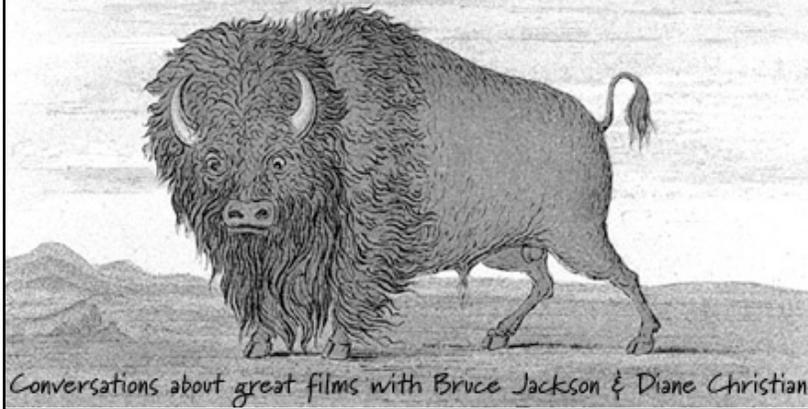


# The Buffalo Film Seminars



**THE LADY EVE** (1941) 97 minutes  
 Directed by Preston Sturges  
 Writing credits Monckton Hoffe  
 (story), Preston Sturges  
 Produced by Paul Jones  
 Cinematography by Victor Milner  
 Film Editing by Stuart Gilmore  
 Art Direction Hans Dreier, Ernst Fegté  
 Costume Design by Edith Head

Barbara Stanwyck....Jean  
 Harrington/Lady Eve Sidwich  
 Henry Fonda....Charles Pike ('Hopsie')  
 Charles Coburn....'Colonel' Harrington

Eugene Pallette....Horace Pike  
 William Demarest....Muggsy  
 (Ambrose Murgatroyd)  
 Eric Blore....Sir Alfred McGlennan Keith ('Pearlie')  
 Melville Cooper....Gerald  
 Martha O'Driscoll....Martha  
 Janet Beecher....Janet Pike  
 Robert Greig....Burrows  
 Dora Clement....Gertrude  
 Luis Alberni....Emile, Pike's chef

Production Company: Paramount Pictures

Selected for the National Film Registry by the National Film Preservation Board 1994

**PRESTON STURGES** (29 August 1898, Chicago—6 August 1959, New York, heart attack) is the first Hollywood director to get the double credit, "written and directed by." His only Oscar, in fact, was for the screenplay of *The Great McGinty* 1941. (He received best screenplay nominations for *Hail the Conquering Hero* and *The Miracle of Morgan's Creek*, both in 1944. He split the vote with himself and the award went to Lamar Trotti for *Wilson*, a film no one has heard of since). He wrote 45 screenplays and directed 15, among which were *The French they Are a Funny Race* (1955), *The Beautiful Blonde from Bashful Bend* (1949), *Unfaithfully Yours* (1948), *The Sin of Harold Diddlebock* (1947), *The Great Moment* (1944), *The Palm Beach Story* (1942), *Sullivan's Travel's* (1941), *Christmas in July* (1940), and *The Great McGinty* (1940). For more information visit The Official Preston Sturges Website:  
<http://www.prestonsturges.com/main.html>.

**BARBARA STANWYCK** (Ruby Stevens, 1907, Brooklyn— 1990, Santa Monica) finished her career playing Constance Colby in the tv series "Dynasty" (1985-1986). Before that she appeared in other tv series and miniseries, as well as about 90 films, starting as a fan dancer in *Broadway Nights* 1927. Some of her other films are *Forty Guns* 1957, *The Violent Men* 1955, *Executive Suite* 1954, *Cattle Queen of Montana* 1954, *Titanic* 1953, *Clash by Night* 1952, *No Man of Her Own* 1949, *Sorry, Wrong Number* 1948, *The Strange Love of Martha Ivers* 1946, *Double Indemnity* 1944, *Lady of Burlesque* 1943, *Ball of Fire* 1941, *Stella Dallas* 1937, *The Woman in Red* 1935, *Ladies of Leisure* 1930, and *Mexicali Rose* 1929. She was nominated for four oscars (*Sorry, Wrong Number*, *Double Indemnity*, *Ball of Fire*, *Stella Dallas*) and received an Honorary Academy Award in 1982. In 1987 she received the AFI Life Achievement Award.



