

Gallery Programs / Collections

Bransten Bequest: a Cultural Legacy

Joseph M. Bransten, patron of the arts, civic leader, and friend of the University Art Museum, died last April at the age of 79, leaving to this museum, as well as to other Bay Area museums, a cultural legacy of art to be enjoyed by generations to come.

Bransten's bequest to the University Art Museum is varied and distinguished. Beginning with a figure sketch by the nineteenth-century French Impressionist Camille Pissaro, the gift extends chronologically to the contemporary period with three works by Bay Area artists, a painting and a relief sculpture by Roy de Forest, and a watercolor-collage by Fred Martin.

The core of Bransten's bequest, however, consists of four works by early twentieth-century masters: a beautiful landscape by Alexej Jawlensky painted in 1908, during the artist's Fauve period; a wonderfully imaginative watercolor, *Group of Personages*, by the Surrealist Joan Miró; a fine lithograph of a dancer by Henri Matisse; and a truly magnificent caryatid drawing by Amadeo Modigliani.

With these pictures, the Museum's collection of modern art has been substantially augmented with works of outstanding quality. Several of Bransten's works have already been installed: the Pissaro is on display in Gallery 3, and the Jawlensky, Miró, and Modigliani can be seen in Gallery 4.

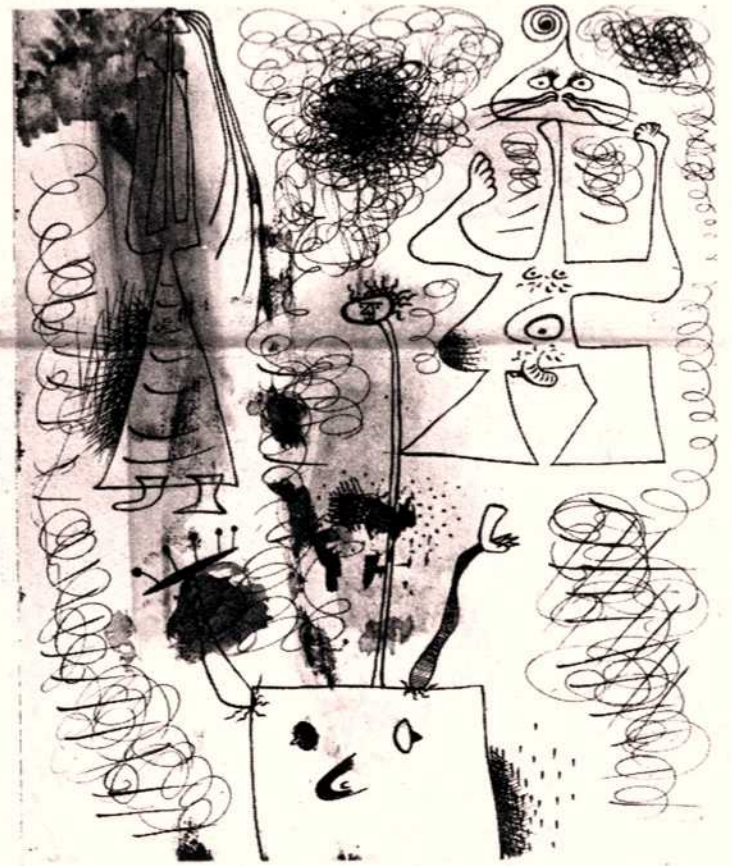
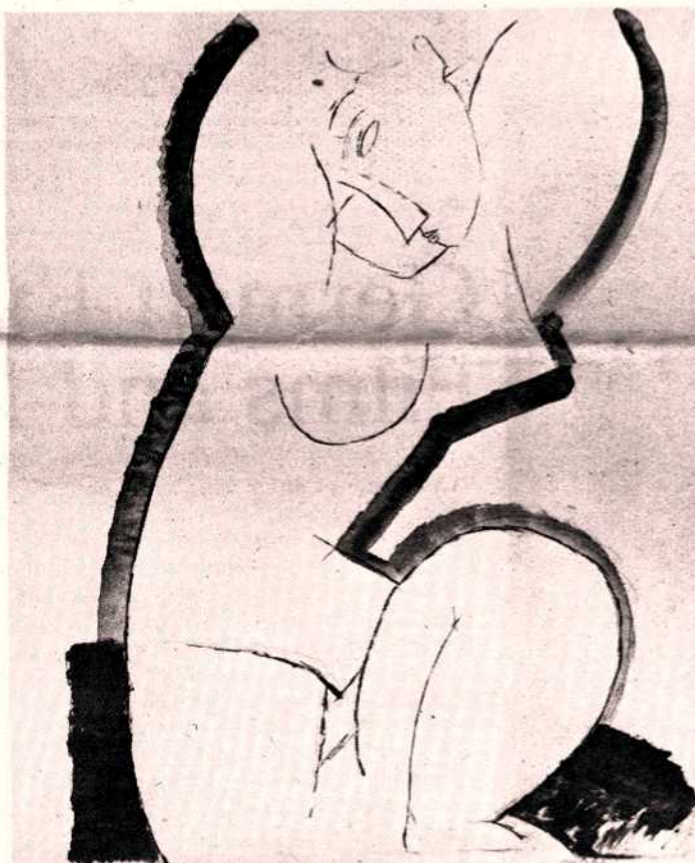
Born in 1900 in San Francisco, Bransten attended UC Berkeley from 1917 to 1919 before transferring to Harvard University, where he graduated in the class of 1921. A member of a pioneering family that settled in San Francisco during the Gold Rush era and founded the MJB Coffee Company in 1881, he joined MJB after his graduation and eventually headed the company for 30 years.

(Continued on page 11)

Right: Alexej Jawlensky, *Landscape*, 1908, oil on board, 21-1/8" X 15-1/8". Collection of University Art Museum, Berkeley. Bequest of Joseph M. Bransten.

Below: Amadeo Modigliani, *Caryatid*, n.d., pencil and watercolor on paper, 21" X 16-1/2". Collection of University Art Museum, Berkeley. Bequest of Joseph M. Bransten.

Below Right: Joan Miró, *Group of Personages*, 1939, watercolor and ink on paper, 15-3/4" X 12-3/4". Collection of University Art Museum, Berkeley. Bequest of Joseph M. Bransten.



Theater Programs / PFA Feature

Enno Patalas Presents Restored Treasures of the German Expressionist Cinema

Since the City Museum of Munich opened its film department eight years ago, its director has been Enno Patalas. A well-known film critic and historian, he founded the magazine *Filmkritik* in 1957, and has written extensively for *Der Zeit*, *Spiegel*, and for *Suddeutschen Zeitung*.

The Munich Film Museum is both an archive and a cinema, screening 350 films each year. The decor of the auditorium is black, like the original New York Anthology Film Archives' cinema, created by Peter Kubelka and Jonas Mekas. Complete with stereo sound and

headphone facilities, the cinema also has a three-bladed shutter in its projector which produces a flickerless silent film image.

The collection not only focuses on the city's history, which is richly documented, but also provides the main base for New German Cinema. Almost all the work by directors like Fassbinder, Wenders, Herzog, von Praunheim and Costard are stored there in mint condition. From an earlier period, the Museum has collected almost the complete work of Karl Valentin, the Munich-based comic whom Brecht regarded as his mentor.



Fritz Lang's *Spies* (March 4)

One major goal in the Museum's archival activity is to gather a representative selection of each key tendency in film since Lumière and Méliès. Ideally, the search is directed towards finding the prints which are closest in length, format, and language to the original. In some areas, like Soviet

and German cinema, this goal has been almost fully realized.

The Museum has concentrated on "classical" German film since it became apparent that many of the best-known works of the period were being screened

(PFA Feature continues on page 10)

Zucker Show Extended

At San Francisco's Experimental Printmaking studio, founded by artist Garner Tullis, you won't find such traditional approaches to printmaking as etching, lithography, and woodcut. Instead, artists like Joseph Zucker, whose prints, *Candles*, are currently on view in the MATRIX Gallery, blend their own styles with unorthodox techniques for working with, or, more accurately, *in*, paper.

Paper pulp, ground from fibrous substances, is the basic material for all the prints made at EP. Before Zucker's arrival, Ann Tullis, the director of the workshop, prepared buckets of liquid pulp colored with fabric dyes, along with sheets of heavy handmade paper.

Zucker made each of his prints individually by dipping into the tubs with

his hands and molding the malleable pulp onto the surface of the paper supports. The result is a series of vibrantly colored variations on a design of a candle with wax dripping down its side.

Other artists might cast the pulp into molds, or emboss it, developing through experimentation the process most appropriate to their concept.

The workshop keeps a low profile, but has gained a reputation for excellence among such well-known artists as Zucker, Arnaldo Pomodoro, Sam Francis, and Louise Nevelson, who are among the many who have produced paper works there.

