

ERNST LUBITSCH'S The SHOP AROUND THE CORNER

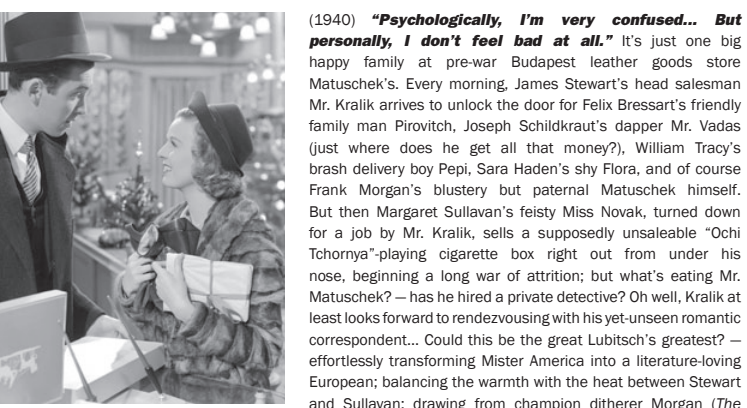
Archival
35mm
print

STARRING
James Stewart **Margaret Sullavan**

“CLOSE TO PERFECTION
— one of the most beautifully acted and paced romantic comedies!”
— PAULINE KAEI

“LUBITSCH'S MASTERPIECE!” — TIME OUT (LONDON)

“ONE OF THE GREATEST ROMANTIC COMEDIES!”
— PHILIP FRENCH, THE GUARDIAN



(1940) “Psychologically, I’m very confused... But personally, I don’t feel bad at all.” It’s just one big happy family at pre-war Budapest leather goods store Matuschek’s. Every morning, James Stewart’s head salesman Mr. Kralki arrives to unlock the door for Felix Bressart’s friendly family man Pivitch, Joseph Schildkraut’s dapper Mr. Vadas (just where does he get all that money?), William Tracy’s brash delivery boy Pepl, Sara Haden’s shy Flora, and of course Frank Morgan’s blustery but paternal Matuschek himself. But then Margaret Sullavan’s feisty Miss Novak, turned down for a job by Mr. Kralki, sells a supposedly unsalable “Ochi Tchorny”-playing cigarette box right out from under his nose, beginning a long war of attrition; but what’s eating Mr. Matuschek? — has he hired a private detective? Or well, Kralki at least looks forward to rendezvousing with his yet-unseen romantic correspondent... Could this be the great Lubitsch’s greatest? — effortlessly transforming Mister America into a literature-loving European; balancing the warmth with the heat between Stewart and Sullavan; drawing from champion ditherer Morgan (The Wizard of Oz) a rare multi-layered performance, both poignant and moving; making an off-screen suicide attempt both shocking and subtle; all leading to a Christmas Eve dinner that turns from lonely to merry, and perhaps, through this re-creation, returning in his imagination to the forever lost Berlin tailor’s shop of his father and his youth. “In no other movie has this kind of love-hate been made so convincing. Stewart and Sullavan’s performances are full of grace notes; when you watch later James Stewart films, you may wonder what became of this other deft, sensitive, pre-drawing Stewart. As for Sullavan, this is a peerless performance: she makes the shop girl’s pretenses believable, lyrical, and funny.” — Pauline Kael. “Twice remade (as the Judy Garland musical In the Good Old Summertime, then as the Tom Hanks-Meg Ryan vehicle You’ve Got Mail), Lubitsch’s 1940 original is the real thing. It’s funny, touching and beautifully paced with numerous examples of the celebrated “Lubitsch touch.” — Philip French, The Observer: “There are no art deco nightclubs, shimmering silk gowns, or slamming bedroom doors to be seen, but this 1940 film is one of Lubitsch’s finest and most enduring works, a romantic comedy of dazzling range.” — Dave Kehr.