**HENRY FONDA** (1905-1982) received an Academy Award best actor nomination in 1941 for his portrayal of Tom Joad in *Grapes of Wrath*, but it would be 40 years before he got an Oscar. In 1981 the Academy gave him an Honorary Academy Award, the prize the Academy sometimes gives when it worries that a major actor is going to die without ever having gotten up on that stage. The citation read: "The consummate actor, in recognition of his brilliant accomplishments and enduring contribution to the art of motion pictures." They needn't have worried: he received the award for best actor the following year for his work in *On Golden Pond*. Some of his other films are *You Only Live Once* 1937, *Jesse James* 1939, *Young Mr. Lincoln* 1939, *The Grapes of Wrath* (1940), *The Ox-Bow Incident* 1943, *My Darling Clementine* 1946, *Fort Apache* 1948, *Mister Roberts* 1955, *War and Peace* 1956, *12 Angry Men* 1957, *Warlock* 1959, *The Longest Day* 1962, *Advise and Consent* 1962, *Fail-Safe* 1964, and *Il C'era una volta il West/Once Upon a Time There Was a West* 1969 and *Il mio nome nessuno/My Name is Nobody* 1973.

**CHARLES COBURN** (17 June 1877, Savannah, Georgia—30 August 1961, New York City, heart attack) acted in his first film at the age of 60. There were 70 more, including *Gentlemen Prefer Blondes* (1953), *The Paradine Case* (1947), *Rhapsody in Blue* (1945), *Heaven Can Wait* (1943), *The Devil and Miss Jones* (1941), *Stanley and Livingstone* (1939), and *Boss Tweed* (1933). He was nominated for three best supporting actor Oscars and won for *The More the Merrier* (1943).

**EUGENE PALLETTE** (8 July 1889, Winfield, Kansas—3 September 1954, Los Angeles) acted in 240 films, the first and last of which were *When the Light Fades* (1913) and *Suspense* (1946). Some of the others were *Heaven Can Wait* (1943), *The Mark of Zorro* (1940), *Mr. Smith Goes to Washington* (1939), *Topper* (1937), *Steamboat Round the Bend* (1935), *The Half Naked Truth* (1932), *Shanghai Express* (1932), *Huckleberry Finn* (1931), *The Santa Fe Trail* (1930), *The Virginian* (1929), *Jewish Prudence* (1927), *The Three Musketeers* (1921), *Tarzan of the Apes* (1918), *Intolerance* (1916), and *The Birth of a Nation* (1915).

**VICTOR MILNER** (15 December 1893, New York City—29 October 1972, Los Angeles) shot 131 films, beginning with *Hiawatha* in 1913 and ending with *Jeopardy* in 1953. Some of the others were *It's a Wonderful Life* (1946 uncredited), *North West Mounted Police* (1940), *Union Pacific* (1939), *The Plainsman* (1937), *The General Died at Dawn* (1936), *Cleopatra* (1934), *Trouble in Paradise* (1932), and *The Way of All Flesh*. He was nominated for nine best cinematography Oscars, but never won.

**EDITH HEAD** (28 October 1897, San Bernardino, California—24 October 1981, Los Angeles) designed the costumes for 443 theatrical and tv films, the last of which was *Dead Men Don't Wear Plaid* (1982). She was nominated for 35 Academy Awards. Some of the nominated and winning films were *Airport '77* (1977), *The Man Who Would Be King* (1975), *The Sting* (1973, won), *Airport* (1970), *The Man Who Shot Liberty Valance* (1962), *The Facts of Life* (1960, won), *The Ten Commandments* (1956), *The Rose Tattoo* (1955), *A Place in the Sun* (1951, won), *All About Eve* (1950, won), *Samson and Delilah* (1949, won), and *The Heiress* (1949, won)

### **Roger Ebert, *The Great Movies*. Broadway Books NY 2002**

If I were asked to name the single scene of all romantic comedy that was the sexiest and funniest both at the same time, I would advise beginning at six seconds past the twenty-minute mark in Preston Sturges' *The Lady Eve* and watching as Barbara Stanwyck toys with Henry Fonda's hair in an unbroken shot that lasts three minutes and fifty-one seconds.

### **Peter Bogdanovich's *Movie of the Week*. Ballantine NY 1999**

Exhilaratingly fast-paced and surprisingly complicated, *The Lady Eve* has numerous snakelike twists, and the sophisticated moral view that emerges is also neither predictable nor easy, as it never was in Sturges' best work. The dame may be wrong, but the guy turns out to be more wrong until he learns his lesson: the battle of the sexes is an uneven one in many ways—women having the advantage over the long haul. Cary Grant once summed it up to me succinctly: "The women always win in the end, you know, so you might just as well give in early."

