Film Exhibition Series: "Cascade in Context: A 1960s Film Series at Cascade Drive-In"

Part I. Prospectus: Focus, Context and Justification

Situated on the same 28 acres since 1961, Cascade Drive-In theater in West Chicago, Illinois is one of the only two drive-in theaters left in the suburbs of Chicago and is one of only 335 drive-ins still operating in the United States today (Gregory). Currently, it is the largest operating drive-in theater in Illinois (drive-ins.com). The theater shows two films per night March through November and offers a flat rate of \$10 per adult (\$5 per child, free for children under 5) for both shows of the evening (CascadeDriveIn.com). Their massive metal screen can be seen from the busy highway of North Avenue, but Cascade does not flaunt their presence; they don't have to. Cascade is currently what Daily Herald reporter Robert Sanchez called "one of the busiest movie theaters in the country" (Sanchez).

Despite the theater's popularity and longevity, Cascade, like the vast majority of driveins, has faced the threat of imminent closure. As recently as January 2016, West Chicago's
development committee rejected a plan to raze the drive-in and replace it with a semitrailer
parking facility (Sanchez). Although the drive-in will continue to operate "for now", the reason
that the committee rejected the proposal was not because of any consideration of the location's
importance in film history, but because local residents were concerned that there would be an
increase in truck traffic (Sanchez). This story relates one instance of a widespread problem,
namely that both the general public and scholars of media history have wrongly marginalized the

importance and influence of the drive-in theater as a historic movie exhibition trend in both cultural and social history.

As of now, Cascade is seen by the general public as a novelty and a remnant of a long-forgotten past. Those who seek the nostalgia of the drive-in movie theater may have many reasons for doing so, but it is unlikely that very many patrons have a firm grasp of exactly what the drive-in theater meant to the film industry in the 1950's and 1960's. Almost equally rare is the patron who appreciates drive-ins as both a popular trend *and* host to important films.

I have planned a film series that aims to combat the misconception that drive-ins are insignificant or peripheral to film history. My goal in planning this exhibition of films at Cascade is to situate this particular drive-in theater within its historical context, thus beginning the process of bringing recognition to the location as a historical landmark. My long-term goal with this project reaches far beyond the Cascade as I hope that this series will inspire other series like it at the few remaining drive-in theaters in the country.

The film series has been planned to reflect two seemingly-paradoxical situations: the drive-in's past and the drive-in's present. First, it has been planned to educate about the original context of the drive-in in the 1960s and the film industry which it was originally built within. Simultaneously, the series has been planned to acknowledge the contemporary setting within which this education will take place. Because the drive-in's modern existence is unavoidably linked to the past, this film series has the advantage of being able to construct a valuable experience for both the customer seeking nostalgia and for the patron who prefers the present. The programming of the series will essentially be a retrospective, allowing it to be a series which looks at the drive-ins of the past from the present, thus offering something for everyone.

The purpose of this exhibition is manifold. As mentioned above, a major purpose I have in mind is to educate about the history of film. As a film history scholar, my awareness of the expanse of interesting information about this period of time gives me a bias towards this reasoning and justification for the exhibition. However, the real issue at hand is much more than a will to educate. In fact, the education about the film history and industry of the 1950s and 1960s is the means by which this exhibition will create its real impact and argue for the drive-in theater's significance in both the past *and* the present. By educating patrons about the Cascade's history through entertainment and nostalgia, we have the best chance at affecting the public's investment in keeping the Cascade open and free from the danger of destruction. This exhibition aims to create public interest and investment in the drive-in, pride in the community, and establish the Cascade as a historical landmark for the town of West Chicago. The reputation which Cascade could foster as a result of this kind of film exhibition could ultimately support the case of not only cascade in the community, but also for drive-ins as historical sites across the United States.

The exhibition I have planned attempts to highlight the longevity of the Cascade as a site of historical significance by drawing attention to this specific drive-in theater during the early years of its operation, a period which also coincides with the timeframe during which drive-in theaters were at the height of their popularity.

Part II. Process and Research

Before planning the exhibition, it was important for me to gain a deep understanding of the drive-in as an experience. I sought to know what drive-in experiences were like in their heyday in the 1950's, what the drive-in experience would have been like when the Cascade

opened in 1961, and how America views the drive-in today. To begin this process, I used Cascade as a case study to glean useful information about the drive-in.

However, as I began to research Cascade, it became apparent that very little reliable information about the drive-in theater exists, especially about a single specific theater. I was faced with often conflicting information from online sites; several online histories listed the opening year as 1952, while others insisted that the Cascade opened in 1961. I found it especially alarming that an endangered historical site could have such a large inconsistency in the information available about it. This established that the Cascade lacks an accessible history which could help people to understand why it is important. This inability to provide concrete information confirmed my original guess (and fear) about drive-ins: that they are, at large, a dismissed phenomenon rather than the cultural institution I hope it will eventually be recognized as. This kind of problem is constant for drive-in theaters and the drive-in has proven to an understudied and patronized area

After investigating the conflicting opening date reports, I determined that Cascade's most likely opening date was August 3, 1961. This information was based on postings on CinemaTreasures.org and also via several interviews with Cascade's current owner, Jeff Kohlberg. The most convincing evidence was the original grand opening ad that was posted on CinemaTreasures.org (Fig. 1) although the user who posted it (rivest266) has not yet responded to my attempts to contact them about where they got this photo or the source. This source undermined other sources because of the wealth of advertisements this user had posted on the topic of movie theaters in this historical timeframe. Also, the information on the poster corroborated with the timeframe. The poster advertises Cascade's grand opening and claims that they are showing *Parrish* (1961) and *Mister Roberts* (1955) as their inaugural program; given



Fig. 1. An undated original ad, most likely from 1961, advertising Cascade's grand opening. Posted by Rivest266 on CinemaTreasures.org.

that *Parrish* was made in 1961 and the ad specifically states that it is Cascade's grand opening feature, we know that, at the very least, the theater could not have opened before 1961 if the information on the poster is correct. The user who posted the poster on the website commented that this advertisement was for the opening on August 3, 1961, which is how I gained the concrete date. More confirmation could be used on this fact, but the information that we have presently is, at least, not at odds with this date.

With this as the opening date in mind, my next step was to figure out a way to use this date – and even this decade – as a way to establish Cascade as an important historical landmark. To do this, I decided upon creating a week-long retrospective film series exhibition to take place in summer 2017 at Cascade. In this exhibition, I would program seminal films of the 1960s and other relevant events to recreate the atmosphere of the drive-in when Cascade first opened for contemporary patrons. By doing so, I could impress upon modern attendees the cultural

importance of both the drive-in as an institution and the films of the 1960s (and beyond) which have likely graced Cascade's screen over the years. By drawing attention to the history which is innate in Cascade, we can address both historical and industrial perspectives on film.

In a sense, this exhibition will be an early 1960's pop culture festival. The focus will be on the films, each of which I will personally introduce and provide program notes for. However, there will also be a strong atmospheric element which will help to recreate the feeling of the drive-in at Cascade's inception and ameliorate the feeling of being lectured at for the patrons who have come to learn but also to have fun. The grand opening ad relates that there were several other activities available to patrons, such as a mule train, rides, balloons, snow cones, and "favors for the ladies – free orchids" (CinemaTreasures.org). In addition to these original activities, I planned to also include other events to take place during the exhibition which are specifically geared towards more contemporary viewers, such as a vintage car show, a dress-up contest, and a movie trivia contest.

