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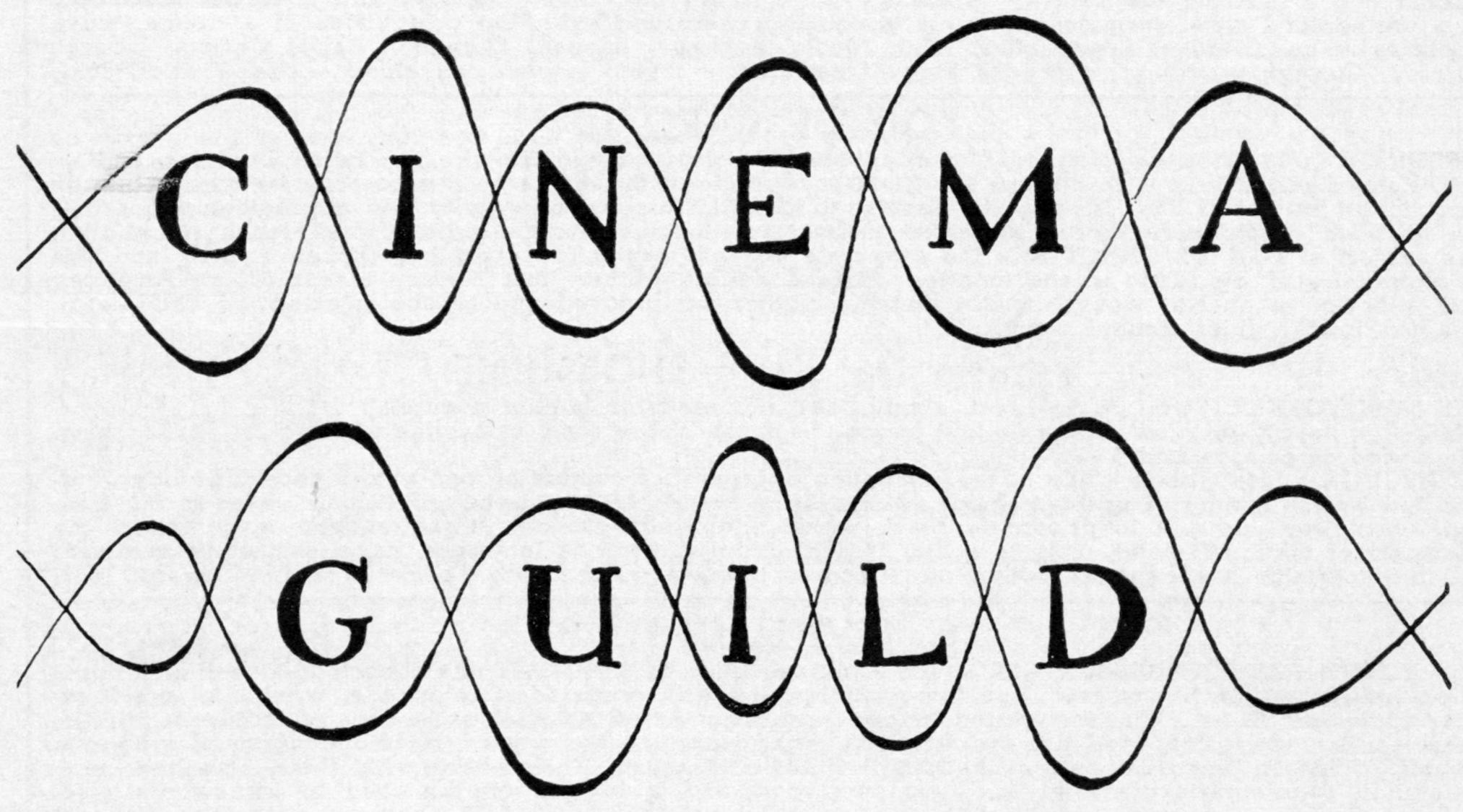
1953

