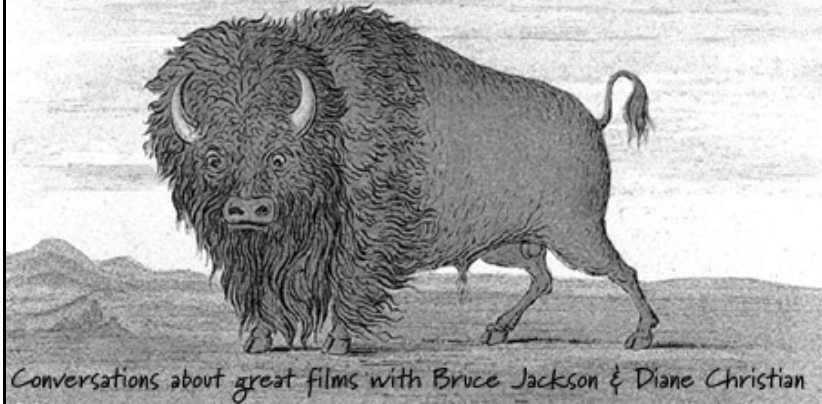


The Buffalo Film Seminars



WILLIAM A. WELLMAN (29 February 1896, Brookline, Massachusetts—9 December 1975, Los Angeles, California, USA., leukemia) directed 83 films, the last of which was *Layfayette Escadrille* 1958 and the first of which was *The Twins of Suffering Creek* 1920. Some of the others were *The High and the Mighty* 1954, *Westward the Women* 1951, *Battleground* 1949, *Story of G.I. Joe* 1945, *Buffalo Bill* 1944, *Roxie Hart* 1942, *Beau Geste* 1939, *A Star Is Born* 1937, *The Public Enemy* 1931, and *Wings* 1927. His only Oscar was for Best Writing, Original Story for *A Star is Born*.

LAMAR TROTTI (18 October 1900—Atlanta, Georgia—28 August 1952, Oceanside, California) wrote 56 film scripts and produced 16 films. Some of his other scripts were *Cheaper by the Dozen* 1950, *The Razor's Edge* 1946, *A Bell for Adano* 1945, *Guadalcanal Diary* 1943, *Drums Along the Mohawk* 1939, *Young Mr. Lincoln* 1939, *Steamboat Round the Bend* 1935, and *The Man Who Dared* 1933. His won an Oscar for his screenplay for *Wilson* 1944.

ARTHUR C. MILLER (8 July 1895, Roslyn, New York—13 July 1970, Hollywood, tuberculosis) shot 131 films, including the other great claustal western, *The Gunfighter* 1950. Some of his other films were *A Letter to Three Wives* 1949, *Gentleman's Agreement* 1947, *The Razor's Edge* 1946, *The Purple Heart* 1944, *Tobacco Road* 1941, *The Mark of Zorro* 1940, *Rebecca of Sunnybrook Farm* 1938, *Heidi* 1937, *The Little Colonel* 1935, *The Cheat* 1923, and *The Perils of Pauline* 1914. He won best cinematographer Academy Awards for *Anna and the King of Siam* 1946, *The Keys of the Kingdom* 1944, *The Song of Bernadette* 1943, and *How Green Was My Valley* 1941.

HENRY FONDA (16 May 1905, Grand Island, Nebraska—12 August 1982, Los Angeles, cardiorespiratory arrest) 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 Lady Eve* 1941, *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 è nessuno/My Name is Nobody* 1973. He was a highly-regarded Broadway stage actor before coming to Hollywood and he several times went back there, most notably for *Mister Roberts* 1948, *The Caine Mutiny Court Martial* 1958 and *Two for the Seesaw* 1959.

February 17, 2004 (VIII:6)



The Ox-Bow Incident (1943) 75 min.