DAILY (except Sun) 12:30, 2:40, 4:45, 7:00, 9:15
SUN 12:40, 4:40, 6:00, 8:15

A WARNER BROS. PICTURES RELEASE

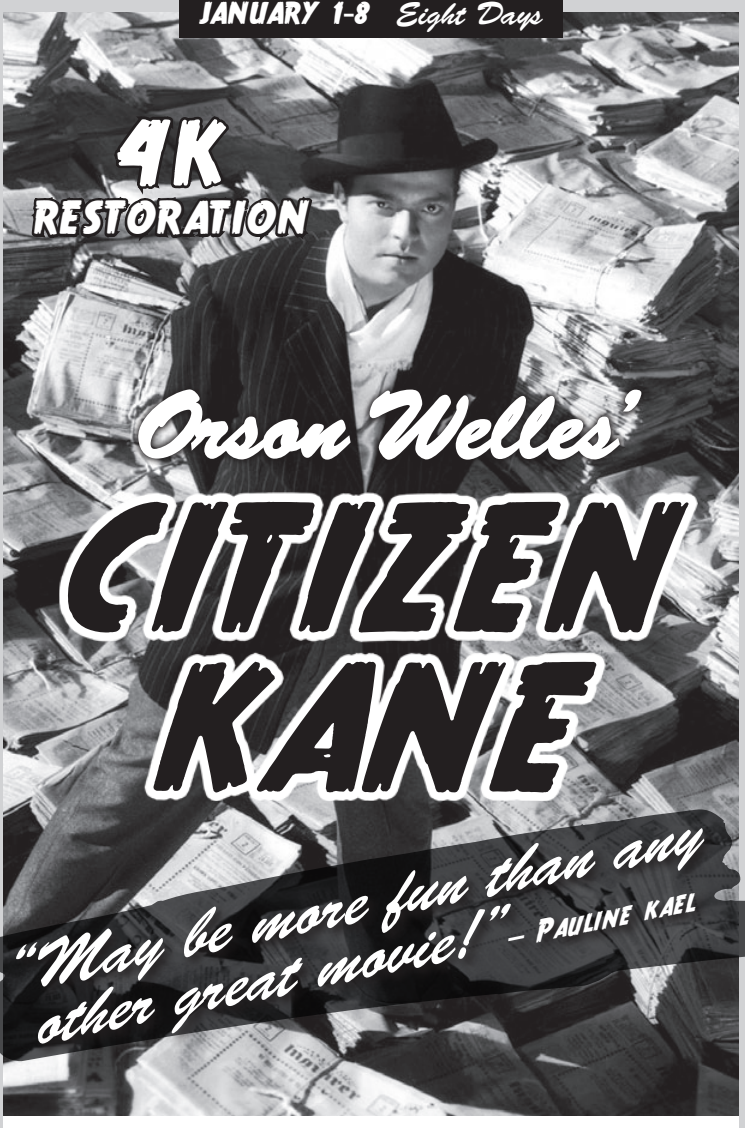
Celebrating his Centennial Year ORSON WELLES 100

Programmed by **BRUCE GOLDSTEIN**

Presented with support from **COURTYARD Marriott**

Series Consultant: **JOSEPH MCBRIDE**

Mr. McBride’s book *What Ever Happened to Orson Welles? A Portrait of an Independent Career* (University Press of Kentucky) will be on sale at our concession during the series.



(1941) “Rosebud.” From its Gothic opening at looming Xanadu, through the utterly convincing faked newsreel, through an investigative reporter’s quest through the conflicting accounts of the surviving participants — friends, enemies, wives, bystanders — in the public rise and private fall of a newspaper magnate (played throughout by 25-year-old Welles); with the overlapping dialogue; the low angle shots; the startling, radio-influenced use of sound; the deep focus; the long takes; the whole course of a marriage limned in a succession of breakfasts; to its legendary finale, this is the most electrifying debut in screen history — acting and directing — routinely voted by international critics as the greatest film ever, and acknowledged influence and inspiration to the most disparate cineastes. As brilliant and startling today as in 1941, it remained both Welles’ masterpiece and his nemesis. “It is one of the miracles of cinema that in 1941 a first-time director, a cynical, hard-drinking writer (Herman J. Mankiewicz), an innovative cinematographer (Gregg Toland), and a group of New York stage and radio actors (Joseph Cotten, Agnes Moorehead, et al.) were given the keys to a studio and total control, and made a masterpiece. *Citizen Kane* is more than a great movie; it is a gathering of all the lessons of the emerging era of sound.” — Roger Ebert. “Welles was trying to make the Last Word in movies, looking Hollywood for its finest techniques and technicians to build himself an immortal monument. It is the scope of his youthful presumption that keeps *Kane* perpetually fresh and exciting.” — Joseph McBride.

