## Contents

**INTRODUCTION: OTHER ROADS, OTHER TRACKS**  

**1942–1947**

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

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
CONTENTS

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
CONTENTS

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 Toreadors 305
Mugging Main Street 307

1949–1954

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

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

[Destination Gobi; I Confess; The President's Lady; Angel Face] 436
[Off Limits] 438
[Bright Road] 439
[Times Square Audiences; The Moon Is Blue] 440
[Stalag 17; etc.] 442
[3-D Films; Second Chance; The Band Wagon; Night Without Stars; From Here to Eternity] 444
[From Here to Eternity; The Cruel Sea] 446
[Roman Holiday; The Beggar's Opera] 448
[Martin Luther; Island in the Sky; 99 River Street] 449
[The Robe] 451
[Little Fugitive] 453
[The Joe Louis Story; The Big Heat; Mogambo; etc.] 454
[The Living Desert; How to Marry a Millionaire; The Man Between] 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 Sincereatase 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-Philistineism 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
[The Married Woman] 553
The Wizard of Gauze 555
Pish-Tush 559
The Cold That Came Into the Spy 562
Day of the Lestoroid 566
Lambs Without Mary / Lumet Looms Again 570
The Subverters 573
Rain in the Face, Dry Gulch, and Squalling Mouth 576
<table>
<thead>
<tr>
<th>CONTENTS</th>
<th>XIII</th>
</tr>
</thead>
<tbody>
<tr>
<td>[Red Desert; Mademoiselle; A Man and a Woman; Masculine Feminine] 580</td>
<td></td>
</tr>
<tr>
<td>New York Film Festival: 1967 584</td>
<td></td>
</tr>
<tr>
<td>Cartooned Hip Acting 588</td>
<td></td>
</tr>
<tr>
<td>How I Won the War 592</td>
<td></td>
</tr>
<tr>
<td>Experimental Films 596</td>
<td></td>
</tr>
<tr>
<td>One-to-One 599</td>
<td></td>
</tr>
<tr>
<td>Clutter 602</td>
<td></td>
</tr>
<tr>
<td>La Chinoise and Belle de Jour 615</td>
<td></td>
</tr>
<tr>
<td>Carbonated Dyspepsia 620</td>
<td></td>
</tr>
<tr>
<td>Jean-Luc Godard 626</td>
<td></td>
</tr>
<tr>
<td>New York Film Festival: 1968 633</td>
<td></td>
</tr>
<tr>
<td>New York Film Festival 1968, Afterthoughts 637</td>
<td></td>
</tr>
<tr>
<td>Canadian Underground 642</td>
<td></td>
</tr>
<tr>
<td>Films at Canadian Artists '68 647</td>
<td></td>
</tr>
<tr>
<td>Shame 651</td>
<td></td>
</tr>
<tr>
<td>Howard Hawks 635</td>
<td></td>
</tr>
<tr>
<td>[Two Rode Together; Coogan's Bluff; Bullitt; etc.] 658</td>
<td></td>
</tr>
<tr>
<td>Luis Buñuel 662</td>
<td></td>
</tr>
<tr>
<td>Samuel Fuller 668</td>
<td></td>
</tr>
<tr>
<td>New York Film Festival: 1969 671</td>
<td></td>
</tr>
<tr>
<td>Don Siegel 675</td>
<td></td>
</tr>
<tr>
<td>Michael Snow 678</td>
<td></td>
</tr>
<tr>
<td>[Loving; Zabriskie Point; Topaz; The Damned; Au Hasard Balthazar] 684</td>
<td></td>
</tr>
<tr>
<td>[Ozu's films] 688</td>
<td></td>
</tr>
<tr>
<td>Introduction to Negative Space 691</td>
<td></td>
</tr>
<tr>
<td>Raoul Walsh 698</td>
<td></td>
</tr>
<tr>
<td>The Venice Film Festival 704</td>
<td></td>
</tr>
<tr>
<td>Werner Herzog 711</td>
<td></td>
</tr>
<tr>
<td>The New Breed of Filmmakers: A Multiplication of Myths 716</td>
<td></td>
</tr>
<tr>
<td>Rainer Werner Fassbinder 721</td>
<td></td>
</tr>
<tr>
<td>Nashville: Good Ole Country Porn 727</td>
<td></td>
</tr>
<tr>
<td>Nicolas Roeg 731</td>
<td></td>
</tr>
<tr>
<td>Badlands, Mean Streets, and The Wind and the Lion 738</td>
<td></td>
</tr>
<tr>
<td>New York Film Festival: 1975 745</td>
<td></td>
</tr>
<tr>
<td>The Power and the Gory 752</td>
<td></td>
</tr>
<tr>
<td>Kitchen Without Kitsch 762</td>
<td></td>
</tr>
<tr>
<td>Munich Films, 1967–1977: Ten Years That Shook the Film World 770</td>
<td></td>
</tr>
<tr>
<td>APPENDIX</td>
<td></td>
</tr>
<tr>
<td>Mrs. Parsons, etc. 773</td>
<td></td>
</tr>
<tr>
<td>The Hidden and the Plain 775</td>
<td></td>
</tr>
<tr>
<td>Timeline 779</td>
<td></td>
</tr>
<tr>
<td>Sources &amp; Acknowledgments 786</td>
<td></td>
</tr>
<tr>
<td>Notes 790</td>
<td></td>
</tr>
<tr>
<td>Index 799</td>
<td></td>
</tr>
</tbody>
</table>