Reel Architecture Film Series
Summer 2005
National Building Museum

Between July 9 and August 24, 2005, the Museum will present The Reel Architecture Film Series. Inspired by the summer film series Screen on the Green held on the National Mall, Reel Architecture will take place in the Museum’s expansive Great Hall. Guests will be able to spread blankets and pillows among the Museum’s colossal Corinthian columns and enjoy inspiring films in a relaxed atmosphere, rain or shine.

The Reel Architecture Film Series is the Museum’s first annual film series dedicated to the relationship between architecture and film. This free series will be launched the weekend of July 9th and 10th by two days of movies dedicated to representations of Los Angeles on screen. After opening weekend, the Museum will present weekly screenings of classic American films dedicated to themes found in past National Building Museum exhibitions—such as sustainable architecture and the do-it-yourself movement. Several features will be opened by short documentary or comedy films.

During the Museum’s seven-week, Wednesday night series, doors will open at 7:15 pm and live music will precede each screening. Outside food and non-alcoholic beverages are allowed. Concessions will also be provided by the National Building Museum’s nonprofit neighbor, Third & Eats. Proceeds will benefit their mission of training the unemployed and providing aid to the poor and homeless. Floor space is first come first served, with some chairs available, so bring your blankets and pillows and spread out on the carpet of the (air-conditioned) Great Hall!

OPENING WEEKEND CELEBRATION OF LOS ANGELES ON SCREEN

LIBERTY
Directed by Leo McCarey, starring Stan Laurel and Oliver Hardy
1929, 20 minutes, Not rated

THE LONG GOODBYE
Directed by Robert Altman, starring Elliott Gould
1973, 112 minutes, Rated R

L.A. STORY
Directed by Mick Jackson, written by and starring Steve Martin
1991, 95 minutes, Rated PG-13

DOGTOWN AND Z-BOYS
Directed by Stacy Peralta, narrated by Sean Penn
2001, 91 minutes, Rated PG-13

CHINATOWN
Directed by Roman Polanski, starring Jack Nicholson and Faye Dunaway
1974, 131 minutes, Rated R

LOS ANGELES PLAYS ITSELF
Directed by Thom Andersen
2003, 169 minutes, Not rated

WEEKLY SERIES CELEBRATING PAST EXHIBITIONS

Celebrating Washington: Symbol and City:

THE MORE THE MERRIER
Directed by George Stevens, starring Jean Arthur, Joel McCrea and Charles Coburn
1943, 104 minutes, Not rated
Preceded by:
BOOMTOWN
U.S. Information Agency, produced by Frederic Ullman, Jr. (RKO Radio Pictures)
Circa 1942, 20 minutes, Not Rated

Celebrating the 2003 exhibition Big & Green: Toward Sustainable Architecture in the 21st Century:
SOYLENT GREEN
Directed by Richard Fleischer, starring Charlton Heston and Edward G. Robinson
1973, 97 minutes, Rated PG

Preceded by:
BEYOND ORGANIC: THE VISION OF FAIRVIEW GARDENS
Produced by John de Graaf, narrated by Meryl Streep
2000, 33 minutes, Not rated

Celebrating the 2002 exhibition On Track: Transit and the American City:
WHO FRAMED ROGER RABBIT?
Directed by Robert Zemeckis, starring Bob Hoskins and Christopher Lloyd
1988, 103 minutes, Rated PG

Celebrating the 2000–2001 exhibition On the Job: Design and the American Office:
HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING
Directed by David Swift, starring Robert Morse
1967, 121 minutes, Not rated

Celebrating the 1999–2000 exhibition Stay Cool! Air Conditioning America:
DO THE RIGHT THING
Directed by Spike Lee, starring Spike Lee and Danny Aiello
1989, 120 minutes, Rated R

Celebrating the 1996–97 exhibition Between Fences:
TOUCH OF EVIL
Directed by Orson Welles, starring Charlton Heston, Janet Leigh and Orson Welles
1958, 95 minutes, Rated PG-13 (restored version)

