



JUDY O'BRIEN [Maureen O'Hara] (dancing onstage, dress straps rip-male audience members taunt) Go ahead and stare. I'm not ashamed. Go on, laugh; get your money's worth. Nobody's going to hurt you. I know you want me to tear my clothes off so you can look your 50 cents' worth. Fifty cents for the privilege of staring at a girl the way your wives won't let you. What do you suppose we think of you up here?

(camera pans l to r well-heeled and ashamed male in tuxedos and reproving female audience members)

With your silly smirks your mothers would be ashamed of. It's a thing of the moment for the dress suits to come and laugh at us too. We'd laugh right back at you, only we're paid to let you sit there...and roll your eyes, and make your screamingly clever remarks. What's it for? So you can go home when the show's over, strut before your wives and sweethearts... and play at being the stronger sex for a minute? I'm sure they see through you just like we do.

From *Dance, Girl, Dance* (Dorothy Arzner, 1940)

Tess Slesinger & Frank Davis (screenplay)

Vicki Baum (story)

Judy turns the objectifying male gaze back on itself.



First 4 have a Hollywood/family connection:

Dorothy Arzner's family owned a Hollywood restaurant frequented by actors and directors

Ida Lupino came from a family of British actors

Penny Marshall's Mom was a tap dance teacher, her Dad a director of industrial films and older brother Gary, a TV series creator and successful film director.

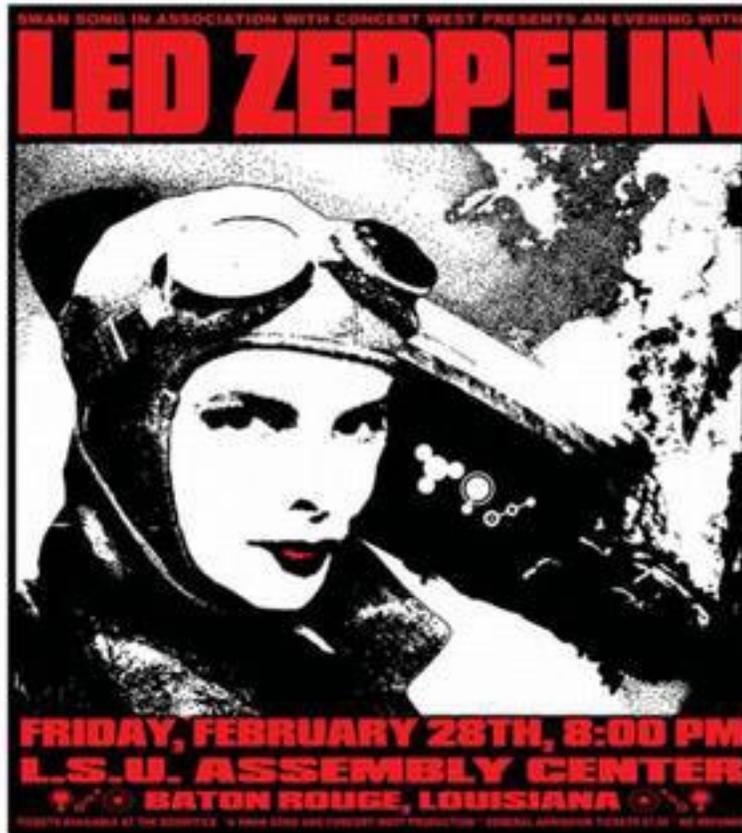
Sofia Coppola daughter of Francis Ford Coppola

Ava DuVernay mother an educator

Patty Jenkins dad an Air Force captain and fighter pilot who earned a [Silver Star](#) in the [Vietnam War](#), and mom who worked in San Francisco as an environmental scientist

Prior to Greta Gerwig's nomination for *Ladybird*, only four women had ever been nominated for the best director Oscar in the Academy Awards' 90-year history: Lina Wertmuller (*Seven Beauties*), Jane Campion (*The Piano*), Sofia Coppola (*Lost in Translation*) and Kathryn Bigelow (*The Hurt Locker*) "It feels like something has shifted," a jubilant Ms. Gerwig said by phone

Christopher Strong adores by Euro-Rock groups in 1975 & 2014:



Led Zeppelin 1975 North American Tour Poster



Australian Indie-Rock Group Sea Legs 2014

Christopher Strong (a.k.a. *The Great Desire* and *The White Moth*) 1933

“But I like to fly in a different way”

‘You were our hero at school... you gave us courage for everything’. Young woman asking for autograph –



a graphic match



**Lady Cynthia lights Sir Christopher's cigarette
split down the middle-the union is "damned"**





infidelity witnessed-the "spy" besmirched by the foliage







Monica & Harry watch powerless, imprisoned
“They are seen confessing their love to one another by Monica and Harry”



post coital the “pregnant” cutaway—revealing no wedding ring
'I love my beautiful bracelet. And I've never cared a button for jewels before. Now I'm shackled'

Triangular desire—the triangle



Christopher Strong
(1933)

Directed by

[Dorothy Arzner](#)

Writing Credits

[Zoe Akins](#) . (screen play)

[Gilbert Frankau](#) . (from the novel by)

Produced by

[Pandro S. Berman](#) . associate
producer

[David O. Selznick](#) . producer

Music by

[Max Steiner](#) . (uncredite

[Richard Strauss](#) . d)

was Steiner's godfather. He studied under [Gustav Mahler](#). The cues in many of his scores are derogatorily referred to with the pejorative term "mickey-mousing.". Scored ten films for [David O. Selznick](#), winning a third Oscar for the last one, [Since You Went Away](#) (1944). Two months after the film's release, the song "I'll Be Home for Christmas" gained great popularity utilizing

the same melody
Steiner composed
for the railway
station farewell
scene. **Personal**

Quotes (1)

I never run out of
tunes. Music is
always in my
mind. Sometimes I
wake up at three
in the morning and
begin tossing. My
wife will say,
'Daddy, why don't
you write it down?'
So I get up, put it
on a paper, and go
back to sleep.

Cinematography by Bert Glennon

Cecil B. DeMille's *The Ten Commandments* (1923)

Josef von Sternberg *Blonde Venus* (1932) Dietrich

John Ford's **1936** *The Prisoner of Shark Island* **1937** *The Hurricane*; 1939,
Stagecoach, **Drums Along the Mohawk** 1939, **Rio Grande** 1950, **Wagon**
Master 1950, *Sergeant Rutledge* **1960**

Raoul Walsh **They Died with Their Boots On** 1941

Michael Curtiz **Night and Day** (uncredited) 1946 Cole Porter Bio-pic Cary
Grant