To make sure that these activities and approaches were appropriate, I began my more extensive research into the culture of drive-ins and midcentury issues. Most of my research for my program can be found in Part VII., my annotated bibliography. During this part of the process, I came to several major research findings. One of the more significant discoveries I made during this process was that, as mentioned above, it continually added to my suspicion that drive-ins are understudied. However, I had no idea to what scale this was true. As of now, the major work on drive-ins is Kerry Segrave's book "Drive-In Theaters: A History from their Inception in 1933," but even this historical account is often pulled from an ambiguous general public and does not account for specific audience's interactions with the drive-in. In addition, much of the writing that has been done on the subject involves nostalgic accounts of patrons who

experienced the drive-in at the height of its popularity, but often ignores the drive-in's embodiment of several important contextual developments in American culture (such as the automotive culture, growing teen audience, and the gimmicks used to fight against television); instead, the drive-in is usually treated as a marginal and superfluous fad, something that I believe this kind of exhibition could eventually help to ameliorate.

The other form of information regarding drive-in theaters is via online resources such as websites dedicated to this form of exhibition. Unfortunately, a great deal of sites that are interested in these theaters supply increasingly dubious, venerable, or insubstantial information. While Drive-Ins.com seems to be one of the more trustworthy sources on the web, and also it appears to be the only publically accessible online database concerning drive-in theaters in the United States, it still does not have any more information on the Cascade than simply listing nominal facts such as hours, number of screens, and notes that pets are admitted (Drive-Ins.com). Though Cascade is listed in the database, nothing more than superficial, contemporary, and functional data is provided, and gives no insight into the historical or sociocultural relevance of the Cascade. Drive-Ins.com is not the only source on the web which mentions the Cascade, but hardly any of the few sites which deal with drive-in history focus on a single theater's particular story. One of the only other places which specifically discusses the Cascade is CinemaTreasures.org, which has pages dedicated to movie theaters across the United States. This website provided the grand opening ad and had the most photos.

CascadeDriveIn.com is the official website of Cascade, but one look at the website tells how outdated it is (see Figure 2). There is only a single page which gives an overview of information about the drive-in, but mostly for potential viewers. It does not give any clear indication of whether or not there are any rules to abide by at the drive-in, how it operates, or



Figure 2. The home page (and only page) on CascadeDriveIn.com as of December 2016.

who to contact should you wish to learn more. They do provide a phone number for "further questions", but the phone number is hooked up to their box office, which is currently closed and will not open again until March (additionally, it does not give you the option to leave voicemail). While the site is regularly updated with show times during the on season, it does not provide any relevant historical information about the Cascade itself. (Bonus: They also appear to have a longstanding feud with a neighboring hotdog vendor).

Ultimately, this research on drive-ins helped me to narrow down the options for my programming during the exhibition. Unfortunately, Segrave's book on Drive-In Theaters almost entirely ignores the kinds of films which would be shown at theaters, and focuses much more heavily on the importance of concessions and comparing the drive-in with regular indoor theaters. There is almost no indication of what kinds of films were shown during the so-called golden years of the drive-in, though he does cite several drive-in owners as saying that Disney films were incredibly popular in the late 1950s, specifically owner Norm McDonald of Edmonton drive-in (Segrave 113). McDonald said that the biggest response he got to any film the drive-in showed was in 1959 when they showed Disney's *The Shaggy Dog*, saying that "it ran for three weeks and cars were lined up for 30 block almost every night" (Segrave 113). Segrave also suggests that Disney films were very popular because they could please the drive-in's primary audience: the family (Segrave 170).

So what was film in the early 1960s and how did the drive-in theater play a part in the film industry? Douglas Gomery and Clara Pafort-Overduin's book "Movie History: A Survey" gave me an indication of what kinds of films were being made in the 1960s, what issues were arising in the surrounding culture, and how the films which were most impactful adapted these tensions. Though the mention of the 1960s immediately brings to mind great turmoil, much of

these major events happened late in the decade. This is not to say, however, that the early 1960s had no conflict – just the opposite. The early 1960s was the brewing ground which would lead to the well-known cultural rebellions later in the decade, including the anti-war movement, psychedelia, and the sexual revolution. One of the most significant events in American history happened on November 22, 1963, when President John F. Kennedy was shot. Clearly, this was a time of great political and social strife, so when Cascade opened in 1961, it was on the cusp of great change.

According to Gomery and Pafort-Overduin's history, Hollywood was in transition during the late 1950s and early 1960s, especially because it was reacting to the newly-popular technology of television (Gomery and Pafort-Overduin 234). Their history also points to the suburbanization of American families as one of the major reasons why drive-in theaters were so successful, even if movie-going was in an overall decline (Gomery and Pafort-Overduin 235).

"Movie History: A Survey" draws specific attention to the Disney Corporation during this timeframe because of an important shift which took place in Disney's business operations. In the mid-1950's, and as a result of the fact that theaters cut off animated shorts in order to transition to the era of television, Disney began to commission non-animated films for the first time (Gomery and Pafort-Overduin 255). This move would eventually lead to the especially successful live-action films like *The Parent Trap* (1961) and *Mary Poppins* (1964). Disney's part of the 1950s and 1960s culture is eminent; not only did he open his world famous Disneyland theme park in 1955, but he also differentiated his film product and entered television as well. Because of his part of the culture, I decided that it would be important to include at least one Disney film in the programming line up for the Cascade exhibition.

Thomas Doherty's book, "Teenagers and Teenpics: Juvenilization Of American Movies" was another major source which indicated the powerful presence of youth culture, the British invasion, and rock'n'roll music in 1960s culture. His findings are especially telling about the growth of the drive-in industry leading up to 1961. Doherty asserts that in 1950, there were fewer than 500 drive-ins in the USA, but by 1959, they had increased to over ten times that many and attendance at drive-ins matched that of indoor theaters (Doherty 113). He also cites a *Variety* article of the decade which called the drive-in the "decade's greatest development from the standpoint of exhibition" (Doherty 113). Based on Doherty's findings, I decided to integrate these kinds of cultural trends into the programs I would choose for the exhibition, which ultimately led me to include *Dr. No., A Hard Day's Night* and *West Side Story*.

Perhaps most helpful to my research was John Belton's historical research in "American Cinema / American Culture". It was his text which provided me with the insight into how the 1960s fits in with the overarching story of American film history. His text begins with the emergence of cinema as an institution and goes into American cinema in the twenty-first century. His understanding of how cinema was a part of American culture and identity will be worked more thoroughly into the justification of my selections for the series in Part IV.

Part III. The Venue

Cascade Drive-In is the largest drive-in theater in the Chicagoland area with parking for over 1,275 cars (CinemaTreasures.org). It is located in the city of West Chicago, Illinois, has recently begun accepting credit cards at the box office (with a \$1.00 credit card service fee), operates March through November, and has a full service food concession stand (Cascadedrivein.com). Admission price is the same whether patrons stay for one or both features. In 2013, the theater made the switch to digital projection and is now completely digital (Gregory).



 $Figure\ 3.\ The\ grounds\ of\ the\ Cascade\ Drive-In\ as\ of\ 2013.\ Posted\ on\ their\ Cascade\ Drive-In\ Facebook\ page.$



Figure 4. Evidence of Classic Car Day posted on the Cascade Drive-In Facebook page.

Photos on the Cascade Drive-In Facebook page indicate that they have hosted at least one classic car night around the same time that *Minions* and *Inside Out* were playing at the theater (Fig. 4). Since Cascade is a first-run theater, this Classic Car Night event, which allowed classic cars only, was likely in July 2015 when these films were first released. It appears that this event was sponsored by Hagerty Classic Car Insurance based on the flags and sponsorship materials. In 2014, they installed a new swing set in front of the screen for children to play before the show.

Part IV. The Program

Given the parameters and timeframe which my research set forth, I resolved to choose seven films – one for each night of the week-long exhibition – which would both appeal to contemporary audiences as cinematic classics, but which were also indicative of the cultural and industrial context of the early 1960s. To do so, I consulted the films which were mentioned in many of the secondary print sources which I have listed in my annotated bibliography. Of these, the most major sources were the works of Thomas Doherty (teen flicks and teen culture in the 1960s), Douglas Gomery and Clara Pafort-Overduin (the history of the 1960s film industry and genre trends), Danny Powell (British cinema and US culture), Gary D. Rhodes (the prominence of the sci-fi horror film/B-movie at the drive-in), and John Belton (the 1960s and American culture).

