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SUMMER • 1966

Berk. Cinema Guild

15TH YEAR

cinema guild theaters

RICHELIEU

THE CINEMA GUILD COMES TO SAN FRANCISCO!

For years, non-Berkeley patrons have complained—via letter and in person—of our unfairness in lavishing three theatres on Berkeley, while neglecting the larger, more centrally located, city of San Francisco.

We haven't been dilatory about it, but it's taken almost a decade to find a suitable metropolitan location; we're therefore happy to announce, at long last, the June 30 opening of the Cinema Guild's first San Francisco theatre, the RICHELIEU, a charming, diminutive art house, admirably suited to our purposes. The RICHELIEU's old patrons will find a brighter image (we've installed new equipment), more personal management, less sterile decor and we trust, superior programming.

The RICHELIEU is centrally located in the Hotel Richelieu at the corner of Geary and Van Ness in San Francisco. Street parking can usually be found; public parking is available at a lot on Geary, between Franklin and Van Ness, and at the Jack Tar Hotel half a block from the theatre.

The RICHELIEU will provide an extension of the Cinema Guild's policy into San Francisco. Weekly changes of program will move to the RICHELIEU from THE CINEMA, GUILD or STUDIO in Berkeley.

The current program lists the RICHELIEU's calendar in two ways: (1) titles and dates only, below the CINEMA section, and (2) below the notes on the corresponding programs at our Berkeley theatres. In addition, the RICHELIEU's bills will be listed daily, under INTERNATIONAL PICTURES, in the San Francisco Theatre Guides of the EXAMINER and CHRONICLE.

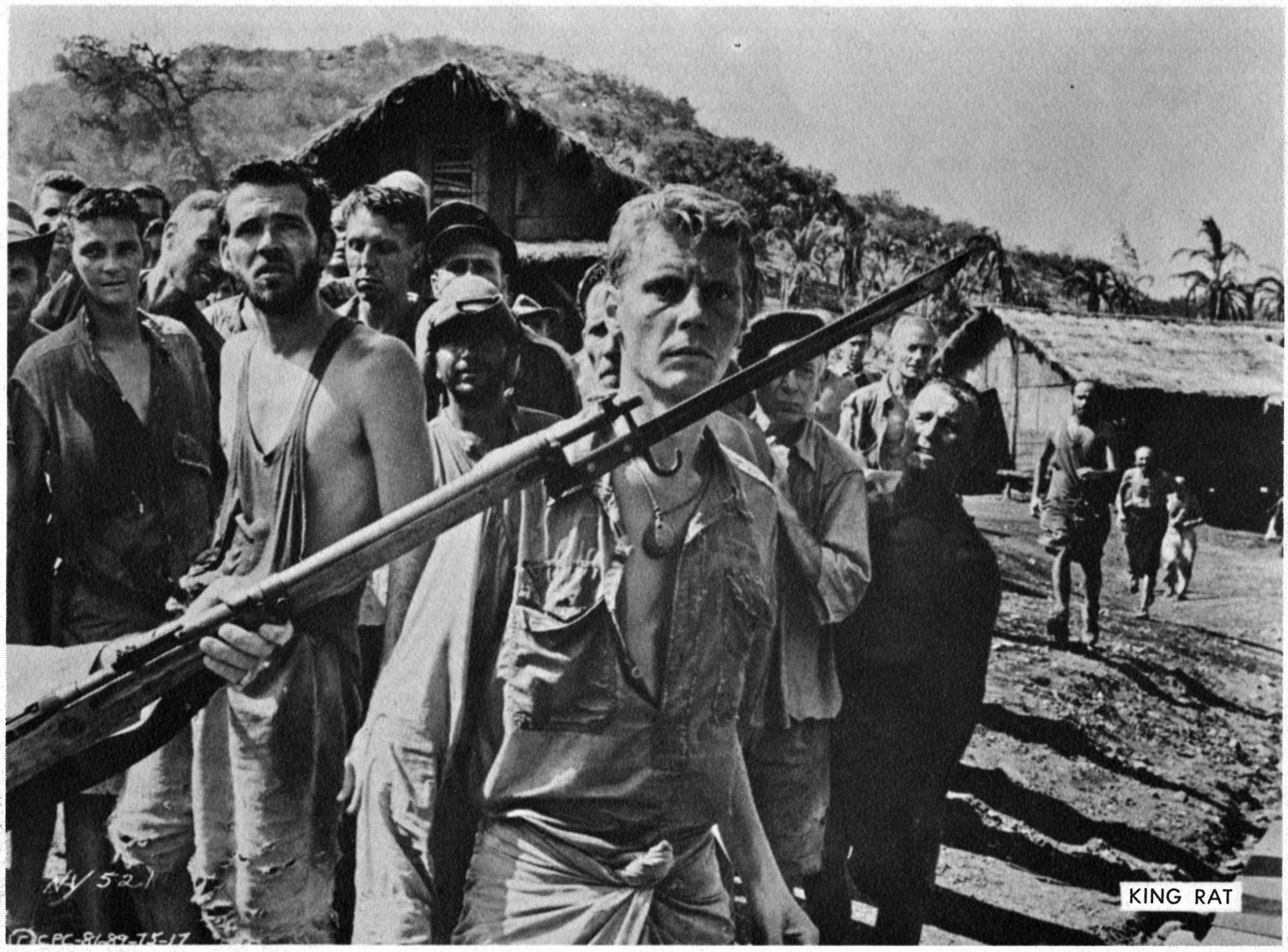
We'd also like to remind you that our programs are available free on request. Just drop us a card, or sign up for them at our threaters. (If you already receive our programs, or have signed our mailing list recently, PLEASE do not sign again. This causes endless unnecessary work and gets you nothing but duplicate programs.)

May we, in closing, thank you for your past support? See you at the RICHELIEU!

THE MANAGEMENT

THE CINEMA: Shattuck & Haste • TH 8-2038 • GUILD & STUDIO: Telegraph at Haste

THE RICHELIEU: Geary at Van Ness in the Hotel Richelieu, San Francisco • 771-6737



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CINEMA

Shattuck & Haste

*Program Notes: Edward Landberg
Design: Roslyn Rondelle

The films scheduled for THE CINEMA will play in the numerical order listed. We open new bills on Thursdays; all will remain for at least a week; those held over will continue for at least another week. For your convenience in planning ahead, THE CINEMA programs will henceforth be advertised in the local movie guides of THE CHRONICLE, THE EXAMINER, THE OAKLAND TRIBUNE and THE DAILY CALIFORNIAN.