Passport to pimlico, Cornelius, Henry, 1949

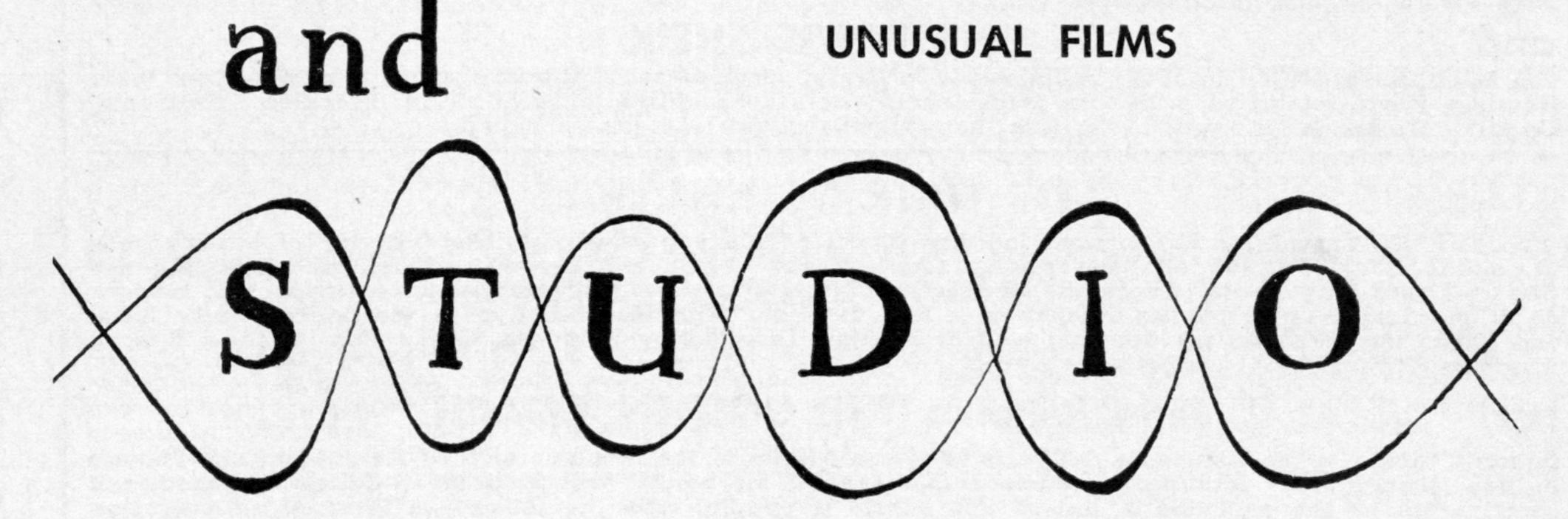
The river, Renoir, Jean, 1951

7th YEAR

JANUARY - FEBRUARY 1958



CLASSICS
REVIVALS
FOREIGN FILMS
UNUSUAL FILMS



2436 TELEGRAPH AVENUE - in BERKELEY

Between Channing Way and Haste Street

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Harry Baur finds his son, Robert Lynen, in the climax of Julien Duvivier's 1932 classic, **POIL DE CAROTTE**, a rare film which we have just located. POIL DE CAROTTE marked the beginning of the great French tradition of sensitive psychological studies. (Feb. 6-12)

James Agee had this to say about Georges Rouquier's **FARREBIQUE** (Feb. 10-16): "I cannot imagine a better subject, or one that is as a rule more degenerately perceived and presented. . . Rouquier realizes that, scrupulously handled, the camera can do what nothing else in the world can do: can record unaltered reality; can be made also to perceive, record, and communicate in full unaltered power, the peculiar kinds of poetic vitality which blaze in every real thing, and which are, in a great degree, inevitably and properly lost to every other kind of artist except the camera artist. He is utterly faithful to this realization; and it is clear in nearly every shot that he is infinitely more than a mere documentor, that his poetic intelligence is profound, pure, and vigorous. . . . He knows as well as any artist I can think of the power and beauty there can be in absolute plainness."

