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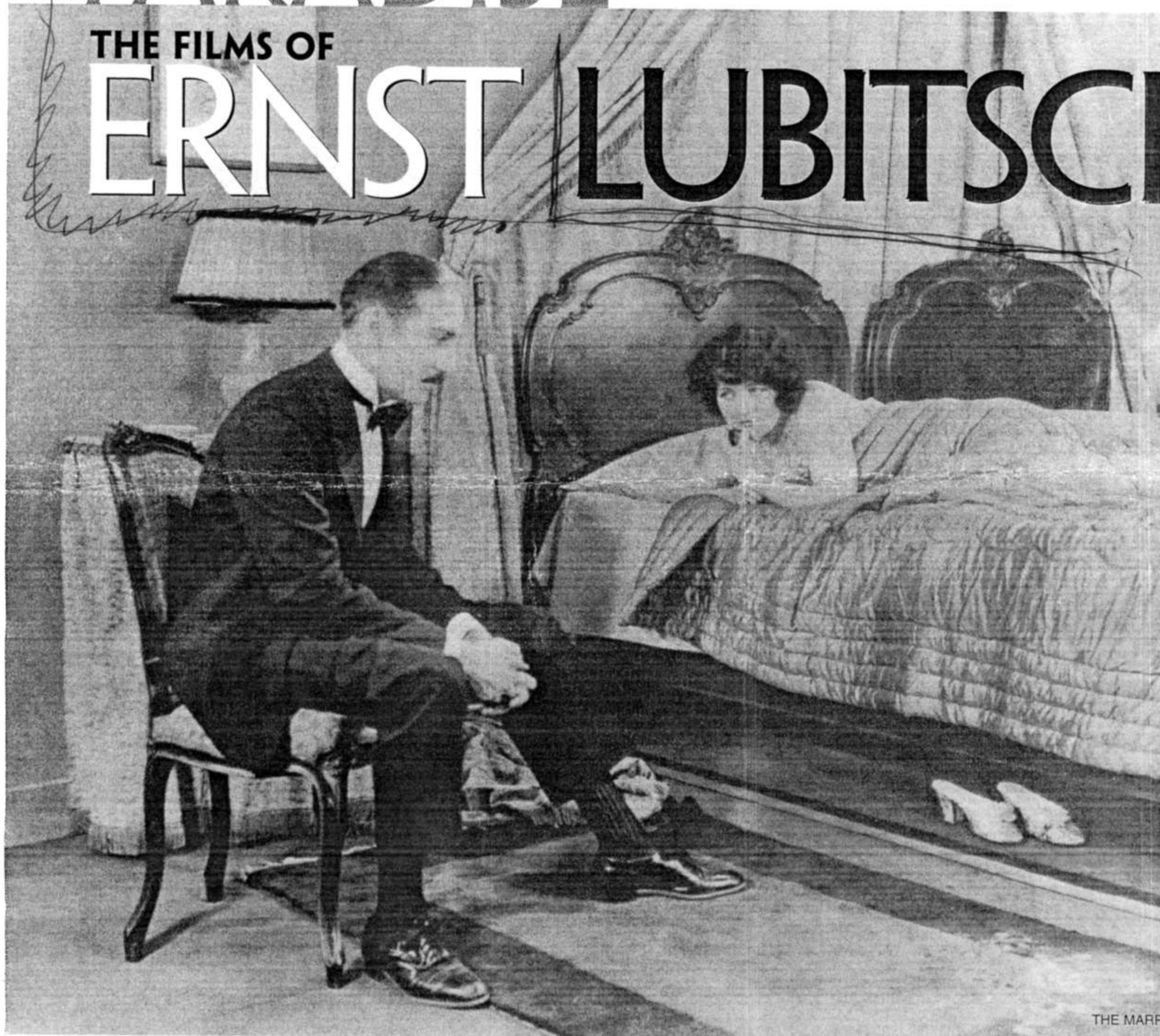
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Monte Carlo, Lubitsch, Ernst, 1930
Cluny Brown, Lubitsch, Ernst, 1946
Rosita, Lubitsch, Ernst, 1923
Lady Windermere's fan, Lubitsch, Ernst, 1925
Madame Dubarry (Passion), Lubitsch, Ernst, 1919
One hour with you, Lubitsch, Ernst, 1932
So this is Paris, Lubitsch, Ernst, 1926
The love parade, Lubitsch, Ernst, 1929
The shop around the corner, Lubitsch, Ernst, 1940
The marriage circle, Lubitsch, Ernst, 1924
The smiling lieutenant, Lubitsch, Ernst, 1931
Heaven can wait, Lubitsch, Ernst, 1943
Trouble in paradise, Lubitsch, Ernst, 1932
The merry widow, Lubitsch, Ernst, 1934
Kohlhiesels t chter (Kohlhiesel's daughters), Lubitsch, Ernst, 1920
Design for living, Lubitsch, Ernst, 1933
The student prince in old Heidelberg, Lubitsch, Ernst, 1927
Die austernprinzessin (The oyster princess), Lubitsch, Ernst, 1919

LAUGHTER IN PARADISE

THE FILMS OF

ERNST LUBITSCH



THE MARRI

"From LADY WINDERMERE'S FAN and TROUBLE IN PARADISE to TO BE OR NOT TO BE, what genial invention and science of comedy!"

– René Clair

"This man was so strong that when he was asked by Hollywood to work there, he not only didn't lose his Berlin style but he converted the Hollywood industry to his own way of expression." – Jean Renoir

"His art is lost. That most eloquent of screen magicians took his secret with him." – Billy Wilder

LAUGHTER IN PARADISE: THE FILMS OF ERNEST LUBITSCH is presented in association with the UCLA Film Archive and the Munich Filmmuseum.