Preceded by:
NEIGHBORS
Directed by Edward F. Cline and Buster Keaton, starring Buster Keaton
1920, 18 minutes, Not rated

Celebrating the 1994 exhibition Barn Again!:
SUMMER STOCK
Directed by Charles Waters, starring Gene Kelly and Judy Garland
1950, 108 minutes, Not rated
OPENING WEEKEND

In celebration of our 25th anniversary, the National Building Museum is proud to present the Reel Architecture Film Series. This free summer film series begins with a marathon of films dedicated to Hollywood's hometown—Los Angeles.

Opening weekend films are free of charge and are being shown in the Museum auditorium. Doors open at 10:30 am and the films begin at 11:00 am. Outside food and beverages are allowed. Seating is first-come first-served.

SATURDAY, JULY 9   11:00 am–5:00 pm

LIBERTY  11:00–11:20 am
Directed by Leo McCarey, starring Stan Laurel and Oliver Hardy
1929, 20 minutes
Not rated

Director Leo McCarey was born in Los Angeles in 1898 and by his teens was working in the city's nascent film industry. It is a credit to McCarey (as Hal Roach Studios' production executive) that Stan Laurel and Oliver Hardy were first paired onscreen as a duo in the comedy short Putting Pants on Philip in 1927. Two years and five films later, "The Boys" found themselves teetering high above bustling downtown Los Angeles in Liberty. Cameraman George Stevens (later to direct The More the Merrier) does an expert job of making Stan and Ollie appear at great personal risk. The girders on which they appear so precariously perched were actually built on top of a building located just south of 9th St. on Broadway. The short Broadway Place—which connected Broadway to Main and creates the striking angled intersection seen in the film—was removed in the 1940s and filled in with new construction.

THE LONG GOODBYE   11:30–1:20 pm
Directed by Robert Altman, starring Elliott Gould
1973, 112 minutes
Rated R

Few directors can match Robert Altman's ability to capture the dreamlike variety of the Los Angeles landscape—from The Long Goodbye and California Split to The Player and Short Cuts. A movie about movies and the act of looking, The Long Goodbye is rich in opportunities to see how the built environment informs film narrative. Private eye Philip Marlowe (Elliott Gould in a career-saving performance) travels easily from a dim police interrogation room to sunlit Malibu Colony. His sole companion is the region's balmy climate, where indoors and outdoors (as well as truth and lies) merge in a succession of convertible cars and reflecting surfaces. His own apartment (Architect: Carl Kay, 1937) is graced with a wall of windows that overlook Hollywood and is served by an elevator housed in the High Tower, a fanciful 1920s Italianate folly (High Tower Dr., off Camrose). The screen adaptation of Raymond Chandler's 1953 novel, The Long Goodbye, was written by Leigh Brackett. Brackett had previously worked with William Faulkner to adapt Chandler's first novel into Howard Hawks' 1946 film version of The Big Sleep. It was Bogart's perceived embodiment of the "real" Marlowe in The Big Sleep that caused many critics to recoil from Gould's mumbling and shuffling re-interpretation of the character. Gould's Marlowe may indeed be foolish, using casual humor to gain access and avoid being noticed, but he doesn't allow himself to be fooled, even by the one friend he hopes to save.
L.A. STORY  1:30–3:15 pm
Directed by Mick Jackson, written by and starring Steve Martin
1991, 95 minutes
Rated PG-13