Directed by William A. Wellman
Writing credits Lamar Trotti, based on the novel by Walter Van Tilburg Clark
Produced by Lamar Trotti
Cinematography by Arthur C. Miller
Film Editing Allen McNeil

Henry Fonda...Gil Carter
Dana Andrews...Donald Martin
Mary Beth Hughes...Rose Mapen/Rose Swanson
Anthony Quinn...Juan Martinez/Francisco Morez
William Eythe...Gerald Tetley
Harry Morgan...Art Croft
Jane Darwell...Jenny Grier
Matt Briggs...Judge Daniel Tyler
Harry Davenport...Arthur Davies
Frank Conroy...Major Tetley
Marc Lawrence...Jeff Farnley
Paul Hurst...Monty Smith
Victor Kilian...Darby
Chris-Pin Martin...Poncho Willard Robertson...Sheriff
Ted North...Joyce
Leigh Whipper...Sparks
Nominated for Academy Award Best Picture. Selected for National Film Registry by the National Film Preservation Board 1998.

DANA ANDREWS (1 January 1909, Covington County, Mississippi—17 December 1992, Los Alamitos, California, pneumonia, complicated by congestive heart failure) acted in 82 films, the last of which was *Wild About Ari* 1993. Some of the other are *The Last Tycoon* 1976, *Airport* 1975 1974, *The Loved One* 1965, *In Harm's Way* 1965, *Daisy Kenyon* 1947, *The Best Years of Our Lives* 1946, *A Walk in the Sun* 1945, *Laura* 1944, *The Purple Heart* 1944, *The North Star* 1943, *Berlin Correspondent* 1942, *Tobacco Road* 1941, and *The Westerner* 1940.

ANTHONY QUINN (21 April 1915, Chihuahua, Mexico—3 June 2001, Boston, Massachusetts, pneumonia and respiratory complications during his battle with throat cancer) was perhaps the ultimate ethnic actor: in a career spanning 158 films, he played Hispanics, Native Americans, Greeks, Arabs, Italians, and others. He played Zeus in five made-for-tv Hercules films in 1994. Some of his other films were *The Greek Tycoon* 1978, *The Secret of Santa Vittoria* 1969, *The Magus* 1968, *Zorba the Greek* 1964, *Lawrence of Arabia* 1962, *Requiem for a Heavyweight* 1962, *The Guns of Navarone* 1961, *The Savage Innocents* 1959, *Warlock* 1959, *Ulysses* 1955, *La Strada* 1954, *The Brave Bulls* 1951, *Sinbad the Sailor* 1947, *Guadalcanal Diary* 1943, *They Died with Their Boots On* 1942, *Union Pacific* 1939, and *The Plainsman* 1937. He won best supporting actor Oscars for *Viva Zapata!* 1952 and *Lust for Life* 1956.

HARRY MORGAN (10 April 1915, Detroit, Michigan) is perhaps best known in recent years for his tv work on such series as “Third Rock from the Sun,” “Dragnet,” “Wild, Wild West,” and “Mash.” He acted in about 100 films, among them *Crosswalk* 1999, *The Shootist* 1976, *How the West Was Won* 1962, *Inherit the Wind* 1960, *High Noon* 1952, *Madame Bovary* 1949, and *A Bell for Adano* 1945.

LEIGH WHIPPER (29 October 1876—26 July 1975, New York City) was the first black member of Actors Equity and the founder of the Negro Actors Guild. He appeared in 21 stage plays. He appeared in 22 films between 1939 and 1955, among them *The Shrike* 1955, *Lost Boundaries* 1949, *Undercurrent* 1946, *The Impostor* 1944, *Mission to Moscow* 1943, *Robin Hood of the Pecos* 1941, *Of Mice and Men* 1939. Before that, he had appeared in only two other films, *The Symbol of the Unconquered* and *Within Our Gates*, both in 1920.

