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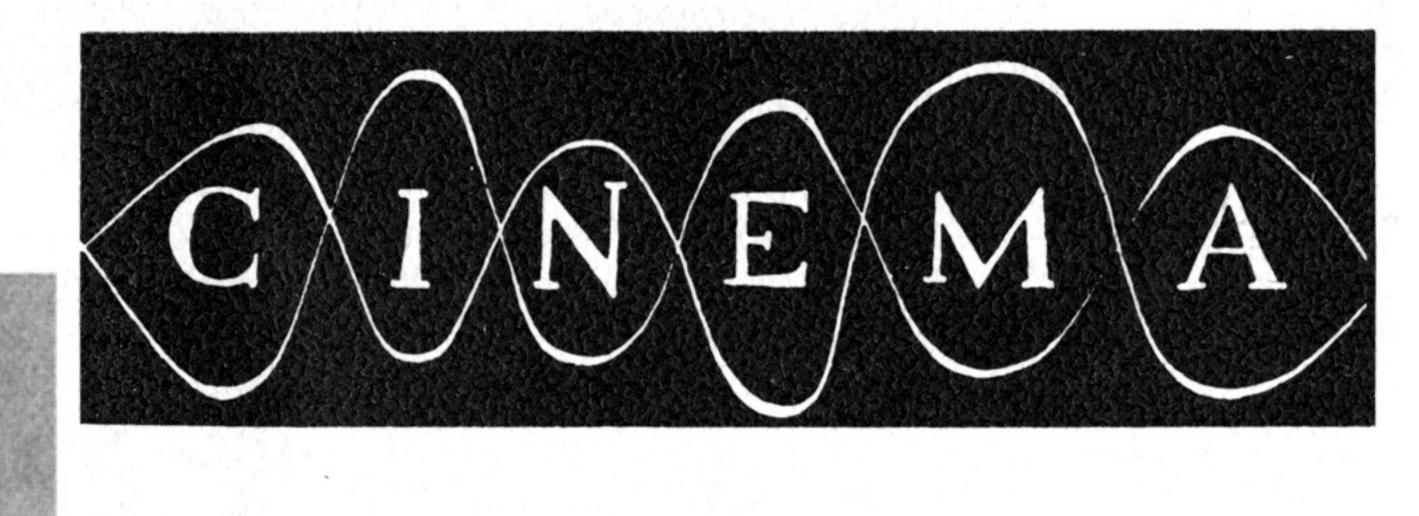
Apur sanshar (The world of Apu), Ray, Satyajit, 1958

Les enfants du paradis (Children of paradise), Carné, Marcel,

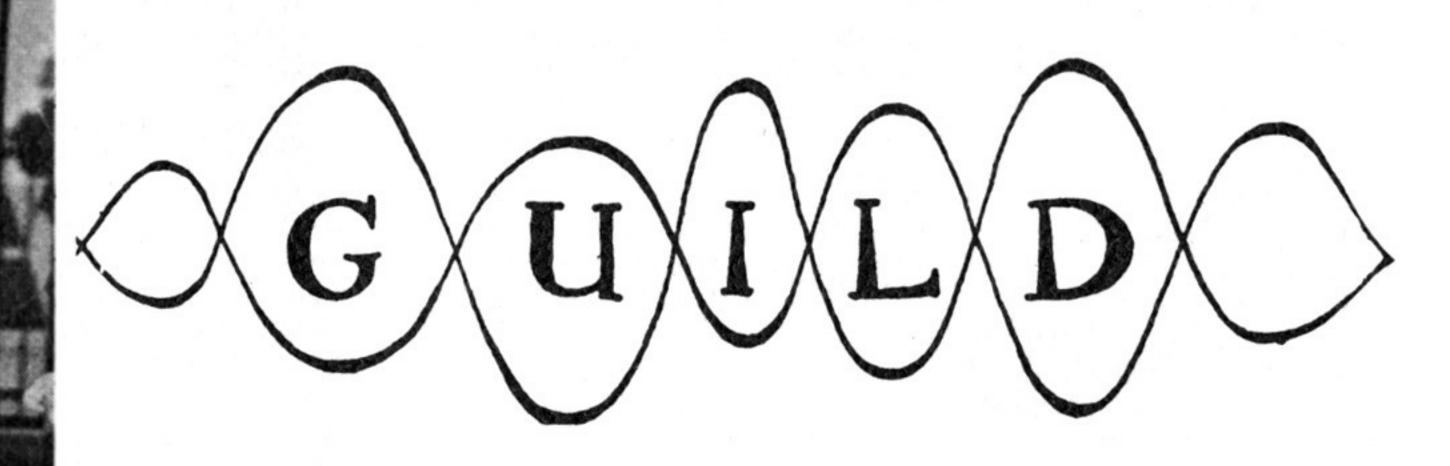
1945

# JUNE 24-AUGUST

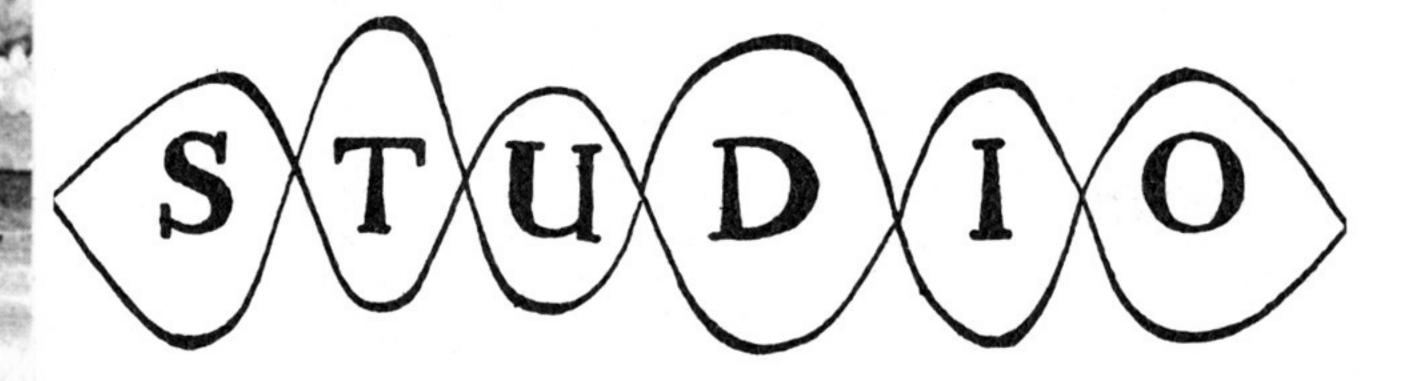
CHILDREN OF PARADISE



14TH YEAR - 1965



A TREFERTY OF
PACIFIC FILM ARCHIVE



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



\*Program Notes: Edward Landberg

### Kurosawa's SEVEN SAMURAI (complete) EAST BAY PREMIERE more complex visual style than in RASHOMON, with brilliantly violent combat scenes, startling experiments with lenses that give the action almost overpowering immediacy, and

some especially stunning horizontal compositions. The story deals with the defense of a 16th Century village by a handful of hired knights, but the themes refer back to the earlier film —the confusions of appearance and reality, and the problem mented version, incorporating some 30 minutes of footage of honor, in this case the complexities of responsibility bewoodcutter of RASHOMON, as the samurai leader, and

## their tentatively scheduled runs, others will have to be taken

In this raging, sensuous epic Akira Kurosawa employs a much Toshiro Mifune, the bandit of RASHOMON, as the peasant who becomes one of the Seven. When the film was shown for STARTING DATES the first time at the Venice Flm Festival in 1954, where it took the Grand Prize, there were rumors that a longer, more complete version—which the Japanese considered impractical for JUNE 24 export—existed somewhere in the studio vaults. The rumor appears to have been solidly founded, for this newly aug-

programs to catch them during their one or two scheduled

Cinema only—to try a more flexible approach to program-

The bills listed for The Cinema in this brochure have tenta-

never previously seen in the Occident, was released recently. tween defenders and defended. With Takashi Shimura, the We are proud to bring you its East Bay Premiere.

