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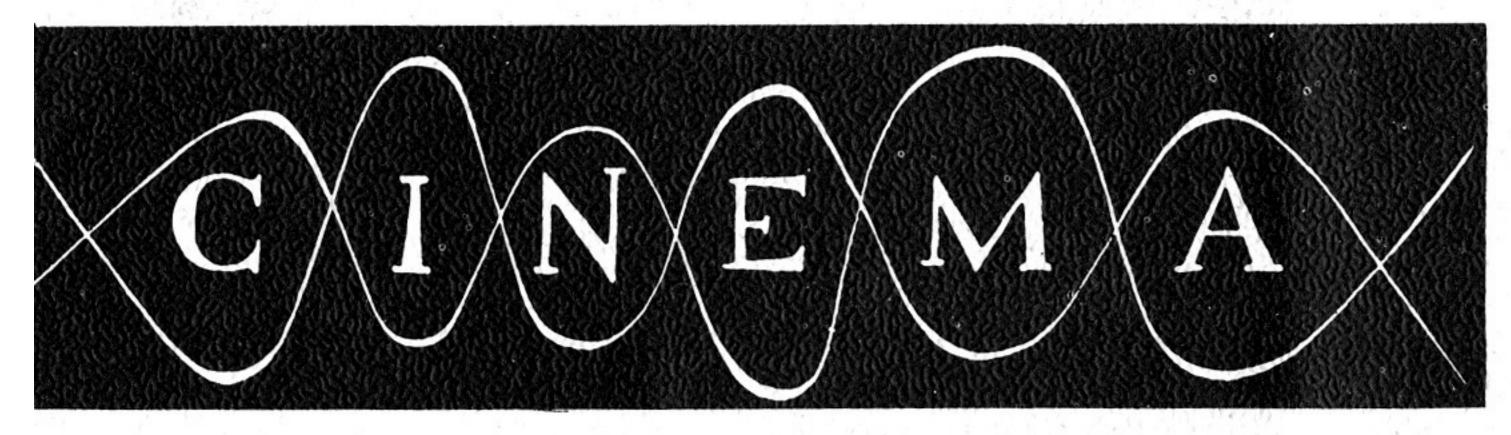
Mon oncle (My uncle), Tati, Jacques, 1958

Persona, Bergman, Ingmar, 1966 Hamlet, Olivier, Laurence, 1948

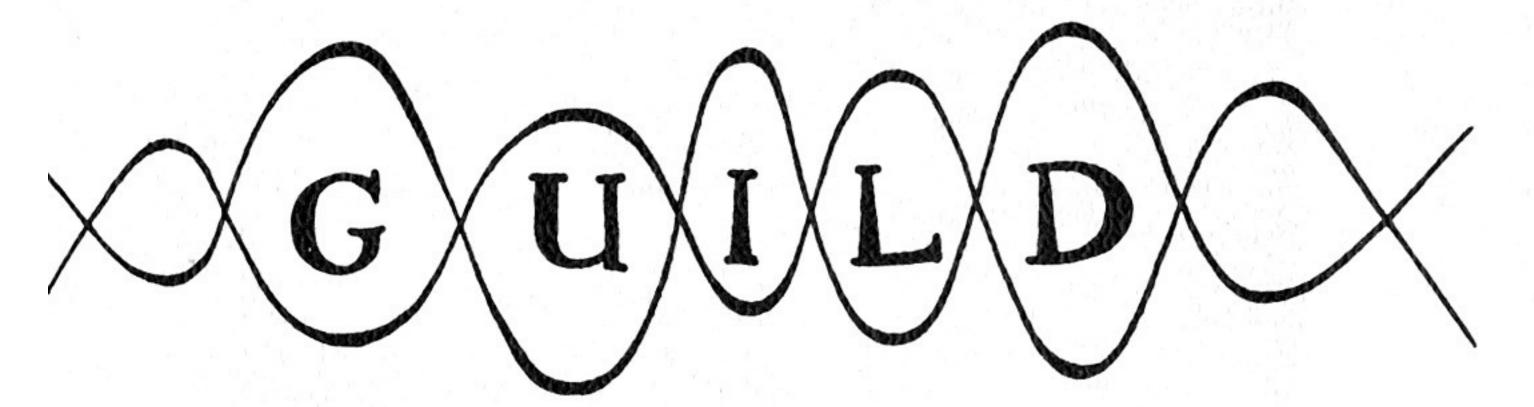
## JANUARY . FEBRUARY . MARCH

17TH YEAR

1968



PFA FESTIVAL FILE



## CHUSHINGURA CONFLICT OF OBLIGATIONS\*

The key to CHUSHINGURA, without which the action is not fully comprehensible to Occidentals, is the peculiarly Japanese concept of conflicting obligations.

Lord Asano's vassals were under an obligation to avenge his death by killing Lord Kira. To do so, however, meant violating their obligation toward the Shogun, with whom they had no quarrel.

In feudal Japan it was sometimes possible to reconcile conflicting obligations by applying to the authorities for official recognition of a vendetta. If granted, vengeance had then to be exacted within a specified time, or be abandoned. In the case of Lord Asano, far below Lord Kira in rank, official recognition was out of the question. From the state's point of view the vendetta was a crime, for which the penalty might easily have been dishonorable execution. The Shogun himself, however, recognized the nobility of their motives, and graciously allowed the 47 to commit seppuku.

Their deed captured the imagination of all Japan; their graves have become a place of pilgrimage, and the area around them is often white with the calling cards of visitors.