Having spent most of his life in Southern California (his family relocated from Waco, TX to Ingleside when he was five), Steve Martin embodies the loose creativity so often attributed to Angelenos. Martin has written and/or starred in a number of films set in Los Angeles, a city that he has embraced with sarcasm (Bowfinger), cynicism (Grand Canyon) and romance (L.A. Story). Working with his then wife Victoria Tennant, Martin's love/hate relationship with the City of Angels is most evident in L.A. Story, a film he intended as an ode along the lines of Woody Allen's Manhattan. The screen is filled with sparkling images of mansions ("some...more than twenty years old!"), boardwalks, restaurants, blue skies and palm trees—a true urban fantasy given that the film reached screens in the year leading up to the Rodney King trial and subsequent riots. Emphasizing romance over reality, Martin shares some of Woody Allen's myopia in presenting only the narrowest slice of the city's diverse landscape and population. Far removed from L.A.'s racial and economic tensions is The Tail O' the Pup hot dog stand—built in 1945 and still serving—where Sara (Victoria Tennant) and Roland (Richard E. Grant) stop for a bite. It is the kind of kitschy roadside architecture for which car-bound Los Angeles is famous, and is perfect for a film celebrating that city's eccentricity.

DOGTOWN AND Z-BOYS  3:30–5:00 pm
Directed by Stacy Peralta, narrated by Sean Penn
2001, 91 minutes
Rated PG-13

Stacy Peralta's fast-paced personal documentary Dogtown and Z-Boys gives a radically different perspective on greater Los Angeles than Steve Martin's dysfunctional love letter L.A. Story. The Venice home of Martin's temporary love interest SanDeE* is nowhere to be seen in the gritty 1970s and 1980s photos and footage shown in Dogtown. Instead, Bicknell Avenue—the hill where the Zephyr Team adapted upright surfing moves into their signature ground-hugging style—is shown to terminate on a stretch of empty beach just south of the Santa Monica Pier. In 1916, Coney Island entrepreneur Charles Looff built an amusement pier alongside the city's, but by the 1970s, both piers were struggling and showing their age. Today, not far from the Z-Boy's former hang-out, is an upscale pedestrian shopping and dining area. Established in 1989, the Third Street Promenade plan received more than $500 million in private investment and once again transformed Santa Monica into a major tourist attraction. The Promenade's success (400% sales increase in its first 10 years) has led many groups to resist further expansion of chain stores and to work to preserve some of the area's "locals-only" heritage.

SUNDAY, JULY 10  11:00 am–4:30 pm

CHINATOWN  11:00 am–1:15 pm
Directed by Roman Polanski, starring Jack Nicholson and Faye Dunaway
1974, 131 minutes
Rated R

When German urban geographer Anton Wagner published his massive survey of the development of Los Angeles in 1935, he stressed the fact that although water reserves may "at first, seem rich...they are hardly sufficient for millions of people." Water wrangling has always been vital to the survival of Los Angeles, and is intrinsically tied to why and how the city grew through the annexation of communities desiring regular water service (such as the Methodist settlement of Hollywood). Serving an ever-larger populace, meant going further away to secure the scarce resource—such is the basis of L.A.-native Robert Towne's Academy Award-winning script for Chinatown. In the first years of the 20th century, an informally-trained water engineer William Mulholland (split onscreen into Noah Cross and Hollis Mulwray) led a massive water and land grab in the Owens and San Fernando Valleys. This feat resulted in the 233-mile Los Angeles Aqueduct, opened November 13, 1913. Duped farmers were initially appeased by Mulholland but fought back when he refused to pay higher prices. They launched dynamite attacks against the aqueduct in 1924 and 1927 and triggered "California's Little Civil War." The film also refers to another Mulholland project, the St. Francis Dam, which failed in 1928 and resulted in nearly 500 deaths. Regardless of how accurate the film may be in terms of L.A.'s past, Chinatown is nonetheless remarkable for its fusing of urban history and the noir genre.