### Antonioni's L'AVVENTURA\*

of the characters, having everything, work desperately— from his own script. 1960. unavailingly—to savor life. Antonioni may be a Communist,

Adjusting to the rhythm of Antonioni's films requires con- but he is not a propagandist. It is a measure of his greatsiderable exposure. On two separate occasions we found ness that he views the struggles of his upper-class char-L'AVVENTURA tedious and insignificant. Yet a third viewing acters objectively, but not without sympathy. He does not left us spellbound. The airlessness of L'AVVENTURA—more condemn, he reveals, and his revelation of their joyless apparent than real-derives from its subject: the disintegra- quest for ever more potent sensation carries with it its own tion of individuals who cease to regard themselves as re- deepest condemnation: a social order that struggles so hard sponsible agents in a larger social process. Its hero (Gabriele to amuse itself is not long for this world. With Monica Ferzetti) lives a life of joyless self-aggrandizement. Most Vitti as Claudia, Lea Massari as Anna. Antonioni directed

## Truffaut's JULES AND JIM\*

and The cinema is in considerable measure a literary art, and as much by Truffaut's skill in cutting as by the excellence requisite of great literature: its characters embody no sense impression of having witnessed a masterpiece. The film seems to have everything-pace and style and polish, charm, wit and delicacy—but its dazzling trompe-l'oeil is effected

Henri-Pierre Roche's novel about a bohemian menage-a-trois of his performers. JULES AND JIM finally astonishes as a (to which the film is perfectly faithful) lacks a prime cinematic tour-de-force. It is a synthetic diamond polished to extraordinary brilliancy. We don't mean this unkindly of social connection or milieu. But it is undeniable that one or ungratefully. The substance is trifling, but the execution emerges from a first viewing of JULES AND JIM with the is magnificent, and Oskar Werner—as the odd man in this peculiar menage-projects a tragic desperation that is truly touching. What weight the film has is due almost entirely to him. 1962.

## LAST CHANCE FOR CHUSHINGURA

GURA's phenomenal 10-month run at The Cinema may take The film goes to New York late this fall; it should open pride in the knowledge that their support of our judgement around Christmas; national distribution will follow about six has made possible the national distribution of a masterpiece that would otherwise have been shown nowhere but in Berkeley.

Those who missed CHUSHINGURA when last we showed it

## Hiroshi Inagaki's CHUSHINGURA (complete)\*

CHUSHINGURA (47 RONIN) — Japan's national epic has been staged regularly for well over two centuries. The fantastic 1962 screen version—three and a half hours in length, photographed in the most ravishing color since GATE OF HELL—represents the culmination of an age-old tradition. It is a work of such overwhelming magnitude that one takes not the slightest risk in calling it the greatest of all Japanese films. (We're far from certain that there has ever been a film that compares 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 its

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 or 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 ill-concealed 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: "Of course what say doesn't apply to all of them." In the end, asked to commit seppuku (hara-kiri), he cries: "Why must I die?

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 this story with a majesty unparalleled 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 followers.

Forbidden to defend himself, ordered to commit seppuku, 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 don't want to die!"

In the next scenes the camera races over the landscape: messengers to Asano's domain bearing 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 outcasts, Hiroshi Inagaki develops a bare 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. Their leader, Chamberlain Oishi, 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 Oishi, 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. ness, 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 and viewing after viewing reveals new wonders. 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 sumurai-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, EVENING (Friday, Saturday, Holidays) the world of CHUSHINGURA is our own: its relevance to EVENING (Sunday through Thursday)

Our patrons—whose enthusiasm helped to launch CHUSHIN- will now have a final opportunity to see it at The Cinema. months after that.

This is therefore your last chance to see CHUSHINGURA locally for at least a year.



Hiroshi Inagaki directs with unbelievable control some of the most complex sequences in film history. Time and again, his shots are not only breathtakingly original, but 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 denouement 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 supreme expressions of the human spirit. Among films it is unique: we don't expect to see its like again.

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, appears to have been pleased to play the minor—though not insignificant—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—used with infinite subtlety to clarify the action—is in no way inferior CHUSHINGURA mingles exultation with a dreadful sad- to Prokoffiev's score for ALEXANDER NEVSKY; 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;

> 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. (Eastmancolor, Tohoscope)

ADMISSION

General \$3.00 the problems and perplexities of our era is unmistakable. MATINEE (Saturdays, Sundays & Holidays)...2.50

### NEW CINEMA POLICY

It has often been hard for all those wishing to see our off sooner. Films left unplayed will be scheduled later. Patrons wishing to see the bills listed below will thereweeks. To surmount this problem we've decided—at The fore be well-advised to call us at 848-2038 or to check the Daily Movie Guides in THE CHRONICLE, THE TRIBUNE, or

THE DAILY CALIFORNIAN. The above applies only to The Cinema. The Guild & Studio

tive starting dates. Some programs may hold longer than will operate on locked schedules as before. THE MANAGEMENT

# TENTATIVE

AUG.12

JULY 8

JULY 22

Satyajit Ray's THE APU TRILOGY PATHER PANCHALI at 7:00

This quiet, gentle reverie about the life of an impoverished played by 80-year-old Chunibala, who apparently enjoyed Brahmin family in a Bengali village has moments of beauty, coming back into the limelight after 30 years of obscurity, others of comedy, and, though the reviewers in general didn't seem to be bothered by it, we found the relationship of the on-going life-force mother and the ancient parasytic story-telling relative very painful. The old lady,

APARAJITO\* at 8:45

APARAJITO carries the broken family from the medieval sarily corrupt individuals: Apu remains unscathed through village life of PATHER PANCHALL 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 neces-

experience, and yet retains all his strength. As the scene changes to Benares, APARAJITO quickens in vigor and in-

is truly wonderful; she is the most memorable character,

far more memorable than the boy Apu and his mother,

**ROSLYN RONDELLE\*** 

Admirers of the polished design of our brochures may wish

to know who is responsible for them. They are the work of

Roslyn Rondelle, who—for the past five years—has selected

the stills and done the layouts. In addition, Miss Rondelle's

incisive comments on early draughts of these notes (she is

also a playwright and highly knowledgeable critic) have

often contributed to their perspicacity and charm.

whose story it is. 1952.

### APU SANSAR (THE WORLD OF APU)\* at 10:30

down in film history as one of the great directors. In es- his bride has secretly tied him to her. A more exquisite sence the film is a love story so fresh and spontaneous that symbol for a love both passionate and humorous is incon-Ray seems to have created it entirely out of his own spirit, ceivable. This originality, always returning to the wellspring as if he had never seen another love story. The lyric of human feeling, is apparent throughout the film. APU Shakespeare of ROMEO AND JULIET comes to mind—the SANSAR is a humanist work from an alien culture comballroom scene in which the lovers see each other for the pletely accessible to Occidentals. To miss it constitutes a

tensity. 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. If Ray had made nothing but APU SANSAR he would go following the wedding night Apu rises to discover that

## first time—only Ray has done it all visually. On the morning true cultural deprivation. 1960.

Jack Clayton's ROOM AT THE TOP\* There have been a great many "angry" British films since novice in the usual sense of the term, having acted as pro-ROOM AT THE TOP cleared the way for them in 1959, ducer on a great many films, including BEAT THE DEVIL.) but it remains the best (we're tempted to say the best. The stars are Laurence Harvey as the rising young man, British film ever made), perhaps because it is more per- and the magnificent Simone Signoret as the losing older ceptive than angry: it settles for irony. ROOM AT THE TOP woman. (Her performance took a well-deserved Academy was Jack Clayton's first feature, and there has rarely been Award.) With Heather Sears, Donald Wolfit, Hermione Bada more auspicious directorial debut. (He was of course no deley, and Donald Houston.