The week-long exhibition event will start at dusk during the week of July 10-16, 2017. This week was chosen to maximize upon the ideal environment at the drive-in, which functions best during mid-summer months. Before each screening, I will personally give a short introduction for each film (approximately 10 minutes) which will discuss major factors for why it was chosen to be screened, what its historical relevance is, and why it is important. This

announcement will be played over the in-car speakers and simultaneously on the stereo radio sound on 88.5 FM which also plays Cascade's film sound.

The films which I have chosen to screen include the following, in this order:

West Side Story (1961) The Parent Trap (1961) Dr. No (1962) The Birds (1963) A Hard Day's Night (1964) A Fistful of Dollars (1964) Planet of the Vampires (1965)

I have also chosen to screen each of these films in chronological order. This decision was made so that patrons who attend more than one screening can understand how the films of the time are on conversation with each other.

Each of these seven films were chosen for a specific reason in line with the exhibition's goals. It was also my intention to include something for everyone, so an effort was made to include a variety of genres. I'll now justify each film individually.

The first film I am screening, which will be played on Monday July 10, is West Side Story (1961). Based on Romeo + Juliet, the film of West Side Story is adapted from the Broadway musical which recounts the story of two rival gangs in New York City and what happens when a boy



Fig. 5. West Side Story poster. MoviePoster.com.

and a girl fall in love from opposing sides. Directed by Jerome Robbins and Robert Wise, it became a winner of 10 Academy Awards in 1961, including Best Picture and Best Director, and was the second highest grossing film of 1961 (IMDb). Belton claims that the 1960s was the high point of the film musical (168). As both a critical and commercial success, it was also chosen for this exhibition for its relevance to several issues at the forefront during this time period. One of these issues was the newfound role of teens in society. Belton's history of the 1960s says that the decade "began not with violent confrontation but with the orderly transfer of power from one generation to another "(325). Belton further stresses how youth culture was rising by stating that "youth....found itself in an ideological battle with age" during this time (324). Additionally, the plot of West Side Story revolves around tensions between adults and youths, but also tensions between different cultures in American society, an issue which was on America's mind as the Civil Rights Movement was taking place in the US at the time. This film was released just one year after the Greensboro sit-ins in North Carolina and only a few years after the Montgomery Bus Boycott in Alabama (Belton 326). Additionally, West Side Story is also a prime example of a major American movie musical event produced by a Hollywood studio before major Hollywood musicals began to flop terribly in the late 1960s due to their inability to court younger audiences during the time of great liberal activism and social change (Belton 345). Therefore, I chose to include this film in order to draw attention to the social and cultural changes taking place in history while it was made as well as to tie it back to the American film industry at large.

Second, Cascade will screen Disney's *The Parent Trap* (1961) on Tuesday, July 11. Films of the 1960s were still reluctant to take on controversial subject matter in fear of offending a potential audience, so Disney's family films fit perfectly into this conventional Hollywood

mold (Belton 334). Disney's Disney family
films are cited by Belton as being some of the
big money-making films of the 1960s (334).
Although the production code restrictions had
been relaxed as compared to previous decades,
films which took on controversial subject matter
were still not generally major moneymakers
(Belton 335). Belton suggests that there were, in
effect, two 1960s: the 1960s of "the
conservative, middle-aged, middle-class
mainstream" whose films of choice reflected a
wish to continue into the 1960s but retain the
1950s mindset of innocence and idealism (344).
Then there was the second 1960s which

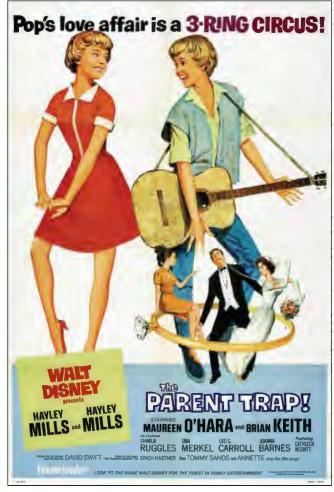


Fig 6. The Parent Trap poster. DVDreleasedates.com.

belonged to those under 30 and who belonged to a "younger, more liberal, middle-and lower-class audience" and very few Hollywood productions captured the "anger or intensity of the new left, the anti-war movement, or black militants" (345). Instead, there was wildly popular escapist fare in the early 1960s like Disney's *The Parent Trap*. This was also the time when Disney had transitioned into a focus on live-action films, *The Parent Trap* being one of the major first successes along with 20,000 Leagues Under the Sea (Gomery and Pafort-Overduin 255). In the early part of the decade, this more escapist fare was still popular; only later in the 1960s would films turn recognizing the younger liberal audience's struggles and attempt to represent them (Belton 345). Therefore, *The Parent Trap* coincides with the opening year of the Cascade and

was a highly popular film with audiences at the time. In this exhibition series, it represents the clean-cut values of the early 1960s as a predecessor to the more well-known revolutionary aspects of the decade.

Third, Cascade will screen the first

James Bond film, *Dr. No* (1962), on

Wednesday July 12. Belton's history of

1960s cinema cites *Dr. No* as an

exceptionally profitable film which also led
to a proliferation of sequels (Belton 128).

Interestingly, many critics did not feel ready
for *Dr. No* when it was first released.

Controversy surrounded the casual sexual
encounters depicted in the film and even the
distributor, United Artists, was said to hate
the film, predicting it would be a box office
failure (Miller 132). Despite giving critics a



Fig. 7. Dr. No poster. Dailymail.com.

feeling that the film was too much like an exploitation flick, audiences loved it and it was a huge success which helped launch the incredibly popular secret agent/spy trend in the 1960s (Miller 132). This film also made Sean Connery one of the major male stars of the time (Belton 117). To this day, *Dr. No* is still controversial in issues of race and sexuality, especially for feminist critics, but noted feminist critic Janet Thumim read the Bond series as an anthem for "personal liberation .. privileging the young and the new through the blurring of espionage with comedy, where the unpacking of secrets ... is less important than the work of spectacle" (Miller 144).

Ultimately, I have chosen *Dr. No* as a part of this exhibition in order to provide an example of the spy genre at work in 1960s cinema, an early franchise, and an example of a film which was not embraced by its original audience which has since become a classic. This retrospective on Hollywood will help to establish that even though audiences may not have had the reaction we may have expected when a film was first released, it is important to preserve the cultural institutions where these original screenings happened.

Fourth, Cascade will screen Alfred Hitchcock's thriller/horror film *The Birds* (1963) on Thursday, July 13. Hitchcock's oeuvre cannot be separated from an exhibition on important films of the 1950s or 1960s. Some of his greatest masterpieces were made during these times. The two major



Fig. 8. The Birds poster. Flickriver.com.

Hitchcock films remembered from the 1960s are, of course, *Psycho* (1960) and *The Birds* (1963). I chose *The Birds* as opposed to *Psycho* because *The Birds* was released after Cascade's construction. Alfred Hitchcock had, by this time, gained a reputation as a dependably entertaining director, but the recognition which is now universally known would not be attributed to him until later. Hitchcock was well versed in ways to sidestep film censors and many of his films are still popular, especially with psychoanalytic theorists (Gomery and Pafort-Overduin 188). I have included Hitchcock's *The Birds* in this exhibition as a way to make sure this

important director is represented, because this film is a crowd favorite, and as an ode to horror film at the drive-in during the 1960s.