The exhibition of the Zucker series, published by Pace Editions, Inc., New York, will be extended through March 19, 1981. ○

Robert Gore Rifkind: "Wild Passion at Midnight"

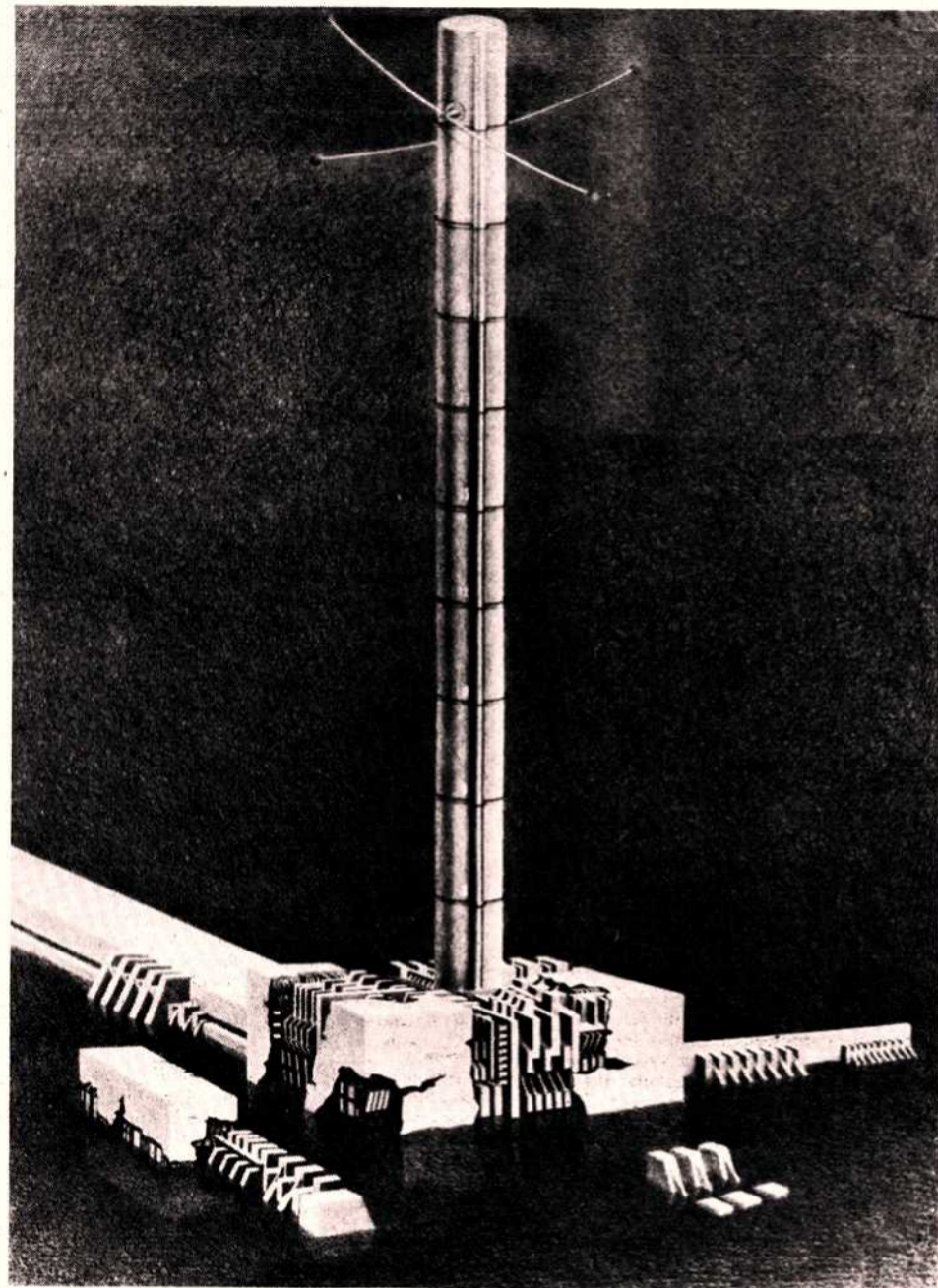
In the past ten years Robert Gore Rifkind, Beverly Hills lawyer, has become a major collector and champion of German Expressionism. **The Human Image in German Expressionist Graphic Art From The Robert Gore Rifkind Foundation** is the eighth exhibition to be drawn primarily from his collection; it will be on view through March 22. The following excerpt is taken from Rifkind's article, "Wild Passion at Midnight: German Expressionist Art," which appeared in the Summer 1980 *Art Journal*:

German Expressionism, Cubism, and Surrealism are the three great art movements of the first half of the twentieth century. Of them, German Expressionism is by far the least written about, exhibited, and reproduced. There are many reasons for this, not the least of which is the califike adulation bestowed upon even third-rate examples of the School of Paris.

For fifty years we have been assaulted by exhibitions, books, and magazine articles on French art, to the point where even the most minor artists are accorded high visibility. Compounding the predominance of French art are the premature deaths of so many major Expressionists and the Nazis' brutal repression in the 1930s of all the Expressionists; consequently, German Expressionist artists are relatively unknown outside of Germany, Austria, and Switzerland. Thus, the American art world is still enormously ignorant about German Expressionist art. It is interesting to conjecture about what our view of that era would be if Léger, Braque, and Gris instead of Marc, Macke, and Morgner had been killed in the First World War; if Derain, not Schiele, had died in the influenza epidemic of 1918; if Lipchitz, not Lehmbruck, had killed himself in the late 1920s; if Picasso, not Kirchner, had committed suicide at the age of fifty-eight; and if in the 1930s the French government had declared all the contemporary major French artists degenerate, confiscated their works from museums, disparaged them publicly, destroyed tens of thousands of their major works, and forbidden them to work from the mid-1930s until after the Second World War. ○



Robert Gore Rifkind



Faro con segnale mobile interno sulla base portuale, detto "la Febbre del Mare" (Lighthouse with a Mobile Signal for a Port: Sea Fever), 1977. Project by Arnaldo Pomodoro; drawing by Dialmo Ferrari. This, and other models for large-scale sculptural works by the renowned Italian sculptor, Arnaldo Pomodoro, will be on view in the MATRIX Gallery from April 1 to May 17. The lighthouse, to be 160 feet tall and 10 feet in diameter, was designed for a breakwater planned, but never built, for the Gulf of Taranto.

German Expressionist Films and Lecture

Alessandra Comini will lecture on "Oskar Kokoschka: Surviving the Storm" on March 12 at 9:00 p.m. Her talk is scheduled in conjunction with the current exhibition **The Human Image in German Expressionist Graphic Art From The Robert Gore Rifkind Foundation**.

Dr. Comini, who earned her Master's degree in Art History from UC Berkeley, is currently Professor of Art History at Southern Methodist University. She is author of *Egon Schiele's Portraits, Gustav Klimt, and, most recently, Fantastic Art of Vienna*.

Also in conjunction with **The Human Image**, the Pacific Film Archive will present the following films in the Museum Theater:

Sunday, March 1, 7:00 p.m., *Nosferatu* (1922) and, at 8:50 p.m., *Faust* (1926), both directed by F.W. Murnau.

Monday, March 2, 9:00 p.m., *Siegfried* (1922-24), directed by Fritz Lang. Introduction by Enno Patalas.

Wednesday, March 4, 7:30 p.m., *Spies* (1928), directed by Fritz Lang. Introduction by Enno Patalas.

Saturday, March 7, 7:00 p.m., *Pandora's Box* (1928), directed by G.W. Pabst; at 9:40 p.m., *The Wildcat* (1921), directed by Ernst Lubitsch. Introduction by Enno Patalas.

Sunday, March 8, 7:30 p.m., *The Cabinet of Dr. Caligari* (1919), directed by Robert Wiene; at 9:00 p.m., *From Morning to Midnight* (1920), directed by Karl Heinz Martin.

Monday, March 9, 9:30 p.m., *Mother Krausen's Journey to Happiness* (1929), directed by Piel Jutzi. ○

German Expressionism is also being explored this month in the San Francisco Museum of Modern Art's exhibition, **Expressionism: A German Intuition 1905-1920**, on view through April 26.

University Art Museum Calendar

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Right:

Haruki Yoshida conducts a tour of *Shadows of Huang: Chinese Painting and Printing of the Anhui School*. Each Sunday through March 22, a tour will be conducted by one of the art history graduate students who has been involved in the research for the exhibition and catalog. Those interested should meet at the reception desk in the Lobby at 2:00 p.m.



Pacific Film Archive Series

- ▲ **Munich Film Archives Director Enno Patalas Presents Restored Treasures of German Expressionist Cinema** March 1, 2, 4, 7, 8, 9
- **The School of Corman** March 6, 13, 23
- ⊙ **Starring Louise Brooks** March 7, 15, 29
- **Semaines Universitaires du Cinéma Français--Spring 1981** March 16, 18, 20, 21, 22
- **Tribute to Albert Finney: Actor & Director** March 26, 28 (in person)
- ⊕ **Rare Films of E.A. Dupont, German Director of Variety** March 30, 31

Sunday March 1

Enno Patalas, Director of the Munich Film Archives, Presents, in Association with the Goethe Institute, San Francisco, Restored Treasures of German Expressionist Cinema

Nosferatu: A Symphony of Horror

(Nosferatu: Eine Symphonie des Grauens) 7:00

F.W. Murnau's horror classic departs from the artifice associated with Expressionism to evoke its more subtle, more disturbing imagery in natural, largely exterior settings. Max Schreck's characterization of the vampire Nosferatu has been called "a convincing 'symphony of horror'" (Georges Sadoul), a "superbly cadaverous and unnervingly marionette-like figure" (Tom Milne). Gilbert Perez Guillermo comments on the "incandescent strangeness of *Nosferatu*":

"The settings are chiefly authentic: the ferocious landscape of the Carpathian mountains, the narrow streets and closely packed houses of a small town of the Baltic.... This is not a mere directorial trick, a clever way to set off the fantastic narrative.... Rather it is the fantastic narrative...that is incidental, and merely a way by which the film gets at its true subject.... the horror and mystery it discerns in that actual world.... *Nosferatu*...sees everything from a distance...and that ghostliness inherent in distant vision serves...to invest the familiar with a sense of horror...." (in *Sight and Sound and Film Comment*)

• Directed by F.W. Murnau. Written by Henrik Galeen, based on "Dracula" by Bram Stoker. Photographed by Fritz Arno Wagner. Art Direction by Albin Grau. With Max Schreck, Gustav von Wangenheim, Greta Schroder. (1922, 98 mins, silent, 35mm, Print courtesy of Munich Film Archives)

Faust 8:50

"Faust was one of the most pictorially beautiful films ever made, a supreme example of German studio craftsmanship, at times seeming like a Dürer or Bruegel come to life. The expressionistic medieval settings were beautifully lighted; strange apparatuses and weird camera tricks added a mystical atmosphere; low angles and ceilings were again employed. In the famous scene where Mephisto and the rejuvenated Faust fly through the air, the camera, placed on a roller coaster device, travelled over miles of miniature cities and country.