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My favourite anecdote about Ernst Lubitsch (1892-1947) was related to me by Paul Wurtzel, son of Sol Wurtzel, longtime producer at Twentieth-Century Fox. Paul was working as a messenger boy during the production of *HEAVEN CAN WAIT* (1943), one of Lubitsch's last great films. The director was needed at the office, and Paul had to go fetch him. Lubitsch was shooting on an old stage from the silent era, directing a cut-away shot under a theatre marquee; the camera was simply tracking in to a still photograph of a showgirl. It was the sort of basic chore that is usually farmed out to assistant directors – no sense wasting Lubitsch's valuable time on a shot without actors that could be taken by any camera operator. But here he was, devoting as much effort to the task as if it featured a star, not an 8 x 10-inch glossy. In the car, on the way back to the office, Paul asked the invariably affable director why he was wasting his time on an insert. "Young man, let me explain something to you," said Lubitsch. "Every shot in a picture is the most important shot in a picture."

This, I think, sums up Ernst Lubitsch's enormous contribution to cinema. Even more than wit, it is the combination of his obsessive devotion to details and lovely, humane sensibility in his work that continues to thrill; irresistible charm lightens the power of the perfect placement of a camera, or the perfect inflection in an actor's voice.

Like most great originals, Lubitsch seemed to come from out of nowhere. The son of a successful Berlin clothier, Lubitsch was a stage-struck kid who earned an apprenticeship with the great theatre impresario, Max Reinhardt, and became a small-part actor. Honestly appraising his own homely looks and diminutive stature, Lubitsch realized he would never be more than a supporting player on the stage. Turning to cabaret and films in 1914, he quickly achieved success in a series of rowdy comedies about an acquisitive young shopboy, a stereotypic *dummkopf* named Meyer. Soon he weaned himself off acting and began to direct films, showing a fascination with marital comedies even in his early shorts. Just when German Expressionism was about to flower, Lubitsch continued to broaden and expand his career with several successful historical spectaculars, *MADAME DUBARRY* (1919) the most renowned among them. In these epics, Lubitsch revealed his gift for handling crowd scenes, turning thousands of extras into unified masses – much like Fritz Lang would do in *METROPOLIS* (1926). Lubitsch made his sequences expansive, almost Expressionist counterpoints to the whispers and internecine conspiracies that were the life-blood of his "historical romances," a genre hybrid he created.

The protean character of Lubitsch's *oeuvre* in general, his German period in particular, is truly impressive. His films range in style from the Expressionistic, surreal fantasy of *THE DOLL* (1919), to the lavish melodrama of *SUMURUN* (1920), to the witty satire and exuberant farce of *THE OYSTER PRINCESS* (1919) and *THE WILDCAT* (1921). However, even as early as *I WOULDN'T WANT TO BE A MAN* (1918), Lubitsch started moving away from caricatured stereotypes toward genuine and complex characters, though the maturity of his themes was always accompanied by a requisite playfulness.

In 1922, Lubitsch was invited by Mary Pickford to direct her in *ROSITA* (1923), now a buried treasure, making him the first German director to find fertile ground in the American film industry. Moving to Hollywood didn't radically alter Lubitsch's subject matter, but it did change aspects of his style. Performers in his German-period films maintained a frenetic level of energy, but starting with his second Hollywood production, *THE MARRIAGE CIRCLE* (1924), Lubitsch relaxed his pacing and editing, keeping reaction shots on screen for several beats. His work acquired a formality and rhythm that anticipated the tit-for-tat cadence of Laurel

and Hardy; but instead of escalating towards physical destruction, its emotional pitch was held to a quiet, gentle irony. Lubitsch's characters never lost their control, and *that* was the essence of their absurdity, the soul of their wit.

Lubitsch made films for Warner Bros., Paramount, MGM, and Fox, and devoted time in between these contracts to independent productions. He was, and remains, the only major Hollywood director ever to become head of a studio, taking command of Paramount in 1935. Not surprisingly, he disliked the job and left it after a year. With his upbeat, sparkling personality, Lubitsch was widely liked and respected in the Hollywood community, especially by the censors at the Hays and Breen offices. They regularly allowed him to treat material that would have been off-limits for other directors, simply because he was trusted to handle everything with unquestionable taste. His career is remarkable in that he was one of those rare talents who managed to have it both ways: he directed a long series of uncompromised movies using studio money. Lubitsch was almost always in complete artistic control, and some of his contracts even granted him final cut, a nearly unheard of freedom for a director in the studio era. He continued to thrive because of the popularity of the romantic comedy, and everybody knew Lubitsch made the best romantic comedies in the business – *TROUBLE IN PARADISE* (1932) stands as a landmark of the genre.

Lubitsch's later work – *THE SHOP AROUND THE CORNER* (1940), *TO BE OR NOT TO BE* (1942), *HEAVEN CAN WAIT* (1943) and *CLUNY BROWN* (1946) – encapsulates and defines his values: elegance, charm, beauty, and an impudent wit moving hand-in-hand with spiritual transcendence. Lubitsch had long-since pared down his style to an unobtrusive classicism that usually avoided fancy angles and seldom utilized anything but the most rudimentary editing. Apart from a more leisurely cutting scheme, his aesthetic had stopped evolving by 1935, but, perhaps as compensation, what suddenly began to develop was a deeper understanding of people, a more humane view of life. Evident in his work is the idea that the gift of laughter entitles the bearer to his/her own special morality, particular goodness, and valid pass to the Elysian fields. The serenity, ease, and tenderness one finds in these pictures still astonishes. In our age of rapid-fire editing and base humour, Lubitsch's cinematic equivalent of perfect pitch might seem stodgy. Hopefully, contemporary viewers haven't lost the vocabulary to appreciate the beauty of his unique film language.