THE THIRD MAN has a peculiar atmosphere: the sardonic worldweary people, the twanging zither, the baroque statues in the chic ruins, the tawdriness are all rather seductive and glamorous. Welles' monster is attractively macabre. But the ghastly hospital sequence (which is based on facts) seems a little unfair. We've been enjoying all this decadence and stylish acting and these people living on their nerves, and then we're forced to take evil seriously. We might, just possibly, suspect that Carol Reed and Graham Greene are pulling some wool over our eyes, or perhaps over their own.

(Jan. 23-29)



Please note: Weekdays from 7:00; Saturdays, Sundays, and Holidays from 1:00

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STUDIO

ARSENIC AND OLD LACE and ROOM SERVICE

Ray Bolger in WHERE'S CHARLEY?

If you've never seen Ray Bolger in the theatre, you've missed the airy grace of the greatest comic dancer this country has produced — one of the few glories of the American stage. His previous film roles never gave him a full-scale opportunity, but WHERE'S CHARLEY? transfers one of his most famous Broadway performances to film record. The plot is sturdy old CHARLEY'S AUNT, and Bolger is Oxford's favorite female impersonator. He has a charming partner in Allyn McLerie as Amy, as well as a suitor in Horace Cooper as Mr. Spettigue. There is a pair of lovers — Robert Shackleton and Mary Germaine — but you can find some excuse to step outside during their duet. Frank Loesser contributed the music (which includes MAKE A MIRACLE and ONCE IN LOVE WITH AMY) for one of the few good musicals of recent years. David Butler directed. 1952. (Color)

Danny Kaye in KNOCK ON WOOD and

This film has been fairly universally certified as a howl, and if you want to go along with that, it's alright with us. But we're not the Danny Kaye enthusiasts we used to be. His talents are violently evident, but they're sunk in the mud of "family entertainment". The sweet, naive young man occasionally breaks out into frenzied satire, but more frequently he just pushes his way through some clumsy routines (if he uses that Irish impersonation again, even the infants may crawl out for a cigarette). In this one, he's a ventriloquist who can't control his dummy (the plot resemblance to the brilliant Redgrave episode in DEAD OF NIGHT may not be wholly coincidental) and Mai Zetterling is his analyst. Norman Panama and Melvin Frank wrote and directed. Michael Kidd did the choreography. 1954. (Color)

LA STRADA

Federico Fellini's spiritual fable has captured over 50 awards in at least 9 countries; locally it has caused more discussion than any serious film of recent years. The theme — that everyone has a purpose in the universe — is acted out by three symbolic characters: the clown (innocence, spirit, dreams), Giulietta Masina; the brute, Anthony Quinn; the artist-fool, Richard Basehart. Though the background of the film is neo-realist poverty, it is transformed by the romanticism and poetry of the conception. Giulietta Masina's performance has by now been compared variously to Chaplin, Harry Langdon, Stan Laurel, Barrault, Marceau — and the comparisons are all just. But we would rather single out Basehart's fool — which is not like anything else we have seen. 1954.

THE BOLD AND THE BRAVE and

This unusual film was subjected to derisive hoots at neighborhood houses: those who assumed from the title and the advertizing that they would see another action-packed, hero-studded G.I. story were made acutely uncomfortable by the theme. The sergeant hero (Don Taylor) is a scared, puritanical, religious fanatic. Two men in his company (Wendell Corey and Mickey Rooney) decide to play a joke on him: they bribe a prostitute (Nicole Maurey) to initiate him. The prostitute is the first girl the sergeant ever took out, and he falls in love with her; his discovery of the plan and his attempted destruction of the planners turn the joke into a harrowing nightmare. Robert Lewin did the script; the film was directed by Lewis R. Foster, except for a frenetic 11-minute sequence which Mickey Rooney directed (which is becoming a classic in private Hollywood projection rooms). 1956.

Jean Renoir's version of MADAME BOVARY

Flaubert's dispassionate analysis of sexual debasement has been filmed several times — never completely successfully. Renoir's 1934 production is probably the best of the lot; though it lacks the peculiar precision of Flaubert's style, it is closer to the atmosphere and feeling of the book than other interpretations. Renoir follows the novel and he certainly shows understanding of what Flaubert is writing about (which can scarcely be said for the most recent Minnelli-Jennifer Jones version). Valentine Tessier is the dissatisfied, avid Emma; Pierre Renoir is excellent as the cloddish Dr. Bovary. With Max Dearly, Daniel Decourtois, Fernand Fabre.