## Mauro Bolognini's LA VIACCIA\*

the brothel's bouncer. LA VIACCIA is a tragedy of fate: it only once. Mauro Bolognini directed. 1962. the protagonist, fully individualized, is trapped—as much by

Unjustly relegated to the exploitation houses, this film is his own decency as by a corrupt society—in circumstances he rarely seen by audiences worthy of it. La Viaccia, the farm cannot alter. His family's greed, the girl's unassuageable symbolizing the theme, is coveted by a grubby peasant thirst for security, gnaw at his vitals until he is consumed. family whose idealistic youngest son (Jean-Paul Belmondo) Filmed with an infallible sense of period (the setting is leaves to find work in the city, where he falls in love with turn-of-the-century Italy), the brothel sequences are genre Claudia Cardinale, a beautiful prostitute. Torn between masterpieces: the girls—infinitely sad beneath their flounces, self-contempt and fear of poverty, she returns his love, but striped stockings and low-cut bodices—suggest the paintings vacillates. To keep Belmondo near her, she sets him up as of Toulouse-Lautrec. We think you won't be satisfied to see

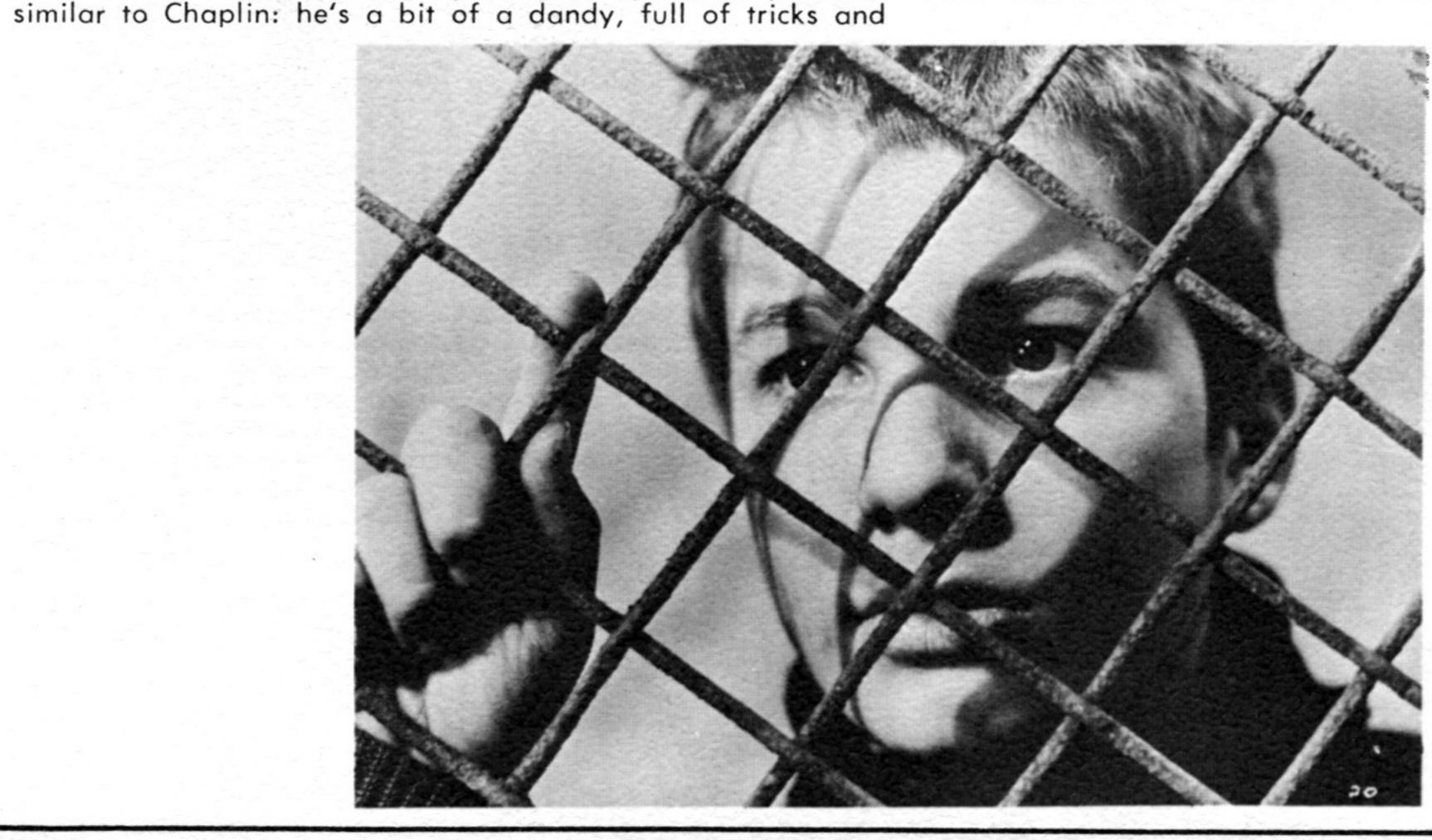


### AUG.19 Tony Richardson's A TASTE OF HONEY\*

made her a star. As a film, A TASTE OF HONEY has fire, Danguah, etc. 1962. Francois Truffaut's THE 400 BLOWS

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

(LES QUATRE CENTS COUPS) Truffaut's first feature is one affection, with a lovely appreciation of life, and yet a of the great films. "Truffaut dedicated it to the memory of sense of its absurdity also. But for him the conflict with Andre Bazin, whose belief that the film should capture the society is more than a matter of pathos; for Antoine is ambiguity and multiple levels of meaning one finds in the only twelve-and-a-half years old, and his history presents best novels is amply carried out here; but always in terms in an extreme form that most tragic experience of adolesof the immediate, of the subtle, significant detail... The cence, the loss of spontaneity... Yet, despite its serious script (by Truffaut and Marcel Moussy) has a Chaplinesque theme and lack of optimistic resolution, the boy's naturalpathos . . . for, like Chaplin's tramp, Antoine Doinel, the ness and charm and Truffaut's zest for life keeps the film protagonist, tries to live a way of life that quickly brings from ever becoming portentous and depressing."—SIGHT him into conflict with society. Antoine presents positives AND SOUND. With Jean-Pierre Leaud as Antoine. 1959.



## ROCCO AND HIS BROTHERS\*

Luchino Visconti employs a vast canvas on which to con- with change. The settings are naturalistic: the film is at and her five sons-migrate from southern Italy to Milan, where they pursue their struggle for life and fulfillment. Although the work seems amorphous at first, one gradually comes to realize that the director is massing his material for a major confrontation between representatives of a sedentary peasant culture and an urban culture seething

trast irreconcilable ways of life. A peasant family—a mother the opposite end of the spectrum from even the most skillful studio simulation. And in the hatred and final reconciliation between the brothers, Visconti plunges into depths few but Dostoyevsky have dared to explore. With Katina Paxinou as the mother, Renato Salvatori, Annie Girardot and Alain Delon as Rocco. GRAND PRIX, VENICE, 1960.

## Orson Welles' THE MAGNIFICENT AMBERSONS\*

by movie-goers he might have been better off never to have made it. As a direct result of this production, no major studio ever again let him work without suffocating front-office supervision; and since Welles is incapable of thinking in low-budget terms, his independent ventures have always been plagued by inadequate financing. THE AM-BERSONS, perhaps the first truly successful American artfilm, is Welles' only wholly unified work. It was, unfortunately, far ahead of its time, and-judging from our own experience (this is its sixth Cinema Guild showing)—it still

Welles' finest screen achievement was so thoroughly ignored is. Its theme—the decline of an aristocratic American family under the impact of technological change and their son's arrogance—is central to American society. Tim Holt is the proud, mother-fixated son who falls from aristocracy to working class with a thud; Dolores Costello is his warm and yielding mother; Agnes Moorehead his nervous, bitter, hysterical old-maid aunt. With Richard Bennett as the family patriarch (his death scene is one of Welles' cinematic triumphs); Joseph Cotten, Anne Baxter, Ray Collins. Welles, who intelligently refrained from casting himself, adapted Booth Tarkington's novel, 1942.