### **from Peter Bogdanovich's commentary on the Criterion Collection dvd**

You just can't get a better picture in terms of a screwball comedy than *The Lady Eve*. It's right up there with the greatest American films. It was rated #1 in 1941, the year of *Citizen Kane* and *How Green Was My Valley*....Sturges was, in fact, in the talking era, the first writer who became a director.

### **Richard Shickel, *Schickel on Film*. Wm Morrow & Co Inc. NY 1989, "Preston Sturges Elegy for the Wienie King"**

I can sum up my view of Sturges very simply. Sturges was not, and never intended to be, the social critic, the satirist that Agee and the rest wanted him to be. James Curtis's biography *Between Flops*, a straightforward, well-researched, and admiring volume,

makes it clear that Sturges was an utterly apolitical character without an ideological bond in his body; which explains why his politician characters (in *McGinty* and *Hero*) are so enduringly funny. He saw the typical American pol for what he timelessly is—a venal windbag—and was utterly undistracted by the thought that a true liberal (or conservative) commitment might cure that condition. In other words, Sturges was not, and never meant to be a politicized social critic. He was, rather, an uncommitted observer, bemused and compassionate, but without any cures in mind for the conditions he observed. These were, he seemed to say, specifically American adjustments to, and evasions of, dull reality. The best we could hope for was the temporary palliative of a good laugh; that is, of course, the entire point of *Sullivan's Travels*, a movie I take to be emotionally autobiographical, in its gentle contempt for the social-critical aspirations of his Hollywood contemporaries, but not a statement about any frustrated ambitions of his own.

### **ANTS IN HIS PANTS (*Sight & Sound* May 2000)**

Light-hearted irreverence was Preston Sturges' forte but his comedies also have a serious edge. Philip Kemp recalls them below while comedy directors Terry Jones, Baz Luhrmann, Clare Kilner and Peter Farrelly offer tribute

For four years from 1940 to 1944, Preston Sturges exploded over Hollywood like a fireworks display. In that short period he wrote and directed for Paramount seven pungently exuberant comedies, and tossed in a biopic as makeweight. The first of the writer-directors, he pioneered the way for John Huston, Billy Wilder and a host of others. Then, only in his mid 40s and seemingly at the height of his powers, he abruptly fizzled, sputtered and plummeted to earth. Over the next 15 years he made just four more films, in which his erstwhile brilliance flared

up only fitfully, before dying bankrupt and forgotten in that graveyard of burnt-out wits, New York's Algonquin Hotel.

It's an extravagant, even barely plausible trajectory, and one that might well have come from one of Sturges' own films. But then, Sturges' life and his films were constantly leaking into each other and few writers about him have been able to resist tracing the temptation is understandable. The son of a culture-deranged mother who dragged him round every museum and art gallery in Europe and sent him to school in a frilly Greek tunic; an engineer, songwriter, tirelessly eccentric inventor and failed restaurant proprietor; a flamboyant socialite, four times married - few lives offer such rich pickings. But attempts to get a fix on Sturges the man often stem from the near impossibility of pinning down the films. His comedies - or at least the great run of seven he produced in the glory years - lurch breathlessly in every direction, at once sophisticated and raucous, urbane and philistine, careening headlong through slapstick, satire, farce, elegant verbal wit and shameless sentimentality with unstoppable momentum and not the least care for incongruity. Had his upbringing not instilled in him a fixed loathing of culture, Sturges might have quoted Whitman: "Do I contradict myself? Very well then, I contradict myself. I am large, I contain multitudes."

Sturges has sometimes been pigeonholed as a satirist, and he certainly relished taking potshots at most of American society's sacred cows. In his first film as director, *The Great McGinty* (1940), it is proposed that corruption isn't a disease of the political system, but the very fuel on which it runs. "They're always talkin' about graft," says a character, "but they forget if it wasn't for graft, you'd get a very low type of people in politics — men without ambition — jellyfish." The film offers a parody of Horatio Alger-ish inspirational parables. The hero is a bum offered \$2 for his vote. Seeing his chance, he sells it 37 times and through this laudable show of initiative rises to be governor of the state. He's brought down not by righteous exposure but through an unwonted moment of honesty.