The fifth screening in the series stars

The Beatles in Richard Lester's *A Hard Day's Night* (1964) and will be screened Friday, July

14. I chose *A Hard Day's Night* as an example of a 1960s teen pic, a new type of musical, an example of the British invasion, and as a case of a hugely influential 1960s phenomenon:

The Beatles. Thomas Doherty called *A Hard Day's Night* the film in which the "rock 'n' roll teen pic came of age... as a musical drama" (233). Doherty also indicates that films like *A Hard Day's Night* boasted audiences that were "recognizably adolescent", but also claims that this teenage

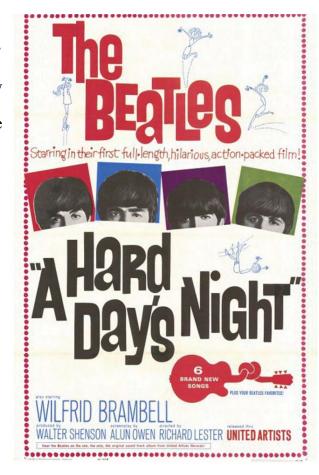


Fig. 9. A Hard Day's Night poster. Impawards.com.

lifestyle would not be reserved only for teenagers as the decade wore on (232). Belton includes *A Hard Day's Night* as an indication of the new era of the musical which addressed a new generation of audiences, specifically through rock and roll (168). This film will be specifically in conversation with Monday's screening of a classical Hollywood musical like *West Side Story* and the new kind of musical which *A Hard Day's Night* presents. As a film which holds an important place in both the history of cinema and music, I believe including a film which

represents how teens (and so-called "juvenile delinquents") held new power in culture and how their interests gained recognition more and more as the 1960s went on.

The sixth film to be screened in this series will be Sergio Leone's spaghetti western *A Fistful of Dollars* (1964), which will be shown on Saturday July 15. This film is meant to represent the western genre and also to exhibit the changes that were taking place in the genre at the time. As the first film in Italian director Sergio Leone's Dollars trilogy, which culminated



Fig. 10. A Fistful of Dollars poster. The-saleroom.com.

with the classic *The Good, The Bad, and the Ugly* (1966), these films are often referred to as some of the first spaghetti westerns and certainly some of the first to gain true American popularity. Given that the depictions of character, plot, and style in *Fistful* are drastically different from the typical genre western up until that point, this film acts as a case study of what the new western would be in America from that point on. It was important to have a western represented in the exhibition series because from 1926 to 1967, Hollywood made more westerns than any other type of film (Belton 248). There is notably more violence in a spaghetti western than in most American westerns, and Leone's films led the way to further shifts in censorship and the depiction of violence in American film.

The seventh and final film to be screened in this series will be the B-movie horror/sci-fi classic *Planet of the Vampires* (1965). It will be screened Sunday, July 16. Belton's history of 1960s film specifically cites exploitation films in relation to drive-ins, saying these "low-budget

teen pics of the 1950s and 1960s [were] made for drive-ins by Roger Corman and American International Pictures" (Belton 335). Belton also explains how monster pictures of this time frame were early predecessors to later blockbusters which adapted the motifs of exploitation and monster movies on a larger scale, citing *Jaws* as an example (356). Because films



Fig. 10. Planet of the Vampires poster. Videowatchdog.com.

with dubious production values were often attributed to being ideal drive-in fare for young lovers who were most likely not watching the film anyways, it became part of the drive-in's reputation among teens that it was likely the local passion pit (Doherty 114). By ending the series with a sci-fi/horror film which was likely made for drive-in audiences, I hope that this will end the series as a sort of ode to the drive-in itself as an institution.

This selection of films includes a variety of genres and aims to have at least one film which is representative of the transformations in the genre of the time. With this order, we get a musical/romance, a family film, an action film, a horror/thriller, a teen musical pic, a western, and a sci-fi horror film. This should serve to reach a wide audience as well as to give viewers an idea of film at the time across the board.

As you can see, each of these films have been curated to individually leave an impact on audiences in terms of the film's place within its original 1960s context. However, they have also been chosen because of what they tell us in conversation with each other. Themes which run through several of these films indicate cultural contexts that will further situate Cascade in the

time of its inception and which will help patrons to see not only why Cascade is an important venue, but also why this decade of film can tell us about American society and the film industry of the time. Using this kind of exhibition, it can be an accessible way to both educate and entertain.

In addition to the films screened, there will be other components of the event as well. On Friday, Saturday, and Sunday, the website and flyers will specify that these are the "classic car nights" during which people should bring their classic car to the drive-in. However, all cars who pay admission will be admitted, whether "classic" or not. This will add an atmospheric enhancement to the feeling of being at the drive-in in the 1950s or 1960s. This will also cost the drive-in very little or nothing at all, since it is a chance for classic car owners to bring their own cars and many will do so just for the novelty of it.

The other major aspect of the program will be a dress-up contest which will take place every night of the event, meaning there will really be seven contests. Each night, volunteers will roam the grounds of the drive-in to see whose ensemble is the most striking. volunteers will then agree on ten contestants, conduct a voting amongst themselves and the drive-in staff, and then call honorees up to the front of the drive-in. At this time, the top three winners will be announced. This will take place shortly before the I go up to give the short informational introduction to the film, after which the film will begin.

I have also planned a movie trivia contest which takes place for a half an hour before the awarding of the dress-up contest winner and shortly before the film screening. An announcement for the trivia contest will go on the screen at this time and direct those who choose to participate to the grass in front of the screen where the contest will be held. Participants will be encouraged to divide into teams and the first team to raise their hand after three question will get to answer.

The winning team will get free concessions for the night's film. The questions will be catered to the theme/genre of that night's screening. For example, on the night that Cascade is showing *The Birds*, I might ask a question about Hitchcock's other films in the US.

These three aspects of the program enhance the atmosphere of the exhibition without being of any cost to the drive-in itself. It also creates a chance for the audience to feel more immersed in the time frame of the film being shown.

Part V. Marketing and Promotion

The marketing campaign for Cascade in Context will consist of three major components: using Cascade's real estate for promotion, creating a web presence, and the distribution of print materials to relevant businesses.

The first major component of the marketing for the exhibition will make use of Cascade's prime real estate beside the busy highway of North Avenue. The giant white metal screen makes Cascade noticeable in a landscape that is otherwise rural trees, and the back of the screen faces North Avenue. The exhibition will be promoted by printing a large banner at BannersOntheCheap.com, which offers a 8 ft. x 12 ft. banner for \$76.90. I will personally design the banner on Photoshop and the banner will begin to be displayed the second week of June 2017. The banner will have the name of the exhibition series, the dates it will take place, and direct people to Cascade's website, which will have more information. Placing the banner on the back of the drive-in's screen offers exposure to those who live in the immediate area and people also know exactly where the event is taking place when they see the banner at Cascade. This aspect of the campaign targets people who have long been patrons or known about Cascade.

Part two of the marketing campaign will be to add the information about the series onto Cascade's website. As discussed, the Cascade website is ferociously outdated and simple. For

this exhibition, we will add a banner to the Cascade page directly below their name which will say the title of the exhibition series, and ask users to click on it for more information. When clicked, the banner will open up into a new page on Wix.com which I will design to be a small website with information on the exhibition series. The website's design will coincide with the banner design and the program notes design which will be handed out to patrons who attend the event.