Students

\$2.50

AUG.26

JUNE 24

Design: Roslyn Rondelle

## **BLACK ORPHEUS\***

THE DOCTOR TAKES A WIFE\* This beautifully paced example of the great comic tradition in American cinema, pokes fun at feminism, college professors and academic politics. The heroine—author of a bestseller SPINSTERS AREN'T SPINACH, designed to reconcile inadequate females to male deprivation—is hilariously mistaken for the bride of a stubborn young medical instructor. Both are compelled to maintain the masquerade: the author's fans eagerly await the new book explaining her defection to the enemy camp; the doctor is awarded the

Beatrice Lillie in ON APPROVAL In the most sophisticated of all English comedies, Clive Cecil Beaton, the quartet of players are almost surrealistically 7. Brook, Beatrice Lillie, Roland Culver and Googie Withers elegant, and in the impiously un-Freudian dream-sequence, hold to the drawing-room style of Frederick Lonsdale's Googie Withers is precisely that. As the shrew, Beatrice Lillie antique comedy so relentlessly that the old, arch cliches is a delight, but the real star of the piece is the fantastically of "daring" dialogue are reactivated—you can't help re- elegant Clive Brook (his timing is perfection), who also Wed. 30 sponding to these old quips when they are delivered with directed. 1944. such an exquisite sense of their absurdity. Groomed by

professorship for which the tyrannical dean of the medical

school had previously passed him over for lack of a wife.

The witty script is, if anything, even fresher today than

Laurence Olivier's HENRY V\* Shakespeare's HENRY V is the story of the playboy Plantage- ANDER NEVSKY. (Eisenstein—rather more creatively—adapted net who grew up to become a great leader and, at 27, defeated the armies of France at Agincourt. There, at the last great stand of medieval chivalry, the English archers, outnumbered five to one, cut down the fatally encumbered knights of France. Olivier's production of the play is a triumph of soaring, heroic poetry: as actor, he brings full lungs, exultation and genuine grace to the role; as director, he joins color, music and spectacle to grandeur of speech. By taking many of the film's charming sets from THE BOOK OF THE HOURS, his designers added to the pleasures of first-rate Shakespeare joys of recognition for the cognoscenti. As a director, Olivier knew enough to use the best model:

erine of France, Esmond Knight as Fluellen, Felix Aylmer, is by Robert Krasker. 1946. most of his stunning battle sequences are lifted from ALEX-

PREMIERE REVIVAL

Bette Davis in THE LITTLE FOXES\* CITIZEN KANE. Critics of the period generally thought the THE LITTLE FOXES, one of the most durable motion pictures film "sinister," and THE NEW YORK TIMES' ineffable Bosley Fri. America has produced, is among the cruelest character stud-Crowther, calling it "cold and cynical," warned his readers ies ever committed to film. The story, which deals with the that it would "not increase their admiration for mankind." ravages of greed on an upper class Southern family, repre-(As he wrote these words, the Nazis were overrunning Sat. sents the high point in the careers of most of the artists involved in the production: William Wyler directed with Europe.) With Herbert Marshall, Teresa Wright, Richard Carlcoolly understated passion; Bette Davis is brilliantly maligson, Patricia Collinge, Dan Duryea. Script by Lillian Hellman from her own play. 1941. nant in the leading role; and Gregg Toland's relentless camera work is second only to his later tour-de-force on

PREMIERE REVIVAL: TROUBLE IN PARADISE\* In this celebrated comedy about a group of Venetian rogues only. It has just been reissued, and we're honored to preand pickpockets, a sophisticated thief returns an heiress' sent the first theatrical revival in over 30 years. With Tues. 13 Mon. handbag, pockets the fat reward, explains that he is one of Miriam Hopkins, Kay Francis, Herbert Marshall, Charlie Rugthe "new poor," and is soon ensconced in her mansion as gles, Edward Everett Horton, C. Aubry Smith, etc. Adapted her secretary. This shimmering farce was for many years from Laszlo Aladar's play, THE HONEST FINDER. Ernst Luavailable from the Museum of Modern Art on a series basis bitsch directed. 1932.

BAY AREA PREMIERE Yasujiro Ozu's AN AUTUMN AFTERNOON\* AN AUTUMN AFTERNOON has the most exquisite credit de-

(Eastmancolor)

Ingmar Bergman's SMILES OF A SUMMER NIGHT (SOMMERNATTENS LEENDE) SMILES OF A SUMMER NIGHT, the lawyer's virgin wife; Harriet Andersson as the impuone 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 elegance and lyric poetry, gathering for his film the most

stunning cast we've ever seen: the great Eva Dahlbeck,

appearing in her bath and on stage, and singing "Freut

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

ARTURO'S ISLAND\* (L'ISOLA DI ARTURO) This film explores the anguish and Arturo's father—an incarnation of Attic doom—returns; and mystery of love, loyalty and fatherhood through a conflict this time the boy learns a truth that damns him as irrevo- Thurs. 22 so extreme as to seem almost beyond human experience. Arturo, a motherless adolescent vegetating on a lonely this sort are not totally unprecedented in films, one doesn't island in the Bay of Naples, waits patiently for his father expect to see them so perfectly achieved. With this ex-(whom he worships) to come and take him on his voyages. Suddenly the father is back, bringing with him as his bride seems to owe nothing to anyone—takes his place among an innocent girl scarcely older than the boy. That night he the world's great directors. His script was based on a novel brutally renders her pregnant. Once again-mysteriously, ir- by Elsa Morante. With Vanni De Maigret as Arturo, Regiresponsibly—he departs. His child is born in his absence, and Arturo's relationship to the bewildered girl gradually assumes the loving protectiveness of a husband. Again Luis Bunuel's ADVENTURES OF ROBINSON CRUSOE

SIGHT & SOUND'S selection as the Best Film of 1954—"a picture destined to give pleasure in 20 years;" a critic described it as "a classic of a classic." This is Luis Bunuel's simple, unsentimental account of DeFoe's basic themes: a man alone face to face with nature, then a man terribly alone unable to face lack of love and friendship, and finally, after the lacerations of desire, a man ludicrously alone. The great controversial Spanish director used Dan O'Hirlihy, a fine actor with a beautiful voice, and photographed him in the jungle of Manzanillo near Acapulco. When O'Hirlihy as Crusoe feverishly dreams of England, when he shouts to the hills in order to hear the companionable echo, when he rushes to the sea in desperate longing for a ship, loneliness is brought, in sudden shocks, to the pitch of awe and terror. Crusoe's eventual meeting with Friday (Jaime Fernandez) changes the tone to irony. (Like GULLIVER'S TRAVELS, ROBINSON CRUSOE has inexplicably attained the status of a children's classic. But, although children enjoy the film, it seems to us that in a period of history when human isolation has reached metaphysical (and pathological) proportions, the theme of ROB-INSON CRUSOE—as handled by Bunuel—is among the most adult imaginable.) (color)

Alec Guinness as the ordinary fellow who is told that he before. With Kay Walsh, Wilfred Hyde-White, and that has only six weeks to live, and, liberated by no more great asset of English comedy, Ernest Thesiger. Henry Cass Fri. anxieties about the future, finds in that time all the oppor- directed.

and Let's not quibble: This gigantic comic improvisation is the funniest French film since MR. HULOT'S HOLIDAY. Dhery, a factory worker, answers an ad for an inexpensive automobile, and returns with an enormous custom-built American car (La Belle Americaine), sold him by a lady for \$100. Everyone assumes the car was stolen, but presently we discover that a deceased rich man had indulged his mistress with it; as executrix of his estate, his wife deliberately gave the car away. From 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 brother, and Colette Brossard as Dhery's wife. 1960.

