

Old Hollywood: Tough Guys and Mad Dames

The 1940s was an interesting time in American cinema that created a very specific flavour of movies. During WWII and its aftermath, characters became tougher and more troubled shrouded in noir and psychological themes of madness that shaped gender stereotypes and a new breed of star. This course will provide a focus on single personalities of the era exploring works that were often a (dark) reflection of who these movie stars were, while some attempted to break the conventions of Hollywood and the roles they played in front of and behind the camera. Those looked at will be: Gregory Peck, Lana Turner, Robert Mitchum, Barbara Stanwyck, Burt Lancaster, Olivia de Havilland, Humphrey Bogart, Ida Lupino and Glenn Ford. Films discussed will include: *Remember the Night* (1940), *Duel in the Sun* (1944), *The Killers* (1946), *Gilda* (1946), *The Dark Mirror* (1946), *Out of the Past* (1947), *The Postman Always Rings Twice* (1946), *In a Lonely Place* (1950), *On Dangerous Ground* (1951).

Week No. / Date	Session Topic	Films / Director(s) / Studio(s)
INTRODUCTION: BEGINNING OF THE END		
1	<ul style="list-style-type: none"> • Conquering heroes • Grit and the Glamour • Broken • Trauma town • Mind as metaphor <p><i>'This is the story, then, of a great empire built of dreams of glamour, dreams of beauty, wealth and success, and of that empire's sudden decline and fall.'</i> — Otto Friedrich, <i>City of Nets: A Portrait of Hollywood in the 1940's</i> (2014)</p> <p>After the leading moviemakers capped off the 1930s with <i>Gone with the Wind</i>, <i>The Wizard of Oz</i> and <i>Wuthering Heights</i> in 1939, Hollywood (seemingly) had a <i>bright</i> future. However, shortly after, with the US entering WWII in 1941, studio output was defined by 'hardboiled' narratives that gave birth to the tough guy persona who would either be in the battlefields of Europe or wrestling with an internal battlefield often</p>	<p>Precursors:</p> <p><i>Gone with the Wind</i> (1939) Director(s): Victor Fleming, George Cukor, Sam Wood Studio(s): Selznick International Pictures / Metro-Goldwyn-Mayer</p> <p><i>The Wizard of Oz</i> (1939) Director(s): Victor Fleming, King Vidor Studio(s): Metro-Goldwyn-Mayer</p> <p><i>Wuthering Heights</i> (1939) Director(s): William Wyler Studio(s): The Samuel Goldwyn Company</p> <p>Main:</p> <p><i>Double Indemnity</i> (1944) Director(s): Billy Wilder Studio(s): Paramount Pictures</p> <p><i>Story of G.I. Joe</i> (1945) Director(s): William A. Wellman</p>

	<p>explored back home in the urban sprawl that had defined the first quarter of the 20th century. The ‘dream factory’ was, aside from the musicals holding onto any sense of optimism, becoming something far more psychological. The studios* and their notorious moguls – Louis B. Mayer (MGM), the Warner brothers (Warner Bros.), Joseph M. Schenck, Darryl F. Zanuck, Spyros Skouras and William Fox (20th Century Fox), to name a few – still lead the charge and was an interesting decade that gave birth to a forerunner of stars whose sensibilities truly set the groundwork for what was to come. We talk about how the 1940s not only shaped the tough guys but also how it portrayed women on screen. We have the gaslighting and psychological roles but, amongst early challenging performance, female talent that dared to challenge convention.</p> <p>*The ‘Big 5’ studios of the Golden Age were: Metro-Goldwyn-Mayer, RKO, 20th Century Fox, Warner Bros., and Paramount Pictures.</p>	<p>Studio(s): Lester Cowan Productions (Uncredited. Distributed by United Artists)</p> <p><i>Gilda</i> (1946) Director(s): Charles Vidor Studio(s): Columbia Pictures</p> <p><i>The Killers</i> (1946) Director(s): Robert Siodmak Studio(s): Mark Hellinger Productions (distributed by Universal Pictures)</p> <p><i>The Snake Pit</i> (1948) Director(s): Anatole Litvak Studio(s): Twentieth Century Fox</p> <p><i>In a Lonely Place</i> (1950) Director(s): Nicholas Ray Studio(s): Santana Pictures Corporation (distributed by Columbia Pictures)</p> <p><i>The Dark Mirror</i> (1946) Director(s): Robert Siodmak Studio(s): Nunnally Johnson Productions (distributed by Universal Pictures)</p> <p>Reference to:</p> <p><i>The Hitch-Hiker</i> (1953) Director(s): Ida Lupino Studio(s): The Filmmakers Inc. / RKO Radio Pictures</p>
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ROBERT MITCHUM: HOLLYWOOD REBEL

