

THE MUSEUM OF MODERN ART FILM LIBRARY
PRESENTS
THE FILMS OF BILLY WILDER

- Dec. 13-16 **MENSCHEN AM SONNTAG (PEOPLE ON SUNDAY)**. 1929. Robert Siodmak's celebrated study of proletarian life gave Wilder his first taste of film-making. (George Eastman House) 55 minutes. No English titles.
- Dec. 17-19 **EMIL UND DIE DETEKTIVE**. 1931. Small boys carry on psychological warfare against a crook in this Gerhard Lamprecht comedy for which Wilder helped write the script. (The Museum of Modern Art) 70 minutes. No English titles.
- Dec. 20-23 **NINOTCHKA**. 1939. Ernst Lubitsch's ironic satire on East-West relations just before World War II, in which Garbo gave her most delicately articulated performance with Melvyn Douglas, and for which Wilder, with Charles Brackett and Walter Reisch, wrote the script. Based on the story by Melchior Lengyel. (M-G-M) 110 minutes.
- Dec. 24-26 **MIDNIGHT**. 1939. One of the most completely and purposely ridiculous examples of the era of screwball comedy, with a powerhouse of a cast, including Claudette Colbert, Don Ameche and John Barrymore, and Wilder and Brackett's brilliant non-sequitur script. (MCA) 94 minutes.
- Dec. 27-30 **HOLD BACK THE DAWN**. 1941. The plight of "stateless persons" in the late '30s and early '40s, with Olivia de Havilland, romantically yet convincingly dramatized by Wilder and Brackett. Directed by Mitchell Leisen. (MCA) 115 minutes.
- Dec. 31-
Jan. 2 **THE MAJOR AND THE MINOR**. 1942. This, the first film Wilder directed, written in collaboration with Brackett, is a comedy of early wartime dislocations, with Ginger Rogers masquerading as a teen-ager for reasons of her own. Also with Ray Milland. Adapted from the play by Edward Childs and the novel by Fannie Kilbourne. (MCA) 100 minutes.
- Jan. 3-6 **FIVE GRAVES TO CAIRO**. 1943. Erich von Stroheim as Rommel in a topical spy melodrama of the 1942 African campaign. With Anne Baxter, Franchot Tone and Akim Tamiroff. Directed and produced by Wilder and Brackett. Adapted from the play by Lajos Biro. (MCA) 96 minutes.
- Jan. 7-9 **DOUBLE INDEMNITY**. 1945. James M. Cain's melodrama of greed and retribution brought to the screen by Brackett, Wilder and Raymond Chandler in a manner advanced for its time in that none of the characters is sympathetic and that the temperature of the film itself is at least fifty degrees below zero. With Barbara Stanwyck, Fred MacMurray and Edward G. Robinson. (MCA) 106 minutes.
- Jan. 10-13 **THE LOST WEEKEND**. 1945. Another daring adaptation, of Charles Jackson's novel, by Brackett and Wilder, which for the first time on the screen asked the audience to sympathize and identify with an alcoholic. With Ray Milland and Jane Wyman. (The Museum of Modern Art) 101 minutes.

- Jan. 14-16 **SUNSET BOULEVARD.** 1950. Norma Desmond, as created by Brackett, Wilder and D. M. Marshman, has passed into American folklore, as indeed has this drama of Hollywood's seamier side. With William Holden, Gloria Swanson, Eric von Stroheim, Jack Webb, Cecil B. De Mille, Buster Keaton, Hedda Hopper. (Paramount) 110 minutes.
- Jan. 17-20 **THE BIG CARNIVAL (ACE IN THE HOLE).** 1951. A cross-section of publicity-induced mass hysteria. Though it failed of public acceptance, Wilder signalled in it his broad understanding of the American scene and the American character. With Kirk Douglas and Jan Sterling. Written and directed by Wilder with Lesser Samuels and Walter Newman. (Paramount) 112 minutes.
- Jan. 21-23 **STALAG 17.** 1953. War in retrospect: the humors, miseries and poignancies of a Nazi concentration camp for prisoners of war. With William Holden. Adapted from the play by Donald Bevan and Edmund Trzcinski. Written, produced and directed by Wilder with Edwin Blum. (Paramount) 120 minutes.
- Jan. 24-27 **SABRINA.** 1954. A "slick blend of heart and chuckles," Variety called this comedy of a modern Cinderella in a vertical society. The off-type casting of Humphrey Bogart and William Holden clearly amused Wilder as much as it did audiences. With Audrey Hepburn and Martha Hyer. Adapted from the play by Samuel Taylor. Written, produced and directed by Wilder, with Taylor and Ernest Lehman. (Paramount) 113 minutes.
- Jan. 28-30 **WITNESS FOR THE PROSECUTION.** 1958. Marlene Dietrich's tour de force in a dual role, Charles Laughton's broad burlesque and Tyrone Power's sensitive performance in one of his last roles make this the most brilliant of courtroom melodramas. Adapted from the play by Agatha Christie. Written and directed by Wilder with Harry Kurnitz. (Edward Small) 114 minutes.
- Jan. 31-
Feb. 3 **SOME LIKE IT HOT.** 1959. In style reminiscent of the screwball '30s, this conjuring-up of the era of wonderful nonsense reveals Wilder as the sharpest contemporary satirist of Americana. Marilyn Monroe, Jack Lemmon, and Tony Curtis evoke almost continuous laughter. Written, produced and directed by Wilder with I. A. L. Diamond. (Mirisch) 120 minutes.
- Feb. 4-6 **THE APARTMENT.** 1960. For Jack Lemmon, a cipher among ciphers in a vast corporation, the road to success leads through his apartment as a place of assignation for his superiors and the symbol of success is a key to the executive washroom. This 1960 Academy Award winner is at once a comedy, a social satire and a sensitive human drama. With Shirley MacLaine and Fred MacMurray. Written, produced and directed by Wilder with I. A. L. Diamond. (Mirisch) 125 minutes. No 5:30 p.m. showing.

Program subject to change without notice.