LOS ANGELES PLAYS ITSELF  1:30–4:30 pm
Directed by Thom Andersen
2003, 169 minutes
Not rated

Thom Andersen's acclaimed documentary pays tribute to Los Angeles and how it has been historically represented on film—whether as background, character, or subject. Andersen's interest in Los Angeles comes from his complex relationship with the city as both a long-time resident and film professor. His concern is less with the Hollywood fantasy of Los Angeles than how its real geography has been manipulated or revealed onscreen. In an indieWIRE interview, Andersen states that the film is intended as "a defense of the idea of realism and the tradition of neo-real-ist filmmaking." He makes his case by featuring mainstream and independent films that he feels are honest in their treatment of the Los Angeles landscape. Refusing to compromise, Andersen's Los Angeles Plays Itself clearly illustrates how film and the built environment intersect and why both are important.
WEEKLY PROGRAM

The Reel Architecture Film Series continues with weekly screenings of classic American films dedicated to themes found in past National Building Museum exhibitions. Several features are being opened by short documentary or comedy films.

Wednesday night screenings in the Great Hall are free of charge. Doors open at 7:15 pm and the films begin at 8:15 pm. Live music will precede each screening and outside food and non-alcoholic beverages are allowed. Concessions will be provided by the National Building Museum's nonprofit neighbor, Third & Eats. Proceeds will benefit their mission of training the unemployed and providing aid to the poor and homeless.

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WEDNESDAY, JULY 13   7:15–10:30 pm
Celebrating the current exhibition Washington: Symbol and City:

Music by VISIONS OF JAZZ   7:15–8:15 pm
BOOMTOWN   8:15–8:40 pm
U.S. Information Agency, produced by Frederic Ullman Jr. (RKO Radio Pictures)
Circa 1942, 20 minutes
Not Rated

In Boomtown, three-time Oscar nominee (for his work on RKO’s This is America series) Frederic Ullman, Jr. brings a sense of humor to an otherwise strictly patriotic look at wartime Washington.

THE MORE THE MERRIER   8:45–10:30 pm
Directed by George Stevens, starring Jean Arthur, Joel McCrea and Charles Coburn
1943, 104 minutes
Not rated

Although perhaps best known for his post-war dramas Shane (1956, also starring Jean Arthur) and Giant (1959), George Stevens began his career in comedy as a silent-era gagman, cameraman, and director (incl. Laurel and Hardy, above). His skill in directing fast-talking physical comedy is obvious when looking at titles such as Swing Time (’36); A Damsel in Distress (’37); Vivacious Lady (’38); Woman of the Year and Talk of the Town (both 1942). Ostensibly the final screwball comedy of Stevens’ career (other than his uncredited portion of On Our Merry Way, 1948), The More the Merrer pairs Jean Arthur with an unstoppable Charles Coburn and a resolute Joel McCrea as unlikely roommates in overcrowded but “homes-

pitable Washington.” The nation’s capital had suffered from office and housing shortages since the First World War, a situation exacerbated by a tripling of the region’s population during the interwar period from 200,000 to approximately 700,000 people in 1941. Temporary structures lined the Mall and apartment buildings, private estates and hotels were transformed into hives of wartime activity. Women flocked to fill new positions as well as jobs previously held by men. In the first six months of 1943, as many as 35,000 women were expected to arrive and require housing. In the film, however, it is a single woman who opens her house (unknowingly) to two men. Out of six Academy Award nominations, Arthur received her first and only nomination for her portrayal of the conflicted Connie, and Coburn won his only Oscar (Supporting) for his "damn the torpedos" performance.

WEDNESDAY, JULY 20   7:15–10:30 pm
Celebrating the 2003 exhibition Big & Green: Toward Sustainable Architecture in the 21st Century:

Music by TRAVESSIA   7:15–8:15 pm
BEYOND ORGANIC: THE VISION OF FAIRVIEW GARDENS   8:15–8:45 pm
Produced by John de Graaf, narrated by Meryl Streep
2000, 33 minutes
Not rated

Two hours north of Los Angeles, the Center for Urban Agriculture at Fairview Gardens is located on the property of a farm founded in 1895. One hundred years later, the farm was threatened by encroaching urban development but managed to protect its future through a combination of activism, outreach, and the establishment of an agricultural conservation easement.

