

#### **Document Citation**

Title Cinema Guild and Studio May - June 1966

Author(s)

Source Berkeley Cinema Guild

Date 5/1/1966

Type program

Language English

Pagination 5

No. of Pages 5

Subjects Berkeley Cinema Guild, Berkeley, Berkeley, United States

Motion picture theaters -- California -- San Francisco Bay Area

Motion picture theaters -- California -- Berkeley

Film Subjects Lilies of the field, Nelson, Ralph, 1963

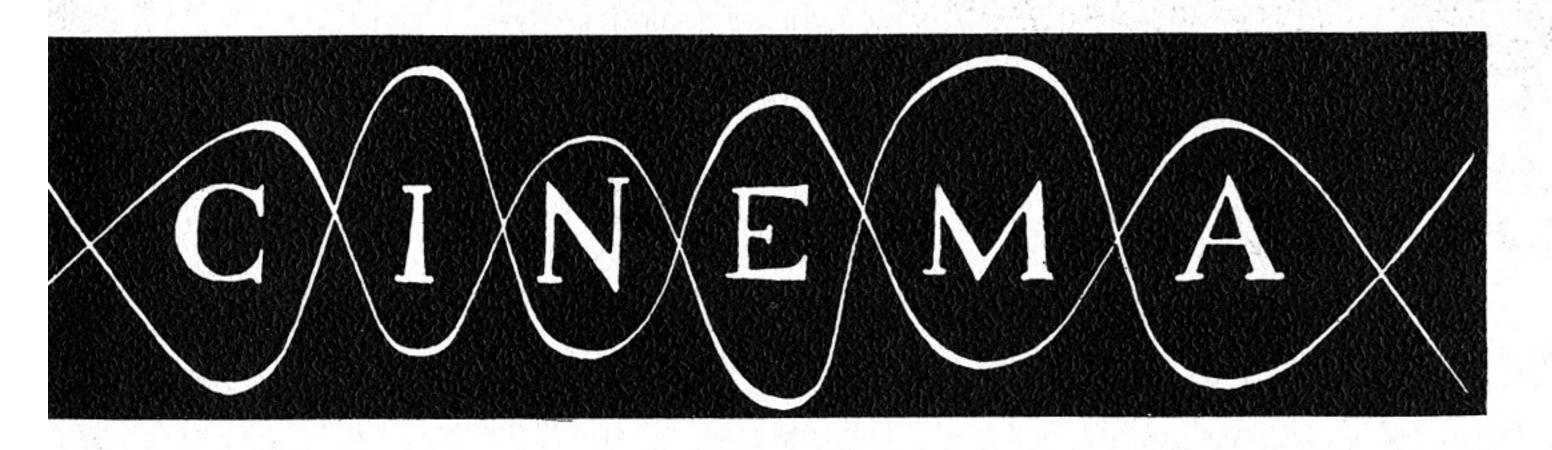
Bronenosets Potemkin (Battleship Potemkin), Eisenstein, Sergei,

1925

A Hard day's night, Lester, Richard, 1964

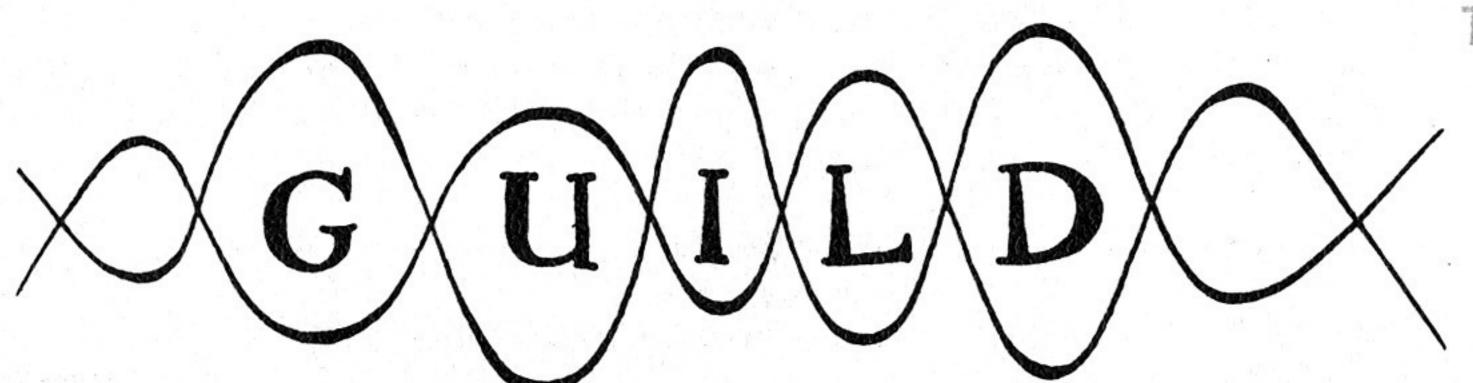
Pather panchali (Song of the road), Ray, Satyajit, 1955