Jean-Louis Barrault in CHILDREN OF PARADISE (complete) (LES ENFANTS DU PARADIS) It has been said that CHILDREN Louis Barrault as the mime Debureau, Arletty as Garance, OF PARADISE does to the film medium what Joyce's ULYSSES Pierre Brasseur as the Shakespearan actor, Lemaitre, Louis does to the novel, and it is true that this magnificent creation Salou as the Count, Pierre Renoir as the ragpicker-informer, by Marcel Carne and Jacques Prevert seems to burst the Maria Casares as the theatre manager's daughter, Marcel Herbounds of the medium. It does what few films have ever rand as the philosophical murderer. 1945. done: it unfolds new meanings with each viewing. At first it (First released in 1946, the film's running-time was—for commay seem a romance set in the Paris of Balzac; it is likely to mercial reasons—cut to 140 minutes. In subsequent years, turn into an aesthetic problem on the relations of art and life; many hands busily chopped and restored footage. The Nadir cludes at least five kinds of theatrical performance. Then, and Thereafter, American prints of CHILDREN OF PARADISE gradperhaps first of all, it is a film poem on the nature and vari- ually grew longer: the 140 minute print reappeared; then and possessive, and when it ends there is little that could be material while deleting the crucial mime sequence of the added. Made during the Occupation, when some of its makers stolen watch. Three years ago, the film was totally with-

banquets before they could even be photographed. With Jean-Heinz Ruhmann as THE GOOD SOLDIER SCHWEIK\* In 1920, Jaroslav Hasek, a Czech veteran of World War I, began to write a novel (planned for six volumes) entitled THE ADVENTURES OF THE GOOD SOLDIER SCHWEIK. He lived to complete only the first four. Nevertheless the book's satire swept all Europe; it became the classic anti-militarist work of its era. By trade a seller of stolen dogs, Schweik is a uniquely simple man: he sees things as they are, rather than as people pretend they are. Drafted at the outbreak of World War I (he is merely lame), Schweik is attached as esque jester whose utterances are timeless. Germany's great orderly to Lt. Lukas, a romantic young Austrian officer who tragic clown, Heinz Ruhmann (best known for his performhas many affairs but little money. Eventually, Lukas loses ance as THE CAPTAIN FROM KOEPENICK), plays Schweik sentimentally attached to his master—buys himself back. perpetual surprise the role requires. Script by Hans Jacoby

Finally, trying to abet romance by providing his lieutenant from Hasek's novel. Axel Von Ambesser directed. 1963. Carl Zuckmayer's THE CAPTAIN FROM KOEPENICK\* and Zuckmayer's play is among the most perfect ever written, military science to the test; he buys an old captain's uniform, yet this caricature of the mesmeric power of the uniform commandeers a squad of soldiers, and—hoping to issue himhas not been popular in America: its love affair is with self an exit-visa—takes over the town hall. This strange lues. 17 humanity alone. The story is based on an actual incident comedy, by turns satirical and humane, is often quite sad, as which took place in 1906. Heinz Ruhmann plays the gentle when his compassionate brother-in-law nevertheless gives the little tailor whose inadequacies in coping with Prussian red tailor a dressing-down because he cannot conceive that a Wed. 18 tape land him in prison. There—seeking to please his jailors government can be wrong, and one simple old man right. —he masters military strategy. Released, he discovers that Helmut Kautner directed. 1956. (color)

there is no work for an ex-convict, and puts his mastery of PREMIERE REVIVAL **Humphrey Bogart in DEAD END\*** Bogart rose to stardom in this grinding portrayal of the the film through which the Dead End Kids achieved col-

slum-born criminal who returns to his old haunts to visit lective stardom (they're brilliant here; their subsequent vehi- Fri. his mother and the girl he had hoped would wait for him. cles had no quality whatever). Lillian Hellman adapted DEAD END is full of first-rate performances: Marjorie Main's Sidney Kingsley's play. With Joel McCrea, Sylvia Sidney, flat-voiced hatred as Bogart's mother is unforgettable; Claire Wendy Barrie, etc. William Wyler directed. 1937. Trevor is perfect as the girl friend turned tart; and this was and

Jean-Luc Godard's A BOUT DE SOUFFLE (BREATHLESS)\* (More accurately—OUT OF BREATH) When a work penetrates A BOUT DE SOUFFLE mirrors the modern world as have few are almost beside the point. Its hero (the term tends to conquence of the abdication from responsibility of power elites

young hood who mugs, murders, steals, screws—on impulse. whimper, but a bang. Belmondo and Seberg nihilistically In him and in his girl—repulsive, densely innocent Jean stalk a moral vacuum each of us feels but few will acknowlcalled soul is absent. Their lives are free, destructive, animal. PREMIERE REVIVAL Rumer Godden's BLACK NARCISSUS\*

back upon themselves, they begin to question their motives. never again made a film of equal distinction. 1947. The altitude, the constant unnerving singing of the wind, Marlene Dietrich as THE SCARLET EMPRESS John Gillette, reviewing THE SCARLET EMPRESS in the conscious America they must have seemed the height of Spring, 1965 number of SIGHT & SOUND, has—among other extravagant incongruity: today their inspired self-indulgence things—this to say of Joseph von Sternberg's astonishing acts as a reminder of a Hollywood that has gone for evocation of the career of Catherine the Great: "Sternberg ever." Elsewhere in the piece Gillette discusses the quality viewed the cinema at this time as if it was a gigantic of the camera-work: "Sternberg indulges in sweeping cam- Mon. 30 canvas, where subtly controlled lighting took the place of era movements when he needs to show his characters brushstrokes, and a hovering camera caressed faces and dwarfed by their nightmarish Byzantine surroundings. The sets as if it too was obsessed by the heady atmosphere. now famous tracking shot along a hideously loaded supper And it is amazing how much Sternberg got away with. table is followed in reverse at a slightly higher angle to Tues. Taking over Stroheim's reputation for extravagance, he proceeded to prove his artistic theories by assuming complete most strikingly assembled sequence, mad Peter is quickly control of his productions, personally supervising the lighting dispatched behind a huge black cross, the horsemen charge and decor (aided by the great Hans Dreier), and even doing up the stairs and into the throne-room, and Sternberg's some of his own musical arrangements. THE SCARLET EMPRESS (1934) and THE DEVIL IS A WOMAN (1935) belong to a fantasy world out of reach of time. To a New Deal-

PREMIERE REVIVAL the year it was made. Aside from a few films by Chaplin, Fields, Mae West and the Marx Brothers, there can't be more than half a dozen comedies of the sound era in the Fri. class of this one. We could think of only two: Preston Sturges' THE GREAT McGINTY and Hecht-MacArthur's HIS GIRL FRIDAY. Loretta Young is the best-selling author; Ray Sat. Milland, the doctor; Reginald Gardiner, Miss Young's egocentric publisher; and Gail Patrick, Milland's clinging-vine bird-brain of a fiancee. With Edmund Gwenn, and a bit Sun. player we couldn't identify in the hysterical role of the tyrannous dean. Alexander Hall directed. 1935.

One of the rare examples of the purposeful use of color, saps their energies and their religious zeal. Their senses BLACK NARCISSUS tells an ironic story of a group of surrender to the alien surroundings, their past intrudes on missionary nuns who accept a Hindu potentate's invitation their vocation, until—despite their best efforts—the mission to establish a convent school and hospital for his primitive fails. This—and Jean Renoir's THE RIVER—are the two finest people. Isolated amid the awesome grandeur of an Hima- color films on India; both were based on books by Rumer Fri. layan plateau, the unearthly brilliance of the flowers, the Godden, who knew the country intimately. With Deborah russet hues of sunset streaking through the dilapidated Kerr, Flora Robeson, Kathleen Byron, Esmond Knight, Sabu, Palace of Mopu, where once wine flowed and harem ladies David Farrar, Jean Simmons, etc. Michael Powell and cavorted, the sisters' sense of purpose runs awry. Thrust Emeric Pressburger, who wrote, directed and produced, Sat.

Mon. 28

his from THE BIRTH OF A NATION.) The comic passages tend | Fri. to overdo the Welsh dialect, but most of the film is pure gold, and that delight of the academic mind—the fading in Sat. and out on models of the Globe Theatre and medieval London-was a mistake Olivier never afterwards repeated. Though his own performance of Henry is the crowning glory | Sun. of the film, Leo Genn's memorable interpretation of the chivalrous Constable of France has been insufficiently no- | Mon. ticed. (This fine actor has never since had a screen role worthy of his talent.) With Renee Asherson as Princess Kath- Tues. Robert Newton, Ernest Thesiger, etc. The color photography Wed.

Mon. 28 4 Tues. 29

Wed. 30

Thurs. 8

9 JULY and

IIII Sat. Mon. 12 | Sun.

signs we've ever seen: a stalk of wheat appears, and as Thurs. 15 Thurs. 8 the credits change, so do the colors of the wheat stalk and its background. These chromatic modulations are so subtly ravishing they persist in the viewer's mind as visual evidence of Ozu's method. His films are so deceptively simple that the immature regard them as a Japanese equivalent of TV. But Ozu's intimacy, his deliberate avoidance of "drama" (i.e. melodrama), reveals profound interior conflicts in which the seemingly insignificant choices people make (the acceptance of convention, for example, is a | Sat. | 10 choice) affect their whole lives. Ozu shows people on their own terms, then in terms of those their lives affect, and Sat. finally in terms of the total consequences—individual and social—of their actions. He modulates characters like the Sun. 1 colors of the wheat stalk: the result is the most profoundly human art on film. In AN AUTUMN AFTERNOON, a widower

Thurs. 15

Sun. 18

25 | Thurs. 22

Tues. 27

Wed. 28

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Mon.

