

Mail this application with a check to: **Alex Film Society**

P.O. Box 4807, Glendale, CA 91222-0807

Name(s) please print _____
 Org/Business _____
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 City _____ State _____ Zip+4 _____
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- I (WE) CAN VOLUNTEER. Please call.
- Enclosed is my (our) donation of \$ _____
- | | |
|---|---|
| <input type="checkbox"/> Sustaining Member - \$500
10 discounted tickets per show
10 free tickets per year
Program acknowledgement | <input type="checkbox"/> Dual/Family - \$50
4 discounted tickets per show
4 free tickets per year |
| <input type="checkbox"/> Supporting Member - \$250
8 discounted tickets per show
8 free tickets per year
Program acknowledgement | <input type="checkbox"/> Individual - \$35
2 discounted tickets per show
2 free tickets per year |
| <input type="checkbox"/> Patron - \$100
6 discounted tickets per show
6 free tickets per year | <input type="checkbox"/> Senior/Student - \$25
1 discounted ticket per show
(full time student or senior 65+) |

Please list your two favorite films:

DRIP-ALONG DAFFY



Warner Bros. 1951 Technicolor

Our cartoon is a wonderful entry into the cycle of shorts that Chuck Jones directed for Warner Bros., teaming up the unlikely duo of Daffy Duck and Porky Pig to spoof various film genres. DRIP-ALONG DAFFY (1951) has our favorite little black duck playing a "Western Type Hero", with Porky as his "Comic Relief" sidekick. Together they have to clean up a one-horse "Lawless Western Town". Plenty of gags, great artwork and Jones' direction, voices by Mel Blanc and music by Carl Stalling all leading to a terrific comic showdown, as our boys face off against the villainous Nasty Canasta.

Many thanks to Marilee Womack at Warner Bros. for our print. 🐸

Journal of the Alex Film Society
VOICE of the THEATRE

Alex Film SOCIETY

presents



OKLAHOMA!

OKLAHOMA! *Broadway Roots Run Deep*

promise of *Show in reinterpreting traditions*. For all and is, amazingly sophisticated in its approach, presenting a laudable meshing of drama, dance and song.

The landmark 1943 production of *Oklahoma!* from the team of Richard Rodgers and Oscar Hammerstein II, fulfilled the distinctly American themes and its homespun façade, the show was,

The creative impetus for *Oklahoma!* came from Theresa Helburn, co-director of the Theatre Guild, the prestigious organization founded in 1918 to present classic and contemporary dramatic works on Broadway. By the early 1940's the Guild was nearly bankrupt and Helburn had the idea that a musical version of Lynn Rigg's play *Green Grow the Lilacs*, which the Guild had produced in New York



Rod Steiger etched a menacing portrayal of Jud Fry.

Jerome Kern in a musical version of the Riggins play.

Helburn hired Rouben Mamoulian as director and Agnes de Mille as choreographer. Mamoulian directed the original 1935 Broadway production of *Porgy and Bess*. For the screen he directed two milestones in the early film musical *Applause* (1929) a tender-tough look at the world of burlesque starring Helen Morgan and the Jeanette MacDonald-Maurice Chevalier vehicle *Love Me Tonight* (1932).

a decade earlier, might refill the organization's coffers. She first approached Rodgers and Hart to make the adaptation. But Hart was too engulfed in willful self-destruction to muster any enthusiasm for the project and walked out on Rodgers, ending the team's twenty-two year partnership. Rodgers turned immediately to Oscar Hammerstein II, whose career was in the doldrums. Curiously, Hammerstein had recently tried, and failed to interest frequent partner



Shirley Jones and Gordon MacRae sing the title roles of Curly and Laurey in the 1955 CinemaScope production.

Vol. 16, No. 3 June 26, 2010, 2 p.m. & 8 p.m.