Hamlet, Olivier, Laurence, 1948

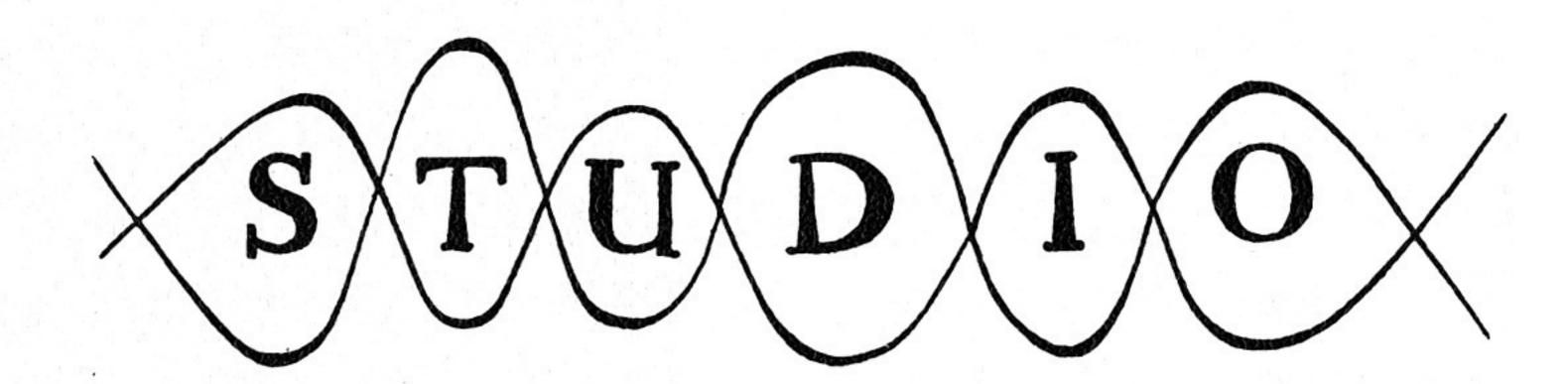


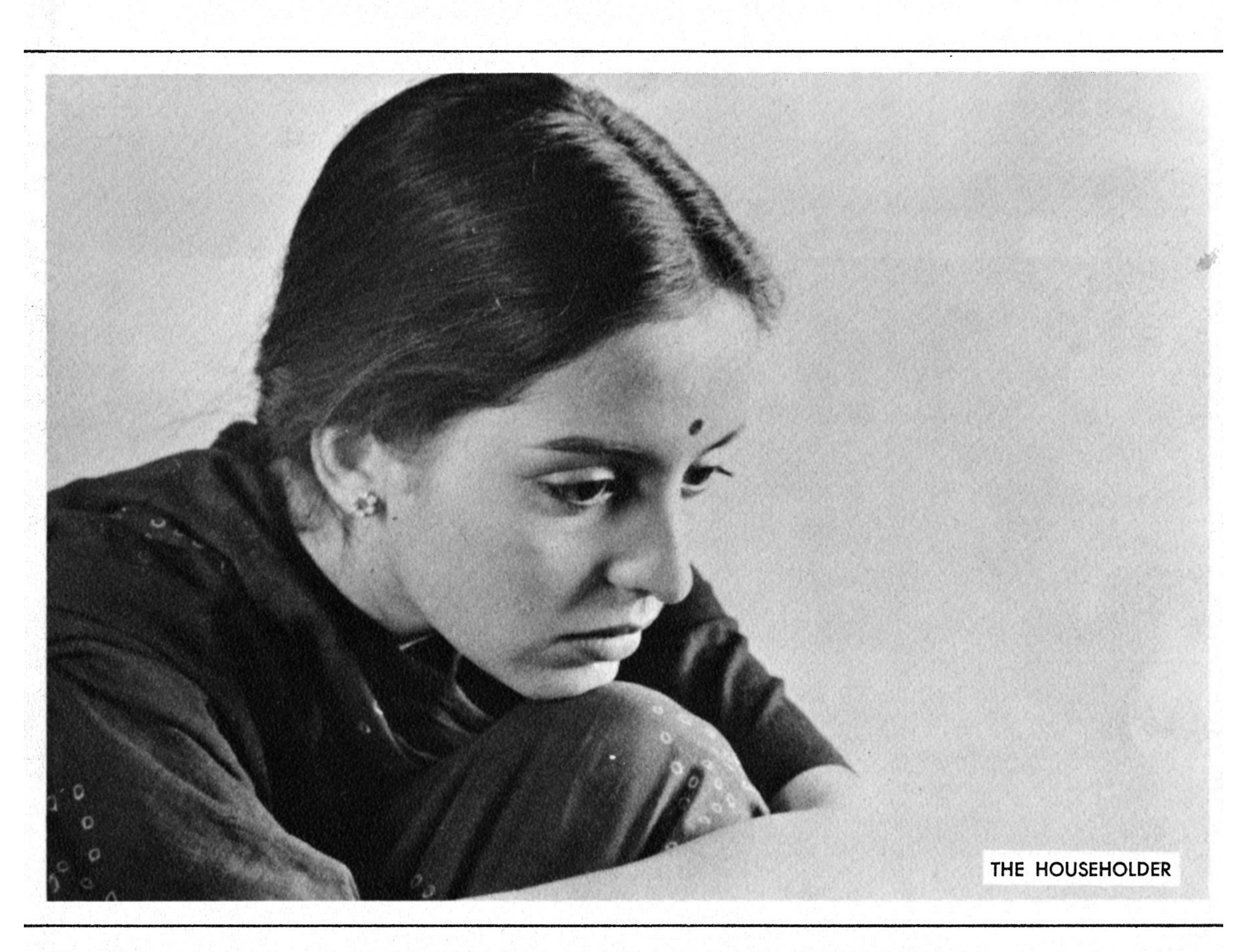
# MAY-JUNE 1966 15TH YEAR

COLLECTION OF TOM LUDDY



AND





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



#### EAST BAY PREMIERE: Frederic Rossif's TO DIE IN MADRID\*

legally constituted government of fervent believers in social reform. In the savage conflict that ensued the past appeared to reach out to strangle the future. Hitler sent Franco his crack Condor Legion and squadrons of dive bombers; Stalin shipped tanks and quantities of political commissars; from ists flocked to join the International Brigades. And from every nation came correspondents and cameramen to cover the war. These brave men — to whom TO DIE IN MADRID is dedicated — shot the authentic footage from which Frederic Rossif fashioned his tragic elegy on the war in Spain.

