

Contents

INTRODUCTION: OTHER ROADS, OTHER TRACKS xv

1942–1947

| | |
|----------------------------|----|
| With Camera and Gun | 3 |
| Three's a Crowd | 4 |
| The Little Fellow | 6 |
| Gabin in Hollywood | 7 |
| Blaboteur | 9 |
| The Naked Truth | 10 |
| Not by the Book | 11 |
| War Horses | 13 |
| Hollywood Blues | 15 |
| Saccharine Symphony | 16 |
| The Grapes, Alas | 18 |
| True and False | 19 |
| Gehrig to Cooper to Chance | 21 |
| Twice Over Heavily | 22 |
| A British Movie Biography | 24 |
| Real War | 26 |
| The Logic of Lunacy | 27 |
| Memorandum for Hollywood | 28 |
| Black Tails and White Lies | 30 |
| Fiction and Fact | 31 |
| The Movie Art | 33 |
| Between Two Worlds | 34 |
| The Journey, Cont. | 36 |
| Witches' Brew | 37 |
| The Warner Boys in Africa | 38 |
| Preston Sturges: Satirist | 40 |
| Movie of the Year | 42 |
| Children's War | 44 |
| Mystery Movie | 46 |
| Our Town | 47 |
| History and Hollywood | 49 |
| Hitchcock in Stride | 51 |
| Wartime Documentaries | 53 |
| The Heroes of the Mary Ann | 54 |
| To What Base Uses | 56 |
| Native Fascist, MGM Style | 57 |
| The Too Beautiful People | 59 |
| Young Mr. Pitt | 60 |
| "The Hard Way" | 62 |
| Zanuck at the Front | 63 |
| One for the Ages | 65 |

| | |
|------------------------------|-----|
| The Trouble with Movies | 66 |
| Writers as Producers | 67 |
| The Nazis Again | 69 |
| Mishmash | 70 |
| Let Us Now Praise Movies | 72 |
| Less Talk and More Mail | 74 |
| Education for War | 76 |
| The Trouble With Movies: II | 78 |
| The Sea Without Salt | 80 |
| The Expendables | 81 |
| Columbia Cooler | 83 |
| The Great White Way | 84 |
| Between Two Words | 86 |
| Tinkle | 88 |
| When the Pie Was Opened | 91 |
| The Production Line | 92 |
| Method in Its Badness | 95 |
| Tessa's Last Stand? | 97 |
| Seeing Zero | 98 |
| Not So Sound as Furious | 100 |
| Parting Is Such Sweet Sorrow | 102 |
| Short and Happy | 103 |
| Love in the Foxholes | 106 |
| Exterior Decorating | 107 |
| Russian Victory | 109 |
| The Hero | 111 |
| The Perils of Tartu | 114 |
| Whimsy Gets the Whammy | 115 |
| The Cardboard Star | 117 |
| Two Shorts and a Wrongo | 119 |
| Newsreel | 121 |
| Heaven, American Style | 123 |
| "The Cross of Lorraine" | 125 |
| Movies in Wartime | 127 |
| Earth on Heaven | 136 |
| Among the Missing: Hitchcock | 138 |
| Pow, Bam and Sock | 141 |
| Theatrical Movies | 143 |
| The Happiness Boys | 145 |
| The Great Cardboard Event | 147 |
| Two Phantoms | 149 |
| B Plus | 150 |
| Hate for Sale | 152 |
| Men in Battle | 154 |
| The Lady and the Belle | 155 |
| Up from Slavery | 157 |
| The Great Brain Robbery | 159 |
| Fathers and Songs | 161 |
| Personnel Department | 162 |

