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**IN COLD BLOOD (1967) 134 min.**

Directed, produced and written by Richard Brooks  
 Based on the novel by Truman Capote  
 Original Music by Quincy Jones  
 Cinematography by Conrad L. Hall  
 Alvin Dewey....technical advisor

Robert Blake....Perry Smith  
 Scott Wilson....Richard Hickock  
 John Forsythe....Alvin Dewey

Paul Stewart....Jensen  
 Gerald S. O'Loughlin....Harold Nye  
 Jeff Corey....Mr. Hickock  
 John Gallaudet....Roy Church  
 James Flavin....Clarence Duntz  
 John Collins....Judge Roland Tate  
 Charles McGraw....Tex Smith  
 Will Geer....Prosecutor  
 James Lantz....Officer Rohleder  
 John McLiam....Herbert Clutter

Brenda Currin....Nancy Clutter  
 Ruth Storey....Bonnie Clutter  
 Paul Hough....Kenyon Clutter  
 Sadie Truitt....Herself  
 Myrtle Clare....Herself

**RICHARD BROOKS** (18 May 1912, Philadelphia—11 March 1992, Beverly Hills, congestive heart failure) directed 24 films and wrote 36 screenplays. Some of the films he wrote and directed are *Looking for Mr. Goodbar* (1977), *The Professionals* (1966) *Lord Jim* (1965), *Sweet Bird of Youth* (1962), *Elmer Gantry* (1960), *Cat on a Hot Tin Roof* (1958), *The Brothers Karamazov* (1958), and *Blackboard Jungle* (1955).

**CONRAD L. HALL** (21 June 1926, Papeete, Tahiti, French Polynesia—4 January 2003, Santa Monica, California, bladder cancer), shot 39 films, among them *Declaration of Independence* (2003), *Road to Perdition* (2002), *American Beauty* (1999), *A Civil Action* (1998), *Tequila Sunrise* (1988), *Black Widow* (1987), *Marathon Man* (1976), *The Day of the Locust* (1975), *Electra Glide in Blue* (1973), *Fat City* (1972), *Tell Them Willie Boy Is Here* (1969), *Butch Cassidy and the Sundance Kid* (1969), *Cool Hand Luke* (1967), *The Professionals* (1966), *Harper* (1966) and *Nature's Half Acre* (1951). He won Oscars for *Road to Perdition* (posthumous), *American Beauty*, and *Butch Cassidy and the Sundance Kid*, and was nominated for seven others.

**QUINCY JONES** (14 March 1933, Chicago) has composed music for 74 films and television series, among them *Kill Bill Vols. 1 and 2* (2003, 2004), *Austin Powers: The Spy Who Shagged Me* (1999), *The Color Purple* (1985), *The Wiz* (1978), "Roots" (1977), *The Getaway* (1972), "Sanford and Son" (1972), "The Bill Cosby Show" (1969), *In the Heat of the Night* (1967), and *The Pawnbroker* (1964).

**ROBERT BLAKE** (18 September 1933, Nutley, NJ) has acted in 161 films and television programs and series. He starred in *Electra Glide in Blue* (1973) and *Tell Them Willie Boy Is Here* (1969). He is perhaps best known for his lead role in the 1970s series, "Baretta." He appeared in many other 1960s and 1970s series, among them "Death Valley Days, Twelve O'Clock High," "The F.B.I.," "Rawhide," "Ben Casey," "Laramie," "Wagon Train," and *Naked City*." He was the Mexican boy selling lottery tickets in *The Treasure of the Sierra Madre* (1948), Little Beaver in the "Red Rider" 1940s film series, and Mickey in the 1930s and 1940s "Our Gang" series.

**SCOTT WILSON** (29 March 1942, Atlanta) acted in only one film before this one: he was the murder suspect in *In the Heat of the Night* (1967). He played the cuckolded George Wilson in *The Great Gatsby* (1974). He appeared in about 60 other films and television programs, among them "CSI: Crime Scene Investigation" (2003-2006), *Pearl Harbor* (2001), *G.I. Jane* (1997), *Dead Man Walking* (1995), *The Right Stuff* (1983), *The New Centurions* (1972), *The Gypsy Moths* (1969) and *Castle Keep* (1969).