Los Angeles Chamber Orchestra. This year our matinee performance is supported, in part, by Glendale Arts and the family. Tickets on sale now! Guaranteed fun for the whole vintage cartoon. short and as always, a (1930); a 1930's Little Rascals



of shorts including: Our program will be capped off with an eclectic selection 4 live acts of comedy, magic and mayhem. VAUDEVILLE RETURNS! for the 11th time to Glendale's historic Alex Theatre. The one-matinee-only event is an eclectic mix of variety acts similar to those that made vaudeville so beloved by a generation of fans. Headlining our live acts this year will be IAN WHITCOMB and the Bungalow Boys followed by live acts of comedy, magic and mayhem.

A Hurricane of Fun and Frolic for Everyone!

Sunday, September 19 at 2 pm Only!

Film Calendar

Saturday, June 26, 2010 at 2 and 8 pm only

OKLAHOMA!

ALEX FILM SOCIETY
P. O. Box 4807,
Glendale, CA 91222-0807

Tickets: 818.243.2539



OKLAHOMA! 1955

20th Century Fox
CinemaScope 145 Mins.

MUSIC AND LYRICS BY

Richard Rodgers and
Oscar Hammerstein II

BASED ON THE PLAY

"Green Grows The Lilacs"
by Lynn Riggs (1931)

DIRECTOR

Fred Zinneman

PRODUCTION DESIGN

Oliver Smith

CINEMATOGRAPHY

Robert Surtees

CHOREOGRAPHY

Agnes de Mille

CAST

Gordon MacRae, Shirley Jones,
Gloria Grahame, Gene Nelson,
Rod Steiger, Eddie Albert,
Charlotte Greenwood,
James Whitmore, Jay C. Flippen

FILM SOCIETY DONORS

David & Catherine STROHMAIER

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Agnes de Mille was born into a theatrical family. Her grandfather, Henry, and her father, William, were both successful dramatists and uncle Cecil (C.B.) was one of the "founding fathers" of American film, helping to start the Lasky Company (later Paramount Pictures) and directing lavish spectacles such as *The 10 Commandments* (1923 and 1956).

Despite those roots, Agnes' journey to becoming one of America's premiere theatrical dance choreographers wasn't easy. She fell in love with dance at age 9 after seeing ballerina Anna Pavlova perform. But, Agnes' parents refused to let her take lessons until her younger sister was prescribed dance for a medical condition. Then, both girls were permitted to take ballet. Despite being too short to be a classical ballerina, Agnes was dedicated to her lessons.

After graduation from UCLA Agnes decided to seriously pursue dance and her mother helped her stage shows in New Mexico and New York. In 1930, uncle C.B. offered Agnes a road show complete with his trademark "exploitation on a circus scale."

But, when Agnes said she would need time to choreograph the dances, C.B. withdrew the opportunity. With her mother's financial support and encouragement Agnes was able to tour Europe, settling in London in 1932. Uncle C.B. had her design dances for his *Cleopatra* (1934) but fired her when he felt the

Agnes de Mille struts her stuff in "Rodeo".

AGNES DE MILLE:

A Challenging Road to Fame

by Annick J. Downhower

routines weren't risqué enough. Her 1935 dance concert at the Hollywood Bowl received poor reviews when the lighting failed.

Her rise to fame began in 1942 when she designed and performed "Rodeo," a dance set in the American West. This led to her 1943 choreography for Rodgers and Hammerstein's first collaboration, "*Oklahoma!*" Her sequence, "Laurey Makes Up Her Mind," was so influential it led to dream ballets being included in Broadway musicals. The show's dances were also innovative in their mixing of ballet with American folk dances and square dances. Agnes would re-create her choreography for the film version of *Oklahoma!* (1955).