Likewise in *The Miracle of Morgan's Creek* (1943) fornication, illegitimacy and bigamy can be quietly overlooked when a girl glorifies her country by giving birth to sextuplets. ("Hitler Demands Recount" reads a briefly glimpsed headline.) Patriotism comes in for a further drubbing in *Hail the Conquering Hero* (1944) in which a smalltown booby, rejected by the marines for hay fever, is hailed by his duped townfolk as a returning war hero and is elected mayor. As for "Topic A", as Sturges liked to call sex: energy and ingenuity excuse pretty well anything, especially on the part of attractive young women. The heroines of *The Lady Eve* (1941) and *The Palm Beach Story* (1942) are both out-and-out gold-diggers pursuing rich men for the most mercenary motives. Both end up with the men they want and the cash.

But in all these cases the cross-currents of comic energy swirling through the films deflect any sustained satirical thrust. In *Conquering Hero* the hero is greeted at the railroad station by four brass bands all playing different tunes; it's an apt metaphor for Sturges' tumultuous brand of comedy. *Sullivan's Travels* (1941), which tilts at Hollywood, is often reckoned to be nearest to an expression of Sturges' own beliefs, but it's not easy to tell just who is being satirised or for what: the studio bosses, demanding another mindless trifle (*Ants in Your Pants* of 1941); the director Sullivan, wanting to make a socially significant movie "with a little sex in it" ('O Brother, Where Art Thou?'); or the condescension of the rich trying a little social slumming for research purposes? At the end, having seen chain-gang convicts

cross-connections. The reviews of James Agee, one of Sturges' earliest admirers, tended to talk less about the films than (as Penelope Houston put it) to "subject the film-maker to a curious brand of sustained psychoanalysis." Subsequent critics have frequently followed suit.

distracted from their misery by a Disney cartoon, Sullivan concludes: "There's a lot to be said for making people laugh... It isn't much but it's better than nothing in this cockeyed caravan." Viewed as a credo, it's more than a touch glib; but given Sturges' love of self-cancelling paradox we should probably be wary of taking it at face value.

Satire, in any case, requires an edge of genuine scorn if not outright venom, and Sturges is usually having too much fun with his characters' antics to get round to disliking them. The rich are mocked, but good-humouredly. Henry Fonda's near-catatonic beer-fortune heir and his overgrown baby of a father (Eugene Pallette) in *The Lady Eve* are pathetic, incapable creatures, hamstrung by their wealth and all the better for being jolted by some silky female chicanery. The same goes for Rudy Vallee's emotionally stunted millionaire in *The Palm Beach Story*, while Sturges regards with unconcealed delight the bunch of elderly moneyed reprobates in the same film who call themselves the Ale and Quail Club and rampage through Pullman cars with dog and gun. To borrow a phrase from *Arsenic and Old Lace*, eccentricity doesn't run in Sturges' films, it gallops.

The prevailing mode in Sturgesian comedy — not that anything is allowed to prevail for long — is less satire than burlesque, not least for the stock company of gargoylish character actors who infest his films, grimacing in exasperation or alarm. Franklin Pangborn, jowls wobbling in prim outrage; Raymond Walburn, with his boot-button eyes and caterpillar moustache; Robert Greig, the quintessence of butlerly hauteur; and Sturges' favourite of all, the irascible William Demarest, primed to explode at any second - these and their like expostulate their way through the hubbub, usually tagged with absurd mittelEuropeanish names. They work best when serving as chorus to straight actors in the leads, a garish backdrop to the subtler comic talents of Barbara Stanwyck or Joel McCrea; less well when, as Sturges increasingly came to prefer, the leads are also cast for caricature. Agee considered Sturges "the smartest man for casting in Hollywood", a judgement belied by the director's preference for the charmless mugging of Eddie Bracken and Betty Hutton over McCrea, Stanwyck, Henry Fonda or Claudette Colbert.

In the 30s, before he became a director, Sturges scripted one of the wittiest screwball comedies, *Easy Living* (1937) for Mitchell Leisen. His own style of comedy unmistakably developed — or perhaps erupted — out of the classic screwball conventions, but laced with elements of silent-movie pratfall and overwound to his own breakneck pace. One of his loopy inventions was for "a device for making water flow uphill", and there's something of that desperate Sisyphian contrivance about his movies: the contraption rackets along, high on its own velocity, somehow managing not quite to trip over its own manic contortions. Yet now and then Sturges will suddenly apply the brakes to savour a morsel of near-baroque eloquence from an incongruous source. A barman, faced with a first-time-ever drinker, responds, "Sir, you arouse the artist in me"; in *Sullivan's Travels* Joel McCrea, preparing for his down-and-out safari, is warned by his butler: "Poverty is not the lack of anything, but a positive plague, virulent in itself, contagious as cholera... It is to be stayed away from, even for the purposes of study. It is to be shunned."

