Buster Keaton, OUR HOSPITALITY (1923, 73 min)


JOSEPH M. SCHENCK (25 December 1878, Rybinsk, Russia—22 October 1961, Beverly Hills, a stroke) was one of Hollywood’s legendary producers. He produced all of Keaton’s great films (through Steamboat Bill, Jr). Some others of his 90 films were As You Like It (1936), Under Two Flags (1936), Hallelujah, I’m a Bum (1933), Rain (1932), Indiscreet (1931), Camille (1927), The Duchess of Buffalo (1926), Go West (1925), The Frozen North (1922), My Wife’s Relations (1922), The Paleface (1922), She Loves and Lies (1920), Convict 13 (1920), The Probation Wife (1919), Her Only Way (1918), Coney Island (1917), His Wedding Night (1917), and Panthea (1917). He won an honorary Academy Award in 1953.

CLYDE BRUCKMAN (20 September 1894, San Bernardino, California—4 January 1955, Hollywood, suicide) wrote the screenplays for about 60 lightweight films, the last of which was Goof on the Roof 1953. He directed 21 films, the last of them Man on the Flying Trapeze 1935. Some of the others were Horses' Collars 1935, The Fatal Glass of Beer 1933, Everything's Rosie 1931, Leave 'Em Laughing 1928, Should Tall Men Marry? 1927, Love 'Em and Feed 'Em 1927, Cowboys Cry for It 1925. “Clyde Bruckman was one of the best gag men in the business. When Keaton credited him for co-direction of one of his pictures, he was signed up by Harold Lloyd. In fact, he had no directorial experience at all, and the responsibility of his new job unnerved him. On top of this, marital troubles led him to drink. In 1955, Bruckman borrowed a gun from Keaton. After a meal in a Hollywood restaurant, which he was unable to pay for, he went to the rest room and shot himself.” Kevin Brownlow, The Parade’s Gone By.

NATALIE TALMADGE (29 April 1899, Brooklyn—19 June 1969, Santa Monica), Buster Keaton’s wife from 1921-1932, sister of Norma Talmadge, appeared in only six films and was credited in only three of them: Our Hospitality (1923), Yes or No (1920) and The Isle of Conquest (1919). The other three, all bit parts) were The Haunted House (1921), A Country Hero (1917) and Intolerance (1916).
Elgin Lessley was cinematographer on 50 films (he was uncredited on nearly half of them). He worked on 30 films with Keaton, among them The Cameraman (1928), Go West (1925), The Navigator (1924), and Sherlock, Jr. (1924).

John G. Blystone (2)


Philip Carli, pianist for tonight’s screening, began accompanying silent films at the age of 13, with a solo piano performance for Lon Chaney’s 1923 version of The Hunchback of Notre Dame at his junior high school in California. He has toured extensively as a film accompanist throughout North America and Europe, performing at such venues as Lincoln Center and the Museum of Modern Art in New York, the National Gallery in Washington, DC, the Cinémathèque Québécoise in Montreal, the National Film Theatre in London, and the Berlin International Film Festival. He is the staff accompanist for the George Eastman House in Rochester, New York, and performs annually at several film festivals in the United States as well as at Le Giornate del Cinema Muto in Italy. He has recorded piano accompaniments to over fifty films for video release by the Library of Congress, a number of film and video companies, and for broadcast on the American Movie Classics and the Turner Classic Movies cable channels.

“Film actor and director Jackie Chan extends Keaton’s influence into the realm of Hong Kong action cinema: he acknowledges his debt to Keaton for many of his most dangerous stunts in almost every interview he gives. The roots of his affinity with Keaton originate in Chan’s early childhood training in Peking opera, the most popular and well-known Chinese theater form.... Although Chan employs fast cutting in his fight sequences, shooting them in small segments, he studiously avoids cutting when he performs his most dangerous, Keaton-inspired stunts, retaining Keaton’s practice of using long shots and long takes to prove that he actually performs his stunts. Moreover, Chan further emphasizes his physical virtuosity as a performer by frequently including up to three takes of the same stunt in rapid succession and including outtakes of his failed attempts at his stunts during the final credits of most of his films.” —Robert Knopf, The Theater and Cinema of Buster Keaton, Princeton, 1999

“He could tell his story by lifting an eyebrow. He could tell it by not lifting an eyebrow.” —Clyde Bruckman.

“What a raw deal they gave poor Buster,” said Louise Brooks.