SOYLENT GREEN   8:50–10:30 pm
Directed by Richard Fleischer, starring Charlton Heston and Edward G. Robinson
1973, 97 minutes
Rated PG

Based (loosely) on Harry Harrison’s 1966 novel Make Room! Make Room!, the film Soylent Green presents a dystopic view of New York in the year 2022, when widespread overpopulation has led to social chaos and the near destruction of the earth’s natural resources. Although soylent steaks (a combination of soy and lentils) are referenced in the book, the film diverges from the page in linking a more wafer-like and supposedly plankton-based Soylent Green to the unsavory issues of euthanasia and cannibalism. In terms of how the film represents the city of New York, being filmed on MGM’s Culver City backlot does little to give the picture an authentic feeling of place. At times it more closely resembles a Depression-era, social problem film like Dead End (1937), in which poor hool-
gans literally live on the doorstep of penthouse elites. As with urban films of the 1930s, \textit{Soylent Green} is infused with a sense of nostalgia for fresh food, private space, and perceived social harmony. It is worth watching today less for its melodramatic action than for how the film so neatly encapsulates issues of gender and class in terms of architecture and amenities—where women have become “furniture” and technology (in the form of computer games, pseudo-IMAX movies, and even running water) is reserved for either the most wealthy or those willing to sacrifice themselves for the population’s greater good. It was Edward G. Robinson’s last film and actress Leigh Taylor-Young went on to become a Special Advisor in Arts and Media for the United Nations Environment Programme (UNEP).

\textbf{WEDNESDAY, JULY 27 7:15–10:30 pm}

Celebrating the 2002 exhibition \textit{On Track: Transit and the American City}:

\textbf{Music by DEAD MEN’S HOLLOW 7:15–8:15 pm}

\textbf{WHO FRAMED ROGER RABBIT? 8:15–10:30 pm}
\textit{Directed by Robert Zemeckis, starring Bob Hoskins and Christopher Lloyd}
1988, 103 minutes
Rated PG

When writing team Peter Seaman and Jeffrey Price were tasked with adapting Gary Wolf's novel \textit{Who Censored Roger Rabbit?} (1981) into a film “toon-noir,” they looked to both \textit{Chinatown} and L.A. history for inspiration. Instead of a land development conspiracy, the residents of Roger Rabbit's Los Angeles have their Pacific Electric “Red Car” trolley system sold out from under their noses to Cloverleaf Industries. The mastermind behind Cloverleaf is Judge Doom, who discovers that something called a “freeway” is coming to town—as it did in the real Los Angeles with the construction of the Arroyo Seco Parkway (1936-1941), now the Pasadena Freeway. Pacific Electric Red Cars (1901-1966) were a true Los Angeles institution and fell victim to not only increasing automobile use but also, some believe, to the activities of companies like General Motors. Through subsidiary purchases, GM and other corporations slowly bought out much of the nation's mass-transportation industry, and replaced some electric rail systems with (auto, gas, and rubber using) bus lines. In 1949 the U.S. Government found GM, Standard Oil, Firestone, and Phillips Petroleum guilty of a “criminal conspiracy” to monopolize transportation systems in 100 cities, including Los Angeles. Although the Pacific Electric system was never actually owned by a GM-controlled company, nostalgia (as seen in \textit{Roger Rabbit}) fuels the debate over how instrumental such a syndicate may have been in the demise of the city's beloved "Big Red Cars."

\textbf{WEDNESDAY, AUGUST 3 7:15–10:30 pm}


\textbf{Music by LIANNA 7:15–8:15 pm}

\textbf{HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING 8:15–10:30 pm}
\textit{Directed by David Swift, starring Robert Morse}
1967, 121 minutes
Not rated