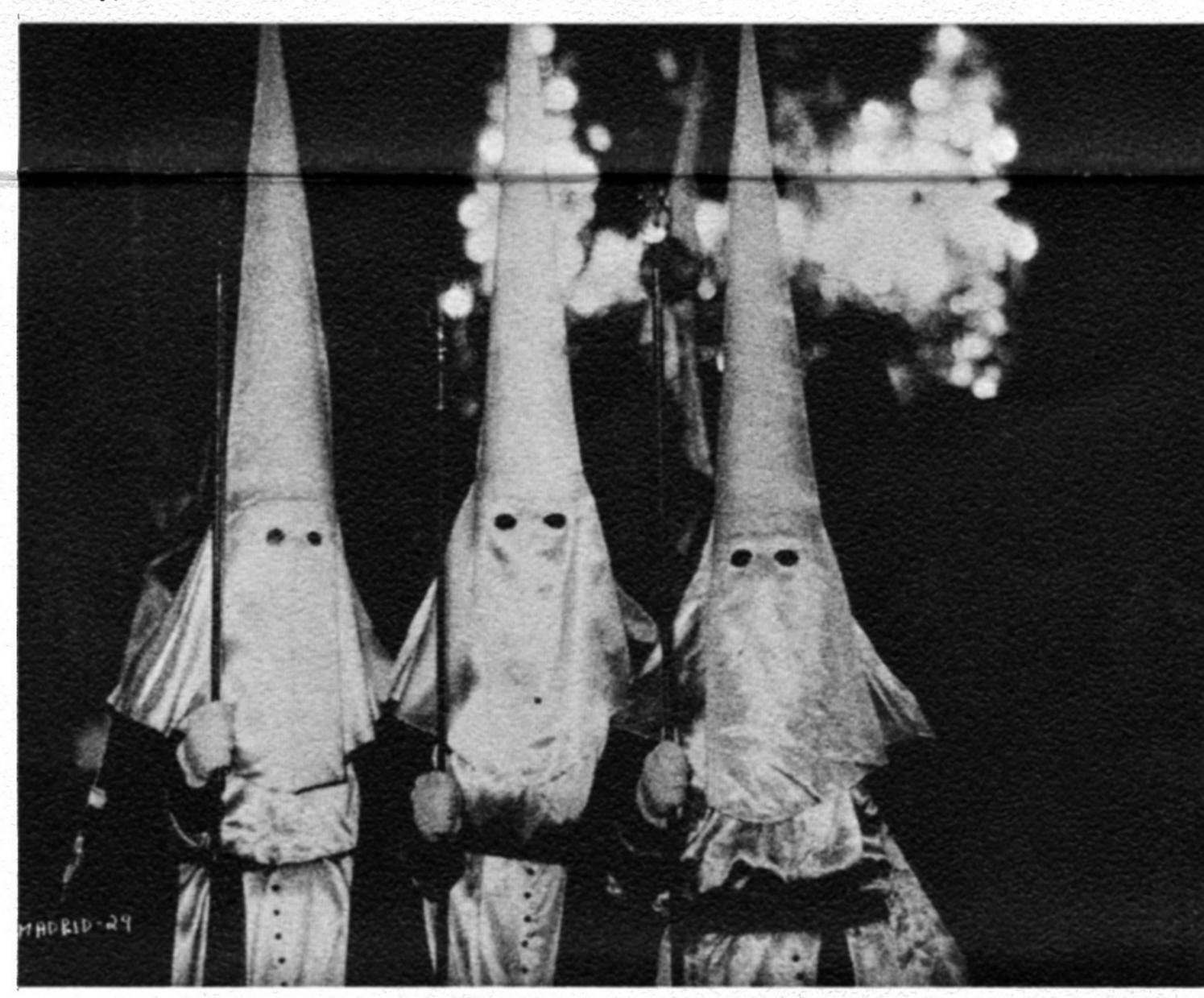
The film crossed the Atlantic accompanied by raves from every major European critic; its acclaim in America has been nothing short of stupendous. Currently in the 7th month of its New York premiere, TO DIE IN MADRID shows no sign of faltering. Most remarkable of all, the film's triumph is based on solid merit: it is the masterpiece everyone claims it to be.

There have been great documentaries before, but never one like TO DIE IN MADRID. Working for years in half a dozen national film archives, Rossif appears to have made the vast accumulations of Spanish Civil War footage his own. With Homeric impartiality, he recounts the heroism and

In 1936, nationalist fanatics led by General Francisco atrocities on both sides, for his intention is not to propa-Franco rose in revolt against the Spanish Republic — a gandize but to give a full picture of what was, from any political standpoint, a national tragedy.

Contrasting civil war footage shot by the world's best cameramen with visual images of timeless Spain, Rossif isolates the great themes and moments of the Spanish War: in a lyric mood, the death of Lorca, the solemn splendors the politically neutral democracies thousands of young ideal- of religion, the humanism of Unamuno, the destruction of Guernica; reflecting on the agony and beauty that was Spain's, he passes from a child's body on a square, to a gnarled olive tree on a hillside, to a cathedral gleaming in the sun; historically, he covers the battles for the Alcazar at Toledo and those fought in the defense of Madrid. The rapid rhythms of objectively recorded facts follow the slower rhythms of imaginative evocation.

Rossif has stated in an interview that TO DIE IN MADRID "is a film of remembrance — not of montage, but of impressions. All the footage has its own musical beat, and for each battle I sought the correct rhythm..." Perfectly modulated with Madeleine Chapsal's grave, beautifully written narration and Maurice Jarre's haunting score, this rhythm is responsible for the film's profound emotional impact. With a commentary spoken by John Gielgud, Irene Worth, William Hutt and George Gonneau. 1965.