MISS JULIE and

Strindberg's passionate, relentless drama of sexual debasement was filmed by Alf Sjoberg in Sweden in 1950. Anita Bjork sustains the demanding role of Miss Julie with astonishing intensity and grace: as the weak, capricious, feudal aristocrat who encourages her father's servile valet to seduce her, she is fragile and beautiful and utterly lost. The valet, Ulf Palme, matches her performance with a surly, sly arrogance that makes his conquest of her a truly horrible degradation. One may question whether the expansion of Strindberg's play was advisable, but it's almost impossible to quarrel with the interpretations of these two performers. Grand Prix, Cannes, 1951.

THE THIRD MAN

The most famous collaboration of Carol Reed and Graham Greene has the structure of a good suspense thriller. The simple American, Joseph Cotten, arrives in postwar Vienna to meet a friend, and is told that the friend has been killed in an accident. In trying to discover the facts, he learns so much about the friend that when he finally finds him alive, he kills him. Orson Welles' portrait of the friend is a brilliant study of corruption - puffy, evil, unreachable; it is balanced against Trevor Howard's quietly elegant underplaying of the officer who teaches the American some of the uglier facts of life. There is a fascinating ambiguity about our relation to the hero - he is alone against the forces of the city and, in a final, devastating stroke, he is even robbed of the illusion that the girl (Alida Valli) is interested in him. But his illusions are so commonplace that his disillusion does not strike us deeply. Robert Krasker's photography took the Academy Award. The zither music is by Anton Karas. 1949.

THE KILLERS and

Ernest Hemingway's short story about the man who does not try to escape his killers is acted out tensely and accurately, and, for once, the material added to it is not just padding, but is shrewdly conceived (by Anthony Veiller) to show why the man didn't care enough about life to run away. Burt Lancaster, in his first and probably best screen performance, has the expert direction of Robert Siodmak, who also does wonders for Ava Gardner. The cast includes Edmond O'Brien, Albert Dekker, Sam Levine. 1946.

Chekhov's LA CIGALE

(THE CICADA in England, THE GRASSHOPPER in this country) The Venice Film Festival of 1955 was a series of scandals and mishaps. Mrs. Luce caused an American entry to be withdrawn; Sophia Loren was mobbed, and her sobs caused anxiety until it was determined that she was sobbing not from bruises but from gratification. The Russians sent a group of instructive films that so bored the audience that when LA CIGALE, the first work of a new young director, Serge Samsonov, started, the audience thought it would be more of the same, and began whistling. The whistling died out in embarrassed silence when it became evident that the film was a new departure in Russian movie-making. It was hailed as a masterpiece and awarded the First Silver Lion. Chekhov's story about the simple, great man whose wife is a fashionable dilettante is treated admirably, with a fine recreation of Chekhov's period and mood in finely nuanced dinner parties and soirees. The acting is just about faultless. (Color)

Jean Cocteau's LES ENFANTS TERRIBLES and

(THE STRANGE ONES) A cinematic tour-de-force — the young director Jean - Pierre Melville, entering into one of the most subjective of all artistic imaginations, the universe of Jean Cocteau, expands Cocteau's images into a baroque tragicomedy. Cocteau's novel about the shared disorder and confused narcissism of a brother and sister becomes a film in which the characters, with the compulsion of a dream, move imperceptively toward self-destruction. With Nicole Stephane, Edouard Dermithe, Renee Cosima, Jacques Bernard. Cocteau provides his special kind of narration — crytic, emblematic. Music — Bach-Vivaldi. 1951.