The third part of the marketing campaign will be to distribute free flyers to relevant businesses in the surrounding area who serve our target audiences: families, cinephiles, scholars, historians, and those seeking nostalgia. These flyers will be designed by myself (with a design that coincides with the design of the rest of the promotional campaign) and provide the most important information about the event – including dates, prices for admission, and what is to be screened. Each business will be given 20 flyers and will be distributed to the businesses one month before the event. Given that Cascade is situated in West Chicago, Illinois, we will distribute these flyers to the following West Chicago businesses:

- Cascade Drive-In
- Uncle Mickey's What Not Shoppe (Antiques)
- Arbor Avenue Antiques
- Something Else Resale (Antiques and resale)
- West Chicago Public Library

We will also provide flyers to businesses in the surrounding towns. These businesses will include:

- Wall to Wall Retro (Elgin, IL)
- Elgin History Museum (Elgin, IL)
- Baltria Vintage Auto Gallery (Saint Charles, IL)
- Harvest Lane Vintage (Saint Charles, IL)
- Circa Vintage Gallery (Saint Charles, IL)
- Arcada Historic Theater (Saint Charles, IL)
- Saint Charles Public Library (Saint Charles, IL)
- Ragstock Vintage Clothing (Schaumburg, IL)

- Forever Vogue Vintage Jewelry & Artwork (Geneva, IL)
- Geneva Public Library (Geneva, IL)
- Geneva History Museum (Geneva, IL)
- Frocks and Frills Vintage (Wheaton, IL)
- Wheaton Public Library (Wheaton, IL)
- DuPage Country Historical Museum (Wheaton, IL)
- Winfield Public Library (Winfield, IL)
- Batavia Public Library (Batavia, IL)
- Retro Fitness (Carol Stream, IL)
- Carol Stream Public Library (Carol Stream, IL)
- Roselle History Museum (Roselle, IL)
- Midwest Retro Antiques (East Dundee, IL)
- Paramount Theatre (Aurora, IL)
- Picture Show at Bloomingdale Court (Bloomingdale, IL)
- Woody's Classic Cars (Glen Ellyn, IL)
- Glen Ellyn Historical Society (Glen Ellyn, IL)
- Bill Kay Corvettes and Classics (Downers Grove, IL)
- Windy City Classic Cars (Westmont, IL)
- Classic Car Club of America (Schiller Park, IL)

To target students, we will also distribute flyers to the films and/or history departments of the following nearby universities:

- University of Illinois (Oak Brook and Chicago, IL)
- Concordia University (River Forest, IL)
- Dominican University (River Forest, IL)
- Loyola University of Chicago (Maywood, IL)
- University of Chicago (Chicago, IL)
- Northwestern University (Chicago, IL)
- DePaul University (Chicago, IL)

With 39 total locations to distribute flyers, and with each location getting 20 flyers each, that comes to at least 780 flyers that will need to be printed. I have chosen to use Vistaprint.com to print the flyers. Color printing for a quantity of 1000 flyers costs a total of \$59.99 plus \$4.99 Economy shipping, totaling \$64.98 for 1000 flyers on quarter page size paper (dimensions 5.47" x 4.21").

Finally, I will place a business ad in the Daily Herald for two weeks before the event. The Daily Herald is the third largest newspaper in Illinois and one of the top 80 in the country

(dailyherald.com). An ad in the Daily Herald newspaper costs \$71.42 per agate line for two weeks. We will use three agate lines to tell people of the event, when it is, what it is, and direct them to the website for further information. This will cost (\$71.42 x 3) \$214.26 total and will reach many people in the Chicagoland area.

With a marketing campaign that utilizes resources found at the Cascade itself, online resources, print materials to surrounding businesses, and within the newspaper, this event will be well-advertised to the audience we are seeking. I especially cannot stress how much we should target historians for this event because they are the ones who will hold more sway in the community in establishing Cascade's importance should the time come again when developers return and try to demolish Cascade.

Part VI. Budget and Financing

As this event is multifaceted, there are many budgeting factors to consider, including:

- rentals, exhibition fees for these seven films, and possible cost of a booking service like Park Circus (who specializes in classic films and represents libraries of major studios)
- advertising costs (banner printing, the cost of an ad in the Daily Herald, the cost of flyers)
 - printing fees for program notes to be distributed at each screening

In terms of the rentals, exhibition fees, and prints, I have chosen to use Park Circus Inc., a classic/repertory distribution company which distributes materials from the libraries of MGM/United Artists, Miramax, Film 4, ITV Studios, Samuel Goldwyn Trust, Exclusive Media (New Market), Film District and other interdependent studios in the United States.

Unfortunately, when I contacted Chris Chouinard, a Sales Manager for Park Circus, he was

unable to give a quote on what rentals for these films might cost unless I filled out a screening application. Because the screening application was in some ways binding and official, I opted to turn to other means of discovering how much renting these seven films might cost. The good news is that Park Circus definitely represents at least five of the seven films we are planning to show (the only ones which are in question are Disney's *The Parent Trap* and *A Hard Day's Night*; all others appear as listed in their database and Park Circus distributes them). Several forum discussions at CinemaTreasures.org insisted that most theaters would be able to acquire classic films for about \$300-\$400, but did not specify what this amount included.

Given the early stages of planning I am currently in, I decided to stick with the range of \$300-\$400 per film for my current budget with the intent to look further into more exact numbers at a later date. Assuming that Park Circus would approve our screening application and act as the booking company for our event, and assuming that each film was rented for one night at \$400, that would put our exhibition and rentals fee up to (\$400 x 7) \$2,800.

Additionally discussed was the necessary budget for promotional materials, including the printing of banners, flyers, and the posting of ads. Ordering 1000 flyers from Vistaprint will cost \$64.98, one banner from BannersOnTheCheap.com will cost \$76.90, and purchasing ad space in the Daily Herald for two weeks will cost \$214.26.

In terms of materials that will be distributed at the event, I will also provide patrons with program notes, of which each car will receive either one or two copies (and no more, no matter how many people are in the car). Cascade can fit a total of 1,275 cars, and allowing this this event will take place in the middle of the summer during Cascade's busiest season, we can expect a full house. If each car of people gets two brochures, and we need them for all seven nights, ((1,275 x 2) x7) we would need 17,850 brochures. However, it seems unlikely to expect

a full house on every night and also unlikely that every single patron will be interested in reading program notes. In this case, I think it is safe to make only 15,000 brochures to be distributed. To get 15,000 brochures (dimensions 8.5" x 11") made at Vistaprint.com, it is \$1,574.99. Because I think this is a major part of the exhibition and has a great deal of educational value, investing this amount in brochures is necessary.

Total costs will therefore look something like this:

Rentals + Exhibition fee + booking agency = \$2,800

Promotional $\int 1000 \text{ flyers (Vistaprint)} = 64.98 (1) 8 ft x 12 ft hanner (Banners O

(1) 8 ft. x 12 ft. banner (BannersOntheCheap.com) = \$76.90

2 weeks of ad space in The Daily Herald = \$214.26

Promotional materials total: \$356.14

15,0000 program notes brochures = \$1,574.99

Total Exhibition cost: \$4,731.13

Materials

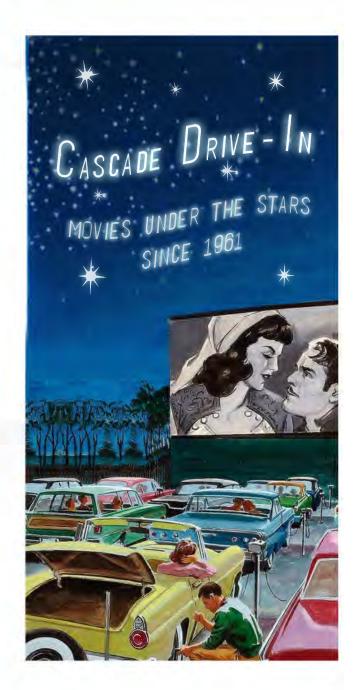
The way that I plan to finance this event is to add \$2.00 to each regular ticket price for Cascade admission. As of now, each adult pays \$10 to get into Cascade, so on the evening of a full house of 1,275 cars, each with at least two people in it, the intake would be around a whopping \$25,500. If adults paid \$12 rather than the regular \$10, and if we can assume that at least 2 or more people will be in every car (given that the drive-in is most likely a group outing), and assuming that this will be a busy time for Cascade, the event would take in (\$12.00 x (1275 x 2 people)) \$30,600 per screening. This gives Cascade \$5,100 extra per screening to spend on the event. Given unforeseen fees, this would even allow Cascade to have \$368.87 per screening left over in an ideal situation.