Above all, other filmmakers know how hard it is to achieve what Lubitsch did. His work has influenced many directors, including Charlie Chaplin, Jean Renoir, Preston Sturges, Orson Welles, Billy Wilder – who idolizes him to this day – and contemporary Spanish director Fernando Trueba. "I can't think of another director who was as good with actors," Roddy McDowell once said. "In everything else she did, Miriam Hopkins makes you want to kill her, but in *TROUBLE IN PARADISE*, she's perfect. And *THE MERRY WIDOW* – Jeanette MacDonald could be heavy-handed, but for Lubitsch she becomes the ravishing expression of operetta. The humour, the style!" In the same vein, Peter Bogdanovich notes in his invaluable *Who the Devil Made It* that "Lubitsch . . . is the one director whom nearly every other director I ever interviewed mentioned with respect and awe as among the very best." Ernst Lubitsch was a director's director, and this retrospective pays suitable tribute to a very great artist. – **Scott Eyman**

Scott Eyman's most recent book is *Print the Legend: The Authorized Biography of John Ford* (1999, Simon & Schuster). His 1993 biography *Ernst Lubitsch: Laughter in Paradise* will be reissued in November 2000 by Johns Hopkins University Press.

35MM ARCHIVAL PRINT! **LADY WINDERMERE'S FAN**

Director: Ernst Lubitsch

USA 1925 approx. 80 minutes silent • Cast: Irene Rich, May McAvoy, Ronald Colman

"Lubitsch's best silent film" (Georges Sadoul). One of the great classics of the silent screen, and the most creative screen adaptation of Oscar Wilde's play, *LADY WINDERMERE'S FAN* tells the tale of a worldly woman's attempt to cross class boundaries. After an adventurous life abroad, Mrs. Erlynne (Irene Rich) returns to London intending to blackmail her daughter's husband. Lubitsch eschewed the use of Wildean epigrams and employed as few intertitles as possible in *LADY WINDERMERE*, allowing his meticulous attention to gestures, expressions, and objects to take centre stage. The film is an exemplary instance of his cinematic literacy and imaginative use of the medium's full visual potential, containing his "usual satirical moments, brilliant pictorial ideas and ingenious twists" (Theodore Huff). "Lubitsch turns [Wilde's play] into a sort of *Kammerspiel*, full of large cool drawing-rooms harbouring the possibility of treachery and exposure and featuring . . . a most subtle direction of players" (*A Guide to World Cinema*). Print courtesy of The Museum of Modern Art.

Presented with live piano accompaniment by William O'Meara.

Friday, October 27 6:30 p.m.



Fall **Programme** Guide

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MADAME DUBARRY

35MM ARCHIVAL PRINT!

MADAME DUBARRY (a.k.a. PASSION)

Director: Ernst Lubitsch

Germany 1919 approx. 85 minutes silent • Cast: Pola Negri, Emil Jannings

Note: German intertitles with simultaneous translation

Lubitsch's fiery portrait of the French Revolution, realized in microcosm through a study of bedroom politics, has been hailed as "a milestone in the artistic development of the screen" (Herman G. Weinberg). Released under the title *PASSION* in the US, the film brought Lubitsch international acclaim and established the economic viability of the historical epic; it was a commercial triumph, playing to jubilant audiences in New York and Los Angeles. Lubitsch vamp Pola Negri portrays Jeanne, a seamstress whose snubbing of a young student in favour of Louis XV (Emil Jannings) leads to revolution. Lubitsch's innovative focus on the life of individuals within mass movements broke with the conventions of the stuffy period-piece film and earned him his reputation as the great "humanizer of history." "It was with *MADAME DUBARRY* . . . that Lubitsch almost single-handedly lifted Germany into the forefront of film-producing nations" (Andrew Sarris).

Presented with live piano accompaniment by William O'Meara.

Saturday, October 28 4:30 p.m.

35MM PRINT!

THE SHOP AROUND THE CORNER

Director: Ernst Lubitsch

USA 1940 97 minutes • Cast: James Stewart, Margaret Sullivan, Frank Morgan

"This may be the best comedy of a romance ever made" (James Monaco). Lubitsch's subtle sketch of the dynamics between a group of shop employees is a departure from the aristocratic drawing rooms and boudoirs found in most of his films; yet *THE SHOP AROUND THE CORNER* has been duly celebrated as an eloquent, masterfully executed romantic comedy, and one of Lubitsch's finest achievements. James Stewart plays an ambitious store manager in pre-war Budapest who falls for a sprightly new employee (Margaret Sullivan). *SHOP*'s inestimable charm derives equally from the dynamic chemistry between its actors and the ingenious dramatic irony of its plot. Stewart gives an understated and memorable performance, among the best of his career, as the prosaically affable Alfred Kralik; and Sullivan is passionate and feisty as the contrary sales girl who gives him a run for his money. "Never did I make a picture in which the atmosphere and the characters were truer than in this picture" (Ernst Lubitsch).

Saturday, October 28 6:30 p.m.

THE SHOP AROUND THE CORNER



Guest introduction by GERALD PRATLEY

Co-presented with the Toronto Film Society

NEW 35MM COLOUR RESTORATION!

SUMURUN (a.k.a. ONE ARABIAN NIGHT)

Director: Ernst Lubitsch

Germany 1920 approx. 93 minutes silent • Cast: Pola Negri, Ernst Lubitsch

Note: German intertitles with simultaneous translation

"A tragic tale, spiced with amours, wonderfully well-enacted and containing touches of comedy that only Lubitsch would and could have conceived" (*Variety*). Both Lubitsch and Negri starred in the pantomime-ballet on which the extravagant *SUMURUN* was based, a Reinhardt stage production that drew its inspiration from *The Arabian Nights*. Lubitsch plays Abdullah, a hunchback clown who falls hopelessly in love with an alluring dancer (Negri) from his travelling troupe. Matters are complicated by the interest of an old sheik, who discovers the wild, dark-haired beauty and buys her as an addition to his harem. This is a unique opportunity to see the great director on screen; Lubitsch hurled himself into his part with gusto and garnered generous appraisals of his exuberant performance (Josef von Sternberg adored Lubitsch's portrayal of the lovelorn hunchback).

Gerald Pratley, founder of the Ontario Film Institute, will give a guest introduction to *SUMURUN*.

Presented with live piano accompaniment by William O'Meara.

Monday, October 30 6:30 p.m.