POIL DE CAROTTE

(REDHEAD) In 1932, an early sound film established the reputation of its director, Julien Duvivier, and its star, Harry Baur, who was to become the greatest character actor in France (his position for over a decade was similar to that of Emil Jannings in Germany). The film had lyric intensity and psychological depth the qualities which were shortly thereafter to become the characteristic style of the French sound film. The subject of POIL DE CAROTTE is the desperate estrangement of a young boy (Robert Lynen), and this is communicated by filmic means (images, rhythm, editing) rather than literary means (in an American film, a doctor or analyst would explain that the mother felt unloved and so she rejected the child, etc.). Adapted from a Jules Renard story.

Vittorio De Sica's SHOESHINE and

THE NEW YORKER: "One of the great, simple, and unforgettable motion pictures." TIME: "Its beauty rests on its simple and impassioned use of the basic principles which most studios have abandoned or emasculated."

(SCUISCIA) De Sica's tragic study of the corruption of innocence centers on two young shoeshine boys, surrounded by the apathy of post-war Rome, who sustain friendship and dreams. But their vision is too frail, and when they are sent to prison for black-marketeering they are not strong enough to withstand the pressures of their cell-mates. This is a film in which the director is intensely, compassionately involved, and the spectator is caught up in that rare thing: a humane work of art. Special Academy Award. 1947.

VITELLONI

(The YOUNG AND THE PASSIONATE is the American title, LES INUTILES the French title; a literal translation would be "the big calves", i.e., the sucklings — which, rendered idiomatically, would be something like "adolescent slobs".) The five young heroes suggest an American wolf pack: sons of indulgent middleclass families, they sleep and eat and fornicate. Their energies are wasted in idiotic pursuits; whatever dreams or ideals they have are pathetically childish or rotten. They share with their American beatgeneration counterparts contempt for their own roots and a fixation on the road to somewhere else. Federico Fellini, who made this film in 1953, a year before LA STRADA, has an altogether different approach from, say, the Hollywood attitude as revealed in THE WILD ONE. He nowhere suggests that these young animals should adjust to anything; he observes the farce of their lives without condescension, suggesting, by implication only, that they need something. TIME considers the film "a finer piece of work than LA STRADA in every way"; it is an important work, full of surprising detail and ambiguities. (Sticklers for realism may be bothered by the fact that the actors are too old for their roles.) The film, incidentally, provides a perfect answer to the eminent American judge who recently proposed as a solution to our juvenile delinquency the restoration of the father's authority as he observed it in Italy; these

boys loathe and fear their fathers. THE WHITE SHEIK and

and

(LO SCEICCO BIANCO) In 1952, Fellini made a lively, insolent social comedy about a middle-class bride (Brunella Bovo) infatuated with "the white sheik" of a serial (Alberto Sordi). With Leopoldo Trieste and Guilietta Masina. It's a much better film than the title might lead you to expect.

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. The setting is 12th centry Kyoto, where the abstract patterns of interiors and architecture suggest that modern decor may catch up to medieval Japan in a few decades. With Machiko Kyo as the delicate Lady Kesa, and Kazuo Hasegawa as the demonic warrior Moritoh. Directed by Kinugasa. Grand Prix, Cannes; Special Academy Award, 1954. (Color)

Jean Renoir's THE GOLDEN COACH and

Renoir's tribute to the commedia dell' arte is also a tribute to the fabulous gifts of Anna Magnani. Though he has taken Prosper Merimee's vehicle and shaped it for her, it will be forever debatable whether it contains her or she explodes it. But as this puzzle is parallel with the theme — a Pirandellian confusion of theatre and reality — it adds another layer to the ironic comedy. The film is set in the Renaissance: an Italian band of strolling players attempts to bring art to South America. The work has been likened to COSI FAN TUTTE — it is both light and serious, cynical and beautiful — a blend of color, wit, and Vivaldi music. Duncan Lamont as the Spanish viceroy and Riccardo Rioli as the bullfighter are excellent, but Paul Campbell as the Castilian nobleman is appalling. The script has a few weak spots, but these are trifles. Made in English in 1953. (Color)

> ALL QUIET ON THE WESTERN FRONT 12 ANGRY MEN

This program continues through Wednesday, March 5.