#### Satyajit Ray's THE APU TRILOGY

### PATHER PANCHALI

others of comedy, and, though the reviewers in general of the on-going life-force mother and the ancient parasytic it is. 1952. story-telling relative very painful. The old lady, played by

This quiet, gentle reverie about the life of an impoverished 80-year-old Chunibala, who apparently enjoyed coming back Brahmin family in a Bengali village has moments of beauty, into the limelight after 30 years of obscurity, is truly wonderful; she is the most memorable character, far more didn't seem to be bothered by it, we found the relationship memorable than the boy Apu and his mother, whose story



### **APARAJITO\***

APARAJITO carries broken family from the medieval village life of PATHER PANCHALI to the modern streets of Benares; we observe Apu's encounter with the school system, and later, when he has left his mother, with the intellectual life at the University of Calcutta. Ray's protagonist demonstrates that a corrupt society need not necessarily corrupt individuals: Apu remains unscathed through experience, and yet retains all his strength. As the scene changes to Benares, APARAJITO quickens in vigor and intensity. The film is full of unforgettable shots such as the heart-stopping moment at the death of Apu's father—when Ray cuts to the circling vultures. 1958.

### APU SANSAR (THE WORLD OF APU)\*

particularly the ballroom scene in which the lovers see each The morning following the wedding night Apu rises to dis- \$2.00

If Ray had made nothing but APU SANSAR he would go cover that his bride has secretly tied him to her. A more down in film history as one of the great directors. In es- exquisite symbol for a love both passionate and humorous sence the film is a love story so fresh and spontaneous is inconceivable. This originality, always returning to the that Ray seems to have created it entirely out of his own wellspring of human feeling, is apparent throughout the spirit. The lyricism of ROMEO AND JULIET comes to mind, film. APU SANSAR is a humanist work from an alien society completely accessible to Occidentals. No one with other for the first time — only Ray has done it all visually. pretensions to culture can afford to miss it. 1960. Admission



#### Carl Dreyer's THE PASSION OF JOAN OF ARC\*

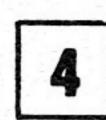
This is among the greatest films ever made. The script is based on the trial records; Carl Dreyer has taken this testimony and made it appear to be spoken for the first time. As five gruelling interrogations follow one another, Dreyer turns the camera on the faces of Joan and her persecutors, and in giant close-ups, reveals his interpretation of their emotions. In this enlargement, Joan and her Inquisitors are shockingly fleshly-isolated with their sweat, warts, spittle, tears, and (as no one in the film used make-up) with contours, features, and skins that are individual. To prepare for the part, Falconetti (a well-known stage comedienne) spent a year in a convent. Dreyer subjected her to absolutely pitiless rehearsals, and no actress ever labored under a scrutiny so intense: for most of the film, the camera hung like a giant eye only a few feet from her face. Dreyer used white backgrounds—nothing distracts the viewer from the physiognomy of the actress. The merest incomprehension of her role, the slightest false note, would have been amplified a hundred-fold. And Falconetti's extraordinary acting was done for a medium that requires innumerable interruptions for camera set-ups, and caused one great stage actor to exclaim in despair that film acting was like practicing coitus interruptus—whenever you got really excited, you had to stop... After completing THE PASSION, Falconetti returned to the stage, and never made another film. Seeing it for the first time, you may feel, as we did, outrage and a sense of claustrophobia: what right had any director to subject an audience to such an ordeal! With subsequent viewings, this sense of outrage fades-for the film does not. The more one sees it, the more expressive the actors' mute gestures become; one learns to interpret them, as one learns a new language—by entering more fully into its context. And yet, as with the highest works of art, the more deeply one penetrates THE PASSION OF JOAN OF ARC the clearer it becomes that the work is inexhaustible. The supporting roles also are beyond the ravages of time: Sylvain is a chilling Cauchon; as Massieu, the young Antonin Artaud is the image of passionate idealism. 1928.

#### and

enter and fire on the crowd. Down the great flight of steps the masses.

#### Eisenstein's POTEMKIN\*

Bardeche and Brasillac's HISTORY OF THE FILM gives some men and women flee; a perambulator goes bumping by; pitiof the best descriptions of POTEMKIN we know: "The film ful groups hold out imploring hands. Slowly, mechanically, opens with a great foaming wave as it breaks—a symbol of inexorably, the soldiers advance toward them . . . Nothing the revolt . . . Certain figures, those of the priest and the can withstand this fatal advance, this regular march, this doctor, stand out clearly. The doctor inspects the inedible rectilinear flight of steps . . . " With POTEMKIN, 1925, voted meat: the screen is filled with putrefaction, where worms the Greatest Film of All Time at Brussels in 1958, as it was swarm in a vast, gray, leprous expanse—a symbol readily in 1950, and at every other competition, Eisenstein opened up grasped and shown with the audacity of a visionary. From a new technique of psychological stimulation by means of that instant the revolt is a foregone conclusion . . ." Here is rhythmic editing—"montage." Movie makers have never since the description of the Odessa steps sequence: "The militia had an excuse for considering film merely a toy for amusing



#### Rita Tushingham as THE GIRL WITH GREEN EYES\*

novelist is our choice for the film most calculated to appeal to the tastes (and fantasies) of college intellectuals since 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

This tender, humorous story of an unworldly Irish teen- Richardson's former cameraman, carries out his first direcager's romance with a sophisticated middle-aged British torial 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 JULES AND JIM. Edna O'Brien's superbly knowing script 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 girl-friend, Marie Kean, Arthur O'Sullivan, etc. 1964.



## Tony Richardson's A TASTE OF HONEY\*

made her a star. As a film, A TASTE OF HONEY has fire, Danquah, etc. 1962.

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



#### EAST BAY PREMIERE: Masaki Kobayashi's KWAIDAN\*

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



Thurs. 12

Sat. 14

Wed. 18

Thurs. 19

Sat.

Wed. 15

Thurs. 16

Sun.

Tues. 21

Wed. 22

Thurs. 23

Thurs. 30

JULY 1

Sun.

