

FILM FORUM 2

MAY 30 - JUNE 12 TWO WEEKS



FOR THE FIRST TIME: THE COMPLETE VERSION IN ENGLISH!

Sergio Leone's

THE GOOD, THE BAD AND THE UGLY

STARRING CLINT EASTWOOD, LEE VAN CLEEF AND ELI WALLACH

(1967) "If you're gonna shoot, shoot! Don't talk." THE BAD — Lee Van Cleef's icy bounty hunter deceives the "...or Alive" clause, while fulfilling contracts from both sides against each other — THE UGLY — Mexican bandito Eli Wallach enters crashing through a plate-glass window amid a fusillade of bullets, with pistol in one hand and a chicken leg in the other — and THE GOOD — con man Clint Eastwood's favorite scam is shooting the nose off the hapless partner he's just turned in for the reward — battle each other and Civil War armies in their relentless search for buried gold. Leone's epic Western conjures up opera, horse opera, the built-up arena, and the blackest of black humor via riveting storytelling in the picaresque tradition: Wallach, in the role of a lifetime, riding through the desert beneath a pink parasol; the Confederate uniforms that, sans dust, turn Union; the escape from a moving train while handcuffed to a gigantic guard; the gun sale that turns into a stickup; the Civil War battle at the bridge that, while transposing Virginia trench warfare to the New Mexico campaign, still seems wrung directly from Matthew Brady; and the gigantic close-up packed final showdown. And of course — *Howl, Waa, Waa* — perhaps Ennio Morricone's greatest score, with Wallach's run through the graveyard a memorable tour de force coupling of music and image. MGM's John Kirk has taken the recent Italian restoration, which includes more than 15 minutes not in the already-classic U.S. release version, and has brought Eastwood and Wallach back to the sound studios to dub previously unrecorded dialogue from the Italian sequences. This full-length cut also refurbishes cameraman Tonino Delli Colli's eye-stretching widescreen color vistas and features a newly-mixed 5.1 Dolby Digital soundtrack.

AN MGM DISTRIBUTION RELEASE. 1.20, 4.40, 8.00

New 35mm Restoration!

TROUBLE IN PARADISE NEW 35MM PRINT!

(1932) *Warren, I have a confession to make. You are a crook. Would you please save my life?* Herbert Marshall and Miriam Hopkins share champagne, caviar, and moonlight, while debonairly picking each other's pockets — the beginning of a beautiful partnership — but Kay Francis proves rival as well as mark. "Spins a wonderful, sophisticated tale in praise of immorality, money and sex." — *Time Out* (London). "The masterpiece of American sophisticated cinema." — *Leslie Halliwell*. FR/SAT/SUN 2:00, 2:40, 5:20, 7:00, 8:40, 10:20 MON/TUE/WED/THU 2:00, 2:40, 5:20

TICKETS FOR ONE WEEK IN ADVANCE.

JUNE 16 MON
(2 FILMS FOR 1 ADMISSION)

SO THIS IS PARIS

(1929) Hitlistously over-the-top Modern Daneses Lillian Tashman and André Beranger are already looking for extracurricular action when in baggy jabslous, cane-wielding married doctor Monte Blue and the four-way complications begin, resolved in "an astonishing Charleston sequence — a kind of cubist nightmare of what 20s people thought they were really like" (John Gillett). 7:00 J

LADY WINDERMERE'S FAN

(1929) May McAvoy's long-lost and now-notorious mom Irene Rich returns, but demands money from her aristocratic son-in-law for her silence, then tries to stymie Lord Ronald Colman's designs on her daughter — but there's that darn fan that is accounted for. Witty visual storytelling more than makes up for the absence of Oscar Wilde's epigrams. 8:00 J

CARMEN

(1918) Pola Negri at her lustiest, as the amoral Merimée cigar packer, in a suitably dusty, Berlin-created Spain. 8:25 J

THE OYSTER PRINCESS

(1919) Astonishing satire of royalism, capitalism, sex — and "Hollywood fever" — as U.S. oyster magnate's daughter Ossi Oswald falls for a bankrupt prince. 7:00 J

ANGEL

(1937) Marlene Dietrich, feeling neglected by treaty-obsessed diplomat Hubert Marshall, anonymously dallies with Melvyn Douglas, but guess who's the "old friend" Marshall later brings home? 9:15

THE MAN I KILLED (Broken Lullaby)

(1931) Dogged by conscience, Frenchman Phillips Holmes treks to the home of Lionel Barrymore, father of the German soldier he killed in the War, but then romance blossoms with the dead man's fiancée, Nancy Carroll. A rare Lubitsch drama. "The best talking picture that has yet been seen and heard." — Robert E. Sherwood. 7:00

ETERNAL LOVE

(1929) The strikingly-shot Canadian Rockies subbing for the Alps. Swiss mountaineer John Barrymore gets re-united with true love Camilla Horn after being on opposite ends of a ménage à quatre, but that's available loaves. Silent with original synchronized music. 8:40

THE MOUNTAIN CAT

(1932) Amidst delightfully bizarre décor — framed by altering screen shapes — a stalwart bandit chaser falls for bandit's former tale's masterpiece, "both an anti-militarist satire and a wonderful parody of German fairy tales" (John Gillett). 7:00 J

MADAME DUBARRY (Passion)

(1919) The romance of Emil Jannings' Louis XV with coquettish commoner Pola Negri leads to the French Revolution in the equally revolutionary epic that launched Lubitsch's international fame and led to his exodus to Hollywood. 8:50 J

CLUNY BROWN

(1936) Brit proprieties take a satiric beating, as romance keeps humbling Paris emissaries Ingrid Bergman and Kopsalski sweating borscht — until she discovers the joe du chapeau with Count Melvyn Douglas. Screenplay by Billy Wilder and Charles Brackett. "Stalin won't like it." — *New York Times*. "Has the ranch-house and the sophistication that were Lubitsch's trademark." — Pauline Kael. 3:10, 5:10, 8:20

THE STUDENT PRINCE

(1927) Crown prince Ramon Novarro, happy at last as nice Heidelberg student, and in love with innkeeper's niece Norma Shearer, must renounce all for the throne. Lubitsch for once eschewed his innumerable tender evocations of lost young love, creating the impossible: a silent operetta. SUN 3:20 J, 7:20 J MON 3:00 J

THE MERRY WIDOW

(1934) Chevalier MacDonald-Lubitsch redux, for the ultimate production of the Lahr operetta, out-lushing even Von Stroheim's silent version, and complete with streamlined lyrics by Lorenz Hart, hilarious support from Edward Everett Horton and Ula Melnik, and the grandest of grand balls. SUN 1:00, 5:30, 9:20 MON 1:00, 5:00

THE STUDENT PRINCE (in Old Heidelberg)

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ROMEO AND JULIET IN THE SNOW

(1920) Alpine treatment of Shakespeare, complete with happy ending twist. "A delightfully gross retelling." — John Gillett. 7:10 J

THE LOVE PARADE

(1929) Jannings' tour-de-force as Henry VIII highlights the most impressive of Lubitsch's spectacles. Plus trailer for Lubitsch's lost *The Palace* (1928). 8:10 J

THE LOVE PARADE

(1929) "In all of Sylvania, there's only one leg as good as this one," boasts queen Jeanette MacDonald, uncovering one gam — "and that's it!" she says, flashing the other. But even though count Maurice Chevalier is her "Dream Lover," he still complains "Nobody is using it now" in Lubitsch's first sound triumph. "The first truly cinematic screen musical in America." — Theodore Huff. 3:20, 7:15

MONTE CARLO

(1930) On the run from her wedding, negligée-clad Countess Jeanette MacDonald trills "Beyond the Blue Horizon" in tune with the Blue Express that's taking her to Monte Carlo, and to counterpointing her air-harvester. Jack Buchanan (his only other U.S. film, *The Band Wagon*) with their "Give Me a Moment, Please" telephone duet a further highlight. 1:30, 5:25, 9:15

DESIGN FOR LIVING

(1933) *Ménage à trois à Paris*, as commercial artist Miriam Hopkins shacks up with both struggling playwright Fredric March and undercovered painter Gary Cooper. Noel Coward was reportedly delighted with Ben Hecht's adaptation, though the latter worried that he left only two lines of the original. WED 3:40, 7:10 THU 2:40

BLUEBEARD'S EIGHTH WIFE

(1938) In classic "meeting cute" American millionaire Gary Cooper and impoverished Claudette Colbert buy, respectively, the top and bottom of the same pair of pj's; but after love blossoms, she finds he's a seven-time divorcee. First screenwriting collaboration of Charles Brackett and Billy Wilder. With David Niven, Edward Everett Horton. WED 2:00, 5:30, 9:00 THU 1:00, 4:30

ROSITA

(1923) Duel of the titans: Lubitsch, making his first Hollywood picture, matched wits with producer Mary Pickford, starring as a fiery Spanish street singer who catches the eye of a lecherous king. 7:00 J

THE MARRIAGE CIRCLE

(1931) Doctor Monte Blue is happily married to Florence Vidor. Professor Adolphe Menjou is unhappily married to Marie Prevost — who decides to chase Blue — while Blue's partner is hoping for an affair with Vidor — and then things really get complicated. 9:00 J

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▶ JUNE 13 - JULY 3 THREE WEEKS ◀

The Lubitsch Touch

PROGRAMMED BY BRUCE GOLDSTEIN.

SPECIAL THANKS TO PETER SOETE, DIRECTOR, AND JULIAN WANKEL, PROGRAM OFFICER, GÖTTHE-INSTITUT NEW YORK; PAUL GINSBURG, BOB O'NEIL (UNIVERSAL STUDIOS); TOBY WENNER (UCLA FILM & TELEVISION ARCHIVE); STEFAN DROESSLER, DIRECTOR OF THE MUNICH FILM MUSEUM (MUNICH FILM MUSEUM); THE MUSEUM FOUNDATION; SABINA KOVACS (TRANSLAT FILM); WALTER EGGES, PAUL PUSCHER (GÖTTHE-INSTITUT, INTER NATIONES, BONN); ANNE GOODMAN (CETERUM PICTURES); SCHWAB BELSTON (20TH CENTURY FOX); PETER LAWES (IFMIA); DENNIS DOWNS (MILITARY); ROBERT MAYER, LINDA EWING-SCOTT, MARILEE WOLACK (WARNER BROS.); MIKE MASHION (LIBRARY OF CONGRESS); INTER NATIONES (BONN); HENRI SCHUB-ROTHMAYR; AND RUSTY CASSELL. EXTRA SPECIAL THANKS TO ANNA LABONTE, MEMBER OF THE DIRECTOR.

MOST FILMS BEFORE 1930 ARE SILENT. LIVE PIANO ACCOMPANIMENT BY STEVE STERNER AT SHOWTIMES FOLLOWED BY A MUSICAL NOTE (J)

TICKETS FOR DOUBLE FEATURES (TWO FILMS FOR ONE ADMISSION) ARE NOT AVAILABLE ONLINE.

JUNE 18 WED (2 FILMS FOR 1 ADMISSION)

THE MAN I KILLED (Broken Lullaby)

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ANGEL

(1937) Marlene Dietrich, feeling neglected by treaty-obsessed diplomat Hubert Marshall, anonymously dallies with Melvyn Douglas, but guess who's the "old friend" Marshall later brings home? 9:15

JUNE 20 FRI/SAT (2 FILMS FOR 1 ADMISSION)

NINOTCHKA

(1939) GABRIEL LAUGHES! Bolshevik special envoy Greta Garbo keeps humbling Paris emissaries Ingrid Bergman and Kopsalski sweating borscht — until she discovers the joe du chapeau with Count Melvyn Douglas. Screenplay by Billy Wilder and Charles Brackett. "Stalin won't like it." — *New York Times*. "Has the ranch-house and the sophistication that were Lubitsch's trademark." — Pauline Kael. 3:10, 5:10, 8:20