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Special thanks to NICOLE WOODS, KRISTIE NAKAMURA (WARNER BROS.), BRIAN BELIVANAC, LAURA COXSON (JANUS FILMS), PAUL GINSBURG, JANICE SIMPSON (UNIVERSAL PICTURES), GROVER CRISP, CHRIS LANE, MICHAEL HORNE (SONY PICTURES), JULIE PEARCE, CHARLIE BLIGH (BFI), CRISTINA BERNALDEZ (FILMOTECA ESPAÑOLA, MADRID), ANDREA KALAS, JUDY NICOLA (PARAMOUNT PICTURES), CARLTON ROBERTSON, JOE REID (20TH CENTURY FOX), ERIC D.BERNARD, ADRIAN HAUPTER (PALAU PICTURES), CHRIS COULHARD (PAUK CIRCUS FILMS), MAY HUIYUONG, CASSIE BLAKE (ACADEMY FILM ARCHIVE), CALANTHA MANSFIELD (CAROLITA FILMS U.S.), TODD WIENER, STEVEN HILL (UCLA FILM ARCHIVE), RON SIMON (PALEY CENTER), LYNNANE SCHWENHOFER (LIBRARY OF CONGRESS), PILOLO CHERCHI USA, DANIEL BISH (GEORGE EASTMAN HOUSE), JAKE PERLIN (MAYLES FILMS), SHARON LESTER KOHN (RAINBOW RELEASING), EMILIANA PEDRA, LORA PEDRA, EMMA PEDRA, SOLEDA FOX, AND JOSEPH MCBRIDE.

ORSON WELLES ON TELEVISION at Paley Center for Media
Over two consecutive weekends (February 7-8 and February 14-15), The Paley Center for Media (215 W. 52nd St.), will present Welles television rarities, including his landmark TV pilot *Fountain of Youth*; starring roles in *The Man Who Came to Dinner* and *King Lear*; a compilation of classic interviews; and even an episode of *I Love Lucy*. For complete schedule, go to paleycenter.org.



JANUARY 9/10 FRI/SAT
THE MAGNIFICENT AMBERSONS
(1942, Orson Welles) Turn-of-the-20th-century Mid-America: Joseph Cotten pursues lost love Dolores Costello, despite her imperious son Tim Holt — himself smitten with Cotten’s daughter Anne Baxter — and lovelorn spinster aunt Agnes Moorehead (Best Actress, NY Film Critics). Welles’ low-key, reflective follow-up to *Kane*, adapted from Booth Tarkington’s Pulitzer-winning novel, chronicles the decline of a family and the end of an era. Re-edited in Welles’ absence, its ending re-written and re-shot by others. But “even in this truncated form it’s amazing and memorable” (Pauline Kael). 12:30, 2:20, 4:10, 6:00, 7:50

JANUARY 9/10 FRI/SAT
(SEPARATE ADMISSION)
THE STRANGER
(1946, Orson Welles) I Married a Nazi War Criminal, as War Crimes Commissioner Edward G. Robinson tracks the despicable mastermind of the Final Solution to a quiet Connecticut village, the home of boys’ school prof Welles and all-American bride Loretta Young, as well as of a looming 12:40 clock tower, scene of a hair-raising climax. Welles’ only “very profitable” picture. 9:45

JANUARY 15/16/17 THU/FRI/SAT
MACBETH
 (“Scottish” version)
(1948, Orson Welles) In the gloomy, claustrophobic atmosphere of a studio-shot primitive world, a feudal lord (Welles in the title role) decides to go for the kingship, with horrifically fated results. Re-edited by its studio — with the original Scottish brogues re-dubbed into American accents — this is Welles’ original 108-minute cut, as restored by UCLA Film Archive. HD. (See the original release “American” version on January 25). “Pure cinema.” — Geoff Andrew, Time Out (London).
THU 12:30, 2:40, 4:50, 10:00
FRI 12:30, 2:40, 4:50, 7:10*, 10:00
SAT 12:30, 7:45, 10:00
*Friday’s 7:10 show introduced by WELLES HISTORIAN JOSEPH MCBRIDE