“When his wife divorced him, Joe Schenck made sure that he didn’t own his own films, so he could never resell them. They weren’t his own property. Like Lloyd’s or Chaplin’s. He didn’t have a cent. He lived in a magnificent house, on the same scale as a millionaire. But a millionaire’s income comes in every year for ever. Poor Buster lived in a mansion with eight or nine servants on three thousand dollars a week. Schenck was making money out of actors, out of films, out of stories. What did it matter to him or Sam Goldwyn if they lost two thousand to four thousand dollars a week in the big bridge games? Or went to the Clover Club and lost twenty thousand? They forced the actors, like Buster to take part because the moment you haven’t any dough you’re through. You aren’t brave any more. No actor could compete financially with a producer. Poor little Buster with his three thousand dollars a week, trying to live like a millionaire. It was impossible. So they broke him.” —Louise Brooks, in Kevin Brownlow’s The Parade’s Gone By.

In 1928, Keaton made the worst mistake of his life: he signed a contract with MGM “despite the urgent warnings of Chaplin and Lloyd and his own misgivings.” The salary was good—$3000 a week—but MGM squelched the improvisatory methods he’d used on all his great films. They assigned 22 writers to The Cameraman. He had marital troubles, began drinking heavily, and suffered more and more under studio control. MGM fired him in 1933. The next decade was grim: booze, illness, failure. His first marriage broke up

Keaton—OUR HOSPITALITY—2
and he married a nurse who helped him dry out. His third marriage was in 1940, when he was 45. Eleanor was a 21-year-old dancer and they were happily married until his death. Gradually he got cameos roles, such as the bridge scene in Sunset Boulevard and his brief appearance in Chaplin’s Limelight, their only film together. James Agee’s 1949 article, “Comedy’s Greatest Era” did much to revive interest in Keaton. “In retrospect, Buster Keaton was probably the best comedy director in the business. Chaplin’s use of film was pedestrian by comparison.” —Kevin Brownlow, The Parade’s Gone By, 1968.

“Rather to his bewilderment, Keaton found himself elevated from near-oblivion to a position of equality with—or even superiority to—Chaplin in the pantheon of film comedians, a critical estimation that still holds good. ‘Keaton,’ stated Andres Sarris, ‘is now generally acknowledged as the superior director and inventor of visual forms. There are those who would go further and claim Keaton as pure cinema as opposed to Chaplin’s theatrical cinema.’ ...The climax of Keaton’s return to fame came at the 1965 Venice Film Festival, where Film, a 22-minute short written for him by Samuel Beckett, was premiered. Later that day, at the evening gala, Keaton was given a standing ovation of unparalleled fervor. He was touched and delighted, but told Lotte Eisner afterwards, ‘Sure it’s great—but it’s all 30 years too late.’ He continued working to within 3 months of his death, although there were now far more offers than he could fulfill.” —World Film Directors 1, 1987.

“I was a veteran before I went into pictures. I was twenty-one years old by then. I made my first picture when I was 25. Pacing—for fast action you cut things closer than normal. For a dramatic scene, you lengthen them out a little bit more. Once we’ve seen the scene on the screen, we know what to do. We get in the cutting room and run down to where the action is. There—as he goes out the door, rip it. That’s it. Give him the next shot. Get it down to where he’s just coming through the door. Get the two spliced together....

“There was one big advantage in those days, when you owned your own studio, and you were the only company in there. The skeleton of your outfit—that’s your technical man, your prop man, your head electrician—these people are all on salary with you for 52 weeks of the year. So if I’m sitting in the cutting room and the picture’s been finished, and I want an extra shot, I can do it....That would cost me the gasoline of the car and the film...about two dollars and thirty-nine cents. You try that at any major studio today, and I’ll tell you the least you could get that scene for would be around $12,000” —Buster Keaton

“After what must have been one of history’s most agreeable childhoods, spent traveling with his family’s knockabout act and learning the tricks of the comic trade on turn-of-the-century vaudeville stages, Buster Keaton as a young man entered the movies. First serving several apprentice years, he performed from 1917 through 1919 as a supporting actor with Fatty Arbuckle’s Comique Film Corporation, and in 1920 as the leading actor in one Metro feature, The Saphead. Then, in the decade that followed, the last great golden-tinted years of the silent screen, he became both the star and principal creator of nineteen two-reelers and twelve feature-length films.

