

# The Museum of Modern Art

## Modern Matinees: Jack Lemmon January 1, 2020 – February 28, 2020

***Once Too Often.*** 1950. USA. Directed by Charles Turner. Screenplay by Danny Klughertz. With Jack Lemmon, Constance Ford, Leo Needham. A soldier named Mike has a ten day leave from his military duties. He's an easy going guy and rarely thinks about his sometimes reckless behavior. He crosses streets without looking, takes a ride from a drunken driver, and changes a lightbulb while precipitously climbing on a chair. He is watched over from the heavens by Fate and his assistant. These gods keep an eye on Mike and guard him until he is irresponsible *once too often* and is hit by a truck and killed. Lemmon's film debut. 16mm. 25 min.

***Phffft!*** 1954. USA. Directed by Mark Robson. Screenplay by George Axelrod. With Jack Lemmon, Judy Holliday, Jack Carson. Accountant Robert Tracey can judge a client's character by examining their checkbook and tax return. And when he takes Nina on as a client, he falls in love with her receipts as well as the woman! When Robert and Nina decide to call it quits after nine years of marriage, Nina turns to her domineering mother for advice and Robert goes out on the singles scene with his wingman, Charlie. But Nina and Robert keep running into each other during their miserable dates with ill-suited partners. This was Lemmon's second film in 1954 with Holliday 35mm. 88 min.

### Wed, Jan 1, 1:30 T2

***The Front Page.*** 1974. USA. Directed by Billy Wilder. Screenplay by I.A.L. Diamond, Billy Wilder. Based on the play by Ben Hecht, Charles MacArthur. With Jack Lemmon, Walter Matthau, Vincent Gardenia. Hildy Johnson has had enough of the pressure and anxiety of working at a top Chicago newspaper. He is well regarded by everyone, especially the editor Walter Burns who does not want to see Hildy leave. Affable persuasion, a hefty raise and many fabulous perks cannot keep Hildy at the paper because he wants to get married and live a quiet life. When a convicted Communist is about to be hanged in Chicago, Hildy is on his way out of town until somehow he gets embroiled in the proceedings. 35mm. 105 min.

### Thu, Jan 2, 1:30 T2

***The Fortune Cookie.*** 1966. USA. Screenplay by I.A.L. Diamond, Billy Wilder. With Jack Lemmon, Walter Matthau, Judy West. Harry Hinkle is a network cameraman who gets run over on the sidelines by a behemoth football player during a game. Luther "Boom Boom" Jackson feels terrible about the accident and begs for Hinkle's forgiveness. Hinkle is a good guy who gets bamboozled into pretending he is far more injured than he really is by his crooked lawyer brother-in-law Willie Gingrich. The lengths that Gingrich goes to in order for Hinkle to rake in an ill-gotten settlement is gut busting even though you know you shouldn't be laughing! Walter

Matthau won an Oscar for his supporting role as the shady ambulance chasing lawyer. 35mm. 125 min.

**Fri, Jan 3, 1:30 T2**

***Irma La Douce.*** 1963. USA. Directed by Billy Wilder. Screenplay by I.A.L. Diamond, Billy Wilder. Based on the play by Alexandre Breffort. With Jack Lemmon, Shirley MacLaine, Lou Jacobi. Parisian policeman Nestor Patou is transferred to a beat in the red light district where he witnesses many irregularities concerning the working girls, their customers and his fellow policemen who look the other way. When the stationhouse organizes a raid of one of the brothels, the symbiotic relationship between the pimps, prostitutes and cops is wrecked. Patou gets fired and drinking his sorrow away in a local bar, he meets Irma a working girl. Patou falls for Irma and begins to pay her for her time as long as she remains true to him. DCP. 147 min.

**Wed, Jan 8, 1:30; Fri, Feb 14, 1:30 T2**

***Days of Wine and Roses.*** 1962. USA. Directed by Blake Edwards. Screenplay by J.P. Miller. With Jack Lemmon, Lee Remick, Charles Bickford. The miserable and hideous downward spiral of a young married couple due to alcohol abuse. Joe Clay is a San Francisco public relations executive who mightily indulges in the archetypal 2+ martini lunch. He falls in love with teetotaler Kristen who through Joe's introduction begins to enjoy a couple of Brandy Alexanders each night. Soon Joe and Kristen are out of control alcoholics whose lives disintegrate. Based on J.P. Miller's Emmy award winning Playhouse 90 teleplay, the film also won an Oscar for the title song written by Henry Mancini with lyrics by Johnny Mercer. 35mm. 117 min.

**Thu, Jan 9, 1:30; Thu, Feb 27, 1:30 T2**

***It Should Happen to You.*** 1954. USA. Directed by George Cukor. Screenplay by Garson Kanin. With Jack Lemmon, Judy Holliday, Peter Lawford. Fresh out of a job, unknown actress Gladys Glover bumps into documentary filmmaker Peter Sheppard while walking in Central Park, and though she's glum and dejected, he manages to make her smile. When Gladys suddenly becomes the toast of New York thanks to huge billboards advertising her name and likeness, she is pursued by the public, a playboy, and the press. Famous only for being famous, Gladys must grapple with the fallout of attaining her wish for notoriety—and her feelings for poor Peter. In our contemporary society, where fame is sought but rarely deserved, *It Should Happen to You* is a cautionary tale—but a fabulous one directed by George Cukor! Jack Lemmon's feature film debut. 35mm. 86 min.

**Fri, Jan 10, 1:30 ; Wed, Feb 26, 1:30 T2**

***The Apartment.*** 1960. USA. Directed by Billy Wilder. Screenplay by I.A.L. Diamond, Billy Wilder. With Jack Lemmon, Shirley MacLaine, Fred MacMurray, Ray Walston, Edie Adams. The late MoMA film curator Charles Silver wrote, "The director's cynical Oscar-winning comedy is probably the archetypal Wilder film. Lemmon's second film for Wilder (of seven) is a perfect follow-up to *Some Like It Hot*. Lemmon won the British Academy award in succeeding years

for both films. It is clear that the actor did his best work with Wilder, who had flawless comic timing gleaned from Ernst Lubitsch." 35mm. 125 min.

**Wed, Jan 15, 1:30 T2 ; Fri, Feb 7, 1:30 T2**

***Mister Roberts.*** 1955. USA. Directed by John Ford, Mervyn LeRoy. Screenplay by Frank Nugent, Joshua Logan. Based on the play by Thomas Heggen, Joshua Logan. Based on the novel by Thomas Heggen. With Jack Lemmon, Henry Fonda, James Cagney. In the last days of WWII, US Navy ship Reluctant is parked in a Pacific backwater where the crew is getting anxious to go ashore. The Captain of the ship is a hardnosed bully even when the easy going Lt. Roberts tries to cajole his way into a shore liberty. Roberts is honest and has empathy for the crew, while the Captain barks orders. Enter Ensign Pulver who is as goofy and eccentric as the Captain is uncaring. Joshua Logan rounded out the directorial trio, although he remained uncredited. 35mm. 123 min.

**Thu, Jan 16, 1:30; Wed, Feb 19, 1:30 T2**

***Missing.*** 1982. USA. Directed by Costa-Gavras. Screenplay by Costa-Gavras, Donald Stewart. Based on the book by Thomas Hauser. With Jack Lemmon, Sissy Spacek, Charles Cioffi. Charles Horman, a young and idealistic journalist moves to a South American country --that resembles a fictionalized Chile--with his wife. A civil war breaks out and martial law is imposed by the military government. Charles is taken away by soldiers and soon his desperate wife and his father endure the hopeless web of trying to find out what has happened to their loved one. The embassy officials have no answers nor will they launch a useful investigation. *Missing* is a slow and steady lesson in frustration and political idealism gone wrong. DCP. 122 min.

**Fri, Jan 17, 1:30; Wed, Jan 30, 1:30 T2**

***Some Like it Hot.*** 1959. USA. Directed by Billy Wilder. Screenplay by I.A.L. Diamond, Billy Wilder. Based on a story by Robert Thoeren, Michael Logan. With Jack Lemmon, Tony Curtis, Marilyn Monroe. OK, admit it, you've seen this movie many, many times but keep coming back for the side splitting humor, Marilyn Monroe's bon mots and Josephine and Daphne's fashion sense! Joe and Jerry witness the St. Valentine's Day Massacre in Chicago; they need to get out of town fast and also find jobs. In 1920's drag, the boys apply to become part of Sweet Sue and Her Society Synchopators band and jump on a train to Cheboygan and fantastic adventures. Marilyn Monroe and Jack Lemmon won Golden Globe awards for their roles as Sugar and Jerry/Daphne. DCP. 121 min.

**Wed, Jan 22, 1:30; Fri, Feb 21; 1:30 T2**

***The Great Race.*** 1965. USA. Directed by Blake Edwards. Screenplay by Arthur Ross. Based on a story by Blake Edwards. With Jack Lemmon, Tony Curtis, Natalie Wood. The Great Leslie is an automotive daredevil at the turn of the 19<sup>th</sup> century. He convinces the automobile companies that he is able to race a car from New York to Paris. He's certain this stunt will increase worldwide automobile sales. Enter the dastardly Professor Fate who challenges the earnest Great Leslie that he will beat him in a car of his own design. Like a comic book come to life, *The Great Race* is a raucous, hilarious and cheeky road picture. Not to be missed is Peter

Falk's performance as Professor Fate's loyal retainer Maximilian Meen. 35mm. 160 min.  
VERIFY RUNNING TIME

**Thu, Jan 23, 1:30 T2**

***The Odd Couple.*** 1968. USA. Directed by Gene Saks. Screenplay and play by Neil Simon. With Jack Lemmon, Walter Matthau, Carole Shelley. Two friends with very different life styles try sharing a New York City apartment with comical results. The ubiquitous story of Felix Unger and Oscar Madison as they navigate friendship, new romances, work and marathon poker games in their Upper East Side apartment. The fussy, neat-nick Felix gets upset with Oscar for not folding his clothes or using the ashtray to discard his cigars. Oscar just wants to get back to his stress-free pre-Felix cluttered life, but he supports his buddy who is as flummoxed by his recent divorce as he is by a dust bunny under the couch! DCP. 105 min.

**Fri, Jan 24, 1:30; Fri, Feb 28, 1:30 T2**

***Glengarry Glen Ross.*** 1992. USA. Directed by James Foley. Screenplay and play by David Mamet. With Jack Lemmon, Al Pacino, Alec Baldwin. Four Brooklyn real estate salesmen cold call potential clients in order to sell them land parcels in the new Glengarry Highlands and Glen Ross Farms developments. None of the clients are biting and they have only two more days to unload the properties until Blake, a brutal "motivator", is sent in from the head office. Blake unleashes a profanity filled surge of vitriol on the salesmen, culminating in the threat that at the end of the next 48 hours, all will be fired except the top two sellers. Most at risk is Shelley "The Machine" Levene, once a star at Premiere Properties but now older and distracted with a sick daughter in the hospital. Shelley tries to cajole Williamson to pass along some of his many leads, but the hardhearted colleague wants money in exchange for the information. Shelley is broke. First performed as a play in 1983 in London and the winner of the Pulitzer Prize in 1984. 35mm. 100 min.

**Wed, Jan 29, 1:30 T2**

***The Grass Harp.*** 1995. USA. Directed by Charles Matthau. Screenplay by Sterling Silliphant, Kirk Ellis. Based on the novel by Truman Capote. With Jack Lemmon, Walter Matthau, Sissy Spacek. After his mother dies, Collin Fenwick goes to live with his father's cousins, the Talbo sisters. The Verena is harsh while her sister Dolly is compassionate and easy going. Dolly has been known to concoct a locally famous tonic that comes to the attention of Morris Ritz a fast talking city slicker passing through town. Verena implores Dolly to give her the tonic recipe, but the sister will not budge. She heads for the family tree house and takes refuge with Collin and the family maid. Collin stands in as Truman Capote's alter ego who yearns to go to New York to launch a career as a writer. 35mm. 107 min.

**Fri, Jan 31, 1:30 T2**

***Kotch.*** 1971. USA. Directed by Jack Lemmon. Screenplay by John Paxton. Based on the novel by Katharine Topkins. With Walter Matthau, Deborah Winters, Felicia Farr. Joseph Kotcher is a retired salesman living with his son Gerald and daughter-in-law Wilma in suburban Los Angeles. Wilma is high-strung and the cheerful Kotch gets on her nerves; she soon

manages to convince Gerald to send his dad to a retirement home. Kotch leaves but decides to take an unplanned solo vacation up and down the California coast never arriving at the retirement village. Instead, he travels, has meaningful encounters and ultimately helps a young pregnant woman through his understanding and support. Jack Lemmon's only directorial credit was nominated for numerous Academy Awards, including Best Actor in a Leading Role for Walter Matthau. 35mm. 113 min.

**Wed, Feb 5, 1:30 T2**

**Short Cuts.** 1993. USA. Directed by Robert Altman. Screenplay by Robert Altman, Frank Barhydt. Based on the writing of Raymond Carver. With Jack Lemmon, Andie MacDowell, Bruce Davison. These stories of regular life in Los Angeles interconnect in odd ways. Most of the characters are from somewhere else, parked in Southern California either temporarily or there so long they've forgotten the original reason why they landed there in the first place. Altman lays out LA as a sort of *limbo* where you must go good works and repent for your sins before moving on to a better place. The characters are all intertwined in a web that commences with a birthday cake and concludes ...35mm. 188 min. (RUNNING TIME IS BEING VERIFIED WITH WB)

**Thu, Feb 6, 1:30 T2**

**Avanti.** 1972. USA/Italy. Directed by Billy Wilder. Screenplay by Billy Wilder, I.A.L. Diamond. Based on the play by Samuel Taylor. With Jack Lemmon, Juliet Mills, Clive Revill. Every summer for the last 10 years, American businessman Walter Armbruster, Sr. would spend one month in Italy—with his mistress. When his Fiat goes off the road and kills the couple, Walter Armbruster, Jr. must bring his father's body back to America. In Italy he is astonished to meet Pamela Piggott, the daughter of his father's lover. In the course of this comedy the bodies at the morgue go missing, Italian customs can't figure out how to process the paperwork needed to export Armbruster's body so instead he will *travel* by diplomatic pouch! Nearing the end of his directorial career, Wilder is still in top form with the humor, sight gags and screenplay as he was at the start of his professional life. 35mm. 144 min.

**Thu, Feb 20, 1:30 T2**