**JOHN FORSYTHE** (29 January 1918, Penn's Grove, NJ) has acted in 98 films and television programs. He is best known as Blake Carrington in "Dynasty" and the disembodied voice in the "Charlie's Angels" television series (1979-80) and film (2003).

**Richard Brooks, from World Film Directors V. II. Ed. John Wakeman. The H.W. Wilson Co. NY 1988**

American director, scenarist, and producer, was born in Philadelphia, the son of an insurance agent. He was educated at Philadelphia public schools and Temple University, envisaging a career in journalism. Such jobs were hard to come by in the

Depression, when Brooks graduated, and it seemed to him that he might as well take a look at the country. He went to Pittsburgh, Kansas City, New Orleans, and Texas, living for a time in each place, and eking out his meager savings by writing on space rates

for local papers and at other odd jobs.

Returning home after this American walkabout, Brooks found a job as a sportswriter with the Philadelphia *Record*. After two years there he joined the Atlantic City Press Union, then moved on to New York to take up a post with the *World Telegram*. Before he reported for work he landed a better-paying job with Radio WNEW, New York, editing four news broadcasts a day and writing one. This led after a year and a half to an appointment as newswriter, commentator, and announcer with NBC, where he remained until 1940.

Brooks was already attracted to the idea of directing, and in 1940 he and his friend David Loew, later a well-known producer, launched the Mill Pond Theatre in Roslyn, New York, taking turns directing the plays they staged that summer. In October of that same year Brooks went to California on vacation and wound up in Hollywood—not as a filmmaker but as a writer for a local radio station. For a year he wrote a short story almost every day and read it over the air. At length, finding that he was beginning to repeat himself, he decided to try his hand as a screenwriter. In 1942 he provided additional dialogue for a Jon Hall drama called *White Savage* but this failed to ring any bells (let alone open any doors) and Brooks returned to radio writing—including some parts for Orson Welles—until the spring of 1943, when he joined the US Marine Corps.

During his three years in the Marines, Brooks wrote his first novel, *The Brick Foxhole* (1945), a tough thriller in which a group of bored and frustrated enlisted men, away from combat, become involved in the murder of a homosexual. Since homosexuality was not then an acceptable Hollywood theme, the story was transformed by scenarist John Paxton into a study of anti-Semitism in the armed forces and filmed by Edward Dmytryk as *Crossfire* (1947), one of the first American dramas about prejudice, and a very powerful and intelligent one.

Brooks had not abandoned his ambition to write for the movies himself. While still in the Marines he contributed to the scripts of Anthony Mann's *My Best Gal* (1944) and Robert Siodmak's *Cobra Woman* (1945), and after the war he began to emerge as one of Hollywood's best realist writers, scripting Jules Dassin's *Brute Force* (1947) and working on the stories of Robert Siodmak's *The Killers* (1946) and Dassin's *Naked City* (1948). All three were produced by Mark Hellinger, whom Brooks admired and who provided the model for the hero of Brooks' 1951 novel, *The Producer*. Other scripts that he wrote or co-authored at this time included Frank Tuttle's *Swell Guy* (1947), Delmer Daves' *To the Victor* (1948), Mervyn LeRoy's *Any Number Can Play* (1949), John Sturges' *Mystery Street* (1950), and Stuart Heisler's *Storm Warning* (1950).

Brooks' first film as a director was *Crisis* (MGM, 1950), adapted by the director from a George Tabori story. It deals with a famous brain surgeon (Cary Grant) who is kidnapped to an imaginary Latin American country to operate on its dying dictator. Gavin Lambert called it "predominantly a writer's film: its principal strength resides in the dialogue," though Brooks "has composed a shrewd and persuasive picture of a minor fascist state on the brink of civil war...The main emphasis is on the prolonged duel between the surgeon and the dictator: between the humane, civilized liberal and the savage authoritarian. These are portraits of an incisiveness and density rare in the cinema, and the actors, Cary Grant and José Ferrer realise them perfectly....The film as a whole is original, arresting and considered—and so far probably the most striking example of Dore Schary's policy at MGM of encouraging the

development of new talents."