“Except for the last two features, produced under growing difficulties after Keaton had been contracted to Metro-Goldwyn-Mayer, these movies of the twenties are all independent Keaton creations. He and his crew in the Keaton Studio controlled every aspect of the films’ making and were under no constraints to please anyone but themselves. They ended up pleasing not only themselves but a large contemporary audience, and, since the rediscovery of Keaton in the nineteen-sixties, a new and growing audience, which still laughs in all the funny places.” —Daniel Moews, Keaton: The Silent Features Close Up

Few people know more about Keaton than Ranjit Sandhu, who helped us produce the Buffalo Film Seminars in our first two years at the Market Arcade. The best starting place for information about Keaton online is Ranjit’s article on The General on his website: http://ribuffalo.com/the-general.html. The article also includes a lot of great graphics. Here is the bibliographical note Ranjit prepared for that article:

“Perhaps the best place to start learning about Keaton’s life and work is the web site operated by the Damfinos — The International Buster Keaton Society. An impressive British-based web site is the Blinking Buzzards. Another superb source is the three-part video by Kevin Brownlow and David Gill called Buster Keaton: A Hard Act to Follow, which was available on laserdisc and VHS from HBO, but is now out of print. It is still available on DVD in the UK, but a postproduction error resulted in the loss of all the identifying captions, which makes much of the story impossible to follow. An impressive article/interview is published as chapter 43 of Kevin Brownlow’s The Parade’s Gone By... (Berkeley: University of California Press, 1968). The best books about Buster Keaton’s life are Oliver Lindsey Scott’s superb, seductive, and encyclopedic Buster Keaton, the Little Iron Man (New Zealand: privately printed, 1995). Rudi Blesh’s Keaton (New York: Macmillan, 1966), and Buster Keaton’s autobiography (as told to Charles Samuels), My Wonderful World of Slapstick (Garden City, N.Y.: Doubleday & Company, 1960). The best book on Keaton’s work is Jim Kline’s The Complete Films of Buster Keaton (New York: Citadel Press, 1993). David Macleod’s The Sound of Buster Keaton (London: Buster Books, 1995), which deals only with the post-independence work, is also highly recommended. Daniel Moews’s Keaton: The Silent Features Close Up contains an invaluable final section entitled “Bibliographical and Filmographical Comments.” More recently, Eleanor Keaton and Jeffrey Vance published Buster Keaton Remembered, a lovely coffee-table book with fascinating text and never-before-published photos. And then when you begin to wonder about all the contradictions in the various accounts, a great remedy is Patty Tobis’s wonderful essay, “The Buster Keaton Myths.” A charming and intensely researched booklet on the Actors’ Colony, which Buster’s father helped found just outside
of Muskegon, Michigan, and where Buster had his happiest childhood memories, is Marc Okkonen and Ron Pesch’s *Buster Keaton and the Muskegon Connection: The Actors’ Colony at Bluffton, 1908–1938* (Muskegon: privately printed, 1995; available through the Muskegon Mercantile). Marion Meade, whose atrocious and offensively inaccurate book, *Buster Keaton: Cut to the Chase* (working title: *Quiet! The Tumultuous Life of Buster Keaton*), infuriated Keaton’s family and friends, has nonetheless done the world a service by making her wealth of research material, much of it unique, available at the University of Iowa Libraries’ Special-Collections Department. Material on the making of *The General* can be found in some of the above items, but the best source is *The Day Buster Smiled* (Cottage Grove, Oregon: Cottage Grove Historical Society, 1998).”


Interview with Studs Terkel 1960

KEATON: . . . We sit around and talk about it for quite a while before we start the picture and then take advantage of anything that happens to add to it. This is a shock to anybody who is in the motion picture business today—I mean your veterans of the pictures of the last twenty-five years or so that didn’t know the silent days. A feature-length picture—neither Chaplin, Harold Lloyd, or myself ever had a script. That sounds impossible to anyone today in the picture business. We never even thought of writing a script; we didn’t need to. By the time we had worked out what we thought was a picture, for instance—we always got a start. People always come up with a start. Say, that’s funny, that’s a good start. All right, we want to know the finish right then and there, see. There’s nothing else to work on but the finish, and if we can’t round it out to something we like, we throw that one away and start on a new one. But when we get the start and the finish, we’ve got it, because the middle we can always take care of. That’s easy.