"The leading role was played by Gösta Ekman, noted Swedish actor, who was able to project successfully the extreme contrast between youth and old age.... But...it was Emil Jannings who ran away with the picture, dressed in a long black cape to make him appear more slender, and playing with mischief and subtle humor a very delightful Mephistopheles. In fact, it was a conception and treatment of Mephisto which overbalanced the picture; the main theme of *Faust* was lost, as well as any genuine emotional quality...." --Theodore Huff, "An Index to the Films of F.W. Murnau," *Sight & Sound*

• Directed by F.W. Murnau. Written by Hans Kyser, based on Goethe, Marlowe and German folk sagas. Photographed by Carl Hoffman. Art Direction by Robert Herlth and Walter Rohrig. With Emil Jannings, Gösta Ekman, Camilla Horn, Yvette Guilbert, Wilhelm Dieterle. (1926, 136 mins, silent, 35mm, Print courtesy of Munich Film Archives)

Monday March 2

Images of Racial Minorities in Film

Man Friday 7:00

Peter O'Toole, the man who brought *The Ruling Class* to its knees in 1972, here crucifies Defoe's Robinson Crusoe in a spin-off on the classic tale that turns into a highly amusing (but brutal) attack on racism and colonialism. After living alone on "his" island for 12 years, Crusoe discovers a recently stranded troupe of tribesmen engaged in a cannibalistic ritual. Bent on preserving the standards of Christianity and sportsmanship as defined by the British Empire, he dutifully shoots them - all but one, Friday (Richard Roundtree), whom he turns into a slave and student (of Christianity and sportsmanship...). Britain's 1976 entry at Cannes, *Man Friday* was called by *Variety* "a choice morsel for the discriminating.... [C]austically humorous...it also has its deeply moving moments.... [U]p to and beyond its surprise ending, it remains stimulating and thought-provoking...." (JB)

• Directed by Jack Gold. Written by Adrian Mitchell, based on his play as adapted from the novel "The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner" by Daniel Defoe. Photographed by Alex Phillips. With Peter O'Toole, Richard Roundtree, Peter Cellier, Christopher Cabot. (1976, 115 mins, color, 35mm, Print from Films Inc. & Avco Embassy)

Enno Patalas, Director of the Munich Film Archives, (in Person) Presents, in Association with the Goethe Institute, San Francisco, Restored Treasures of German Expressionist Cinema

Fritz Lang's Siegfried 9:00

Part one of Lang's two-part *Die Nibelungen*, the super-production of the great Nordic mythological saga conceived by Lang and screenwriter Thea von Harbou as a cinematic statement of uniquely German themes, a

monument to German culture in its own right. To Lang's chagrin, the film became one of Hitler's favorites.

"The entire film was shot in the studio and the sets are among the best in the long history of the screen. The rainbowed mountain, the vast tree trunks, the rocks and glades, the Nibelungen den, the ship, Brunhilde's rock, the cathedral, the hunt, the pool where Siegfried drinks - each is superb in its technical precision and in its powers of evocation. Every facet of this production - the sets, the lighting, the costumes, the special effects, and the atmosphere - contributes to the larger-than-life quality of this mythic tale. While the sets strive for realism Lang moves into abstraction through lighting and costumes...." --Arthur Lennig, "The Silent Voice: A Text"

• Directed by Fritz Lang. Written by Thea von Harbou. Photographed by Carl Hoffman and Gunter Rittau. With Paul Richter, Margarete Schon, Hanna Ralph. (1924, 174 mins, silent, 35mm, Print courtesy of Munich Film Archives)

Tuesday March 3

Avant-Garde Cinema in Australia:

New Films of Paul Winkler (in Person) 8:30

Australia's foremost independent filmmaker, Paul Winkler was born in Hamburg, Germany, in 1939. He began making films in 1954, and moved in 1959 to Australia, where he has supported himself for years as a bricklayer and restorer of houses. Winkler's artisan training is evidenced in the skill and virtuosity with which his films are assembled, employing complex in-camera masking and multiple exposure techniques developed by the filmmaker himself. Winkler's films, which are in the permanent collection of the New York Museum of Modern Art, combine color and sound dramatically to produce an unusually emotional effect for abstract films.

Window

"A person is observed ironing in front of a window. This action, which took two hours of real time, is condensed into three minutes. The film is structured like an average feature film: a slow introduction, a hectic middle part, and a surprise ending of ambiguous nature." --P.W.

• (1979, 3 mins, color, Print from filmmaker)

Bondi

"The film deals mainly with 'hot' and 'cool' images. All images are observed through a horizontally divided screen created by in-camera matting. The action is of people-water-heat-sky-sand-buildings-cars-open spaces and other elements about the beach....(Bondi, a very popular beach in Sydney)...." --P.W. "The startling manipulation of pictorial space, the evocative absurdity of combinations are reminiscent of Max Ernst's surrealist collages." --Amos Vogel

• (1979, 15 mins, color, Print from filmmaker)

Cars

"The first half of the film is silent; in the second half we see the same images - cars speeding along a highway - again, but with sound. The silent part puts the viewer at a safe distance to the material, but once the sound enters a certain kind of shock reaction sets in which forces the viewer to 'rethink.'" --P.W.

• (1979, 15 mins, color, Print from filmmaker)

Taylor Square

"The camera pans in semi-random movements in long telephoto shots over an area of 1-1/2 miles of streetscrapers. The movements are shown in most cases four times, as four squares on the screen which bounce into each other on their edges.... [This is] reinforced by the soundtrack of bouncing pinball machines...." --P.W.

• (1980, 19 mins, color, Print from filmmaker)

Sydney = Bush

"A confrontation between the city of Sydney and its environment...seductive bush images of native animals and fauna trying to fight off the encroachment by man. A matter of 'Lebensraum,' or 'living space'...." --P.W.

• (1980, 14 mins, color, Print from filmmaker)

Urban Spaces

"The film deals with close environmental spaces within the city limits of Sydney...fragmentation of spaces between people and their immediate surroundings.... The filmic images create artificial spaces getting into a kind of surreal realism-claustrophobia...." --P.W.

• (1980, 27 mins, color, Print from filmmaker)

Tuesday March 3

In Wheeler Auditorium 7:15

Admission \$5.00

Preview Screening! Presented in Association with KPFA With Personal Appearance by One of the Producers

Tell Me a Riddle

The first feature directed by actress-turned-director Lee Grant, *Tell Me a Riddle* is based on the novella by Tillie Olsen about the final days of an elderly Russian immigrant, a former revolutionary whose strong intellectual values never waned but were only suppressed during years of childrearing. The story is both touching and forceful, as Eva (played by Lila Kedrova) examines in often brutal honesty her marriage of 47 years to David (Melvyn Douglas); her Russian youth (shown in flashback); and her feelings toward her children, now grown. Fighting against her family's desire to sell the weatherbeaten house to which she is more attached than she is to any of them, she is nevertheless drawn closer to both husband and children. Integral to the story is the meeting of the generations: on the brink of death, Eva shares some of her secrets with her granddaughter, played by Brooke Adams.

Previous to *Tell Me a Riddle*, Lee Grant directed a highly acclaimed short film sponsored by the American Film Institute, *The Stronger*, based on a Strindberg play; and the documentary *The Willmar 8*. *Tell Me a Riddle* is the first project of the San Francisco-based three-woman team, Godmother Productions. The film is scheduled to open theatrically in the Bay Area on March 6, at the Cannery Cinema in San Francisco and the California Theater in Berkeley.

• Directed by Lee Grant. Produced by Godmother Productions: Mindy Affrime, Rachel Lyon, and Susan O'Connell. Written by Joyce Eliason and Alev Lytle, based on the novella by Tillie Olsen. Photographed by Fred Murphy. Set Design by Patrizia von Branden-

stein. With Lila Kedrova, Melvyn Douglas, Brooke Adams, Dolores Dorn. (1980, 90 mins, 35mm, color, Print courtesy Godmother Productions and Filmways Pictures, Inc.)

Wednesday March 4

Enno Patalas, Director of the Munich Film Archives (in Person), Presents, in Association with the Goethe Institute, San Francisco, Restored Treasures of German Expressionist Cinema

Spies (Spione) 7:30

"Lang's mystery thriller *Spies* featured a master spy who led several lives: besides the spy, he was also the president of a bank and a music hall clown. This film refrained from conferring moral superiority upon the representatives of the law. Espionage and counter-espionage were on the same level - two gangs fighting each other in a chaotic world." --Siegfried Kracauer.

"The structure of the film is flawless, and Lang builds and maintains the suspense effortlessly. Lang reveals the methods of the spies with meticulous care.... The film is spiced with touches of humor, and includes a brief segment in an Expressionist style.... Lang's editing virtuosity is very much in evidence. Of particular interest are his use of inserts; photographs, notes, and especially the intertitles which have an exact corresponding effect with the way sound matches are used in *The Testament of Dr. Mabuse*. *Spies* was made by Lang's own production company, which explains the differences from the more lavish effects and sets in his previous films." --Prof. Bertrand Augst

• Directed and Produced by Fritz Lang. Written by Lang and Thea von Harbou. Photographed by Fritz Arno Wagner. Art Direction by Otto Hunte and Carl Vollbrecht. With Rudolph Klein-Rogge, Gerda Maurus, Willy Fritsch, Lupu Pick. (1927, 218 mins, 35mm, silent, Print courtesy of Munich Film Archives)

Thursday March 5

NO PFA PROGRAM

Friday March 6

The School of Corman

In 1970, Roger Corman formed his own production company, New World Pictures, through which he continued his policy, already begun at A.I.P., of encouraging and developing young talent. In the school of Corman, art meets economics in the open, not only in confrontation but in creative tension. The school of Corman is a school of low-budget films characterized



F.W. Murnau's *Faust* (March 1)

by an innovative economy of expression; of progressive thematics in reactionary genres; of subversive humor in an exploitation package. It's not offered up as "great art," but as high-energy filmmaking creating, incidentally, more than a little food for thought out of a starvation budget.