JANE DARWELL (15 October 1879, Palmyra, Missouri—13 August 1967, Woodland Hills, CA, heart attack) is probably best known for her role as Ma Joad in John Ford’s film version of John Steinbeck’s *The Grapes of Wrath* (1940). She appeared in more than 170 other films, in a career that ran from 1913 (*The Capture of Aguinaldo*) to 1964 (*Mary Poppins*). Some of her other films were *The Last Hurrah* 1958, *3 Godfathers* 1948, *Captain Tugboat Annie* 1945, *Gone With the Wind* 1939, *Jesse James* 1939, *Huckleberry Finn* 1931 and *Tom Sawyer* 1930.

WALTER VAN TILBURG CLARK (3 August 1909, East Orland, Maine—11 November 1971, cancer). From the online bio of Clark at www.literaryencyclopedia.com:

Walter Van Tilburg Clark is one of the major figures among that first generation of Western American novelists to achieve national recognition for their work. Although a few Western writers, most notably Willa Cather, had built national reputations in the first half of the twentieth century, the region that includes the Great Plains, the high mountain country of the Rockies and Sierra Nevadas, the Great Basin, and the desert Southwest was generally denigrated as a cultural and literary backwater. Reacting against the romantic formulas of the “Western” popularized by Owen Wister and Zane Grey, novelists such as Clark, Vardis Fisher, A. B. Guthrie, Jr., Wallace Stegner, and Frank Waters sought to redefine Western history and geography within the public imagination and thereby to create a literature that transcended parochialism — that was distinctly regional but had a national stature.

Clark was born in 1909 in East Orland, Maine, to Walter Ernest and Euphemia Abrams Clark. The family soon relocated to New York when Clark’s father became head of the Economics Department at the City College of New York. But when Clark was eight years old, the family relocated again, this time to Reno, Nevada, where Clark’s father would serve as the president of the University of Nevada at Reno from 1917 to 1937. Clark would receive baccalaureate and master’s degrees from the University of Nevada and would complete a second master’s degree as a teaching assistant at the University of Vermont, writing his thesis on the Western poet Robinson Jeffers....

Clark’s first novel, *The Ox-Bow Incident*, was published in 1940, and although the reviewers were generally very complimentary, they had some difficulty in categorizing the novel, describing it as a “different kind of ‘Western’”, as a “superior ‘Western’”, or as a

spare “Western parable”. The novel explores the social dynamics of a somewhat isolated Western settlement as the “news” of the murder of a local rancher by rustlers provokes the formation of a posse. The novel then dramatizes the process by which that posse gradually becomes transformed into a lynch mob. Unlike the formula “Westerns” which tend to focus on the “wild West”, Clark’s novel explores instead the transitional period between improvised, largely male settlements and the development of orderly, family-oriented communities – between lawlessness or wholly arbitrary justice and the establishment of legal institutions and a formal community order. In Clark’s novel, there is more talk than gunplay, making the violence of the lynching stand out all the more starkly because it is not entirely impulsive, because the posse has had ample opportunity to debate its options and to weigh the consequences of its actions. When it is revealed that the supposed rustlers were in fact innocent cattlemen and that the supposedly murdered rancher is in fact very much alive and well, the horror of the lynching is compounded.

The Ox-Bow Incident suggests that reason is not enough in itself to defend against barbarism, that an assertive moral courage is also required. In the immediate aftermath of the Second World War and the titanic struggle against fascism and militarism, and in the early stages of the Cold War “witch hunts” against communists and supposed “fellow travelers”, *The Ox-Bow Incident* resonated on many levels....

Over the next decade, Clark published three other books: *The City of Trembling Leaves* (1945), a lyrical, loose-jointed coming-of-age novel that was, in subject and style, strikingly different from *The Ox-Bow Incident*; *The Watchful Gods* (1950), a collection of

his short stories; and *The Track of the Cat* (1949), the story of a mythic hunt for a marauding panther that warrants comparison to Faulkner's *The Bear*, if not Melville's *Moby Dick*. The critics who praised the conception and execution of *The Track of the Cat* had no idea, of course, that it would be Clark's last published fictional work.