<p>2</p>	<ul style="list-style-type: none"> • Problem child • Roguish charm • Artistic passions <p><i>“No matter what you do, do your best at it. If your going to be a bum, be the best bum there is.”</i></p> <p>Robert Mitchum (August 6, 1917 – July 1, 1997) was known primarily for his powerhouse performances and crafting the antihero persona that became a trademark of Hollywood during the post-war period. So, over the years, it was of no surprise that he</p>	<p>Main:</p> <p><i>Out of the Past</i> (1947) Director(s): Jacques Tourneur Studio(s): RKO Pictures</p> <p><i>The Night of the Hunter</i> (1955) Director(s): Charles Laughton Studio(s): Paul Gregory Productions (distributed by United Artists)</p> <p><i>Heaven Knows, Mr. Alison</i> (1957) Director(s): John Huston Studio(s): Twentieth Century Fox</p>
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	<p>would often present characters that ranged from the roguish hero to the down right malevolent. His range and stature was not one that would have been associated with the majority of actors of that period and, therefore, with the likes of Kirk Douglas and Burt Lancaster, presented a <i>new</i> breed of stoic movie stars that paved the way for what would eventually become the action heroes of the 1980s. Mitchum was not one to be underestimated and often became the strong beating heart of his movies, whether out to save you or <i>bury</i> you. His volatility and controversies off screen only add to his persona and reputation.</p>	<p>Reference to:</p> <p><i>Story of G.I. Joe</i> (1945) Director(s): William A. Wellman Studio(s): Lester Cowan Productions (distributed by United Artists)</p> <p><i>Track of the Cat</i> (1954) Director(s): William Wellman Studio(s): Wayne/Fellows Productions (distributed by Warner Bros.)</p> <p><i>Cape Fear</i> (1962) Director(s): J. Lee Thompson Studio(s): Universal Pictures</p> <p><i>Ryan's Daughter</i> (1970) Director(s): David Lean Studio(s): Faraway Productions (distributed by Metro-Goldwyn-Mayer)</p> <p><i>The Friends of Eddie Coyle</i> (1973) Director(s): Peter Yates Studio(s): Paramount Pictures</p> <p><i>The Yakuza</i> (1974) Director(s): Sydney Pollack Studio(s): Warner Bros.</p> <p><i>Farewell, My Lovely</i> (1975) Director(s): Dick Richards Studio(s): Warner Bros.</p> <p><i>Tombstone</i> (1993) Director(s): George P. Cosmatos Studio(s): Hollywood Pictures / Cinergi Pictures</p>
<p>LANA TURNER: TRAGIC ATTRACTIONS</p>		
<p>3</p>	<ul style="list-style-type: none"> • The 'Sweater Girl' • Glamour girl • Life imitates art <p><i>"A successful man is one who makes more money than his wife can spend. A successful woman is one who can find such a man."</i></p> <p>From "sweater girl" to glamour girl Julia Jean 'Lana' Turner (February 8, 1921 –</p>	<p>Main:</p> <p><i>The Postman Always Rings Twice</i> (1946) Director(s): Tay Garnett Studio(s): Metro-Goldwyn-Mayer</p> <p><i>The Three Musketeers</i> (1948) Director(s): George Sidney Studio(s): Metro-Goldwyn-Mayer</p> <p><i>Imitation of Life</i> (1959)</p>

