of Peter the Great, Part 1 (1937, Lenfilm Productions) (96 min., 35mm; Russian language with NO subtitles; LC Collection—See notes below.)

TUESDAY, AUGUST 29 (7:30 p.m.)

Conquests of Peter the Great, Part 2 (1939, Lenfilm Productions)

Director: Vladimir Petrov. Screenplay: Alexei Tolstoy, V. Petrov, and N. Leshchenko, from a story by Alexei Tolstoy. Photographer: V. Yakovlev. Cast: Nikolai Simonov, Alla Tarasova, Nikolai Cherkassov, M. Zharov. (96 min., 35mm; Russian language with NO subtitles; LC Collection)

A spectacular two part biography of the life of Peter the Great (1672-1725), the second part of which was completed and shown in the U.S. in 1939. The two parts use the same cast and production crew to tell how Czar Peter undertook the task of moving Russian society out of the middle ages. Nikolai Simonov delivers a full-blooded portrayal of Peter as

the inventor, diplomat, admiral, general, and monarch equal to the European princes of his time.

The production of the two films, coming as they did in the late 1930s, led many critics to assume a not-so-subtle effort on the part of the Communist Party propaganda machine to enhance Stalin's reputation by linking him to one of Russia's greatest leaders. The films are remembered today mostly for their sometimes brilliant cinematography and the epic scenes which re-create Peter's victory over the Swedes in the battle of Poltava. An English language synopsis will be provided for each screening.

WEDNESDAY, AUGUST 30 (7:30 p.m.)

Lucille Ball (1910-1929)

The Facts of Life (1960, Panama-Frank Productions)

Director: Melvin Frank. Producer: Norman Panama. Screenplay: Frank and Panama. Photography: Charles Lang, Jr. Cast: Bob Hope, Lucille Ball, Ruth Hussey, Don DeFore, Louis Nye, Philip Ober. (103 min., 35mm; LC Collection)

Lucille Ball's fame rests today largely on her television career, but she was also very successful in films which gave her a chance as both a dramatic and comedy actress. The Facts of Life is a sophisticated, low-key little comedy made during a time of rapid change in Hollywood. Panama and Frank made it as an independent production and it consequently contains none of the "surfer" or other youth oriented interludes that were so often inserted into similar films being released by major studios of the period.

Hope and Ball starred together many times and, in this film, they portray people married to other spouses, who fall desperately in love. Look for Louis Nye's cameo as a lecherous conventioneer.

THURSDAY, AUGUST 31 (7:30 p.m.)

Films of 1939

Wasser für Canitoga = Water for Canitoga (1939, Bavaria)

Director: Herbert Selpin. Screenplay: Walter Zerlett-Olfenius, from a play by G. Turner Krebs. Photography: Franz Koch, Josef Illig. Music: Peter Kreuder. Cast: Hans Albers, Charlotte Susa, Hilde Sessak, Peter Voss, Josef Sieber. (110 min., 35mm; German language NO subtitles; LC German Collection.)

Northwest Canada, 1905. Oliver Montstuart has been assigned to build an aqueduct to bring water to Canitoga. However, there are groups who do not want water to reach the town, and they manage to sabotage the work. Montstuart, blamed and charged with murder, goes into hiding to find out who was responsible. Up to now the premise sounds like a lot of westerns, but at this point, the film becomes odder and odder, far more like a musical than a western. There are several numbers in a bar that resembles a Munich beer hall, the apex of which is Hans Albers' rendition of Peter Kreuder's famous song, "Goodbye Johnny." The German script contains many puns and sexual asides, which are unfortunately untranslatable.

The director, Herbert Selpin, later committed suicide in a Gestapo prison. (Cooper Graham)

An English language synopsis will be provided.

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Film notes by Patrick Loughney and Cooper Graham

Programs are subject to change.

Public programs in the Mary Pickford Theater are funded by a grant from the Mary Pickford Foundation.