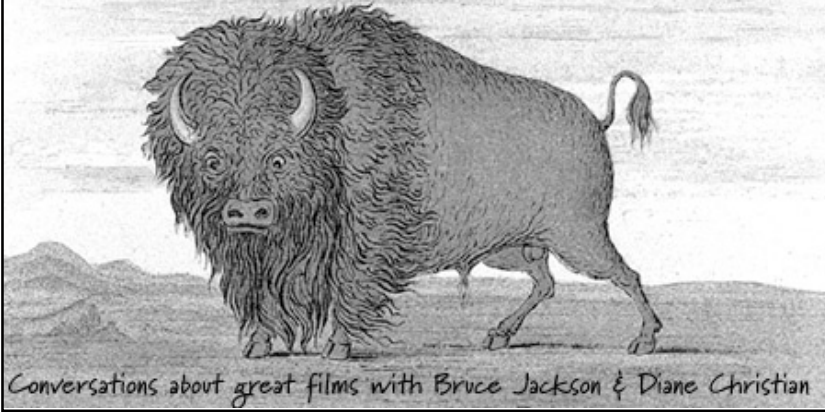


The Buffalo Film Seminars



STANLEY DONEN (13 April 1924, Columbia, South Carolina) directed 30 theatrical and tv films (many of which he also produced), among them *Blame It on Rio* 1984, *Bedazzled* 1967, *Arabesque* 1966, *Damn Yankees!* 1958, *The Pajama Game* 1957, *Seven Brides for Seven Brothers* 1954 and *On the Town* 1949. He was given an honorary Oscar in 1998 "In appreciation of a body of work marked by grace, elegance, wit and visual innovation."

GENE KELLY (23 August 1912, Pittsburgh—2 February 1996, Beverly Hills, complications from two strokes) acted in 47 films and directed 12. **Bio from Leonard Maltin's Film Encyclopedia:** "

The enduring image of this handsome, robust performer gaily dancing to and crooning "Singin' in the Rain" (in the classic 1952 film of the same name), one of the most frequently repeated sequences in movie history, shouldn't obscure the other impressive achievements in his lengthy, generally distinguished career. A dancer since childhood, Kelly studied economics at Penn State and the University of Pittsburgh, but had the misfortune of graduating during the Depression and was forced to take menial jobs to support himself. At one time a dancing teacher, he finally parlayed his natural ability into a chorus-boy assignment on the Broadway stage. In 1940 he won the leading role in Rodgers and Hart's "Pal Joey," which catapulted him to stardom. During this period he also choreographed several hit plays, including the 1941 production of "Best Foot Forward." It was probably inevitable that Kelly should wind up in Hollywood, where the film musical had produced some of the screen's most popular players. Kelly's good looks, brawny physique, and vigorous, athletic dancing style set him apart from most male dancers, and while he lacked Fred Astaire's stylish elegance, he more than made up for it with his own ebullience and winning personality. Paired with Judy Garland in *For Me and My Gal* (1942), he got off to a fine start, making a hit with audiences and eliciting favorable reviews. Kelly spent most of his film career at MGM, home of the fabled Arthur Freed unit, which produced Hollywood's finest musicals....In *Anchors Aweigh* (1945) he and choreographic partner Stanley Donen concocted a brilliant and innovative dance sequence with the animated Jerry the Mouse. (The musical also earned Kelly a Best Actor Oscar nomination, and marked the first of three screen teamings with Frank Sinatra, whom he taught to dance.) *Ziegfeld Follies* (1946) teamed him with Fred Astaire for the amusing "Babbitt and the Bromide" number. *Words and Music* (1948), a dubious biography of songwriters Rodgers and Hart, enabled him to make a guest appearance performing an impressive rendition of Rodgers' "Slaughter on 10th Avenue" ballet. *The Pirate* (1948) teamed him with Judy Garland in a particularly exuberant musical, and *The Three Musketeers* (also 1948) allowed Kelly, as D'Artagnan, to use his graceful body movements in a nonmusical swashbuckler. *Take Me Out to the Ball Game* (1949), a modestly entertaining baseball musical, gave Kelly and Donen screen credit for contributing the picture's storyline. Only *Living in a Big Way* (1947), a notorious flop about postwar reacclimation, marred Kelly's late 1940s winning streak. Kelly and Donen earned their director's stripes with *On the Town* (1949), the wonderful Betty Comden-Adolph Green-Leonard Bernstein musical about sailors on leave in New York, New York, in which Kelly also starred. Among its other distinctions was the fact that this musical left the confines of a Hollywood studio and filmed its exteriors on location. After making *Summer Stock* (1950) with former costar Judy Garland, Kelly took a dramatic role in that year's *Black Hand* which cast the dark-haired performer as an Italian-American crimebuster. Although directed by Vincente Minnelli, *An American in Paris* (1951) bore Kelly's mark just as strongly. (He is a lifelong Francophile.) His singing and dancing were never better showcased, and the lengthy Gershwin ballet that climaxes the film is one of the highpoints of Kelly's career. It earned him a special Academy Award that year. He took a supporting part in an all-star, picaresque drama, *It's a Big Country* (also 1951) before joining forces with Donen for *Singin' in the Rain* (1952), arguably the

SINGIN' IN THE RAIN (1952) 103 min

Gene Kelly...Donald 'Don/Donnie' Lockwood

Donald O'Connor...Cosmo Brown

Debbie Reynolds...Kathy Selden

Jean Hagen...Lina Lamont



Millard Mitchell...R.F. Simpson (President, Monumental Pictures)

Cyd Charisse...Dancer

Douglas Fowley...Roscoe Dexter (Director, Monumental Pictures)

Rita Moreno...Zelda Zanders aka Zip Girl

Directed by Stanley Donen and Gene Kelly

Written by Betty Comden and Adolph Green

Produced by Arthur Freed

Non-Original Music by Nacio Herb Brown (ballet "Broadway Melody Ballet," song "All I Do is Dream of You," song "Good Morning," song "You Were Meant for Me," tango "Temptation") and Al Goodhart (song "Fit as a Fiddle")

Cinematography by Harold Rosson

Film Editing by Adrienne Fazan

Art Direction by Randall Duell and Cedric Gibbons

Gene Kelly...choreographer

Stanley Donen...choreographer

Gwen Verdon...assistant choreographer

Runtime: 103 min

National Film Preservation Board, USA 1989 National Film Registry