THE GATEWAY: 215 Jackson off Battery 397-1571

THE CINEMA: Shattuck & Haste 848-2038



BERKELEY

DEC. 28

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# GATEWAY

215 Jackson off Battery SAN FRANCISCO

Paintings at the Gateway: Courtesy of Gump's Gallery

### Jacques Tati's MY UNCLE\*

The trouble with MY UNCLE is that one often appreciates use of the modern functional house as a cartooned tace, what Tati is trying to do more than what he actually so that heads in the circular windows become eyes looking brings off. His target is the depersonalization of modern out. But by focusing on the warm, friendly uncle, Tati Fri. life — not so much the mechanization that Rene Clair forfeits a genuinely satisfying development of his theme. and Chaplin satirized in A NOUS LA LIBERTE and MODERN (What is missing is the Arpel family's rejection of their ordinately long car; the willful garage doors; the wonderful (color)

Design: Roslyn Rondelle

\*Program Notes: Edward Landberg

Jacques Tati's MR. HULOT'S HOLIDAY

TIMES, but the sterile, tastless tedium that modern effi- dreary modern "amenities" — a denouement at which the Sat. ciency, hygiene and design have produced. There are gen- film barely hints.) It is nevertheless a tribute to Tati's comic uinely inventive moments: the little boys gambling on genius that even when he gets off on the wrong foot he whether passers-by will fall into their lamp-post trap; the all but makes you forget it by overwhelming you with Sun. little old man directing a chauffeur trying to park an in- laughter. ACADEMY AWARD, BEST FOREIGN FILM, 1958.

JAN. 1

(LES VACANCES DE M. HULOT) People are at their most the moist or lovable. As director, co-author and star, Tati desperate when they are working at enjoying themselves: creates a style — sparse, eccentric, quick — that calls up Tues. it is Jacques Tati's peculiar comic triumph to have caught happy memories of Buster Keaton and the early Rene Clair. the full horror of a summer vacation at the beach. Fortu- It is not until afterward — with the sweet, nostalgic music nately his technique is light and dry slapstick: the chronicle lingering — that these misadvantures take on depth and wed of human foibles and frustrations never sinks to the level of poignancy. GRAND PRIX, CANNES, 1953.

SHADOWS OF FORGOTTEN ANCESTORS\*

the extraordinary visual experience: ethereal ground mists DIRECTION, ATHENS FILM FESTIVAL, 1966.

More suggestive of poetry than fiction, this avant-guard supply a greenish "black and white"; trees turn blood red. Soviet film — the first to be seen here since Eisenstein's Paradjanov's formidable technical arsenal includes hand-OCTOBER — deals with the life of the Gutsuls, a small sect held shots, stop motion photography, and changing colors who live in the Carpathian mountains of the Ukraine. Shut and focus. Settings, camera angles, compositions in depth, off from the world by natural boundaries of rivers and have rarely been more strikingly utilized. The music, aided mountains, these fiercely independent people clung to their by the soft, filmy, multi-textured color, has a dreamlike, ancient and often cruel customs, their devout beliefs and hallucinatory quality. SHADOWS also includes the first nude ancient and offen cruei customs, their devoti beliefs and fidelication, quality, and soviet film. (There was, doubtless, Fri. The film makers, under Sergei Paradjanov, who has been some dark political purpose.) AWARDS: FIRST PRIZE FOR working on experimental films, spent seven months in the PRODUCTION AND COLOR, MAR DEL PLATA FILM FESTI-Carpathians to research folk lore and ethnographic mate- VAL; SELECTED FOR SHOWING AT SAN FRANCISCO, MONrials. The young director's feeling for mood contributes to TREAL, NEW YORK AND LONDON; GOLD MEDAL FOR



BLACK ORPHEUS\*

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

and

and

surging life and riotous color is enchanting, and we found With Bruno Mello as Orpheus, Marpessa Dawn as Eurydice Wed. 10

Michael Caine in GAMBIT\*

GAMBIT comes closer to the sort of fun-thriller epitomized most of her recent films, regains the subtle, pixyish charm elaborate caper; Shirley MacLaine, distressingly brassy in 1966. (color)

Thurs. 1 by Hitchcock's THE 39 STEPS than almost any movie we've we found so delightful in THE TROUBLE WITH HARRY. Fri. seen in years. Its "perfect crime" story is told twice — first Herbert Lom, one of the most talented of British character as the criminal imagines it will happen, then as it actually actors, plays the millionaire victim-to-be who thinks circles happens, with everything going hilariously awry. Michael around Caine. Screenplay by Jack Davies and Alvin Sargent, Sat. Caine is delightful as the Cockney thief who plots the based on a story by Sidney Carroll. Ronald Neame directed.

James Coburn in DEAD HEAT ON A MERRY-GO-ROUND This neat, tautly constructed "caper" film breaks new cine- ground of another sort in the telling of this racy but tan-

easily come by. Writer-director Bernard Girard has broken 1966. (color)

matic ground by allowing its crook-here to get away with gled tale by assuming that his audiences have enough wit Tues. 16 the swag — although it also manages ironically to suggest and imagination not to need everything spelled out for that the rewards of virtue are not only greater, but more them. With James Coburn, Camilla Sparv, Aldo Ray, etc. Wed. 17

Mai Zetterling's NIGHT GAMES & LOVING COUPLES\* Shirley Temple, whose commercial sweetness blighted our the effects of his mother's shocking behavior on his per-

(1966) concerns a neurotic young man's effort to exorcise nar Bjornstrand, Eva Dahlbeck.