For the next two decades, Clark would fashion a successful career in academia, holding professorships at the University of Montana in Missoula, at San Francisco State College, and at the University of Nevada at Reno, where he would serve as writer-in-residence from 1962 until his death in 1971. In between, he would hold

From the entry on Westerns on filmsite.org:

Westerns Films are the major defining genre of the American film industry, a nostalgic eulogy to the early days of the expansive, untamed American frontier (the borderline between civilization and the wilderness). They are one of the oldest, most enduring and flexible genres and one of the most characteristically American genres in their mythic origins. This indigenous American art form focuses on the frontier West that existed in North America.

Westerns are often set on the American frontier during the last part of the 19th century (1865-1900) following the Civil War, in a geographically western (trans-Mississippi) setting with romantic, sweeping frontier landscapes or rugged rural terrain. However, Westerns may extend back to the time of America's colonial period or forward to the mid-20th century, or as far geographically as Mexico.

The western film genre often portrays the conquest of the wilderness and the subordination of nature, in the name of civilization, or the confiscation of the territorial rights of the original inhabitants of the frontier. Specific settings include lonely isolated forts, ranch houses, the isolated homestead, the saloon, the jail, the small-town main street, or small frontier towns that are forming at the edges of civilization. Other iconic elements in westerns include the hanging tree, stetsons and spurs, lassos and Colt .45's, stagecoaches, gamblers, long-horned cattle and cattle drives, prostitutes (or madams) with a heart of gold, and more.

Western films have also been called the horse opera, the oater (quickly-made, short western films which became as commonplace as oats for horses), or the cowboy picture. The western film genre has portrayed much about America's past, glorifying the past-fading values and aspirations of the mythical by-gone age of the West. Over time, westerns have been re-defined, re-invented and expanded, dismissed, rediscovered and spoofed."

From World Film Directors Volume I. Ed. John Wakeman. The H.W. Wilson Co. NY 1987 entry by John A. Gallagher

Expelled from Newton High for dropping a stink bomb on the principal's head. Wellman worked briefly and ingloriously in the wool, candy, and lumber trades before a plane flight revealed his true vocation: "I just *had* to fly."

In 1917 Wellman went to war to become a flier. He joined the French Foreign Legion—a necessary (and traumatic) preliminary—and then the Lafayette Flying Corps, an offshoot of the more famous Lafayette Escadrille. As a fighter pilot with the Black Cat squadron, Wellman shot down three German aircraft

visiting professorships at a dozen other colleges and universities, including the prestigious creative writing programs at Stanford University and the University of Iowa. In these years Clark was categorized with other literary stars who had lapsed into silence, such as Henry Roth, Ralph Ellison, and J. D. Salinger, but unlike Roth and Salinger, he was anything but reclusive. Some critics suspected that his death would be followed the posthumous publication of any number of works that he had become too self-conscious to permit to be published while he was alive, but in the last three decades there has only been further silence.

before his own plane was brought down, leaving him with back injuries that troubled him for the rest of his life.

Wellman left the Lafayette Flying Corps in March 1918 with a Croix de Guerre and several American citations and returned to a hero's welcome in Boston.

Released from the Air Corps at the end of the war, Wellman remembered the telegram he had received from Douglas Fairbanks congratulating him on his war efforts and offering him a job. Donning his uniform and his medals, he went to see Fairbanks, by then a major star, and was promptly given a sizable part in comedy Western, *The Knickerbocker Buckaroo* (1919). Wellman found himself excited by the movie business but disgusted by the sight of himself on screen at the premiere, mugging in thick makeup: "I stayed for just half the picture and then went out and vomited for no reason at all."

When King Vidor's *The Big Parade* and Raoul Walsh's *What Price Glory?* registered at the box office, Paramount wanted its own World War I epic. They settled on a flying story suggested by John Monk Saunders, himself a wartime pilot. Although Wellman had only minor credits up to that time, he was the only director in Hollywood with aerial combat experience, and with Schulberg's support, he was handed this choice assignment. John Monk Saunders was sent to Washington to solicit government help. And in the end, according to Kevin Brownlow. *Wings* "tied up thousands of soldiers, virtually all the pursuit planes the air force had, billions of dollars worth of equipment—and some of the finest military pilots in the country." There were angry speeches in Washington before the shooting was completed.