After this promising beginning came a turgid comedy about skulduggery in the art world, inappropriately called *The Light Touch* (MGM, 1951), and then *Deadline USA* (1952), made for 20<sup>th</sup> Century-Fox. The latter has Humphrey Bogart as a crusading newspaper editor who struggles to expose a powerful racketeer (Martin Gabel) and at the same time prevent his publishing heirs from selling the paper to a rival, who will close it down. Cheered on by the publisher's tough old widow (Ethel Barrymore), Bogart gets the story out—the fate of the newspaper is not resolved. Kim Hunter plays the ex-wife that the hero still pines for. Most critics found *Deadline USA* a strong and exciting drama, unusually authentic in its portrayal of the newspaper background but somewhat marred by preaching about the importance of a free and independent press.

Back at MGM where he remained for the next ten years, Brooks found himself bogged down for a time in a series of glib and synthetic studio assignments. . . .

Brooks' first real success was *The Blackboard Jungle* (1955), which he adapted from Evan Hunter's novel about a schoolteacher, Richard Dadier (Glenn Ford), in a New York slum and his struggle to communicate with his hostile pupils (and indeed to survive). It shocked contemporary audiences with its revelations of teenage violence, sexuality, and racial antagonism, and was widely discussed. It was this film that established Sidney Poitier as a major new screen personality, and Bill Haley's "Rock Around the Clock," played over the credits, virtually introduced rock 'n roll to the screen. ....

An interesting ecological Western followed, *The Last Hunt* (1955), again with a Brooks script (from the novel by Milton Loft)...Some critics regard this as one of Brooks' finest films, but the scenes of slaughter (filmed during the annual cull of the surviving buffalo herds) were too "authentically gory" for public acceptance. Brooks says that "the intention of the film was to make the public so sick [of hunting] that they would say that it was a crime. But they got so sick they never went to see the picture. It was a financial disaster."

In a startling display of versatility, Brooks then switched from the endless plains and elemental emotions of *The Last Hunt* to an almost Dickensian portrait of contemporary family life in the Bronx. In *A Catered Affair* (1956), adapted by Gore Vidal from Paddy Chayefsky's television play, a Catholic girl (Debbie Reynolds), daughter of a taxi driver (Ernest Borgnine), announces that she and her schoolteacher fiancé want a quick, quiet wedding. The neighbors assume (wrongly) that she is pregnant, and her mother, partly for this reason and partly because her own married life has been unremittingly drab, decides that, on the contrary, the wedding will be the most ostentatious and elaborate that money can buy—even if it costs every penny her husband has saved towards a cab of his own. Bette Davis gives a tour-de-force performance as the mother.

Scarcely pausing for breath, Brooks was off to the wide open spaces again (albeit African ones) for his adaptation of Robert Ruark's Mau-Mau novel, *Something of Value*....Brooks then attempted an adaptation of *The Brothers Karamazov*, reducing that large and complex work to a movie of just under two and a half hours. Brooks' screenplay concentrates on the most obviously dramatic elements in the book—the murder of the rich and libidinous Fyodor Karamazov (Lee J. Cobb) and the love affairs of his wild son Dimitri (Yul Brynner) with the chilly Katya (Claire Bloom) and the prostitute Grushenka (Maria Schell). The other brothers—Ivan (Richard Basehart) and Alexei

(William Shatner)—who in the novel are the chief spokesmen for Dostoevsky's philosophical and religious ideas and agonies, play only minor parts in the movie.

"What is lost," wrote C.A. Lejeune, "is just the world that Dostoevsky wrote about, a world of violence enlaced with mysticism....What remains is a murder story in bizarre settings, with more respect than understanding for classical style....*The Brothers Karamazov* is not a bad film really. It tries to do what it has to do without deliberate uglification. It isn't obstreperously noisy, its dialogue is not inordinately foolish, and I don't suppose that anybody stopped for a minute to consider that the colour effect was vile."

Lejeune was wrong to suppose that the film's color effects were accidental. In fact Brooks, with his cinematographer John Alton, had set out to use strong primary colors to symbolize particular states of mind, hoping in this way to evoke some of the moods and passions that could not be accommodated in the dialogue. The experiment failed, and as Paul Mayersberg says, "the result is a strange split between words and images. The colours stand out like shouted phrases or subtitles." Nevertheless, Mayersberg maintains that this purely visual device marks "the turning point in Brooks' development" from a writer into a true filmmaker.