	<p>June 29, 1995) <i>lit up</i> the screen. Often the epitome of the Hollywood blonde, Turner's roles were also associated with this tragic and beautiful figure that smouldered on screen; her personal filled with tragedy – from the murder of her father to the 'justifiable homicide' surrounding the death of one of her partners at the hands of her daughter. She was her <i>own</i> movie, full of all the trappings and conventions of Hollywood; a star whose sexual allure held up what most criticised as a limited acting ability. Here was a figure of platinum perfection, an MGM star for 17 years who became the quintessential product of the Hollywood studio system.</p>	<p>Director(s): Douglas Sirk Studio(s): Universal International Pictures</p> <p>Reference to:</p> <p><i>Ziegfeld Girl</i> (1941) Director(s): Robert Z. Leonard Studio(s): Metro-Goldwyn-Mayer</p> <p><i>Dr. Jekyll and Mr. Hyde</i> (1941) Director(s): Victor Fleming Studio(s): Metro-Goldwyn-Mayer <i>The Bad and the Beautiful</i> (1952) Director(s): Vincente Minnelli Studio(s): Metro-Goldwyn-Mayer</p> <p><i>Madame X</i> (1966) Director(s): David Lowell Rich Studio(s): Ross Hunter Productions</p>
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HUMPHREY BOGART: THE QUIET DETECTIVE

<p>4</p>	<ul style="list-style-type: none"> • Play it again • King of noir • Grizzled <p><i>“The problem with the world is that everyone is a few drinks behind.”</i></p> <p>When we often think of the iconic private investigator framed by strips of light and shrouded with a stream of smoke and an even smokier femme fatale, Humphrey Bogart was the man. Born on 25th December 1899, Bogart was a quiet actor whose style was as much about what <i>wasn't</i> said than what was. As with most stars, it was his presence and grizzled features that added a great deal of pathos to what could have so easily become cardboard cut out characters. Having fallen in love with Lauren Bacall while filming <i>To Have and Have Not</i> (1944) in 1943, they tied the knot the following year. Bacall was just 19 years old at the time they met, Bogart 25 years her senior. Although the marriage had its problems, the relationship lasted until the time of his death; their collaborations on screen having become as equally iconic as his solo outings. After a battle with cancer,</p>	<p>Main:</p> <p><i>Dark Passage</i> (1947) Director(s): Delmer Daves Studio(s): Warner Bros.</p> <p><i>The Treasure of the Sierra Madre</i> (1948) Director(s): John Huston Studio(s): Warner Bros.</p> <p><i>In a Lonely Place</i> (1950) Director(s): Nicholas Ray Studio(s): Santana Pictures Corporation (distributed by Columbia Pictures)</p> <p>Reference to:</p> <p><i>The Maltese Falcon</i> (1941) Director(s): John Huston Studio(s): Warner Bros.</p> <p><i>Casablanca</i> (1942) Director(s): Michael Curtiz Studio(s): Warner Bros.</p> <p><i>The Big Sleep</i> (1946) Director(s): Howard Hawks Studio(s): Warner Bros.</p>
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	sadly Bogart passed away on January 14 th 1957.	<i>The Harder They Fall</i> (1956) Director(s): Mark Robson Studio(s): Columbia Pictures
IDA LUPINO: RENAISSANCE WOMAN		
5	<ul style="list-style-type: none"> • Ms Independent • True original • Before her time <p><i>“I had no desire to crash a man’s world.”</i></p> <p>Ida Lupino (4 February 1918 – 3 August 1995) was not only a British Hollywood movie star but also one of few women in the town who had crossed over into becoming a writer, producer and director. A <i>true</i> renaissance woman, Lupino was dubbed “the last of Hollywood’s rugged individualists,” her family name often associated with the <i>dramatic</i>. This began with a banished nobleman from Bologna during the early 17th century who fled to England where, under the name of Georgius, survived as a roaming puppeteer and fathered a theatrical dynasty. In the centuries that followed, another Lupino was famous for performing a record 210 pirouettes on a handkerchief, while another originated the role of Nana the dog in <i>Peter Pan</i>. It is no surprise in reading these stories that the family’s symbol was a red-hot poker, inspired by their noted ability to fire up an audience. As one of the few female directors of the Golden Age, Ida would go on to direct everything from noir <i>The Hitch-Hiker</i> to episodes of <i>Bewitched</i> and <i>The Twilight Zone</i>. As a <i>movie star</i> she was somewhat overlooked but as a filmmaker became a groundbreaking talent.</p>	<p>Main:</p> <p><i>Out of the Fog</i> (1941) Director(s): Anatole Litvak Studio(s): Warner Bros. / First National Pictures</p> <p><i>On Dangerous Ground</i> (1951) Director(s): Nicholas Ray Studio(s): RKO Radio Pictures</p> <p><i>The Bigamist</i> (1953) Director(s): Ida Lupino Studio(s): The Filmakers</p> <p>Reference to:</p> <p><i>High Sierra</i> (1940) Director(s): Raoul Walsh Studio(s): Warner Bros.</p> <p><i>The Hitch-Hiker</i> (1953) Director(s): Ida Lupino Studio(s): The Filmakers Inc. / RKO Radio Pictures</p> <p><i>The Big Knife</i> (1955) Director(s): Robert Aldrich Studio(s): The Associates & Aldrich Company (distributed by United Artists)</p>
GREGORY PECK: AMERICAN PATRIARCH		
6	<ul style="list-style-type: none"> • A quintessential mid-century American man • Onscreen dad • Commander 	<p>Main:</p> <p><i>Duel in the Sun</i> (1946) Director(s): King Vidor Studio(s): Vanguard Films</p>