It's for these unexpected moments of solemnity, even of poetry, that Sturges deserves to be treasured as much as for the high-octane fizz and riot of his careening humour. His movies, for all their neurotic overspill, lastingly loosened the stays of filmed comedy; after him, anything went. He was too sui generis, too flawingly inconsistent, to attract disciples, and almost certainly wouldn't have wanted them. But every film-maker who has set out to push the envelope of comedy, from Frank Tashlin to Todd Solondz and the Coen Brothers, owes him a debt.

**Terry Jones Co-director of 'Monty Python and the Holy Grail' and 'The Life of Brian', director of 'Personal Services'**

It was my brother who introduced me to Preston Sturges when we were in our early teens. We went to see *The Palm Beach Story* and from the opening titles I was hooked. *The Palm Beach Story* remains one of my all-time favourite films, but *Hail the Conquering Hero* is perhaps more perfect. It has a classic storyline which appears simple and seamless.

Woodrow (played by Eddie Bracken) has been set on becoming a marine like his hero father since childhood. However, he is discharged on account of his chronic hay fever. He spends a year working in a shipyard while pretending in letters to his mother he's fighting with the marines. On his way home he runs into a group of marines who — against his wishes — arrange for him to return dressed in one of their uniforms. Unfortunately the entire town turns up to give Woodrow a hero's welcome with four marching bands. "They got four bands," says one of the marines. "That don't look good with only one medal." Before Woodrow can protest he's dressed in a corporal's uniform with a whole raft of medals. And events snowball from there on.

There's not a dud scene or a spare moment. It's like a wonderful piece of clockwork - all the scene has been set, the back stories told, the characters established while Woodrow is on the train home. Once he steps off it, the rapid series of events toboggan towards their climax with wondrous momentum. The tightness of the story stands in contrast with the delirious profusion of characters, each firmly established and each essential to the story, stirred into the action with reckless abandon.

As in all Sturges' films, the dialogue is sharp, fast, accurate and funny. Written in 1943 and completed in 1944 during the height of World War II, *Conquering Hero* had to contend with censorship and meet the patriotic aspirations of the government and the public. It does this while remaining effortlessly wry and subversive, and profoundly sceptical about love, politics and the celebration of heroism itself.

Its genesis was far from effortless. Sturges kept refining the story then found himself falling foul of the studio system. The first two previews brought a mixed audience response, whereupon Paramount chief of production Buddy DeSylva decided to recut the film. Sturges' contract ran out at that point and he was forced to stand by helpless as his film was taken away from him. But the preview of the new version proved so disastrous Paramount allowed Sturges back to recut the film again, reshoot some scenes and shoot a new ending. In the end the film was released to great critical acclaim, though only modest commercial success.

Preston Sturges made it look simple, but then that was his genius.

**Baz Luhrmann Director of 'Strictly Ballroom' and 'William Shakespeare's Romeo + Juliet'**

I've always been fascinated by Sturges' films and by him as a person. What I really relish is the way he strikes a balance

Preston Sturges's family operates the best Sturges web site (they even answer mail): <http://www.prestonsturges.com/main.html>. It's got a good biographical note and filmography, links to other sites, a bibliography (all of his scripts are in print, many of them edited by UB

between high tragedy and comedy, making the transition in as little as a single gesture. I've tried to achieve the same effect in *Strictly Ballroom* and *Romeo + Juliet*.

It's a feat he pulls off effortlessly in *Sullivan's Travels*, where he starts in a physical madcap style, with people following a highly paid film director who goes out on the road to discover "real life". Then midway through the film, when it's still just on the edge of screwball comedy, Sullivan ends up in prison and the tone goes very dark. Then one night the prisoners go to see a Disney cartoon and the laughter frees them and the film makes the shift again. So the character has made a journey during which he recognises that the value of laughter is the same as the value of tears.

