



Course Title: Humphrey Bogart: Movie Star, Actor, Icon

Course Code: FLM 148

Instructor: Elliot Lavine

Class Sessions and Recording

Meeting days and times: Tuesdays, 7:00-8:50 p.m. (PT)

Meeting location: Zoom (details will be shared with registered students prior to first class meeting)

The class sessions will be recorded

Course Summary:

This course encapsulates the fascinating career of Hollywood's most eclectic and iconic movie star through his amazingly prolific career and often agonizing drama of his personal life. All of his classic films, as well as some of his more interesting, lesser known ones, will be viewed in advance of each Zoom session. Aspects of Bogart's personal escapades, usually at the expense of his own happiness, will also be discussed in relation to the indelible screen image he reflected.

**Please see course page for full description and additional details.*

Note About Live Attendance and Recording:

These class sessions will be recorded and available for anyone unable to attend a particular meeting.

Grade Options and Requirements:

- No Grade Requested (NGR)
 - This is the default option. No work will be required; no credit shall be received; no proof of attendance can be provided.
- Credit/No Credit (CR/NC)
 - Attend all classes, either on the evening we meet or via the recorded session and actively participate in our group discussions
- Letter Grade (A, B, C, D, No Pass)
 - submit an essay of a determined length and subject, at the conclusion of the class

**Please Note: If you require proof that you completed a Continuing Studies course for any reason (for example, employer reimbursement), you must choose either the Letter Grade or Credit/No Credit option. Courses taken for NGR will not appear on official transcripts or grade reports.*

Please contact the Stanford Continuing Studies office with any questions
365 Lasuen St., Stanford, CA 94305
continuingstudies@stanford.edu
650-725-2650

Tentative Weekly Outline:

What follows is a tentative outline for this ten-week course. The specific films mentioned below will be the films used in this course and are all either available to rent / stream or, in some cases, available via free links provided by the instructor. Based on the capricious nature of streaming, **ALL FILMS ARE SOMEWHAT SUBJECT TO CHANGE.**

Week 1: June 21

Bogart's earliest triumphs at Warner Bros will be the focus of our first session and the films we'll be watching and discussing are *THE PETRIFIED FOREST* (1936) and *BLACK LEGION* (1937). By the early 30s, Bogart was pretty disgusted with Hollywood's refusal to give him any parts of substance. He walked out on his Warner's contract and went back to New York to resume a career on the stage. He appeared in a Broadway production of Sherwood Anderson's play *The Petrified Forest* and became a sensation in his portrayal of ruthless killer Duke Mantee. Warner Bros bought the rights to the play, along with star Leslie Howard - who refused to sign a contract unless Bogart was hired to reprise his role as Mantee. This ironic development was the real beginning of his amazing career; *BLACK LEGION*, the following year, provided him with the opportunity to carry a film on his own back and proved he was more than up for the challenge.

Week 2: June 28

Bogart's sudden explosion as a major screen star came full flower in 1941 with the appearance of *HIGH SIERRA* and *THE MALTESE FALCON*. In the first film, Bogart offers a further exploration of the gangster / hero, which would become essential to his onscreen persona, in one of the decade's finest crime dramas. John Huston, who would later direct Bogart through some of his most ambitious films, wrote the screenplay and veteran director Raoul Walsh was behind the camera. That same year *THE MALTESE FALCON* appeared and became an instant smash hit. It was John Huston's first film as a director and it solidified a relationship that would produce a number of significant films.

Week 3: July 5

As Bogart's star began to rise, his personal life was becoming a public spectacle. A toxic, disintegrating marriage and a struggle with alcohol seemed to belie the fact that the actor was now a larger than life, major romantic movie star. *CASABLANCA* (1942) secured his status as a bona-fide legend. The story of how it almost never happened will occupy a good part of the discussion. The companion film that week is the lesser known *ALL THROUGH THE NIGHT*, also 1942. It shows a side of the Bogart tough guy persona in a surprisingly comic light and surrounds the star with a cast that includes Jackie Gleason, Phil Silvers, William Demarest, and Peter Lorre.

Week 4: July 12

The war years provided Bogart with some interesting choices that reflected conflicting notions about what was appearing on the front pages. *TO HAVE AND HAVE NOT* (1944) gave him the chance to assist the French Resistance while still working up the steam to woo his leading lady, both in the film and in real life, as this was the film where Bogart met Lauren Bacall, thus beginning the next phase of his career and life. *SAHARA* (1943) was made for Columbia Pictures the year before as a loan-out and it stands as an excellent example of Bogart's ability to blend himself into his characterization. A much different, more naturalistic type of war film from the type produced at Warner Bros.