Thurs. 18 youth, takes her infantilism very seriously. Currently a sonality. Notorious for scenes of sexual frankness unequalled Peninsula society matron, she fancies herself an expert on in commercial cinema, NIGHT GAMES is nevertheless a morality (her diatribe against NIGHT GAMES had all the serious attempt to come to grips with some of the origins acumen of her political pronouncements, and her defeat in of personality disorders. Ingrid Thulin plays the mother. the recent election was its most cheering outcome). Suffi- LOVING COUPLES (1965) is another erotic exercise dealing Fri. ciently irritated with her punditry to do something that with the affairs of three young women awaiting the armight get back to her, we decided to play Mai Zetterling's rival of their babies in a Stockholm hospital. With Harriet two directorial efforts on the same bill. NIGHT GAMES Andersson, Gunnel Lindblom, Gio Petre, Anita Bjork, Gun-



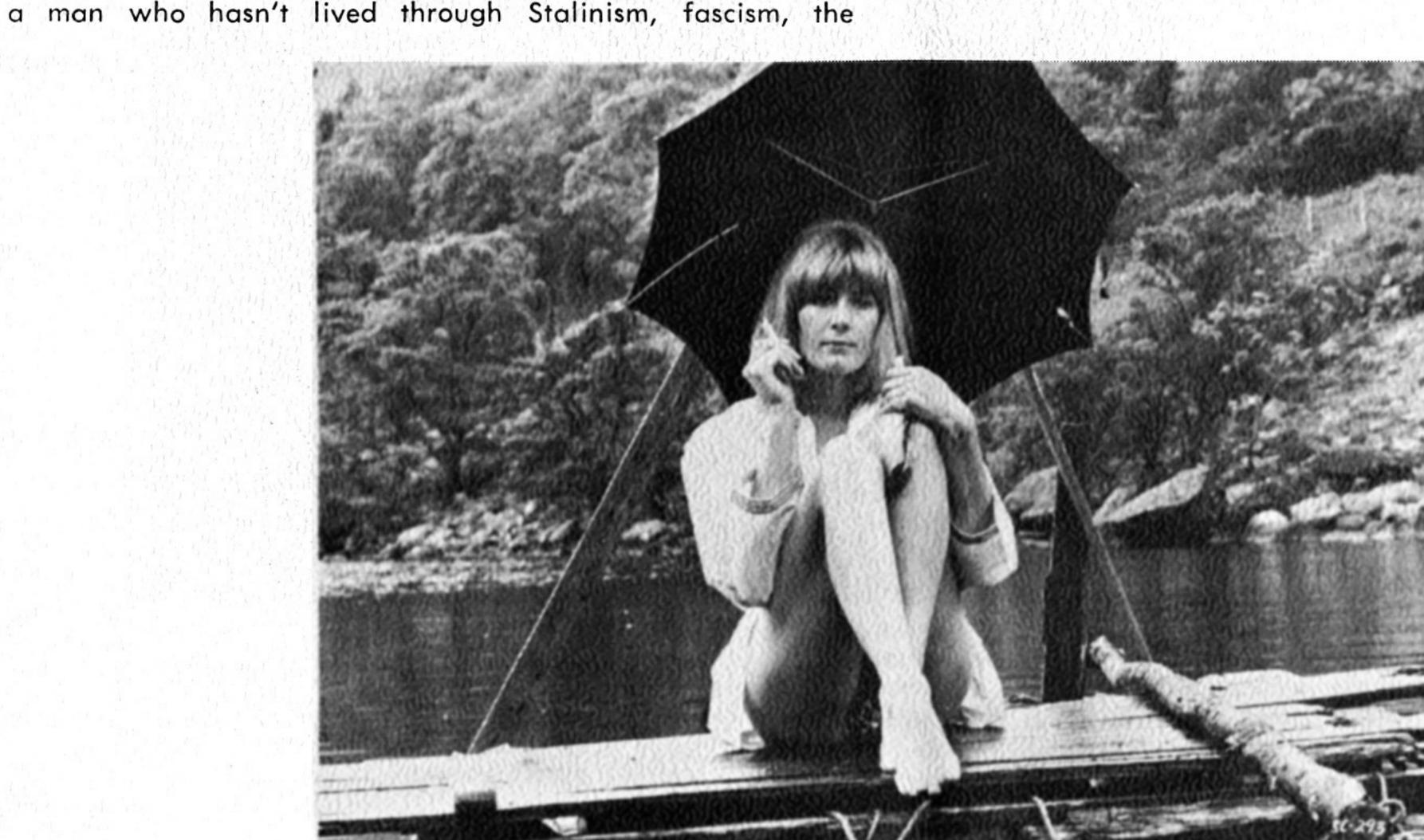
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**MORGAN\*** 

Kong — are products of the period between the wars. In Stephens, Irene Handl, etc. Karel Reisz directed. 1966.