35MM ARCHIVAL PRINT!

I WOULDN'T WANT TO BE A MAN

(ICH MÖCHTE KEIN MANN SEIN)

Director: Ernst Lubitsch

Germany 1918 approx. 41 minutes silent • Cast: Ossi Oswalda, Curt Goetz

Note: German intertitles with simultaneous translation

One of the earliest gender-bending screen comedies known, *I WOULDN'T WANT TO BE A MAN* "remains the only film where Lubitsch explores the comic potential of the cross-dressing plot" (Sabine Hake). A young woman with an un-ladylike penchant for alcohol, cigarettes and poker acquires a complete gentleman's wardrobe of top hat, tails, white tie, and gloves. Liberated by her new persona, she begins to experiment with the privileges and possibilities afforded by it. As a dashing young man she is free to make merry at a ball, drinking booze and celebrating the male brotherhood.

followed by

35MM ARCHIVAL PRINT!

THE OYSTER PRINCESS (DIE AUSTERNPRINZESSIN)

Director: Ernst Lubitsch

Germany 1919 approx. 54 minutes silent • Cast: Ossi Oswalda, Victor Janson

Note: German intertitles with simultaneous translation

"*THE OYSTER PRINCESS* was a summing up of everything Lubitsch had learned about the art of comedy. It foreshadowed the method he was to use to such scintillating effect in Hollywood" (Herman G. Weinberg). Lubitsch's distinct comedic style emerged in *THE OYSTER PRINCESS*, a scathing indictment of Europe's fascination with all things American and a cutting satire of materialist obsession and consumer waste. Mr. Quaker (Victor Janson), a.k.a. "the oyster king," is an American billionaire who languishes in his opulent European villa, doted upon by a legion of servants. His daughter becomes enraged when she learns that the daughter of a "shoe-polish king" has landed a count, and Mr. Quaker must agree to buy her a prince. A subversive work on several fronts, *THE OYSTER PRINCESS* radically challenged traditional gender roles by suggesting that a man (the penniless Prince Nucki), rather than a woman, could assume the role of an object of desire.

Presented with live piano accompaniment by William O'Meara.

Monday, October 30 8:45 p.m.



THE OYSTER PRINCESS

35MM ARCHIVAL PRINT!

THE MARRIAGE CIRCLE

Director: Ernst Lubitsch

USA 1924 102 minutes silent • Cast: Adolphe Menjou, Marie Prevost, Monte Blue

Lubitsch's "greatest contribution, to me, to the cinema, was his making of *THE MARRIAGE CIRCLE*" (Alfred Hitchcock). The first of five successful features he made for Warner Bros., *THE MARRIAGE CIRCLE* was a major creative turning point in Lubitsch's career. Set in Vienna, the film maps the comic web of adultery and suspicion surrounding a happily married couple and an unhappily married couple. *THE MARRIAGE CIRCLE* introduced, with a subtlety that far surpassed the films of his contemporaries, motifs and a style that would characterize much of Lubitsch's work in Hollywood. Revelling in its caustic commentary on social appearances versus social reality, *THE MARRIAGE CIRCLE* reveals Lubitsch's ingenious flair for suggesting more than is shown and his irreverent disavowal of parochial morality. "Certainly one of Lubitsch's best efforts, the film is a witty blend of oblique statement . . . and of Lubitsch's perceptive appreciation of modern sexual behavior" (Don Whittemore and Philip Alan Cecchetti).

Presented with live piano accompaniment by William O'Meara.

Tuesday, October 31 6:30 p.m.

35MM PRINT!

TO BE OR NOT TO BE

Director: Ernst Lubitsch

USA 1942 99 minutes • Cast: Carole Lombard, Jack Benny, Robert Stack

"A masterpiece of satire and one of the more controversial films of its day" (James Monaco). Though now widely regarded as one of his best films, Lubitsch's blackest comedy irked some critics with its sardonic portrayal of Nazis as bumbling bureaucrats. Set in Warsaw, in 1939, *TO BE OR NOT TO BE*'s intricate spy story revolves around the attempts of a troupe of theatre actors to outsmart the Gestapo. Maria Tura (Carole Lombard) and her vain husband Joseph (Jack Benny) are stars of the Polish stage who join forces with Lieutenant Stanislaw Sobinski (Robert Stack), a Polish fighter pilot, in order to rescue the Warsaw underground. "If Lubitsch's greatest talent was his ability to make us laugh at the most serious events and anxieties, to use comedy to make us more aware of ourselves, then *TO BE OR NOT TO BE* may be considered the consummate work of his career" (Greg S. Faller).

Tuesday, October 31 8:45 p.m.

35MM PRESERVATION PRINT!

THE LOVE PARADE

Director: Ernst Lubitsch

USA 1929 115 minutes • Cast: Maurice Chevalier, Jeanette MacDonald

"The first true screen musical" (*Variety*), *THE LOVE PARADE* was Lubitsch's first sound film, and the first of his collaborations with Maurice Chevalier and Jeanette MacDonald. Like *THE MERRY WIDOW*, the film is set in a mythical kingdom – Sylvania – where the lonely, unwed Queen Louise (MacDonald) reigns supreme. Due to his legendary cavorting, the notorious Count Alfred (Chevalier), Sylvania's emissary to Paris, is recalled to the kingdom. Queen Louise soon becomes so impressed by his romantic skills that she decides he may be the key to her happiness. *THE LOVE PARADE* is recognized as the film that reinvigorated the nascent musical genre by boldly redefining its aesthetic boundaries; critics have observed that "everything in *THE LOVE PARADE* is different from everything else so far, and it seems impossible that it inaugurated rather than capped a tradition" (Ethan Mordden). Print courtesy of UCLA Film & Television Archive.

Wednesday, November 1 8:45 p.m.

THE LOVE PARADE



TROUBLE IN PARADISE

GORGEOUS 35MM PRINT!