Wings (1927) was the first important picture to deal with the role of the plane in World War. It also embodied several themes dear to Wellman's heart—the romantic triangle, often squared by the self-abnegation of one of the rivals; male friendship; and the horseplaying but deeply felt comradeship of groups of men engaged in some shared—and usually dangerous—endeavor.

Walter Van Tilburg Clark's 1940 novel *The Ox-Bow Incident* was a "serious Western," using the genre as a backdrop for a poetic tragedy of intolerance and mob violence. Wellman fell in love with the book and bought the rights himself. He approached several studios, but the downbeat story—with little action and no romance—was deemed uncommercial. Finally, he made a deal with 20th Century-Fox, which agreed to finance the movie on condition that he direct a picture a year for the studio for five years—two of them to be chosen by Zanuck and directed by

Wellman whether he liked them or not.

Like his friends John Ford, Victor Fleming, Raoul Walsh, and Howard Hawks, Wellman was a hard-nosed man's man who refused to regard himself as anything so effete as an artist and insisted that his only aim was to entertain. He has often been compared to Hawks because of their similarity of subject matter and their shared preoccupation with groups of professionals in crisis situations. Unlike Hawks, however, Wellman would direct virtually anything that a studio handed him. "You make all kinds of things," he said, "and that, I think, is what gives you the background to eventually make some very lucky picture."

For nearly forty years, Wellman was regarded as one of the best directors in Hollywood. His reputation went into decline in the 1950s, and much of his best work was forgotten. *You Never Know Women*, *Beggars of Life*, *Heroes for Sale*, *The President Vanishes*, and *The Robin Hood of El Dorado* went unseen for years, until Wellman was rediscovered and championed by such critics as Kevin Brownlow, Richard Schickel, Gerald Peary, Frank Thompson, and Manny Farber.

From Robert Warshow. *Movie Chronicle: The Westerner*

The truth is that the Westerner comes into the field of serious art only when his moral code, without ceasing to be compelling, is seen also to be imperfect. The Westerner at his best exhibits a moral ambiguity which darkens his image and saves him from absurdity; this ambiguity arises from the fact that, whatever his justifications, he is a killer of men.

In *The Virginian*, which is an archetypal Western movie, as *Scarface* or *Little Caesar* are archetypal gangster movies. There is a lynching in which the hero (Gary Cooper), as leader of a posse, must supervise the hanging of his best friend for stealing cattle. With the growth of American "social consciousness," it is no longer possible to present a lynching in the movies unless the point is the illegality and injustice of the lynching itself; *The Ox-Bow Incident*, made in 1943, explicitly puts forward the newer point of view and can be regarded as a kind of "anti-Western."

The Ox-Bow Incident, by denying the convention of the lynching, presents us with a modern "social drama" and evoked a corresponding response. But in doing so it almost makes the Western setting irrelevant, a mere backdrop of beautiful scenery. (It is significant that *The Ox-Bow Incident* has no hero; a hero would have to stop the lynching or be killed in trying to stop it, and then the "problem" of lynching would no longer be central.)

from *Showdown Confronting Modern America in the Western Film*. John H. Lenihan. U III Press, Urbana 1980

The Outlaw (1943) and *The Ox Bow Incident* (1943) stand out as exceptions to the prevailing spirit among wartime Westerns concerning individuals united in a common cause. *The Outlaw*, because of censorship difficulties related to the exposure of Jane Russell's anatomy and the unusually suggestive sexual encounters, was withdrawn from circulation and rereleased in 1946.