Why analyze a comedy in which a looney, freedom-loving war in Spain or World War II, Morgan's actions are simply artist who identifies with King Kong and Karl Marx tries zany; in a man of forty they are infinitely poignant. By to keep his posh wife from divorcing him — isn't humor reducing Morgan's age, the film destroys the point of what its own excuse for being? Yet, for all its frenzy, MORGAN he is — a man driven mad by the tug of war between left us uneasy. In David Mercer's original play the hero his talent and the social pressures of his era. What reis in his forties; in the film he is in his twenties; once you mains is hilarious, and we should, perhaps, be grateful for realize this, the work comes into focus. Morgan's political that; but we question the value of humor achieved at the values and pop culture associations — his planting of ham- expense of verisimilitude. Otherwise, why aim beyond the Frimer and sickle flower beds, his identification with King comic strip? With Vanessa Redgrave, David Warner, Robert



A THOUSAND CLOWNS and

Herb Gardner's play about the non-conformist writer who — there's little to be added. Jason Robards and Barbara prefers living on welfare to dying daily as a well-paid hack Harris are magnificent. With Martin Balsam, Barry Gordon, is too well known to require much comment. Once you've Gene Saks, etc. Fred Coe directed. 1965. said that the film does justice to the play — and it does

Wed.

Hiroshi Inagaki's

"A scenic feast. The most tastefully, subtly designed Japanese film since the memorable GATE OF HELL."-Bosley Crowther, N.Y. TIMES

"An exquisite, breathtakingly beautiful work of art. For once, the quality is there in a manner that justifies the quantity . . . A must."—Judith Crist, N.Y. WORLD-JOURNAL-

"Painstakingly designed to ravish the eyes, CHUSHINGURA is the finest movie spectacle I have ever seen. The film is performed in a mannered and polished style that maintains an edge of elegance in the sprawl of plot. CHUSHINGURA is pageantry and dance, ceremony and tourney; it is never happenstance. It is the only picture of this sort that I have ever sat through in willing captivity or could contemplate seeing again . . ." -Robert Hatch, THE NATION

CHUSHINGURA (47 RONIN) — Japan's national epic — has been staged regularly for nearly three centuries. This screen version — three and a half hours in length, photographed in the most ravishing color since GATE OF HELL — is a work of such overwhelming magnitude that there is not the slightest risk in calling it the greatest of all Japanese films. (It is far from certain that there has even been a film to compare with it.)

Although — as a spectacle — CHUSHINGURA is in a class by itself, visual splendor was not the director's primary aim, but a by-product in a titanic drama, Shakespearean in intensity and sweep.

The actual events took place between the years 1701 and 1703. The Japanese know the story by heart; it is their version of the CHANSON DE ROLAND and the Arthurian legends, except that this chivalric tradition has roots in their own lives; more than any other, it expresses the concepts of loyalty, honor and justice that are the key to Japan's culture. The villain of CHUSHINGURA, Lord Kira — cowardly, greedy, sensual — expresses himself with classic directness: "A man who ceases to lust after money and women might as well be dead!" and later, as his wife listens with illconcealed contempt: "People say that it is shameful to be a coward. But I am proud to be a coward! I want to live for a hundred years!" Takashi Shimura, a samurai of his clan, sits ashen-faced as the corrupt old man expresses his contempt for the samurai and their code. Reminded by Shimura that he is addressing a samurai, Kira mumbles: "Yes, but there are many kinds of samurai!" In the end, asked to commit harakiri, he cries: "Why must I die? I don't want to die!"

Against this brilliant symbol of a corrupt regime stands Lord Asano—too honorable to offer Kira the bribe that means worldly success for himself and his house — and the loyal vassals who vow to avenge his martyrdom, knowing that whatever the outcome — their lives are forfeit.

CHUSHINGURA recounts their story with a majesty unparalelled in films. Goaded beyond endurance, Lord Asano commits the unforgivable: drawing his sword in the Shogun's palace, he wounds Lord Kira. The act dishonors his house and makes outcasts (ronin) of his vassals.

Forbidden to defend himself, ordered to commit harakiri, Lord Asano walks through falling cherry blossoms that symbolize the heartbreaking beauty and transience of life. As he slowly unwinds his robes, Inagaki cuts to his corrupt enemy, starting out of a nightmare, screaming: "I am afraid! am afraid!"

In the next scenes the camera races over the landscape: messengers to Asano's domain bearing the news of his death are relayed in palanquins on the backs of rhythmically shouting runners. Dynamic beyond belief, the sequence symbolizes perfectly the shocked reaction to his martyrdom. Of the 47 ronin, Hiroshi Inagaki develops a mere half

dozen so roundly as to suggest the spirit that informs them all. Gathering in Lord Asano's castle, 300 loyal vassals vow to avenge their lord. Oishi, their leader, surrenders the castle without a struggle; expecting Kira's spies to probe his motives, he pretends indifference to Lord Asano's fate and embarks on a life of debauchery. (Koshiro Matsumoto, the great actor who plays the role, subtly communicates the nausea he feels at the pretense.) Finally, he divorces his wife to spare her and his children the Shogun's wrath. On the eve of vengeance — mistrusting a handmaiden in Lady Asano's employ - he maintains the pretense even to her; and - knowing he will not live to see her again - reaps her contempt.

