THE LADY EVE (1941) 97 minutes
Directed by Preston Sturges
Writing credits Monckton Hoffe
(Story), Preston St urges
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 *II 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).


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.


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 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 townsfolk 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 satisred 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 condensation 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 moneyminded 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 gargoyleish 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 mittel-Europeanish 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 charmelss 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 Sisyphean 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."
Baz Luhrmann Director of 'Strictly Ballroom' and 'William Shakespeare's Romeo + Juliet' 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.

From Summit's Wayside Tavern website (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. 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
Luiz Bu, El Angel 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 Camé, 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
George Pabst, Die Buche 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
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, Rashomon 1950
Satyajit Ray, Pather Panchali 1955
Jean-Luc Godard, À bout de souffle/Breathless 1959
Robert Rossen, The Hustler 1961
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, citt`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 Bu, 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 Offre/The Sacrifice 1986
Jim Jarmusch Dead Man 1995
Pedro Almodóvar Habla 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
Stanley Donen and Gene Kelly, *Singin’ in the Rain*, 1952
Fred Zinnemann, *From Here to Eternity*, 1953

**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

**8th 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 9 Stanley Donen and Gene Kelly, *Singan’ 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 20 Sergio Leone, *C’era una volta in America/Once Upon a Time in America*, 1984

Contact Bruce: bjackson@buffalo.edu
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To be placed on the Buffalo Film Seminars email list: addtolist@buffalo.edu

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**The Buffalo Film Seminars are presented by the Market Arcade Film & Arts Center & The State University of New York at Buffalo**