Week 5: July 19

The stamp of Film Noir implants itself firmly on the Bogart persona with these two films: *THE BIG SLEEP* (1946) and *DARK PASSAGE* (1947). The first, a perplexing adaptation of Raymond Chandler's first novel to feature private eye Philip Marlowe presents the star in a role that has become difficult to separate from the actor himself: tough on the outside, soft in the center. This Howard Hawks film elevated the status of the private eye film much in the way Chandler's novel did for the literary genre from which it sprang. *DARK PASSAGE* was taken from an early novel by David Goodis, who would ultimately achieve his own brand of fame in the noir universe. It also gave Bogart the additional challenge of appearing "faceless" in the first portion of the film. And both films co-starred his now wife, Lauren Bacall.

Week 6: July 26

As the 40s was about to close out, Bogart's long association with Warner Bros was about to end. In 1948 he appeared in a pair of films for the studio directed by his friend John Huston: *TREASURE OF THE SIERRA MADRE* and *KEY LARGO*. It was becoming clear that the actor was starting to show signs of aging, a quality that only seemed to enhance to believability of his characterizations. In *SIERRA MADRE*, his brilliant performance as an unscrupulous scoundrel would usually be reserved for a supporting role, but Bogart grabs the part of Fred C. Dobbs by the teeth and never lets go. He is quite simply re-defining himself as an actor. Once again. *KEY LARGO* is another story. It seems more like a return visit to the recent past, this time adding Edward G. Robinson (and Bacall again) to the mix, making it a strange, but oddly exciting final installment to Bogart's career in criminality at Warner Bros.

Week 7: August 2

Bogart's exit from Warner Bros in 1948 allowed him to re-invent himself once again, this time with his own production company with distribution through Columbia Pictures. In 1949 and 1950 he teamed with director Nicholas Ray to create a pair of distinctive and wholly unique examples of film noir. The first, *KNOCK ON ANY DOOR* had Bogart as a lawyer committed to defending a young punk on a murder charge. What could have been a fairly routine crime melodrama becomes an emotionally-charged film, one that punctures conventional notions of Hollywood filmmaking. The following year brought *IN A LONELY PLACE* to the screen, marking yet another leap forward in the actor's astonishing career: a performance so weighted down with personal demons of both the actor and the director, that it's only fitting that the film has become a cult classic. It also marked the start of a difficult chapter in Bogart's life, one in which he would come face to face with the dreaded House Un-American Activities Committee during the time of the Hollywood Blacklist.

Week 8: August 9

By 1951, when *THE AFRICAN QUEEN* was released, Bogart was still the reigning champ at the box office. When the Academy Award was given to him for his performance in that film, his reputation was all but sealed for posterity. The film was a huge, popular success and it continued the relationship he had developed with director John Huston. It would almost seem, at this relatively late stage in the actor's life (he was only 52 when he won this Oscar), that the rest of the path would be a smooth one. We will learn this was not to be the case. The next film Bogart and teamed up for was *BEAT THE DEVIL* (1953) and it was the wedge that would come to divide them. It's a fascinating film to watch today, a satirical, off-handed take on *The Maltese Falcon*, with Bogart a much sadder but not much wiser hero. The film was a flop with critics and audiences, but even more seriously, Bogart's health was showing signs of deterioration. The end would be near.

Week 9:

With the film noir style now front and center, Bogart proved throughout the 50s that he was capable of retrieving the hardboiled image that earned him his status as Hollywood's toughest

tough guy throughout the 30s and 40s. *THE ENFORCER* (1951) is a sharply directed crime noir with Bogart turning his toughness to the side of the law as a crusading, crime-fighting District Attorney out to topple a gangland kingpin. The companion film is *THE HARDER THEY FALL* (1956), which was Bogart's final film. The ravages of cancer are now evident and the toll it has been taking is impossible to ignore, making his performance as an out of work sports writer grappling with the seething, corrupt world of professional boxing. Budd Schulberg (*ON THE WATERFRONT*) wrote the screenplay and it gives Bogart one of his most emotionally satisfying performances.

Week 10:

Bogart died in January 1957, shortly after his 58th birthday. His final years were a combination of battling a horrible disease and carving out the final stage of his legacy. *THE CAINE MUTINY* (1954) and *THE DESPERATE HOURS* (1955) once again showed the ferocious power of this actor when presented with material that fit his deteriorating presence. Rather than taking an easy exit, one that would allow him to soften his image obviously held no appeal for him. Always the consummate, honest actor, he chose to continue exploring the darker areas of the human soul, those that attempted to provide some insight into the ever-evolving nature of human behavior.