| | |
|-------------------------------|-----|
| Creep House | 164 |
| Boys in the Back Room | 166 |
| Quick Dissolve | 167 |
| Andersen's Fairy Tale | 169 |
| The Unholy Three | 171 |
| Three New Ones | 173 |
| Warners' Boys in the Balkans | 174 |
| Home Sweet Home | 176 |
| Hard-as-Nails Dept. | 178 |
| The Water's Fine | 180 |
| It Comes Up Corn | 181 |
| For He's a Jolly, Good Fellow | 183 |
| To Be and Not to Be | 186 |
| Independents' Day | 188 |
| The Straight and Narrow | 190 |
| Against the Grain | 191 |
| More Notes on Newsreels | 193 |
| Marie the Magician | 195 |
| Murdered Movie | 197 |
| The Red and the Black | 198 |
| The Miracle of Morton | 200 |
| B-Plus | 202 |
| Rich Creamy Lather | 204 |
| Flesh and Enamel | 206 |
| To Have and Have Not | 208 |
| The Case of the Hidden Camera | 210 |
| Day of Reckoning | 212 |
| Just Plain Folks | 214 |
| Crazy Over Horses | 216 |
| Fact and Application | 217 |
| The Gold Rush | 219 |
| Crime Does Pay | 221 |
| Close Shave in Burma | 223 |
| The Brooklyn Dodger | 224 |
| Petrified Youth | 226 |
| Through Thin and Thick | 228 |
| Returning Soldiers | 230 |
| Sweet and Low | 232 |
| Four Flats | 234 |
| Dream Furlough | 236 |
| Skin Deep | 238 |
| Signs of the Double-Cross | 240 |
| Seven Who Were Harangued | 242 |
| Plenty of Nothin' | 243 |
| War Without Glamour | 245 |
| Gag Rule | 247 |
| The Hard Way | 249 |
| Postwar Movies | 251 |
| Coat of Navy Goo | 254 |

| | |
|------------------------------|-----|
| The Hour of Charm | 255 |
| Renoir on Tenant Farmers | 257 |
| Dark Victory | 258 |
| Psychological Melodrama | 260 |
| Suburban Badlands | 262 |
| Drooping Spirits | 264 |
| Dream Manors | 265 |
| Liquor Flicker | 267 |
| Hamburger Hell | 269 |
| Make Mine Muzak | 271 |
| Crime Without Passion | 273 |
| French Primitive | 275 |
| Olivier's "Henry V" | 277 |
| "Open City" | 278 |
| At Home Abroad | 280 |
| Hellman's Movietone News | 281 |
| Iverstown Slaughter | 283 |
| Hollywood Barnum | 285 |
| Journey into the Night | 287 |
| Caper of the Week | 289 |
| Middle-Aged Fling | 290 |
| Maya Deren's Films | 292 |
| "The Well-Digger's Daughter" | 293 |
| Very Sweet Sixteen | 295 |
| Twisted Terry | 296 |
| Paranoia Unlimited | 297 |
| Nervous from the Service | 298 |
| Never Sharp | 300 |
| Portrait of the Artist | 301 |
| Dixie Corn | 303 |
| Stranglers and Treadors | 305 |
| Mugging Main Street | 307 |

1949–1954

| | |
|---|-----|
| Fight Films | 313 |
| Home of the Brave | 315 |
| John Huston | 317 |
| [<i>Devil in the Flesh</i>] | 321 |
| [The "Psychiatry Movie"] | 323 |
| [<i>Lost Boundaries</i>] | 325 |
| [<i>The Great Gatsby</i>] | 327 |
| The Third Man | 329 |
| Frank Capra | 332 |
| ["movies are <i>worse</i> than ever"] | 334 |
| [<i>The Men; Panic in the Streets</i>] | 336 |
| [<i>Sunset Boulevard</i>] | 337 |
| Ugly Spotting | 339 |
| [<i>Ways of Love; Oliver Twist; Manon; Union Station; etc.</i>] | 341 |

