

The House I Live In

US : 1945 : dir. : ? min
 prod: : scr: : dir.ph.:
[Teddy Infuhr; Merrill Rodin](#)
 Frank Sinatra

Ref:	Pages	Sources	Stills	KBytes	Ω □ € Z ⚡	Copy on VHS	Last Viewed
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[**no listing** in "Halliwell's Film Guide", "Leonard Maltin's Movie and Video Guide 2001", "Speelfilm Encyclopedie", "The Critics' Film Guide", "The Good Film and Video Guide", "Movies on TV and Videocassette 1988-89", "Rating the Movies (1990)", "The Sunday Times Guide

to Movies on Television", "The Time Out Film Guide", "TV Times Film & Video Guide 1995", "Variety Movie Guide 1993", "Video Movie Guide 1993" or "The Virgin Film Guide"]

No further information currently available. Sinatra won an honorary Academy Award for this short post-war flag-waver with a fairly blunt message on multicultural tolerance. I saw a clip from it on a muck-raking TV retrospective of his life. In that excerpt, Sinatra breaks up a mob of small boys who are taunting and threatening a boy of their own age (presumably Jewish). Sinatra declares that they must be some of these Nazis he's been hearing about. "Are you crazy? We're Americans!" one kid retorts, upon which cue he goes into a sermon about religious tolerance in a society teeming with immigrants. The persecuted boy may have been Merrill Rodin.

The context of the short is almost more interesting than the film itself. Sinatra had pulled strings to evade the WW2 draft (a perforated eardrum and "anxiety in crowds") which left him in bad odour with the troops now returning from liberated Europe. The propaganda message of the film and the parole of its star were intertwined. Sinatra's personal political leanings were in any case always – in US terms – "liberal" (as were Ronald Reagan's in his early life) but he turned Republican after the Kennedys ostracised him for his mob connections. He had some cause for grievance. Sinatra had been the go-between who helped secure the presidential election for Kennedy when mafia friends tipped the crucial vote in Chicago. The new administration showed its thanks by making its top law enforcement priority a crackdown on organised crime. Sinatra was also instrumental in breaking the colour bar in Las Vegas when he introduced Sammy Davis Jr there, insisting he be accorded the same treatment as a white star, so the consensus seems to be that his position on race was decades ahead of his time (although he did once try to throw his black valet out of a plane, it should be added).

Merrill Rodin was about 13. He was one of Monty Woolley's clutch of flotsam in "**THE PIED PIPER**" (42 – the bald Dutch boy) and for contrast a Hitler Youth in "**THE STRANGE DEATH OF ADOLPH HITLER**" (43). He made some twenty films in all. Teddy Infuhr was far more prolific. Here 9, his fifty-odd films included "**THE BISHOP'S WIFE**" (47), "**THE EGG AND I**" (47), "**DAVID AND BATHSHEBA**" (51) plus seven of the **RUSTY** series.

See subject index under **THE CHILD AS PROPAGANDA TOOL, DISCRIMINATION / PREJUDICE** and **SHORT FILMS**.