TROUBLE IN PARADISE

Director: Ernst Lubitsch

USA 1932 83 minutes • Cast: Miriam Hopkins, Kay Francis, Herbert Marshall

"Beautifully handled from start to finish, gleamingly shot and full of Dreier's incredible Art Deco designs, *TROUBLE IN PARADISE* is Lubitsch's greatest film and one of the indisputable highlights of comic cinema" (James Monaco). *TROUBLE IN PARADISE* is the story of two jewel thieves, Gaston (Herbert Marshall) and Lily (Miriam Hopkins), who enter the life of a lovely widow, Mariette, intending to rob her of a small fortune. Trouble comes, amid lightning-quick exchanges of wit between the two thieves, in the form of Gaston's budding affection for the glamorous Mariette and the suspicions of one of her suitors. Laced with wry humour and exquisite sexual innuendo, *TROUBLE IN PARADISE* is both a key example of Lubitsch's unmatched ingenuity in visual storytelling and an unsurpassed masterpiece of the romantic comedy genre. "*TROUBLE IN PARADISE* spins a wonderful, sophisticated tale in praise of immorality, money and sex" (*Time Out*). Print courtesy of UCLA Film & Television Archive.

Thursday, November 2 6:30 p.m.

35MM PRESERVATION PRINT!

MONTE CARLO

Director: Ernst Lubitsch

USA 1930 90 minutes • Cast: Jeanette MacDonald, Jack Buchanan

"The film must rate as one of the very best of the first musical talkies" (*A Guide to World Cinema*). Countess Helene Mara (Jeanette MacDonald) abandons Duke Otto at the altar and flees to Monte Carlo, citing the ill fit of her wedding dress as prophetic proof that the marriage wouldn't have worked. There she is pursued by a Count, who obscures his wealth and true identity from the Countess, posing as a hairdresser in order to get close to her. Now considered an innovative classic of the genre, *MONTE CARLO* contains one of the most memorable scenes in musical history: in a dynamic montage of sound and image, Jeanette MacDonald sings "Beyond the Blue Horizon" as her train pulls into Monte Carlo, a sequence that has been singled out as "one of the most exultant flights of the cinema spirit in the entire annals of the screen" (Herman G. Weinberg). Print courtesy of UCLA Film & Television Archive.

Thursday, November 2 8:15 p.m. (note early start time)

TO BE OR NOT TO BE





NINOTCHKA

35MM PRINT!

NINOTCHKA

Director: Ernst Lubitsch

USA 1939 110 minutes • Cast: Greta Garbo, Melvyn Douglas

Lubitsch's first political satire is recognized as one of his greatest achievements, "a gay and impertinent and malicious show which never pulls the punch lines (no matter how far below the belt they land)" (*The New York Times*). Billed as the film in which (at last) "Garbo laughs," NINOTCHKA tells the story of a Soviet "envoy extraordinaire" (Garbo) sent to Paris to retrieve jewelry that belongs to the people but has regrettably ended up in the hands of a Russian aristocrat, the Grand Duchess Swana. Garbo's mastery of Ninotchka's "conversion" to capitalism (through the efforts of the irrepressible and smitten Melvyn Douglas, who gradually erodes Ninotchka's robotic Bolshevik resolve) is both touching and hilarious. Characteristically, Lubitsch instills depth and subtlety into this ostensibly frivolous send-up of capitalism and communism. "Combining farce, romance and satire, yet still maintaining moments of that soaring Garbo intensity . . . "NINOTCHKA is special indeed" (James Monaco).

Friday, November 3 8:30 p.m. (note early start time)

35MM PRESERVATION PRINT!

THE SMILING LIEUTENANT

Director: Ernst Lubitsch

USA 1931 102 minutes • Cast: Maurice Chevalier, Claudette Colbert

"A work of nearly total assurance" (James Harvey), THE SMILING LIEUTENANT was a coup for Lubitsch – an Oscar-nominated, box-office hit, and the third in a trio of enormously successful musicals. Like THE LOVE PARADE and MONTE CARLO, LIEUTENANT continued to deviate from the "all-singing, all-dancing" approach that had become a genre staple, rejecting the limitations of the stage and experimenting with the introduction of music to narrative. The film's plot unfolds from a romantic gesture gone awry: Niki (Maurice Chevalier), an Austrian lieutenant, winks at his lover, Franz (Miriam Hopkins), but the wink is intercepted by Princess Anna (Claudette Colbert). The sheltered Princess is deeply offended, and after a passionate plea Niki succeeds, to his horror, in convincing the Princess to marry him. THE SMILING LIEUTENANT is classic Lubitsch, with its "sophisticated wit, satire, and risqué comedy" (Theodore Huff). Print courtesy of UCLA Film & Television Archive.

preceded by

IF I HAD A MILLION

Director: Ernst Lubitsch

With: Charles Laughton • USA 1932 3 minute excerpt

Lubitsch's contribution to this omnibus film, constructed around the theme of receiving a million dollar windfall, is a cleverly realized working-man's fantasy entitled "The Clerk."

Sunday, November 5 1:00 p.m.

35MM PRESERVATION PRINT!

DESIGN FOR LIVING

Director: Ernst Lubitsch

USA 1933 90 minutes • Cast: Fredric Marsh, Gary Cooper, Miriam Hopkins

"The earliest (and probably the most iconoclastic) example of the genre which was to become known as screwball comedy, and a film of outstanding cinematic grace" (Ed Lowry).

DESIGN FOR LIVING, one of Lubitsch's most ambitious and daring films, thumbs its nose at rigid sexual mores with finesse and wit. A young American artist (Miriam Hopkins) working for an advertising firm in Paris falls in love with two men: a painter (Gary Cooper) and a playwright (Fredric Marsh). Unable to choose between them, she ends up marrying her boss, only to decide she can't live without her bohemian companions. Upon the film's release, *The New York Times* wrote "Mr. Lubitsch, who knows his motion pictures as few others do, has . . . fashioned a most entertaining and highly sophisticated subject, wherein his own sly humour is constantly in evidence." Print courtesy of UCLA Film & Television Archive.