A film, based on a Broadway musical (1961), based on a satirical novel (1951), \textit{How to Succeed in Business Without Really Trying} was, appropriately enough, the brainchild of a former New York advertising executive, Shepherd Mead. The film, like the play, focuses on the efforts of window-washer J. Pierrepont Finch (Robert Morse, reprising his role from the Broadway production), as he manages to climb the corporate ladder in record speed. The building in which Finch maneuvers his way up to the top office of the World Wide Wicket Company is New York’s International Style Union Carbide Building (now Chase Manhattan, Architect: Skidmore, Owings & Merrill, 1960). Although the outlandish colors seen in \textit{How to Succeed} did not exist in the real building, the film’s portrayal of an open floor plan and modular interior—rows of identical desks surrounded by a Mondrian-like grid of wall panels—are quite similar to the Union Carbide's near total integration of exterior, interior and furniture design. \textit{The Best of Everything} (1959) is an earlier film featuring ultra-modern and colorful office interiors (set in the Seagram Building, Ludwig Mies van der Rohe, 1958), but is a more serious take on the experiences of women trying to get ahead within a publishing company. Whether through melodrama or satire, however, both films deal explicitly with how sexual politics play out in the mundane environments of steno pools, elevators, and corner offices.

\textbf{WEDNESDAY, AUGUST 10 7:15–10:30 pm}

Celebrating the 1999–2000 exhibition \textit{Stay Cool! Air Conditioning America}:

\textbf{Music by Tom Dews 7:15–8:00 pm}

\textbf{DO THE RIGHT THING 8:15–10:30 pm}
\textit{Directed by Spike Lee, starring Spike Lee and Danny Aiello}
1989, 120 minutes
Rated R

Director Spike Lee took over a city block of Stuyvesant Avenue (between Lexington and Quincy Avenues) in Brooklyn’s Bedford-Stuyvesant neighborhood to film \textit{Do the Right Thing}. In addition to painting the brownstones red, building Sal’s Famous Pizzeria (with working ovens),
and cleaning out abandoned buildings for residential sets and the WE-LOVE radio station, Lee made sure to involve and employ locals in the making of the film. Because of Lee's commitment to a hyper-authentic setting, the film is often deemed social realism, but can be more accurately understood as social allegory. Neighborhood archetypes placed in taut opposition to one another reveal how the choices made by each individual have an impact upon the whole community. Their constant interaction on the stoops and in the street, is a form of shared theater as well as a rehearsal for the tragedy that follows. Whether it is Mother-Sister saying that she's "always watching," Da Mayor's plea "I love everybody," or Radio Raheem's shirt "Bed-Stuy, Do or Die" and four-finger rings (which tell the whole story), the film richly illustrates how identity is shaped by place. But it is also, literally, a call to "wake up" to the reality of urban America by showing the microcosm of one city block's transformation within a twenty-four hour period. At times verging on the operatic, Do the Right Thing echoes another film about ethnic and economic tensions—as played out on a tenement stoop on the hottest day of the year—King Vidor's Street Scene (1931). Vidor's film was based on a play by Elmer Rice and was later adapted by Kurt Weill and Langston Hughes into a true "American opera" in 1947.

WEDNESDAY, AUGUST 17  7:15–10:30 pm
Celebrating the 1996–97 exhibition Between Fences:
Music by JP McDermott  7:15–8:15 pm

NEIGHBORS  8:15–8:40 pm
Directed by Edward F. Cline and Buster Keaton, starring Buster Keaton
1920, 18 minutes
Not rated

The use of blackface in early theater and film is a difficult reality to confront, and its appearance in Neighbors is an offensive distraction in this otherwise slapstick offering from Joe "Buster" Keaton, Jr. Nonetheless, the film is worth watching for its clear illustration of how boundaries surrounding race and class are undermined and exacerbated by urban environments. Filmed in Hollywood (tenement set) and in downtown Los Angeles (mud scene), Neighbors features Joe Keaton, Sr. as Buster's abusive father onscreen.