A series of adaptations followed of more or less estimable literary works, all of them scripted by Brooks alone except his version of Tennessee Williams' play *Cat on a Hot Tin Roof* (1958), which he wrote in collaboration with James Poe....

Brooks established his own production company to make his version of Sinclair Lewis' novel *Elmer Gantry*, perhaps the most widely admired of his films. Burt Lancaster is likably shameless as the religious charlatan, while Jean Simmons (whom Brooks married as his third wife in 1960) plays the sincere evangelist Sister Sharon Falconer....Color symbolism is used far more effectively here than in *The Brothers Karamazov*, achieving "a successfully balanced synthesis of words and images," and one critic wrote that "fast cutting and several shock dissolves suit well the thrashing rhythm of Gantry's progress." Brooks received an Oscar for best screenplay based on material from another medium.

*Sweet Bird of Youth* followed in 1962, another Tennessee Williams adaptation, and then Brooks' ambitious and expensive version of Conrad's *Lord Jim*, made by his own production company, Pax Enterprises (releasing through Columbia). Peter O'Toole plays Jim, wandering the Malay Archipelago in search of redemption for a single act of cowardice, and the cast of thousands also includes James Mason, Jack Hawkins, Eli Wallach, Dahlia Levi, Paul Lukas, Curt Jurgens, and Akim Tamiroff. Robert Hatch wrote that "Brooks' offense is that he does not cope with the [true] theme of the great work whose name he has appropriated, but that is really his only offense. Otherwise he has made a rousing tropical adventure tale, about at the level of *Treasure Island*."

Brooks, who has continued to serve as his own producer, went on to a somewhat more modest project, *The Professionals* (1965), a Western more in the tradition on *The Magnificent Seven*....

Truman Capote's controversial "nonfiction novel" *In Cold Blood*, about the pointless murder of a Kansas farm family and the eventual execution of the young killers, became a somewhat less controversial film in Brooks' careful adaptation, splendidly photographed by Conrad Hall. Seeking a severe documentary effect, Brooks filmed at the scene of the crime,

casting relatively unknown actors in the principal roles and using the actual neighbors of the murdered family. Brooks' otherwise faithful adaptation differs from Capote's determinedly objective account in that a liberal journalist is inserted to voice an opposition to capital punishment that is presumably the director's own.

"The first half of the film looks promising; the second half becomes boring," wrote Andrew Sarris. "The trouble is that Brooks has focused almost entirely on the killers and their sick minds and childhood dreams. Consequently the movie is motivated by the kind of facile Freudianism that is supposed to have gone out in the forties...The whiplash documentary style of much of the photography clashes with the tired German Expressionism of dreams and hallucinations, and the mixture is a bit dishonest besides, in that it places an aura of subjectivity around the killers and around no one else."

After *The Happy Ending* (1969), in which Jean Simmons plays a woman who takes a vacation alone to reassess her sixteen-year-old marriage, came two genre films, *\$ (Dollars, The Heist*, 1971), an overlong but generally enjoyable caper movie starring Warren Beatty and Goldie Hawn, and *Bite the Bullet* (1975), a Western in which Gene Hackman, James Coburn, Ben Johnson, Ian Bannen and others compete in a seven-hundred-mile horserace....

Nor was there great enthusiasm for Brooks' adaptation of *Looking for Mr. Goodbar*, though most critics like Diane Keaton's performance as Terry Dunn, the gifted young teacher whose growing addiction to the rough sexual trade of singles bars ends in a squalid, strobe-lit room with her murder by a bisexual psychopath (Richard Gere)....*Wrong is Right* (1982), a black comedy with Sean Connery as a globetrotting TV newscaster, flailed away at an assortment of targets, including Arab terrorism and CIA skulduggery, with more heat than wit....