Monday, November 6 6:30 p.m.



THE MERRY WIDOW

35MM PRINT!

THE MERRY WIDOW

Director: Ernst Lubitsch

USA 1934 110 minutes

Cast: Jeanette MacDonald, Maurice Chevalier, Edward Everett Horton

"THE MERRY WIDOW is the sexiest musical of the thirties – perhaps the sexiest musical ever" (*Film Comment*). Set in the mythical kingdom of Marshovia, Lubitsch's groundbreaking musical adaptation of the popular operetta boasts opulent sets (for which art director Cedric Gibbons won an Oscar), rollicking numbers, and gorgeous formal symmetry. Jeanette MacDonald, Lubitsch's favourite leading lady at the time, plays Madame Sonia, the widow in question, and hers is the fortune upon which the fate of the kingdom hinges. The battery of greedy suitors she attracts during a visit to Paris incites panic in Marshovia, and the rakish Captain Danillo (Maurice Chevalier) of the Royal Guard is dispatched to secure the widow's affection and ensure her return. Their mutual seduction ensues during this elegantly erotic exploration of sexual freedom in conservative society. Andrew Sarris has said that THE MERRY WIDOW was "the last musical of a certain spirit and style to be made on this planet."

Monday, November 6 8:30 p.m.
(note early start time)

THE FILMS OF ERNST LUBITSCH



DESIGN FOR LIVING

NEW 35MM RESTORATION!

THE WILDCAT a.k.a. THE MOUNTAIN CAT (DIE BERGKATZE)

Director: Ernst Lubitsch

Germany 1921 approx. 85 minutes silent • Cast: Pola Negri, Victor Janson, Paul Heidemann

Note: German intertitles with simultaneous translation

A delirious mix of Expressionism, Art Nouveau, comedy, romance and satire, **THE WILDCAT** is “a forgotten classic of surrealism which hovers constantly between the farcical and the grotesque” (Sabbath and Carringer). Pola Negri plays Rischka, the daughter of a mountain brigand chief who falls in love with a lieutenant stationed at a local garrison. The lieutenant rejects his betrothed for this untamable “wildcat,” only to be rejected in turn by Rischka for a life in the wilderness with her band of male outlaws. The virulence of Lubitsch’s military spoof shocked post-WWI audiences in Germany. In addition to its sardonic portrayal of army life, **THE WILDCAT** is remarkable for its bizarre, eye-popping set design and extremely stylized acting – a radical departure from the grand historical spectacles for which Lubitsch had become renowned.

Presented with live piano accompaniment by William O'Meara.

Friday, November 10 6:30 p.m.

THREE RARE ARCHIVAL PRINTS!

THE DOLL (DIE PUPPE)

Director: Ernst Lubitsch

Germany 1919 approx. 54 minutes silent • Cast: Ossi Oswalda, Victor Janson

Note: German intertitles with simultaneous translation

“Released almost at the same time as **THE CABINET OF DR. CALIGARI**, **THE DOLL** could very well be called a forgotten masterpiece” (Sabine Hake). Though recognized as some of the most influential works of classic German cinema, Lubitsch’s silent films bear few resemblances to those of Lang and Murnau, the masters of the German Expressionist movement. This makes **THE DOLL**, whose fantastic settings and intense stylization rival **CALIGARI**, an even more fascinating curiosity. Terrified at the prospect of having to marry in order to receive his inheritance, the misogynous young Lancelot chooses to wed a life-sized mannequin. During a visit to a dollmaker’s shop, Lancelot unsuspectingly purchases the owner’s daughter, who is pretending to be a doll. Beginning with a sequence in which the director is shown constructing a miniature set that becomes the first scene of the narrative, **THE DOLL** is a gem, and essential early Lubitsch.

followed by

KOHLHIESEL'S DAUGHTERS (KOHLHIESELS TÖCHTER)

Director: Ernst Lubitsch

Germany 1920 approx. 54 minutes silent • Cast: Henny Porten, Emil Jannings

Note: German intertitles with simultaneous translation

“It was **KOHLHIESEL'S DAUGHTERS** which showed Lubitsch’s mastership in the craft of screen comedy” (H.H. Wollenberg). Inspired by the “*The Taming of the Shrew*” and transplanted to Bavaria, **KOHLHIESEL'S DAUGHTERS** revolves around Peter, a dull farmhand (played with oafish perfection by Emil Jannings), and two sisters, comely Gretl and homely Liesl (Henny Porten, the “Mary Pickford of Germany,” in one of her most famous dual roles). According to peasant traditions, Gretl must wait for her older, uncouth sister to marry before she can do so; smitten Peter, intent on wedding Gretl, decides the best approach is to propose to Liesl himself, then wait for the right moment to abandon her. **KOHLHIESEL'S DAUGHTERS** demonstrates the amazing versatility of a director who was equally at home making historical epics (**MADAME DUBARRY**), expressionistic fantasies (**THE DOLL**), or in this case, slapstick comedies.

and

ROMEO AND JULIET IN THE SNOW

(ROMEO UND JULIA IM SCHNEE)