Additionally, Cascade could reach out to other sponsors, such as Hagerty classic car insurance (who seems to have sponsored the classic car event at Cascade recently) to help bring down the cost. Other businesses which we approach with flyers may also be asked if they would like to set up a booth at the Cascade to sell their materials if they were willing to donate a certain

amount to support the event. This would give vendors incentive to be a part of the community gathering and to sell their goods in a space where their target customer is most likely to be.

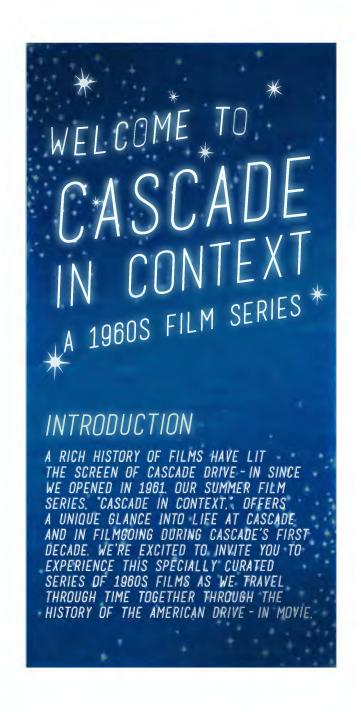
Part VII. Brochure Design

Using Photoshop CS5, I designed a mock-up of what the design for the program notes brochure would be to be distributed at the Cascade during the nights of the screenings. See below.



CASCADE DRIVE - IN 1100 E. NORTH AVE. WEST CHICAGO, IL 60185

OPEN RAIN OR SHINEI





Based on Romeo and Juliet, the film of West Side Story is adapted from the Broadway musical which recounts the story of two rival gangs in New York City and what happens when a boy and a girl fall in love from opposing sides. Directed by Jerome Robbins and Robert Wise, it became a winner of 10 Academy Awards in 1961, including Best Picture and Best Director, and was the second highest grossing film of 1961 (IMDb)). Additionally, West Side Story is also a prime example of a major American movie musical event produced by a Hollywood studio before major Hollywood musicals began to flop terribly in the late 1960s due to their inability to court younger audiences during the time of great liberal activism and social change (Belton 345). Therefore, I chose to include this film in order to draw attention to the social and cultural changes taking place in history while it was made as well as to tie it back to the American film industry at large.



WEDNESDAY



DIR. TERENCE YOUNG

PROGRAM NOTES:

As the first James Bond film, Dr. No is cited by Belton's history of 1960s cinema as an exceptionally profitable film which also led to a proliferation of sequels. Interestingly, many critics did not like Dr. No originally and controversy surrounded Bond's casual sexual encounters. Even the distributor, United Artists, hated the movie and predicted a major failure at the box office. Despite its unfortunate original reception, Dr. No launched a major trend of the 1960s: the spy film. Noted feminist critic Janet Thumim read the Bond series as an anthem for "personal liberation .. privileging the young and the new through the blurring of espionage with comedy, where the unpacking of secrets ... is less important than the work of spectacle" (Miller 144). Dr. No is a part of this exhibition in order to provide an example of the spy genre at work in 1960s cinema, an early franchise, and an example of a film which was not embraced by its original audience which has since become a classic.

THURSDAY



THE BIRDS"

(1963)

DIR. ALFRED HITCHCOCK

PROGRAM NOTES:

Hitchcock's oeuvre cannot be separated from an exhibition on important films of the 1950s or 1960s. Some of his greatest masterpieces were made during these times. The two major Hitchcock films remembered from the 1960s are, of course, Psycho (1960) and The Birds (1963). Alfred Hitchcock had, by this time, gained a reputation as a dependably entertaining director, but the recognition which is now universally known would not be attributed to him until later. Still, Hitchcock was well versed in ways to sidestep film censors and many of his films are still popular, especially with psychoanalytic theorists (Gomery and Pafort-Overduin 188). I have included Hitchcock's The Birds in this exhibition as a way to make sure this Birds in this exhibition as a way to make sure this important director is represented, because this film is a crowd favorite, and as an ode to horror film at the drive-in during the 1960s.



HARD DAY'S NIGHT

(1964)

DIR. RICHARD LESTER

PROGRAM NOTES:

PROGRAM NOTES:

A Hard Day's Night is an example of a 1960s teen pic, a new type of musical, an example of the British invasion, and as a case of a hugely influential 1960s phenomenon: The Beatles. Thomas Doherty called A Hard Day's Night the film in which the "rock 'n' roll teen pic came of age... as a musical drama" (233). Doherty also indicates that films like A Hard Day's Night boasted audiences that were "recognizably adolescent", but also claims that this teenage lifestyle would not be reserved only for teenagers as the decade wore on (232). Benton includes A Hard Day's Night as an indication of the new era of the musical which addressed a new generation of audiences, specifically through rock and roll (168). As a film which holds an important place in both the history of cinema and music, I believe including a film which represents how teens (and juvenile delinquents) held new power in culture and how their interests gained recognition more and more as the 1960s went on.



in American film.

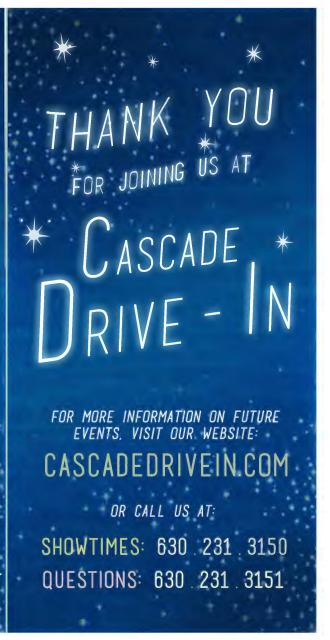


`PLANET OF THE VAMPIRES'(1965)

DIR. MARIO BAVA

PROGRAM NOTES:

Belman's history of the 1960s film specifically cites exploitation films in relation to drive-ins, saying these "low-budget teen pics of the 1950s and 1960s [were] made for drive-ins by Roger Corman and American International Pictures" (Belman 335). Belman also explains how monster pictures of this time frame were early predecessors to later blockbusters which adapted the motifs of exploitation and monster movies on a larger scale, citing Jaws as an example (356). Because films with dubious production values were often attributed to being ideal drive-in fare for young lovers who were most likely not watching the film anyways, it became part of the drive-ins reputation among teens that it was likely the local passion pit (Doherty 114). By ending the series with a sci-fi/horror film which was likely made for drive-in audiences, I hope that this will end the series as a sort of ode to the drive-in itself as an institution.



Part VIII. Annotated Bibliography

Primary Sources

Drive-In Movie Ads (collection). Prelinger Archives, 2006. Internet Archive. Web.

The internet archive offers 158 advertisements shown during the intermission at a drive-in movie, most of which were made or shown during the 1950s and 1960s. Though many would see these ads as purely nostalgic material, they are important primary sources which also give insight into who the target audiences were at drive-in theaters and how they were different from other film audiences. Additionally, this source provides examples from the era of marketing strategies and the way that exhibitors attempted to relate to their audiences. It's also possible that an advertisement specific to the Cascade may be in this collection, though more research would be needed to identify it.

"Drive-In Theatres." Motion Picture Herald, March 26, 1955, p. 52.

This article gives insight into the way that drive-ins worked during the period I researched. The article focuses on reporting popular concession sales from a survey that was conducted by the Motion Picture Herald. Interestingly, the article reports that there was little difference in the way concessions are dispensed at drive-ins as compared to in movie theaters and compares intermission times between drive-ins. This article was most useful to help me understand how drive-ins functioned, how they were treated by a primary source, and how they were different from other forms of exhibition at this time.

"Magazine Collections." *Harrison's Reports* 1 Jan. 1955: 5-218. *Media History Digital Library*.

Web. 10 Nov 2016.