Mon.

and

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EAST BAY PREMIERE: Jean Genet's DEATHWATCH\*

DEATHWATCH, Jean Genet's obsessive homosexual fantasy, murderer is executed, who will enjoy his wife—the cellmate deals with prison status—the greater the crime, the more due shortly to be released, or, in return for present favors, important the man. The action—steamy, claustrophobic, per- the prison guard? With Leonard Nimoy as the murderer, verted—is given a fillup by the grim question—once the Michael Forest and Paul Mazursky. Vic Morrow directed. 1965.



with

Erno Metzner's UEBERFALL\*

A timid, pop-eyed vagrant in a sleazy section of Berlin becomes the object of a manhunt by muggers, thieves and prostitutes not overly concerned about whether they kill him or just take his money. This grim experimental, famous for its use of distortion mirrors to represent the protagonist's subconscious, gives an excellent idea of the quality of lower-class life in Germany shortly before the Nazis came to power. Photography by Hans Casparius. Written and directed by Erno Metzner. 1929.

Eisenstein's TEN DAYS THAT SHOOK THE WORLD (augmented version)\*

(Also known as OCTOBER) THE NEW YORKER called TEN leader in the Revolution. The film develops further Eisen-DAYS "possbly the most distinguished picture in the history stein's striking experimental methods — the violent juxtaof hte cinema." We don't know about that, but it is the positions, the use of visual symbols to communicate abstract most exciting experimental feature ever produced, with ideas: in one famous sequence the stone lions in front of more new ideas per foot than you're likely to find in 100 the Czar's palace leap to their feet in outrage! (We have miles of the kind of film Cinema 16 used to dote on. succeeded, this time, in obtaining a version more complete Commissioned for the Tenth Anniversary of the Revolution, than any we've ever shown — there are at least 45 minutes TEN DAYS was not shown. Trotsky, one of the main char- of unfamiliar footage. We are not, of course, claiming to acters in the original version, was busy denouncing the show the work as Eisenstein originally edited it — that Bolsheviks, and Eisenstein had to spend five months re- film is gone forever.) 1927. editing the work to dislodge him from his place as a

Leni Riefenstahl's TRIUMPH OF THE WILL (complete)\*

(TRIUMPH DES WILLENS) TRIUMPH OF THE WILL opens amid aerial shots of a plane carrying Hitler (like an ancient Teutonic god) through magnificent cloud formations to his historic rendezvous — the 1934 Nazi Party rally at Nuernberg. As the plane descends, the camera links the Nazi New Order to the best of the Old: ancient Nuernberg — one of Europe's architectural marvels — is alive with swastikas. On the ground, close-ups of working-class children, stockings torn, on tip-toe for a glimpse of Hitler, demonstrate the approbation of the poor; other shots — of the approving military and the jubilant rich — subtly suggest a 'classless' society standing solidly behind the Fuehrer. Brilliant cutting channels individual aspirations into intoxicated self-abnegation for the greater glory of the Reich. One sequence inspires awe: Hitler

and two lieutenants march in phalanx — between silent, massed battalions numbering half-a-million men — from one end of Nuernberg's great square to the other. (A few of the hundreds of cameramen employed can be spotted filming the scene from inconspicuous platform elevators between enormous tower-hung standards.) The Fueher's speeches reveal a hypnotic orator occasionally caught in a moment of peculiarly human weakness: successfully making a point, he pauses to register a self-satisfied smirk. A work of genius that continues to defy the total discrediting of the Nazi myth, TRIUMPH OF THE WILL is a perfect example of the misuse of art in the service of an evil cause: almost 30 years later, Leni Riefenstahl's brilliant, terrifying, malignant film still retains its

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

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

power to fascinate.



Alec Guinness in KIND HEARTS AND CORONETS

This tart, black comedy on the craving for social position. Alec Guinness. Secure in the knowledge that Guinness will spoken in movies. KIND HEARTS is heartless, and that is the secret of its elegance. 9th in line to inherit a dukedom, the insouciant young hero (Dennis Price) systematically eliminates the intervening eight—a snob, a general, a photographer, an admiral, a suffragette, a clergyman, a banker, and the Duke—all, by a casting stroke of genius, played by

the denouement is almost as confusing as that of THE BIG

and the art of murder has a brittle wit that comes as return in another form, the audience suffers no regrets as something of a shock: such immoral lines are not generally each abominable D'Ascoyne is coolly dispatched. With purring little Joan Greenwood as the mynx-nemesis Sybilla, Valerie Hobson as the high-minded Edith, Miles Malleson as the poetasting executioner. Based on ISRAEL RANK, by Roy Horniman, adopted by Robert Homer and John Dighton. Hamer directed. 1949.

Marcello Mastroianni in DIVORCE, ITALIAN STYLE\*

(DIVORZIO ALL'ITALIANA) Since divorce is forbidden in the facial tic, Marcello Mastroianni gives the finest per-Italy, a Sicilian baron — bored with his over-affectionate formance of his career. With Daniela Rocca as his amorous, wife — blandly engineers her infidelity with a former suitor mustachioed spouse, Leopoldo Trieste in a brilliant comic in order that — by killing her — he may avenge his honor, performance as her artist-suitor, and Stefania Sandrelli as serve a light jail sentence, and — with the community's the cousin. Almost to the very end the film is superbly exeenthusiastic approval — emerge to marry his virginal young cuted; the producer unfortunately tacked on a low comedy cousin. This mordantly witty film was directed by Pietro anti-climax that takes some of the bite out of one of the Germi, who also worked on the script. As the baron with cinema's great satires. 1962.



Jeanne Moreau & Jean-Paul Belmondo in BANANA PEEL\* play enchantingly together; even when you can't follow (PEAU DE BANANE) A comic roundelay of vengeance, intheir machinations they're a pleasure to watch. Gert Frobe trigue and counter-intrigue perpetrated on the wrong people amiably duplicates his GOLDFINGER performance, and by two divorced con-artists, Jeanne Moreau and Jean-Poul Claude Brasseur, Alain Cuny and Jean-Pierre Marielle are Belmondo. Although the incredibly complicated plot someexcellent in supporting roles. Marcel Ophuls wrote the script times makes it hard to tell the heroes from the villains, and and directed. 1965.