	<p><i>“I don’t lecture and I don’t grind any axes. I just want to entertain.”</i></p> <p>Gregory Peck (April 5, 1916 – June 12, 2003) garnered a reputation over the years as a fatherly figure – <i>To Kill a Mocking Bird</i> (1962), <i>Cape Fear</i> (1962), <i>The Omen</i> (1976) – often cast in roles that would balance both a stoic <i>and</i> sympathetic side. Although known as being amiable and a fun-loving man at home, Peck’s persona onscreen was one of a stern nature that only fed into his role as patriarchs. He was <i>tough...</i> but also caring, often seen as anything from the good-looking romantic lead (even in his later years) to a rugged World War II hero. Peck was all of this; the measurement of Americana; his heroic features all part of his movie star qualities. No surprise then that Peck was once described as “the most decent man in Hollywood”; rising to stardom at a time when dignity and fair play <i>made</i> a hero. His son, Anthony Peck, summed him up the best: “My father never let me down. He is totally like the lawyer he plays in <i>To Kill A Mockingbird</i>, Gregory Peck is Atticus Finch.”</p>	<p><i>Twelve O’Clock High</i> (1949) Director(s): Henry King Studio(s): Twentieth Century-Fox Film Corporation</p> <p><i>Cape Fear</i> (1962) Director(s): J. Lee Thompson Studio(s): Universal Pictures</p> <p>Reference to:</p> <p><i>Roman Holiday</i> (1953) Director(s): William Wyler Studio(s): Paramount Pictures</p> <p><i>Spellbound</i> (1945) Director(s): Alfred Hitchcock Studio(s): Selznick International Pictures / Vanguard Films (distributed by United Artists)</p> <p><i>The Gunfighter</i> (1950) Director(s): Henry King Studio(s): Twentieth Century Fox</p> <p><i>Moby Dick</i> (1956) Director(s): John Huston Studio(s): Moulin Productions (distributed by Warner Bros.)</p> <p><i>To Kill a Mockingbird</i> (1962) Director(s): Robert Mulligan Studio(s): Pakula-Mulligan / Brentwood Productions</p> <p><i>The Omen</i> (1976) Director(s): Richard Donner Studio(s): Twentieth Century Fox</p> <p><i>The Boys from Brazil</i> (1978) Director(s): Franklin J. Schaffner Studio(s): ITC Films (distributed by Twentieth Century Fox)</p>
<p>BARBARA STANWYCK: FEARLESS</p>		
<p>7</p>	<ul style="list-style-type: none"> • Missy • Strong and dynamic • Pushing those gender norms <p><i>“Egotism - usually just a case of mistaken</i></p>	<p>Main:</p> <p><i>Double Indemnity</i> (1944) Director(s): Billy Wilder Studio(s): Paramount Pictures</p>