Director: Ernst Lubitsch

Germany 1920 approx. 41 minutes silent • Cast: Lotte Neumann, Julius Falkenstein

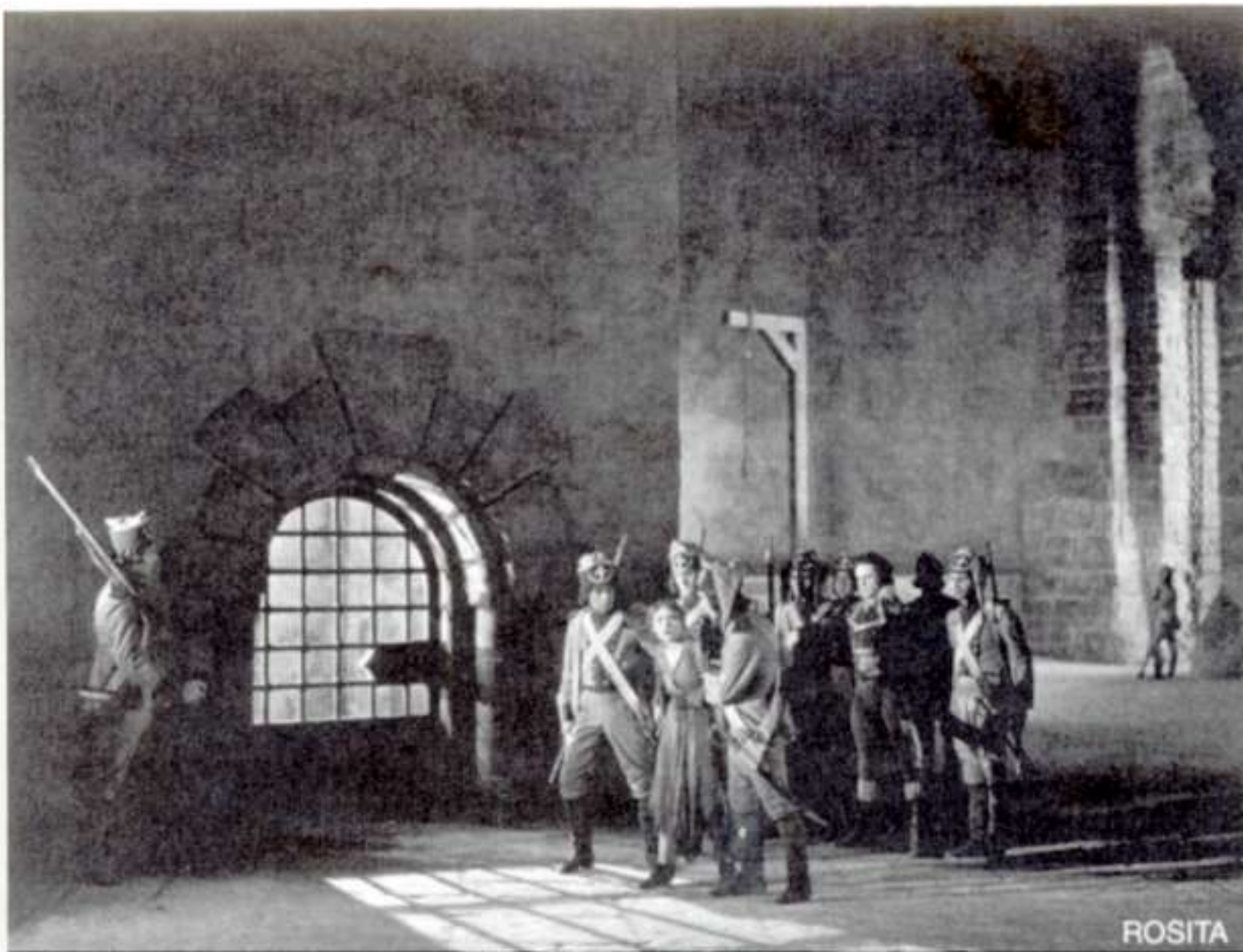
Note: German intertitles with simultaneous translation

A rare screening of Lubitsch’s last short comedy, **ROMEO AND JULIET IN THE SNOW** offers a hilarious spoof of the Bard’s classic tale of doomed romance. In this meticulously executed rural farce, the feuding Montague and Capulet families are transposed to mountainous, provincial Germany, becoming the Montekugerls and the Capulethofers. **ROMEO AND JULIET IN THE SNOW** is a whirlwind comedy of deception, and an early example of Lubitsch’s formidable comic timing and command of his performers.

Presented with live piano accompaniment by William O'Meara.

Saturday, November 11 1:00 p.m.





THE STUDENT PRINCE OF OLD HEIDELBERG

Director: Ernst Lubitsch

USA 1927 approx. 117 minutes silent • Cast: Ramon Novarro, Norma Shearer

"In *THE STUDENT PRINCE*, I tried for simplicity. It's a tender, romantic story, and I treated it that way" (Ernst Lubitsch). An MGM production that was partly filmed on location in Germany, *THE STUDENT PRINCE* suffered creative interference from the head of the studio, Louis B. Mayer, who demanded that all the love scenes be reshot by John Stahl. Despite its thorny production history, *THE STUDENT PRINCE* was a commercial and critical success. The film tells the tale of Prince Karl Heinrich, a young heir to the throne who falls in love with a commoner while studying at the University in Heidelberg. At his father's request, the prince must abandon his idyllic life and love for a royal marriage. "It captures the mood of tragic, sentimental love, of separated true lovers, and of a nostalgia for lost youth that is highly moving" (Richard Watts, *The New York Herald Tribune*).

Presented with live piano accompaniment by William O'Meara.

Sunday, November 12 1:00 p.m.

Guest introduction by GERALD PRATLEY

Co-presented with the Toronto Film Society.

ROSITA

Director: Ernst Lubitsch

USA 1923 85 minutes silent • Cast: Mary Pickford, Irene Rich

"*ROSITA* was one of the most delightfully sophisticated, charming and entertaining films ever produced . . . There was the unmistakable Lubitsch touch . . . and an original approach to every scene" (Theodore Huff). "America's Sweetheart" and silent screen legend Mary Pickford invited Lubitsch, whom she referred to as "the greatest director in Europe," to direct her in *ROSITA*, his first American film. (Later, citing his trademark penchant for hiding key dramatic events from the audience, Pickford uttered her infamous complaint: "Doors! He's a director of doors! Nothing interests him but doors.") In *ROSITA*, Pickford stars as a ravishing Spanish street singer who attracts the attention of the king, eventually becoming his mistress. In marked contrast to the heroines of Lubitsch's earlier German films, the eponymous protagonist escapes tragedy and finds true love. An overlooked treasure, *ROSITA* is "a romance full of thrills and dramatic intensity that makes it a joy to look at on the screen" (*Variety*).