JANUARY 15/17 THU/SAT
(SEPARATE ADMISSION)
WELLESIANA
Presented by Joseph McBride
Joseph McBride, author of three books on Welles, presents this program of Welles rarities, including his early short film *The Hearts of Art* (made when he was 19), rushes, film cartoons, TV and stage appearances, trailers, and other ephemera spanning the director’s more than half-century career.
THU 7:10 SAT 2:45
*PART OF OUR WEEKLY FILM FORUM JR. SERIES. ALL TICKETS \$7.50

JANUARY 11/12 SUN/MON
★ DOUBLE FEATURE!
THE MUPPET MOVIE
(1979, JAMES FRAWLEY) Devoted Sesame Street fan Welles (as a studio chief) meets Kermit, Miss Piggy, Fozzie, et al. 11:00 am
*PART OF OUR WEEKLY FILM FORUM JR. SERIES. ALL TICKETS \$7.50

JANUARY 17 SAT
(SEPARATE ADMISSION)
THE MAGNIFICENT AMBERSONS
(1942, Orson Welles) See January 9/10. 6:15*
*Introduced by JOSEPH MCBRIDE, with ANALYSIS OF WELLES’ ORIGINAL CUT FOLLOWING SCREENING.

JANUARY 11/12 SUN/MON
★ DOUBLE FEATURE!
THE STRANGER
(1946, Orson Welles) See January 9/10.
SUN 12:40, 4:25, 7:50 MON 12:30, 3:00, 6:30, 10:00

JOURNEY INTO FEAR
(1943, NOREEN FOSTER) Joseph Cotten’s armaments expert is saved from murder by his disappearance during a magic act, trapped on a blacked-out ship with his nemesis, then held at gunpoint on a window ledge in a driving rain. Vintage Eric Ambler intrigue, supervised and partly directed by Welles, who co-stars in heavy make-up as Turkish secret police chief Colonel Hail.
SUN 2:55, 6:20, 9:45 MON 2:25, 4:55, 8:25

JANUARY 18/19 SUN/MON
★ DOUBLE FEATURE!
JANE EYRE
(1943, ROBERT STEVENSON) Joan Fontaine’s Jane graduates from the orphanage from which she is governess to the ward of Welles’ brooding Rochester. “He strode on the set and proclaimed, ‘All right, everyone turn to page eight’ and we did it, though he wasn’t the director.” — Joan Fontaine.
SUN 12:50, 4:50, 8:00 MON 12:35, 4:35

TOMORROW IS FOREVER
(1946, IRVING PETER) Listed among the dead of WWII, Welles, sporting a new face, returns anyway, only to find wife Claudette Colbert now remarried to George Brent. Easy choice? With 7-year-old Natalie Wood as Welles’ adopted daughter.
SUN 2:45, 6:45 MON 2:30

JANUARY 13 TUE ★ DOUBLE FEATURE!
MAN IN THE SHADOW
NEW RESTORATION
(1957, JACK ANKOLD) Modern big-time rancher Orson Welles’ henchmen go a little too far disciplining a bracero migrant worker, but Sheriff Jeff Chandler isn’t falling for the resulting cover-up. Welles’ character make-up anticipate *Touch of Evil*’s “Hank Quinlan” the following year. 12:35, 4:20, 8:10

BLACK MAGIC
(1949, GREGORY RECTOR) Welles’ real-life 18th-century con-man/magician/hypnotist Cagliostro helps bring down the French monarchy amid a cast of characters including Louis XV and XVI, Marie Antoinette, Madame du Barry, et al. Print courtesy Library of Congress.
2:15, 6:00, 9:50

JANUARY 14 WED
TOUCH OF EVIL
 (“Preview” version)
(1958, Orson Welles) When a car bomb vaporizes two border town nightclubs, Mexican narc Charlton Heston, on his honeymoon with *gringa* bride Janet Leigh, finds himself pressed into service by memorably bleated police chief Welles. With a legendary opening crane shot that follows the actors for blocks; Marlene Dietrich’s deadpan, dark-winged madam; and an elaborate chase through the canals of Venice... This is the 108-minute “preview” version before it was cut for general release.
12:30, 2:40, 4:50, 7:00*, 10:00
*Introduced by WELLES HISTORIAN JOSEPH MCBRIDE, who will COMPARE THE THREE VERSIONS SHOWN IN THIS SERIES