A highly uneven director, Brooks is responsible for two or three excellent films (*A Catered Affair*, *Elmer Gantry*), a string of intelligent entertainments, and several brave and interesting failures—a creditable record that should earn him more respect than often comes his way. The critical hostility to his work is due partly to what is seen as his effrontery in tackling subjects (like *The Brothers Karamazov*) that are beyond his range, partly to his habit of larding his scripts with sermons in favor of free speech or against capital punishment, hunting, etc. Paul Mayersberg, who in 1965 described him as "arguably the best screenwriter in America," calls Brooks "an idealist, but a conservative idealist...in the sense that his beliefs are reasoned not inspired. His attitudes are evolutionary and not utopian...I can't help feeling that Brooks sees the world divided into teachers and the taught, the leaders and the followers." Bob Blake thinks him an artist "whose deepest instinct is to improve...[his] audience...but whose whole training and background is in the field of super-slick entertainment."

#### **from Variety Movie Guide 2000. Ed Derek Elley.Pergrez, NY 2000**

In the hands of adapter-director-producer Richard Brooks, Truman Capote's *In Cold Blood*, the nonfiction novel-like account of two Kansas killers, becomes, on screen, a probing, sensitive, tasteful, balanced and suspenseful documentary-drama.

Film has the look and sound of reality, in part from use of action locales in six states and non-pros as atmosphere players, the rest from Brooks' own filmmaking professionalism.

Planned as a \$3 million 124-day pic, it came in for 2.2 million in 80 days.

Heading the competent cast are Robert Blake and Scott Wilson, bearing a striking example to the now-dead Kansas drifters who, in the course of a burglary on November 15, 1959, murdered four of a family. Almost six years later, after an exhausted appeal route, they were hanged. John Forsythe plays

the chief investigator who broke the case. Brooks's screenplay and direction are remarkable, in that the pic avoids so many pitfalls; it is not a crime meller, told either from the police or criminal viewpoint; it is not social tract against capital punishment; it is not cheap exploitation material; and it is not amateurish in technical execution, despite its realistic flavor.

## **Help us plan BFS XIV.**

In the spring 2007 series we're going to revisit favorites from all the series to date. Which films would you like to see again on our big screen? Send us an email at [spring2007@buffalofilmseminar.com](mailto:spring2007@buffalofilmseminar.com) with no more than three of your favorites. Here is a list of all the films in BFS I-XII:

The Adventures of Baron Munchausen 1988, Gilliam (F01)  
All About Eve 1950 Mankiewicz (F00)  
All Quiet on the Western Front 1930, Milestone (S04)  
All that Jazz 1979, Bob Fosse (F00)  
An American in Paris 1951, Minelli (S05)  
Andrei Rublev 1966, Tarkovsky (F05)  
El Ángel exterminador/The Exterminating Angel 1962  
Buñuel (S01)  
Annie Hall 1977, Allen (F05)  
The Ascent/Voskhozhdeniye 1976, Shepitko (S05)  
Ashes and Diamonds/Popiół i diament 1958, Wadja (S05)  
The Asphalt Jungle 1950, Huston (S04)  
  
Badlands 1973, Malick (F04)  
Barry Lyndon 1975, Kubrick (F04)  
La Battaglia di Algeri/The Battle of Algiers 1965,  
Pontecorvo (S06)  
The Battle of Algiers/La Battaglia di Algeri 1965,  
Pontecorvo (S06)  
Beauty and the Beast /La Belle et la Bête 1946, Cocteau (S00)  
La Belle et la Bête/Beauty and the Beast 1946, Cocteau (S00)  
Belle de Jour 1967, Buñuel (F02)  
Bicycle Thieves/Ladri di bicicletta 1947 De Sica (S01)  
The Big Parade 1925, Vidor (S01)  
Birth of a Nation 1915, Griffith (F05)  
Black Orpheus/Orfeu Negro 1958, Camus (F02)  
Der Blaue Engel/The Blue Angel 1930, von Sternberg (S02)  
The Blue Angel/Der Blaue Engel 1930, von Sternberg (S02)  
Bonnie and Clyde 1967, Penn (S00)  
À bout de souffle/Breathless 1959, Godard (S02)  
Brazil 1985, Gilliam (F05)  
Breathless/À bout de souffle 1959, Godard (S02)  
Bride of Frankenstein 1935, Whale (S01)  
Bringing Up Baby 1938, Hawks (F05)  
Die Büchse der Pandora/Pandora's Box 1929, Pabst (F01)  
Bullitt 1968, Yates (F05)  
Il Buono, il brutto, il cattivo/The Good, the Bad and the Ugly  
1966, Leone (S05)  
Burnt by the Sun/Utomlyonnye solntsem 1994, Mikhalkov (F00)  
  