Gerald Pratley, founder of the Ontario Film Institute, will give a guest introduction to *ROSITA*.

Presented with live piano accompaniment by William O'Meara.

Monday, November 13 6:30 p.m.

35MM ARCHIVAL PRINT!

SO THIS IS PARIS

Director: Ernst Lubitsch

USA 1926 60 minutes silent • Cast: Monte Blue, Patsy Ruth Miller, Lilyan Tashman

SO THIS IS PARIS is one of Lubitsch's most robust and dynamic romantic comedies, an inventive treatment of familiar Lubitsch subject matter: extramarital affairs and love triangles. Dr. Giraud (Monte Blue) stumbles across an old love whose husband is in the process of flirting with the doctor's wife, Mrs. Giraud (Patsy Ruth Miller). Much scheming and dodging ensues between clandestine rendezvous, culminating in a hilarious masquerade ball in which the drunken Dr. Giraud attempts to pick up his own wife. *SO THIS IS PARIS* consolidated the critical view that Lubitsch could unfailingly outsmart and outlaugh the competition with films that "openly dealt with sex outside of marriage, refused to conform to conventional moral judgments, and treated delicate sexual matters with good-natured humour" (Robert Carringer and Barry Sabath). The standout scene of *SO THIS IS PARIS* is "an astounding Charleston sequence at a Parisian ball, with multifarious double exposures and special effects" (*A Guide to World Cinema*). Print courtesy of the Library of Congress, Washington, D.C.

Presented with live piano accompaniment by William O'Meara.

Monday, November 13 8:45 p.m.



35MM PRESERVATION PRINT!

ONE HOUR WITH YOU

Director: Ernst Lubitsch

USA 1932 84 minutes • Cast: Maurice Chevalier, Jeanette MacDonald,

"More delightfully risqué and wittier than the original" (Theodore Huff), the musical remake of Lubitsch's classic silent *THE MARRIAGE CIRCLE* reunited Jeanette MacDonald and Maurice Chevalier after *THE LOVE PARADE* three years earlier. A doctor and his wife become embroiled in romance and deceit with another married couple and a garrulous middle-aged man. Considered a return to form by many film scholars (his previous film was the heavy-handed *THE MAN I KILLED*, which met with little critical favour), *ONE HOUR WITH YOU* exemplifies Lubitsch's love of experimentation with form and narrative, featuring interludes in which Chevalier delivers asides to the audience that explain his amorous dilemmas. "The hesitations, the vacated frames, the daring long takes, the incongruous two-shots, the images of solipsist discord . . . these defining Lubitsch traits are once again at the centre of the movie experience, where they belong" (James Harvey). Print courtesy of UCLA Film & Television Archive.

Thursday, November 16 8:45 p.m.

35MM ARCHIVAL PRINT!

ANGEL

Director: Ernst Lubitsch

USA 1937 98 minutes • Cast: Marlene Dietrich, Melvyn Douglas, Herbert Marshall

"*ANGEL* is the ritziest of all the Lubitsch comedies: the most discreet, the most soft-spoken, the one with the most impeccable manners" (James Harvey). Nowhere are the famed Lubitsch touches more finely executed than in the story of "Angel" (Marlene Dietrich), the bored wife of a diplomat who revisits her nebulous past in Paris, leading to an act of indiscretion with American Anthony Halton. In *ANGEL*, Lubitsch perfected his gift for ironic revelation through exclusion, keeping major dramatic moments off-screen to brilliant effect (most notably Angel's impromptu flight from her affair, rendered through the sound of Anthony calling for her and the expressions of a passing flower vendor). A low-key masterpiece that has enjoyed a recent critical revival, "*ANGEL* now seems to be one of his best films" (Andrew Sarris), and represents the end of a creative era for Lubitsch; he would never again make a film of such refined emotional intensity.

Sunday, November 19 12:30 p.m.

SO THIS IS PARIS





HEAVEN CAN WAIT

Director: Ernst Lubitsch

USA 1943 112 minutes • Cast: Gene Tierney, Don Ameche

"HEAVEN CAN WAIT is a charming, sentimental comedy-drama . . . [with] nimble writing and sparkling dialogue" (*Variety*). Lubitsch's first colour film earned praise from none other than D.W. Griffith, while Lubitsch himself described HEAVEN CAN WAIT as one of his most personal creations. Biographers have commented that the film's protagonist – a dead Lothario whose life is reviewed as he waits at the gates of Hell for judgment – bears more than a passing resemblance to the director. The life of Henry Van Cleve (Don Ameche) unfolds through alternately poignant and comic episodes that suggest both a devout love for his wife Marta (Gene Tierney) and a penchant for "innocent" flings. "Probably only a Lubitsch would undertake such a project . . . in the midst of wartime sanctimoniousness, and perhaps only a Lubitsch could get away with it" (James Harvey).

Monday, November 20 6:30 p.m.

35MM PRINT!

CLUNY BROWN

Director: Ernst Lubitsch

USA 1946 100 minutes • Cast: Charles Boyer, Jennifer Jones

"CLUNY BROWN is in the best Lubitsch tradition of subtle, punchy comedy . . . replete with typical Lubitschean *double entendre*" (*Variety*). A cheeky send-up of the British aristocracy, CLUNY lampoons upper-class English customs with keen insight and verve. Set just before the outbreak of the Second World War, CLUNY revolves around an intellectual Czech writer (Charles Boyer) who finds refuge from Nazis with a rich and sheltered British family. Cluny Brown (Jennifer Jones) is the cockney servant girl whose love of manual labour (plumbing!) ruins her chances at marrying into the middle class. The two find each other and take off to America to pursue their true callings. CLUNY BROWN was in essence Lubitsch's last film; he suffered a heart attack eight days into the shooting of his next project, THAT LADY IN ERMINE, and died a year after CLUNY was completed. "The last film with the fabled 'Lubitsch touch' contains moments of satire that raise it to classic status" (James Monaco).

Wednesday, November 22 9:00 p.m.

CLUNY BROWN