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January 1		MIQUETTE				
Thurs.	2	(In France, MIQUETTE ET SA MERE) Henri-Georges Clouzot's 1951 satire on early movies is probably the maddest French comedy since BIZARRE, BIZARRE. Louis Jouvet plays an outrageously bad actor; Daniele				
Eri	3	Delorme is the ingenue; Bourvil is the virtuous juvenile; Saturnin Fabre the aristocratic lecher; Mireille Perrey the mother who takes care of the lecher. (The subtitles purify Clouzot's dialogue.)				

LES MAUDITS and

(THE DAMNED) Rene Clement's thriller is set on a U-boat filled with Nazi agents and collaborators trying to get to South America. With Henri Vidal, Michel Auclair, Dalio, Florence Marly, Paul Bernard. Grand Prix, Cannes, 1947.

PAPA, MAMA, THE MAID AND I

(PAPA, MAMAN, LA BONNE ET MOI) The frightful title may have kept you away from one of the most literate and entertaining of recent comedies (it was an enormous success abroad). Marcel Ayme co-authored this ironic study of French manners and morals which, as NEWSWEEK pointed out, "has more to say about the real spirit of France than all the guidebooks in print." The "I" is the narrator, Robert Lamoureux (who in France is compared with Danny Kaye); he tells what happens when he brings his girl (Nicole Courcel) home to work as a maid for his parents (Fernand Ledoux and Gaby Morlay). Starting from this frivolous situation, the film grows in depth as the aging schoolteacher-father begins to show signs of an Indian summer. Directed by Jean Paul Le Chanois. English narration by Claude Dauphin. 1955.

and MARTY

The film that surprised everybody by being the first American film to take the Grand Prix at Cannes, also racked up four Academy Awards: Best Picture of 1955; Best Actor, Ernest Borgnine; Best Direction, Delbert Mann; Best Screenplay, Paddy Chayefsky. Borgnine is, of course, the bachelor butcher of the Bronx, the fat man who doesn't have whatever it is that girls like, and Betsy Blair is the schoolteacher who isn't such a dog as she thinks she is. With Joe Mantell, the image of the futile male, as Angie.

MAN OF ARAN

Robert Flaherty gave two years of his life to making this film and left the Aran Islands with a work as great in its way as Synge's extraordinary book on the islands. MAN OF ARAN is undoubtedly the greatest filmic tribute to man's struggle against hostile nature. The violent Atlantic which sweeps in all the way from America lashes the cliffs of Aran with an almost malignant ferocity — it is considered the most horrible sea in the world. Only 30 miles from Galway, civilized people live on islands of rock so bare that they must gather seaweed to plant their potatoes in. This rock constitutes their independence but it also enforces an isolation so complete that primitive elements have crept into their thinking. (Boys, for example, wear girls dresses until they are 12 — this is supposed to fool the sea, which doesn't go out of its way to swallow up girls.) Perhaps because of the mixture of extreme courage and extreme simplicity in the lives of these people, MAN OF ARAN achieves a true epic quality, a celebration of one of the few surviving heroic traditions. Music by John Greenwood. 1934.

HUNTERS OF THE DEEP and

Unlike the mystic and didactic film excursions into life undersea in which each gelatinous blob reveals God's purpose, this unpublicized 1955 color film is not weighted down with messages and interpretation. Curiosity and aesthetic sense are its unpretentious tools. The camera follows the antique creatures of the sea: lolling sea elephants, gloomy mantas, giant groupers — and captures the iridescence and opulence of an inexplicably beautiful universe. Produced by Allan Dowling, narrated by Dan O'Herlihy. (Color)

MR. HULOT'S HOLIDAY

People are at their most desperate when they are working at enjoying themselves: it is Jacques Tati's peculiar comic triumph to have caught the full ghastliness of a summer vacation at the beach. Fortunately, his technique is light, dry slapstick — so this chronicle of human foibles and frustrations never sinks to the lovable or poignant. As writer, director, and principal player, Tati creates a style - sparse, eccentric, quick — that is unlike anything in current film but calls up happy memories of Buster Keaton and the early Rene Clair. Grand Prix, Cannes, 1953.