| | |
|---|-----|
| [<i>Born Yesterday; The Magnificent Yankee; Branded; Operation Disaster</i>] | 344 |
| [<i>The Sound of Fury</i>] | 345 |
| [<i>Teresa; The Magnet; I'd Climb the Highest Mountain</i>] | 347 |
| [<i>Fourteen Hours</i>] | 349 |
| Val Lewton | 351 |
| [<i>The Thing; The Brave Bulls; The Scarf; The Bullfighter and the Lady; Appointment With Danger</i>] | 354 |
| [<i>A Place in the Sun</i>] | 356 |
| [<i>The Frogmen; Ace in the Hole; M; He Ran All the Way</i>] | 357 |
| [<i>Strangers on a Train</i>] | 359 |
| [<i>Bright Victory; The Well; Take Care of My Little Girl; Night Into Morning</i>] | 361 |
| [<i>That's My Boy; Women Without Names</i>] | 362 |
| [<i>Force of Arms</i>] | 364 |
| [<i>People Will Talk; Saturday's Hero</i>] | 366 |
| [<i>A Streetcar Named Desire</i>] | 369 |
| [<i>The Red Badge of Courage</i>] | 370 |
| <i>Detective Story</i> | 372 |
| "Best Films" of 1951 | 374 |
| [<i>Miracle in Milan; Rashomon; I Want You; Behave Yourself; etc.</i>] | 376 |
| [<i>My Son John; The Big Night; On Dangerous Ground</i>] | 378 |
| [<i>Boots Malone</i>] | 380 |
| [<i>In the Street; High Noon; The Marrying Kind; The Fighter</i>] | 382 |
| [<i>Carrie; Outcast of the Islands</i>] | 384 |
| [<i>The Sniper; The Pride of Saint Louis</i>] | 387 |
| The Gimp | 388 |
| [<i>Walk East on Beacon</i>] | 398 |
| [<i>Clash By Night</i>] | 400 |
| [<i>Pat and Mike; The Ring; Shadow in the Sky</i>] | 402 |
| [<i>Don't Bother to Knock, Glory Alley; Olympics newsreels</i>] | 404 |
| Parade Floats | 406 |
| [<i>The Leopard Man, My Man and I; Young Man with Ideas; Sudden Fear; The Big Sky; etc.</i>] | 410 |
| [<i>Apex Hotel; This Is Cinerama; What Price Glory?; The Happy Time</i>] | 412 |
| [<i>Limelight</i>] | 414 |
| [<i>Come Back Little Sheba; The Thief; The Lusty Men; Kansas City Confidential; The Four Poster</i>] | 416 |
| [<i>The Promoter; Park Row; Thunder in the East; O. Henry's Full House</i>] | 418 |
| [<i>The Turning Point; Peter Pan; The Steel Trap; Babes in Bagdad</i>] | 420 |
| Blame the Audience | 423 |
| [<i>My Cousin Rachel; Above and Beyond; Jeux Interdits</i>] | 425 |
| [Best films of 1952] | 428 |
| [<i>The Member of the Wedding</i>] | 430 |
| [<i>The Little World of Don Camillo; Niagara; Taxi; Curtain Up</i>] | 431 |
| [<i>Moulin Rouge</i>] | 433 |
| [<i>The Naked Spur; Jeopardy</i>] | 435 |

| | |
|---|-----|
| [<i>Destination Gobi</i> ; <i>I Confess</i> ; <i>The President's Lady</i> ; <i>Angel Face</i>] | 436 |
| [<i>Off Limits</i>] | 438 |
| [<i>Bright Road</i>] | 439 |
| [Times Square Audiences; <i>The Moon Is Blue</i>] | 440 |
| [<i>Stalag 17</i> ; etc.] | 442 |
| [3-D Films; <i>Second Chance</i> ; <i>The Band Wagon</i> ; <i>Night Without Stars</i> ; <i>From Here to Eternity</i>] | 444 |
| [<i>From Here to Eternity</i> ; <i>The Cruel Sea</i>] | 446 |
| [<i>Roman Holiday</i> ; <i>The Beggar's Opera</i>] | 448 |
| [<i>Martin Luther</i> ; <i>Island in the Sky</i> ; <i>99 River Street</i>] | 449 |
| [<i>The Robe</i>] | 451 |
| [<i>Little Fugitive</i>] | 453 |
| [<i>The Joe Louis Story</i> ; <i>The Big Heat</i> ; <i>Mogambo</i> ; etc.] | 454 |
| [<i>The Living Desert</i> ; <i>How to Marry a Millionaire</i> ; <i>The Man Between</i>] | 456 |
| [Movie gimmicks; seven films of 1953] | 457 |
| Preston Sturges: Success in the Movies | 460 |