I've taken from Sturges and Lubitsch a way of creating a heightened audience-participation style. I call it "contract playing": you sign a contract with the audience in which they agree to participate in your film. Naturalistic film-making puts the audience to sleep; in the two films I've made the idea is to make them wake up and participate. In the film I'm making at the moment, *Moulin Rouge*, I hope to take contract playing to its furthest development, and *Sullivan's Travels* is very much on my mind. It's one of my all-time favourite films, which is ironic considering the way my life has gone. I feel a bit like Sullivan with the studio people trailing behind me.

**From Summit's Wayside Tavern website**

**([http://www.summits-online.com/about\\_beer.html](http://www.summits-online.com/about_beer.html)):**

First, there are only two categories of beer: Ales and Lagers. "Beer" is a generic term that can be applied to both. The difference between Ale and Lager is mostly in the type of yeast used for fermentation and the temperature at which it works.

**Ales** - Ales are brewed using a "top-fermenting" yeast. That is, most of the yeast floats on top of the wort (unfermented beer) while it does its yeasty thing. Ale yeast works best at between 50-75 degrees Fahrenheit and uses a fairly short fermentation period, usually 10-21 days depending on beer style.

The result is a beer with complex background flavors and aromas. Ales should be served cool (not cold!). This allows that complexity to be fully enjoyed. You may often detect fruity aromas, buttery flavors, and even a burnt character depending on the beer style.

There are many styles of beers which are in the ale category. Some examples are: Pale Ale, Bitter and ESB, Porter, Stout, Belgian Ale, many Seasonal beers, and Wheat beers.

**Lagers** - Lagers are brewed using a "bottom-fermenting yeast". This kind of yeast sinks to the bottom of the wort to do most of its work. Lager yeast also likes much cooler temperatures, between 35-50 degrees Fahrenheit, and much longer fermentation periods, like 3 weeks to 3 months or more. "Lager" is a German word meaning to lay down or store.

Lager brewing produces very clean, crisp beers. They're not as complex as ales because some of the flavor compounds settle out during the long, cold fermentation. Lagers are also served at cooler temperatures, closer to their fermentation temperature.

Lagers represent the largest volume of beer sold today. Most of the large international breweries are producing lagers. But within the lager category there are quite few styles. For example: Pilsner, Alt, Bock and Doppelbock, Oktoberfest (or Märzen), and Dortmunder.

professor Brian Henderson).

## **Buffalo Film Seminars Encore Performance**

We've never repeated a film in the Buffalo Film Seminars, but we regularly get requests to do exactly that—either from people who missed a film when we presented it or people who would like to see a favorite film again. So we decided that in each series from now on we'll include one film that we've shown before, and you'll get to choose. From the list of films in the first eight series below pick ONE title you'd like to see again and either write the title on a slip of paper and give it to either of us, or (preferably) send an email to [showitagain@buffalofilmseminars.com](mailto:showitagain@buffalofilmseminars.com). **Balloting ends February 29.**

### **I: Spring 2000**

William Wellman, *The Public Enemy* 1931  
Lloyd Bacon, *42nd Street* 1933  
Frank Capra, *It Happened One Night* 1934  
Leni Riefenstahl, *Triumph des Willens/Triumph of the Will* 1935  
Sam Wood, *A Night at the Opera* 1935  
John Ford, *The Grapes of Wrath* 1940  
Billy Wilder, *Double Indemnity* 1944  
Jean Cocteau, *La Belle et la Bête/Beauty and the Beast* 1946  
Fred Zinnemann, *High Noon* 1952  
Elia Kazan, *On the Waterfront* 1954  
Orson Welles, *Touch of Evil* 1958  
Arthur Penn, *Bonnie and Clyde* 1967  
Martin Scorsese, *Raging Bull* 1980

### **II: Fall 2000**

Jean Renoir, *La Grande Illusion/The Grand Illusion* 1937  
Ernst Lubitsch, *Ninotchka* 1939  
Otto Preminger, *Laura* 1944  
Alfred Hitchcock, *Notorious* 1946  
Joseph Mankiewicz, *All About Eve* 1950  
Stanley Kubrick, *Paths of Glory* 1957  
Federico Fellini, *La Dolce Vita* 1960  
Mike Nichols, *Who's Afraid of Virginia Woolf?* 1966  
John Schlesinger, *Midnight Cowboy* 1969  
Bob Fosse, *All that Jazz* 1979  
Connie Field, *The Life and Times of Rosie the Riveter* 1980  
Peter Greenaway, *The Cook, the Thief, His Wife & Her Lover* 1989  
Nikita Mikhalkov, *Utomlyonnye solntsem/Burnt by the Sun* 1994