Casablanca 1942, Curtiz (S04)  
C'era una volta il West/Once Upon a Time in the West 1968,  
Leone (S01)  
C'era una volta in America/Once Upon a Time in America 1984,  
Leone (S04)  
Chelovek s kinoapparatom/Man With the Movie Camera 1929,  
Vertov (F05)  
The Children of Paradise/Les Enfants du paradis 1945,

Carné (S01)  
Citizen Kane 1941, Welles (F04)  
Un condamné à mort s'est échappé ou Le vent souffle où il  
veut/A Man Escaped 1956, Bresson (F05)  
Il Conformista/The Conformist 1970, Bertolucci (F01)  
Contempt/Le Mépris 1963, Godard (F03)  
The Cook, the Thief, His Wife & Her Lover 1989,  
Greenaway (F00)  
Le Corbeau 1943, Clouzot (S05)  
  
Day for Night/La Nuit américaine 1973, Truffaut (F02)  
Days of Heaven 1978, Malick (F01)  
Dead Man 1995, Jarmusch (F03)  
Dersu Uzala 1974, Kurosawa (S01)  
Diary of a Chambermaid/Le journal d'une femme de chambre  
1964, Buñuel (F05)  
La Dolce Vita 1960, Fellini (F00)  
Don't Look Now 1973, Roeg (F01)  
Double Indemnity 1944, Wilder (S00)  
Dr. Strangelove, or: How I Learned to Stop Worrying and Love  
the Bomb 1964, Kubrick (S02)  
  
8 1/2 1963, Fellini (F04)  
Die Ehe der Maria Braun/The Marriage of Maria Braun 1979,  
Fassbinder (F05)  
Les Enfants du paradis/Children of Paradise 1945, Carné (S01)  
The Exterminating Angel/El Ángel exterminador 1962,  
Buñuel (S01)  
  
Faces 1968, Cassavetes (F02)  
Floating Weeds/Ukigusa 1959, Ozu (F04)  
42nd Street 1933, Bacon (S00)  
The French Connection 1971, Friedkin (S01)  
The French Lieutenant's Woman 1981, Reisz (S06)  
From Here to Eternity 1953, Zinnemann (S04)  
  
Il Gattopardo/The Leopard 1963, Visconti (F01, F05)  
The General 1927, Keaton and Bruckman (F01)  
The Goddess/Shen Nu 1934, Yonggang (S06)  
The Godfather Part II 1974, Coppola (F04)  
Gold Diggers of 1933 1933, LeRoy (S01)  
Gone with the Wind 1939, Fleming (F05)  
The Good, the Bad and the Ugly/Il Buono, il brutto, il cattivo  
1966, Leone (S05)  
La Grande Illusion/The Grand Illusion 1937, Renoir (F00)  
The Grapes of Wrath 1940, Ford (S00)  
Great Expectations 1946, Lean (F03)  
Greed 1925, von Stroheim (S04)

Hable con ella/Talk to Her 2002, Almodóvar (F03)  
Au Hazard Balthazar 1966, Bresson (S06)  
Hearts and Minds 1974, Davis (F04)  
High Noon 1952, Zinnemann (S00)  
Der Himmel über Berlin/Wings of Desire 1987, Wenders (S06)  
His Girl Friday 1940, Hawks (S05)  
The Hustler 1961, Rossen (S02)

I Am a Fugitive from a Chain Gang 1932, LeRoy (F05)  
if... 1968, Anderson (S02)  
I Know Where I'm Going 1945, Powell and Pressburger (S02)  
In a Lonely Place 1950, Ray (S02)  
In Cold Blood 1967, Brooks (S06)  
Inherit the Wind 1960, Kramer (S06)  
It Happened One Night 1934, Capra (S00)  
Ivan Groznyj I & II/Ivan the Terrible parts I & II 1943 & 1946,  
Sergei Eisenstein (S01)  
Ivan the Terrible parts I & II/Ivan Groznyj I & II/ 1943 & 1946,  
Eisenstein (S01)  
Le journal d'une femme de chambre/Diary of a Chambermaid  
1964, Buñuel (F05)