TOUCH OF EVIL  8:45–10:30 pm
Directed by Orson Welles, starring Charlton Heston, Janet Leigh and Orson Welles
1958, 95 minutes
Rated PG-13 (restored version)

While you can't quite trust what you see in the dazzling reflections of The Long Goodbye, Touch of Evil makes no effort to hide or soften the danger that surrounds all of its characters. Director Orson Welles turned to run-down Venice Beach as a stand-in for the Mexican border town where most of action in the film takes place. Its colonnaded walkways (Architects: Marsh and Russell, ca. 1905) and network of canals were built on drained marshy land and deemed the "Venice of America" by Abbot Kinney in 1904–05 (founded, literally, by the toss of a coin). Kinney's dream of a European cultural resort never materialized and the area instead became an amusement zone with a fire-prone pier. Also seen in Touch of Evil is a range of oil derricks—most prominently during the film's final confrontation between Heston and Welles. Oil was discovered in Venice, which had been incorporated into the City of Los Angeles in 1925, at the start of the Great Depression. The first well, located on what is now Eastwind Street, produced 3,000 barrels a day and sparked a rush of additional digging. Waste from an increasing number of wells found its way into the once-gardenlike canal system and led to some being paved over. Oil reserves were depleted in less than four years and by 1959 only 64 derricks were left of the 340 that had filled the horizon in 1931. By setting the film in the decayed heart of Venice, Welles establishes both the physical and psychological tension necessary to support the film's overarching theme of the permeability of ethnic, moral, and national borders.

WEDNESDAY, AUGUST 24  7:15–10:30 pm
Celebrating the 1994 exhibition Barn Again!
Music by Drew Gibson  7:15–8:15 pm

SUMMER STOCK  8:15–10:30 pm
Directed by Charles Waters, starring Gene Kelly and Judy Garland
1950, 108 minutes
Not rated

Summer Stock was Judy Garland's final film with MGM. She was signed to a contract at the age of 13 and the studio managed to squeeze twenty-seven films out of her fifteen-year tenure. As a farm girl turned singing sensation, Garland had previously starred in a string of "let's put on a show" musicals, such as Babes in Arms (1939) and Girl Crazy (1943), both with Andy Rooney. The farm setting in Summer Stock taps into what could be called an Americana genre, in which singing cowboys, hillbilly families, and small-town sweethearts provide counterpoint to the grim crime lords and noir detectives of the post-war era. Several films of the 40s and 50s saw song-and-dance performers trek out to the farm, whether in an attempt to retire (Holiday Inn, 1942), save the farm (Moonlight in Vermont and Harvest Melody, 1943), or save the farmer (White Christmas, 1954). Other films such as State Fair (1945), Seven Brides for Seven Brothers (1954), L'il Abner (1959), and Oklahoma! (1955) celebrate the rural American lifestyle, free of interference by Broadway wannabes. Rather than simply use the farm as bucolic
backdrop, however, *Summer Stock* skillfully combines its sense of nostalgia with a nod to contemporary times—the kitchen features a modern stove (pushed in front of the old hearth) and it is not just townspeople that arrive for a barn dance early in the film, but Wingait Historical Society members whose ceremonious reels and square dances are usurped by the kids' jitterbugs.

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**CREDITS**

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Film program by Deborah Sorensen (Curatorial Associate, NBM); marketing, music and concessions organized by Brett Seamans (Director of Marketing & Communications, NBM); logistical planning provided by Jaime Van Mourik (Public Programs Coordinator, NBM); technical assistance by Allen Travitz, Bryan Norman and Barry Edmunds (Visitor Services, NBM); additional program assistance provided by Matt Kuhnert (Curatorial Associate, NBM).

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The National Building Museum explores the world that we build for ourselves—from our homes, skyscrapers, and public buildings to our parks, bridges, and cities. Through exhibitions, education programs, and publications, the Museum seeks to educate the public about American achievements in architecture, design, engineering, planning, and construction.

A private, nonprofit organization, the Museum is supported by contributions from individuals, corporations, foundations, associations, and public agencies.
FOR FURTHER READING

On Film and Architecture:


On Los Angeles:


Associated National Building Museum Catalogs:

