

HARVARD FILM ARCHIVE



J U N E J U L Y A U G U S T 2 0 1 7



JEAN RENOIR

THE COMPLETE JEAN RENOIR

JUNE 9 – SEPTEMBER 1

“I believe that one of the most important functions of the filmmaker is the destruction of cliché. We are surrounded by clichés. We believe that life is what we are told. Not at all. Life is something very different. Life is a combination of what does exist and what you have in mind.”
— Jean Renoir

Jean Renoir (1894-1979) is now considered a legendary director, the genius who defines cinematic realism and humanist filmmaking. The rare opportunity to experience all of his films in a short period of time complicates this extremely oversimplified reputation. It allows for the chance to reevaluate those films said to be failures because they do not conform to our received notions, and to enjoy a renewed appreciation for the acknowledged masterpieces.

Renoir was born into wealth thanks to his father, the celebrated painter Auguste Renoir. Enlisting in the army just before the outbreak of World War I, he proved to be a brave soldier, returning to the front, as a pilot in the fledgling French air force, after being gravely wounded in the leg during trench combat.

After the war, Renoir returned to his life as a dilettante, frequenting the artistic circles of Paris and dabbling in ceramics. He was interested in cinema, but never considered trying his hand at filmmaking until 1920, when he married his father's last model, Catherine Hessling, who aspired to movie stardom. To help her, Renoir began using the sizeable inheritance from his father to become an independent filmmaker. Beginning as a writer-producer, Renoir added directing to his portfolio after his frustrating first collaborative project (*Catherine*, shot in 1924).

In his early films Renoir alternates between styles: the nascent French cinematic impressionism (*Whirlpool of Fate*), Stroheimesque naturalism (*Nana*), and, curiously enough, shorter projects dominated by special visual effects, bordering on the avant-garde (*Charleston Parade* and *The Little Match Girl*). Initially he experimented with shooting on location, with deep focus and the potential of offscreen space to generate suspense or surprise, as well as a sense of spatial continuity to the world in front of the camera, chiefly by way of actors' entrances into, and exits from, the sides of the frame. However, since none of these films brought him much attention, and because he could neither afford to continue as an independent producer nor succeed in making a star out of Hessling, he switched, for his last two silent films, to a conventional style of filmmaking as a way of avoiding financial ruin by working as a director for hire.

Renoir's disposition toward realism did not allow his filmmaking to fully blossom until the coming of sound. He sat out the transitional period of late 1929 and 1930, since no producer wanted to take a gamble on a sound film from such an unproven commodity. Finally making his sound debut in 1931 with the scatological comedy *On purge bébé*, Renoir immediately continued his adventurous streak by shooting live sound on set. But it was his second 1931 film that finally brought him positive critical attention: *La Chienne*, a chilling return to his penchant for a von Stroheim influenced naturalism, with its emphasis on decadence and corruption. Here Renoir combines location shooting and location sound recording, deepening his ability to immerse audiences in realistically depicted space.

For Hitchcock, preproduction was the key: the screenplay and the storyboards. For Eisenstein, it was editing—post-production. But Renoir liked production: the collaborative nature of shooting and the accidents and improvisations. He was open to changes and responsive to his performers, as well as his other collaborators.

Unlike his contemporaries, such as Lang, Hitchcock or von Stroheim himself, Renoir was no martinet on the set. Rather, he worked by charming his cast and technicians, by listening to

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All text written by Brittany Gravely, Haden Guest, David Pendleton and Jeremy Rossen, unless otherwise noted.

On the cover: Junie Astor and Jean Gabin in Jean Renoir's *The Lower Depths* p. 8

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them and making them into a team. An examination of Renoir's biography reveals that this is also true of his life away from the camera. He was capable of cowardice and hesitation, and these qualities are reflected not only in the extraordinary sympathy he conveys for all his characters but also in the mixture of rigor and limpidity that he brings to his visual style.

Renoir's reputation rose and fell throughout the early 1930s when he had yet to garner much popular attention. His critical profile surged to new heights with *Toni*, for which he combined location shooting and sound recording (in the south of France) with an episodic narrative taken from real life and a cast that included many non-professionals. The result was a true revelation in France and adds undeniable weight to the argument that Renoir was the inventor of neorealism, particularly since Luchino Visconti was his assistant on this film and carried Renoir's working method to Italy.

His real breakthrough for both critical and popular attention was *The Crime of M. Lange* in 1936. The film captures the spirit of the leftist uprising taking place in France called the Popular Front, an alliance between political parties, labor unions and cultural organizations, with support from the Communist International. From that point through the end of the 1930s, Renoir was France's leading filmmaker. And in the mid-to-late part of the decade, with German and Soviet filmmaking in the clutches of authoritarian control, he was also probably the leading filmmaker in all of Europe, with Hitchcock his closest rival—which is to say that he was the greatest filmmaker outside of Hollywood, with only Mizoguchi a formidable competitor.

The summit of Renoir's popularity in France corresponds with the beginnings of his international reputation, with the three films he made starring Jean Gabin in the late 1930s: *The Lower Depths*, *Grand Illusion* and *The Human Beast*. But it all stopped short with *The Rules of the Game*, in which Renoir dropped the populist, noirish naturalism in favor of a sophisticated social satire on class in a France on the verge of war. Now recognized as one of the great films, the abject failure of *Rules* in 1939 led Renoir to a decision that shocked many of his associates.

Accepting an invitation from Vittorio Mussolini, Benito's son, to make a film in fascist Italy, Renoir had just begun shooting *La Tosca* when the Nazis invaded France. He returned to Paris and then fled to the south of France, where he worried about what his close ties with the French left, plus the Nazi loathing for *Grand Illusion*, still the film he was best known for, would mean for him in occupied France, even in the Vichy south. Thanks to the efforts of Robert Flaherty, he managed to get an official invitation to come to the US and arrived in Hollywood in January 1941.

Over the next five years, he worked for Fox, Universal, RKO and independent productions on a series of six films. Renoir's collaborative, rambling, improvisatory nature as a director while shooting meant that he never found working in Hollywood comfortable; for the studios, time was money. And yet, Renoir fell in love with southern California, and nothing he heard from occupied or postwar Paris made him eager to return.

However, with his prospects for work in Los Angeles dwindling, Renoir entered a brief period of working on international co-productions that would include his first two films in color: *The River*, shot in English, in India; and *The Golden Coach*, adapted from French sources and shot in Italian, in Italy. The former was enough of a success to revive Renoir's international reputation. The latter, now celebrated as one of Renoir's masterworks, was a huge critical and financial disappointment, and occasioned Renoir's return to France.

Upon his arrival in 1953, Renoir was no longer the revered figure he had been at the point of his departure in 1940. On the other hand, the French critical establishment remembered his string of 1930s masterpieces, and *The Rules of the Game* was just beginning to enjoy rediscovery. André Bazin, probably the most influential critic in postwar France, used his editorship of *Cahiers du Cinéma* to remind readers of Renoir's past achievements and to support his new films, aided by the young critics Bazin was gathering who adored Renoir and who would eventually pay homage to him in their own films: François Truffaut, Jean-Luc Godard, Jacques Rivette and Eric Rohmer.

Until his last film, in 1969, Renoir never stopped experimenting with special effects, deep focus, sync sound, camera movement, offscreen space, color, multiple cameras—all in the service of destroying the visual cliché in favor of the real. Deep focus, in particular, is such an important element of Renoir's visual style because it creates a screen space within which all the members of his ensemble can find their proper places. It also represents a connection between the filmmaker and his father's generation of painters: figures are not simply posed in front of a landscape, they *inhabit* it.



ON THE SET OF *THE ELUSIVE CORPORAL*



JEAN RENOIR *THE RULES OF THE GAME*

More generally, the vast amount of innovation and experimentation in Renoir's work allowed the filmmaker to expand his seemingly endless ability to find new variants on cinematic realism. As Tom Milne has written, regarding Renoir's ability to turn on a dime between the comic and the tragic, there is the central conflict in his work between theater and reality, desire and fantasy. We can go further and point to the alternations between objective reality and subjective reality—the reality that exists and the potential reality of imagination and thought. — DP

Special thanks: Mathieu Fournet, Amélie Garin-Davet—Film, TV and New Media Department of the Cultural Services of the French Embassy, New York; Emmanuelle Marchand—Consulate of France in Boston; Hannah Prouse—National Film and Television Archive, British Film Institute; Todd Wiener, Steven Hill—UCLA Film and Television Archive; Katie Trainor—Museum of Modern Art, New York; Jean Gagnon—Cinémathèque Québécoise; Daniel Rooney—National Archives.

Film descriptions by David Pendleton and Patrick Marshall.



FRIDAY JUNE 9 AT 7PM

SUNDAY AUGUST 27 AT 4:30PM

THE RULES OF THE GAME (LA RÈGLE DU JEU)

Jean Renoir's last film made in Europe for a dozen years seems to predict the coming war that would displace him. The filmmaker's belief that "honest sincerity is catastrophic in a world where everyone has his reasons" is examined at length in this satirical, multilayered anatomy of French aristocracy, set at a weekend retreat in a countryside chateau. The intricately plotted ensemble piece shows the influence of the stage comedies of Beaumarchais and Marivaux even as it remains resolutely modern in its comprehensive and gimlet-eyed glance at a world ruled by status, hypocrisy and other "rules." Its balanced mixture of farce and brittle irony has led many to consider *The Rules of the Game* Renoir's masterpiece.

Directed by Jean Renoir. With Marcel Dalio, Nora Gregor, Roland Toutain, Jean Renoir
France 1939, 35mm, b/w, 110 min. French, German & English with English subtitles

FRIDAY JUNE 9 AT 9:30PM

PICNIC ON THE GRASS

(LE DÉJEUNER SUR L'HERBE)

The strange and extraordinary *Picnic on the Grass* is a Janus-like creation, with one face turned to the future and one looking to the past. The film imagines a world where television is omnipresent, nuclear power is a subject for debate, the European countries have entered into a federation, and a technocratic elite promotes artificial insemination to better the human race. The rise of a politician who espouses this platform is thrown into turmoil by the event of the film's title. Thus, here Renoir returns to the theme of *A Day in the Country*, that of the seductive and anarchic power of nature to reshape lives. Further, *Picnic on the Grass* was shot in the south of France in the places where Renoir's father lived late in life and where *Catherine* was filmed. Indeed, the film's mix of charming playfulness and sci-fi dystopia harkens back to *Charleston Parade*.

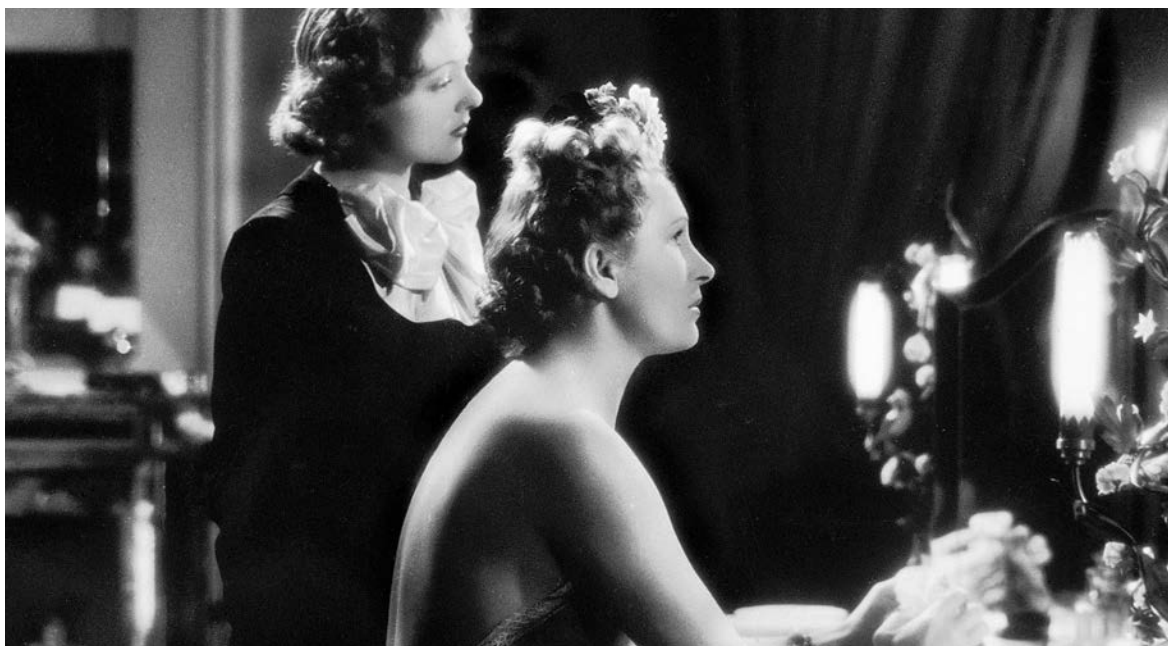
Directed by Jean Renoir. With Paul Meurisse, Catherine Rouvel, Fernand Sardou
France 1959, 35mm, color, 92 min. French with English subtitles

MUSICAL ACCOMPANIMENT BY BERTRAND LAURENCE

SATURDAY JUNE 10 AT 7PM

WHIRLPOOL OF FATE (LA FILLE DE L'EAU)

By the time Renoir undertook sole directorship for the first time, he had fallen under the spell of von Stroheim's *Foolish Wives* (1922), and so *Whirlpool of Fate*, shot in the summer of 1924, exhibits much of that filmmaker's fasci-



JEAN RENOIR *THE RULES OF THE GAME*

nation with the seedy and the corrupt. Like the previous *Catherine*, this film stars Renoir's wife Catherine Hessling as the title character, a young woman who innocently runs afoul of her provincial community—in this case, after she is orphaned by her father's drowning. The film blends impressionism and naturalism; the naturalism is the effect of both von Stroheim's influence and the 19th-century realist French literature that Renoir adored. The impressionist nature of the film stems from its setting—a barge on a river—and from the influence on Renoir of such compatriots as Gance and Delluc.

Directed by Jean Renoir. With Catherine Hessling, Pierre Lestringuez, Andre Derain
France 1925, 35mm, b/w, silent, 89 min. French intertitles with English subtitles

PRECEDED BY

THE LITTLE MATCH GIRL

(LA PETITE MARCHANDE D'ALLUMETTES)

The centerpiece of *Whirlpool of Fate* is an inventive dream sequence that exhibits the kind of visual effects that drew Renoir to directing in the first place. This adaptation of the Hans Christian Andersen tale is the high point of that early cinematic inclination of Renoir's, before he shifted his experimentation to crafting a cinematic realism. Not aimed at children, *The Little Match Girl* does not shy away from what is grim and cruel in Andersen's story. But the blend of naturalism, impressionism and the fantastic

translates Andersen's poignancy to the screen in an unforgettable fashion.

Directed by Jean Renoir. With Catherine Hessling, Jean Storm, Manuel Raaby
France 1928, 35mm, b/w, silent, 29 min. French intertitles with English subtitles

SATURDAY JUNE 10 AT 9:30PM

NIGHT AT THE CROSSROADS

(LA NUIT DU CARREFOUR)

The first adaptation to the screen of one of Georges Simenon's Inspector Maigret novels features Maigret—played by Renoir's brother Pierre—trying to solve a car theft, yet being drawn into more intrigue when he finds the car with a dead man behind the wheel. Simenon and Renoir were prior friends and collaborated closely on the screenplay. The dark, enigmatic film that resulted is so ambiguous at points that it has led to theories that parts of the script were never shot or even that footage has been lost. In fact, the overwhelming impression is the return of the kind of uncanny and erotic naturalism that permeated *La Chienne*. Godard himself described it as "Renoir's most mysterious film...the only great French detective movie—in fact, the greatest of all *adventure* movies."

Directed by Jean Renoir. With Pierre Renoir, Winna Winfried, Georges Térot
France 1932, 35mm, b/w, 75 min. French with English subtitles

SUNDAY JUNE 11 AT 4:30PM

CHOTARD ET CIE

Chotard et Cie may be the slightest in the trilogy of obscure-but-worthy early Renoir comedies that includes *Tire au flanc* and *On purge bébé*, but it belongs in their company as proof that Renoir could direct not just naturalist drama and social satire but also flat-out farce. When a wealthy greengrocer gets an author for a son-in-law, he is perturbed—until the young man wins the Prix Goncourt. Plans to monetize the young man's talent come to naught, leading the film to the moral that each must fulfill his or her own destiny. Proof that Renoir never missed a chance to try new things, the film opens with a bravura feat: a complicated tracking shot, over two minutes long, moving from close-up to deep focus and from the street into Chotard's shop.

Directed by Jean Renoir. With Fernand Charpin, Jane Lory, Georges Pomiés
France 1933, digital video, b/w, 83 min. *In French with no English subtitles*



JEAN RENOIR *PICNIC ON THE GRASS*

MUSICAL ACCOMPANIMENT BY BERTRAND LAURENCE
SUNDAY JUNE 11 AT 7PM

NANA

Inspired to translate naturalist literature and theater into a cinematic realism fascinated by corruption and decadence after von Stroheim, Renoir felt the need to exercise his ambition and engineered the first Franco-German coproduction at a time when the German film industry was arguably the most sophisticated in the world, attracting the likes of Eisenstein, Hitchcock and Sternberg from abroad. The occasion was Renoir's adaptation of Emile Zola's 1880 novel about a talentless actress who relies on her sex appeal to climb the Parisian social ladder. With a sphinxlike face and louche deportment, Catherine Hessling perfectly incarnates Zola's archetypal femme fatale. Shot on soundstages in both Berlin and Paris, there is a touch of German expressionism about the film as well, between the stylized sets—which are minimalist rather than distorted—and the mannered performances of both Hessling and Werner Krauss.

Directed by Jean Renoir. With Catherine Hessling, Pierre Lestringuez, Werner Krauss
France 1926, 35mm, b/w, silent, 150 min. French intertitles with English subtitles



JEAN RENOIR *FRENCH CANCAN*

FRIDAY JUNE 16 AT 9PM

SWAMP WATER

Set in the backwaters of the Deep South, Renoir's first American film tells the story of a young man who—while trying to find his dog that has run off into the swamp—is kidnapped by an escaped fugitive. In true Renoirian fashion, the young man becomes allies with his captor after listening to a story of injustice, and the two embark on a mission to set the wrongs right. After beginning his career with self-funded or independent productions and then rising to star status in his native France, Renoir arrived in Los Angeles ill-prepared for the strictures of the studio system. He did convince Fox studio head Darryl Zanuck, who had been mightily impressed by *Grand Illusion*, to let him do a bit of location shooting in the Okefenokee Swamp. The bigger problem was Renoir's working method while shooting, which seemed slow and aimless to Fox's executives. In the end, the film was a success, and Renoir and Zanuck parted ways amicably.

Directed by Jean Renoir. With Dana Andrews, Anne Baxter, Walter Huston
US 1941, 35mm, b/w, 86 min

SATURDAY JUNE 17 AT 9:30PM

THE DIARY OF A CHAMBERMAID

Still not having any success with the studios, Renoir's fourth Hollywood film was an independent production



JEAN RENOIR *LA CHIENNE*

that hearkened back to his love of French naturalist literature. Renoir had long wanted to adapt Octave Mirbeau's 1900 novel, which details the decadence of the upper classes as observed by their cynical servants. If the material seems close to *The Rules of the Game*, the filmmaker took an approach diametrically opposed to the realism of the earlier film. Shooting everything—even exteriors—on soundstage sets, the result is another example of the director's use of theatricality to give his material an uncanny edge. The use of the soundstage also allows Renoir to indulge his love of the highly mobile camera.

Directed by Jean Renoir. With Paulette Goddard, Burgess Meredith, Francis Lederer
US 1946, 35mm, b/w, 86 min

SUNDAY JUNE 18 AT 4:30PM

FRENCH CANCAN

Renoir was eager to reteam with Jean Gabin, for the first time since *La Bête humaine* seventeen years earlier, for this musical film rooted in the legendary Montmartre of *la belle époque*, a neighborhood well-known to the director's father and the other Impressionists. Set in a fictionalized Moulin Rouge—and made just two years after John Huston's film—the story focuses on the efforts of the club's owner to reintroduce the Cancan into Parisian nightlife. This was Renoir's first film made in France since the 1939 debacle of *The Rules of the Game*, which hadn't yet been rediscovered as a masterpiece. As the filmmaker put it, "*French Cancan* answered my great desire to make a film in a very French spirit and that would be...a nice bridge between me and French audiences. I felt that the public was very close to me, but I wanted to make sure." The film's success proved that he had been right.

Directed by Jean Renoir. With Jean Gabin, Maria Félix, Françoise Arnoul
France/Italy 1955, 35mm, color, 97 min. French with English subtitles

FRIDAY JUNE 23 AT 7PM

SUNDAY JULY 23 AT 4:30PM

LA CHIENNE

Possibly Renoir's coldest, harshest film centers on a merchant who, while walking home one night, encounters a woman being beaten by her boyfriend. He intervenes, sets her up in a small apartment and proceeds to fall in love with her. But as their three lives become more and more intertwined, a noirish decay sets in, given an almost uncanny edge by the detached distance Renoir maintains from his protagonists. (As Bazin put it, "Difficult to define, the style seems to be the simultaneous expression of the greatest fantasy and the greatest real-

ism.") With his framing and remarkable depth of field, the naturalist inside Renoir has found a means to suggest that human will is inevitably prey to the whims and caprices of fate.

Directed by Jean Renoir. With Michel Simon, Janie Marèse, Georges Flamant
France 1931, 35mm, b/w, 96 min. French with English subtitles

SATURDAY JUNE 24 AT 9:30PM

MADAME BOVARY

After *Nana*, it was only fitting that Renoir would adapt the novel that helped turn French realist fiction towards Zola's edgier naturalism. Renoir faithfully adapted Flaubert's tale of the provincial bourgeois housewife whose boredom leads her into infidelity and downfall. Searching for a counterpart to Flaubert's prose that dramatized his heroine's illusions for his readers, Renoir put his actors in settings as lifelike as possible and then gave them an extremely stylized text, often close to the original novel, with free reign to act broadly. The result is a perfect balancing act between Renoir's loves of both realism and theatricality, one that does justice both to Flaubert's text and Emma Bovary's Romantic illusions. *Print courtesy The Museum of Modern Art, New York.*

Directed by Jean Renoir. With Valentine Tessier, Pierre Renoir, Alice Tissot
France 1934, 35mm, b/w, 101 min. French with English subtitles

SUNDAY JUNE 25 AT 4:30PM

THIS LAND IS MINE

Renoir reports that when he arrived in Hollywood, he was offered various films set in Europe, but that he refused them, feeling that films made in America ought to be set in America, and so he agreed to direct *Swamp Water*. He changed his mind for his second Hollywood film, deciding to confront head-on the situation of occupied France. *This Land is Mine* remains the one of Renoir's American films with the shakiest critical support today, but its tale of the transformation of a weak and cowardly man—who shifts from Nazi collaborator to member of the resistance—has retained its resonance. In the hopes of both attracting an American audience and showing the Hollywood studios how adaptable he could be, Renoir



JEAN RENOIR *THIS LAND IS MINE*



JEAN RENOIR *THE WOMAN ON THE BEACH*

abandons the long take and the mobile camera for mainstream continuity editing, obediently shooting establishing shots, medium shots and close-ups. Regardless, he succeeds in portraying the ambiguous, muddy nature of life in an occupied country.

Directed by Jean Renoir. With Charles Laughton, Maureen O'Hara, George Sanders
US 1943, 35mm, b/w, 103 min

FRIDAY JUNE 30 AT 9PM

THE WOMAN ON THE BEACH

Joan Bennett had starred in *Scarlet Street*, Fritz Lang's Hollywood remake of *La Chienne*. That connection led to Renoir's directing this noirish tale of a love triangle between an older man, a traumatized ex-soldier and a femme fatale. Renoir had wanted to make a film about a purely physical erotic connection, but studio interference invariably diluted this idea, and a disastrous preview screening led to extensive reshoots. Nevertheless, Jacques Rivette regarded the film as a masterpiece: "if there is such a thing as pure cinema, it is to be found in *The Woman on the Beach*."

Directed by Jean Renoir. With Joan Bennett, Robert Ryan, Charles Bickford
US 1947, 35mm, b/w, 71 min

MUSICAL ACCOMPANIMENT BY BERTRAND LAURENCE

SATURDAY JULY 1 AT 7PM

CATHERINE, OR A LIFE WITHOUT JOY (CATHERINE OU UNE VIE SANS JOIE)

The first film on which Renoir worked is a melodrama in which the title character is a servant in a provincial town who provokes a scandal by falling in love with her employer's son. Renoir conceived the film as a vehicle for his wife, whose screen name was Catherine Hessling. He acted as scenarist and producer, hiring the more experienced Albert Dieudonné to direct. However, he found it difficult simply to observe Dieudonné, becoming more and more involved in the actual filmmaking. Ultimately, the collaboration pleased neither party: Dieudonné resented Renoir's claims to at least partial directorship, while Renoir was dissatisfied with Dieudonné's editing of the final version. In any case, *Catherine* contains some fine location shooting, which contributes greatly to an exciting chase sequence at the climax.

Directed by Albert Dieudonné and Jean Renoir. With Catherine Hessling, Albert Dieudonné, Eugénie Nau
France 1924, digital video, b/w, silent, 84 min. French intertitles with English subtitles

PRECEDED BY

CHARLESTON PARADE (SUR UN AIR DE CHARLESTON)

The year is 2028, and an African explorer heads north to barbaric Europe, where he discovers a savage white woman living in the ruins of Paris. Renoir indulges his early love of special effects (reverse imagery, slow and fast motion) and the fantastic in this startling medium-length film that attempts to satirize the French modern-colonialist vogue for all things African by reversing the racial and sexual polarities of the binary logic that defines civilization by distinguishing it from the "primitive."

Directed by Jean Renoir. With Catherine Hessling, Johnny Hudsins, Jean Renoir
France 1927, 35mm, b/w, silent, 25 min. French intertitles with English subtitles



JEAN RENOIR *THE SOUTHERNER*

SUNDAY JULY 2 AT 7PM

SATURDAY AUGUST 19 AT 9:30PM

THE RIVER

"I can't imagine cinema without water. The movement of cinema has something ineluctable about it, like the current of a stream." Renoir's use of water imagery in his French films continued during his wartime exile in Hollywood (*Swamp Water*, *The Southerner*) and culminated in this tableau of life by the Ganges River. He worked closely with author Rumer Godden to adapt her autobiographical novel about a group of British sisters growing up in colonial India, incorporating semi-documentary and poetic interludes. *The River* was the first film in color for both Jean Renoir and his nephew Claude, the cinematographer. At this point in his career, Renoir had left the protest and satire of a social critic far behind and turned to a kind of reverence for the world. "This film, so rich in metaphor, is ultimately only about metaphor itself, or absolute knowledge." — Jacques Rivette.

Directed by Jean Renoir. With Patricia Walters, Radha Sri Ram, Adrienne Corri
US/France/UK/India 1951, 35mm, color, 99 min. English and Bengali with English subtitles

FRIDAY JULY 7 AT 9PM

THE SOUTHERNER

Almost universally hailed as the zenith of Jean Renoir's years in Hollywood, *The Southerner* is an impressionistic ode to the landscape of the American South, taking as its subject a poor family attempting, over the course of a year, to turn a scraggly crop of land into a bountiful farm. Driven less by conflict than by the changing seasons, the film's narrative is nonetheless filled with strife, from the problems caused by the family's territorial neighbors to those inevitably produced by the vagaries of the Texas climate. Successfully bringing poetic realism to the United States while also demonstrating his ability to use location shooting to powerful effect, Renoir frames everything from a loose, casual distance, creating democratic juxtapositions of man and nature so as to stress the dependence of the former on the latter. But even when misery endures, it is resilience that prevails—a reality etched beautifully across the faces of Zachary Scott, Betty Field and Beulah Bondi, the last of whom memorably stands her ground as dark clouds tower over her in the frame, an image of humanity refusing to be conquered by circumstance. *35mm preservation print courtesy of the UCLA Film & Television Archive.*

Directed by Jean Renoir. With Zachary Scott, Betty Field, Beulah Bondi
US 1945, 35mm, b/w, 92 min

SATURDAY JULY 8 AT 7PM

FRIDAY SEPTEMBER 1 AT 7PM

GRAND ILLUSION (LA GRANDE ILLUSION)

In 1937, with Europe balanced dangerously on the edge of calamity, Jean Renoir looked back to World War I as the setting for one of his greatest works, the story of a group of French POWs determined to escape from a German prison camp. The group's tireless effort inspires a solidarity that overrules even the deepest-seated class differences and, most remarkably, the fact that one of the French soldiers is Jewish. The poignant yet troubled bond of class that joins an imprisoned aristocrat—played with supercilious elegance by a dashing Pierre Fresnay—and his titled German jailer, serves both as Renoir's elegy for European transnationalism and as his tribute to Erich von Stroheim, who reaches deep into his Teutonic imagination to invent perhaps his greatest role as an actor. Balancing poetic realism with a sober farewell to the *ancien régime*, Renoir brings a luminous pathos to

the film's politics and its fearful acknowledgement of the dark storms brewing once again in Europe.

Directed by Jean Renoir. With Jean Gabin, Dita Parlo, Marcel Dalio, Erich von Stroheim
France 1937, 35mm, b/w, 114 min. French, German, English and Russian with English subtitles

SUNDAY JULY 9 AT 4:30PM

THE LITTLE THEATRE OF JEAN RENOIR (*LE PETIT THÉÂTRE DE JEAN RENOIR*)

After Renoir spent most of the 1960s trying, fruitlessly, to get a number of projects off the ground, he said goodbye to filmmaking with this compilation of four episodes that are unrelated but that, taken together, form a catalog of the director's inspirations, past and present. The opening is a vignette with a fairytale atmosphere that harkens back to *The Little Match Girl*, while the second is an operatic satire of the technological age. The third episode, a mere three minutes long, stands as a condensed valentine to the cinema. "When Love Dies," a song sung by Marlene Dietrich in Sternberg's *Morocco*, is here performed by Jeanne Moreau, whose casting was inspired by Welles' *The Immortal Story*. And indeed, that film may have also inspired the fourth, final and most substantial episode—the tale of an older man, a young wife and a young man—that allows Renoir one last go at some of his favorite themes: the follies of the heart in both love and friendship, and the ways that life can swerve from comedy to tragedy and back again.

Directed by Jean Renoir. With Jeanne Moreau, Fernand Sardou, Marguerite Cassan
France/Italy/West Germany 1970, 35mm, color, 100 min. French with English subtitles

FRIDAY JULY 14 AT 7PM

LA MARSEILLAISE

After the politics of *La vie est à nous* and the successes of *The Lower Depths* and *Grand Illusion*, expectations were high when Renoir announced that he was making an epic about the French Revolution. The ambitious plans for the film had to be downscaled due to budgetary constraints as production got underway. What was meant as a saga lasting several hours shrank significantly to cover the events of July 1792, when the title song came into being and when the events that would ultimately end the monarchy took place. In a perfect illustration of Renoir's precept that "everyone has their reasons," there are no villains. In fact, the depiction of Louis XVI as benevolent and charming astonished some of Renoir's Popular Front



JEAN RENOIR *GRAND ILLUSION*

friends. This Louis is no despot but another of those aristocrats—examples of whom also appear in Renoir's successes mentioned earlier in this note—who greet the news that the end of their class has come with grace.

Directed by Jean Renoir. With Pierre Renoir, Lise Delamare, William Aguet
France 1938, 35mm, b/w, 131 min. French with English subtitles

SATURDAY JULY 15 AT 9PM

THE ELUSIVE CORPORAL (*LE CAPORAL ÉPINGLÉ*)

Renoir's last feature film, *The Elusive Corporal* bears a superficial resemblance to *Grand Illusion*: it is about French soldiers attempting to escape from a German prison camp, but this time the setting is World War II. If *Grand Illusion* is about the death of the aristocracy, *The Elusive Corporal* is about a world without chivalry. Although Renoir decided that this was his saddest film, the episodic narrative mixes humor and drama, culminating in an ending not only leavened with moments of sacrifice and grace, but also some of the filmmaker's joy in the Dionysian chaos at the heart of human existence.

Directed by Jean Renoir. With Jean-Pierre Cassel, Claude Brasseur, Claude Rich
France 1962, 35mm, b/w, 105 min. French, German with English subtitles



JEAN RENOIR *LA MARSEILLAISE*

MUSICAL ACCOMPANIMENT BY BERTRAND LAURENCE

SUNDAY JULY 16 AT 4:30PM

THE TOURNAMENT (*LE TOURNOI DANS LA CITE*)

In 1928, still looking for a firm footing in the French film industry, Renoir became a director-for-hire for the Société des Films Historiques. *The Tournament* is a costume drama meant to mark the 2000th anniversary of the city of Carcassonne, where the exteriors were shot on location. The title refers to a jousting competition meant to calm tensions between Catholics and Protestants, yet romance and intrigue lead to bloodshed. The material is unusual for Renoir, but he does his best to make it as realistic as possible by de-idealizing it, inserting grace notes of cruelty and eroticism where possible.

Directed by Jean Renoir. With Aldo Nadi, Jackie Monnier, Enrique Rivero
France 1929, 35mm, b/w, silent, 96 min. French intertitles with English subtitles

FRIDAY JULY 21 AT 9PM

THE TESTAMENT OF DR. CORDELIER (*LE TESTAMENT DU DOCTEUR CORDELIER*)

This loose adaptation and updating of Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* was Renoir's first made-for-TV film. Jean-Louis Barrault (*Children of Paradise*) delivers a chilly and enigmatic performance as Dr. Cordelier/Opale in a film that was shot quickly, often using only single takes captured on multiple cameras. Renoir himself termed it "an experimental film arising out of my work in theatre." A few years previously, Renoir had directed his first play and became enamored with the process. He resolved to free the actor from the tyranny of "the exasperating director's cry of 'cut!'" by filming with several cameras at a time and leaving it up to the performer as to when to stop the scene. The result was hailed by the *Cahiers* crew (Godard, Truffaut and Chabrol), but few others.

Directed by Jean Renoir. With Jean-Louis Barrault, Michel Vitold, Teddy Bilis
France 1961, 35mm, b/w, 95 min. French with English subtitles

MUSICAL ACCOMPANIMENT BY BERTRAND LAURENCE

SATURDAY JULY 22 AT 7PM

THE SAD SACK (*TIRE AU FLANC*)

Renoir's one true silent comedy was made at a transitional moment when he was frustrated by the limited fortunes of his independent productions and looking to broaden his horizons. Thus he adapted a popular stage



JEAN RENOIR *THE ELUSIVE CORPORAL*

farce about life in the military for a couple of misfits. Little-seen to this day, it remains one of Renoir's most underrated films. François Truffaut considered it "one of the funniest films ever made in France and one of the greatest silent comedies," as well as an important inspiration for *Zéro de Conduite*, with Jean Vigo substituting a boarding school for Renoir's barracks comedy. *Tire au flanc* also marks one step towards a key component of Renoir's mature style by featuring an ensemble cast rather than a solo protagonist.

Directed by Jean Renoir. With George Pomiés, Michel Simon, Jeanne Helbling
France 1928, digital video, b/w, silent, 82 min. French intertitles with English subtitles

SUNDAY JULY 23 AT 4:30PM

LA CHIENNE

See description for Friday June 23 at 7pm.

FRIDAY JULY 28 AT 7PM

BOUDU SAVED FROM DROWNING (BOUDU SAUVÉ DES EAUX)

Renoir's fourth, last and most fruitful collaboration with the great Swiss actor Michel Simon (in the only film he

ever produced) provided both with a considerable canvas on which to exercise their greatest strengths: Renoir executes his most pointed satire of the middle classes, and Simon delivers a charming, slapstick comic performance as Boudu, a hapless tramp who, depressed after losing his dog, decides to take his own life by jumping into the Seine. Liberal-minded bourgeois bookseller Lestingois (wonderfully played by Charles Granval) jumps into the river to save the drowning Boudu and proceeds to adopt and attempt to domesticate the old hobo. The comic scenes that follow provide ample opportunities for Simon to shine in a role that Renoir thought "might have been made for that brilliant actor."

Directed by Jean Renoir. With Michel Simon, Charles Granval, Marcelle Hainia
France 1932, 35mm, b/w, 85 min. French with English subtitles

SATURDAY JULY 29 AT 7PM

THE LOWER DEPTHS (LES BAS-FONDS)

In the heady days of the Popular Front, Renoir agreed to direct an adaptation of Maxim Gorky's 1902 play about squalor among a group of slum dwellers in Czarist Russia. This ensemble piece, which constantly changes tones in what Bazin calls an "improbable game of hide-and-seek between vaudeville and tragedy, realism and parody," marked the first collaboration between Renoir and Jean Gabin, the great star who plays the film's romantic lead. But it is remarkable actor Louis Jouvet who steals the show as a suddenly impoverished aristocrat. The lyricism that the film finds in poverty seems directly inspired by Chaplin and was a major contribution to the poetic realism of French cinema between the wars. *From the collection of the Cinémathèque québécoise.*

Directed by Jean Renoir. With Jean Gabin, Louis Jouvet, Suzy Prim
France 1936, 35mm, b/w, 89 min. French with English subtitles

SUNDAY JULY 30 AT 7PM

ELENA AND HER MEN (ELENA ET LES HOMMES)

Forming the final work in Renoir's loose late-period trilogy (with *French Cancan* and *The Golden Coach*) of technicolor and artifice, *Elena and Her Men* stars Ingrid Bergman, finally working with Renoir after a decade of trying, playing the title character, a Polish princess from a family of dwindling fortune, caught between three suitors: the older, wealthy man she has promised to marry (Pierre Bertin), the Count de Chevincourt (Mel Ferrer) and General Rollan (Jean Marais). The love quadrangle is further complicated by the General's political advisors trying to get him to seize power in a coup d'état. Despite the

messy, complicated nature of the intersecting lives and loves, Renoir brings it all together for a very satisfying ending that led Godard to comment "that Renoir is the most intelligent of filmmakers...and *Elena* is the most intelligent film in the world."

Directed by Jean Renoir. With Ingrid Bergman, Jean Marais, Mel Ferrer
France/Italy 1956, 35mm, color, 98 min. French with English subtitles



JEAN RENOIR *ELENA AND HER MEN*

SATURDAY AUGUST 5 AT 7PM

TONI

After a string of literary adaptations, Renoir executed a radical change of pace by turning to a true crime story set in the southern French countryside, which he shot on location using mostly nonprofessional actors. *Toni* follows the life of the titular Italian migrant worker whose love for a fellow migrant leads him to try and convince her to escape and start life anew somewhere else. The film was startling enough to raise Renoir's profile with the French critics, with a truth that speaks to our own times: *Toni* pulls no punches in its depiction of the difficulties and contradictions inherent within immigrant life. Andre Bazin felt that *Toni* was "laying the foundation for what was to become neorealism ten years later." The proof: a young Luchino Visconti, working on his very first film set, was Renoir's assistant on the picture just eight years before he made *Ossessione*, considered the first Italian neorealist film.

Directed by Jean Renoir. With Charles Blavette, Celia Montalvan, Jenny Héliá
France 1935, 35mm, b/w, 82 min. French, Italian and Spanish with English subtitles

SUNDAY AUGUST 6 AT 7PM

LIFE IS OURS (LA VIE EST À NOUS)

La vie est à nous is unique in Renoir's oeuvre in that it is not a narrative film but a mixture of film essay, fiction and documentary meant to bring to the screen the political concerns and hopes of the working class as the French Communist Party conceived of them during the heyday of the Popular Front. The Party commissioned Renoir to make the film, and he enthusiastically accepted. The film is ingeniously constructed in episodes that alternate between documentary and narrative while also including humorous interludes and sections of direct address. The whole is meant to lay out a series of social contradictions and then to suggest solutions to them—a sort of vast montage.

Directed by Jean Renoir. With Jean Dasté, Pierre Unik, Jacques Brunius
France 1936, 35mm, b/w, 66 min. French with English subtitles



JEAN RENOIR *THE LOWER DEPTHS*

SALUTE TO FRANCE

During World War II (and with his son fighting as an American soldier in the Pacific), Renoir petitioned the US government, without success, to be considered as a director of the kind of propaganda films that Capra, Ford and many others were directing. He finally got his chance at the suggestion of Burgess Meredith, who was helping to produce a short to acquaint US troops with the culture of France, a country they would soon be called upon to liberate. Renoir shot the fictional parts of the film, about three soldiers, one American, one British and one French, but did not take part in the editing, which injects plenty of historical footage.

Directed by Jean Renoir and Garson Kanin. With Claude Dauphin, Garson Kanin, Burgess Meredith
US 1944, 35mm, b/w, 34 min

MONDAY AUGUST 7 AT 7PM

THE GOLDEN COACH

Renoir took Prosper Mérimée's play about a commedia dell'arte troupe in 18th-century Peru and used it as an entry point for his greatest investigation of theater and performance. Shot at Cinecittà in Technicolor by Claude Renoir, starring the great Anna Magnani and featuring a beautiful score culled from the works of Vivaldi, *The Golden Coach* opens on a shot of a curtain rising to reveal a stage. As the camera moves slowly in, we are spectators in a theater hovering in front of the proscenium, but then a door opens on the stage and the camera follows a character through it and we enter the play, or, more accurately, the movie. Renoir considered Vivaldi one of his principal collaborators on the film, one whose music contributes to the film's spirit of light-hearted irony, as the director put it.

Directed by Jean Renoir. With Anna Magnani, Duncan Lamont, Riccardo Rioli
France/Italy 1952, 35mm, color, 103 min. French with English subtitles

FRIDAY AUGUST 11 AT 9:15PM

THE HUMAN BEAST (LA BÊTE HUMAINE)

1938 was a year of foreboding for France. The Popular Front coalition was falling apart as the Spanish Civil War gave galling proof of Hitler's desire to expand the reach of Nazism. Two major French films released that year testify to the clouds of impending doom: *Quai des Brumes*, the debut of the writer/director team Prévert and Carné, and Renoir's *La Bête humaine*. For this film, the director turned again to Zola, updating to the present and (in the opinion of many) greatly improving upon the 1890 novel. Set in a locomotive yard, the film tells of an engineer seduced by a femme fatale so he will help cover up a murder committed by her husband. The result is part film noir, part poetic realism, part literary adaptation and, upon release, was an enormous success in France.

Directed by Jean Renoir. With Jean Gabin, Simone Simon, Fernand Ledoux
France 1938, 35mm, b/w, 100 min. French with English subtitles

SATURDAY AUGUST 12 AT 9PM

BABY'S LAXATIVE (ON PURGE BÉBÉ)

Renoir took a two-year break from filmmaking as talking pictures came to France while the 1920s became the 1930s. His first sound film is this little-seen comedy, about a domestic tempest in a bedpan: as the household of a chamber pot salesman expects a visit from an important vendor, the infant of the family becomes constipated and refuses to take his laxative. Critics who considered this material unworthy of the great Renoir did not count on the director's taste for toilet humor. In any case, the film exhibits a bit of the difficulty Renoir had in navigating the shift to sound. Gone is the location shooting, and



JEAN RENOIR *THE HUMAN BEAST*

the camerawork is (temporarily) less mobile and fluid; occasionally the actors deliver their lines directly into the camera. On the other hand, temporary confinement to shooting on a sound stage seems to have nudged Renoir toward his embrace of deep focus.

Directed by Jean Renoir. With Marguerite Pierry, Jacques Louvigny, Michel Simon
France 1931, digital video, b/w, 47 min. French with English subtitles

A DAY IN THE COUNTRY (PARTIE DE CAMPAGNE)

A film long considered unfinished turns out to be one of Renoir's most profound and moving. In the midst of his commitment to the Popular Front, Renoir changed direction to undertake an adaptation of de Maupassant's story "The Day in the Country," about a picnic outing by some Parisian shopkeepers that results in idle flirtation for some and the fleeting discovery of true passion for others. An epilogue reveals, both serenely and tragically, the passing of time. When filming was interrupted by the weather, Renoir abandoned the project to begin work on

The Lower Depths, not returning to it until several years later. The missing section of the screenplay goes unmissed, because what remains is some of Renoir's most engaging and powerful filmmaking.

Directed by Jean Renoir. With Sylvia Bataille, Jane Marken, Jacques Brunius
France 1936/1946, 35mm, b/w, 40 min. French with English subtitles

A DAY IN THE COUNTRY: SCREEN TESTS (PARTIE DE CAMPAGNE: ESSAIS D'ACTEURS)

This film is a compilation of outtakes from screen tests for *A Day in the Country*.

France 1936/1994, 35mm, b/w, 14 min

MUSICAL ACCOMPANIMENT BY BERTRAND LAURENCE

SUNDAY AUGUST 13 AT 4PM

LE BLEU

Renoir's last silent film was his second for the Société des Films Historiques (after *The Tournament*), meant this time to commemorate the centennial of the colonization of Algeria. The scenario is complacently colonialist: an innocent young Frenchman arrives in Algeria and must prove himself to his prosperous *piéd-noir* uncle and to the woman he falls in love with. "Since the simplicity of the scenario gave him a good deal of latitude, Renoir took the opportunity to make an adventure film in the style of the American pictures he had enjoyed so much in his youth. *Le bleu*, following the healthy tradition of Douglas Fairbanks...starts out as comedy, comes to a climax of high adventure, and turns toward the sentimental at the end."—Jacques Rivette

Directed by Jean Renoir. With Alexandre Arquillière, Enrique Rivero, Jackie Monnier
France 1929, 35mm, b/w, silent, 102 min. French intertitles with English subtitles

SATURDAY AUGUST 19 AT 9:30PM

THE RIVER

See description for Sunday July 2 at 7pm.



JEAN RENOIR *THE RIVER*

FRIDAY AUGUST 25 AT 7PM

THE CRIME OF M. LANGE
(*LE CRIME DE MONSIEUR LANGE*)

If 1935's *Toni* restored Renoir's critical reputation, which had previously crested with 1931's *La Chienne*, *The Crime of M. Lange* brought the director forever to the front ranks of French filmmakers. Its tale of the employees of a small publisher banding together against the corruption of their boss captures the climate of 1936 France, as the Popular Front, a leftist coalition of political parties, labor unions and cultural organizations, was preparing to (briefly) take power. This film began Renoir's socially and politically engaged work of the late 1930s, but this reductive take on the film does little to communicate the charm and liveliness that embraces not only the villainous boss and the title character, one of the press's authors, but the community that surrounds them. Unusually, Renoir seems to have changed very little the screenplay by the great Jacques Prévert, the only time the two worked together, just before Prévert's renowned collaborations with Marcel Carné.

Directed by Jean Renoir. With René Lefèvre, Jules Berry, Florelle
France 1936, 35mm, b/w, 84 min. French with English subtitles

FRIDAY AUGUST 25 AT 9PM

JEAN RENOIR, THE BOSS, PART 1: THE SEARCH FOR RELATIVITY (*JEAN RENOIR LE PATRON: LA RECHERCHE DU RELATIF*)

Cineastes of Our Time was a series of documentary portraits of filmmakers that aired on French television for most of the 1960s, and periodically thereafter. (The HFA screened the Busby Berkeley episode as part of his retrospective earlier this year.) The assignment to document Renoir was given to no less than Jacques Rivette, then still best known as a film critic. As usual, director Rivette worked on a large canvas, and his portrait was divided into three films. The first part, "The Search for Relativity," traces Renoir's career from the beginning to *La Bête humaine*, with some flash-forwards to *Picnic on the Grass*.

Directed by Jacques Rivette
France 1967, digital video, b/w & color, 94 min. French with English subtitles



JEAN RENOIR *THE CRIME OF M. LANGE*

SUNDAY AUGUST 27 AT 4PM

THE RULES OF THE GAME (*LA RÈGLE DU JEU*)

See description for Friday June 9 at 7pm

SUNDAY AUGUST 27 AT 7PM

JEAN RENOIR, THE BOSS, PART 3: THE RULE AND THE EXCEPTION (*JEAN RENOIR LE PATRON: LA RÈGLE ET L'EXCEPTION*)

The final part of Rivette's epic TV documentary on Renoir analyzes his working methods and his visual style in depth, focusing on *The Rules of the Game*. In addition to

conversations between the filmmakers and their subject, "The Rule and the Exception" utilizes clips and a reunion between Renoir and actor Marcel Dalio, who plays the central figure in Renoir's celebrated film.

Directed by Jacques Rivette
France 1967, digital video, b/w & color, 75 min. French with English subtitles

MONDAY AUGUST 28 AT 7PM

JEAN RENOIR, THE BOSS, PART 2: DIRECTING THE ACTOR (*JEAN RENOIR LE PATRON: LA DIRECTION D'ACTEUR*)

The middle episode of Jacques Rivette's documentary portrait of Jean Renoir features a look back at the director's pre-war career by way of his collaborations with actor Michel Simon. Clips from their films together are interspersed with footage of a long dinner conversation between the two. This episode did not air on French television with the other two in 1967, apparently because some ribald language used by either Simon or Renoir was feared to be possibly libelous.

Directed by Jacques Rivette
France 1967, digital video, b/w & color, 97 min. French with English subtitles

THE DIRECTION OF THE ACTOR BY JEAN RENOIR (*LA DIRECTION D'ACTEUR PAR JEAN RENOIR*)

This improvised film is a short master class in acting. Renoir hands a text to actress Gisèle Braunberger and then goes to work eliciting exactly the reading he wants from her.

Directed by Gisèle Braunberger
France 1968, DCP, color, 22 min. In French with no English subtitles

FRIDAY SEPTEMBER 1 AT 7PM

GRAND ILLUSION (*LA GRANDE ILLUSION*)

See description for Saturday July 8 at 7pm.

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S	M	T	W	T	F	S
				01	02 MEMBERS' WEEKEND	03
04	05 MEMBERS' WEEKEND	06	07	08	09 7PM THE RULES OF THE GAME P. 4 9:30PM PICNIC ON THE GRASS P. 4	10 3PM HOWL'S MOVING... P. 22 7PM WHIRLPOOL OF FATE P. 4 LIVE MUSICAL ACCOMPANIMENT 9:30PM NIGHT AT THE CROSSROADS P. 4
11 4:30PM CHOTARD ET CIE P. 4 7PM NANA P. 5 LIVE MUSICAL ACCOMPANIMENT	12 7PM ZOOT SUIT P. 23	13	14	15	16 7PM TROUBLE IN PARADISE P. 15 9PM SWAMP WATER P. 5	17 7PM NINOTCHKA P. 15 9:30PM THE DIARY OF A CHAMBERMAID P. 5
18 4:30PM FRENCH CANCAN P. 5 7PM SHOE PALACE PINKUS P. 15 MEYER FROM BERLIN P. 15 LIVE MUSICAL ACCOMPANIMENT	19 7PM MADAME DUBARRY P. 15 LIVE MUSICAL ACCOMPANIMENT	20	21	22	23 7PM LA CHIENNE P. 5 9PM THAT UNCERTAIN FEELING P. 15	24 7PM THE LOVE PARADE P. 16 9:30PM MADAME BOVARY P. 5
25 4:30PM THIS LAND IS MINE P. 5 7PM THE DOLL P. 16 I DON'T WANT TO BE A MAN P. 16 LIVE MUSICAL ACCOMPANIMENT	26 7PM KOHLSIESEL'S DAUGHTERS P. 16 LIVE MUSICAL ACCOMPANIMENT	27	28	29	30 7PM LADY WINDERMERE'S FAN P. 16 LIVE MUSICAL ACCOMPANIMENT 9PM THE WOMAN ON THE BEACH P. 6	



JEAN RENOIR *THE CRIME OF M. LANGE* P. 10



ERNST LUBITSCH *THE LOVE PARADE* P. 16

S	M	T	W	T	F	S
						<p>01</p> <p>7PM CHARLESTON PARADE P. 6 CATHERINE, OR A LIFE WITHOUT JOY P. 6 <i>LIVE MUSICAL ACCOMPANIMENT</i> 9:30PM IF I HAD A MILLION P. 16</p>
<p>02</p> <p>5PM BROKEN LULLABY P. 17 7PM THE RIVER P. 6</p>	<p>03</p> <p>7PM DO THE RIGHT THING P. 23</p>	04	05	06	<p>07</p> <p>7PM DESIGN FOR LIVING P. 17 9PM THE SOUTHERNER P. 6</p>	<p>08</p> <p>7PM GRAND ILLUSION P. 6 9:30PM ONE HOUR WITH YOU P. 17</p>
<p>09</p> <p>4:30PM THE LITTLE THEATRE OF JEAN RENOIR P. 7 7PM SO THIS IS PARIS P. 17 <i>LIVE MUSICAL ACCOMPANIMENT</i></p>	<p>10</p> <p>7PM WHEN I WAS DEAD P. 17 THE PRIDE OF THE FIRM P. 17 <i>LIVE MUSICAL ACCOMPANIMENT</i></p>	11	12	<p>13</p> <p>9PM MORNING OF THE EARTH P. 23 & <i>POSTER INSERT</i></p>	<p>14</p> <p>7PM LA MARSEILLAISE P. 7 9:30PM CRYSTAL VOYAGER P. 23 & <i>POSTER INSERT</i></p>	<p>15</p> <p>3PM THE LITTLE FUGITIVE P. 22 7PM CARMEN P. 18 <i>LIVE MUSICAL ACCOMPANIMENT</i> 9PM THE ELUSIVE CORPORAL P. 7</p>
<p>16</p> <p>4:30PM THE TOURNAMENT P. 7 <i>LIVE MUSICAL ACCOMPANIMENT</i> 7PM HEAVEN CAN WAIT P. 18</p>	<p>17</p> <p>7PM THE SMILING LIEUTENANT P. 18</p>	18	19	20	<p>21</p> <p>7PM MONTE CARLO P. 18 9PM THE TESTAMENT OF DR. CORDELIER P. 7</p>	<p>22</p> <p>7PM THE SAD SACK P. 7 <i>LIVE MUSICAL ACCOMPANIMENT</i> 9:30PM THE INNERMOST LIMITS OF PURE FUN P. 23 & <i>POSTER INSERT</i></p>
<p>23</p> <p>4:30PM LA CHIENNE P. 5 7PM THE EYES OF THE MUMMY P. 18 THE FLAME P. 18 <i>LIVE MUSICAL ACCOMPANIMENT</i></p>	<p>24</p> <p>7PM THE ART OF SUBTITLING P. 24 <i>BRUCE GOLDSTEIN AND JERRY RUDES IN PERSON</i></p>	25	26	27	<p>28</p> <p>7PM BOUDU SAVED FROM DROWNING P. 8 9PM BLUEBEARD'S EIGHTH WIFE P. 18</p>	<p>29</p> <p>7PM THE LOWER DEPTHS P. 8 9PM THE ENDLESS SUMMER P. 23 & <i>POSTER INSERT</i></p>
<p>30</p> <p>5PM ETERNAL LOVE P. 19 7PM ELENA AND HER MEN P. 8</p>	<p>31</p> <p>7PM THREE WOMEN P. 19 <i>LIVE MUSICAL ACCOMPANIMENT</i></p>					

The Archive is extremely grateful to June Yip, AB '85, and David Wong, AB '85, for their generous support of the Harvard Film Archive's ongoing visiting filmmaker program. Thanks to their generosity the Archive is able to continue inviting filmmakers, artists and scholars to present their work at the HFA and interact with the Harvard film community.

ERNST LUBITSCH *THE WILDCAT* P. 20

IMAGE COURTESY FRIEDRICH-WILHELM-MURNAU-STIFTUNG

M	T	W	T	F	S	
		01	02	03	04 7PM ANNA BOLEYN P. 19 <i>LIVE MUSICAL ACCOMPANIMENT</i> 9:30PM BONDI P. 23 PACIFIC VIBRATIONS P. 23 & POSTER INSERT	05 7PM TONI P. 8 9PM THE SHOP AROUND THE CORNER P. 19
06 4PM SUMURUN P. 20 <i>LIVE MUSICAL ACCOMPANIMENT</i> 7PM LIFE IS OURS P. 8 SALUTE TO FRANCE P. 9	07 7PM THE GOLDEN COACH P. 9	08	09	10	11 7PM TO BE OR NOT TO BE P. 20 9:15PM THE HUMAN BEAST P. 9	12 7PM THE OYSTER PRINCESS P. 20 <i>LIVE MUSICAL ACCOMPANIMENT</i> 9PM BABY'S LAXATIVE P. 9 A DAY IN THE COUNTRY P. 9
13 4PM LE BLEDE P. 9 <i>LIVE MUSICAL ACCOMPANIMENT</i> 7PM THE MERRY WIDOW P. 20	14 7PM THE WILDCAT P. 20 <i>LIVE MUSICAL ACCOMPANIMENT</i>	15	16	17	18 7PM THE STUDENT PRINCE IN OLD HEIDELBERG P. 21 <i>LIVE MUSICAL ACCOMPANIMENT</i> 9:30PM NINOTCHKA P. 15	19 3PM WALL-E P. 22 7PM CLUNY BROWN P. 21 9:30PM THE RIVER P. 6
20 4:30PM TO BE OR NOT TO BE P. 20 7PM THE MERRY JAIL P. 21 ROMEO AND JULIET IN THE SNOW P. 21 <i>LIVE MUSICAL ACCOMPANIMENT</i>	21 7PM ANGEL P. 21	22	23	24	25 7PM THE CRIME OF M. LANGE P. 10 9PM JEAN RENOIR, THE BOSS, PART 1: THE SEARCH FOR RELATIVITY P. 10	26 7PM THE MARRIAGE CIRCLE P. 21 <i>LIVE MUSICAL ACCOMPANIMENT</i> 9PM TROUBLE IN PARADISE P. 15
27 4:30PM THE RULES OF THE GAME P. 4 7PM JEAN RENOIR, THE BOSS, PART 3: THE RULE AND THE EXCEPTION P. 10	28 7PM JEAN RENOIR, THE BOSS, PART 2: DIRECTING THE ACTOR P. 10 THE DIRECTION OF THE ACTOR BY JEAN RENOIR P. 10	29	30	31	SEPT 1 7PM GRAND ILLUSION P. 6 9:30PM CLUNY BROWN P. 21	

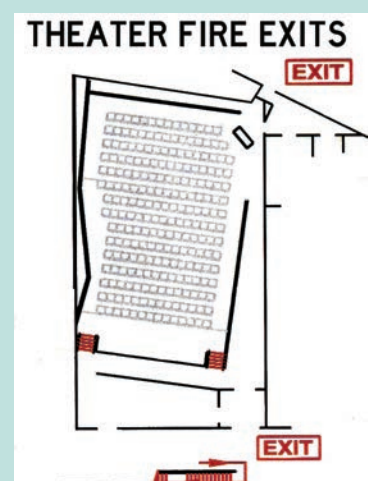
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THAT CERTAIN FEELING... THE TOUCH OF ERNST LUBITSCH

JUNE 16 – SEPTEMBER 1

Tales of exiled European filmmakers arriving in Hollywood to rattle the walls of the film industry abound throughout history, from the leftist dissidents who faced institutional scrutiny for critiquing American Dream mythology (Billy Wilder, Edgar Ulmer, William Dieterle) to the exotic visionaries waging their idiosyncratic temperaments within established and sometimes disreputable genres (Fritz Lang, Josef Von Sternberg, Max Ophüls). Far rarer were the émigrés who not only set the groundwork for entire genres, but also managed to command near-universal respect from peers, audiences and heads of industry in the process. If any figure can be said to have staked this position beyond Alfred Hitchcock, it is the German-born Ernst Lubitsch (1892 – 1947).

Once deemed “the Griffith of Europe,” Lubitsch’s greatest achievements were in fact in the American cinema, where he effectively raised the bar for screen comedy, laid confident steps into the tenuous terrain of the “talkie,” and forged the movie musical from a toolshed of cumbersome equipment and unproven actor-singers. Having worked for each of the major Hollywood studios at various points in his career until his death in 1947, Lubitsch was a figure of supreme industry cachet and high mainstream visibility who nonetheless cultivated what a publicist famously referred to as “The Lubitsch Touch”—that is, a markedly singular brand in a mass-produced medium. In essence, the catchphrase forecasted the later emergence of auteurism as a foundational critical theory used to elevate otherwise unsung studio directors. That it was penned initially for marketing purposes speaks to Lubitsch’s peculiar case as a mainstream artist whose eccentricity was the very substance of his populism.

Born into a working-class family in Berlin in 1892 (a background better reflected in his cigar-chomping, fedora-wearing appearance than in the largely swanky settings of his films), the young Lubitsch waived a stable opportunity at his father’s tailoring business for the brighter prospects of the theatrical world. By his late teens, he had already obtained a position in the Max Reinhardt Company, which would lead to much-loved roles as stereotypical neurotic Jews in early German silent comedies. Understandably disillusioned by this thankless typecast, which was a popular vessel for broad humor at the time, Lubitsch shifted course to directing. His nascent one-reeler efforts, which have since been lost, evidently scored the attentions of financiers and permitted Lubitsch his first collaborations with actors Emil Jannings and Pola Negri, staples of his decade-long pre-American career. His two most popular triumphs from this era, *Madame DuBarry* and *Anna Boleyn*, were historical epics that projected an air of respectability that runs counter to the now-popular understanding of Lubitsch, but which nevertheless rocketed the director to international renown.

Ironically, the qualities that Lubitsch was hailed for in these early outings and which earned him his ticket to America—namely, his impressive facility with then-astronomical budgets and enormous casts—tapered off swiftly when the filmmaker migrated to Hollywood. As early as his first job in California, Mary Pickford proclaimed him “a director of doors, not people” after their combative experience on *Rosita* (1923). The star’s flummoxed characterization refers most specifically to the emphasis in Lubitsch’s mise-en-scene on closed doors concealing implied narrative action, but more generally to his preference for innuendo over direct displays of emotion, manifested by his famously canny sense of offscreen space. Though this style didn’t calcify until the early thirties, it was there in embryo when Lubitsch worked with Pickford, emerging as part of a conscious, ongoing effort on the part of the director to scale back on his productions—a paring-down that naturally led him to the drawing-room comedy as a recurring mode of address.

Crucial to this development was Lubitsch’s six-film deal with Paramount Pictures starting in 1928, which would eventually balloon into over a decade of steady work with the studio and even an unheard-of, albeit fleeting, position as their head of operations. Lubitsch’s early musicals at Paramount—many of which starred grinning Frenchman Maurice Chevalier and gutsy Broadway player Jeanette MacDonald—transcended the constraints of immature sound technology through the sheer comic invention and vitality of their featured performers, but they also shined on the basis of their sustained rebukes to the puritanical morality espoused in contemporaneous Hollywood fare. An avowed skeptic of monogamy and an inheritor of more liberal European understandings of amour, Lubitsch happily infused suggestions of infidelity and carnal passion into romantic tales, initiating a shockwave to a traditional mode of American storytelling and freeing up untold new comic opportunities.

Just as Lubitsch was beginning to push his cosmopolitan sensibilities into ever-riskier places with subversive farces like *Trouble in Paradise* and *Design for Living* (both of which humanize and even valorize characters who may have been mere scoundrels in safer productions), a groundswell of cultural conservatives, fueled by Depression anxiety and a fear of foreign influences, pressured Hollywood to enact the restrictive Production Code. However, in a twist of fate (or, as Wilder would call it, a “superjoke”) worthy of a Lubitschian plot, this systemic development ultimately proved a stimulus rather than a roadblock for the director, who thrived on stiff guidelines that would further encourage the uses of insinuation and double entendre. Lubitsch’s grand theme as a filmmaker was the tension between surface formalities and latent urges, and the masterpieces he directed under the Code—a series of seemingly fluffy entertainments that included *Ninotchka*, *The Shop Around the Corner*, *To Be or Not to Be* and *Heaven Can Wait*—repeatedly tapped into the tremors that arise when desire contradicts manners.

Prudishness in the face of such tension is the reflex to be avoided in all Lubitsch films, but the director’s signature “touch” always sidestepped condescension in favor of good-humored ribbing. In *Design for Living*, for instance, a stick-in-the-mud American, played by Edward Everett Horton, remarks, “Immorality may be fun, but it isn’t fun enough to take the place of one-hundred-percent virtue and three square meals a day”—the kind of hyperbolically priggish line delivery that Lubitsch and his longtime screenwriting partner Samson Raphaelson would often bequeath to similar romantic buffoons throughout their oeuvre. Of course, Lubitsch knew that immorality, as defined by Horton’s character, is not only fun but also healthy, and the quintessential Lubitschian protagonists, seen throughout his films sparring in erotically charged two-shots, recognize earthly indulgence as a necessary tonic to the exhaustion of conforming to the seemingly arbitrary conditions governing society. Exploring the canon of American screen comedy, one would be hard-pressed to come upon a great film in which this dilemma is not the structural basis. Lubitsch, the impure eccentric, is the culprit. – Carson Lund

Co-presented with the Goethe-Institut Boston.

Special thanks: Elspeth Carroll, Bruce Goldstein—Film Forum New York; Elizabeth Lynn Wagner—Consulate General of the Federal Republic of Germany, Boston; Carmen Prokopiak, Marcel Steinlein—Friedrich-Wilhelm-Murnau-Stiftung; Mathias Bollinger, Markus Wessolowski—Deutsches Filminstitut; Todd Wiener, Steven Hill—UCLA Film & Television Archive; Daniel Bish—George Eastman Museum; Lynanne Schweighofer—Library of Congress; Alexander Horwath, Regina Schlagnitweit, Claudia Siefen—Austrian Film Museum; Marleen Labijt—EYE Filmmuseum; Susanne Rocca—Filmarchiv Austria.

Film descriptions by Carson Lund, Karin Kolb, Brittany Gravely and David Pendleton.



ERNST LUBITSCH, JEANETTE MACDONALD & MAURICE CHEVALIER

FRIDAY JUNE 16 AT 7PM
SATURDAY AUGUST 26 AT 9PM

TROUBLE IN PARADISE

If the romantic triangle is the quintessential Lubitsch plot device, few films in the director's career exercise it more rewardingly than *Trouble in Paradise*. Teaming Herbert Marshall, Miriam Hopkins and Kay Francis as high-society swindlers falling in and out of tentative romantic couplings amidst the opulent excesses of Venice and Paris, the film dances around the porous line between fakery and authenticity, exposing romance as an intricate charade rooted in an unspoken undercurrent of sex. Hopkins is the dashing, openhearted pickpocket, Francis is the heiress with enough money to fund her desires, and Marshall is the well-mannered jewel thief with eyes for both of them. *Trouble in Paradise* sets in motion a chain of trysts involving the members of this trio in which surface-level dramatic ironies—questions of who's fooling whom with regards to stolen goods, for instance—stand in for the latent energies firing off between the characters, with the seeming plainness of Lubitsch's shooting style just barely concealing the lustful heat simmering beneath the dialogue.

Directed by Ernst Lubitsch. With Miriam Hopkins, Herbert Marshall, Kay Francis
US 1932, 35mm, b/w, 83 min

SATURDAY JUNE 17 AT 7PM
FRIDAY AUGUST 18 AT 9:30PM

NINOTCHKA

A poignant comedy of sexual and political tensions, *Ninotchka* teamed Lubitsch with up-and-coming screenwriter Billy Wilder behind the camera and Greta Garbo in front, with MGM's big selling point being the indoctrination of the famously sultry star into the realm of farce. Garbo plays the joyless Comrade "Ninotchka" Yakushova, a walking parody of Soviet rigidity dispatched to swinging Paris to facilitate a jewelry sale. There, she meets her comic and romantic foil, the suave, pleasure-seeking Count Leon (Melvyn Douglas). While the film's central dialectic of communism and capitalism manifests itself initially as broad satire in which Ninotchka is steadily educated on the spiritual benefits of loosening



ERNST LUBITSCH *NINOTCHKA*



ERNST LUBITSCH *TROUBLE IN PARADISE*

up (a thread that results in the greatest laughing fit in film history), Lubitsch gradually unveils richer shades in the scenario. The freethinking glamour of prewar Paris is shown to also be home to various displays of vanity and callousness, while a third act relocation to Ninotchka's motherland illuminates the solidarity and companionship blossoming within gloomy Moscow flats. And as the film's perspective expands, the humor darkens, touching on such extra-diegetic horrors as executions for civil disobedience, censorship and even the fast-encroaching stench of Nazism.

Directed by Ernst Lubitsch. With Greta Garbo, Melvyn Douglas, Ina Claire
US 1939, 35mm, b/w, 110 min

LIVE MUSICAL ACCOMPANIMENT BY JEFF RAPSIS
SUNDAY JUNE 18 AT 7PM

SHOE PALACE PINKUS (*SCHUHPALAST PINKUS*)

After only a few short films, Lubitsch quickly graduated to directing his first featurette and starring as young Sally Pinkus, a narcissistic prankster and terrible student whose mischievous—and often sexually motivated—antics finally pay off in the retail world. As a manipulative salesman and corporate ladder-climber, Lubitsch animates his shoe store adventures with a witty, renegade, slapstick exuberance that would eventually be drawn with much finer strokes in his later work. While many have criticized this cycle for its reliance on Jewish stereotypes to entertain, others have noted a more complicated, subversive take on the perception of Berlin's Jewish population: on the one hand, as assimilated, successful merchants, and on the other, as deviant outsiders. Lubitsch synthesizes both in the film's sly ending.

Directed by Ernst Lubitsch. With Guido Herzfeld, Else Kenter, Ernst Lubitsch
Germany 1916, 35mm, b/w, silent, 60 min. German intertitles with English subtitles

MEYER FROM BERLIN (*MEYER AUS BERLIN*)

By this time a successful director in Germany, Lubitsch alternated between blunt comic farce and elegant drama, a manic output perhaps reflecting the deepening chaos and upheaval in Berlin. Another in the Lubitsch's series of "Sally" films, *Meyer From Berlin* is a comic relative of sorts to von Stroheim's *Blind Husbands*, released the same year in the US. Like von Stroheim, Lubitsch also stars as a wayward lothario at a mountain resort, but in his case using jokes and goofy antics to try to seduce a married woman before her husband or his wife catch on.

Sally Meyer's foolish charms are also unwittingly aided by his mistaking the Austrian Alps for the Bavarian, so he remains confidently mis-attired in Lederhosen and an absurdly tall feather in his Tyrolian hat throughout the chase. *From the collection of EYE Filmmuseum.*

Directed by Ernst Lubitsch. With Ernst Lubitsch, Ethel Orff, Heinz Landsmann
Germany 1919, 35mm, b/w, silent, 58 min. German intertitles with English subtitles

LIVE MUSICAL ACCOMPANIMENT BY JEFF RAPSIS
MONDAY JUNE 19 AT 7PM

MADAME DUBARRY

Despite historian Siegfried Kracauer's pithy critique of this film ("the story's contempt for historic facts is matched only by its disregard for their meaning."), *Madame DuBarry* was the film that ended the American embargo on German cinema following World War I and, as such, launched a "German invasion" that would radically transform American moviemaking. Retitled *Passion* to bolster its star's appeal, the film focuses on the romantic and political intrigues that reverberated throughout the court of Louis XV and reimagines the origins of the French Revolution in the libidinous shifts of fortune of Madame DuBarry, mistress to the king. What Lubitsch sacrificed in authenticity, he readily made up for in spectacle—with his stunning sets, elaborate costumes and props, and leviathan crowd scenes replete with 5,000 extras.

Directed by Ernst Lubitsch. With Pola Negri, Emil Jannings, Harry Liedtke
Germany 1919, DCP, b/w, silent, 114 min. German intertitles with English subtitles

FRIDAY JUNE 23 AT 9PM

THAT UNCERTAIN FEELING

Released between two of Lubitsch's most politically loaded, arsenic-laced entertainments (*Ninotchka* and *To Be or Not to Be*), *That Uncertain Feeling* is distinguished by its unapologetic silliness. As a modest rehash of the comedy of remarriage genre, the film's ludicrous plot hijinks point not to troubling global realities but to the timeless perplexities of the heart. The subject of study is Jill Baker (Merle Oberon), a married woman who begins attending therapy sessions to address her sleeping problems but recoils when her shrink chalks it up to marital woes. When Jill falls for an eccentric fellow patient, the painter



ERNST LUBITSCH *MADAME DUBARRY*



ERNST LUBITSCH *THE LOVE PARADE*

Alexander Sebastian (Burgess Meredith), she impulsively files for divorce from husband Larry (Melvyn Douglas), and the story then charts the pair's inevitable reunion. Featuring several inspired uses of offscreen space, a sustained send-up of the modern art scene, and a knockout bit in which Larry swigs several glasses of brandy in order to execute a phony altercation with Jill for legal purposes, *That Uncertain Feeling* is a riotous late-career softball from Lubitsch, though its largely unfavorable reviews kept it from enjoying the same widespread exhibition as the filmmaker's more ambitious productions in the early 40s. *From the collection of the Austrian Film Museum.*

Directed by Ernst Lubitsch. With Merle Oberon, Melvyn Douglas, Burgess Meredith
US 1941, 35mm, b/w, 84 min

SATURDAY JUNE 24 AT 7PM

THE LOVE PARADE

Lubitsch's first musical is a lively affair replete with singing aristocrats, extravagantly dressed dames and lavish scenery, a formula that would soon prove immensely popular for Paramount during the depression years. *The Love Parade* pairs then-up-and-coming Parisian oddball Maurice Chevalier and Philadelphia newcomer Jeanette MacDonald as the royal lovers of Sylvania, an imaginary kingdom of European decadence, and the actor-singers skillfully transcend the limitations of the technology recording them, capable as it was of only fixed setups during musical performances. Never one to let things go stale, Lubitsch pairs these stiffer presentations with bits of kinetic slapstick in a subplot featuring servants played by Lillian Roth and Lupino Lane, the latter of whom channels silent comedians in his terminal inability to stay upright. By turns crass and refined, acerbic and romantic, *The Love Parade* set the tempo and tone for years of Paramount talkies to come and made Lubitsch the studio's prize quantity. *35mm preservation print courtesy of the UCLA Film & Television Archive.*

Directed by Ernst Lubitsch. With Maurice Chevalier, Jeanette MacDonald, Lupino Lane
US 1929, 35mm, b/w, 110 min

LIVE MUSICAL ACCOMPANIMENT BY MARTIN MARKS

SUNDAY JUNE 25 AT 7PM

THE DOLL

Already evincing elements of the "Lubitsch touch," *The Doll* proved to be yet another enormous success in Ger-

many. Unwilling to marry just to inherit his uncle's estate, Prince Lancelot flees to a monastery where financially ailing monks devise a plan to make everyone happy. One trip to a dollmaker and an ersatz wedding later, Lancelot brings his mechanical bride—a playfully robotic Ossi Oswalda—back to the friary. Obviously enjoying working within a stylized fairytale world of cardboard backdrops, men in horse costumes and stop-motion animation, Lubitsch himself regarded *The Doll* as one of his most imaginative films. It will be screened here as a tinted and restored 35mm print from Filmarchiv Austria.

Directed by Ernst Lubitsch. With Ossi Oswalda, Hermann Thirig, Victor Janson
Germany 1919, 35mm, b/w, silent, 58 min. German intertitles with English subtitles

I DON'T WANT TO BE A MAN (ICH MÖCHTE KEIN MANN SEIN)

An eye-opening early comedy of sexual identity showcases Lubitsch's witty direction of actors. "The German Mary Pickford," Ossi Oswalda, plays a teenage tomboy in one of her first major Lubitsch roles. Her unladylike



ERNST LUBITSCH *BROKEN LULLABY*

indulgence in drinking, smoking and playing poker results in the appointment of a legal guardian, the attractive Dr. Kersten. Rather than submit to new rules, she simply dons convincing drag, and soon the two "men" are smoking cigars, drinking and getting a little too cozy in the back seat of a cab. *I Don't Want to be a Man* is an unjustly neglected short film Lubitsch made right before directing his first feature, *The Eyes of the Mummy*.

Directed by Ernst Lubitsch. With Ossi Oswalda, Kurt Götz, Margarete Kupfer
Germany 1918, 35mm, b/w, silent, 44 min. German intertitles with English subtitles

LIVE MUSICAL ACCOMPANIMENT BY JEFF RAPSIS

MONDAY JUNE 26 AT 7PM

KOHLHIESEL'S DAUGHTERS (KOHLHIESEL'S TÖCHTER)

Lubitsch's successes in 1919 with *The Oyster Princess*, *Madame DuBarry* and *The Doll* earned him carte blanche with the studio, so he made two comedies in a row—his so-called "winter films"—supposedly in order to combine skiing with work. Both based on Shakespearean plays, the first relocates *The Taming of the Shrew* from Italy to Southern Germany. Mathias Kohlhiessel must marry off his cloddish daughter Liesel before he can allow his beautiful and popular daughter Gretel to wed. Peter and Paul, Gretel's admirers, are equally interested in a speedy marriage for Liesel, and therefore attempt to convince each other of her charms. While Lubitsch's iconic finesse is missing, this slapstick film was nevertheless an audience favorite. One of Germany's superstars at the time, Henny Porten, playing the dual role of Liesel and Gretel, may help explain that.

Directed by Ernst Lubitsch. With Henny Porten, Emil Jannings, Gustav von Wangenheim
Germany 1920, 35mm, b/w, silent, 64 min. German intertitles with English subtitles

LIVE MUSICAL ACCOMPANIMENT BY MARTIN MARKS

FRIDAY JUNE 30 AT 7PM

LADY WINDERMERE'S FAN

Among the finest of Lubitsch's American films of the silent era, *Lady Windermere's Fan* is a sophisticated adaptation of the Oscar Wilde play that injects the Lubitsch touch into the classic comedy of manners. Set in the upper-crust world of London's Mayfair, the story revolves around the pampered wife of a British lord who faces "a grave problem": finalizing the seating chart for the guests at her dinner party. The world manages to intrude upon Lady Windermere in the form of a would-be suitor (a young, dashing Ronald Colman), a déclassé widow, and the gossip that such society seems to heap upon its own. In a pre-Academy Award era, Lubitsch had to content himself with the film's emergence on the list of the "Top Ten Films of 1925." It is also, notably, the first film to have screened at the HFA, in 1979. *35mm print preserved by the Library of Congress.*

Directed by Ernst Lubitsch. With Ronald Colman, Irene Rich, May McAvoy
US 1925, 35mm, b/w, silent, 90 min

SATURDAY JULY 1 AT 9:30PM

IF I HAD A MILLION

The whole production overseen by Lubitsch, this omnibus film features an array of talent both behind and before the camera. Using the framing device of a dying millionaire who selects random people from the phone book to benefit from his fortune, the film presents each of their stories—many of which take on social and economic inequality either in comic or dramatic terms. In Lubitsch's segment, "The Clerk" with Charles Laughton, the director covers these concerns precisely and suc-

cinctly. Attacking several systematic social ills in only two minutes, Lubitsch's nearly silent response cuts to the chase with visual eloquence to deliver its point. Other highlights include the "Road Hog" episode—directed by Norman Taurog and written by Joseph L. Mankiewicz—featuring rising star W.C. Fields and Alison Skipworth as good-natured menaces of the road, and Stephen Roberts' unexpectedly poignant "Violet"—also penned by Mankiewicz—in which a prostitute is one of the millionaire's beneficiaries.

Directed by Ernst Lubitsch, et al. With Gary Cooper, Charles Laughton, George Raft
US 1932, 35mm, b/w, 83 min

SUNDAY JULY 2 AT 5PM

BROKEN LULLABY AKA THE MAN I KILLED

Broken Lullaby is a remarkable film in Lubitsch's oeuvre. Not only is it his only drama from the sound era, but it came at a time when he had become the leading director in Hollywood due to his costume romances and titillating musicals. Far from all that, *Broken Lullaby* is a moving antiwar melodrama made at the end of the studios' cycle of World War I films. It tells the story of a young Frenchman so haunted by the thought of a German soldier he killed in combat that, after the war, he seeks out the dead man's parents and searches for the courage to tell them his secret. The film failed at the box office and remains underappreciated by those who see Lubitsch only as a glittering sophisticate, but it remains eloquent testimony to the filmmaker's complete vision of both filmmaking and the human condition.

Directed by Ernst Lubitsch. With Lionel Barrymore, Nancy Carroll, Phillips Holmes
US 1932, 35mm, b/w, 77 min

FRIDAY JULY 7 AT 7PM

DESIGN FOR LIVING

Completed a year prior to the implementation of the Production Code but later banned by the Legion of Decency, *Design for Living* is at once a testament to the subversive ingenuity of Lubitsch's thirties output and a good indicator of the limits of what was considered acceptable during the period. The film stars Gary Cooper, Fredric March and Miriam Hopkins as participants in a ménage à trois in Paris, albeit one predicated upon a sexless "gentlemen's agreement"—at least at first. As Hopkins' witty ad-girl shacks up with her beloved American artists (the former a painter, the latter a playwright) to the disturbance of her priggish suitor (Edward Everett Horton), passions flare up in multiple, competing directions, but the film ultimately builds towards an endorsement of



ERNST LUBITSCH *ONE HOUR WITH YOU*

this adult arrangement rather than a moralistic depiction of its unraveling. Doused in innuendo-laden dialogue courtesy of Ben Hecht and Noël Coward, unfolding in erotically charged group framings, and culminating in a hilarious slow-burn set piece at a high-society party, *Design for Living* skewers sacrosanct ideas of love and monogamy with precisely the sort of devilish delicacy for which Lubitsch was renowned.

Directed by Ernst Lubitsch. With Fredric March, Miriam Hopkins, Gary Cooper
US 1933, 35mm, b/w, 90 min

SATURDAY JULY 8 AT 9:30PM

ONE HOUR WITH YOU

"Nobody can be held responsible for his actions," says one character towards the end of *One Hour With You*, summarizing the subversive moral compass of this joyous ode to promiscuity. Originally helmed by a fledgling George Cukor but then taken over by Lubitsch with the endorsement of Paramount, the film casts a jaundiced eye on the sacraments of marriage and fidelity by setting in motion an exuberant love quadrangle and delighting in the resulting crisscrosses of affection and libido. Maurice Chevalier and Jeanette MacDonald play happily wedded lovers first seen necking in a moonlit public park, a

rude police flashlight doing little to daunt their passion. As each embarks on their own extramarital affair, however, questions are raised about their commitment—that is, until one remembers that this is a Lubitsch film, where an air of friskiness permeates polite society and characters are seldom resigned to an inflexible code of ethics. Lubitsch was recovering from a divorce at the time, making it tempting to read the film's ecstatic celebration of polygamy, expressed through Chevalier's flamboyant direct-to-camera addresses, as a therapeutic act on the director's part.

Directed by Ernst Lubitsch. With Maurice Chevalier, Jeanette MacDonald, Roland Young
US 1932, 35mm, b/w, 80 min

LIVE MUSICAL ACCOMPANIMENT BY JEFF RAPSIS

SUNDAY JULY 9 AT 7PM

SO THIS IS PARIS

From the very opening scenes, Lubitsch cleverly toys with visual representation and audience expectation as reality and fantasy crisscross in a comic, primal love quadrangle among the cultivated and wealthy. Filled with early indicators of the infamous Lubitsch touch—deceptive guises, traded identities, delicate suggestion and innuendo—that assumes a sophisticated audience who want to participate as much as consume. Here, the director adds to the mental and physical kinetics with surreal animations and a phenomenally kaleidoscopic, avant-garde dance sequence. *Preserved by the Library of Congress.*

Directed by Ernst Lubitsch. With Monte Blue, Patsy Ruth Miller, Lilyan Tashman
US 1926, 35mm, b/w, silent, 80 min

MUSICAL ACCOMPANIMENT BY ROBERT HUMPHREVILLE

MONDAY JULY 10 AT 7PM

WHEN I WAS DEAD (ALS ICH TOT WAR)

Starring Lubitsch himself in the lead role, this marital farce unfolds at a breathtaking pace. He plays a young husband who, after a long night out playing chess, is kicked out by his wife and her unpleasant mother. Assumed dead after the discovery of a suicide note, he reappears in disguise when his mother-in-law and "widow" hire a new butler. Though rudimentary compared to the marriage comedies he would make in even just a few years, *When I Was Dead* is now treasured as one of Lubitsch's earliest extant works. It was believed to be a lost film until, in 1994, a print was found at the Slovenian Cinematheque in Ljubljana.

Directed by Ernst Lubitsch. With Ernst Lubitsch, Helene Voß, Louise Schenrich
Germany 1916, 35mm, b/w, silent, 40 min. German intertitles with English subtitles

THE PRIDE OF THE FIRM (DER STOLZ DER FIRMA)

While Lubitsch's first screen appearance in the hit comedy *The Perfect Sixty-Six* (1914) is unfortunately lost, his second collaboration with director Carl Wilhelm survived. The quickly made sequel—subtitled *The Story of an Apprentice*—develops a screen persona that made Lubitsch as popular in Germany as Max Linder in France or Harold Lloyd in the US: his presumably Jewish antihero, a country boy, rises to success in the big city—usually by marrying the daughter of the clothing store owner. Notable in *The Pride of the Firm* is the before-and-after shot wherein the old and the new Siegmund Lachmann—the country boy and the suave businessman—are both greeting and talking to the audience.

Directed by Carl Wilhelm. With Ernst Lubitsch, Martha Kriwitz, Victor Arnold
Germany 1914, 35mm, b/w, 47 min. German intertitles with English subtitles



ERNST LUBITSCH *DESIGN FOR LIVING*



ERNST LUBITSCH HEAVEN CAN WAIT

MUSICAL ACCOMPANIMENT BY ROBERT HUMPHREVILLE
SATURDAY JULY 15 AT 7PM

CARMEN AKA GYPSY BLOOD

Lubitsch's straightforward—if risqué—adaptation of the nineteenth-century Prosper Mérimée story was his second *Grossfilm*, this one meant as a vehicle for Pola Negri. Starring as the spectacularly wanton Carmen, Negri ignites what remains an extraordinary role for a woman on the silent screen. Luring Don José Navarro—played by Lubitsch regular Harry Liedtke—into dishonor and finally bringing about her own death, Carmen did succeed in launching the bewitching Negri into stardom. A wildly popular, unprecedented hit in Germany, the film was finally released in the US in 1921 under the title *Gypsy Blood*, whereupon it became Lubitsch's first worldwide success.

Directed by Ernst Lubitsch. With Pola Negri, Harry Liedtke, Leopold von Ledebur
Germany 1918, 35mm, b/w, silent, 80 min. German intertitles with English subtitles

SUNDAY JULY 16 AT 7PM

HEAVEN CAN WAIT

Lubitsch's one foray into Technicolor was this wistful picaresque about the life of Henry Van Cleve (Don Ameche), a charming rake from the New York aristocracy. Playfully framed by Henry's trip to a purgatorial waiting room, where a dapper Satan allows his potential tenant a chance to be redeemed, *Heaven Can Wait* unfolds as one sustained after-death remembrance. In doing so, it approximates the texture of memory, with Lubitsch lingering on momentous events, like young Henry's impromptu marriage to Martha Strabel (Gene Tierney), and delicately eliding the more painful memories, as in a late ellipsis implying a major character's death that counts among the director's most poignant sleights of hand. Pensive as the film may be in its totality, however, it is wonderfully light and bawdy in the moment, with terrific supporting turns by Charles Coburn and Eugene Palette as temperamental patriarchs, a teasing script that nods to Henry's never-waning desire without needing to depict his erotic escapades, and a formidable show of the new color technology, which puts a festive shimmer on Lubitsch's characteristically extravagant sets.

Directed by Ernst Lubitsch. With Don Ameche, Gene Tierney, Charles Coburn
US 1943, 35mm, color, 112 min

MONDAY JULY 17 AT 7PM

THE SMILING LIEUTENANT

In an alternate prewar universe where marrying Americans is unthinkable sacrilege and fellow soldiers sing to one another of their carnal desires, a libidinous lieutenant from Austria (Maurice Chevalier) casually winks at the prudish princess (Miriam Hopkins) of neighboring country Flausenthurm and unwittingly seals the deal on a marriage. Rather than scold him for unfaithfulness, however, the lieutenant's charismatic violinist girlfriend (Claudette Colbert) befriends her competition and offers an education on sexual desirability, which includes the instruction to "jazz up your lingerie." This is the mischievous world of *The Smiling Lieutenant*, among the most startling of Lubitsch's pre-Code farces. Though grieving from his mother's death during the shoot, Chevalier turns in one of his sprightliest performances as the Vienna ladies' man with a preternatural knack for nonverbal flirtation, but the film's real appeal is the contrasting energies of Colbert and Hopkins, which collide in a third-act piano duet that features such evocative Lubitschian imagery as a shot of stuffy undergarments going up in flames to signify the extinguishing of puritanism.

Directed by Ernst Lubitsch. With Maurice Chevalier, Claudette Colbert, Miriam Hopkins
US 1931, 35mm, b/w, 88 min

FRIDAY JULY 21 AT 7PM

MONTE CARLO

Absent the charms of Chevalier for his second Paramount feature (the rapidly blossoming star was busy with other projects at the time), Lubitsch turned to Broadway veteran Jack Buchanan for a coveted place alongside Jeanette MacDonald in *Monte Carlo*. The resulting chemistry is less immediate than in *The Love Parade*, but Lubitsch compensates for this deficit with a surfeit of musical numbers, each a gleaming showcase for MacDonald's impeccable soprano and unrepressed body language. Juxtaposing stuffy operettas with bustling gambling halls and glittering boudoirs with the rolling hills of the French countryside, *Monte Carlo* spins a yarn about the simultaneous imprisonment and seduction of prosperity, centered on MacDonald as a sought-after countess who would rather feel the thrill of a craps table than resign to a life alongside the decadent Duke Otto (Claude Allister). Buchanan plays the shrewd and attractive count who tricks her into thinking he's a mere hairdresser, a



ERNST LUBITSCH MONTE CARLO



ERNST LUBITSCH ANGEL

scenario that Lubitsch, playing up the fabricated class friction, mines for urbane romantic comedy.

Directed by Ernst Lubitsch. With Jack Buchanan, Jeanette MacDonald, Claud Allister
US 1930, 35mm, b/w, 93 min

MUSICAL ACCOMPANIMENT BY ROBERT HUMPHREVILLE
SUNDAY JULY 23 AT 7PM

THE EYES OF THE MUMMY (DIE AUGEN DER MUMIE MA)

After the success of Lubitsch's comedies, UFA allotted bigger budgets to the director in order to compete with Hollywood. In his first feature, Lubitsch mixes a little horror, exoticism, violence and suspense in with his melodramatic romantic triangle. He reunited *The Merry Jailer's* Liedtke and Jannings, and employed, for the first time, the successful stage actress Pola Negri—who would make eight films with the director and who provides one of the film's highlights, a marvelous dance sequence. A popular and critical success, *The Eyes of the Mummy*—along with *Carmen*—were the films that ultimately paved the director's path to Hollywood.

Directed by Ernst Lubitsch. With Pola Negri, Emil Jannings, Harry Liedtke
Germany 1918, 35mm, b/w, silent, 64 min. German intertitles with English subtitles

THE FLAME (DIE FLAMME) – FRAGMENT

Only fragments survive of *The Flame* (aka *Monmartre*), Lubitsch's last German film, in which Pola Negri's shady Yvette marries André, a naïve young composer, against his mother's will. André's friend tries to help his mother break up the marriage and secure a new mistress as part of the bargain. Detouring from the epic historical dramas with what Lubitsch called a "small, intimate *Kammerspiel*," *The Flame* exhibits some of his first elegantly edited sequences, using the subtle, wordless details and symbolism that he would tenderly hone in his later films. By the time *The Flame* premiered in 1923, Lubitsch and Negri had already arrived in Hollywood.

Directed by Ernst Lubitsch. With Pola Negri, Hermann Thimig, Alfred Abel
Germany 1923, 35mm, b/w, silent, 43 min. German intertitles with English subtitles

FRIDAY JULY 28 AT 9PM

BLUEBEARD'S EIGHTH WIFE

Lubitsch's last film for Paramount came on the heels of the failure of *Angel* and the realization, by both film-

maker and studio, that the wilder screwball comedy was supplanting the sophisticated and subtle “Lubitsch touch.” Lubitsch turned from stalwart screenwriter Samson Raphaelson to the emerging team of Billy Wilder and Charles Brackett for a script about a pair of odd-ball millionaires who “meet cute” and eventually realize they’ve fallen for each other. By the standards of all but Lubitsch’s own previous sublime achievements and the very best screwball comedies, *Bluebeard’s Eighth Wife* is a fine and funny film, but its failure to find an audience forced Lubitsch to retool his approach, preparing the way for the innovative comedic melodramas of his final years.

Directed by Ernst Lubitsch. With Claudette Colbert, Gary Cooper, Edward Everett Horton
US 1938, 35mm, b/w, 80 min

SUNDAY JULY 30 AT 5PM

ETERNAL LOVE

Though now an illuminating and rare artifact of both early Lubitsch and Hollywood’s transition to sound, the director’s last silent feature was more of a contract obligation than a project anywhere near his heart. After films like *The Marriage Circle* and *So This is Paris*, *Eternal Love* seems like a retreat to the earlier, more melodramatic historical dramas. Taking place in the Alps during the Napoleonic Wars, the deep love between John Barrymore’s handsome Marcus and his angelic fiancée—played by Camilla Horn—is threatened by the dangerous manipulations of Mona Rico’s witchlike temptress. Now that Lubitsch was in the US, his Alps were actually Canada’s Banff National Park, which proved rather treacherous for its stars—particularly Horn, who used no double in the mountain-climbing scenes. With an unusually roving camera following the soaring passions that run as high as the peaks, Lubitsch’s tragedy was ultimately released in two versions: one silent and the other with a music-and-effects track. *35mm preservation print courtesy of the UCLA Film & Television Archive. Preservation funding provided by The Film Foundation and the AFI Challenge Grant for Film Preservation.*

Directed by Ernst Lubitsch. With John Barrymore, Camilla Horn, Victor Varconi
US 1929, 35mm, b/w, silent with music track, 71 min

PRECEDED BY

THE PATRIOT - TRAILER

Fragments and the trailer are all that survive of Lubitsch’s *The Patriot*. *35mm preservation print courtesy of the UCLA Film & Television Archive.*

Directed by Ernst Lubitsch. With Emil Jannings, Lewis Stone
US 1928, 35mm, b/w, silent, 3 min

MUSICAL ACCOMPANIMENT BY ROBERT HUMPHREVILLE

MONDAY JULY 31 AT 7PM

THREE WOMEN

After introducing sexual satire to American silent comedy, Lubitsch radically renews American screen melodrama by emphasizing female desire, as he had done in his German star vehicles for Pola Negri. In *Three Women*, a widow and her grown daughter both fall for the same rake, and then all is further overturned by the arrival of a third woman, played by Marie Prevost, whom Lubitsch cast after noticing her skill at playing a worldly young woman in *The Marriage Circle*. The film deftly balances comedy and pathos, with the mother’s ache at her descent into middle age given real weight. *35mm print preserved by the Library of Congress.*

Directed by Ernst Lubitsch. With May McAvoy, Pauline Frederick, Marie Prevost
US 1924, 35mm, b/w, silent, 83 min



ERNST LUBITSCH *BLUEBEARD'S EIGHTH WIFE*

LIVE MUSICAL ACCOMPANIMENT BY JEFF RAPSIS

FRIDAY AUGUST 4 AT 7PM

ANNA BOLEYN

Resurrecting 16th century England on a grand scale, *Anna Boleyn* is an early example of the *Monumentalfilme*, a German sibling to the American prestige picture. Prior to his departure to Hollywood, Lubitsch was contracted for a handful of such productions, though the films, which emphasized spectacle over subtlety, are a far cry from the work the director would come to be known for. *Anna Boleyn* concerns the elopement of the titular heroine (Henny Porten) to King Henry VIII (Emil Jannings), an arrangement doomed from the start by the King’s erratic temperament, which is juxtaposed against Anna’s frailty. Though Henry’s unapologetic indulgence in carnal pleasure marks him as an early iteration of the classic Lubitschian male, it’s the doomed Anna who receives the director’s sympathetic treatment as the story marches

toward tragedy. In detailing the disastrous repercussions of unchecked masculinity, the film lacks the spark and wit of Lubitsch’s later films, but it is as good an indicator as any of his sterling command of resources, as evidenced in particular by an extraordinary wedding sequence filmed in an open-air recreation of the Westminster Cathedral.

Directed by Ernst Lubitsch. With Henny Porten, Emil Jannings, Hedwig Pauly-Winterstein
Germany 1920, 35mm, b/w, silent, 118 min. German intertitles with English subtitles

SATURDAY AUGUST 5 AT 9PM

THE SHOP AROUND THE CORNER

Though enshrined as Lubitsch’s most enduring crowd-pleaser, *The Shop Around the Corner* contains a few prominent qualities that make it an uncharacteristic work for the director. The film’s focus on the working class, though rooted in Lubitsch’s own biography, diverged from his usual affluent subjects, while its confinement largely to one location—an independently owned leather-goods store in Budapest in the weeks leading up to Christmas—stands out after the globetrotting of *Ninotchka*. And yet, these very deviations proved equally tailored to Lubitsch’s talents. The down-to-earth cast of characters, orbiting around shopkeeper Mr. Matuschek (Frank Morgan), his trusty clerk, Mr. Kralik (James Stewart), and newcomer employee Klara Novak (Margaret Sullavan), emanate the same wit and warmth that drives the director’s best comic creations, and the titular store serves as a perfect vehicle for ensemble interplay, as well as snappy changeovers between public and private identities. As the workplace adversaries who belatedly learn they are actually pen pal lovers, Stewart and Sullavan are superbly likable, commanding a series of lengthy two-shots that swerve between animosity and blossoming affection. It’s their chemistry that makes *The Shop Around the Corner* such a charming yuletide classic, even as Lubitsch simultaneously critiques the materialistic mentality of the season.

Directed by Ernst Lubitsch. With Margaret Sullavan, James Stewart, Frank Morgan
US 1940, 35mm, b/w, 100 min



ERNST LUBITSCH *THE SHOP AROUND THE CORNER*



ERNST LUBITSCH *ANNA BOLEYN*

LIVE MUSICAL ACCOMPANIMENT BY MARTIN MARKS
SUNDAY AUGUST 6 AT 4PM

SUMURUN

In his last appearance in front of the camera and his only surviving serious role, Lubitsch plays a hunchback who falls hopelessly in love with an alluring traveling dancer: the inevitable Pola Negri, who had already played the part on stage in Warsaw and in Max Reinhardt's Berlin production. Drawing inspiration from both *The Arabian Nights* and Reinhardt's play, matters in this exotic pantomime spectacle get beautifully complicated when Lubitsch interweaves several stories: Sumurun, a rebellious member of the harem, rejects the old, tyrannical sheik, while Negri's dancer falls for the sheik's handsome son. A tinted and restored film print from the Friedrich-Wilhelm-Murnau Stiftung will be shown.

Directed by Ernst Lubitsch. With Jenny Hasselqvist, Pola Negri, Paul Wegener
Germany 1919/20, 35mm, b/w, silent, 103 min. German intertitles with English subtitles

FRIDAY AUGUST 11 AT 7PM
SUNDAY AUGUST 20 AT 4:30PM

TO BE OR NOT TO BE

"I was tired of the two established, recognized recipes, drama with comedy relief and comedy with dramatic re-



ERNST LUBITSCH *TO BE OR NOT TO BE*

lief," Lubitsch declared. "I made up my mind to make a picture with no attempt to relieve anybody from anything at any time..." A black comedy before there was black comedy, the political satire of *To Be or Not To Be* shocked audiences for whom World War II was a current reality. Lubitsch's Nazis were portrayed as not only evil, but absurd and bumbling—or as human and laughable as the theater troupe attempting to subvert them. With the neurotic antics of Jack Benny and the surprising, scintillating delivery of Carole Lombard leading the way, the egotistical actors confront their greatest roles when Germany invades Poland. Lubitsch's send-up of both the artifice of theater and the theater of politics hilariously and brilliantly challenges the audience with the question of "To Be or Not To Be" in all of its various guises. Lubitsch pulls the curtain back and forth on art and life so ingeniously that when these bumbling Shakespearean players must face actual death, bravery and dignity, they—and we—discover that pain and laughter, tragedy and comedy are not at war, but disturbingly close.

Directed by Ernst Lubitsch. With Carole Lombard, Jack Benny, Robert Stack
US 1942, 35mm, color, 99 min

MUSICAL ACCOMPANIMENT BY ROBERT HUMPHREVILLE
SATURDAY AUGUST 12 AT 7PM

THE OYSTER PRINCESS (DIE AUSTERNPRINZESSIN)

Made during the most prolific year of Lubitsch's career while still in Germany, *The Oyster Princess* marked a new direction for the director's work in comedy—away from slapstick and toward a more sophisticated form of satire. The target of his humor is the American bourgeoisie, personified by a wealthy businessman, the "oyster king," who is ensconced in a European villa filled with servants and assistants. Material wealth, however, is insufficient to satisfy the ambitions of these Americans, and the businessman's daughter, having read of the marriage of the "shoe-polish princess" to a nobleman, begs her father to buy her a prince. The ensuing tale manages to wring humor from both the boundless hubris of the Americans and the haughty attitudes of a European aristocracy now fallen on hard times.

Directed by Ernst Lubitsch. With Victor Janson, Ossi Oswalda, Curt Bois
Germany 1919, 35mm, b/w, silent, 60 min. German intertitles with English subtitles

SUNDAY AUGUST 13 AT 7PM

THE MERRY WIDOW

The new film version of Franz Lehár's operetta reunited



ERNST LUBITSCH *THE MERRY WIDOW*

Lubitsch one last time with Maurice Chevalier and Jeanette MacDonald for what would also be his final musical. The director was somewhat influenced by the grand scale of Busby Berkeley, though Lubitsch uses his dance sequences—as he does the sharp tonal changes throughout the film—to express characters' otherwise uncommunicated feelings. Squeezed in right before the Production Code went into full effect, not everything in the film is so veiled. The carefree promiscuity of playboy Danilo provides a scandalous wealth of blatant transgression until it is challenged by the beautiful widow Sonia, who happens to be the wealthiest woman in Marshovia. With the fate of the small, nearly bankrupt country suddenly dependent on their unlikely union, the private and the public become entirely entangled, until their relationship is virtually on trial. Lubitsch's comic rendering may be worlds away from von Stroheim's darker, more eccentric take, but the startling symbolism within the "happy" ending remains outrageously ominous. Happily-ever-after has been sacrificed for a greater good, as well as the increasingly conservative morality of Hollywood.

Directed by Ernst Lubitsch. With Maurice Chevalier, Jeanette MacDonald, George Barbier
US 1934, 35mm, b/w, 99 min

LIVE MUSICAL ACCOMPANIMENT BY JEFF RAPSIS
MONDAY AUGUST 14 AT 7PM

THE WILDCAT AKA THE MOUNTAIN CAT (DIE BERGKATZE)

Peace comes to an end in Lubitsch's hilarious anti-militaristic satire when ladies' man Lieutenant Alexis gets transferred to sleepy Fort Tossenstein. Instead of capturing the local bandit, he falls for the bandit's daughter, "Mountain Cat." Lubitsch took a short break with *The Wildcat* before making his next spectacle, *The Love of the Pharaoh*. Nonetheless, the film is spectacle enough with its bizarre sets and costumes, a fascinating blend of Expressionism and late *Jugendstil*, designed by Max Gronert and Ernst Stern, Max Reinhardt's set designer. A financial failure in Germany, Lubitsch's extravagant film was never distributed in the US.

Directed by Ernst Lubitsch. With Pola Negri, Paul Heidemann, Victor Janson
Germany 1921, 35mm, b/w, silent, 86 min. German intertitles with English subtitles

LIVE MUSICAL ACCOMPANIMENT BY MARTIN MARKS
FRIDAY AUGUST 18 AT 7PM

THE STUDENT PRINCE IN OLD HEIDELBERG

After his five silent masterpieces for Warner Brothers, Lubitsch moved to MGM for this adaptation of a popular 1901 German play, not the 1924 Sigmund Romberg operetta also based on the play. A lonely prince from a tiny European country finds love with a commoner when he goes off to college at Heidelberg, only to be called home to assume the throne. Lubitsch predates the bitter-sweet illustration of duty as the death of love that would be the theme of Stroheim's *The Wedding March* the following year and a major preoccupation of Max Ophuls' films in subsequent decades. Lubitsch also abandons his customary satirical approach to romance, presenting the love story simply and directly, to devastating emotional effect.

Directed by Ernst Lubitsch. With Ramon Novarro, Norma Shearer, Jean Hersholt
US 1928, 35mm, b/w, silent, 106 min



ERNST LUBITSCH *THE STUDENT PRINCE IN OLD HEIDELBERG*

FRIDAY AUGUST 18 AT 9:30PM

NINOTCHKA

See description for Saturday June 17 at 7pm.

SATURDAY AUGUST 19 AT 7PM

FRIDAY SEPTEMBER 1 AT 9:30PM

CLUNY BROWN

Lubitsch's adaptation of Margery Sharp's mischievous satire on English propriety is one of his most engaging romantic comedies. Conforming to societal expectations, the orphaned Cluny Brown—played by a stunning, radiant Jennifer Jones—lands a job as a maid at a country estate and finds herself trapped in the tortuous manners of British high society. Luckily, she finds an ally in Charles Boyer's elegant Czech intellectual Adam Belinski. Crossing class and gender expectations, the displaced duo frustrates convention—while navigating the complex plumbing of old estates and bewildered hearts. Set before the war but shaded with the darker tones of a humor postwar, *Cluny Brown* was Lubitsch's last completed film before his untimely death a year later at the age of fifty-five.

Directed by Ernst Lubitsch. With Jennifer Jones, Charles Boyer, Peter Lawford
US 1946, 35mm, b/w, 100 min

SUNDAY AUGUST 20 AT 4:30PM

TO BE OR NOT TO BE

See description for Friday August 11 at 7pm.

MUSICAL ACCOMPANIMENT BY ROBERT HUMPHREVILLE
SUNDAY AUGUST 20 AT 7PM

THE MERRY JAIL (*DAS FIDELE GEFÄNGNIS*)

Yet another charming three-reel comedy and again a farce on marriage, desire and social and sexual role-play, *The Merry Jail* anticipates Lubitsch's more sophisticated comedies of manners such as *The Marriage Circle* and *Trouble in Paradise*. A loose adaptation of the Johann Strauss II operetta *Die Fledermaus*, the film revolves around marital, and possibly *extramarital*, antics, with identity switching and traded places reminiscent of *So This is Paris*. Playing the husband, Harry Liedtke became a Lubitsch regular after this, while Emil Jannings—who plays the prison director—would become Lubitsch's cinematic alter ego.

Directed by Ernst Lubitsch. With Harry Liedtke, Kitty Dewall, Emil Jannings
Germany 1917, 35mm, b/w, silent, 48 min. German intertitles with English subtitles

ROMEO AND JULIET IN THE SNOW (*ROMEO UND JULIA IM SCHNEE*)

Lubitsch's second "winter film" premiered only three days after *Kohlhiesel's Daughters*, yet did not enjoy the success of its predecessor—not because Lubitsch transformed the Shakespearian tragedy into a Black Forest comedy, but because of history, namely the attempted coup—the *Kapp Putsch*—in Berlin that eclipsed all other news. The Shakespeare-inspired farce set in a Swabian village opens with two feuding families, the Capulethofers and the Montekugerls. Both are seeking a resolution to a dispute. While the parents are outraged over the judge's verdict—determined with sausages on either side of the scale of justice—that neither is wrong nor right, the kids fall in love. Luckily for this Romeo and Juliet, the poison in Lubitsch's farce turns out to be something much sweeter.

Directed by Ernst Lubitsch. With Gustav von Wangenheim, Lotte Neumann, Jakob Tiedtke
Germany 1920, 35mm, b/w, silent, 45 min. German intertitles with English subtitles

MONDAY AUGUST 21 AT 7PM

ANGEL

Despite being made in the era of the screwball comedy, Lubitsch's adaptation of Melchior Lengyel's play quiets the original's laughs down to a knowing smirk. The masked reactions of Lubitsch's polite characters caught

in an uncomfortable love triangle belie more colorful pasts and passions. Within what is considered a transitional work before hitting his stride, Lubitsch begins to patiently tamper with assumptions and judgments, appearance and identity, through subtle ironies—exhibited everywhere from Marlene Dietrich's array of enigmatic smiles to the set design. His discreet social commentary manifests by undercutting dramatic scenes of aristocrats with the comic versions already played out by servants; allowing women of both classes a certain sexual liberation; and transforming the titular object of desire into a more complex being than either man is willing to initially behold.

Directed by Ernst Lubitsch. With Marlene Dietrich, Herbert Marshall, Melvyn Douglas
US 1937, 35mm, b/w, 91 min

LIVE MUSICAL ACCOMPANIMENT BY MARTIN MARKS

SATURDAY AUGUST 26 AT 7PM

THE MARRIAGE CIRCLE

One of Lubitsch's classic sex comedies, *The Marriage Circle* is set in Vienna in the early days of the last century, a bygone era that critic Herman G. Weinberg evocatively described as "a vanished world of roses, kisses and embraces, of whispers and sighs, of a woman's shadowed arm encased in georgette beckoning across a moonlit garden." The story revolves around Mizzi, the promiscuous wife of a professor, who sets her flirtatious sights on her best friend's husband, a handsome physician. The ensuing romantic roundelay reveals a latent attraction of the doctor's medical partner for his wife as well as the growing suspicion of the beleaguered spouses that something is not well with their marriages. The film is filled with the quaint details Weinberg describes as well as Lubitsch's shrewd insights into human nature.

Directed by Ernst Lubitsch. With Marie Prevost, Monte Blue, Adolphe Menjou
US 1924, 35mm, b/w, silent, 92 min

SATURDAY AUGUST 26 AT 9PM

TROUBLE IN PARADISE

See description for Friday June 16 at 7pm

FRIDAY SEPTEMBER 1 AT 9:30PM

CLUNY BROWN

See description for Saturday August 19 at 7pm.



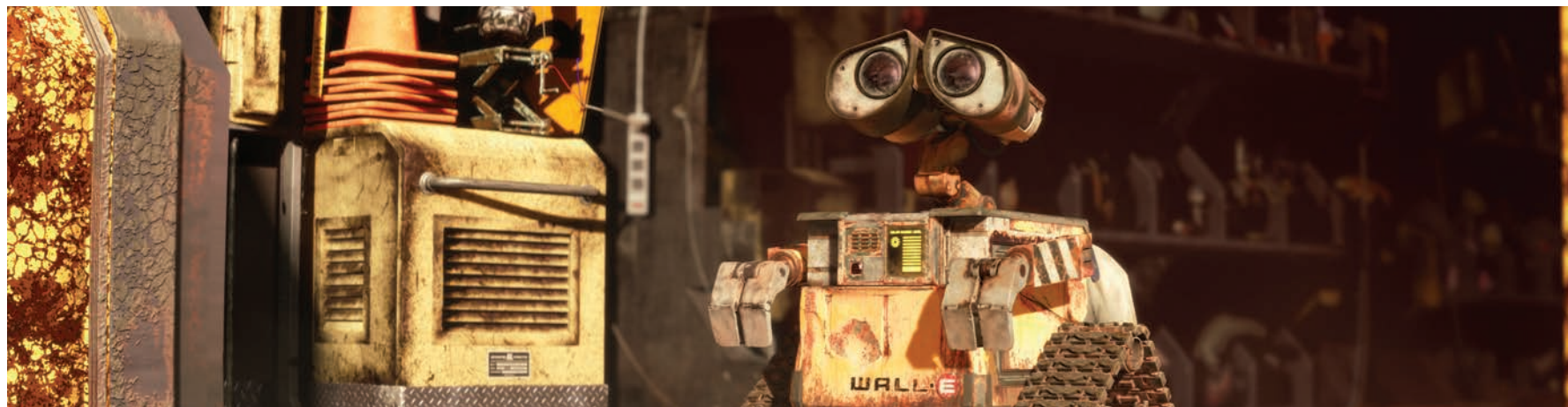
ERNST LUBITSCH *CLUNY BROWN*

SATURDAY MATINEE

JUNE 10 – AUGUST 19

The HFA continues its monthly screenings of family-friendly feature and short films for children, teenagers and their families. Many from the HFA collection, classic and contemporary films from around the world will be shown in their original formats. The special admission fee for these daytime screenings is only \$5. – Karin Kolb

Special thanks: Mary Engel—Orkin/Engel Film and Photo Archive; Ryan Kane, Chance Huskey—GKIDS; Jake Perlin and Matt Pierson.

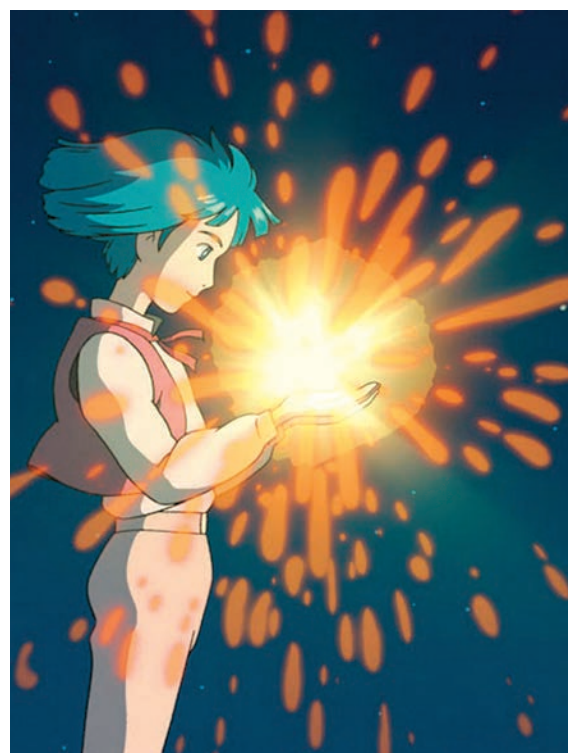


ANDREW STANTON WALL-E

SATURDAY JUNE 10 AT 3PM

HOWL'S MOVING CASTLE (HAURU NO UGOKU SHIRO)

Three years after winning an Academy Award for *Spirited Away*, Miyazaki delighted audiences with another stunning animation. Based on Diana Wynne Jones' children's book with the same title, the film differs in its message and shifts the focus to love, personal loyalty and the destructive effects of war. Sophie, who works in a hat shop, finds her life thrown into turmoil when she is literally swept off her feet by a handsome but mysterious wizard named Howl—voiced by Christian Bale. But after this chance meeting, the young girl is turned into a 90-year-old woman by the Witch of the Waste. Embarking on an incredible adventure to lift her curse, she finds refuge in what Roger Ebert calls "one of the great unique places in the movies," Howl's Moving Castle. As the true power of



HAYAO MIYAZAKI HOWL'S MOVING CASTLE

Howl's wizardry is revealed, the young, greying heroine finds herself fighting to protect them both from a dangerous war of sorcery. Not only does *Howl's Moving Castle* deserve its nomination for the Best Animated Feature Film at the 2006 Academy Awards, it deserves to be seen on the big screen—the only way to appreciate all of its remarkable details.

Directed by Hayao Miyazaki. With Emily Mortimer, Jean Simmons, Lauren Bacall
Japan 2004, 35mm, color, 119 min. In English

SATURDAY JULY 15 AT 3PM

THE LITTLE FUGITIVE

After being tricked into thinking he has killed his older brother Lennie, seven-year-old Joey runs away to Coney Island. While Joey has his own adventures on the beach, the very alive Lennie is looking everywhere for his lost little brother. Winner of the Silver Lion at the Venice Film Festival and nominated for an Academy Award for best story, this landmark film is famous for its naturalistic, detailed depiction of 1950s Brooklyn; its innovative use of on-location shooting, portable equipment and low-budget workarounds heavily influenced the French New Wave.

Directed by Morris Engel, Ray Ashley, Ruth Orkin. With Richie Andrusco, Richard Brewster, Winifred Cushing
US 1953, 35mm, b/w, 80 min

SATURDAY AUGUST 19 AT 3PM

WALL-E

WALL-E (Waste Allocation Load Lifter Earth-class) is the last robot left on Earth. He spends his days tidying up the planet, and when he is done enjoys *Hello, Dolly!* on videotape. But WALL-E is not only a robot: he has developed a personality and a heart after his 700 years on the planet. With only a cockroach friend named Hal around, he is also a little lonely. Then EVE, a sleek and shapely probe droid, sent back from a spaceship on a scanning mission for self-sustaining plants on Earth, makes her dramatic entrance. Smitten WALL-E embarks on his greatest adventure when he follows EVE through space on a journey that will ultimately decide the fate of mankind. *WALL-E* won the Academy Award for Best Animated Feature film in 2009. This Pixar classic is best experienced projected

in its original widescreen format in a theater surrounded by fellow Earthlings.

Directed by Andrew Stanton. With Ben Burtt, Elissa Knight, Jeff Garlin
US 2008, 35mm, color, 98 min



ENGEL/ASHLEY/ORKIN THE LITTLE FUGITIVE

CINEMA OF RESISTANCE

JUNE 12 – AUGUST 6

At a time when so many feel called to resist the White House's attacks on numerous fronts, we at the HFA feel compelled to do our part. Cinema has always been a method of examining the world the way it is, in order to understand it, to begin to change it, to imagine it otherwise. So we begin a monthly series of films animated with the spirit of protest, of pointing out oppression and working towards justice. These screenings will be designed to spark discussion, beginning in our theater directly after the screening. – DP



LUIS VALDEZ ZOOT SUIT

MONDAY JUNE 12 AT 7PM

ZOOT SUIT

El Teatro Campesino was founded in 1965 California during the Delano Grape Strike to share information among the striking farmworkers and to entertain those on the picket lines. A decade later, the troupe's artistic director, Luis Valdez, combined Broadway, Brecht and East L.A. to tell the story of a central episode in Chicano history: the Zoot Suit riots and the Sleepy Lagoon murder and trial. The "riots" were actually a series of attacks in Los Angeles by servicemen on leave in June 1943 targeting Latino men, chosen because of their zoot suits. A couple of months later, a group of young Chicanos were railroaded into court on a murder charge for which they were innocent. Out of the chronicle of these events, Valdez presents a musical about racism and justice that does exactly what Brecht said theater ought to do: entertain and educate. By focusing on a mythical, omnipresent narrator, the iconic El Vato, able to move through space and time at will, Valdez gives cinematic life to *Zoot Suit*.

Directed by Luis Valdez. With Daniel Valdez, Edward James Olmos, Tyne Daly
US 1981, 35mm, color, 103 min

MONDAY JULY 3 AT 7PM

DO THE RIGHT THING

Spike Lee's tale of the complexities of race exacerbated by the police, those enforcers of state-sanctioned white supremacy, may now be considered a classic, almost thirty years after its initial release, but that status has not dulled the film's cathartic anger nor its controversial edge. The film follows the goings-on on a single block in Brooklyn over the course of a single, sweltering summer day, from a morning of simmering tensions, focusing on a white-owned pizzeria, to a night of violence. *Do the Right Thing* teems with life, thanks to an extraordinary ensemble cast and a soundtrack that brings together hip hop, jazz and R&B. Some have even credited the film with helping to revive interest in the political ideas of Malcolm X.

Directed by Spike Lee. With Spike Lee, Danny Aiello, Ossie Davis, Ruby Dee
US 1989, 35mm, color, 120 min.



SPIKE LEE DO THE RIGHT THING

SUNDAY AUGUST 6 AT 7PM

LIFE IS OURS (LA VIE EST À NOUS)

See description on page 8.

THE INNERMOST LIMITS OF PURE FUN: PSYCHEDELIC SURF FILMS, 1966 - 1979

JULY 13 – AUGUST 4

Refer to special insert for program and film descriptions.

THURSDAY JULY 13 AT 9PM

MORNING OF THE EARTH

Directed by Albert Falzon
Australia 1972, 16mm, color, 79 min

SATURDAY JULY 22 AT 9PM

THE INNERMOST LIMITS OF PURE FUN

Directed by George Greenough
Australia 1968, digital video (orig. 16mm), color, 92 min

FRIDAY AUGUST 4 AT 9:30PM

BONDI

Directed by Paul Winkler
Australia 1979, 16mm, color, 15 min

FRIDAY JULY 14 AT 9:30PM

CRYSTAL VOYAGER

Directed by David Elfick
Australia 1973, 35mm, color, 78 min

SATURDAY JULY 29 AT 9PM

THE ENDLESS SUMMER

Directed by Bruce Brown
Japan 1966, 35mm, color, 95 min

PACIFIC VIBRATIONS

Directed by John Severson
US 1970, digital video, color, 92 min



ALBERT FALZON MORNING OF THE EARTH



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JULIEN DUVIVIER *PANIC*

THE ART OF SUBTITLING

JULY 24

\$12 SPECIAL EVENT TICKETS

BRUCE GOLDSTEIN AND JERRY RUDES IN PERSON

MONDAY JULY 24 AT 7PM

THE ART OF SUBTITLING

An important part of film restoration today is the one most overlooked: subtitling. In recent years, new technology has allowed subtitles to be more clear and much sharper, both visually and textually. In this expanded version of an acclaimed talk first presented in New York earlier this year, Bruce Goldstein of Film Forum and Rialto Pictures will give a history of subtitling and his own insights as subtitle editor of over thirty classic films. Then Jerome Rudes, subtitle supervisor for over two hundred films, will demonstrate how new computer software has helped improve subtitles to an extent never seen before.

IN PERSON

BRUCE GOLDSTEIN & JERRY RUDES JULY 24

COMING SOON

CHANTAL AKERMAN RETROSPECTIVE

IN PRAISE OF BAD TASTE

MOUSTAPHA ALASSANE RETROSPECTIVE

RAJKO GRLIC IN PERSON

JAN LENICA RETROSPECTIVE

1970S FILIPINO CINEMA,

CURATED BY LAV DIAZ

ALBERT SERRA IN PERSON

SHUJI TERAYAMA RETROSPECTIVE

ANDY WARHOL RETROSPECTIVE