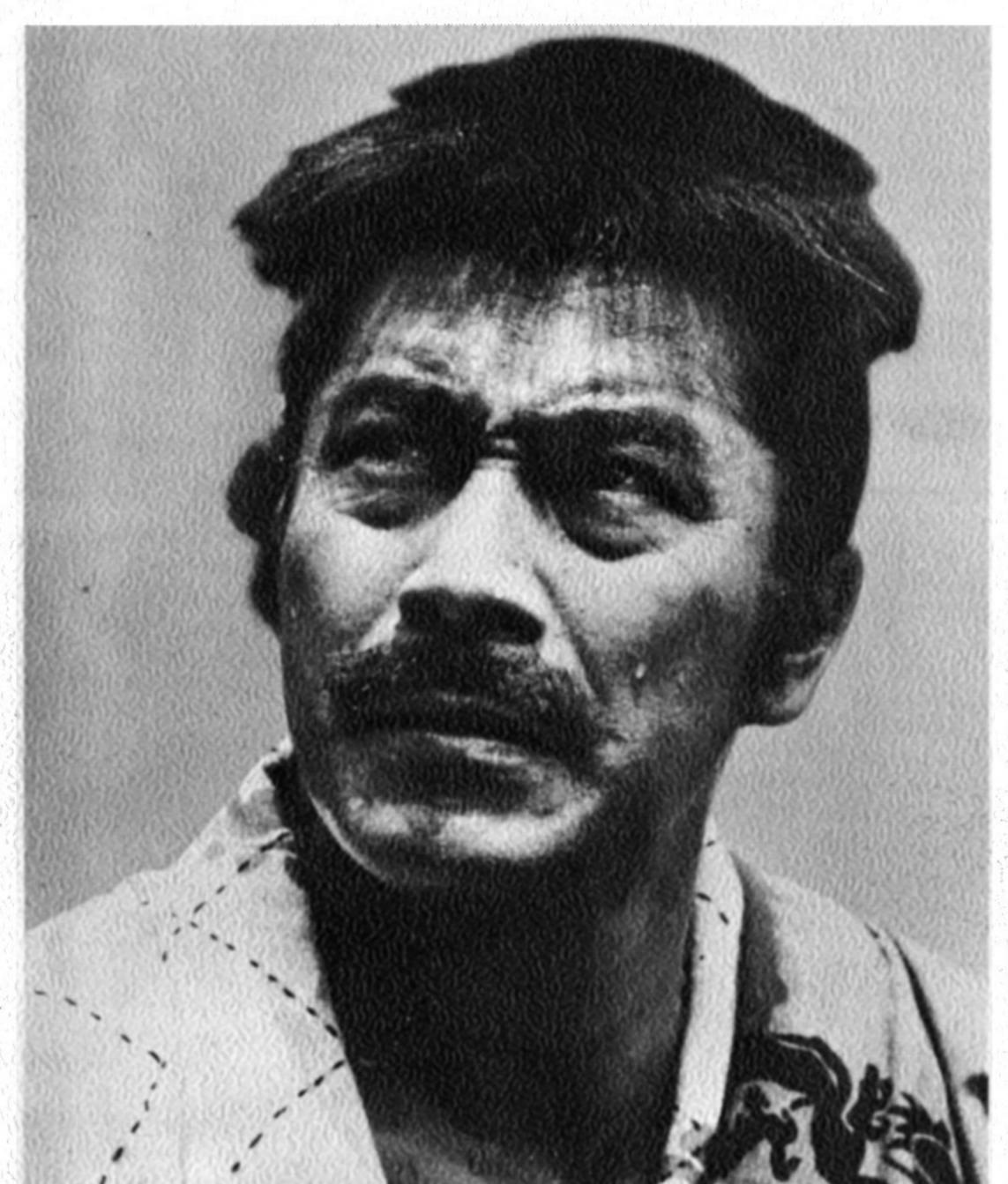
CHUSHINGURA mingles exultation with a dreadful sadness, for precisely those most worthy of life sacrifice themselves for the good of future generations. Yet this profound, subtle film never descends to a mere catalogue of heroic ideals and deeds. The world we know is always present: there is treachery, weakness, despair; in the course of a year, over half the conspirators defect; others back out at the last moment; one samurai — whose mistress threatens to expose the plot — takes her life and then his own; a loyal retainer, too ill to participate, dies crawling to the rendezvous; only 47 gather on the night of vengeance. In short, under its stylized Kabuki costumes, the world of CHUSHINGURA is our own: its relevance to the problems and perplexities of our era is unmistakable.

Hiroshi Inagaki directs with unbelievable control some of the most complex sequences in film history. Time and again, his shots are absolutely, inevitably, "right." Camera positioning, camera movement in relation to movement within the frame, invariably situates the viewer at the point of maximum expressiveness. His pacing is equally sublime: the rising action alternates discreetly with passages of lyric contemplation until it closes in the most completely satisfying denovement on film. The finale is a choreographic triumph: dozens of individual combats are luminously clear; one never wonders who is fighting whom.

Ennobling, exalting, incredibly exciting, ravishingly beautiful, CHUSHINGURA is on a plane with the Parthenon, the Taj Mahal, THE ST. MATTHEW PASSION as one of the supreme expressions of the human spirit. Among films it is unique: there is little likelihood that it will ever be equalled.

Those who participated in the production gave their all. It is impossible to honor them adequately, but we should like to list the major credits: Yuzo Kayama plays Lord Asano; Chusha Ichikawa, Lord Kira; Koshiro Matsumoto, Chamberlain Oishi; Yoko Tsukasa, Lady Asano; and Toshiro Mifune, Japan's leading actor, plays the role of Tawaraboshi Gemba, a great masterless samurai in search of a cause. Toshio Yasumi wrote the luminous screenplay; the photography whose splendor leaves one speechless — is the work of Kazuo Yamada; Akira Ifukube's music is used with infinite subtlety to clarify the action; and for three and a half hours Inagaki's direction keeps you on the edge of your seat. When it ends, CHUSHINGURA seems too short; and viewing after viewing reveals new wonders.