The Marx Bros. in A NIGHT IN CASABLANCA and

Standing on the sidewalk, Harpo pushes against a well. A policeman accosts him: "What do you think you're doing, holding up the building?" Harpo nods, and the angry policeman pulls him away. The building collapses. Sanity, like a lettuce leaf, begins to wilt and curl at the edges. In this 1946 comedy, the Brothers dismantle the international intrigue thriller (the Brothers Warner, producers of the original CASABLANCA, indignantly asked the Hays office to "restrain" the production). Though not so famous as their films of the thirties, this is a better comedy than all but a handful of their earlier ones. If you can't remember what happens in this one: Groucho manages the hotel in Casablanca where all the spies hang out, and Chico runs a fleet of camel taxis. The hotel dining room is turned into a shambles when the Brothers rearrange the furniture; they confuse a packer by emptying his trunks faster than he can fill them, etc. Directed by Archie Mayo.

THE TITFIELD THUNDERBOLT

The hero is a steam engine built in 1838, which is removed from its glass enclosure in a museum and put on the tracks for one of the wildest runs ever recorded. Stanley Holloway is the bibulous financier who supports the venture; Godfrey Tearle, the bishop who serves as fireman; George Relph, the vicarengineer. With Naunton Wayne, John Gregson, Sidney James. Made by the same production crew that turned out THE LAVENDER HILL MOB: writer T.E.B. Clarke, director Charles Crichton, composer Georges Auric. 1953 (Color)

ALWAYS A BRIDE and

In that phenomenal winning streak of good English comedies, ALWAYS A BRIDE holds a close-to-the-top position. Peggy Cummins plays the girl who goes from hotel to hotel playing a deserted bride in the sweetest, suavest little confidence game that ever became a movie. Ronald Squire is perfection as her father, and, in lesser roles, James Hayter, Marie Lohr, Charles Goldner, and Sebastian Cabot contribute beautiful bits. Peggy Cummins is such an attractive and delightful little actress that it's a pity she couldn't have been paired off with someone more plausible than Terence Morgan; but the English have odd ideas of what will pass for a hero. Ralph Smart co-authored and directed. 1954.

THREE UPA CARTOONS with

PASSPORT TO PIMLICO

CHRISTOPHER CRUMPET . HOTSY FOOTSY . SAFETY SPIN

The classic British satire of the British: in a London shell-hole an ancient royal Charter ceding Pimlico to the dukes of Burgundy is unearthed, and the people of Pimlico are "just British enough to fight for our right to be Burgundians". Margaret Rutherford is the historian who gives scholarly sanction to an independent Pimlico; Basil Radford and Naunton Wayne are the protocol-ridden bureaucrats trying to handle the crisis; Stanley Holloway and Hermione Baddeley are shopkeepers. The ingenious author, T.E.B. Clarke, got the idea from a wartime newspaper item: the Canadian government transferred the area of the room in which the exiled Princess Juliana was about to bear a child to the Netherlands; in this way the child could technically be born on Dutch soil and thus be a legal heir to the throne. (Clarke set his land grant in the Middle Ages on the theory that people can accept the peculiarities of their ancestors more readily than those of their own generation.) Henry Cornelius directed. Music by Georges Auric. 1949.

FOLLY TO BE WISE and

This 1954 English comedy is in the nature of an anecdote — it's an unusual one because it seems to get funnier the longer it's spun out. Alastair Sim is the chaplain assigned as entertainment officer to an army camp. He decides to stage a quiz show, and innocently gathers together a panel of experts that includes some rather sophisticated types. Martita Hunt, Miles Malleson, and Edward Chapman are reasonably safe, but Roland Culver, Elizabeth Allan, and Colin Gordon are, unfortunately, husband, wife, and lover. Once the question is asked, "Is marriage a good idea?" everything begins to fall apart.