Mario Monicelli's THE BIG DEAL ON MADONNA STREET\* (I SOLITI IGNOTI, which means THE USUAL UNIDENTIFIED Renato Salvatori, etc. Script by Suso Cecchi D'Amico, Age

THIEVES) Monicelli's satire on RIFIFI, in which a gang of Scarpelli and Mario Monicelli. Monicelli directed. Award hopeless stumblebums plot a caper. (They're too inept to find winner at Locarno, San Sebastian and Bordighera Film Fesa police station.) The fabulous cast is headed by Vittorio tivals. 1960. Gassmann, Marcello Mastroianni, Toto, Claudia Cardinale,

THE BALCONY\* In Jean Genet's corrosive play, Mme. Irma's brothel ignores the answer. With Shelly Winters (now forever doomed to play

Shirley Clarke's version of Jack Gelber's play about a group adapted his own play. With William Redfield, Warren Fin-

of junkies waiting for a fix was her first feature. Gelber nerty, Garry Goodrow, Barbara Winchester, etc. 1962.

the revolution raging outside while catering to the secret desires of its clientele — a cross-section of upper echelon society. When plans to produce the screen version were announced, people shook their heads and asked: "Will they ever be able to film THE BALCONY?" This movie supplies THE CONNECTION\*

screen madams); Peter Falk as the Chief of Police; Lee Grant as Carmen; Ruby Dee as Thief; Peter Brocco as The Judge; Kent Smith as The General, etc. Joseph Strick directed Ben Maddow's adaptation of the play. 1963.

American Premiere **APR 28** Andrej Wajda's A GENERATION\* A GENERATION—personal, fiercely lyrical, free of the baroque —who develops from a boisterous youth into a hardened trappings of ASHES AND DIAMONDS or the cynical ironies of KANAL—celebrates the humane idealism and intense as-

piration for liberty with which Poland's youth responded to the German Occupation. Wajda's first film, the austerity of its beautifully realized images never falters; the editing is programs we hope to show you others.) MAY 1 almost cruelly sharp and tight; and Tadeuz Lomnicki's Stach

Wed. The black marketeer's pathetic scheming to emerge with his boiler-loft on the roof. 1957.

NORTHERN CALIFORNIA PREMIERE Andrez Munk's EROICA\*

Conceived by the late Andrez Munk as an anti-heroic film in whole skin can be healthier, Munk implies, than death-wish three movements (only two were completed) EROICA ironical- heroism. Part II, Ostinato Lugubre, less broadly satirical than ly celebrates the stuff of which heroes are made—cowardice, the opening Scherzo, reveals Munk as a true master of the fear, intrigue, profiteering, evasion. But Munk's attitude to- tragi-comic. The "hero" of a German prisoner-of-war camp, ward war and its "heroes"—unlike Wajda's disillusioned who keeps up his comrades' morale as the only man who romanticism—nevertheless remains a source of affirmation. ever escaped, is, in reality, freezing to death in an icy

veteran—is one of the screen's great portraits. With Ursula

Modrzynska and Roman Polanski. 1954. (This is our second

American Premiere of an important, commercially neglected,

film—the first was the uncut CHUSHINGURA. In succeeding

Thurs. Fri. Sat. Sun. Tues. Wed.

Laurence Olivier in HAMLET

If you are likely to cry in pain and indignation, "But he's cut 'O, what a rogue and peasant slave am I," one can only remind you that the complete play runs a good 4 to  $4\frac{1}{2}$  hours. And if you feel certain scenes should be done differently, one can only ask, "When has the rest of the play been done so well?" It is a tribute to Shakespeare's passionate immediacy that everyone has his own idea of Hamlet, and everyone will find much to quarrel with in this film (for our part, we particularly dislike the way the soliloquies are turned into interior monologues; one may surmise that Olivier wasn't happy with the result either—his later use of the soliloquies as soliloquies in RICHARD III was the most brilliant achievement of that production). Whatever the omissions, the mutilations, the mistakes, this is very likely the finest production of HAMLET you will see in your lifetime. Academy Awards of 1948: Best Motion Picture, Best Actor.

Vittorio Gassman in LOVE AND LARCENY\* (IL MATTATORE) LOVE AND LARCENY is a field-day for the make a better living as an actor!) Finally trapped into a talents of quick-change artist Vittorio Gassman, who impersonates a Santa Claus shaking money out of suckers for a

his performance, we couldn't help thinking: this man could Alec Guinness as THE MAN IN THE WHITE SUIT As a comedian, Alec Guinness has always been best in the Greenwood — all guile and scorn and perversity, and withscientist? In an economy based on rapid replacement of eye for the tragi-comic scientific mentality; the inventor is

consumer goods, Guinness is the quirky idealist fixated on defeated, not by economic storms, but by a technical flaw. the long-range benefits to humanity of a cloth that will stay With Cecil Parker and Ernest Thesiger as the moribund inclean and last forever. The impersonal, bland, monomaniac scientist is beautifully matched with purring, seductive Joan

respectable marriage by his determined mistress (Anna Maria Ferraro), the script contrives to get him out of it. But by bogus children-of-prisoners fund, a Japanese bridegroom at the time the film reaches this rather implausible conclusion, a phoney wedding, and a game-legged, iron-jawed general you've laughed much too hard to care. With Peppino de Filipoutwitting the military in their own headquarters. (Watching po and Dorian Gray. Dino Risi directed. 1963.

role of an ordinary man with an obsession; who, in the out any real aim or purpose. Alexander Mackendrick directed modern world, could be so ordinary and so obsessed as a this deft social triangle (capital-science-labor) with a good

dustrialist. 1951.