Hollywood Boulevard 7:30

"Shamelessly Loaded With Sex And Violence" is the tag-line on the lobby posters for *Hollywood Boulevard* and it's no lie! *Hollywood Boulevard* is a hilarious action-comedy, set in the world of low-budget movies, starlets on the make, and hot-tempered exploitation queens. But it's also a marvelous, precisely-observed, in-joke self-satire on Corman's New World Pictures, featuring guest appearances by exploitation directors Jonathan (*White Line Fever*) Kaplan as an inept assistant director, Paul (*Death Race 2000*) Bartel as egomaniac director Erich Von Leppe, and Barbara (*Summer School Teachers*) Peeters as a Drive In Mother. Sharp-eyed viewers will also spot film critics Todd McCarthy and Joe McBride, Commander Cody and the Lost Planet Airmen, and any number of old Corman hands in small parts.

"Directed for a song (and dance) by two talented New World editors, Joe Dante (*Piranha*) and Allan Arkush (*Disco High*), *Hollywood Boulevard* pirates all its action scenes from New World outtakes and stock shots - simultaneously saving money and providing a virtual catalogue of recent New World product...." --Michael Goodwin

• Directed by Joe Dante and Allan Arkush. Produced by Jon Davison. Written by Patrick Hobby. Edited by Amy Jones, Allan Arkush and Joe Dante. Music by Andrew Stein. With Candice Rialson, Mary Woronov, Rita George, Jeffrey Kramer, Dick Miller, Richard Doran, Tara Strohmeier, Paul Bartel, Jonathan

Kaplan, Commander Cody and the Lost Planet Airmen, Barbara Peeters, Todd McCarthy, Joe McBride. (1976, 83 mins, 35mm, Metrocolor, Print from UCLA Film Archives, courtesy of New World Pictures)

Bogdanovich's Return to Corman:

Saint Jack 9:05

It is arguable that Peter Bogdanovich's two best films are his two least known. Bogdanovich began filmmaking as assistant to Roger Corman, and went on to produce his first, Corman-financed feature, *Targets*, in 1968 (see March 23). In 1979, he returned to the "Corman school" to make *Saint Jack* for New World Pictures. If, somewhere in between, he soured, with *Saint Jack* Bogdanovich picks up the innovative energy, as well as the contradictions, of the Corman production.

Saint Jack is a rueful, ironic play with notions of good and evil, set in Singapore where Jack Flowers (Ben Gazzara) earns his living as a freelance pimp. Jack has dreams of building a house of his own, but certain interests oppose him, and he is forced to resort to various related sidelines to make ends meet. The narrative is appropriately episodic, but in each part appears an English accountant (Denholm Elliott) with whom Jack has a close, intense relationship (making Gazzara's portrayal of Jack the more complex).

Noel Carroll writes, "*Saint Jack*'s composition is intelligent throughout; Robby Müller's cinematography is brilliant (as usual).... Bogdanovich has a deft sense of detail...using visual incongruities to underscore the contradictions in this Asiatic emporium of late capitalism.... Yet, for all its virtues, *Saint Jack* is...a version of the typical macho hero of...Hollywood.... Brash, full of wisecracks, resourceful, friendly and humane toward the wretched of the earth, scornful of hypocrisy...an emblem of the fantasy that to be a man is 'to know.'" (in *Soho Weekly News*) (JB)

• Directed by Peter Bogdanovich. Produced by New World Pictures. Written by Paul Theroux, Howard Sackler and Bogdanovich, from the novel by Theroux. Photographed by Robby Müller. With Ben Gazzara, Denholm Elliott, James Villiers, Joss Ackland, Peter Bogdanovich. (1979, 112 mins, color, 35mm, Print from UCLA Film Archives, courtesy of New World Pictures)

Saturday March 7

Films for Big and Little People

Amelia Earhardt and Other Shorts 3:30 Admission \$1.50

Recommended for ages 6 and older.

To celebrate International Women's Day, a biography of Amelia Earhardt using newsreel footage and filmed interviews of the great aviator.

• Produced by David Wolper. Narrated by Mike Wallace. (1966, 25 mins, Print from Purdue University)

Plus a new fairy tale, *Once Upon a Choice* (Liane Brandon, 1980), and *The Flashettes*, a look at a dynamic girls' track team (Bonnie Friedman, 1976).

Total program running time: 60 mins.

Enno Patalas, Director of the Munich Film Archives (in Person), Presents, in Association with the Goethe Institute, San Francisco, Restored Treasures of German Expressionist Cinema

Pandora's Box 7:00

Pandora's Box is loosely adapted from two Wedekind plays comprising the "Lulu" tragedy. The story deals with a woman who burns everyone who comes under her spell, but who falls victim, as a Soho prostitute, to Jack the Ripper. Under Pabst's direction, the film is a masterpiece of atmosphere, camera movement, and editing: it is also one of the most sexually charged films ever made, largely due to the incendiary performance of American actress Louise Brooks, whose profound talents were discovered by Pabst, and whose genius has always been legendary in Europe.

• Directed by G.W. Pabst. Written by Ladislaus Vajda, from two plays by Frank Wedekind, "Erdgeist" and "Die Buchse der Pandora." Photographed by Gunter Krampf. Art Direction by Andrei Andreiev. With Louise Brooks, Fritz Kortner, Franz Lederer, Gustav Diessl. (1928, 131 mins, 35mm, silent, Print courtesy of Munich Film Archives)

Lubitsch's

The Wildcat (Die Bergkatze) 9:40

Ernst Lubitsch's hilarious anti-militaristic satire, in which the army commander and his soldiers are all portrayed as inefficient, apathetic bumblers, has the distinction of being one of H.L. Mencken's favorite films, though it was never released in this country.

Theater Programs / Film Notes

Pola Negri plays Rischka, "The Wildcat" in love with the handsome Lieutenant Alexis. (However, all the women near Fort Tossenstein are in love with Alexis: as he passes through the town, a crowd of children wave flags and cry "Papa!") Sets and costumes by Ernst Stern are a fascinating blend of Expressionism and late "Jugendstil," and the film takes on surrealist aspects in parts: in a dream sequence, Alexis literally gives his heart to Rischka; later, they are seen dancing to the accompaniment of an orchestra of snowmen.

• Directed by Ernst Lubitsch. Written by Hans Kraly and Ernst Lubitsch. Photographed by Theodor Sparckuhl. Sets by Ernst Stern and Max Gronert. Costumes by Ernst Stern. With Pola Negri, Paul Heidemann, Victor Janson. (1921, 109 mins, 35mm, silent, Print courtesy of Munich Film Archives)

Sunday March 8

Enno Patalas, Director of the Munich Film Archives, Presents, in Association with the Goethe Institute, San Francisco, Restored Treasures of German Expressionist Cinema

The Cabinet of Dr. Caligari 7:30 ▲

The Cabinet of Dr. Caligari, about which more has been written probably than any other film, blends fantasy, romanticism, medieval stories and philosophic fable into a story of mind-control, murder, and insanity. Its painted backgrounds, sets and costumes were in the style of the *Der Sturm* expressionist group, which included the painters Rohrig and Reimann and the designer Hermann Warm, all three of whom contributed to the art direction of the film. It is in many respects still filmed theater, a series of tableaux or "living drawings" (*Der Sturm*). In the ongoing controversy over definitions of German Expressionist Cinema, *Caligari* has long been the key work by which other films have been measured. For some critics, however, it can only be considered a precursor of "expressionism" in cinema, even German cinema; rather it is the

to the point of disability, and the school principal and superintendent are both cynical, reactionary disciplinarians - and both racist, though the principal is black. Conroy gradually wins the interest of his students, and manages to teach them about music, reading, baseball and swimming - the latter important as the water between the island and the mainland is used as a metaphor throughout the film. When he insists on celebrating Halloween by taking the kids across the water, Conroy is fired.

With *Conrack* (based on Pat Conroy's account of his own experience), director Martin Ritt once again was praised for his focus on the processes and effects of racism in America. However, the film was also accused of being sentimental: "...the very fact that [the water] cuts the island off...also effectively insulates the action from those socio-economic factors which might disturb Ritt's stance..." --John Raisbeck, *Monthly Film Bulletin*

• Directed by Martin Ritt. Written by Irving Ravetch and Harriet Frank, Jr., based on "The Water Is Wide" by Pat Conroy. Photographed by John Alonzo. With Jon Voight, Paul Winfield, Hume Cronyn, Madge Sinclair. (1974, 107 mins, 35mm, color, Print from Films Inc. & 20th Century Fox)

Enno Patalas, Director of the Munich Film Archives, Presents, in Association with the Goethe Institute, San Francisco, Restored Treasures of German Silent Cinema

Mother Krausen's Journey into Happiness (Mutter Krausens Fahrt ins Glueck) 9:30 ▲

"A human being can be killed with an apartment as easily as with an axe," wrote Heinrich Zille, the Berlin artist on whose reminiscences *Mutter Krausens Fahrt ins Glueck* is based. One of the earliest and most visually striking of the German Neo-Realist (Neue Sachlichkeit) films based on a Marxist thesis, *Mutter Krausens...* is set in the tenements of Berlin, about whose "Lumpen" inhabitants Zille wrote. Its imagery is based on the drawings of Zille, Kaethe Kollwitz and

School Girl obsession with female macho...an interest in personality and a love of rock'n'roll...." And Amy Taubin (*Soho Weekly News*) writes, "Dick has a powerful sense of form.... [Her] feminism has revitalized a filmmaking practice that 15 years ago led to a dead-end....and that in the hands of her male contemporaries seems often like a trivial restatement."