1

Rita Tushingham as THE GIRL WITH GREEN EYES*

This tender, humorous story of an unworldly Irish teen-ager's romance with a sophisticated middle-aged British novelist is our choice for the film most calculated to appeal to the tastes (and fantasies) of college intellectuals since JULES AND JIM. Edna O'Brien's superbly knowing script dissects a relationship consisting in the attraction of opposites; what destroys it, of course, is the man's age and the girl's cultural inadequacy — he knows too much, she knows too little, and she cannot catch up. Desmond Davis, Tony Richardson's former cameraman, carries out his first directorial assignment with simple grace. As the girl, Rita Tushingham gives a performance worthy of half a dozen Academy Awards (she didn't get one); as the older man attracted by her genuinely natural charm, Peter Finch gives a beautifully restrained performance. His handling of the novelist's distaste for the girl's back-country possessiveness is particularly admirable. With Lynn Redgrave as Rita's big, giggly girlfriend, Marie Kean, Arthur O'Sullivan, etc. 1964.

and Tony Richardson's A TASTE OF HONEY*

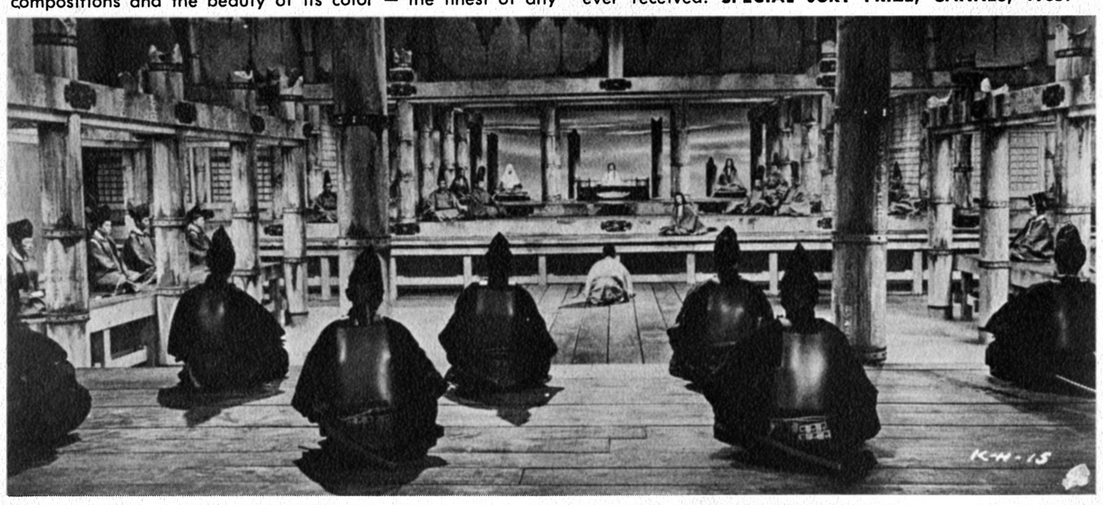
Tony Richardson's finest film is too well known to require much in the way of comment. Shelagh Delaney's script is honestly — even eloquently — developed in terms indigenous to film, and Rita Tushingham's touchingly unsentimental Jo made her a star. As a film, A TASTE OF HONEY has fire, poetry and a wistfulness that — for us at least — the play lacked, and the final **trouvaille** of the sparkler to symbolize the theme is unforgettable. With Dora Bryan as the mother, Murray Melvin as the homosexual, Robert Stephens, Paul Danquah, etc. 1962.

RICHELIEU: September 29 - October 5

2

EAST BAY PREMIERE: Masaki Kobayashi's KWAIDAN*

This tryptich of ghost stories by the director of HARAKIRI recalls his cruel earlier film only in the magnificence of its compositions and the beauty of its color — the finest of any Japanese film since CHUSHINGURA. Lafcadio Hearn's eerie stories get the best production works in this genre have ever received. **SPECIAL JURY PRIZE, CANNES, 1965.**



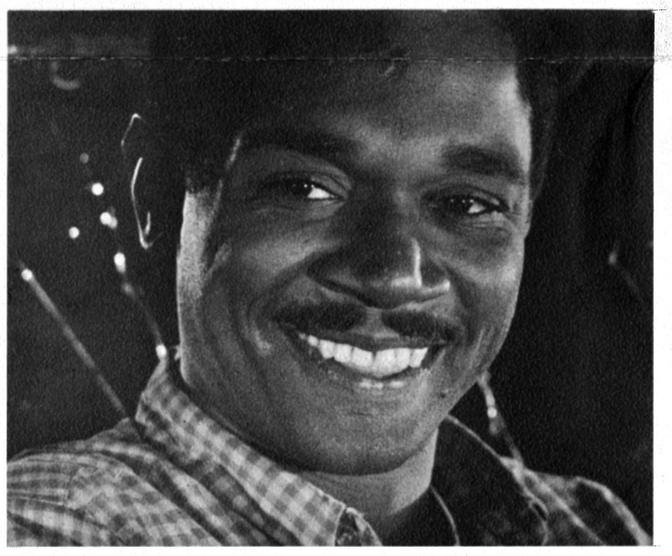
3

BLACK ORPHEUS*

(ORFEU NEGRO) Although it won the Grand Prix at Cannes in 1958, critical opinion has been sharply divided. A majority liked it, and for once we're on their side. The film's surging life and riotous color enchanted us, and we found its shortcomings — the strained parallel to the Orpheus myth, and the amateurishness of some of the acting — of no great consequence. Marcel Camus directed with much love and little money from a script by Vinitius de Moraes. With Bruno Mello as Orpheus, Marpessa Dawn as Eurydice (who is worth anybody's trip to hell).

and NOTHING BUT A MAN*

The finest art film ever produced in America (as well as almost anywhere else), NOTHING BUT A MAN is the story of a proud Negro's attempt to buck Southern peonage. Rarely has a film been so nobly proportioned, so utterly seamless in execution — script, photography, performances and direction are perfectly fused. The work defies restatement or analysis; it is what it is. The many rave reviews gave us no idea of its impact, and we can do no better (to put it as simply as possible: those who see it will learn what it means to be black). Michael Roemer and Robert Young (who had never made a feature film before) collaborated on the script; Roemer directed it, Young photographed it. With Robert Rubin, who acted as sound recordist, they raised the money and produced the film themselves. It's the very model of an independent low-budget production, with complete control vested in the artists who conceived it. This is, of course, the way movies **should** be made — all it takes is talent. With Ivan Dixon, Abbey Lincoln, and a cast of flawless players. 1964.



RICHELIEU: June 30 - July 6

4

Jean-Louis Barrault in CHILDREN OF PARADISE (complete)

(LES ENFANTS DU PARADIS) It has been said that CHILDREN OF PARADISE does to the film medium what Joyce's ULYSSES does to the novel, and it is true that this magnificent creation by Marcel Carne and Jacques Prevert seems to burst the bounds of the medium. It does what few films have ever done: it unfolds new meanings with each viewing. At first it may seem a romance set in the Paris of Balzac; it is likely to turn into an aesthetic problem on the relations of art and life; it even turns into a comparison of dramatic modes — for it includes at least five different kinds of theatrical performance. Then, and perhaps first of all, it is a film poem on the nature and varieties of love; all are explored, sacred and profane, selfless and possessive, and when it ends there is little that could be added. Produced during the Occupation, when some of its makers were being hunted by the Gestapo, this extraordinarily sumptuous production was filmed in garages and Maquis hideaways where starving extras made away with some of the banquets before they could even be photographed. With Jean-Louis Barrault as the mime Debureau, Arletty as Garance, Pierre Brasseur as the Shakespearean actor, Lemaitre, Louis Salou as the Count, Pierre Renoir as the ragpicker-informer, Maria Casares as the theatre manager's daughter, Marcel Herrand as the philosophical murderer. 1945.

RICHELIEU: July 14-20

5

Jeanne Moreau & Jean-Paul Belmondo in MODERATO CANTABILE*

This eerie mood piece about a rich, dissatisfied **provinciale** comes as close as the commercial cinema ever has to creating an unorthodox work of art. The use of music is remarkable: themes from Beethoven's MOONLIGHT SONATA control the tempo of the dreamlike, beautifully modulated, images. The script, based on a novel by Marguerite Duras, author of HIROSHIMA MON AMOUR, concerns the heroine's involvement with a man encountered in a bistro where a crime of passion occurred. As the story unfolds, her own affair explicates the murder that haunts her when the film begins. Peter Brook's finest work to date (he also directed LORD OF THE FLIES and THE BEGGAR'S OPERA), MODERATO is one of those rare film experiences that operate in areas of sensibility normally limited to poetry and music. But, despite superb performances by Jeanne Moreau and Jean-Paul Belmondo, American audiences failed to respond. **GRAND PRIX, CANNES, 1963.**

and Chekhov's THE LADY WITH THE LITTLE DOG*

Chekhov's story of an illicit love affair lightly entered into by the hero, which turns into the great, hopeless passion of the lovers' lives, finds its precise equivalent in this Soviet film whose every image captures Chekhov's spirit. Ingmar Bergman has said that THE LADY WITH THE LITTLE DOG is a film he wants to see again and again. This is understandable: only in WILD STRAWBERRIES has he executed a theme of comparable importance with comparable skill — and that long enough ago for him to be nostalgic about it. The theme of THE LADY WITH THE LITTLE DOG is universal, its situation irremediable, its execution heartrending. This is simultaneously the best conceivable adaptation of a work of literature, and the warmest, most humane, of Russian movies. The work makes criticism superfluous: it's hard to imagine anyone over twenty who could see it without being bowled over. May we suggest that you read Chekhov's novella, and then see the film? Both are perfect, but as the cinema is the more graphic medium, the film is — if anything — even more haunting. With Alexei Batalov as Gurov, and the fragile, unforgettable Iya Savvina as Chekhov's heroine. Josif Heifits directed. 1962.

RICHELIEU: September 8-14

MODERATO CANTABILE Cinema Program No. 5 at the Richelieu September 8 to 14

6

FORBIDDEN GAMES*

(JEUX INTERDITS) FORBIDDEN GAMES, which concerns itself not with war directly, but with its traumatic effect on children, opens in 1940 on a crowded highway outside Paris; suddenly, German planes swoop down and strafe the refugees. A delicately beautiful 5-year-old girl (Brigitte Fossey) gets up and wanders away from the dead bodies of her parents, clutching her dead puppy in her arms. A farm boy finds her and takes her to his crude, backward peasant family. The two children become playmates: their game — their passion — is to collect dead animals for their private cemetery, and for this they steal crosses from churches and graveyards. In the end — the most desperately painful closing sequence we have ever seen — the little girl is torn from her friend, then lost and abandoned in a railway station. Almost unendurable in its insistence on pushing beyond normally observed limits of feeling, FORBIDDEN GAMES is an aesthetic experience of the highest order. (If you think you may have seen it, but aren't sure — you haven't seen it.) Screenplay by Jean Aurenche and Pierre Bost. Directed by Rene Clement. **GRAND PRIX, VENICE; ACADEMY AWARD, BEST FOREIGN FILM; NEW YORK FILM CRITICS AWARD, 1952.**

and Bernhard Wicki's THE BRIDGE*

(DIE BRUECKE) This is the most remarkable indictment of war since ALL QUIET ON THE WESTERN FRONT, and twenty years from now the quality of its acting will probably stand up a good deal better. With World War II drawing to a close, a German village undertakes hopeless defense preparations. Few veterans remain; the inductees are largely old men and children. The protagonists are seven teen-agers, romantic, excited, war-intoxicated. Seeing the boys mobilized, a veteran tries to keep them from harm's way by having them guard a bridge marked for demolition. But the boys take their assignment seriously, kill a member of the demolition crew, and attempt a holding action against the Americans. One by one, they are cut down; two days later, the war ends. In theme, the film is curiously ambiguous. The boys are idealistic; yet their idealism must be assumed to spring from heavy doses of Nazi indoctrination. The thought that ideals as doubtful as these are often the substance of patriotism is more than a little disturbing. But this may be the point: the propaganda that manufactures patriots is short-lived; death is everlasting. Bernhard Wicki, who played the memorable part of the dying writer in LA NOTTE, was for some years assistant director to Helmut Kautner. THE BRIDGE (1960) is his first film. From an established director it would be a remarkable work; from a novice it is nothing less than a miracle.

RICHELIEU: September 22-28

7

The Beatles in HELP! & A HARD DAY'S NIGHT*

Mildly indebted to the Marx Brothers for their style, the rather less insolent Beatles have little talent, but everybody loves their "cool." In A HARD DAY'S NIGHT (1964), their director, Richard Lester, introduced them — with considerable cinematic bravura — in semi-documentary fashion; in HELP! (1965), he gives them technicolor and a plot of sorts.

at the Guild July 21 to 27.

RICHELIEU

Geary at Van Ness in the Hotel Richelieu, San Francisco • 771-6737

June 30 - July 6	**NOTHING BUT A MAN & BLACK ORPHEUS** (See CINEMA, program #3)
July 7-13	**KING RAT & GRAND ILLUSION** (See STUDIO, program #2)
July 14-20	**CHILDREN OF PARADISE (complete)** (See CINEMA, program #4)
July 21-27	**A NIGHT AT THE OPERA & THE LAVENDER HILL MOB** (See GUILD, July 14-20)
July 28 - August 3	**LANDRU & KNIFE IN THE WATER** (See STUDIO, program #3)
August 4-10	**MR. HULOT'S HOLIDAY & MY UNCLE** (See GUILD, July 28 - August 3)
August 11-17	**THE 39 STEPS & 4 CHAPLIN COMEDIES** (See GUILD, August 4-10)
August 18-24	**THE BLUE ANGEL & THE MALTESE FALCON** (See GUILD, August 11-17)
August 25-31	**THE LOVE GAME & LA BELLE AMERICAINE** (See GUILD, August 18-24)
September 1-7	**OPEN THE DOOR AND SEE ALL THE PEOPLE & THE SUITOR** (See GUILD, August 25-31)
September 8-14	**MODERATO CANTABILE & LADY WITH THE DOG** (See CINEMA, program #5)
September 15-21	**THE FASCIST & ONLY ONE NEW YORK** (See STUDIO, program #4)
September 22-28	**FORBIDDEN GAMES & THE BRIDGE** (See CINEMA, program #6)
September 29 - October 5	**GIRL WITH GREEN EYES & A TASTE OF HONEY** (See CINEMA, program #1)
October 6-12	**THE DUEL & MUMU** (See GUILD, September 29 - October 5)

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GUILD

Telegraph at Haste
*Program Notes: Edward Landberg
Design: Roslyn Rondolla*

Thurs. 30
JULY 1
Sat. 2
Sun. 3
Mon. 4
Tues. 5
Wed. 6

Beatrice Lillie in ON APPROVAL

In the most sophisticated of all English comedies, Clive Brook, Beatrice Lillie, Roland Culver and Googie Withers hold to the drawing-room style of Frederick Lonsdale's antique comedy so relentlessly that the old cash cliches are received with a joy you can't help responding to these old quips when they are delivered with such an exquisite sense of their absurdity.

and FOUR CHARLIE CHAPLIN COMEDIES*

THE ADVENTURER THE BANK BEHIND THE SCREEN THE FLOORWALKER

IN THE ADVENTURER, Chaplin is an escaped convict who masquerades as an aristocrat. In the film's funniest bit, he transforms himself into a standing lamp. As janitor in THE BANK, Chaplin locks his mop and pail in the vault overnight for safekeeping. BEHIND THE SCREEN is a parody of pie-throwing comedies. In THE FLOORWALKER, Charlie tangles with shoplifters and embezzlers in a department store. 1916-17.

Thurs. 7
Fri. 8
Sat. 9
Sun. 10
Mon. 11
Tues. 12
Wed. 13

THE complete DEAD OF NIGHT

Michael Redgrave, giving an amazing exhibition of acting skill, turns a horror episode into a remarkable work of art in this omnibus of all "supernatural" stories. The five stories in this English production accumulate in intensity until the full trap closes in the surrealist climax. When the film was exhibited theatrically, two of the stories were omitted, making the climax partly unintelligible. This version is complete, beginning with Mervyn Johns' dream of a nightmare and proceeding through five episodes: Anthony Baird and Miles

and Rene Clair's AND THEN THERE WERE NONE*

Clair's most cinematic English language film was this sprightly murder mystery with Barbara Stanwyck, Walter Huston, Richard Haydn, Roland Young, Barry Fitzgerald, Louis Hayward, Mischa Auer, C. Aubrey Smith, Queenie Leonard, Louis Hayward, and then tickled them off to the nursery rhyme, TEN LITTLE INDIANS. An adaptation by Dud-

Thurs. 14
Fri. 15
Sat. 16
Sun. 17
Mon. 18
Tues. 19
Wed. 20

The Marx Brothers in A NIGHT AT THE OPERA

The most famous Marx Brothers picture, and in many ways their best. The celebrated stateroom scene, in which half about the stage on the end of ropes, completely demolishing a medicore opera, is one of the madder, and marvellous things they ever did. And of course this is the picture with the stateroom sequence — which all movie critics think is the

and Alec Guinness in THE LAVENDER HILL MOB

As the prim, innocuous little bank clerk with a hidden spark of non-conformity, Alec Guinness carries out the universal dream of giving robbing the mint. A man who steals three million in gold bullion surely has the right to coin a word, and Guinness describes his gleaming-eyed, Walter-Mitty-like little man as the "fubsy" type. Stanley Holloway is the genteel, artistic accomplice, Alfie Bass and Sidney James the professional assistants, and one of the beneficiaries of Guinness' wrong-doing is a bit-player named Audrey Hep-

Thurs. 21
Fri. 22
Sat. 23
Sun. 24
Mon. 25
Tues. 26
Wed. 27

Stendhal's THE RED AND THE BLACK*

(LE ROUGE ET LE NOIR) With his usual extraordinary foresight, Stendhal predicted that it would require a century for the public to appreciate his work. Now that this masterpiece has been filmed, it appears that it will require another century for the public to appreciate the movie. Obviously determined to film the quintessence of a book they loved, director Claude Autant-Lara and his scenarist, Aurenche and Bost, achieved a work of astonishing elegance. In decor as much as in the acting. Particularly as regards characterization, Stendhal's book has been fully and effectively translated to the screen. Gerard Philipe seems born to play the proud, intense, uncertain social climber, Julien Sorel; Danielle Darrieux is a more than adequate Mme. de Renal; and Antonella Lualdi's interpretation of the aristocratic, seemingly untameable, Mathilde de la Mole, is as

and Mauro Bolognini's LA VIACCIA*

Unjustly relegated to the exploitation houses, this film is rarely seen by audiences worthy of it. La Viaccia, the farm breathtaking conceptually as it is in execution. Her naked physical passion in yielding to Julien – after destroying his every hope—may well be the most startling love scene in film. For connoisseurs of French, the power and delicacy of the lines, and the perception with which they are delivered, will come as an added delight. We are also more charitably disposed toward the conclusion than the reviewers who condemned the film so bitterly for it. Offered a magnificent jewel, they might have had the grace to overlook a minor flaw — the cinema isn't as prodigal of jewels as all that. Besides, the end has not been falsified; it has been scanted, or quite possibly cut, by the American distributors. Film lovers will quickly realize; if you want to know how the film **should** end — read it. 1955.

RICHELIEU: July 21-27

Thurs. 28
Fri. 29
Sat. 30
Sun. 31

Jacques Tati's MR. HULOT'S HOLIDAY

(LES VACANCES DE M. HULOT) People are at their most desperate when they are working to amuse themselves. It is Jacques Tati's peculiar comic triumph to have caught the full horror of a summer vacation. Hulot, Tati's amiably noisy technique is light and dry slapstick: the chronicle of human foibles and frustrations never sinks to the level of

and Jacques Tati's MY UNCLE*

(MON ONCLE) The trouble with MY UNCLE is that one often appreciates what Tati is trying to do more than what he actually brings off. His target is the depersonalization of modern life — not so much the mechanization that Rene Clair and Chaplin satirized in A NOUS LA LIBERTE and MODERN TIMES, but the sterile, tasteless, inhuman efficiency, hygiene and design have produced. There are genuinely inventive moments, as a boy gambling on whether passers-by will fall into their lamp-post trap, the little old man directing a chauffeur to park an ordinarily long car; the willful garage doors; the wonderful use of the modern functional house as a cartooned face, so that heads in the circular windows become eyes looking out. But by focusing, even the warm, friendly uncle, Tati forfeits a genuinely satisfying development of his theme. (What is missing is the Arpel family's rejection of their dreary modern "amenities" — a denouement of which the film barely hints.) It is nevertheless a tribute to Tati's genius that he gets off on the wrong foot he all but makes you forget it by overwhelming you with laughter. **ACADEMY AWARD, BEST FOREIGN FILM, 1958.** (color)

RICHELIEU: August 4-10

AUG. 1
Wed. 3

Alfred Hitchcock's THE 39 STEPS

30 years ago, Hitchcock explained the point of view behind THE 39 STEPS — and he has not yet left it behind, healthy, mental shake-ups. Civilization has become so screening and shielding, that it takes considerable efficient thrills at first-hand. Therefore, to prevent our becoming sluggish and stifled, we have to expose ourselves periodically." What fun to make a movie in an era when people still needed a bit of a jolt. Oddly enough, even now, these little jolts are more surprising — certainly more satisfying — than the gory shocks which have stunned modern

and FOUR CHARLIE CHAPLIN COMEDIES*

THE RINK THE FIREMAN ONE A.M. A NIGHT AT THE SHOW

THE RINK, 1917, is a brilliant rehearsal, twenty years earlier, for the skating sequence in MODERN TIMES. In THE FIREMAN, Chaplin wrecks the fire department but saves the girl. IN ONE A.M., an inebriated Chaplin does a fantastic pas-de-deux with a Murphy Bed. In A NIGHT AT THE SHOW, he transfers some of his British music hall material to the screen.

RICHELIEU: August 11-17

Thurs. 4
Fri. 5
Sat. 6
Sun. 7
Mon. 8
Tues. 9
Wed. 10

Marlene Dietrich in THE BLUE ANGEL

(DER BLAUE ENGEL) Heinrich Mann's story of the man who descends to complete degradation after his first sexual experience was made in 1930, and remains the supreme filmic treatment of sado-masochism. Emil Jannings plays the inhibited, tyrannical high school teacher who is prudishly indignant when he learns that his students visit Dietrich (Lola Lola) at The Blue Angel. He goes to put an end to this behavior, and instead succumbs to her callous, impas-

and Humphrey Bogart in THE MALTESE FALCON

Humphrey Bogart's most exciting creation was Sam Spade — that ambiguous mixture of avarice and honor, sexuality and fear, who gave new dimension to the detective story genre. The first movie directed by John Huston, THE MALTESE FALCON is an almost perfect visual equivalent of the Dashiell Hammett thriller, retaining the virtuoso construction and economy and dialog of Hammett's precise directorial style that Huston carries over to Joel Cairo, Gladys Lenore Jerome Cowan, Peter Lorre and Elisha Cook, Jr. as Wilmer the boy gunman.

RICHELIEU: August 18-24

Thurs. 11
Fri. 12
Sat. 13
Sun. 14
Mon. 15
Tues. 16
Wed. 17

Philippe De Broca's THE LOVE GAME*

(LES JEUX DE L'AMOUR) THE LOVE GAME (1960), is a perfect exposition of an unlikely timeless theme. The heroine (Genevieve Cluny) wants a baby; her lover (Jean-Pierre Cassell), prefers a joyous, carefree life uncluttered by children. Philippe De Broca's bailiwick seems to be almost unbelievable transformation on this homely material. His lovers operate a tonsorial shop where fanciful decor gives the director splendid opportunities to suggest their gaity and sense of style. And, in a brilliant comedy sequence, their best friend (a real estate salesman the girl uses to excite Cassell's jealousy) transforms a customer into a new flat — a white plaster waste of bare, echoing rooms. De Broca juggles his materials (including the determined mistress, dull friend) as no one has since Rene Clair's at

and Robert Dhery's LA BELLE AMERICAINE*

Let's not quibble: this gigantic comic improvisation is the funniest French film since MR. HULOT'S HOLIDAY. Dubois, a factory worker who answers an ad for an inexpensive automobile, returns with an enormous custom-built American car (La Belle Americaine). Everyone assumes it was stolen, but presently we discover that a deceased millionaire had used it to indulge his mistress: as executrix of the estate, his wife deliberately gave the car away. Out of this central comic situation everything flows — and goes haywire. Dhery is fired because his car is more grandiose than that of his boss, and finds himself job-hunting in an automobile a diplomat might envy. The humor is more attuned to the

Thurs. 18
Fri. 19
Sat. 20
Sun. 21
Mon. 22
Tues. 23
Wed. 24

THE LOVE GAME*

NOUS LA LIBERTE! over 30 years ago. Words cannot convey the film's freshness, its imaginative sweetness, its light-hearted juggling with emotion, or the bitter-sweet conclusion in which Cassell, sadly and inevitably trapped by life, calls helplessly for universal foundation. All in all, we've rarely been so magnificently entertained and — finally — so deeply moved. (For several years, it seemed that nothing more was to be hoped for from De Broca; he followed THE LOVE GAME with some frenzied, rather ineffectual, comedies culminating in THE JOKER. In 1964, however, he hit his stride with THAT MAN FROM RIO, a delicious blend of adventure thrillers that established him as one of France's top directors. Relatively unknown, THE LOVE GAME nevertheless remains his best film.)

RICHELIEU: September 1-7

SEPT. 1
Fri. 2
Sat. 3
Sun. 4
Mon. 5
Tues. 6
Wed. 7

EAST BAY PREMIERE

Jerome Hill's OPEN THE DOOR AND SEE ALL THE PEOPLE*

Writer-director-producer Jerome Hill is that rarity among contemporary film makers — an experimentalist whose films are personal, above ground, and thoroughly professional. A considerable advance over his charming earlier film, THE SAND CASTLE, OPEN THE DOOR AND SEE ALL THE PEO-

and Pierre Etaix' THE SUITOR*

(LE SOUPIRANT) Jacques Tati's former gag-writer, Pierre Etaix, is the most engaging new comedian since Tati himself. In 1963, Etaix' first film, a 12-minute gem entitled HAPPY ANNIVERSARY (L'ANNIVERSAIRE), took a well-deserved Academy Award. THE SUITOR, his hysterical first feature, is the most inventive comedy in years. As the frozen-faced hero — a bookish young man in search of a wife — Etaix impulsively proposes marriage to a Swedish exchange student who knows no French, and feels rejected; his initiatives of other men's gambits misfire, and he drags home a sozzled girl abandoned by her escort. On the verge of being seduced, he sees Stella, the Swedish girl he fancies — on TV, falls deliriously in love, and rushes to court her

Thurs. 25
Fri. 26
Sat. 27
Sun. 28
Mon. 29
Tues. 30
Wed. 31

Humphrey Bogart in BEAT THE DEVIL*

"The formula of BEAT THE DEVIL," John Huston once remarked, "is that everyone is slightly absurd." Humphrey Bogart and his wife, Gina Lollobrigida, are on a ship bound for British East Africa; their travelling companions are Robert Morley, Peter Lorre, Jennifer Jones, and Edward Underdown — who is less interested in her than in his hot

and Adolphas Mekas' HALLELUJAH THE HILLS*

This is as much a testimonial to Adolphas Mekas delirious love of cinema as his uninspiried masterpiece, Guns of Navarone. Produced on a budget of $75,000, HALLELUJAH THE HILLS is ostensibly a report on a cross-country trip he undertook taken by two zany young men as an antidote to their rejection by the same girl. But the film is mainly an it's a bewildering array of visual gags — some uproarious, some corny, some precious — punctuated by surreal parodies of

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BLACK FOX*

Hitler remains the symbol of a world-wide moral disorder, by juxtaposing his career with Goethe's version of REY-NARD THE FOX as illustrated by Wilhelm von Kaulbach, writer-director-producer Clyde Stouman puts into human perspective our century's almost inexplicable scourge. And, in his final comment — which links the Nazi mass murderers

and Andrzej Wajda's ASHES AND DIAMONDS*

(POPIOL I DIAMENT) Winner of the International Film Critics Award at the 1959 Venice Film Festival, selected Best Film of the Year by the British Film Critics' Guild, ASHES AND DIAMONDS subsequently took the Grand Prize at the 1960 Vancouver Film Festival. Nevertheless, despite almost uniformly favorable American reviews, Wajda's bitter epoch-

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Peter Lorre in M

To say that Fritz Lang's first sound film, made in Germany in 1931, hasn't dated is to put it mildly — we haven't seen a new picture in years with this visual excitement, pace, brilliance of surface, and feeling for detail. Above all in bias, caught in a terrible manhunt, a small, puffy, murdering monster, the child-murderer, interpreted by Peter Lorre with something we almost never castes for film — a speck of genius. M is based on the actual case of the Dusseldorf murderer, Peter Kurten, who for years, filled with dread, disturbed the normal criminal activities of the city, and the underworld organized to find him — so that crime could go on as usual. It is Lorre's triumph that he makes us understand the terrified, suffering human being behind the mask. Trapped by the underworld, he explains that he can't help himself: "I can't — always forced to prowl the streets, and always someone is behind me. It is I. I sometimes feel I am myself behind me, and yet I cannot escape . . . And afterwards, standing before a poster, I read what I have done . . ."

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THE GOLEM*

been better done, and the finale is superb: the Golem — determined to kill the child — runs amok (the flow of the pursuing crowds through narrow, converging streets is masterfully handled). Breaching the city gates, the monster encounters a band of children who flutter about him in a game of tag. As he attempts to pick up a little girl, she innocently plucks from him the star that gives him life. Arriving on the scene, the terrified populace find the children happily seated on the inert clay figure. (It's the most rattling conclusion to a monster picture we ever hope to see.) Direction and screenplay by Henrik Galeen; fine photography by Karl Freund; with Albert Steinrueck, Ernst Deutsch, Lyda Salmonova.

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Carol Reed's THE THIRD MAN*

The most famous collaboration of Carol Reed and Graham Greene has the structure of a good suspense thriller. The simple American, Joseph Cotten, arrives in postwar Vienna to meet a friend, and is told that the friend has been killed in an accident. In trying to discover the facts, he learns as much about the friend that when he finally finds him alive, he kills him. Orson Welles' portrait of the friend is a brilliant study of corruption — puffy, evil, unreachable; it is balanced against Trevor Howard's quietly elegant underplaying of the officer who teaches the American some of the uglier facts of life. There is a fascinating ambiguity about our relation to the hero — he is alone against the forces of the city and, in a final, devastating stroke, he is even robbed of the illusion that the girl (Alida Valli) is worthwhile in him. The theme on corruption in politics and economy — is an example of what a good director could do before the movies were made available as a substitute for talent. Robert Krasker is responsible for the marvellous camerawork. 1949.

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EAST BAY PREMIERE: Anton Chekhov's THE DUEL*

This is the latest in the splendid series of Soviet films based on stories by Anton Chekhov. We've been unable to secure a screening print, but the reviews were excellent, and the Chekhov films we **have** seen have been of such consistently high quality the risk seemed minimal. If it's up to expectations, we'll repeat it in a year or so and give those of you to whom it matters the benefit of our views. With Oleg Strizhenov, Vladimir Druzhnikov, P. Kazenov, Lyudmila Gnapovskaya, Nina Ilyasova, Kerzerzenzev. Screenplay collaborated with Lev Rudnik on the adaptation of Chekhov's story. 1964.

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EAST BAY PREMIERE: Turgenev's MUMU*

Although this touching study of a mute serf's frustrated quest for love could easily have been exploited for purposes of propaganda, the film makers stuck honestly to Turgenev's realistic view of 19th Century Russia. The film is admirably sensitive to differences between classes as well as sive sexuality. He becomes her husband, her slave, her stooge, and as he sinks deeper into humiliation the psychological inevitability of their relationship becomes terribly apparent. Dietrich made of Lola Lola a common woman whose trade is sex, transformed into marriage by the intention of an innocent intellectual. In glamorizing her, the American remake simply missed the point. Joseph von Sternberg directed.

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THE BALCONY*

In Jean Genet's corrosive play, Mme. Irma's brothel ignores the revolution raging outside while catering to the sadistic desires of its clientele — a cross-section of upper echelon society. When plans to produce the scenes were first announced, people shook their heads and asked: "Will they ever be able to film THE BALCONY?" This movie supplies the answer. With Shelley Winters (now forever doomed to play screen madams); Peter Falk as the Chief of Police; Lee Grant as Carmen; Ruby Dee as Thief; Peter Brocco as the Judge; Harold Gary as the General, etc. Joseph Strick directed Ben Maddow's adaptation of the play. 1963.

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THE CONNECTION*

Shirley Clarke's version of Jack Gelber's play about a group of junkies waiting for a fix was her first feature.

Bryan Forbes' KING RAT*

KING RAT, one of the subtlest, most remarkable motion pictures ever produced, studies some of the contemporary implications of aristocracy among Brit and American POW's in the microcosm of a Japanese prison camp. At Changi, where men live on the edge of starvation and medicine is unavailable, only the sly, ingenious and toughminded survive. Monopoly of this world is King Rat (George Segal), a short-bred American non-com, profoundly schooled at working all the angles. His anti-hero, a character so complex his motives could be discussed by the hour, successfully contrives to secure food, clothing, medicines, luxuries. In a world where everyone starves, he dines in style; where people live in filth, he is immaculate; where others barely survive themselves, he is served. And those who serve him, eat. Neither hero nor villain, he is a fascinating blend of altruism and the adaptive ultimate. The society in which he lives is equally complex: there are the aristocrats, tolerant of corruption, in charge of doling out the inadequate rations; there is master sergeant Tom Courtenay, the sharply observed representative of Labor, whose mission in life is to see to it that everyone is equal, that people see the line. (A strange film indeed, in which Courtenay — the only incorruptible character — is the villain.) Finally, there is the complicated relationship between Segal and James Fox, a naive young upper-class Britisher, which constitutes the film's core. Fox, who speaks Malay, is useful to Segal in extending his black market operations beyond the camp. Later, Segal saves Fox's gangrened arm. This is among the film's points of maximum complexity: why? — expediency doesn't require it. As the hostilities in the world beyond Changi cease, they resume for the camp's former inmates. All relations go into reverse: rank — social and military — regains its meaning. Fox's gratitude, however, extends beyond Changi; he rushes to Segal to confirm his friendship. But Segal stoutly returns to the dog-eat-dog society that never taught him to transcend survival. This great film, in our opinion the finest of the year, has been avoided by art auditoriums—the stunning international cast guaranteed wide commercial success and misleading publicity suggested another STALAG 17—which it is not. (What it actually is is an up-to-date companion piece to GRAND ILLUSION.) Bronti Forbes, who adapted James Clavell's novel and directed, recreated Changi's startling, wholly self-consistent, world uncomprehensibly, in all its grotesque harshness. Everything about the film is fine-tuned — the scene humor (Segal raises rats exclusively for the officers' table), the acting, the camerawork, the impeccable direction. Best of all, the ambiguities of human relations left unsimplified: no two viewers will see KING RAT in quite the same way. 1965.

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Ingmar Bergman's WILD STRAWBERRIES*

(SMULTRONSTALLET) WILD STRAWBERRIES is to cinema what KING LEAR is to drama: nothing, one feels, is beyond its author's creative range. The film, covering 24 hours in the life of an eupsychotic old scientist about to be honored for his services to humanity, opens with the most chilling dream-sequence on film—his premonition of death. This is followed by an interlude series of flashbacks, each unfolding a key event from the old man's past. Step by step, carefully modulating his encounters with people young and old, past and present, Bergman leads the old man to self-knowledge. Slowly, recognizing himself unworthy of the honors bestowed on him, he accepts them humbly; finally — hardest of all — he accepts himself. Bergman's scientist is — of course — a human archetype; his story the story of human aspiration and destiny. Rigid in structure, the work comes closer than anything on film to expressing the meaning and potential of human life; and the old man's journey to his final honors is the clearest possible demonstration of the dictum that character is fate. FIGARO's critic called WILD STRAWBERRIES "a film that expresses the beautiful — is freshly and compassionately, with such enviable taste — will be startingly unfamiliar to almost all who see it." ONLY ONE NEW YORK. 1965.

RICHELIEU: September 15-21

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and Pierre Dominique Gaisseau's ONLY ONE NEW YORK*

Only visitors can spare the time to see their city: New Yorkers are too pressured, too self-absorbed, too given to long among marvels they come to seem commonplace. Pierre Dominique Gaisseau, writer-director of THE SKY ABOVE, THE MUD BELOW, recorded his visit with a camera. His film is no MONDO CANE New York style, but a cerebral, philosophical, frequently poetic, commentary on the splendors and the humand. Beautifully photographed, this drama of psychological tensions has no political overtones: the story could happen as easily at Jumbles-Fins or Sausalito as it could at Lodz. With Leon Memczyk as the husband, Jolanta Umecka as the wife, and Zygmunt Malanowicz as the student. 1963.

RICHELIEU: July 28 - August 3

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EAST BAY PREMIERE: Ugo Tognazzi as THE FASCIST*

(IL FEDERALE) Toward the close of the war in Italy, Ugo Tognazzi, a fanatical fascist, is assigned to capture Georges Wilson, a humanist intellectual expected to head the post-war republican government. Superbly disciplined, Tognazzi succeeds in arresting Wilson; but he encounters difficulties in getting him back to headquarters. What follows is a series of adventures in which the rather impractical Wilson tries to penetrate Tognazzi's quixotically idealistic, stupidly earthbound, totalitarian shell. THE FASCIST is a very funny comedy, but, rather than explore the absurdities of post-war republican government, Superbly disciplined, Tognazzi succeeds in arresting Wilson; but he encounters difficulties in getting him back to headquarters. What follows is a series of adventures in which the rather impractical Wilson

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Orson Welles' CITIZEN KANE

The most controversial one-man-show in film history was staged by 26-year-old writer-director-star Orson Welles in 1941 when he dramatized the life of William Randolph Hearst. Welles' strikingly original cinematic egotism was nevertheless withdrawn for over a decade, reissued only after Hearst's death. The only American movie see on individual, socially-connected human beings in a society that is a trifle idealized, but nevertheless seems recognizably real. There is almost no plot; BALLAD OF A SOLDIER tells the adventures of a young Russian soldier on furlough; but the incidents are so pretty much gone, what we

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*Program Notes: Edward Landberg
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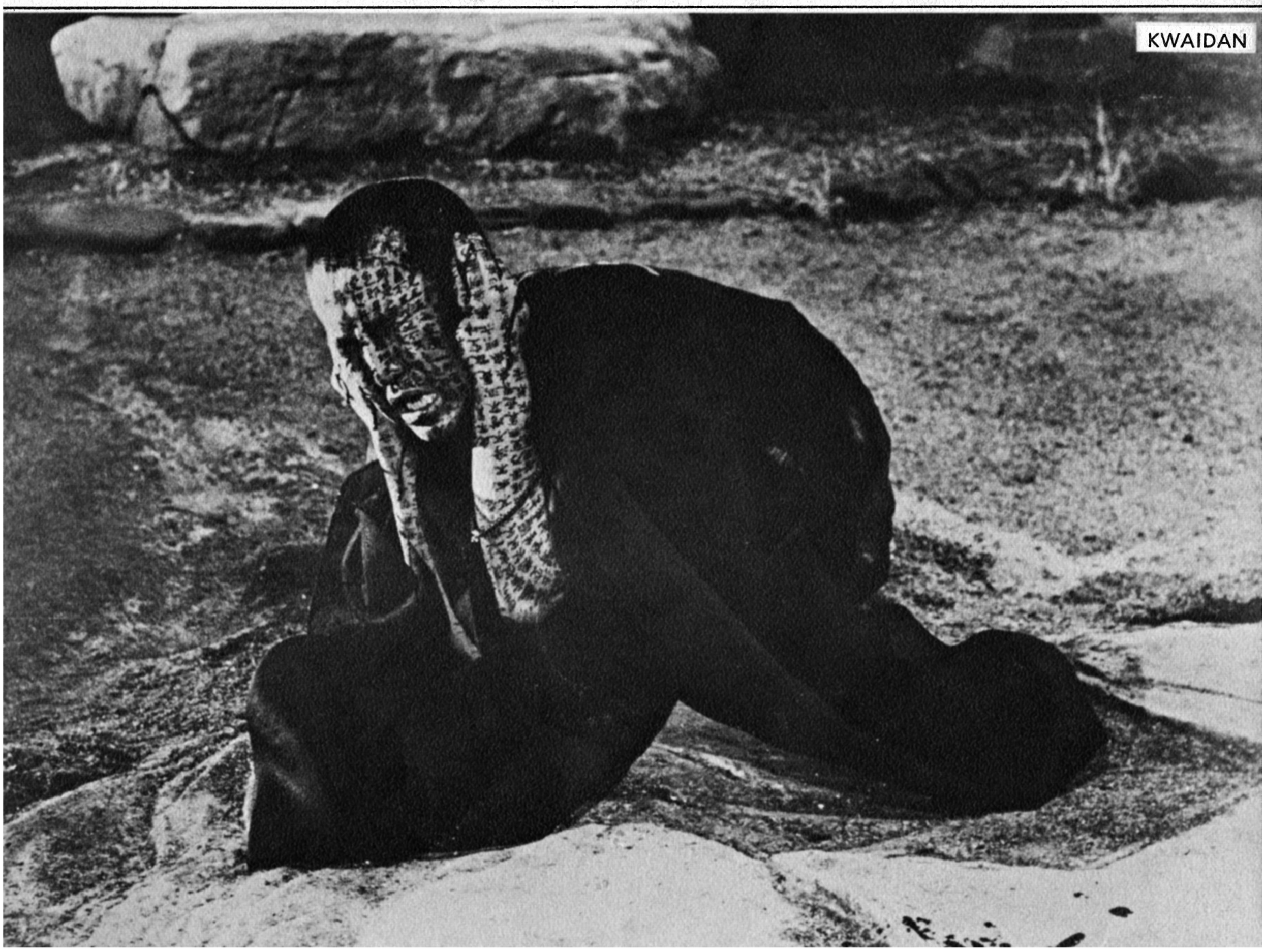
KWAIDAN

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