THE WORLD OF HENRY ORIENT\* Two teen-age girls, students at a snazzy upper East Side

private school, get a crush on a concert pianist named Henry Orient, and drive him frantic with their relentless, adoring pursuit. The real Orient is a fraud, a poseur, an arch-deceiver of women; the pursuing children gleefully fabricate their own version of his personality — a combination of Batman, Liberace and Frank Sinatra — and worshipfully spy on his attempts to seduce another man's wife. Peter Sellers is enormously enjoyable in the title role, but the film's true stars are the children (delightfully played by Tippy Walker and Merrie Spaeth), who lend it a rare imaginative distinction. Orient is the sort of brittle role that Sellers — a superb character actor who lacks the pathos essential to comic protagonists — should play more often: it is both smaller and wittier than anything he has done since LOLITA. With Paula Prentiss, Angela Lansbury and Tom Bosley. The maturely funny script is by Nora and Nunnally Johnson from Nora Johnson's novel. George Roy Hill directed. 1964. (color)

Mon. 23 WHAT'S NEW, PUSSYCAT?\* WHAT'S NEW, PUSSYCAT?, the first film comedy of the contributed by Romy Schneider (O'Toole's amorous fiancee); absurd, is almost impossible to describe. Its hero (Peter Capucine as an amiable nymphomaniac; Paula Prentiss as O'Toole), feature editor of a Paris fashion magazine, has a suicidal stripper; Ursula Andress (straight out of her a problem few men would be unhappy to share with him: he needs only to look at a girl in order to seduce her. To cultivate some inhibitions (he wants to be faithful to his fiancee), O'Toole consults Peter Sellers — a Teutonic psychi- of its authentic Parisian locations and Richard Williams' atrist badly in need of sexual release — who sees him in enchanting credit titles make it as stylish as it is hilarious.

frantically interrupts O'Toole: "Fifteen minutes of your problems are all I can take.") Others, equally absurd, are

latest James Bond movie); and Edra Gale as Sellers' Valkyrie-wife. Occasionally strident in its humor, PUSSYCAT is generally fantastically funny, and the art-nouveau decor a costume modelled on Gainsborough's "Blue Boy." (Sellers Nightclub comedian Woody Allen, who wrote the script, plays one of the leads. Clive Donner directed. 1965. (color)

pieces straight out of Laurel's British music hall days. Here

is a sample of the dialogue (Hardy is making small talk):

"A lot of weather we've been having lately . . . Only four

months to Christmas . . . Do you believe in Santa Claus?"

Laurel, who produced, appears to have had complete

control: WAY OUT WEST hasn't a flaw in it.

The Marx Brothers in THE COCOANUTS\* ||Thurs. 26| The Marx Brothers' stage musical, THE COCOANUTS, intro-pointed: even leering, Groucho is more hilarious than duced the team to the screen audiences they never after- salacious. With Margaret Dumont, Cyril King, Sylvan Lee wards forsook. Made in 1929 (i.e., pro-Production Code), the and quantities of flimsily clad chorines. Joseph Santley and

movie — even by today's uncouth standards — is pretty risque. Robert Florey directed. But those who come looking for pornography will be disap-Laurel & Hardy in WAY OUT WEST\* Laurel & Hardy arrive out West with a deed to a gold mine plot serves as a backdrop for a series of brilliant setleft to a sweet young thing working as a slavey in Scotch

chiseler James Finlayson's saloon. Inevitably, they turn the deed over to Finlayson's "wife." (A less chaste word is in order, but in 1936 no one took the Production Code in vain.) The remainder of the comedy — in which the villains are as funny as the heroes — deals with the boys' efforts to recover the deed. The slight, charmingly relaxed,

The Marx Brothers AT THE CIRCUS\*

Marxian mayhem at the circus: Groucho as legal eagle J. the front of her dress, and Groucho — rolling his eyes at Cheever Loophole, and Margaret Dumont is his indestructible the camera — says: "There must be some way I can get vis-a-vis. We won't go into the plot, but the line we that wallet without getting in trouble with the Hays office." treasure comes when a circus lady tucks a wallet down Edward Buzzell directed. 1939. This 1933 version — the most charming ALICE on film than history"; Cary Grant as The Mock Turtle, singing "Beau-

— used live actors, and the casting of W. C. Fields as tiful, Beau-ti-ful Soup"; Gary Cooper as The White Knight; Humpty Dumpty was as inspired as Bert Lahr's Cowardly Edward Everett Horton as The Mad Hatter; Billy Bevan as Lion in THE WIZARD OF OZ. The production is a delight: The Two of Spades; Louise Fazenda as The White Queen; after 30 years, we still remember William Cameron Menzies' Sterling Holloway as The Frog; Jack Oakie as Tweedledum; sets—as magical as those for THE THIEF OF BAGDAD—and Edna Mae Oliver as The Red Queen; Charlie Ruggles as Alice (Charlotte Henry) shrinking and growing again after her climb down the rabbit hole. With Alison Skipworth as The Duchess; Polly Moran as The Dodo Bird who dries Alice's wet clothes with historical dates because "there's nothing dryer

W. C. Fields in ALICE IN WONDERLAND\*

The March Hare; Ned Sparks as The Caterpillar; etc., etc. Norman McLeod directed, from the screenplay by Joseph L. Mankiewicz and William Cameron Menzies based on Lewis Carroll's story.

Rene Clair's A NOUS LA LIBERTE!\* Rene Clair, the most sophisticated master of stylized comedy phonograph industry are, of course, modelled on the career with a loving eye for human folly. This 1931 satire —

Chaplin's source for MODERN TIMES — is generally acknowledged as one of the greatest comedies ever produced. Raymond Cordy plays the man who escapes from prison only to build a business that turns into a prison. He and his The Marx Brothers in HORSEFEATHERS\* || Mon. | 13| The Marx Brothers demolish a college: Groucho, selected brother, Zeppo, who supplied the romantic interest until Tues. 14 as prexy of Huxley (Darwin is its inevitable rival) opens his the team recognized the incompatibility of anarchy with love.

the screen has ever had, combined carefree joyousness, career of Charles Pathe, a man who could say of his highly intellectual wif and a marvellous sense of rhythm phonograph-cinema empire, "Only the armaments industry made profits like ours." Treating the machine age with magnificent insolence and disdain, Clair keeps all its elements in motion: marching prisoners, factory workers, plutocrats and flying banknotes flash along to George Auric's music.

inaugural address by saying that he thought his razor was In HORSEFEATHERS Zeppo is not a complete dud: he loves dull until he heard his predecessor's speech. Chico is a the late Thelma Todd — a pretty fair comedienne in her own bootlegger masquerading as an ice-man, and Harpo is a dog right. Norman MacLeod directed. 1932.