Beauty Becomes the Beast

"The upbringing of a female child and her initiation into a sexual role defined by authority figures, television and newspapers. Lucille Ball is as important as the Son of Sam episode and the media blow-up it received. The main character, Lydia Lunch, plays a 7-year-old child growing up by the sea and alternately an adult in a decaying western city." --Vivienne Dick

• A Film by Vivienne Dick. Music by Teenage Jesus and the Jerks, TV and Pinball Machine. With Lydia Lunch, Mark Mood, Adele Bertei, Janet Stein. (1979, 45 mins, Super-8, color, Print from filmmaker)

She Had Her Gun All Ready

A film about the power struggle between two friends, set in New York's Lower East Side, *She Had Her Gun All Ready* is like a good genre flick or a summer vacation. It's about hanging out in a slum, making phone calls on the street, and taking the subway to Coney Island. It also tells a story of sorts.... Lydia Lunch, aggressive and petulant, plays nemesis to the zombified Pat Place.... They sit around a Lower East Side kitchen excited by on-screen green and magenta theater-lights. Sporadically, Lunch...starts in: "You're not exactly the life of the party...." --J. Hoberman

• A Film by Vivienne Dick. With Lydia Lunch, Pat Place. (1978, 30 mins, Super-8, color, Print from filmmaker)

The School of Corman
Stephanie Rothman's

The Student Nurses 9:05

"To categorize *The Student Nurses* as anything other than exploitative would be not only misleading but unfair since the film, made under the aegis of Roger Corman, never purported to be anything but that. This is not to suggest, however, that the film is uninteresting or undeserving of critical consideration; for beneath its 'exploitative' veneer (notably, a pervasive 'drive-in' brand of sex and violence), *The Student Nurses* addresses issues which reflect a progressive,

ton was to write that signing with MGM was the worst mistake of his career.... On *The Cameraman* Buster finally threw away the script MGM imposed on him (along with 22 office staff writers and a number of amateur gagmen), and improvised the scenes that add up to one of his greatest films. All the elements of Keaton's art and metaphysics are fused in a story that permits Buster no end of Pirandelloesque pyrotechnics. He plays a New York City newsreel cameraman whose love life is as jumbled as the mixed-up footage he shoots of doormen mistaken for generals and Tong Wars in Chinatown. In an astonishing if inadvertent testament to the principles of cinéma-vérité, he proves himself in the end - to girl and boss. Unfortunately, the only prints of *The Cameraman* now in circulation are incomplete (missing two or three scenes in obvious places).... Needless to say, Keaton's genius survives even this handicap." --*Treasures from the Eastman House* (PFA Publication)

• Produced by Buster Keaton for MGM. Directed by Edward Sedgwick, Jr. Written by Richard Schayer, from a story by Clyde Bruckman and Lou Lipton. With Buster Keaton, Marceline Day, Harry Gribbon, Harold Goodwin, Sidney Bracy. (1928, 99 mins, 35mm, silent, Print from Films Inc., courtesy of MGM)

Singin' in the Rain 9:20

"History begets history, and so too with cinema. Stanley Donen and Gene Kelly's *Singin' in the Rain* pays homage to its predecessors while making great strides in advancing the Hollywood musical. The script is yet another in the narrative continuum of the truth and glory of life behind the scenes and on the sets. The advent of sound threatens the future of the silent screen's romantic duo, Lockwood and Lamont. Panicked, the studio searches for a gimmick to salvage their latest extravaganza, *The Duelling Cavalier*. The solution: set the period epic to music. Their delight is temporarily foiled upon the discovery that the leading lady can neither sing nor talk. Then an aspiring unknown appears to capture the hearts of Lockwood and company (save the jealous Lamont) and rescues their project from a premature retirement in the vault.

"A lavish MGM production, *Singin' in the Rain* reminisces about that crucial transition from silence to sound and the accompanying problems - effective post-synchronization, wiring actors for sound, etc. What were the production headaches of early musicals provide a source for jokes in this film. The inclusion of popular songs from over the years, as well as the self-referential tone of this film-within-a-film revive and reassert the magic of that unique Hollywood tradition, the musical." --L.A. Thielon

• Directed by Stanley Donen and Gene Kelly. Produced by Arthur Freed. Photographed by Harold Rosson. With Gene Kelly, Donald O'Connor, Debbie Reynolds, Jean Hagen, Cyd Charisse. (1952, 103 mins, color, Print from-Films Inc.)

Thursday March 12

A Rare Michael Powell Wartime Drama

One of Our Aircraft Is Missing 7:00

When the crew of a British bomber bails out over occupied Holland, they are sheltered by the Dutch resistance. Using Holland as a stand-in for occupied Britain, Michael Powell here examines the threat of "everyday fascism" (BFI). In revising this rare Powell film at a recent Museum of Modern Art retrospective, William K. Everson noted:

"The theme of the bailed-out aircrew, fighting their way home through occupied territory, and encountering local underground freedom fighters, was not altogether novel in 1942. Hollywood had recognized the dramatic and showmanship possibilities in the theme the previous year, and...Raoul Walsh's *Desperate Journey*, a superficially identical film...came out at virtually the same time....

"Nevertheless, *One of Our Aircraft Is Missing* was a popular success, and was one of the earlier British war films to successfully combine the characteristics of the documentary with the qualities of the traditional narrative film.... British wartime audiences were more than sated with documentaries for training, informational and propagandist purposes, but when well-done, as here, the mating of documentary with narrative could be a tremendous morale-booster...and its reminder of the activities of the Dutch underground was not only a solid propagandist boost for an ally, but rather more believable than the Warner Brothers claim of a solid resistance movement within Germany itself.

"*One of Our Aircraft Is Missing* is still a solidly entertaining movie...however, it no longer has the topicality and sense of urgency that gave it such punch in 1942, and perhaps its main interest today is in the astonishing array of talent both in front of and behind the camera.... The cast includes the names of many notables on the way up (Peter Ustinov and Roland Culver among them).... Even Michael Powell has several scenes near the beginning as the jaunty Dispatching Officer ('Off you go, chaps!').

"*One of Our Aircraft Is Missing* can also claim the dubious distinction of being the first of many Michael Powell films to be severely mauled by its U.S. distributor. United Artists took some twenty minutes out of it here, while another seven minutes disappeared when the film hit the TV markets."

• Directed by Michael Powell. Produced by John Corfield, Michael Powell and Emeric Pressburger for British National. Written by Pressburger and Powell. Photographed by Ronald Neame. Edited by David Lean. Art Direction by David Rawnsley. With Godfrey Tearle, Eric Portman, Hugh Williams, Bernard Miles, Pamela Brown, Peter Ustinov, Roland Culver, Michael Powell. (1942, ca. 90 mins, Print courtesy of WKE)

Friday March 13

The School of Corman
Jonathan Demme's

Caged Heat 7:30

"Imagine the nerve involved when the quintessence of exploitation turns to 'women in prison' as the subject of its next cinematic venture. The selection seems a natural if you consider that the multiplicity of camera angle options is surpassed only by the number of situational possibilities - all intent on hyperbolizing to the nth degree tales of institutional sadism and lesbian solace. Introduce into this context the sensitive ethical issue of authorized experimental brain surgery, and the opportunities for outraging audiences know no limits. This is the premise of *Caged Heat*, Jonathan Demme's first project with Roger Corman, and it stands out as one of the finest and funniest exponents of the exploitation genre. Four women, incarcerated



Joe Dante and Allan Arkush's *Hollywood Boulevard* (March 6)

instigator of a much narrower cinematic style, its own "Caligariism."

• Directed by Robert Wiene. Produced by Erich Pommer. Screenplay by Carl Mayer and Hans Janowitz. Photographed by Willy Hameister. Art Direction by Walter Reimann, Walter Rohrig, Hermann Warm. With Werner Krauss, Conrad Veidt, Lil Dagover. (1919, 82 mins, silent, 35mm, Print courtesy Munich Film Archives)

From Morning to Midnight (Von morgens bis Mitternacht) 9:00 ▲

One of the first Expressionist films, *From Morning to Midnight* depicts the uneventful life of a bank teller who suddenly gets fed up with the monotony of petty bourgeois life, and decides to break out of his routine and experience life. He begins by defrauding the bank, and eluding the police. One of four films based on plays by Georg Kaiser, *From Morning to Midnight* was directed by the stage director Karl Heinz Martin, who achieved here a film that many consider the equal of *Caligari* as a pure Expressionist work. The film was not shown in Germany for 40 years, but was sold to Japan at the time, where it proved successful.

• Directed by Karl Heinz Martin. Screenplay by Martin and Herbert Jutke, based on Georg Kaiser's play. Photographed by Carl Hoffmann. With Ernst Deutsch, Roma Bahn, Erna Morena, H. v. Twardowski. (1920, 81 mins, 35mm, silent, Print courtesy of Munich Film Archives)

Monday March 9

Images of Minorities in the Cinema

Conrack 7:30

Jon Voight is Pat Conroy, the young white teacher assigned to an all-black school on Yamacraw Island off the coast of South Carolina. The children are deprived

other artists who collaborated on this important work. Mother Krausen lives with her daughter, her unemployed son and a family of lodgers in her small apartment. When her daughter is seduced and her son arrested for theft, Mother Krausen opens the gas valve - embarking on her trip to happiness. Her daughter, however, chooses a different route: through her friendship with a militant Marxist, she becomes involved in "the struggle for a better future." With this film and its successor, *Berlin Alexanderplatz* (1931), director Piel Jutzi, already a well-known photographer, made his mark as one of the most important German directors of the late Twenties and early Thirties. After making several less important films, his career ended under the Nazis, and he disappeared.