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JUNE 21 SUN/MON/TUE (2 FILMS FOR 1 ADMISSION)

HEAVEN CAN WAIT

(1932) Sinner Don Ameche is knothead on Devil Lair Creger's dog, but does the quality? Only flashbacks will tell in superbly mellow fable of low-key 19th century playboy, blessed with understating wife Gene Tierney. 1:00, 4:00, 8:00 MON/TUE 1:00, 5:00

IF I HAD A MILLION

(1932) Lubitsch was the very top of the seven top directors recruited for this omnibus picture about a dying millionaire (Richard Bennett, father of Joan & Constantine) who chooses his heirs at random from the phone book, recipients including W.C. Fields, Gary Cooper, Frances Dee, and, in the memorable Lubitsch sequence, hapless clerk Charles Laughton. SUN 3:15, 7:10 MON/TUE 3:15

JUNE 22 WED/THU (2 FILMS FOR 1 ADMISSION)

THE DOLL

(1919) Puppeteer's daughter Ossi Oswald impersonates a mechanical doll to woo a baron's nephew, with Lubitsch pulling the strings in a prologue. Plus *Meyer in Berlin* (1919), with director Lubitsch as a go-getting scoundrel. 7:15 J

JUNE 23 MON

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JUNE 24 TUE

KOHLHIESEL'S DAUGHTER

(1932) Quakered Henry Forten and lurkhead Emil Jannings replay *Jaming of the Shrew* in the Bavarian Alps. Plus *I Don't Want to Be a Man* (1919); Ossi Oswald tries a night on the town in drag. 7:15 J

JUNE 24 TUE

LOVES OF PHAROAH

(1922) Emil Jannings' passion for a commoner creates havoc; perhaps Lubitsch's most opulent spectacle. Plus the recently re-discovered *When I Was Deaf* (1915), starring director Lubitsch in a rare straight role. 9:20 J

JUNE 25 WED

ONE HOUR WITH YOU

(1932) *Ménage à trois à Paris*, as commercial artist Miriam Hopkins shacks up with both struggling playwright Fredric March and undercovered painter Gary Cooper. Noel Coward was reportedly delighted with Ben Hecht's adaptation, though the latter worried that he left only two lines of the original. WED 3:40, 7:10 THU 2:40

JUNE 26 THU

THE SMILING LIQUORIST

(1932) Roguish lieutenant Maurice Chevalier loves violinist Claudette Colbert but gets trapped into marrying checkers-playing princess Miriam Hopkins. But things look up when good sport Colbert mysteriously assumes Frumship Phillips to "Jazz Up Your Lingerie." 3:40, 7:10

JUNE 26 THU

SPECIAL CLAREBBURN

(1930) Quakered Henry Forten and lurkhead Emil Jannings replay *Jaming of the Shrew* in the Bavarian Alps. Plus *I Don't Want to Be a Man* (1919); Ossi Oswald tries a night on the town in drag. 7:15 J

JUNE 26 THU

THE SHIP AROUND THE CORNER

(1936) Frank Wheeler's Budget-empowering clerks James Stewart and Margaret Sullivan ("a peerless performance" — Kael) battle in person without realizing they've been carrying on a lonehairs romance by mail. "Close to perfection" in the art of the now-considered one of the director's supreme masterpieces. With Carole Lombard in her final role, as Benny's almost-straying wife. 1:20, 5:20, 9:20

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JUNE 27 FRI/SAT (2 FILMS FOR 1 ADMISSION)

TO BE OR NOT TO BE

(1942) "So they call me Concentration Camp Erhardt!" gloats Claudette Colbert but gets trapped into marrying checkers-playing princess Miriam Hopkins. But things look up when good sport Colbert mysteriously assumes Frumship Phillips to "Jazz Up Your Lingerie." 3:40, 7:10

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JUNE 28 SUN

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FILM FORUM 2

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The Lubitsch Touch

JUNE 13 - JULY 3 3 WEEKS

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Assistive listening devices are available upon request. Please see Manager.

Late-comers will be seated at the discretion of the Manager.

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Bruce Weber

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