> EAST BAY PREMIERE James Ivory's THE HOUSEHOLDER\*

This enchanting Indian-American co-production is the first types. Ivory's hero strives desperately for material possesdirectorial effort of James Ivory — easily the most talented sions merely in order to survive; he looks to the Americans Oaklander since Gertrude Stein. The story, full of wit, in- to teach him practicality. But the Americans, sated with sight, and an exquisite sense of fun, deals with a naive their life of ease, look to him for the spiritual salvation he Bengali teacher, married to a girl he can't control, whose has no time to seek. Because Ivory's humor is compassionate, income barely suffices to keep body and soul together. How he becomes a "householder" — a man capable of mastering humane; what he finally achieves is a wonderfully reprehis own destiny — make up the film's substance. Like Satyajit Ray, whom he superficially resembles, Ivory approaches culture. We hate to use that overworked term, masterpiece, life with the simplicity of genius. But Ray, a humanist, is single-mindedly Asian; Ivory, who understands Bengal and America equally well, combines a deep feeling for both film from India since the APU TRILOGY — is superior to half cultures — his work exhibits the specifically modern tensions revealed by life in India as much as in America, and his Script by Ruth Prawer Jhabvala from her own novel. With humor derives from a mordant reversal of national stereo- Shashi Kapoor, Leela Naidu, Durga Khote, etc. 1963.

catcher. This early comedy also features the fourth Marx

his insight into this naive young man's problems is deeply sentative portrait of a young intellectual from an alien but no other is apt. As a means of gaining insight into the "mysteries of the Orient," THE HOUSEHOLDER - the finest a dozen trips ciceroned by anyone short of Mme. Gandhi.

Sidney Poitier in LILIES OF THE FIELD\*



This disarming parable on the power of faith is so well written, edited and acted, the most skeptical viewer is likely to enjoy it. What makes the story palatable, of course, is the fact that Homer Smith (Sidney Poitier), the itinerant workman dragooned into building a chapel for a group of penniless refugee nuns, is himself a thoroughgoing skeptic, motivated by a combination of humor, exasperation and fascinated disbelief. Lilia Skala, as the Mother Superior, tenaciously maintains the true note of spiritual despotism: since he has been sent to her by God, Homer has no right to expect wages. Lisa Mann, Isa Crino, Francesca Jarvis and Pamela Branch are charming as the nuns, and even Ralph Nelson (who produced and directed) is quite acceptable in a minor role. This incredibly funny low-budget comedy was based on the novel by William E. Barrett. James Poe wrote the script. 1963.

Jean Renoir's THE GOLDEN COACH

ute to the fabulous gifts of Anna Magnani. Though he has America. Magnani is the sensual Camilla, the Columbine taken Prosper Merimee's vehicle and shaped it for her, it will be forever debatable whether it contains her or is exploded by her. But as this puzzle is parallel with the theme a Pirandellian intermingling of theatre and reality—it adds another layer to the ironic comedy. The work has been called a masque, a fairy tale, and a fable — it is at once light and serious, cynical and beautiful — a blend of color, wit, and Vivaldi music. It is set in the Renaissance:

Ingmar Bergman's SMILES OF A SUMMER NIGHT (SOMMERNATTENS LEENDE) SMILES OF A SUMMER NIGHT, lawyer's virgin wife; Harriet Andersson as the complaisantly one of the few classics of carnal comedy, is the wittiest thing of its kind since Renoir's THE RULES OF THE GAME. But where Renoir carried his house-party beyond boudoir farce to surrealist frenzy, Bergman raises boudoir farce to resistance — Naima Wifstrand carried about for her game elegance and lyric poetry, gathering for his film the most of croquet. GRAND PRIX FOR BEST COMEDY, CANNES, 1956. stunning cast we've ever seen: the great Eva Dahlbeck, (In 1958, at Brussels, a group of young dissident critics, appearing in her bath and on stage, and singing "Freut

Euch des Lebens" at her house party; Ulla Jacobssen as the

Renoir's tribute to the Commedia dell'Arte is also a trib- an Italian band of players attempts to bring art to South of the company; her lovers include Duncan Lamont as the Spanish viceroy, Riccardo Rioli as the bullfighter, and Paul Campbell as the Castilian nobleman (he is appallingly inept) The script has its awkward side and there are a few weak moments, but these are trifles; the total work seems enchanted, and the last scene, with the actress alone on stage, is one of the most exquisitely conceived moments on film. Made in English in 1953. (color)

> lovable maid; Margit Carlquist as the Countess. And there are Gunnar Bjornstrand as the lawyer who takes the fall; Bjorn Bievelstam as his son; Jarl Kulle; and — as the piece de

making their own list of greats, placed SMILES among their

CHARLIE CHAPLIN: EIGHT COMEDIES\*



THE BANK THE ADVENTURER BEHIND THE SCREEN THE FIREMAN THE FLOORWALKER

THE RINK A NIGHT AT THE SHOW ONE A.M. In THE ADVENTURER, 1917, 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 FIREMAN, Chaplin wrecks the fire department but saves the girl. In THE FLOOR-WALKER, Charlie tangles with shoplifters and embezzlers in a department store. In A NIGHT AT THE SHOW, he transfers some of his British music hall material to the screen. In ONE A.M., an inebriated Chaplin does a fantastic pasde-deux with a Murphy bed. THE RINK, 1917, is a brilliant rehearsal, twenty years earlier, for the skating sequence in MODERN TIMES.

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\*Program Notes: Edward Landberg Design: Roslyn Rondelle

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