• Directed by Piel Jutzi. Produced with the cooperation of Kaethe Kollwitz, Hans Baluschek and Otto Nagel. Written by Jan Fethke and Willy Doll, based on the writings of Heinrich Zille. Photographed by Piel Jutzi. With Alexandra Schmitt, Ilse Trautschold, Holmes Zimmermann, Friedrich Gnass, Gerhard Bienert. (1929, 96 mins, 35mm, silent, Print courtesy of Munich Film Archives)

Tuesday March 10

New Wave Super-8 from New York

Vivienne Dick in Person

Beauty Becomes the Beast and She Had Her Gun All Ready 7:30

Vivienne Dick's super-8 films emerge from the New Cinema renaissance taking place over the last few years in New York City, but her punk roots, more so than any of her contemporaries, are in the spirit of the mid-Sixties avant-garde of Jack Smith (*Flaming Creatures*), Kenneth Anger (*Scorpio Rising*) and Andy Warhol. J. Hoberman describes four characteristics of Dick's work: "...an ironic aschkan lyricism (among other punk reworkings of the old underground)...a Reform

namely feminist consciousness. One of the film's most serious moments features a surprisingly forceful pro-abortion stance. The opening sequence in which a nurse successfully fights off a would-be rapist is not intended simply as an instance of gratuitous violence inserted for spectator titillation. Rather, it functions as a metaphor for women grappling with the presumed passivity of their role and sets the tone for this film about women examining options and making choices.

"*The Student Nurses* focuses on four women who find themselves confronting crises of an individual nature just prior to graduation from nursing school. Their respective anxieties cause each to reevaluate professional goals in light of personal conviction. One nurse undergoes a politicization which compels her to question the ramifications of a 'straight' job. Another, suffering from emotional involvement with geriatric patients, alters career desires for peace of mind and heart. And the remaining two find themselves on opposite sides of the abortion issue when one of them learns she is pregnant. When the day of graduation arrives, these four women have reconciled their professional objectives with personal beliefs." --L.A. Thielon

• Directed by Stephanie Rothman. Produced by New World Pictures. Written by Don Spencer, based on a story by Stephanie Rothman and Charles S. Swartz. With Elaine Giftos, Karen Carlson, Brioni Farrell, Barbara Leigh, Lawrence Casey, Reni Santoni. (1970, 85 mins, 35mm, color, Print from Films Inc.)

Wednesday March 11

Self-Reflexive Cinema from MGM

In 35mm!

Buster Keaton's

The Cameraman 7:30

"*The Cameraman* was Keaton's first film for MGM, after ten features produced independently. Later Kea-



Edward Sedgwick, Jr.'s *The Cameraman* (March 11)

in a penitentiary, band together in defiant solidarity after an initial confrontation which one critic likened to the 'customary Hawks male bonding ritual' (*Film Comment*). Two of the inmates escape, terrorize the outside world, and return to rescue their two friends, one of whom is destined for the lobotomy table.

"Demme's handling of the formula's inherent parody is matched by a technical sophistication sometimes lacking in similar films. Where a director such as Russ Meyer might have indulged a voyeuristic proclivity, Demme treats the actresses and script in a manner which extrapolates the action's hilarity without completely denigrating women. In this arena of repressed sexuality, it is the absurdities of the macho ethic with its mean virility which become the target of the director's lampooning." --L.A. Thielens

• Directed by Jonathan Demme. Produced by Evelyn Purcell, New World Pictures. Photographed by Tak Fujimoto. Edited by Johanna Demetrakis, Carlyn Hicks, and Michael Goldman. Music by John Cale. With Erica Gavin, Juanita Brown, Roberta Collins, Ella Reid, Barbara Steele. (1974, 83 mins, 35mm, color, Print from UCLA Archives, courtesy of New World Pictures)

Crazy Mama 9:10

"*Crazy Mama* recounts the saga of a tri-generational matriarchy who, continually thwarted in their efforts to realize their version of the Great American Dream, get mad and strike back. The story opens in Southern California where Melba, her illegitimate daughter (on the verge of unwed motherhood herself), and her mother have just lost their beauty salon to a banker. As a flashback reveals, repossession is a phenomenon with which these women are painfully well-acquainted. Undaunted, the trio envision a new dream - to buy back the ranch which Melba's father lost in the '30s. So they head on home, back to Jerusalem, Arkansas. Crossing the Southwest, the caravan grows to include a little old lady, two boyfriends, and a sheriff who bigamously weds Melba in a Las Vegas roadside chapel. This motor trek also affords the occasion to secure funds necessary to finance their dream by a rash of crimes. Unfortunately their arrival home proves to be a pipedream of the most ironic sort, unleashing the final act of violent retaliation.

"As subsequent works such as *Citizens Band* (aka *Handle with Care*) and his latest, *Melvin and Howard*, reveal, Demme is a director primarily concerned with character nuance and idiosyncrasy. While his treatment of them in *Crazy Mama* is more pronounced by parody than compassion, the director displays an interest in family ties and how external circumstance subverts and perverts these bonds. Demme also manifests a fascination with that which is kitsch; Melba's lifestyle and the ensuing journey across the Southwest provide the camera with ample opportunity to revel in the sleek contours of taredor pants and the profusion of postcard 'Wish you were here' architecture. And finally, *Crazy Mama* heartily endorses the Corman credo, 'Make it fast, make it cheap, and make 'em laugh.'" --L.A. Thielens

• Directed by Jonathan Demme. Produced by New World Pictures. Photographed by Bruce Logan. Edited by Allan Holzman and Lewis Teague. Second Unit Directed by Evelyn Purcell. With Cloris Leachman, Ann Sothern, Linda Purl, Stuart Whitman, Jim Backus. (1975, 82 mins, 35mm, color, Print from UCLA Archives, courtesy of New World Pictures)

Saturday March 14

New Cuban Cinema:

Maluala 7:30, 9:30

"Sergio Giral is the best known of the Black Cuban directors and his previous films, *The Other Francisco* and *Ranchedor* were historical observations of the period of slavery in Cuba, the gradual rise of rebellion against colonial traditions, and the ultimate freedom that resulted. *Maluala* is the most striking addition to this genre, and a prize-winner at the first festival of Latin American cinema held in Cuba earlier this year. The action takes place during the last century in the region of Maluala. Gallo, the black chieftain, together with his cohort, Caba, present a petition for land and liberty to the colonial government. Governor Escudero offers liberty if the rebellious villages will be dismantled and their men offer themselves in surrender. He promises that they will be freed shortly thereafter. Three chieftains agree, but Gallo and Caba refuse. It is at this point that Escudero decides to use trickery and force in order to destroy the Malualan community, to disrupt their hierarchy and gain total control. Giral has mounted *Maluala* with colorful ritual and the acting, particularly Samuel Claxton, as Gallo, is highly stylized in the heroic tradition. It is an absorbing adventure film wrought from historical events which appear exotic and violent, but Giral constantly implants into every image the necessity for unity among people in order to combat man's seemingly casual desire to subjugate mankind, in the struggle for power and undefined ambition." --S.F. Film Festival, 1980

• Directed by Sergio Giral. Written by Giral and

Jorge Sotolongo. Photographed by Raul Rodriguez. Music by Sergio Vitier. With Samuel Claxton, Miguel Navarro, Roberto Blanco, Miguel Gutierrez. (1979, 105 mins, 35mm, color, English titles, Print from Unifilm)

Sunday March 15

The American Films of Louise Brooks

Although she was "immortalized" in two 1929 German films of G.W. Pabst, *Pandora's Box* (see March 7) and *Diary of a Lost Girl* (coming April 12), Louise Brooks, born in Kansas in 1906, made some 22 films in the U.S. during a career that began in 1925 and ended abruptly in 1938. It is often said that her reputation - which flourished in Europe while it dwindled in the States after her enigmatic retreat from motion pictures in 1938 - was made by the Pabst films, that he essentially discovered her; but it was in her American films that he found her. Much of Brooks' critical acclaim fell (still falls) on her great beauty ("After Garbo, the most beautiful actress of the Twenties" --Andrew Sarris), but we can see in these American classics the unique personality described by Lotte Eisner as "a remarkable actress endowed with uncommon intelligence..." and by Henri Langlois as "the modern actress par excellence...[who] embodies all that the cinema rediscovered in its last years of silence: complete naturalness and complete simplicity."

35mm Print!

