WILLIAM WYLER

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The film marked a turning point in the careers of many of the people involved. It was the first major film in which David Selznick had a production role, and it was directed by Frank Capra, who later went on to direct such classics as "It's a Wonderful Life" and "Mr. Smith Goes to Washington." Wyler's work on the film earned him a Best Director Academy Award nomination, and it set the stage for his future success in the industry. Today, "The Big Sleep" is considered a classic of the film noir genre, and it remains a beloved film among audiences and critics alike. 

**A PROGRAM OF IMPORTANT VERNAL FESTIVAL**

"THE COVERED WAGON" (1923)
Famous Players-Lasky
Directed by JAMES CRUZE

**WILLIAM WYLER**

HOLLY WINGATE

LOIS WILSON

WILLIAM WYLER

EDWARD G. ROBINSON

ERNST TORrence

WILLIAM WYLER

TOLLY MARSHALL

KIT CARSON

WILLIAM WYLER

GUY GILBERT

20 years after "The Great Train Robbery," this film smashed across the screens of the nation, setting a new standard of film making, establishing the outdoor epic as an exciting film entertainment, and foretelling the school of documentary film which had been introduced the year before by Milestone's "Man of the North." The first of the big western epics, it was released in a year later by Ford's "The Iron Horse" and by many others. The novel had been acquired as a vehicle for one of the studio's female stars; when previous commitments prevented her acceptance, it found its way into the hands of Wyler who cast it with relatively unknown players willing to go on location miles from civilization and comfort. After the film's release, the leads were able to command their own salaries and choose their own roles. (Locations for the film: Near Valley, Nevada; the buffalo hunt shot at Antelope Valley in Great Salt Lake; the snow scenes at Sonora, California.)

Bruse, born Evan Bruce Beinst, barbecued across the U.S. as a stock company actor, and eventually found his way into films, appearing as one of the stars of one of the most famous serials ever made, "The Million Dollar Mystery" (1914). He wrote scripts for many actors (one of Will Rogers' first films, "One Glorious Day," was written by Wyler) as well as directing, and had directed literally hundreds of films before "THE COVERED WAGON." He teamed with Pappy Arbuckle on Arbuckle's most famous feature comedies until the unfortunate accident. No of their films, "The Fax Fright," and "Buck Skin" were never released. (The movie was called to fame by "THE COVERED WAGON," Cruze was selected as one of the best American directors in 1926, was the highest paid director in the world in 1922 (7000 a week); directed the worst major film epic ("Old Ironsides" in 1926); "The Fighting Cossacks" (1924), a hilarious comedy of Southern aristocracy (which we hope to screen for your audience in the near future), the superb satire "Hollywood" (1923) in which he used a brief appearance of Pappy Arbuckle for poignant dramatic affect. He also directed his friend Von Stroheim and Betty Compson (Cruze's wife at the time) in their first talkie, "The Great Gabbo." After the advent of sound and the discourse of his marriage, Cruze slowly lost his great reputation for epic and comedy. During this period his best film was "The Covered Wagon," although he also made a tentative but worthwhile return to the epic with "Outing's Gold" (1936) at Universal, which was certainly the biggest of all his talkie subjects. His last films were made for Republic in 1938 - good, routine action melodramas ("The Wrong Road," "Come on Leatherneck."). He died in 1942 and now, despite his pioneer work, is scarcely mentioned among the important American directors.

**FILMS AND CHILDR**

The second film in our Bob Younger Festival, "Spills and Chills" was nominated for an Academy Award in 1949. Bob was up to the mark in this fast-paced parade of catastrophes, disaster and. harrowing misadventure, which records the work of Hollywood stunt men. Wagon career over chills, care triumphantly cr Chan other into oblivion, and a man is dragged along at breakneck speed behind a wagon while the narrator jubilantly stresses that it's a man and not a dummy. Rhm Tin Tin is featured quite prominently in the footage, a sudden equalled record of courage and resource which Bob has culled from silent as well as sound features.

Continued overleaf...
Two rarely seen Chaplin films:

**A DOLLS LANE**
Released by First National, April 14, 1928.
Written and directed by Charles Chaplin, photographed by Rollie Totheroh; Assistant Director: Chuck McGann.

With Edna Purviance (Dancer); Tom Wilson (the cop); Sidney Chaplin (owner of food wagon); Albert Austin (crook); Henry Bergman (bun, and 1st lady); Chuck Tichenor (clock, and drummer); Billy White (café owner); James T. Kelley (bun).

At that time, Chaplin's best comedy to date. Less caricature, more realism. The pathos is stressed more than ever in Charlie's attempts to lead a free independent existence.

**PAY DAY**
Released by First National, April 2, 1922.
Written and directed by Charles Chaplin, photographed by Rollie Totheroh.

With Hyllis Allen (Charlie's wife); Mack Swain (the foreman); Edna Purviance (the foreman's daughter); Sidney Chaplin (friend); Henry Bergman, Allen Gracia.

This picture is also in the Mutual tradition, but with a more realistic story and background. It shows sympathy for the lot of the working man without any serious social overtones.