### **III: Spring 2001**

King Vidor, *The Big Parade*, 1925  
Mervyn LeRoy, *Gold Diggers of 1933* 1933  
James Whale, *Bride of Frankenstein* 1935  
Luis Buñuel, *El Ángel exterminador/The Exterminating Angel* 1962  
Sergei Eisenstein, *Ivan Groznyj I & II/Ivan the Terrible parts I & II* 1943 & 1946  
Vittorio De Sica, *Ladri di biciclette/Bicycle Thieves* 1947  
Marcel Carné, *Les Enfants du Paradis/Children of Paradise* 1945  
Robert Aldrich *Kiss Me Deadly* 1955  
Sergio Leone, *C'era una volta il West/Once Upon a Time in the West* 1968  
Peter Bogdanovitch, *The Last Picture Show* 1971  
William Friedkin, *The French Connection*, 1971  
John Huston, *The Man Who Would be King* 1975  
Charles Burnett, *Killer of Sheep* 1977  
Akira Kurosawa, *Dersu Uzala* 1974

### **IV: Fall 2001**

Clyde Bruckman, *The General* 1927  
Georg Pabst, *Die Büchse der Pandora/Pandora's Box* 1929  
Mervyn LeRoy, *Little Caesar* 1930  
Ernst Lubitsch *Trouble in Paradise* 1932  
Preston Sturges, *Sullivan's Travels* 1941  
Billy Wilder, *Sunset Boulevard* 1950  
Henri-Georges Clouzot, *Le Salaire de la peur/Wages of Fear* 1953  
Charles Laughton, *The Night of the Hunter* 1955  
Alexander Mackendrick, *Sweet Smell of Success* 1957  
Luchino Visconti, *Il Gattopardo/The Leopard* 1963  
Bernardo Bertolucci, *Il Conformista/The Conformist* 1970

Nicolas Roeg, *Don't Look Now* 1973 Terrence Malick, *Days of Heaven* 1978

Terry Gilliam *The Adventures of Baron Munchausen* 1988

### **V: Spring 2002**

Mervyn LeRoy, *Little Caesar* 1930  
Michael Powell and Emeric Pressburger, *I Know Where I'm Going* 1945  
Nicolas Ray, *In a Lonely Place* 1950  
Akira Kurosawa, *Rashōmon* 1950  
Satyajit Ray, *Pather Panchali* 1955  
Jean-Luc Godard, *À bout de souffle/Breathless* 1959  
Robert Rossen, *The Hustler* 1961  
John Ford, *The Man Who Shot Liberty Valance* 1962  
Stanley Kubrick *Dr. Strangelove, or: How I Learned to Stop Worrying and Love the Bomb* 1964  
Josef von Sternberg, *Der Blaue Engel/The Blue Angel* 1930  
Lindsay Anderson, *if...* 1968  
Robert Altman, *Nashville* 1975  
Martin Scorsese, *Mean Streets* 1973  
Billy Wilder, *Some Like it Hot* 1959

### **VI: Fall 2002**

F.W. Murnau, *Sunrise* 1927  
Fritz Lang, *M* 1931  
W. S. Van Dyke, *The Thin Man* 1934  
Ruben Mamoulian, *Queen Christina* 1933  
Jean Renoir, *La Règle du jeu/The Rules of the Game* 1939  
John Huston, *The Maltese Falcon* 1941  
Roberto Rossellini, *Roma, città aperta/Open City* 1945  
Carol Reed, *The Third Man* 1949  
Yasujiro Ozu, *Tokyo monogatari/Tokyo Story* 1953  
Marcel Camus, *Orfeu Negro/Black Orpheus* 1958  
Luis Buñuel, *Belle de Jour* 1967  
John Cassavetes, *Faces* 1968  
Sam Peckinpah, *The Wild Bunch* 1969  
François Truffaut, *La Nuit américaine/Day for Night* 1973  
Terry Gilliam and Terry Jones, *Monty Python and the Holy Grail* 1975