A Girl in Every Port 7:30

A Girl in Every Port represents the best of silent comedy, full of vitality, movement, and perfectly timed playfulness, not the least of it supplied by Louise Brooks as a circus high diver. One of Howard Hawks' eight silent films, *A Girl in Every Port* was unearthed by French critics in the process of delineating Hawks' importance, and contains the seminal Hawks theme: "a love story between two men," here two sailors, played by Victor McLaglen and Robert Armstrong. In this context, Robin Wood indicates a source of dissatisfaction with the film in "Hawks' failure to realize the potentialities of Louise Brooks. She might well have established the tradition of the Hawks woman, but, after a promising beginning, her part degenerates into a commonplace figure of female duplicity, simplifying the issues unfairly and making it impossible to use the actress's full resources." --in "Howard Hawks" (JB)

• Directed by Howard Hawks. Written by Seton I. Miller, from a story by Hawks. Photographed by L.W. O'Connell and Rudolph Berquist. With Victor McLaglen, Louise Brooks, Francis McDonald, Felix Valle, Sally Rand. (1928, 61 mins, 35mm, silent, Print from Kino International, the Killiam Collection)

Love 'Em and Leave 'Em 8:45

In his recent *New Yorker* profile of Louise Brooks, Kenneth Tynan reports this reaction to a recent viewing of *Love 'Em and Leave 'Em*, one of Brooks' earliest available films:

"Evelyn Brent is the nominal star of *Love 'Em and Leave 'Em*, a slick and graceful comedy about Manhattan shopgirls, but light-fingered Louise, as Brent's jazz-baby younger sister, steals the picture with bewitching insouciance...especially when she dons a white top hat to go to a costume ball (at which she dances a definitive Charleston). The plot calls for her to seduce her sister's boyfriend, a feckless window dresser, and she does so with that fusion of amorality and innocence which was to become her trademark.... What images do I retain of Brooks in *Love 'Em and Leave 'Em*? Many comedic details; e.g., the scene in which she fakes tears of contrition by furtively dabbling her cheeks with water from a handily placed goldfish bowl, and our last view of her, with all her sins unpunished, merrily sweeping off in a Rolls-Royce with the owner of the department store. And, throughout, every closeup of that blameless, unblemished face."

• Directed by Frank Tuttle. Written by Townsend Martin. Photographed by George Webber. With Evelyn Brent, Lawrence Gray, Louise Brooks. (1926, 65 mins, silent, Print from Audio Brandon/Paramount)

Monday March 16

Semaines Universitaires du Cinéma Français--Spring 1981 Presented in Association with the Cultural Services of the French Embassy

The Semaines Universitaires du Cinéma Français is a program of French feature films, still unreleased in the United States, which is shown in American universities, colleges and cultural centers. Founded in 1967, the program is organized by the Cultural Services of the French Embassy in New York in cooperation with the French Ministry of Foreign Affairs.

Le Crabe-Tambour (The Crab Drum) 7:30

Pierre Schoendoerffer's adaptation of his own book is a tale comprised of afterthoughts on the French involvement in the Indo-Chinese and Algerian wars, concentrating on the emotional life and moral questions of the individuals involved. Three officers on a naval destroyer making its last rounds of rescue and aid to fishing ships discover that their lives have, for the last 20 years, been powerfully influenced by the same man, an eccentric character named Willsdorff. Willsdorff is now a trawler captain, and as their boat approaches his, the three share memories of the myth of this hero, in the process divulging and exploring a sense of guilt, loss, and disillusionment.

"It is not a linear 'story' film but, rather, a slowly assembled puzzle.... The film starts with scenes predominantly in a hot climate and moves by degrees towards the frozen sea wastes.... The naval rituals and the terrible power of the sea are brilliantly filmed by...Raoul Coutard...." --Michael Rabinger.

Schoendoerffer's Oscar-winning cinéma-vérité documentary, *The Anderson Platoon* (1966), concerned a group of American soldiers during the Vietnam War. Schoendoerffer himself has a military background, and spent several months as a prisoner-of-war in Vietnam.

• Directed by Pierre Schoendoerffer. -Written by Schoendoerffer, based on his own novel. Photographed by Raoul Coutard. Edited by Nguyen Long. With Jean Rochefort, Claude Rich, Jacques Perrin, Odile Versois. (1977, 119 mins, 35mm, color, English titles, Print courtesy of Cultural Services, French Embassy, N.Y., and French Ministry of Foreign Affairs)

Alain Delon's

Attention, Les Enfants Regardent (Careful, the Children Are Watching) 9:40

Alain Delon produced and stars in this story of "the false innocence of children, of their fundamental aggressiveness, their terrifying capacity for deceit" (*Le Monde*). Four children, left in the care of their babysitter in a villa on the French Riviera, amuse themselves for the most part by watching violent shows on television, but take occasional excursions to the sea. One day, on a lark, they push their sleeping babysitter into the water. Unable to swim, she drowns. The children manage to ward off questions as to the sitter's whereabouts until the appearance of a menacing stranger (Delon), who, it turns out, witnessed the drowning. He begins to terrorize the kids, who respond in kind. It seems they have learned a great deal from television ("The film industry...may be trying to get back at video in this pic" --*Variety*). (JB)

• Directed by Serge Leroy. Produced by Alain Delon. Written by Christopher Frank and Serge Leroy, from a novel by Laird Koenig and Peter Dixon. Photographed by Claude Renoir. With Alain Delon, Françoise Brion, Richard Constantini, Sophie Renoir, Thierry Torchet, Tiphaine Leroux. (1978, 100 mins, 35mm, color, English titles, Print courtesy Cultural Services, French Embassy, N.Y., and French Ministry of Foreign Affairs)

Tuesday March 17

New Documentary Feature: Northern Ireland and the I.R.A.

The Patriot Game 7:30, 9:20

The Patriot Game is a vivid, partisan, feature-length documentary on events in Northern Ireland, directed by Arthur MacCaig, an American of Irish descent. Produced in France, the film was completed in 1978, and released in 1980. Kevin J. Kelley writes for *The Guardian*:

"This extraordinary and moving documentary reviews 10 years of armed warfare by the Irish Republican

Army (IRA) and places today's headlines in their proper political and economic context. Through vivid footage of street battles and interviews with participants, *The Patriot Game* forcefully debunks the twin myths that the IRA is a 'terrorist organization' fighting a 'religious war.' As the narrator notes early in the film, 'the two principal forces involved in the war - the British Army and the IRA - have nothing at all to do with religion....'

"Because it persuades rather than sermonizes, *The Patriot Game* is a good primer for people whose only knowledge of the conflict in Northern Ireland comes through the foggy filter of the U.S. mass media. The protagonists are clearly delineated, and they are permitted to speak for themselves - both directly in interviews and also through the images of gun-toting soldiers running past women with baby-carriages on a Belfast street corner...."

"The film is also useful viewing for those leftists in the U.S. who exclusively support the 'Official' wing of the IRA and who still regard the 'Provisionals' merely as terrorists lacking any cogent political analysis or program...."

"The viewer can...reach his or her own conclusions [about the Northern Ireland conflict] and theorize thoughtfully about current implications after absorbing the lessons of *The Patriot Game*. As the film so powerfully demonstrates, the essence of the struggle in Northern Ireland is for national liberation and against imperialism. Until its objectives are attained, we are most unlikely to witness any end to 'the troubles' that have beset the country for the last 60 years."

• Directed by Arthur MacCaig. Produced by Iskra Films, Paris. Photographed by MacCaig and Theo Robichet. Edited by MacCaig and Dominique Greussay. Narration spoken by Winnie Marshall. (1978-80, 93 mins, Print from Cinema Perspectives)

Wednesday March 18

New Women's Cinema from Great Britain Director Jan Worth in Person

Taking a Part 7:30

Two girls, Debbie and Lucy, who left home in the Midlands and went to London, where they took up prostitution, relate through interviews and conversations with the filmmaker their interpretation of their situation. Jan Worth comments, "The film attempts to deal with two things: As a feminist, my own contradictory position in relation to prostitution. As a filmmaker, the problem of documentary filmmaking which is often exploitative of its subject. This was only made possible by being fortunate enough to have developed, over a period of two years, a close working relationship with Debbie Cambell and Lucy Gordon, who appear in this film."

"*Taking a Part* establishes the women's control over the discourse (spoken, written and filmed) while, crucially, refusing to present its subjects as 'problem' figures whose only role is to...remain passive objects of study. The effect of this radical rupturing of documentary conventions is...to deny the voyeuristic thrill of 'knowing' Lucy and Debbie's lives...." --Martyn Auty, *Monthly Film Bulletin*

• Directed by Jan Worth. Produced by Jan Worth/Royal College of Art. Photographed by Jan Worth. With Lucy Gordon, Debbie Cambell, Jan Worth. (1979, 46 mins, color, Print from filmmaker)

Semaines Universitaires du Cinéma Français--Spring 1981

Presented in Association with the Cultural Services of the French Embassy Director Robert Pansard-Besson in Person

Le Rose et le Blanc 8:40

Among the residents who live around a certain courtyard in Paris is Albert Faria, an aging writer who relates for a weekly magazine the exploits of Henry



Frank Tuttle's *Love 'Em and Leave 'Em* (March 15)

March 1981

University Art Museum, Berkeley Gallery Programs Theater Programs / PFA Museum News

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The *Calendar* is supported in part by the University Art Museum Council.