This issue of *Harrison's Reports* from January 1955 gives insight into the heyday of the drive-in theater, which stretches from the mid-1950s to the mid-1960s. The article discusses issues for owners at the time, such as whether or not drive-ins could support Cinemascope, the demands of film companies about what content they provided, and discusses Allied's National Drive-In Convention. It also indicates a competition with television. This magazine issue is just one of the many collections which the Media History Digital Library could provide as contextual information for my project. Other primary sources and magazines include issues of *International Projectionist*, *Modern Screen*, *Motion Picture Daily*, *Screenland*, and *Sponsor* from the target years.

"Petition to Keep Cascade Drive-In." GoPetition. N.p., 25 Jan. 2016. Web. 11 Nov 2016.

Although it may be a bit unusual to cite a petition, the existence of a petition on GoPetition.com to keep Cascade open and running was relevant to my research since it indicates that this location has had a cultural and local impact. The petition has just under 90,000 views and currently has 14,100 signatures. The author of the petition is a "Jeff" whose last name is not given, though I would suspect it would be that of Jeff Kohlberg,

the owner of the Cascade. This further indicates that Cascade may be willing to work with me on a historical exhibition project of this nature, especially one which defends Cascade's significance.

United States. Illinois Public Records of West Chicago. Record Information Services. Public

Reports. West Chicago: n.p., 1955. Print.

The West Chicago public records are available in a searchable database online which could give insight into any type of legal or criminal troubles which have taken place now or in the past at the Cascade. If there were any reported crimes or incidents at the drive-in during my target years, I would be able to search through those records and discover who was involved and what happened. This could further provide information about what the drive-in experience was like during the target years of the 1960s. This source could be useful to indicate what people may have expected when they went to visit this specific drive-in.

Secondary Sources

Altman, Charles F. "Towards a Historiography of American Film." *Cinema Journal* 16.2 (1977): 1-25. *JSTOR*. Web. 9 Nov 2016.

Altman's chronicle of different ways to approach research of film history was a useful guide for appropriate approaches to this project. The approaches that Altman describes which are most relevant here are the social approach, the sociological approach, the industrial approach, and possibly even the legal approach, all of which will help me to be able to discover further sources which would make for an exhibition that is both focused, accurate, and relevant. These useful frameworks were in mind as I created both my marketing campaign and promotional materials for this exhibition, with a focus on the social approach.

Belton, John. *American Cinema, American Culture*. New York, NY: McGraw-Hill Higher Education, 2013. Print.

Belton's book is divided into three parts: The Mode of Production, Genre and the Genre System, and A Postwar History. He methodically separates each genre and mode into subcategories and traces a short history of that genre or mode's influences and impact. The most relevant chapter to my exhibition was Chapter 14: "The 1960s: The Counterculture Strikes Back" in which he explains the impact of the Civil Rights Movement, youth films, and the changing morality of the decade. Belton's text is an especially relevant source for this exhibition because it aims to connect specific periods of film with their surrounding contexts, which is exactly what I hope this exhibition at Cascade will achieve.

[&]quot;Cascade Drive-In." CinemaTreasures.org. N.p., n.d. Web. 26 Nov 2016.

This website, which apparently Roger Ebert called "the ultimate web site about movie theaters", has provided useful firsthand accounts of the Cascade. In the comments section, people have posted who claim to be patrons, employees, and even people who said they worked there in the 1960s and 1970s. The website is an acumen of movie theaters across the united states. Each movie theater has its own page, and within that page, several sections. Cascade's page consists of "Overview", "Photos" and "Comments" tabs. The most helpful section has been the photos section, where Rivest266 posted a photo of the original grand opening ad. Although the ad is undated and no source is given, rivest266 has submitted over 5,000 images of film paraphernalia related to cinemas. Additionally, the ad shows that the grand opening showed *Parrish* and *Mister* Roberts as its "inaugural program". Parrish is a film from 1961, while Mister Roberts is a film from 1955. This tells us that it had to be at least 1961 for the drive-in to open with this program. It also tells of different novelties that were in place at the drive-in's opening, which my exhibition can try to recreate, including "for the kids – mule train / rides / balloons / snow cones / favors for the ladies – free orchids". This ad had more information in it than most other written websites claiming to have a great deal of drivein history.

"Cascade Outdoor Theatre." Drive-Ins Database. N.p., n.d. Web. 10 Nov 2016.

The Drive-Ins.com database is far from complete, but does seem to have listed most of the functioning drive-in theaters in the United States. It also provides statistical data about the opening and closures of drive-ins from 1938 to present day. This information supports the fact that drive-ins were at their peak during the mid-1950s and 1960s. Though Cascade does have a page, it only lists nominal functional data, but does give all of the contact information for Cascade. This site seems to show the real need for information on this specific theater, especially since it now faces the threat of demolition.

Doherty, Thomas. Teenagers and Teenpics: Juvenilization Of American Movies. Philadelphia:

Temple University Press, 2002. Print.

Doherty's study looks at the kinds of films which were made with a teen audience in mind in the 1950's. It is genre-centered study which also takes social factors into account, talking about the context and reception of the films he discusses. The book also establishes that there was a different set of standards for a film geared at youth culture than for other audiences, which could imply a unique kind of reception. Doherty's work is especially helpful because it focuses on film, American youth culture, and the 1950's. In Chapter 5, drive-ins and their connection to youth culture is specifically mentioned. Also helpful is the chapter on "The Teenage Marketplace" during this time period. Doherty's study was very important in regards to my decision to include both *The Parent Trap* (1961) and *A Hard Day's Night* (1964) in the program of films to be screened because they are both films which highlight the newfound youth culture of the early 1960s and are early representations of that in film.

Going Attractions: The Definitive Story of the American Drive-In Movie. Dir. April Wright.

Passion River, 2014. DVD.

This fairly recent and independently produced documentary takes a highly nostalgic approach to the idea of the drive-in theater. It depicts the drive-in as a target of big businesses which seek to destroy this institution in favor of commercialization. While the drive-in is victimized and the film itself is biased, it also does look at different drive-ins of importance around the country, though it does not specifically discuss Cascade or the Chicago area. However, it was a useful source to get in contact with the creators of the documentary and to see if they would be interested in helping set up the week-long exhibition at Cascade.

Gomery, Douglas, and Clara Pafort-Overduin. Movie History: A Survey. Second ed. New York,

NY: Routledge, 2011. Print.

Gomery and Pafort-Overduin provide a broad history of both American Hollywood film and foreign film in the United States. Beginning with the lead up to the invention of film and ending with modern day, this text was a very useful resource for me to consult specifically on 1960s cinema both at home and abroad. It was through this text that I was able to ascertain just how much of an impact British film had on American film of the time. Also, this survey provided useful snapshots of what the major studios were creating during the 1960s and how B-movies were an important part of the Hollywood system with the invention of television.

Gregory, Ted. "Surviving Drive-ins Scramble to Keep Sun from Setting on 80-year-old

Tradition." The Chicago Tribune. N.p., 04 May 2013. Web. 11 Nov 2016.

The Cascade is one of two surviving drive-ins left in the Chicago suburbs; the other is the Harvest Moon Twin Drive-In Theatre, which recently faced imminent closure, just like the Cascade. Gregory relates the drama of how, in May 2013, the Harvest Moon was saved from demolition by community fundraising which helped the theater afford the expensive conversion to digital. This article is relevant to my exhibition project because it indicates the trials that drive-ins face in adjusting to contemporary times and the way that they are still held to contemporary standards, despite their historic grounding. Additionally, it shows that other communities near the Cascade have rallied together to save an important cultural site and is an example of how a community that was informed on the subject would want to protect their drive-in. This bodes well for the type of exhibition I have planned, which would ultimately reinforce the historical significance of the drive-in.