After "*Oklahoma!*," Agnes worked on other top Broadway musicals including Rodgers and Hammerstein's 1945 "*Carousel*" and 1947 "*Allegro*," and Lerner and Loewe's 1947 "*Brigadoon*" and 1951 "*Paint Your Wagon*." She organized the Agnes de Mille Dance Theatre and gave lectures and wrote over 30 books about dance and her career. In 1980 Agnes received the Kennedy Center Honor and in 1986 was awarded the National Medal of Arts. She passed away in 1993, but Agnes' groundbreaking work on *Oklahoma!* (1955) continues to entertain film audiences. 🍷

Gloria Grahame signed a contract with MGM in 1944 after Louis B. Mayer saw her performing on Broadway. She made her film debut the same year in *Blonde Fever* and scored as the neurotic small town girl Violet, who is saved from a disgraceful and disheartening future by George Bailey in *It's A Wonderful Life* (1946). MGM was unable to develop her potential and sold her contract to RKO Studios in 1947.

Grahame was often featured in film noir pictures as a tarnished beauty with an irresistible sexual allure. Director Vincent Minnelli said, "Gloria gives bad girl a good name." She received an Oscar nomination for Best Supporting Actress for *Crossfire* (1947). Grahame starred with Humphrey Bogart in the 1950 film *In A Lonely Place*, a performance garnering her considerable praise. She won the Academy Award for Best Supporting Actress in *The Bad and the Beautiful* (1952) directed by Minnelli.

In 1955, the self-described tone deaf Grahame was cast to play Ado Annie in *Oklahoma*. She sang without dubbing, which required that her songs be edited together from recordings made almost literally note by note. Grahame brought a bad-girl edge to the character of Ado Annie, who "cain't say no" which critics found "refreshing and innovative." Fellow actors and crew members



By Linda Harris

GLORIA GRAHAME: Good at BEING Bad

Gloria Grahame as a starlet on the make in *A Lonely Place* (1950).

claimed that Grahame really was a bad girl, upstaging co-stars and mistreating dancers and crew members alike. After *Oklahoma!*, Grahame's reputation as a difficult actress spread, and her career suffered as a result. She returned to work on the stage, but continued to appear in films and television productions, usually in supporting roles.

Grahame had a string of stormy romances and failed marriages. In 1960, even Hollywood was scandalized after her marriage to Tony Ray, Grahame's former stepson and son of her ex-husband, director Nicholas Ray (*In A*

Lonely Place, Rebel Without a Cause) whom she had divorced in 1952. Gloria had children by both father and son. Grahame told a reporter, "I married Nicholas Ray, the director. People yawned. Later on I married his son, and from the press's reaction you'd have thought I was committing incest or robbing the cradle!"

Diagnosed with cancer in 1980, Grahame collapsed during a rehearsal for a British stage play, and returned to New York City, where she died at the age of 57. 🍷



Roy Barcroft (left) conspires with film vet Edmund Cobb in the Republic serial *G Men Never Forget* (1948). The pair list over 1000 film credits. Cobb, a leading man in silents from 1912 was married for a decade to Broadway legend Helen Hayes

ROY BARCROFT: Not Just Any Face In The Crowd

The actor playing Marshall Cord Elam in *Oklahoma!* is familiar, it's not your imagination. Western villain Roy Barcroft appeared in almost 400 motion pictures during his career. Featured in serials and westerns for Republic Pictures, (which signed him for a ten year contract in 1943), Barcroft was a reliable menace to a generation of leading men. A typical year like 1944 credited him with 19 motion pictures for Republic, menacing Richard Arlen, Roy Rodgers, Bill Elliott, Robert Livingston and Alan "Rocky" Lane and taking a brief moment as a good guy in support of John Wayne in *The Fighting Seabees*. As the "B" western era wound down in the early fifties Barcroft transitioned to television and made the rounds of every "oater" from "The Life and Legend of Wyatt Earp" through "Gunsmoke and Bonanza". He could play a crooked land speculator or kindly Judge and Sheriff on different episodes in the same week. Allan G. Barbour dedicates his history of the movie serial ([DAYS OF THRILLS AND ADVENTURE](#)) to Roy and his last film role was in the Lee Marvin western *Monte Walsh* (1970).

When Barcroft appeared on screen every ten year old knew who the bad guy was from the first reel but it usually took the handsome six-gun hero a full hour to catch on. 🍷