Jean Renoir's THE RIVER

Renoir's first color film, made in India in 1951, in English, is a poetic study of the contact of two civilizations. Renoir does not usurp the position of an insider, nor is he condescending and perfunctory in the manner of a Lowell Thomas; he sees India with western eyes - he doesn't merely look, he sees, and with eyes so sensitive and highly trained that his vision of India is a mythic poem set in the midst of the Indian river of life. On a first viewing of the film, the visual splendors (the ritual feasts, the staircares to the Ganges, the festivals) and the rhythms of native music are overpowering. Later the thematic richness becomes evident. The film is something of a genre in itself: despite all the movies shot in remote places, no other director has focussed his material on his own relationship to the observed culture. With the dancer Radha, Nora Swinburne, Esmond Knight, Adrienne Corri, Patricia Walters, Arthur Shields, Thomas Breen. Adapted from Rumer Godden's novel by Renoir and the author. (Color)

FARREBIQUE and

The great 1946 French film by Georges Rouquier won the Grand Prix du Cinema Francais and the Grand Prix de la Critique Internationale. THE NEW YORK TIMES said it was "hauntingly beautiful"; THE NEW YORK POST said "a picture like no other. For those who are capable of feeling its intrinsic magic, it becomes a primary experience . . . it must be seen and felt and lived" - but very few theaters ever played it and almost no one went to see it. The reason is: no stars, and the box-office curse—the label "documentary". If we tell you that it was shot on a French farm, you, too, may stay away in droves. May we, at least, urge you to consider that the critics who honored and recommended it were not bought.

THE DEVIL'S GENERAL

(DES TEUFELS GENERAL) The Germans look at a Nazi general: the Luftwaffe's Ernst Udet. (The treatment is fictionalized and Udet is called Harras in the film.) This diabolically funny variation on the Faust theme shows how the devil takes his reckoning of the general (Curt Jurgens) who works for the Nazis because he loves his air force. The general is a romantic, gallant figure who knows he is going to hell, and how dirty his route is, but he pretends to himself that he is preserving his own liberty of action, and deceives himself almost to the very end. The direction, by Helmut Kautner, is stunning. The script is derived from Carl Zuckmayer's play. 1955.

THE DESERT FOX

The Americans look at a Nazi general: the Afrika Korps' Erwin Rommel who was forced to commit suicide for conspiring against Hitler. Nunnally Johnson's script is based on Desmond Young's biography; the events are accurate and there is a conspicuous absence of invention. But whether the interpretation is accurate is something else: Rommel is portrayed as a brilliant man in the field and a conscientious leader, but a man weak and uncertain in public life. He seems to turn against Hitler for rather practical reasons because Hitler has not kept the Afrika Korps properly supplied and because Hitler is irrational. This conceivably could be a failure of imagination by the authors or it could be the rather plain truth. With Cedric Hardwicke, Jessica Tandy, Luther Adler, Everett Sloane, Leo G. Carroll. Directed by Henry Hathaway. 1951.

Fritz Lang's KRIEMHILD'S REVENGE

We show so many pictures in good taste that now and then we long for the really outre'. Fritz Lang's German silents are satisfyingly far out: acres of studio-made decor, trailing processions, and a fantastically romantic pre-Nazi mystique. (Film historians call all this the "grand style" of the German "Golden Period" of the twenties.) Lang did the NIEBELUNGEN SAGA in two parts - SIEGFRIED and KRIEMHILD'S RE-VENGE; we're showing the latter because it's more amusing. You all know CALIGARI by now (at least we've shown it often enough), why not take a look at some of its bizarre relatives? 1924.

Orson Welles' version of MACBETH and

In 23 days, working on a low budget, Welles produced a barbaric MACBETH, which, according to some, foully slaughters Shakespeare, but which we, perversely, like. With Jeannette Nolan scrubbing her hands, Dan O'Herlihy as Macduff, Roddy McDowall as Malcolm, Edgar Barrier as Banquo. 1948. This program continues through Sunday, March 2.

#58239 5p

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I VITELLONI (Feb. 13-19)

WEEKDAYS from 7:00	Admission		90c
SATURDAYS, SUNDAYS	Students .		80c
and HOLIDAYS from 1:00	Children .		50c