### **VII: Fall 2003**

Buster Keaton *Our Hospitality* 1924  
Fritz Lang *Metropolis* 1927  
Howard Hawks *Scarface* 1932  
Cedric Gibbons *Tarzan and his Mate* 1934  
David Lean *Great Expectations* 1946  
Jacques Tourneur *Out of the Past* 1947  
Kenji Misoguchi *Ugetsu monogatari/Ugetsu* 1953  
John Ford *The Searchers* 1956  
Alfred Hitchcock *Vertigo* 1958  
Jean-Luc Godard *Le Mépris/Contempt* 1963  
Martin Scorsese *Taxi Driver* 1976  
Peter Medak *The Ruling Class* 1972  
Andrei Tarkovsky *Offret/The Sacrifice* 1986  
Jim Jarmusch *Dead Man* 1995  
Pedro Almodóvar *Hable con ella/Talk to Her* 2002

### **VIII: Spring 2004**

Erich von Stroheim, *Greed* 1925  
Lewis Milestone, *All Quiet on the Western Front*, 1930  
Fritz Lang, *You Only Live Once*, 1937  
Preston Sturges, *The Lady Eve* 1941  
Michael Curtiz, *Casablanca* 1942  
William A. Wellman, *The Ox-Bow Incident* 1943

Michael Powell and Emeric Pressburger, *The Life & Death of Colonel Blimp* 1943  
John Houston, *The Asphalt Jungle* 1950  
Stanley Donen and Gene Kelly, *Singin' in the Rain* 1952  
Fred Zinnemann, *From Here to Eternity* 1953

Akira Kurosawa, *Kumonosu jo/Throne of Blood* 1957 Luchino Visconti, *Rocco e i suoi fratelli/Rocco and his Brothers* 1960  
François Truffaut, *Jules et Jim/Jules and Jim* 1961  
Sergio Leone, *C'era una volta in America/Once Upon a Time in America* 1984

## **Upcoming Film Events:**

### **Frankenstein**

"Saturday Matinee" Frankenstein Film Festival (free). All screenings followed by discussions led by Bruce Jackson, West Room, Buffalo and Erie County Public Library, Lafayette Square. Refreshments provided.

Saturday, February 7 *Frankenstein* (1931 original) directed by James Whale, with Boris Karloff

Saturday, February 14 *The Bride of Frankenstein* (1935) directed by James Whale, with Boris Karloff

Saturday, February 21 *Young Frankenstein* (1994) directed by Mel Brooks

(Part of the exhibition "Frankenstein: Penetrating the Secrets of Nature." For more info, go to <http://buffalolib.org/events/frankenstein/events.asp>

**8<sup>th</sup> Annual International Women's Film Festival (UB Institute for Research and Education on Women & Gender)** Thursdays, February 5 – March 11, 2004 at the Market Arcade Film & Arts Center. All shows begin at 7 p.m. Tickets: \$7.50 general/ \$5.50 students with ID/ \$5 seniors & Hallwalls members

February 5 *The Fourth Dimension* (USA 2001, 87 min), with introduction by director Trinh T. Minh-Ha, who will be introduced by Diane Christian

February 12 *Chaos* (France 2002, 109 min), dir. Coline Serrau. FREE SCREENING

February 19 *Marion Bridge* (Canada 2003, 90 min), dir. Wiebke von Carolsfeld

February 26 *September 11 / 11'09'01* (France 2002, 134 min), 11 international directors

March 4 *May Lady* (Iran 1998, 88 min), dir. Rakhshan Bani-Etemad

March 11 *Amy's Orgasm* (USA 2001, 94 min), with introduction by director Julie Davis

### **Coming up in Buffalo Film Seminars VIII:**

February 3 Preston Sturges, *The Lady Eve*, 1941

February 10 Michael Curtiz: *Casablanca*, 1941

February 17 William A. Bellman, *The Ox Bow Incident*, 1943

February 24 Michael Powell and Emeric Pressburger, *The Life & Death of Colonel Blimp*, 1943

March 2 John Houston, *The Asphalt Jungle*, 1950

March 9 Stanley Donen and Gene Kelly, *Singin' in the Rain* 1952

March 23 Fred Zinnemann, *From Here to Eternity*, 1953

March 30 Akira Kurosawa, *Kumonosu jo/Throne of Blood*, 1957

April 6 Luchino Visconti, *Rocco e i suoi fratelli/Rocco and his Brothers*, 1960

April 13 François Truffaut, *Jules et Jim/Jules and Jim*, 1961

April 20 Sergio Leone, *C'era una volta in America/Once Upon a Time in America*, 1984

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To be placed on the Buffalo Film Seminars email list: [addtolist@buffalo](mailto:addtolist@buffalo)