Those who see it will find their faith in the cinema's promise restored. CHUSHINGURA redeems the medium; it makes up for all the shoddy movies ever produced.







## CHUSHINGURA AND HAMLET

shattering the attendance records established during its death, while Oishi seeks the correct response to the injustice amazing Berkeley run — will be in the 3rd month of its from which the whole Clan suffers, the vendetta goes into Gateway Cinema engagement. It's been years since we've abeyance. This middle portion, which lasts about an hour, seen so many familiar faces; most of those who saw it in presents Oishi's choices in their total complexity. Unlike Berkeley seem to be returning to see it at the Gateway! Japanése films — let alone one 3½ hours in length — have

To us, the answer seems simple enough; CHUSHINGURA is not just Japanese, but universal. The concept of collective guilt, central to the film, is not peculiar to Japan, but dear to the heart of tyranny — as witness its recent application by the Nazis. In early 18th Century Japan a corrupt regime had imposed this doctrine for so long it had come to seem natural; the 47 Ronin's successful rebellion against it earned them their place in history.

keeps packing them in?

As for CHUSHINGURA's length, this is merely chronological. Psychologically, the work eclipses time, seeming to end almost before it begins; no film we know succeeds so completely in transporting the viewer into the life and spirit of another age; for as long as it remains on the screen, the world we know is banished.

roughly analogous to HAMLET — which, in the person of its an old woman, urgently demands to know Oishi's true protagonist, Oishi, it most resembles.

In HAMLET, a revenge play whose hero cannot make up his mind, the dramatic action rises rapidly during the first act; then — as Hamlet vacillates — it agonizes through three acts before its violent conclusion in Act V. CHUSH-INGURA'S structure is startlingly similar. In HAMLET, the springboard of the action is the murder of Hamlet's father role is played by Lord Asano, unjustly compelled to com- accomplish the vendetta, the action rises inexorably to the mit hara-kiri at the end of the first hour. Once aware that triumphant final march. his father may have been murdered, Hamlet nevertheless puts off instant vengeance; since the Ghost may be a only one exposure; to suppose that CHUSHINGURA — the creature of Satan, he seeks more conclusive evidence. In major work of an alien culture — will be instantly accessi-CHUSHINGURA, Oishi must first determine whether Kira has ble is equally unrealistic. No Occidental should expect not, in fact, died of the wounds inflicted upon him by CHUSHINGURA to be totally comprehensible after one Asano. Once it is established that Kira is alive, Oishi puts viewing or even two; but further exposure brings unimagoff vengeance in the hope of restoring Asano's house in the inable rewards in terms of deepened comprehension — and

vendetta is to succeed. characterization, nevertheless do little to advance the drama. will discover a humanity to which Occidentals can respond, This is paralleled in CHUSHINGURA, but only superficially; and from which we have much to learn.

By the time this program reaches you, CHUSHINGURA — as drama, the work is far superior to HAMLET. After Asano's Hamlet's indecision, which resides partly in his personality This is a phenomenon unprecedented in movie annals; and partly in Shakespeare's inability to resolve the conflict through the protagonist's own decision, Oishi's indenot been in vogue in years. What is there about it that cisiveness is caused by the hard social realities in which he finds himself. Oishi is not incapable of action; what he

must decide is how to act. Hamlet's motives have been debated for centuries precisely because they are unclear; Oishi's motives, though complex, are perfectly clear. Betrayed by the accountant, who absconds with the Clan's money, Oishi becomes less open to his friends. His seeming indifference to Lord Asano's fate camouflages his search for the proper course of action from friends and foes alike. The moment of decision comes in an expository scene so brief its significance is easily overlooked: we learn that Asano's brother has been placed in the custody of his main house for life. Now, with all hope of restoring the Clan ended, the vendetta can proceed. But even as he gathers his forces, Oishi must conceal his true feelings. We learn what they are only when Sampei In Japanese literature, CHUSHINGURA occupies a place Kayano, about to commit hara-kiri for accidentally killing intentions.

Structurally, Part II of CHUSHINGURA, the dramatic equivalent of HAMLET'S final act, is incomparably superior to it. Hamlet never succeeds in making up his mind; in consequence, Shakespeare's play lacks tragic inevitability; the denouement is brought on, not by the hero's purposefulness, but by the misfiring of the King's machinations. — seen only as the Ghost. In CHUSHINGURA, the parallel In CHUSHINGURA, once Oishi decides to go to Edo to

No sensible person expects to understand HAMLET after person of his brother. Finally, since Kira disposes of power the film is totally understandable after several viewings. tar greater than his, Oishi must act circumspectly if the 11 is doubtless true that Japan has a history vastly different from ours; for us, this only adds to the charm of its HAMLET'S middle acts, fascinating for their poetry and culture. But those who digest CHUSHINGURA'S implications

Thurs. 25

Mon. 29

Tues. 30

Wed. 31

FEB. 1

Sat.

Mon. 5

Tues. 6

Fri.

Sat.

Sun.