So, by the time we get through talking about it and you got this all set, enough to start, my prop man knows the props he’s going to have to get, the wardrobe man knows the wardrobe, the guy that builds the set he knows what sets you want, and you help him design ‘em. There’s no need for a script. We all know what we are going to do. And if I build a nice set here, says, we got to make this an important set, make it look good and so forth. We find out that the routine I intended to do in there is laying an egg, is not holding up, but a broom closet off of it got me in trouble. So I end up shooting only two minutes of film in the big set and half a reel in the broom closet. So what good would a script have been to me? We just throw gags out right and left when we’re shooting because they don’t stand out and they don’t work well, and the accidental ones come.

TURKEL: Here’s the case of the actual freshness . . . let what happens happen, depending upon your imagination . . .

KEATON: Another thing we didn’t do in those days that they do today is that we didn’t rehearse a scene to perfection. We didn’t want that because it is mechanical then . . . . We didn’t want anything to look mechanical . . .


KEATON: Well, Charlie was one of the best directors ever in the picture business. *A Woman of Paris* with Adolphe Menjou, his first motion picture.

TURKEL: Edna Purviance.

KEATON: Edna Purviance was the girl who had always been Chaplin’s leading lady. And he made this high-society drama, the background, Paris. He just directed it, and for the first time on the screen, in that dramatic story, he kept doing things by suggestion. Well, every director in pictures went to see that picture more than once just to study that technique. He absolutely revolutionized the direction of pictures.

TURKEL: You say, “by suggestion.” Could you sort of give an example?

KEATON: Well he wanted Adolphe Menjou . . . that he wanted the audience to know that Menjou paid for the apartment that Edna Purviance was living in. And the way he did it was that he called on her one evening to take her out, gave her a little bouquet or something like that, and he looked in the mirror and saw a spot on his collar. He took the collar off, went over to a bureau drawer, and took out a clean one.

TURKEL: That tells the whole story right there.

KEATON: That told the whole situation.

TURKEL: This was the first time something of this sort happened in films. It was not diagram but suggestion.

KEATON: Yes, That’s right.

TURKEL: A Woman of Paris was one of the films that revolutionized directing.

KEATON: There’s something that leads into that. I went into pictures with Roscoe Arbuckle. I mean, his pictures were the first ones that I appeared in. And I’d only been with him a short time, and he says, “Here’s something you want to bear in mind, that the average mind of the motion picture audience is twelve years old. It’s a twelve-year-old mind that you’re entertaining.” I was only with him about another couple of months and I says, “Roscoe, something tells me that those who continue to make pictures for twelve-year-old minds ain’t going to be with us long.” Well, it was only a couple of years later that a scene like this of Chaplin’s kind proved that. The minds jumped much faster than we were making pictures.
TERKEL: That’s marvelous. The same principle applies of course...we hear it today applying to television and radio. The same false belief that the public isn’t ready for adult...or use of the imagination. What Chaplin did, and what you appeared to do in so many was allow the imagination of the audience to flow freely.

KEATON: Sure. I always tried to do that. I always wanted an audience to outguess me, then I’d double-cross them sometimes.

Interview with Keaton at Venice. John Gillett & James Blue, 1965

JG: Apart from the comedy values, the most impressive thing about all the features you made during the twenties is their distinctive visual style. They all have a kind of look which one associates with a Keaton film. How did you work with your various co-directors to achieve this? Who actually did what?

BK: Number one, I was practically my own producer on all those silent pictures. I used a co-director on some of them, but the majority I did alone. And I cut them all myself; I cut all my own pictures.

JG: What exactly would the co-director do?

BK: Co- direct with me, that’s all. He would be out there looking through the camera, and I’d ask him what he thought. He would maybe say “That scene looks a little slow”; and then I’d do it again and speed it up. As a rule, when I’m working alone, the cameraman, the prop man, the electrician, these are my eyes out there. I’d ask, “Did that work the way I wanted it to?” and they’d say yes or no. They knew what they were talking about.

JG: You would choose the actual camera set-ups yourself?

BK: We were very conscious of our stories. We learned in a hurry that we couldn’t make a feature-length picture the way we had done the two-reelers; we couldn’t use impossible gags., like the kind of things that happen to cartoon characters. We had to eliminate all these things because we had to tell a logical story that an audience would accept. So story construction became a very strong point with us. …

JG: One of the best gags in the film in the moment when you swing out by a rope from the riverbank and catch the girl almost in mid-air as she goes over the big waterfall. How did you stage this very tricky shot?