	<p>nonentity.”</p> <p>Barbara Stanwyck was born Ruby Catherine Stevens on July 16, 1907 in New York City. As one of Hollywood’s most respected and prolific actresses, she starred in 85 films across a 60-year career. Her versatility as an actress led to a myriad of different performances from screwball comedies to classic film noir and vivid melodrama. Each role showcased her gift for portraying non-nonsense women; characters who often strived to make a place for themselves in a ‘man’s world’ including iconic femme fatales and career women. Although she was a four-time Oscar nominee, Stanwyck never won, but later received an honorary award in 1982 for her “superlative creativity and unique contribution to the art of screen acting”. Stanwyck passed away January 20, 1990 from congestive heart failure.</p>	<p><i>Sorry, Wrong Number</i> (1948) Director(s): Anatole Litvak Studio(s): Hal Wallis Productions</p> <p><i>Forty Guns</i> (1957) Director(s): Samuel Fuller Studio(s): Twentieth Century Fox / Globe Enterprises</p> <p>Reference to:</p> <p><i>Baby Face (1933)</i> Director(s): Alfred E. Green Studio(s): Warner Bros.</p> <p><i>Remember the Night</i> (1940, preview December 31st 1939) Director(s): Mitchell Leisen Studio(s): Paramount Pictures</p> <p><i>The Lady Eve</i> (1941) Director(s): Preston Sturges Studio(s): Paramount Pictures</p> <p><i>Meet John Doe</i> (1941) Director(s): Frank Capra Studio(s): Frank Capra Productions (distributed by Warner Bros.)</p> <p><i>Clash by Night (1952)</i> Director(s): Fritz Lang Studio(s): Wald/Krasna Productions (distributed by RKO Radio Pictures)</p>
<p>GLENN FORD: SECRETS AND LIES</p>		
<p>8</p>	<ul style="list-style-type: none"> • Underrated star • The serial adulterer • A volatile man <p><i>“I’ve never played anyone but myself on screen.”</i></p> <p>Canadian born Glenn Ford (May 1, 1916 – August 30, 2006) made his reputation playing impassive, laconic military types and Western heroes, which were often his bread-and-butter. Such roles were criminally underrated, often providing an effortlessly authoritative performance and working hard in his output of movies, of</p>	<p>Main:</p> <p><i>Gilda</i> (1946) Director(s): Charles Vidor Studio(s): Columbia Pictures</p> <p><i>The Big Heat</i> (1953) Director(s): Fritz Lang Studio(s): Columbia Pictures</p> <p><i>Blackboard Jungle</i> (1955) Director(s): Richard Brooks Studio(s): Metro-Goldwyn-Mayer</p> <p>Reference to:</p>

	<p>which were sometimes three to four a year. When he <i>wasn't</i> working, he put all of his energy into his home life; designing his own house (with a 900-pound artificial sun suspended over a glassed-in atrium) where, hung on the wall was the Nazi death sentence he earned during WWII for training French Resistance fighters. However, despite his homebred façade and 'Jonathan Kent' exterior, Ford's private life was, later, revealed to be somewhat of a sham when he confessed (to his son, nonetheless) of all his extramarital affairs during his time as a Hollywood actor.</p>	<p>3:10 to Yuma (1957) Director(s): Delmer Daves Studio(s): Columbia Pictures</p> <p>Superman (1978) Director(s): Richard Donner Studio(s): Dovemead Films / Film Export A.G. / International Film Production (distributed by Warner Bros.)</p> <p>Framed (1947) Director(s): Richard Wallace Studio(s): Columbia Pictures</p> <p>Lust for Gold (1949) Director(s): S. Sylvan Simon Studio(s): Columbia Pictures</p>
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OLIVIA DE HAVILLAND: THE LAST LIONESS