JANUARY 22 WED/THU
★ DOUBLE FEATURE!
THE IMMORTAL STORY
(1958, Orson Welles) To make the perennial tall tale of the little sailor true, aging Macao merchant Welles hires a too-pretty sailor to sleep with his (also hired) wife Jeanne Moreau; but then the elaborate set-up starts to take on a life of its own. Welles’ first color film, adapted from an Irish Dinesen story, with music by Erik Satie. Digital projection. 12:40, 3:50, 7:00, 10:10

F FOR FAKE
(1974, Orson Welles) Welles the filmmaker/magician keeps the rabbits coming, starting with already-shot footage (by François Reichenbach) on art forger Elmyr de Hory and Howard Hughes’ “memoirs” hoaxer Clifford Irving, then adding his own visual and verbal sleight-of-hand.
2:00, 5:10, 8:20

MR. ARKADIN (CONFIDENTIAL REPORT)
& ORSON WELLES IN SPAIN
(1955, Orson Welles) Welles the filmmaker/magician keeps the rabbits coming, starting with already-shot footage (by François Reichenbach) on art forger Elmyr de Hory and Howard Hughes’ “memoirs” hoaxer Clifford Irving, then adding his own visual and verbal sleight-of-hand.
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THE LONG, HOT SUMMER
(1958, MAMIE RITT) “You’re gonna like me,” smirks livestock handyman and alleged barn-burner Paul Newman to Mississippi barn Welles, in this adaptation of Faulkner stories, with Angela Lansbury as Welles’ mistress and Joanne Woodward as his daughter. 2:50, 7:15

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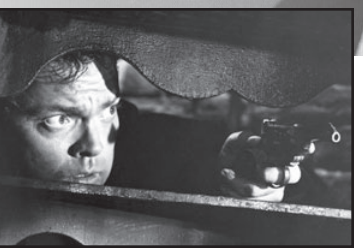
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2:15, 6:00, 9:50



JANUARY 23/24 FRI/SAT
★ DOUBLE FEATURE!
THE LADY FROM SHANGHAI
(1948, Orson Welles) “If I’d only known where it would end, I’d never have let anything start.” Footloose Irish sailor with literary aspirations Welles gets mixed up in a murder with crooked lawyer Everett Sloane and his sultry wife Rita Hayworth (still Mrs. Welles at the time of shooting), as Byzantine plot complications ensue, highlighted by the legendary Hall of Mirrors finale. 2:40, 6:35, 10:30

THE THIRD MAN
(1949, CAROL REED) Pulp novelist Joseph Cotten goes to chaotic post-war Vienna, as zithers play and atmosphere drips from the screen, to find his old buddy Welles’ Harry Lime, is dead... or is he? “One of the most dramatic star entrances in the history of cinema.” — J. Hoebner. 12:35, 4:30, 8:25

JANUARY 25/26 SUN/MON
OTHELLO
(1952, Orson Welles) As Welles’ Othello lies dead, a horrified Iago is hoisted above the crowd in an iron cage — and then the play begins. Shakespeare’s classic of jealousy and retribution becomes one of Welles’ most dazzling works, from his baroque Venetian beginning to the stunning murder sequence in a Turkish bath. Grand Prize, Cannes.
SUN 2:40, 7:00, 9:00
MON 12:30, 2:20, 4:10, 6:00, 10:15

JANUARY 25 SUN
(SEPARATE ADMISSION)
IT’S ALL TRUE
(1993, ROBERT WILSON, MIRON MOSCOWITZ, & BILL KNOX) Reconstruction of Welles’ aborted 1942 South American project, with his color footage of Carnival in Rio, the “blessing of the bull,” and the near-complete semi-documentary story of four fishermen’s 2,000-mile sea voyage to Rio on a tiny raft. “A seductive footnote to a cinema legend.” — Vincent Canby, New York Times. 12:50 PM

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JANUARY 28 WED
(SEPARATE ADMISSION)
IT’S ALL TRUE
(1993) See January 25. 12:40 PM

JANUARY 29 THU
(SEPARATE ADMISSION)
TOUCH OF EVIL
(Release Version)
(1958, Orson Welles) See January 14. This 93-minute version, the cut shown in theaters on first release, is now, ironically, the rarest. 7:00, 9:00

JANUARY 30/31 FRI/SAT
THE TRIAL
NEW RESTORATION
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