Tues.

Wed.

Thurs. 5

8 | Sun.

9 Mon.

Wed. 11

Thurs. 12

Sat.

Sun. 15

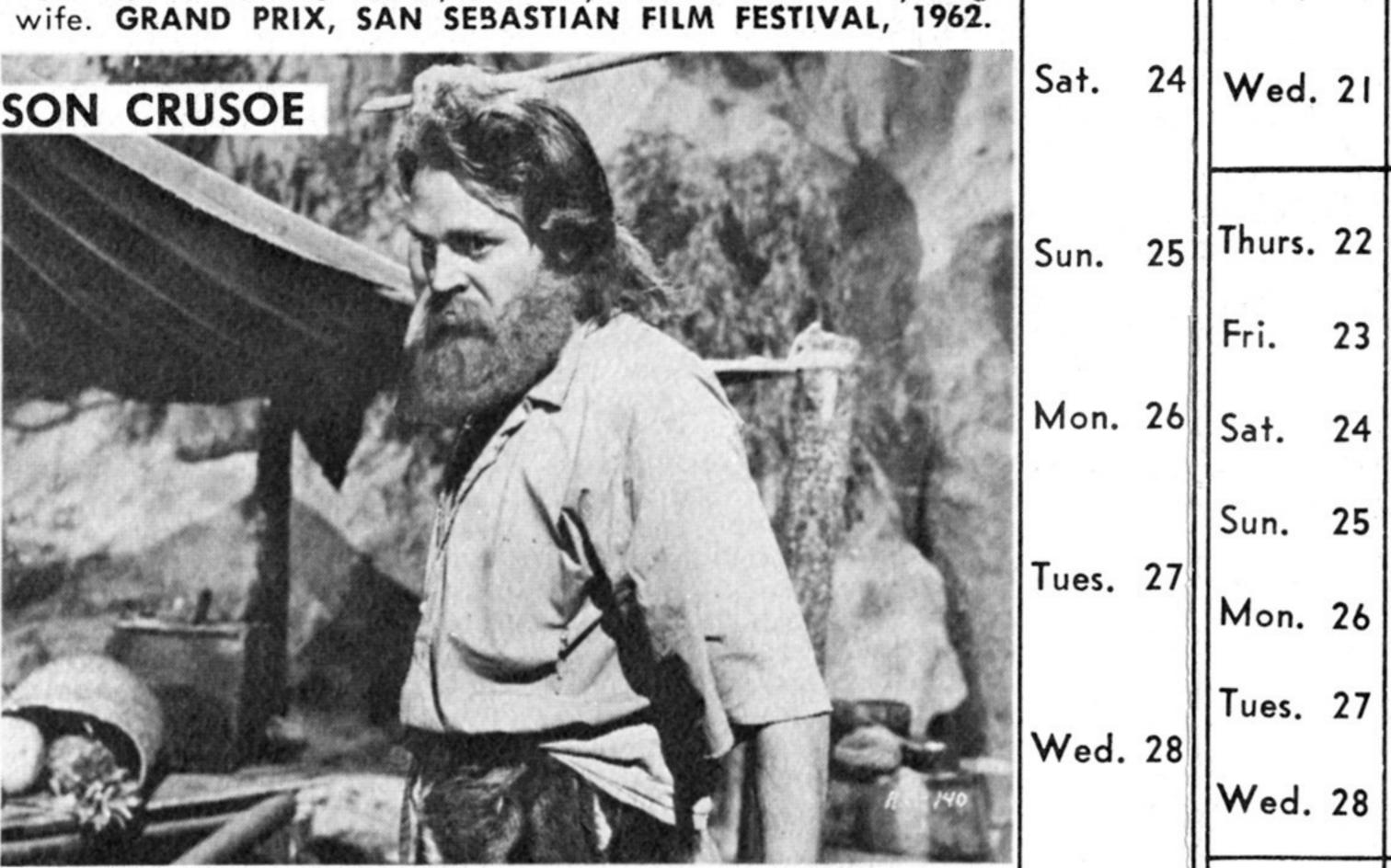
Mon. 16

Wed. 18

Thurs. 19

much like Ozu's other films; if those we've shown meant nothing to you, this one won't mean more; please spare us the vexation of walking out on a masterpiece.) 1958. Tues. 20 | Wed. 141 dent, love-loving maid; Margit Carlquist as the Countess. And there are Gunnar Bjornstrand as the lawyer who takes the fall; Bjorn Bjevelstam as his son; Jarl Kulle; and Naima Wifstrand carried about for her game of croquet. Grand | Wed. 21 Prix for Best Comedy, Cannes, 1956. (In 1958, at Brussels, a group of young, dissident critics, making their own list

cably as a related truth damned Oedipus. While themes of quisitely haunting first film Damiano Damiani—whose style nald Kerman as his father, and Kay Meersman as his young



(Chusha Ryu) learns to let his marriageable daughter go,

not for her sake alone, but also for his own. Despite

touches of melancholy, the film has some of the director's

most felicitous wit, and those who appreciate Ozu's humor

will enjoy themselves immensely. (We're tired of having

people walk out on his films while those who stay to the

of greats, placed SMILES among their top ten.)

end applaud; stylistically, AN AUTUMN AFTERNOON is Mon. 19

Alec Guinness in LAST HOLIDAY Thurs. 29 | Thurs. 291 The 1950 production of J. B. Priestley's ironic comedy stars tunities for wealth, fame, and happiness he never found Robert Dhery's LA BELLE AMERICAINE\* |Sat. 31||Sat. 31 automobiole a diplomat might envy. The former mistress sees the car on TV and hires Dhery as chauffeur so that she can AUG. drive it past the wife's window; when he balks, she locks him in the car trunk overnight. Dhery's zany invention builds incessantly in the manner of the best silent comedies. If his work is deficient in the subtle pathos that is the glory of Chaplin and Tati, this is not much to say against a film that holds its own against all but the very greatest visual come-

dies. With that marvellous French clown, Louis de Funes, in the dual role of a suspicious police inspector and his twin | Wed. it even turns into a comparison of dramatic modes—for it in- was reached by a television version 80 minutes in length. | Sun. eties of love; all are explored, sacred and profane, selfiess —briefly—a version that added a half-hour of unfamiliar Mon.

were being hunted by the Gestapo, this extraordinarily sump- drawn from circulation; now, after almost twenty years of tuous production was filmed in garages and Maquis hide- frustration, we are honored to present the definitive version aways where starving extras made away with some of the of one of the greatest films ever produced.) Wed. 11

with a dog stolen from a superior officer, Schweik gets them Thurs. 12 both sent to the front. There he is mistaken for a Russian spy and sentenced to be shot. By a miraculous stroke of luck (the war's end) he escapes. Schweik's survival is not, however, an example of fool's luck, but a comic demon- | Fri. stration that common sense must finally triumph over the complicated doubletalk that creates and rationalizes wars. An accurate version of the book, the film creates a Chaplin- Sat. Schweik to another officer in a card game, but Schweik— with the precise mixture of naivete, irony, good humor and Sun. 15

Thurs, 19 Sun. 22

to the marrow of its age as this one does, aesthetic questions films before it, and the people it portrays are the conse- Mon. 23 fuse the issue) is something in the nature of a terribly ap- the world over. In it the "democratic" way of life-of pealing disaster. Jean-Paul Belmondo is brilliant as the "freedom" and "equality" unqualified—ends, not with a Tues. 24 Seberg—the specifically human dimension which past societies edge. Godard adapted from Truffaut's original story. 1960. Wed. 25 Thurs. 26

reveal the equally heavily-laden diners... In the film's camera wings up to a final exultant close-up of Catherine, SEPT. now looking as pop-eyed as the Grand Duke himself."

comings—the strained parallel to the Orpheus myth, and the body's trip to hell).