1957–1977

| | |
|---|-----|
| Hard-Sell Cinema | 477 |
| Underground Films | 486 |
| Nearer My Agee to Thee | 497 |
| Bathroom Mirror Sinceratease | 500 |
| Hollywood's New Peepshow Naturalism | 502 |
| 'That's It, Boy. I Mean, That's It.' | 504 |
| Three Art-y Films | 506 |
| Home Screen Jabberwocky | 509 |
| Underground Magic, Eccentric Vitality and Artful Direction Salvage Banal Stories | 512 |
| Big-Studio 'Supers'—Monumental Art Baked in a Pittsburgh Blast Furnace | 515 |
| Getting Inside 'Inside Humor' | 519 |
| Hollywood's Plot Against the Plot | 522 |
| Compromise in a Closed Medium | 524 |
| Wild 'Wild Strawberries' | 526 |
| Corny Anti-Philistinism | 528 |
| Culture With a Price Tag | 530 |
| A Director's Skill With Terror, Geography and Truth | 532 |
| White Elephant Art vs. Termite Art | 533 |
| The Decline of the Actor | 542 |
| Nearer My Agee to Thee | 550 |
| [<i>The Married Woman</i>] | 553 |
| The Wizard of Gauze | 555 |
| Pish-Tush | 559 |
| The Cold That Came Into the Spy | 562 |
| Day of the Lesteroid | 566 |
| Lambs Without Mary / Lumet Looms Again | 570 |
| The Subverters | 573 |
| Rain in the Face, Dry Gulch, and Squalling Mouth | 576 |

| | | |
|--|-----|--|
| [<i>Red Desert; Mademoiselle; A Man and a Woman; Masculine Feminine</i>] | 580 | |
| New York Film Festival: 1967 | 584 | |
| Cartooned Hip Acting | 588 | |
| How I Won the War | 592 | |
| Experimental Films | 596 | |
| One-to-One | 599 | |
| Clutter | 602 | |
| <i>La Chinoise</i> and <i>Belle de Jour</i> | 615 | |
| Carbonated Dyspepsia | 620 | |
| Jean-Luc Godard | 626 | |
| New York Film Festival: 1968 | 633 | |
| New York Film Festival 1968, Afterthoughts | 637 | |
| Canadian Underground | 642 | |
| Films at Canadian Artists '68 | 647 | |
| Shame | 651 | |
| Howard Hawks | 635 | |
| [<i>Two Rode Together; Coogan's Bluff; Bullitt; etc.</i>] | 658 | |
| Luis Buñuel | 662 | |
| Samuel Fuller | 668 | |
| New York Film Festival: 1969 | 671 | |
| Don Siegel | 675 | |
| Michael Snow | 678 | |
| [Ten best films of 1969] | 680 | |
| [<i>Loving; Zabriskie Point; Topaz; The Damned; Au Hasard Balthazar</i>] | 684 | |
| [Ozu's films] | 688 | |
| Introduction to <i>Negative Space</i> | 691 | |
| Raoul Walsh | 698 | |
| The Venice Film Festival | 704 | |
| Werner Herzog | 711 | |
| The New Breed of Filmmakers: A Multiplication of Myths | 716 | |
| Rainer Werner Fassbinder | 721 | |
| <i>Nashville: Good Ole Country Porn</i> | 727 | |
| Nicolas Roeg | 731 | |
| <i>Badlands, Mean Streets, and The Wind and the Lion</i> | 738 | |
| New York Film Festival: 1975 | 745 | |
| The Power and the Gory | 752 | |
| Kitchen Without Kitsch | 762 | |
| Munich Films, 1967–1977: Ten Years That Shook the Film World | 770 | |
| APPENDIX | | |
| Mrs. Parsons, etc. | 773 | |
| The Hidden and the Plain | 775 | |
| <i>Timeline</i> | 779 | |
| <i>Sources & Acknowledgments</i> | 786 | |
| <i>Notes</i> | 790 | |
| <i>Index</i> | 799 | |