BK: We had to build that dam: we built it in order to fit that trick. The set was built over a swimming pool, and we actually put up four eight-inch water pipes with big pumps and motors to run them, to carry the water up from the pool to create our waterfall. That fall was about six inches deep. A couple of times I swung out underneath there and dropped upside down when I caught her. I had to go down to the doctor right there and then. They pumped out my ears and nostrils and drained me, because when a full volume of water like that comes down and hits you and you’re upside down—then you really get it.

JG: How long did it take to shoot the scene? How many takes were there?

BK: I think I got it on the third take. I missed the first two, but the third one I got it…And it’s hard to realize that it was shot in 1923. It sounds like going back to ancient history.

JB: But it still works.

Roger Ebert, “The Films of Buster Keaton (1923-1928)”: The greatest of the silent clowns is Buster Keaton, not only because of what he did, but because of how he did it. Harold Lloyd made us laugh as much, Charlie Chaplin moved us more deeply, but no one had more courage than Buster. I define courage as Hemingway did: "Grace under pressure." In films that combined comedy with extraordinary physical risks, Buster Keaton played a brave spirit who took the universe on its own terms, and gave no quarter.
I'm immersed in his career right now, viewing all of the silent features and many of the shorts with students at the University of Chicago. Having already written about Keaton's "The General" in this series, I thought to choose another title. "The Navigator," perhaps, or "Steamboat Bill, Jr.," or "Our Hospitality." But they are all of a piece; in an extraordinary period from 1920 to 1929, he worked without interruption on a series of films that make him, arguably, the greatest actor-director in the history of the movies.

Most of these movies were long thought to be lost. "The General," with Buster as a train engineer in the Civil War, was always available, hailed as one of the supreme masterpieces of silent filmmaking. But other features and shorts existed in shabby, incomplete prints, if at all, and it was only in the 1960s that film historians began to assemble and restore Keaton's lifework. Now almost everything has been recovered, restored, and is available on DVDs and tapes that range from watchable to sparkling.

It's said that Chaplin wanted you to like him, but Keaton didn't care. I think he cared, but was too proud to ask. His films avoid the pathos and sentiment of the Chaplin pictures, and usually feature a jaunty young man who sees an objective and goes after it in the face of the most daunting obstacles. Buster survives tornadoes, waterfalls, avalanches of boulders and falls from great heights, and never pauses to take a bow: He has his eye on his goal. And his movies, seen as a group, are like a sustained act of optimism in the face of adversity; surprising how, without asking, he earns our admiration and tenderness.

Because he was funny, because he wore that porkpie hat, Keaton's physical skills are often undervalued. We hear about the stunts of Douglas Fairbanks Sr., but no silent star did more dangerous stunts than Buster Keaton. Instead of using doubles, he himself doubled for some of his actors, doing their stunts as well as his own.

He said he learned to "take a fall" as a child, when he toured in vaudeville with his parents, Joe and Myra. By the time he was 3, he was being thrown around the stage and into the orchestra pit, and his little suits even had a handle concealed at the waist, so Joe could sling him like luggage. Today this would be child abuse; then it was his eye on his goal. And his movies, seen as a group, like a sustained act of optimism in the face of adversity; surprising how, without asking, he earns our admiration and tenderness.

Buster and Joe discovered that when he was hurled through the bass drum and emerged waving and smiling, the audience didn't see the joke in treating a kid that way. But when Buster emerged with a solemn expression on his face, for some reason the audience loved it. For the rest of his career, Keaton was "the great stone face," with an expression that ranged from the impassive to the slightly quizzical.

He falls and falls and falls in his movies: From second-story windows, cliffs, trees, trains, motorcycles, balconies. The falls are usually not faked: He lands, gets up, keep going. He was one of the most gifted stuntmen in the movies. Even when there is fakery, the result is daring; in "Go West" he seems to fall from a high suspension bridge, but actually falls only 50 feet or so before landing in a net; there's a cut to another shot showing him falling the last 20 feet. Both halves of this "faked" stunt are dangerous. And in "Our Hospitality," where he was almost killed when a safety wire snapped and he was swept toward a waterfall, he finished the sequence with a fake waterfall—but even it was 25 feet high, and he's swinging above a nasty fall.