tormented and doubting, returns from ten wasted years in the Crusades, and Death (Bengt Ekerot) comes to claim him. Hoping to gain some revelation before he dies, the knight challenges Death to a game of chess. As they play, the knight observes scenes of cruelty, rot and suffering that suggest the tortures and iniquity Ivan Karamazov described to his brother Alyosha. In the end, the knight tricks death for the sake of human survival: he saves a family of strolling players—a visionary, innocent, natural man—Joseph multiplicity of possible interpretations, and the riddle at (Nils Poppe), his wife Mary (Bibi Andersson), and their infant son. The work reminds one of the nightmares of life

(ORFEU NEGRO) Although it won the Grand Prix at Cannes amateurishness of some of the acting—of no great consein 1958, critical opinion has been sharply divided. A majority quence. Marcel Camus directed with much love and little liked it, and for once we're on their side. The film's surging money from a script by Vinitius de Moraes. With Bruno Mello

JUNE 24 life and riotous color enchanted us, and we found its short- as Orpheus, Marpessa Dawn as Eurydice (who is worth any-Ingmar Bergman's THE SEVENTH SEAL (DET SJUNDE INSEGLET) Among the most important film and death and religion that one had as a child; the sense works of recent years is this medieval morality play about of mystery, the questions that no one will answer, suggest modern man in search of the meaning of existence. The the way religious symbols function in childhood and in period is 14th Century Sweden: a knight (Max von Sydow), fear. The knight, this sane modern man, asking to believe

despite all the evidence of his senses, is childlike compared to his carnal, atheist squire (Gunnar Bjornstrand). The images and the omens are medieval, but the modern erotic and psychological insights add tension, and in some cases, as in the burning of the child-witch (Maude Hansson), excruciation. This is one of the few films that can be considered in the same breath as important works of literature: the actor's faces, the aura of magic, the ambiguities, the the heart of the film, all contribute to its stature. 1958.

a frightened, uncertain student (beautifully played by Birger

"summerplay," interrupted by glances at adult relatives, as

Bergman contrasts decadence and youth, corruption and

beauty. It is the highly personal work of a young director,

a work with elegiac charm and sweetness which are, re-



Yves Montand in LES HEROES SONT FATIGUES\* (THE HEROES ARE TIRED; released in the U.S. as HEROES Maria Felix, Jean Servais, Curt Jurgens, Gert Froebe, Gerard AND SINNERS) Sex, sadism and adultery among Negroes and Oury, etc. Jurgens' performance took the "Best Actor" award whites in South Africa. The rather overwhelming cast features at Venice. Yves Ciampi directed. 1959. **ODDS AGAINST TOMORROW\*** 

ODDS AGAINST TOMORROW—a crime thriller that projects a explicable if you know that the film was based on a book sense of total alienation from conventional morality—tells by radical Negro novelist William P. McGivern. The story's the story of a bank robbery that fails due to the racial implications seem, however, to have escaped Harry Belafonte, antipathies of two of the participants—Robert Ryan, a Negro- who appears—quite innocently—to have produced the most hating psychotic living off the earnings of his mistress, and revolutionary American film since Chaplin's MONSIEUR VER-Harry Belafonte, a horse-playing Negro entertainer deeply DOUX. Since few who saw it knew what to make of it, in debt to gangsters. The script, which gives you their por- ODDS AGAINST TOMORROW was a box-office failure; but traits in depth, doesn't remotely suggest that anything might for those capable of deciphering its implications it's an eyebe wrong with their scheme: the point of view appears to be popping experience. Photographed in New York City and that if a Negro and a white man are going to rob a bank up-state New York by Joseph Brun. With Ed Begley, Shelley they'd better be buddies. (It's a pretty peculiar plea for better Winters, Gloria Grahame, etc. Robert Wise directed. 1959. race relations.) These extraordinary goings-on become more Ingmar Bergman's SUMMERPLAY

pears for just a moment—an old woman walking—but the Malmsten) and we watch the delicate shades of their

9 Nilsson), who has ceased to feel or care, is suddenly caught grettably, disappearing from his later films. With Stig Olin, up by the memory of the summer when her life ended. We Georg Funkquist as the lecherous uncle, Alf Kjellin. 1951. see her then as a fresh, eager 15-year-old, in love with GATE OF HELL (JIGOKUMON) Famed for its unsurpassed use of color, this exquisitely stylized tragedy of passion tells the subtle story of a warrior's desire for a married noblewoman and her way of defeating him. Although we found the narrative fascinating, for some the subject matter is too far removed from Occidental modes of perception; but the work is so ravishing

(SOMMARLEK) In the opening scenes, Naima Wifstrand ap-

image, like her croquet game in SMILES OF A SUMMER

NIGHT, seems to be touched by eternity: in these moments,

Ingmar Bergman is a great artist. SUMMERPLAY is a story

about the loss of love: a tired ballerina of 28 (Maj-Britt

Japanese prints in motion. It is the only film we know whose color compositions compare with those of CHUSHINGURA. Kinugasa directed. Grand Prix, Cannes, 1954. **IVAN'S CHILDHOOD\*** (DETSTVO IVANA; known in the U.S. as MY NAME IS IVAN)

visually that one can abstract the story and contemplate the

film for the sheer delight of seeing thousands of gorgeous

Although 12-year-old Kolya Burlayev, who plays Ivan, happens to be Russian, this touching Soviet study of the destruction of childhood under the impact of war supercedes all nationalism. Andrei Tarkovsky directed. CO-WINNER OF THE BEST PICTURE AWARD AT THE 1962 VENICE FILM FESTIVAL. and Jean Renoir's THE ELUSIVE CORPORAL\*

(LE CAPORALE EPINGLE) Jean Renoir's bittersweet comment on World War II. Script by Renoir and Guy Lefranc, based on the novel by Jacques Perret. Music by Kosma. With Jean-Pierre Cassel, Claude Brasseur, Claude Rich, etc. 1963.

EAST BAY PREMIERE Ermanno Olmi's IL POSTO (THE JOB)\* (American title: THE SOUND OF TRUMPETS) A stinging pro- well. Ermanno Olmi's highly personal first feature richly test against the dehumanization of work, IL POSTO is an deserves its international accolades, but they failed to help ironic, humorous, wistful study of a white-collar worker's it as the boxoffice: although the film's austere visual beauty introduction to the job that will empty his life of meaning. The protest, however, is the director's, for—as the young office worker settles into his life-denying rut—the choice he non-professionals. Script and direction by Ermanno Olmi. makes seems to him not only inevitable but desirable as 1963.

uniformly favorable American reviews, Wajda's bitter apo-

Andrzej Wajda's ASHES AND DIAMONDS\* (POPIOL I DIAMENT) Winner of the International Film Crit- theosis to a war-nourished generation has scarcely been ics Award at the 1959 Venice Film Festival, selected Best seen in the United States. American exhibitors found the Film of the Year by the British Film Critics' Guild, ASHES film too shocking, too powerful, too grotesque—above all, AND DIAMONDS subsequently took the Grand Prize at the too original—to risk an engagement. With Zbigniew Cybulski 1960 Vancouver Film Festival. Nevertheless, despite almost as the patriot chosen to assassinate the newly arrived Communist Party Secretary.