The Ox Bow Incident provides a grim indictment of mob violence, human callousness, and mass hysteria in a frontier community. A posse of angry, neurotic citizens takes the law into

its own hands and hangs three suspected rustlers only to discover to their shame and self-disgust, that they have hanged the wrong parties. A cowboy protests the hanging but is helpless against mob hysteria. Early scenes of the town convey a sense of the emptiness and decay that afflict most of the posse members, as if to suggest that mass cruelty and violence emanate from a kind of desperate boredom and repression of human vitality. This kind of social criticism of a community where blind conformity has supplanted the dictates of conscience and sound judgment is unique in Westerns of the forties, but it would become a common theme in the fifties. Perhaps this explains why Twentieth Century Fox remade *The Ox Bow Incident* for television in 1956 despite the failure of the original at the box office in 1943. [footnote: As an affirmation of law versus mob rule, *The Ox Bow Incident* (1943) reflected contemporary sentiment concerning the breakdown of democratic order and decency represented by the Nazi terror.]

***The Western from Silents to Cinerama*. George N. Fenin & William K. Everson. Orion Press NY 1962**

The cataclysm of World War II, the rapid advance in the movies' technology, the appalling world-wide decay in moral and intellectual values, were the concomitant factors in the appearance of a truly remarkable film, which presented the frontier in proper proportion, a film which pioneered the new Western. William Wellman's *The Ox-Bow Incident* (1943) was a successful experiment in social comment, striking out at, in the name of authenticity, the dignity of and America's respect for the agony of a breed of pioneers, the whole false picture which the horse opera had presented to Americans. The frontier as a day-by-day chronicle of grim, gray, dedicated humanity, all its passions realistically exposed, was now seen for the first time. The psychological and social trend, this trend toward truth at last, was followed in *The Gunfighter* (1950) and *High Noon* (1952), while John Ford attempted a personal interpretation of Custer's Last Stand in *Fort Apache* (1948), although Ford did not refer in every case to history.

The Ox-Bow Incident was a surprising film to have been made in 1943, when the wartime trend, particularly at Fox, was to all-out escapism. The film was also made without any concessions to box-office standards. The hero and his friend (Henry Fonda and Henry Morgan) were hardly heroes in the accepted sense, being little more than ineffectual observers. The martyred men, too, were without heroic qualities. "Lovable" character actress Jane Darwell played a cold-blooded woman rancher, fair-minded but harsh and not easily given to sympathy or mercy. The comedy relief (Paul Hurst) was deliberately offensive. The only concessions, if any, were to sentimentality in the climax, a sentimentality which tended to vitiate some of the tragedy's harshness. Great stress is laid, in the film as in the book, on a farewell letter that the leader of the doomed men writes to his wife. One of the posse, in sympathy with him, tries to use the letter to convince others that such a man could not be guilty, but he fails because the doomed man himself angrily protests its use for that purpose when the contents are so sacred to him and his wife. At no point in the book is the letter actually read or any of its contents divulged.

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
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, *Rashômon* 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
Rouben 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

Buffalo Film Seminars special presentation:

7:00 p.m. Friday evening February 20 at Market Arcade Film and Arts Center :

Robert S. McNamara in Errol Morris's Academy Award-nominated documentary

Fog of War (2003)

J. Hoberman wrote in *The Village Voice*: "In a year distinguished by many strong documentaries, none feels more important than *The Fog of War*. Indeed, Errol Morris's new essay, a/k/a 'Robert McNamara and the Ring of Power,' is almost ridiculously relevant and not just because it's impossible to see McNamara's steely smile and jaunty certitude without thinking 'Donald Rumsfeld.'"

Roger Ebert wrote in the *Chicago Sun-Times*: "The effect of 'The Fog of War' is to impress upon us the frailty and uncertainty of our leaders. They are sometimes so certain of actions that do not deserve such certitude. The farce of the missing Weapons of Mass Destruction is no less complete than the confusion in the Kennedy White House over whether there were really nuclear warheads in Cuba."

Coming up in Buffalo Film Seminars VIII:

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

March 2 John Huston, *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

Frankenstein in Buffalo:

Saturday, February 21; Bruce Jackson introduces and leads a discussion of *Young Frankenstein* (1974) 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>)

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