Killer of Sheep 1977, Burnett (S01)  
Kiss Me Deadly 1955, Aldrich (S01)  
Kumonosu jo/Throne of Blood 1957, Kurosawa (S04)

Ladri di bicicletta/Bicycle Thieves 1947, De Sica (S01)  
The Lady Eve 1941, Sturges (S04)  
Lancelot du Lac/Lancelot of the Lake 1974, Bresson (S05)  
The Last Picture Show 1971, Bogdanovich (S01)  
Laura 1944, Otto Preminger (F00)  
Lawrence of Arabia 1962, Lean (S05)  
The Leopard/Il Gattopardo 1963, Visconti (F01, F05)  
The Life and Times of Rosie the Riveter 1980, Field (F00)  
Little Caesar 1930, LeRoy (F01, S02)

M 1931, Lang (F02)  
The Maltese Falcon 1941, Huston (F02)  
A Man for All Seasons 1966, Zinneman (S06)  
The Man Who Shot Liberty Valance 1962, Ford (S02)  
A Man Escaped/Un condamné à mort s'est échappé ou Le vent  
souffle où il veut 1956, Bresson (F05)  
The Man Who Would be King 1975, Huston (S01)  
Man With the Movie Camera/Chelovek s kinoapparatom 1929,  
Vertov (F05)  
The Manchurian Candidate 1962, Frankenheimer (S05)  
The Marriage of Maria Braun/Die Ehe der Maria Braun 1979,  
Fassbinder (F05)  
Mean Streets 1973, Scorsese (S02)  
Medium Cool 1969, Wexler (F04)  
Le Mépris/Contempt 1963, Godard (F03)  
Metropolis 1927, Lang (F03)  
Midnight Cowboy 1969, Schlesinger (F00)  
The Mirror/Zerkalo 1974, Tarkovsky (F04)  
The Misfits 1961, Huston (F04)  
Monty Python and the Holy Grail 1975, Gilliam and Jones (F02)  
Die Morder sind unter uns/The Murderers are Among Us 1946,  
Staudte (S06)  
The Murderers are Among US/Die Morder sind unter uns 1946,  
Staudte (S06)  
My Darling Clementine 1946, Ford (F04)

My Man Godfrey 1936, La Cava (F04)

Napoleon 1927, Gance (S06)  
Nashville 1975, Altman (S02)  
A Night at the Opera 1935, Wood (S00)  
The Night of the Hunter 1955, Laughton (F01)  
Ninotchka 1939, Lubitsch (F00)  
Notorious 1946, Hitchcock (F00)  
Nora Inu/Stray Dog 1949, Kurosawa (F05)  
La Nuit américaine/Day for Night 1973, Truffaut (F02)

Odd Man Out 1947, Reed (F04)  
Offret/The Sacrifice 1986, Tarkovsky (F03)  
Once Upon a Time in America/C'era una volta in America 1984,  
Leone (S04)  
Once Upon a Time in the West/C'era una volta il West 1968,  
Leone (S01)  
On the Waterfront 1954, Kazan (S00)  
Open City/Roma, città aperta 1945, Rossellini (F02)  
Orfeu Negro/Black Orpheus 1958, Camus (F02)  
Our Hospitality 1923, Keaton and Blystone (F03)  
Out of the Past 1947, Tourneur (F03)  
The Ox-Bow Incident 1943, Wellman (S04)

Pandora's Box/Die Büchse der Pandora 1929, Pabst (F01)  
La Passion de Jeanne d'Arc/The Passion of Joan of Arc 1928,  
Dreyer (S05)  
Pather Panchali 1955, Satyajit Ray (S02)  
Paths of Glory 1957, Kubrick (F00)  
Point Blank 1967, Boorman (S06)  
Popiół i diament/Ashes and Diamonds 1958, Wadja (S05)  
The Public Enemy 1931, Wellman (S00)