EAST BAY PREMIERE



Kenji Mizoguchi's STREET OF SHAME This brutally lifelike, yet poetically delicate, study of legal-Ized prostitution in Japan was the last work by the great director of UGETSU. Employing a semi-documentary technique, Mizoguchi tells the story of five women from "Dreamland," a brothel in the red-light district of Tokyo. Each has a different reason for plying her trade: poverty, lack of education, disillusionment, greed, etc. The characterizations are impeccable. With Machiko Kyo, Aiko Mi-

is somewhat reminiscent of Antonioni, American art audi-

ences failed to respond. The brilliant performances are by

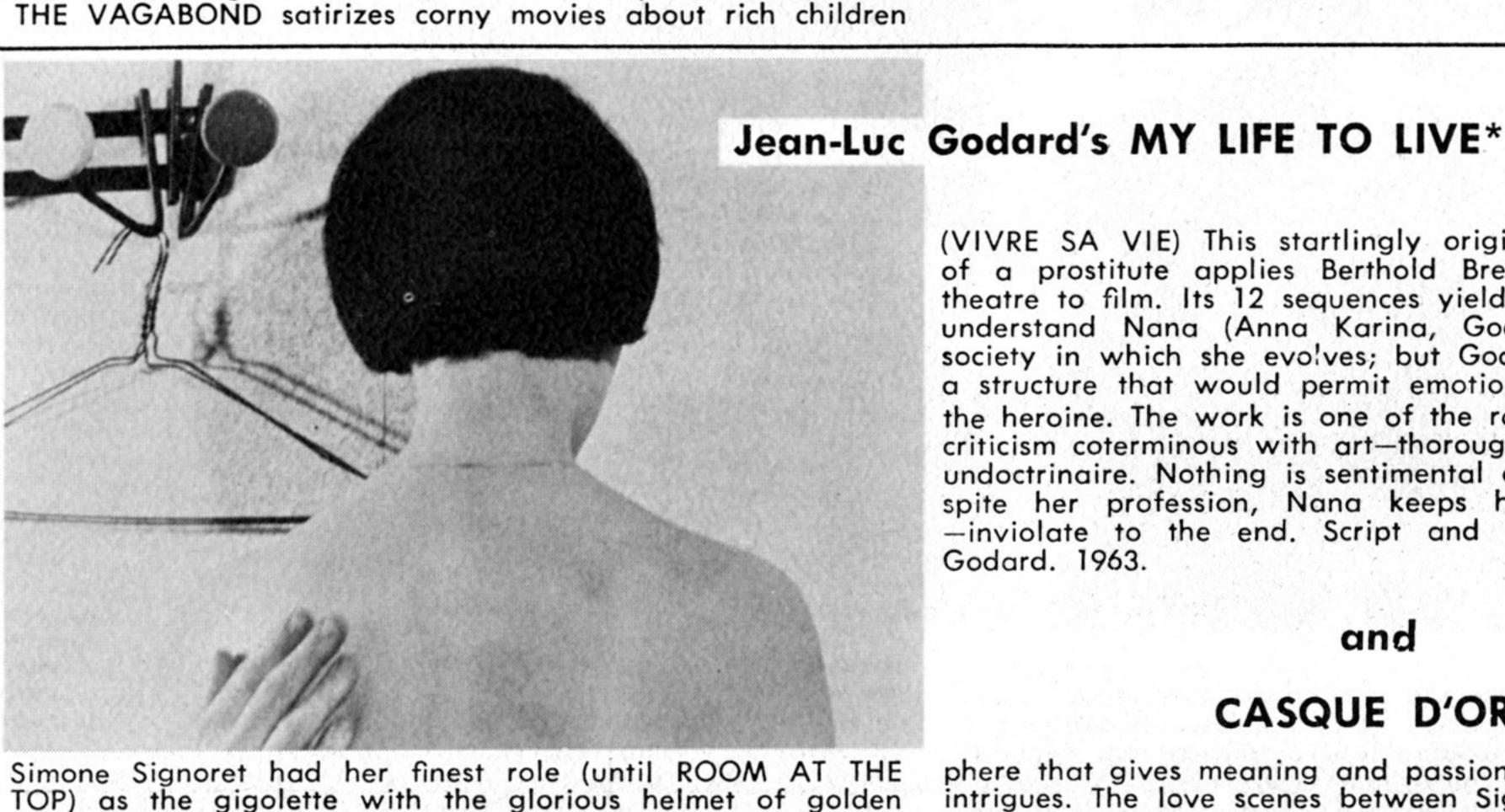
masu, etc. 1956. NO EXIT\* (HUIT CLOS) Jean-Paul Sartre's existentialist version of life

Film Festival). Tad Danielewski directed. Alfred Hitchcock's FOREIGN CORRESPONDENT\* This spy thriller, made shortly before America's entrance of the airliner at sea: we still can't figure out how Hitchinto World War II, has some of the best sequences in cock did it without drowning 40 people—not that we'd put Hitchcock's entire repertoire. You're not likely to forget the it past him! With Joel McCrea, Laraine Day, Herbert Mar-

windmill whose arms rotate backwards; or the crack-up 4 CHARLIE CHAPLIN COMEDIES\* THE VAGABOND SHANGHAIED THE FIREMAN In THE FIREMAN, one of his early Mutual comedies, Chap- stolen and brought up by gypsies, and pokes fun at acalin wrecks the fire department but saves the girl. In demic painters and the popular conception of the artist. SHANGHAIED, the tramp aids an unscrupulous ship's cap- A WOMAN is one of several examples of comedies with tain in securing a full crew, and winds up as one of them. Chaplin in drag.

political assassination under the umbrellas in the rain; the shall, Albert Bassermann. 1940.

A WOMAN



underworld of 1900. Her performance—a triumph of sensu-

ality and physical assurance—took the British Film Academy

Award for 1952. Becker introduces a world of cutthroats,

apaches and gun-molls, and then subtly evokes an atmos-

THE MARX BROTHERS GO WEST\*

In GO WEST the Marx Brothers put railroads, goldmines,

Crystal Palace saloons and a race against villains into

their osterizer and throw the switch. By the time they shut

it off the Western genre is a shambles. John Carroll and

Diana Lewis, the romantic leads, discreetly keep out of the

way of the action. This, for our money, is the best comedy

the Marx Brothers ever made. Edward Buzzell directed, from

This zany, roaring farce about theatrical personalities has

Barrymore's most outrageous performance; he is assisted by

from Mack Sennett through Chaplin, Keaton, W. C. Fields

and the Marx Brothers, will be enchanted. Howard Hawks

directed, from the script by Ben Hecht and Charles Mac-

Arthur. With Edgar Kennedy, Etienne Girardot, etc. 1934.

a script by Irving Brecher. 1940.

hair, in Jacques Becker's sultry, poetic account of the Paris

(VIVRE SA VIE) This startlingly original study of the life of a prostitute applies Berthold Brecht's concept of epic theatre to film. Its 12 sequences yield everything needed to understand Nana (Anna Karina, Godard's wife) and the society in which she evolves; but Godard refuses to supply a structure that would permit emotional identification with the heroine. The work is one of the rare examples of social criticism coterminous with art—thoroughly documented, lucid, undoctrinaire. Nothing is sentimental or sensationalized. Despite her profession, Nana keeps her integrity—her soul -inviolate to the end. Script and direction by Jean-Luc Godard. 1963.

CASQUE D'OR

phere that gives meaning and passion to their rivalries and intrigues. The love scenes between Signoret and Serge Reggiani are unusually simple and tender; perhaps because of this, the grim conclusion is almost insupportably painful. With Claude Dauphin as the gang leader, Raymond Bussieres, Gaston Modot.



Marcello Mastroianni as IL BELL'ANTONIO\*

(Impotence, Italian style.) This satirical study of Sicilian innocent young bride, and Pierre Brasseur as his Rabelaisian Don Juanism deals with a handsome young man adored by father. Screenplay by Pier Paolo Pasolini and Gino Visall the girls whose virility deserts him on his wedding sentini from the novel by Vitaliano Brancati. Mauro Bolognini directed. 1961.

Wesker's London hit about the restaurant kitchen whose har- of filmed theatre that cannot be dismissed as a photoried workers suggest society in microcosm has been trans- graphed stage play. With Carl Mohner, Mary Yeomans, Brian Phelan, Tom Bell, Howard Green, Eric Pohlman, etc.

Thurs. 26

Wed. 25

night. With Marcello Mastroianni as the young man endowed with all but the essential, Claudia Cardinale as his Arnold Wesker's THE KITCHEN\*

Mon. 23 John Barrymore in TWENTIETH CENTURY\*

Tues. 24 a wildly irrepressible Carole Lombard. Lovers of the chase,

formed by director James Hill into a film so savagely cinematic it makes one long for the tranquility of the stage. Whatever you may finally think of it, this is one example

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# 58902 CINEMA 4P GUILD & STUDIO

from 6:30
SATURDAYS
SUNDAYS
& HOLIDAYS

WEEKDAYS

\*Program Notes: Edward Landberg

Design: Roslyn Rondelle

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from 6

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