Milani, Laura. "Behind the Scenes: Name: Jerrol "Poppy" Cataldo Job: Ticket Booth." The

Chicago Tribune. N.p., 20 July 2001. Web. 11 Nov 2016.

Milani interviews Jerrol "Poppy" Cataldo about his job as a ticket booth cashier at the Cascade, which Jerrol had doing for 12 years at the time of the writing. Cataldo speaks about how his family was raised in drive-ins and that his brother is the Cascade owner, Jeff Kohlberg. He indicates that much of the experience of going to the drive-in is a family-oriented business *and* a family-oriented outing. This article is relevant to my exhibition because it offers insight into the audience of the drive-in, both in contemporary times and in the past. It also had a major impact on my programming choices, which ended up including mostly family-friendly films because of Cataldo's insistence that these were the people who would come to the drive-in. By targeting this audience for the exhibition, the series that I have planned has a higher chance of succeeding in its goal.

Miller, Toby. *Spyscreen: Espionage on Film and TV from the 1930s to the 1960s*. Oxford: Oxford UP, 2003. Print.

Toby Miller's unconventional history of the espionage genre uses mostly case studies from both film and television to provide examples of transformations and trends within texts. Chapters range in focus and often invoke a specific lens in order to bring to light a cultural trend at work in the films. Most helpful to my exhibition was putting the James Bond films of the 1960s into conversation with other works of the spy genre and helping me to understand how this series of films was both a reflection of the contemporary headlines (like the space race) as well as an important early example of the spectacle film and the franchise.

Palladino, Grace. Teenagers: An American History. New York: BasicBooks, 1996. Print.

Palladino's history is focused on the teenager as a consumer and how the teen's cultural impact influences socioeconomic factors of the culture at large. She plots the cultural history of teens by using stories from primary sources to map what it was like to be a teen in a certain time in history. Palladino's work is an important source because it relates teenagers in the 1950's to rock'n'roll music and other entertainment trends. Though this book is not specifically about film, it was important to my research because it gave me a grounding in the historical context of youth culture during the times of the Cascade's opening. The chapter which was of the most use to me was Chapter 10, titled "The Perils of Prosperity: Teenage Rebels, Teenage Sex, and the Communist Menace." This book gave me insight into the "passion pit" aspect of the drive-in, aspects of paranoia in American culture, and insight into race relations of the time. Based on this information, I was able to program the films *The Birds* (1963) and *West Side Story* (1961) with the specific intention of using these films to discuss these issues of 1960s American culture at the film series and to show audiences examples of how those issues were at work in film.

Powell, Danny. *Studying British Cinema: The 1960s*. 1st ed. Leighton Buzzard: Auteur, 2009.

Print

Powell's work considers several major British texts from the 1960s and discusses their historical situation within this tumultuous decade. He offers several case studies of films which were especially influential to or influenced by issues at work in the 1960s, such as race, sexuality, revolution, and cultural trends. Specifically, Powell writes two separate chapters on the significance of The Beatles' film *A Hard Day's Night* (1964) and one of the films from the Bond series, *Goldfinger* (1964). His discussion of the influence of these films, but also their significance within both British and American film history helped me to decide to include *A Hard Day's Night* and the original Bond film, *Dr. No* (1962) in the programming at the Cascade. According to Powell's research, both of these films are powerful indicators of the newfound influenced of the teen audience and how the British invasion was both musical and, in some ways, could be found in film as well.

Rhodes, Gary D., ed. Horror at the Drive-In: Essays in Popular Americana. Jefferson, North

Carolina: McFarland &, 2003. Print.

Rhodes writes about horror and exploitation films at the drive-in and supplies information which situates these types of films in their cultural context. Teenagers are often tied to the hyperbolic nature of the exploitation film and Rhodes touches upon these ties between audience and content at the drive-in. Some of the other topics which he covers are the roles of the drive-in as a location during the height of its popularity, drive-in culture, the B-movie and horror film, and close studies of several seminal drive-in films. This source was important to my research because it gave me insight into types of film that may have been shown at Cascade and indicate whether or not Cascade functioned as a typical drive-in theater of the time. This source also was important in my decision to program the horror/sci-fi B-movie *Planet of the Vampires* (1965), as it was likely these kinds of films which were actually shown most often at a drive-in like the Cascade.

Sanchez, Robert. "West Chicago Drive-in Site Won't Be Redeveloped -- for Now." Daily

Herald. N.p., 23 Jan. 2016. Web. 10 Nov 2016.

Sanchez's recent article in the *Daily Herald* is very informative about the current condition of the Cascade drive-in, providing information like who the owners and proprietors are, the state of business at the Cascade, and points to turmoil within this drive-in's recent history (and likely in the future as well). This source is relevant to my research and exhibition because it offers many departure points for my exhibition marketing and programming, including names of people to contact for contextual business information. It also suggests that there is a threat of demolition and that the behind-the-scenes workings of the Cascade have an eventful history. In addition, there is some relevant information about the remaining drive-in theaters in Illinois and the disappearances of other historic drive-in theaters, which my exhibition aims to avoid.

Segrave, Kerry. Drive-In Theaters: A History from Their Inception in 1933. Jefferson:

McFarland &, 2006. Print.

Segrave's work is the only major book published on the history of the drive-in theater. Segrave cites mostly primary sources for his historical account of the drive-in theater from its invention to its decline in the 1980's. Segrave pays special attention to legal battles, technological advancements, and community issues surrounding the drive-in, but his history is less concerned with social issues than with organizing a straightforward chronicling of history. Chapters that were especially useful include Chapter 7, "The Golden Years, 1950s", Chapter 8, "The Golden Years, Showmanship", Chapter 15 "The Audience" and Chapter 18 "Decline and Stagnation, 1960s and 1970s". This source was useful to my research because shed light on the context of this kind of film viewing and also on how to recreate that kind of environment for my current exhibition.

Sklar, Robert. Movie-Made America: A Cultural History of American Movies. Vintage Books

Edition ed. New York: Random House, 1994. Print.

Sklar's compilation was hailed as an important work which considered many different aspects of film history, taking into account the social, economic, and critical history of American film. Sklar ambitiously chronicles this history from the rise of movie culture all the way to contemporary times. Though the majority of the book focuses on early film through the 1940's, the section most useful to my research were "Part 4: The Decline of Movie Culture", which devotes a chapter to "The Disappearing Audience and the Television Crisis" and "Hollywood's Collapse". Though there is no indexical entry for the drive-in theater specifically, Sklar's research is still relevant here because of his study regarding how culture and films intersect, especially in the time period in which the drive-in was at its height. This kind of information helped me to decide how to market the series I have planned, which films to include, and to get an accurate idea of what the real context of the early days of the Cascade was likely to have been.

"United Drive-In Theater Owner's Association." About Us. N.p., n.d. Web. 9 Nov 2016.

The United Drive-In Theater Owner's Association provides a source with very specific drive-in related data. Although you need to be part of the association to access this data, I it could later be a good source to contact in the event that they are willing to provide me with information which could help with budgeting issues, further marketing, and situating the drive-in in the contemporary American environment as much as in the past. More research here will be necessary.

Waller, Gregory A. ed. Moviegoing in America: A Sourcebook in the History of Film Exhibition.

Malden, MA: Blackwell, 2002. Print.

This source is a collection of studies and critical essays which consider film exhibition at key moments in history. Beginning with the introduction of cinema in the America public, the book provides fifty essays which provide the reader with considerations of exhibition problems and trends. Part IV of the book, a section titled "Drive-In, Art House, Multiplex: The 1950s and Beyond" will be most relevant to my research. Within this

section, Waller provides Frank J. Taylor's essay titled "Big Boom in Outdoor Movies (1956)" and the exhibition considerations of the drive-in theater. Because Waller's research includes primary sources and pays specific attention to reception of audiences within specific modes of exhibition, this was an important source for understanding the American social function of the drive-in at my targeted time in history and in modern times.