<p>9</p>	<ul style="list-style-type: none"> • Sibling rivalry • Rational and Radiant • Dark desires • Lady Triumphant <p><i>“Famous people feel that they must perpetually be on the crest of the wave, not realizing that it is against all the rules of life. You can't be on top all the time; it isn't natural.”</i></p> <p>As one of the last remaining stars of the Golden Age, Olivia de Havilland (July 1, 1916 – July 26, 2020) was a commanding presence on and off screen and not to be mistaken for the delicate beauty she was often associated with early in her career. This was a star never afraid to show a bewitching brilliance and play with the psychological themes that became prominent in the post-war years. She may have received two Oscars and nominated another three times, but this didn't stop her helping to take down Hollywood's studio system with a landmark legal victory in the 1940s. Known for her moralising and high-mindedness, it was also well known that de Havilland and her sister Joan Fontaine <i>detested</i> each other; interestingly enough this sibling rivalry echoed in one of her finest films, <i>The Dark Mirror</i> (1946); a film</p>	<p>Main:</p> <p>The Dark Mirror (1946) Director(s): Robert Siodmak Studio(s): Nunnally Johnson Productions (distributed by Universal Pictures)</p> <p>The Snake Pit (1948) Director(s): Anatole Litvak Studio(s): Twentieth Century Fox</p> <p>My Cousin Rachel (1952) Director(s): Henry Koster Studio(s): Twentieth Century Fox</p> <p>Reference to:</p> <p>The Adventures of Robin Hood (1938) Director(s): Michael Curtiz William Keighley Studio(s): Warner Bros.</p> <p>In This Our Life (1942) Director(s): John Huston, Raoul Walsh (uncredited) Studio(s): Warner Bros.</p> <p>The Heiress (1949) Director(s): William Wyler Studio(s): Paramount Pictures</p>
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	noir centred around identical twins.	<i>Hush...Hush, Sweet Charlotte</i> (1964) Director(s): Robert Aldrich Studio(s): The Associates and Aldrich (distributed by Twentieth Century Fox)
BURT LANCASTER: THE HARLEM KID		
10	<ul style="list-style-type: none"> • Inherent danger • His own man • The Last Action Hero <p><i>“We’re all forgotten sooner or later. But not films. That’s all the memorial we should need or hope for.”</i></p> <p>Known for his tall, broad and powerful physique and a smile that lit up Tinseltown, Burt Lancaster (November 2, 1913 – October 20, 1994) was an astonishing Hollywood specimen. Growing up in Harlem, he spent the majority of his twenties as a circus acrobat that only enhanced his awe-inspiring frame and adding to those large signature movements. Lancaster was of a particular ilk; not the actor who would disappear into a role but dazzle an audience as ‘Burt’. Within the shackles of a star persona he found a multitude of standout roles, and never lost his prime. He would often team up with his life-long friend from his circus days, Nick Cravat, showing off his athleticism – <i>Trapeze</i> (1956) a fine example – utilising Lancaster’s skills as a high flier. He soared and conquered, yet his progressive liberal reviews developed a philosophy and perspective that was often at odds with Hollywood. As a strong advocate for equal rights, this often placed him in the firing line (often a target of FBI investigations) over the years; speaking out in support of racial issues and other minorities, the Vietnam War, the AIDS crisis and the death penalty. Despite three marriages and apparent affairs (with both men and women), Lancaster’s reputation as a human outshone his stardom. Tough guy? <i>Great</i> guy.</p>	<p>Main:</p> <p><i>The Killers</i> (1946) Director(s): Robert Siodmak Studio(s): Mark Hellinger Productions (distributed by Universal Pictures)</p> <p><i>Brute Force</i> (1947) Director(s): Jules Dassin Studio(s): Mark Hellinger Productions (distributed by Universal Pictures)</p> <p><i>Trapeze</i> (1956) Director(s): Carol Reed Studio(s): Hecht-Hill-Lancaster</p> <p>Reference to:</p> <p><i>From Here to Eternity</i> (1953) Director(s): Fred Zinnemann Studio(s): Columbia Pictures</p> <p><i>Vera Cruz</i> (1954) Director(s): Robert Aldrich Studio(s): Hecht-Lancaster Productions (distributed by United Artists)</p> <p><i>The Sweet Smell of Success</i> (1957) Director(s): Alexander Mackendrick Studio(s): Hecht-Hill-Lancaster Productions / Norma Productions / Curtleigh Productions (distributed by United Artists)</p> <p><i>The Birdman of Alcatraz</i> (1962) Director(s): John Frankenheimer Studio(s): Norma Productions (distributed by United Artists)</p> <p><i>The Leopard</i> (1963) Director(s): Luchino Visconti Studio(s): Titanus / Société Nouvelle Pathé Cinéma / Société Générale de Cinématographie (S.G.C.)</p>



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		<p><i>The Train</i> (1964) Director(s): John Frankenheimer Studio(s): Les Films Ariane / Les Productions Artistes Associés / Dear Film Produzione (distributed by United Artists)</p> <p><i>The Swimmer</i> (1968) Director(s): Frank Perry Studio(s): Horizon Pictures (distributed by Columbia Pictures)</p> <p><i>Uzana's Raid</i> (1972) Director(s): Robert Aldrich Studio(s): De Haven Productions / The Associates & Aldrich Company (distributed by Universal Pictures)</p> <p><i>Local Hero</i> (1983) Director(s): Bill Forsyth Studio(s): Goldcrest Films (distributed by Twentieth Century Fox)</p> <p><i>Tough Guys</i> (1986) Director(s): Jeff Kanew Studio(s): Touchstone Pictures / Silver Screen Partners II / The Bryna Company</p>
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