Queen Christina 1933, Mamoulian (F02)

Raging Bull 1980, Scorsese (S00)  
Ran 1985, Kurosawa (S05)  
Rashômon 1950, Kurosawa (S02)  
The Red Shoes 1948, Powell & Pressburger (F04)  
La Règle du jeu/The Rules of the Game 1939, Renoir (F02)  
Rocco e i suoi fratelli/Rocco and his Brothers 1960,  
Visconti (S04)  
Roma, città aperta/Open City 1945, Rossellini (F02)  
The Rules of the Game/La Règle du jeu 1939, Renoir (F02)  
The Ruling Class 1972, Medak (F03)  
Runaway Train 1985, Konchalovsky (S06)

The Sacrifice/Offret 1986, Tarkovsky (F03)  
Le Salaire de la peur/Wages of Fear 1953, Clouzot (F01)  
Scarface 1932, Hawks (F03)  
The Searchers 1956, Ford (F03)  
The Seven Samurai/Shichinin no samurai 1954, Kurosawa (S06)  
Shen Nu/The Goddess 1934, Yonggang (S06)  
Sherlock Jr. 1924, Keaton (F04)  
Shichinin no samurai/The Seven Samurai 1954, Kurosawa (S06)  
Singin' in the Rain 1952, Donen and Kelly (S04)  
Smultronstället/Wild Strawberries 1957, Bergman (S05)  
Some Like it Hot 1959, Wilder (S02)  
Steamboat Bill Jr. 1928, Keaton (F04)  
Stray Dog/Nora Inu 1949, Kurosawa (F05)  
Sullivan's Travels 1941, Sturges (F01)

Sunset Boulevard 1950, Wilder (F01)

Sunrise 1927, F.W. Murnau (F02)

Sweet Smell of Success 1957, Mackendrick (F01)

Talk to Her/Hable con ella 2002, Almodóvar (F03)

Tarzan and his Mate 1934, Gibbons (F03)

Taxi Driver 1976, Scorsese (F03)

The Thin Man 1934, Van Dyke (F02)

The Third Man 1949, Reed (F02)

The 39 Steps 1935, Hitchcock (S05)

Throne of Blood/Kumonosu jo 1957, Kurosawa (S04)

Tokyo monogatari/Tokyo Story 1953, Ozu (F02)

Touch of Evil 1958, Welles (S00)

The Treasure of the Sierra Madre 1948, Huston (S05)

Triumph des Willens/Triumph of the Will 1935,

Riefenstahl (S00)

Triumph of the Will/Triumph des Willens 1935,

Riefenstahl (S00)

Trouble in Paradise 1932, Lubitsch (F01)

Ugetsu monogatari/Ugetsu 1953, Misoguchi (F03)

Ukigusa/Floating Weeds 1959, Ozu (F04)

Umberto D 1952, De Sica (F05)

Utomlyonnye solntsem/Burnt by the Sun 1994, Mikhalkov (F00)

Vertigo 1958, AlHitchcock (F03)

Voskhozhdeniye/The Ascent 1976, Shepitko (S05)

The Wages of Fear/Le Salaire de la peur 1953, Clouzot (F01)

Who's Afraid of Virginia Woolf? 1966, Nichols (F00)

Wild Strawberries /Smultronstället 1957, Bergman (S05)

The Wild Bunch 1969, Peckinpah (F02)

Wings of Desire/Der Himmel über Berlin 1987, Wenders (S06)

Xala 1974, Sembene (S06)

You Only Live Once 1937, Lang (S04)

Zerkalo/The Mirror 1974, Tarkovsky (F04)

### **Coming up in the Buffalo Film Seminars XII, Spring 2006**

Apr 4 Ousmane Sembene **Xala** 1974

Apr 11 Wim Wenders **Wings of Desire** 1987

Apr 18 Andre Konchalovsky **Runaway Train** 1985

Apr 25 Karel Reisz **The French Lieutenant's Woman** 1981

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...for the series schedule, annotations, links and updates: <http://buffalofilmseminars.com>

...for the weekly email informational notes, send an email to either of us.

...for cast and crew info on any film: <http://imdb.com/search.html>

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