26

28

Design: Roslyn Rondelle



### CINEMA GUILD POLICY

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	*Program Notes: Edward Landberg	& H	aste	
FEB.8	Sandy Dennis in UP THE DOWN STAIRCASE*	FEB.	29	
	The story of a compassionate teacher's ordeal in a slum a powerhouse of a story. It is, in short, a work to which district school, UP THE DOWN STAIRCASE is an honest audiences should continue to respond for generations. If	MAF	, ,	The prex
	social document that is also a work of art. The film has Sandy Dennis doesn't win an Oscar for her performance, everything — a precise, economical script, flawless per- it won't be because she didn't deserve it. Directed by Rob-	Sat.	2	dull
Fri. 9	formances; taut, unobtrusive direction. Drawn along the ert Mulligan from the novel by Bel Kaufman. 1967. (color) axis of its central character, its numerous vignettes build	Sun.	3	catc
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	and THE BLUE ANGEL			lishe defie fanto
ues. 13		Sun.	17	anc
	perience was made in 1930 and is still the supreme filmic psychological inevitabilities of their relationship become treatment of sado-masochism. Emil Jannings plays the in- horribly apparent. Dietrich's Lola Lola has never been	Mon.	18	In 19 all,
	hibited, tyrannical high school professor who is prudishly equalled — her sadistic indifference, her smouldering voice indignant when he learns that his students visit Lola Lola are as provocative now as in 1930. Joseph von Sternberg (Marlens District) at The Blue Angel. He goes to put an directed	_		of o
√ed. 14	(Marlene Dietrich) at The Blue Angel. He goes to put an directed. end to this behavior, and instead succumbs to her callous,	Tues.	19	How tainr
hurs. 15	EAST BAY PREMIERE: LeRoi Jones' DUTCHMAN  LeRoi Jone's devastating study of a teasing mini-skirted leave you indifferent. Shirley Knight gives a shattering	Wed.	20	ingw of t
	white woman's destruction of a male Negro aboard a sub- performance as Lula (perhaps an echo of THE BLUE AN- way had to be filmed in England when New York subway GEL'S Lola Lola), and Al Freeman, Jr. is excellent as her	Thurs.	21	
	authorities refused to lend their co-operation. The story is hapless prey. (The title refers to the legendary sailor con- a kind of microcosm of racial relations in America, and demned for his sins to sail the seas until Judgment Day.) whatever else the film may do for you, it's unlikely to Anthony Harvey directed. 1967.			We who their
ri. 16				view
		Fri.	22	
at. 17				
		Sat.	23	
		Jai.	23	
un. 18				
		Sun.	24	
Mon. 19				
	and EAST BAY PREMIERE: WALK IN THE SHADOW*	Mon.	25	
ues. 20	This remarkable British film deals with a grim aspect of Munro and Patrick McGoohan, as the wife and the doctor, fundamentalism—the denial of medical assistance to a minor. lend almost equal stature to their roles. Not least among the			
	The protagonist, whose daughter is injured in a boating acci- dent, refuses on religious grounds to permit a blood trans- fusion to save her life. The ensuing courtroom drama bristles pleading. Sadly enough, its virtues failed to save it at the			anc
	with tension, but the exploration of relationships and the box-office—the off-beat story offered no hooks for convention-reactions of friends and family to the father's plight is even al audiences, and few theatres gave it any playing time. We	Tues.	26	This parti
Wed. 21	more fascinating. The film's merit rests in large part on the hope you'll take this rare opportunity to catch a neglected actors. As the father, Michael Craig gives a subtle, powerful masterpiece. Original script by Janet Green and John Mc-			reject esque its c
22	performance, unmarred by any tinge of fanaticism. Janet Cormick. Basil Dearden directed. 1962; U.S. release 1966.  TO BE ANNOUNCED			conce
TO 28	Please check your Theatre Guides or call 848-2038	Wad	27	rid o

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& Ho		CALIFORNIAN will carry daily listings of THE other information places call 848-2038 in
FEB.: MAR Sat. Sun.		The Marx Brothers in HORSEFEATHERS*  The Marx Brothers demolish a college: Groucho, selected as prexy of Huxley (with Darwin its inevitable rival) opens his inaugural address by saying that he thought his razor was dull until he heard his predecessor's speech. Chico is a bootlegger masquerading as an ice-man, and Harpo is a dog catcher. This early comedy also features the fourth Marx
Mon. Tues. Wed.	5	As stowaways aboard a transatlantic liner, the Marx Brothers are discovered playing crap under a barrel. In the course of the proceedings (it was three years after the crash) Groucho remarks: "The stockholder of yesterday is the stowaway of today." Or again: "Afraid, me? A man who's licked his weight in wild caterpillers? Afraid? You bet I'm
7 TO 13		TO BE ANNOUNCED  Please check your Theatre Guides or call 848-2038
Thurs. Fri. Sat.	14 15 16	Humphrey Bogart in CASABLANCA  In the role of the cynic redeemed by love, Humphrey Bogart became the great lover of the screen during the war years. No one has appeared to take his place: there isn't an actor in American films today with anything like his assurance, his style, his magnetism, and his professional skill. As Rick, the most famous saloon keeper in film history, he had his great romance with Ingrid Bergman, and he established the rebellious hero — the lone wolf who hates and defies officialdom (and in the movies he fulfilled a universal fantasy: he got by with it). Questioned about his purposes
Mon.		In 1944, Humphrey Bogart, the greatest cynical hero of them all, found himself in Martinique, where a beautiful big cat of a girl named Lauren Bacall slouched across the screen for the first time, and made the question, "Anybody got a match?" sound like the most insinuating of demands.  Humphrey Bogart in TO HAVE AND HAVE NOT  know of with two Nobel Prize-winning authors — don't let this mislead you, it's sex and politics — the Warner's mixture as before). Hoagy Carmichael provides the music and accompaniment for Miss Bacall's facial exercises (the rumor match?" sound like the most insinuating of demands.
Wed.		Howard Hawks directed this thoroughly enjoyable enter- rumor that the voice came out of a female who merely tainment from what Warner Brothers advertised as Hem- sounded male). With Walter Brennan, Marcel Dalio, and inaway's povel with William Faulkner listed as co-author. Dan Seymour (literally, the heavy)
Thurs.	21	Ingmar Bergman's PERSONA*  We found Bergman's most recent film — about an actress who can't talk, her nurse (who can't stop talking), and their exchange of personalities — obscure. After a single viewing we can't claim to understand PERSONA'S implications, and if you're at all like us, you'll want a second series of personalities. It is considered to the personal transfer of the personal trans
Fri.	22	
Sat.	23	
Sun.	24	
Mon.	25	
Tues.	26	This perplexing study of an entomologist's acceptance of a particularly absurd and gruelling way of life and his final rejection of the possibility of escape, seems to be a Kafkaesque parable of our age. (Consider a society destroying its cities with increasingly inadequate freeways that can't conceive of curtailing automobile production; the people who would rather be consumed by smog than pay taxes to get rid of it; the millions bored to tears with affluence who
Wed.	27	would rather be incinerated than share it; a nation that <b>CANNES</b> , 1964. would rather squander billions on unproductive space re-