Keaton is famous for a shot in "Steamboat Bill, Jr.," where he stands in front of a house during a cyclone, and a wall falls on top of him; he is saved because he happens to be exactly where the window is. There was scant clearance on either side, and you can see his shoulders tighten a little just as the wall lands. He refused to rehearse the stunt because, he explained, he trusted his set-up, so why waste a wall?

In film after film, Keaton does difficult and dangerous things and keeps the poker face. His philosophy is embodied in his body language: The world throws its worst at him, but he is plucky and determined, ingenious and stubborn, and will do his best. Walter Kerr, in his definitive book "The Silent Clowns," writes of Keaton's "stillness of emotion as well as body, a universal stillness that comes of things functioning well, of having achieved harmony." When Harold Lloyd dangled from a clock face far above the street, he intended to terrify his audience. When Keaton sat on the front of a moving locomotive in "The General" and attempted to knock one railroad tie off the tracks with another, he could have been crushed beneath the train, but he presents the action as a strategy, not a stunt.

Kerr talks of the "Keaton Curve," the way an action ends up where it began. There's a shot in the early short "Neighbors" where Keaton escapes a house via a clothesline, swings safely across to his own house—then finds that the clothesline keeps rotating, depositing him right back in trouble. In "The General," there are innumerable examples of the Curve, for example a scene where the train goes around a bend so that a cannon now poisons the enemy. You can also see the Curve in many of those scenes where he invents ingenious "labor-saving" devices—to serve breakfast, for example. One of his funniest shorts is "The Scarecrow," which includes a house where everything—table, bed, stove—has more than one function, so that a meal consists of a tour through the parabola of the house's gadgets.

Another of Keaton's strategies was to avoid anticipation. Instead of showing you what was about to happen, he showed you what was happening; the surprise and the response are both unexpected, and funnier. He also gets laughs by the application of perfect logic. In "Our Hospitality," he discovers he is in the house of a family sworn to kill him. But Southern Hospitality insists they cannot shoot a visitor in their own house. So Buster invites himself to spend the night.
In the last decade of silent film, Keaton worked as an independent auteur. He usually used the same crew, worked with trusted riggers who understood his thinking, conceived his screenplays mostly by himself. He had backing from the mogul Joe Schenck (they were brothers-in-law, both married to Talmadge girls), but Schenck sometimes missed the point. He was outraged that Buster spent $25,000 to buy the ship used in "The Navigator," but then, without consulting Keaton, spent $25,000 to buy the rights to a third-rate Broadway farce that Buster somehow transformed into "Seven Chances."

Like Chaplin and Lloyd, he was a perfectionist who would reshoot sequences until the laughs worked, would take as long as necessary on a single shot, would supervise every element of his films. No filmmaker has ever had a better run of genius than Keaton during that decade. But then talkies came in, and he made "the biggest mistake of my life," signing on with MGM for a series of sound comedies that mostly made money, but were not under his personal control. He didn't like them.

By the late 1930s, Buster Keaton (1895-1966) was out of business as a self-starting auteur. He continued to work all his life, doing innumerable TV appearances and turning up in movies like Chaplin's "Limelight," Wilder's "Sunset Boulevard" and even "Film," an original screenplay by Samuel Beckett. He lived in the San Fernando Valley, raised chickens, and thought his work had been forgotten. Then came a 1962 retrospective at the Cinémathèque Française in Paris, and a tribute at the 1965 Venice Film Festival. He was relieved to see that his films were not after all lost, but observed, no doubt with a stone face, "The applause is nice, but too late."


COMING UP IN THE FALL 2010 BUFFALO FILM SEMINARS XXI:

September 7 Jean Renoir Boudu Saved from Drowning 1932
September 14 John Huston, The Maltese Falcon 1941
September 21 Alfred Hitchcock North by Northwest 1959
September 28 Kent Mackenzie The Exiles 1963
October 5 Federico Fellini 8½ 1963
October 12 Mike Nichols Who’s Afraid of Virginia Woolf? 1966
October 19 Francis Ford Coppola The Godfather 1972
October 26 Hal Ashby The Last Detail 1973
November 2 Bruce Beresford Tender Mercies 1983
November 9 Wim Wenders Wings of Desire 1987
November 16 Charles Crichton A Fish Called Wanda 1988
November 23 Joel & Ethan Coen The Big Lebowski 1998
November 30 Chan-wook Park Oldboy 2003
December 7 Deepa Mehta Water 2005

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