## GATEWAY &

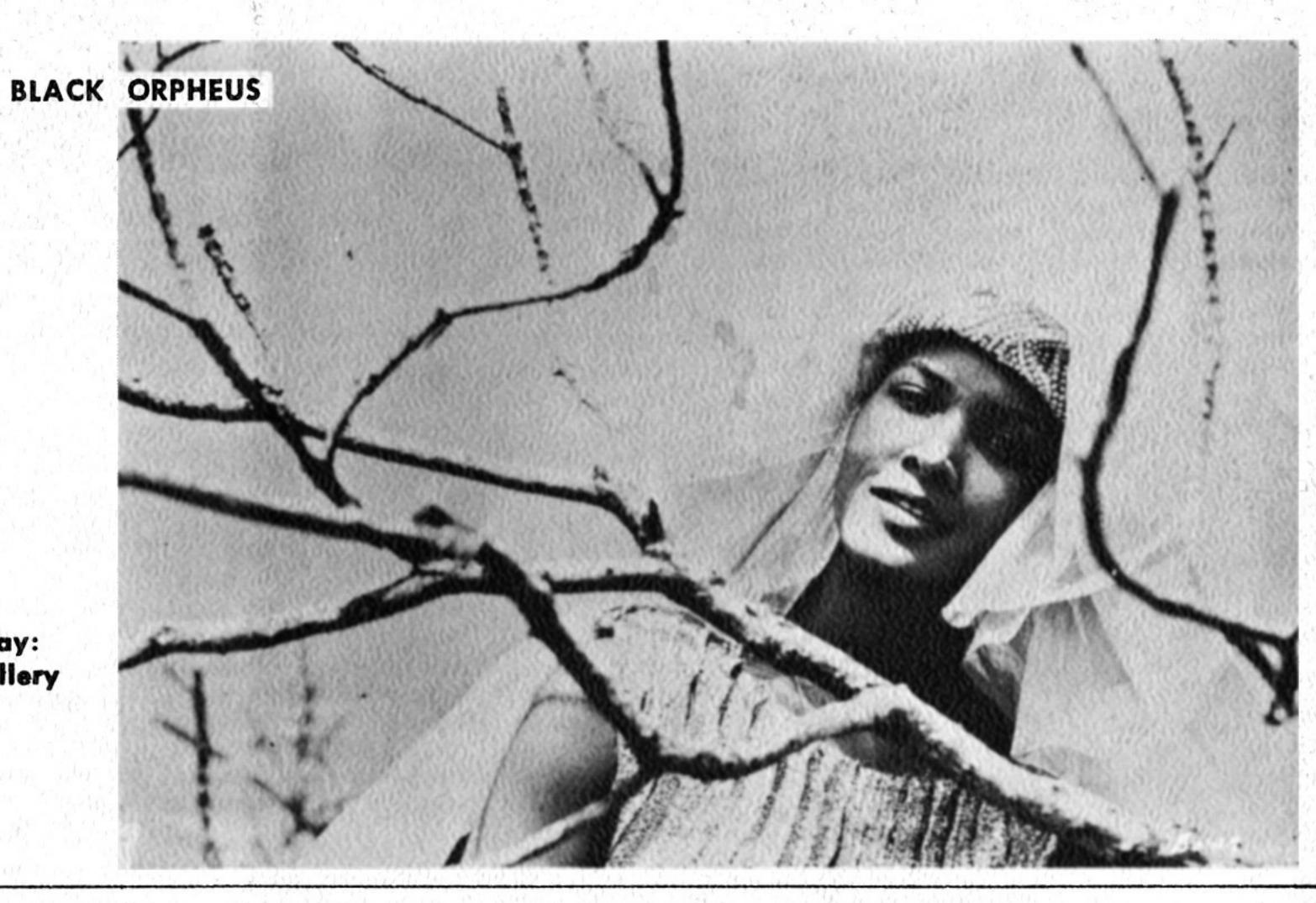
### CINEMA

\*Program Notes: Edward Landberg Design: Roslyn Rondelle

> Paintings at the Gateway: Courtesy of Gump's Gallery

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CINEMA GUILD
2495 Shattuck Ave.
Suite 227
Berkeley, California 94704



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