Sunday	Monday Galleries Closed Swallow Open	Tuesday Galleries Closed Swallow Open	Wednesday	Thursday	Friday	Saturday
<p>1 Lecture Leslie M. Freudenheim and Ann H. Saslav, "For Kids: Adventures With Music and Design" 2:00 p.m. Museum Theater</p> <p>Last Day of Exhibition Japanese Figure, Genre, and Narrative Paintings from the Collection</p> <p>VIDEO 4:00 p.m. Museum Theater Woody and Steina Valsulka Artifacts, Cantaloup, & Urban Episodes</p> <p>• PFA Enno Patalas Presents Restored German Expressionist Treasures: Nosferatu: A Symphony of Horror 7:00 Faust 8:50</p>	<p>2</p> <p>• PFA Images of Minorities in Film: Man Friday 7:00 Enno Patalas (in Person) Presents Restored German Expressionist Treasures: Siegfried 9:00</p>	<p>3</p> <p>Lecture Michael Sullivan, "Anhui Painters and the Natural World" 7:00 p.m. Museum Theater</p> <p>• PFA Australian Avant-Garde Cinema: New Films of Paul Winkler (in Person) 8:30 <i>Wheeler Aud.</i> Preview Tell Me a Riddle 7:15* Producer in Person</p>	<p>4</p> <p>Lecture Florens Deuchler, "Maximilian I: The Emperor's Image" Noon Museum Theater</p> <p>• PFA Enno Patalas (in Person) Presents Restored German Expressionist Treasures: Fritz Lang's Spies 7:30</p>	<p>5</p> <p>Lecture Douglas Cooper, "Torment and Self-Assurance: Picasso in the 1920s" 7:00 p.m. Museum Theater</p> <p>• PFA NO PFA PROGRAM</p>	<p>6</p> <p>• PFA School of Corman: Dante/Arkush's Hollywood Boulevard 7:30 Bogdanovich's Saint Jack 9:05</p>	<p>7</p> <p>• PFA Films for Big and Little People: Amelia Earhardt & Other Shorts 3:30* Enno Patalas (in Person) Presents Restored German Expressionist Treasures: Pandora's Box 7:00 The Wildcat 9:40</p>
<p>8 Last Day of Exhibition MATRIX: Diebenkorn</p> <p>VIDEO "Nancy and Susie Twinart" (Ellen and Lynda Kahn) Twin Art-Artists in Person Instant This-Instant That, Commercial Success, & Twin Art Products--Consumer's Choice Series 4:00 p.m. Museum Theater</p> <p>• PFA Enno Patalas Presents Restored German Expressionist Treasures: The Cabinet of Dr. Caligari 7:30 From Morning to Midnight 9:00</p>	<p>9</p> <p>• PFA Images of Minorities in Film: Conrack 7:30 Enno Patalas Presents Restored German Silent: Mother Krausen's Journey into Happiness 9:30</p>	<p>10</p> <p>• PFA New Wave Super-8: Vivienne Dick in Person: Beauty Becomes the Beast & She Had Her Gun All Ready 7:30 School of Corman: The Student Nurses 9:05</p>	<p>11</p> <p>• PFA MGM Movies about Movies: Keaton in The Cameraman 7:30 Singin' in the Rain 9:20</p>	<p>12</p> <p>Lecture Tu Wei-ming, "Symbolic Realism in Chinese Aesthetics: A Preliminary Inquiry" Noon Museum Theater</p> <p>Lecture Alessandra Comini, "Oskar Kokoschka: Surviving the Storm" 9:00 p.m. Museum Theater</p> <p>• PFA Michael Powell WWII Classic: One of Our Aircraft Is Missing 7:00</p>	<p>13</p> <p>• PFA School of Corman: Jonathan Demme's Caged Heat 7:30 Crazy Mama 9:10</p>	<p>14</p> <p>• PFA New Cuban Cinema: Sergio Giral's Maluala 7:30, 9:30</p>
<p>15</p> <p>VIDEO Video from the UAM Video Collection by Campus, Serra, Gillette, & Downey 4:00 p.m. Museum Theater</p> <p>• PFA American Films of Louise Brooks: A Girl in Every Port 7:30 Love 'Em and Leave 'Em 8:45</p>	<p>16</p> <p>• PFA Semaines Universitaires '81--Recent French Cinema: The Crab Drum 7:30 Alain Delon's Careful, the Children Are Watching 9:40</p>	<p>17</p> <p>• PFA Bay Area Premiere! Northern Ireland and the I.R.A.: The Patriot Game 7:30, 9:20</p>	<p>Exhibition Opens Ukiyo-e Prints from the Collection</p> <p>• PFA New British Feminist Cinema: Director Jan Worth in Person Taking a Part 7:30 Semaines Universitaires '81--New French Cinema: Director Robert Pansard-Besson in Person Le Rose et le Blanc 8:40</p>	<p>19</p> <p>Last Day of Exhibition MATRIX: Zucker</p> <p>• PFA Rudolph Valentino Classics in 35mm: Blood and Sand 7:30 Son of the Sheik 9:00</p>	<p>20</p> <p>• PFA Semaines Universitaires '81--Recent French Cinema: Andre Delvaux's Rendezvous à Bray 7:30 Simone Signoret in Judith Therpauve 9:15</p>	<p>21</p> <p>• PFA Films for Big and Little People Films That Sing and Dance 3:30* Semaines Universitaires '81--Recent French Cinema: Touched in the Head 7:30 The Year 01 9:25</p>
<p>22</p> <p>Last Day of Exhibitions Rifkind and Anhui</p> <p>VIDEO Dara Birnbaum Pop-Pop-Video 4:00 p.m. Museum Theater</p>	<p>23</p>	<p>24</p>	<p>25</p>	<p>26</p> <p>• PFA New Independent Feature</p>	<p>27</p>	<p>28</p> <p>• PFA</p>

Semaines Universitaires 81-Recent French Cinema: A Balcony in the Forest 7:30

Boris Karloff Bogdanovich's Targets 7:30 Unholy Rollers 9:10

Yojimbo 7:00 Conflagration (Enjo) 9:40

Ladies in Retirement 7:30 Hard, Fast and Beautiful 9:15

Saturday Night and Sunday Morning 9:40

The Blacksmith and Steamboat Bill, Jr. 9:15

Charlie Bubbles 7:30 Gumshoe 9:15

29
VIDEO
Joan Jonas
World Premiere
Upside Down and Backwards
4:00 p.m. Museum Theater

• PFA
American Films of Louise Brooks--
Rare Silent Wellman:
Beggars of Life 7:30
With John Wayne:
Overland Stage Raiders 9:10

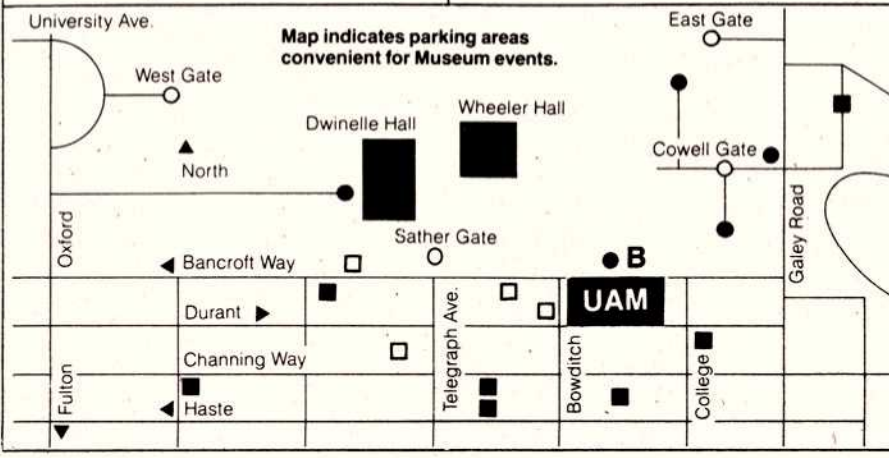
30
• PFA
Rare Films of E.A. Dupont:
Piccadilly 7:30
Love Storm 9:00

31
• PFA
Rare Films of E.A. Dupont:
Moulin Rouge 7:30
On Such a Night 9:15



Fritz Lang's *Siegfried* (March 2)

Fred Niblo's *Blood and Sand* (March 19)



Campus Fee Lots ■
Parking available in fee lots after 5 pm on weeknights, 50 cents (two quarters exactly) fee, and all day (free) on weekends. Public may not park in reserved spaces.
Central Campus Area ●
Public may park in central campus areas from 4 pm to midnight, provided special night permit is displayed on dashboard. Night permits available at West Gate or Cowell Gate kiosks. Between 4 and 6 pm permit is \$2; after 6 pm it is 25 cents. Parking free on weekends.
Weekend Parking
Parking in fee lots or central campus areas is free on weekends, except where meters exist and when a special event (such as in

the Greek Theatre or football game) is scheduled. To check availability, call 642-4283, Monday through Friday, 8 am-5 pm.
Bancroft Way Parking Structure ● B ■
A 25-cent ticket dispenser is located at entrance to parking structure across from Museum. Tickets can be purchased after 6 pm and must be displayed on dashboard.
Public Parking □
See map for nearby public parking garages.
Museum Members □ ● ■ B
Members with membership in Sponsor category or above receive complimentary parking permits which allow free parking in central campus areas and fee lots valid after 6 pm on weekdays.

Pacific Film Archive Series
▲ **Munich Film Archives Director Enno Patalas Presents Restored Treasures of German Expressionist Cinema** March 1, 2, 4, 7, 8, 9
■ **The School of Corman** March 6, 13, 23
● **Starring Louise Brooks** March 7, 15, 29
● **Semaines Universitaires du Cinéma Français--Spring 1981** March 16, 18, 20, 21, 22
■ **Tribute to Albert Finney: Actor & Director** March 26, 28 (in person)
■ **Rare Films of E.A. Dupont, German Director of Variety** March 30, 31

General Information

The University Art Museum was founded in 1964 as a Department of the University of California, Berkeley, to provide aesthetic enrichment for the University's students, faculty, and staff and to serve the local community. In 1970 the Museum moved into its present home adjacent to the Berkeley campus. Organized on multiple levels, this unique building offers 31,000 square feet of exhibition space comprising 11 galleries and a 199-seat theater. The Museum's permanent collection includes works of art of most periods and regions, as well as the largest public collection of Hans Hofmann paintings in the world. The Museum's Pacific Film Archive is a regional film center which shows over 800 film programs a year, maintains a study collection of over 5,000 prints, and provides film study facilities and a media information service.
●The Museum is accessible to the disabled. ●Smoking is limited to the restaurant and outdoor garden and terraces
●Photography is permitted with hand-held cameras and electronic flash except where otherwise noted.

Admissions:
Free except for most theater programs and selected special exhibitions and programs. Pacific Film Archive programs are open to UC Berkeley students, Museum Members, and Viewing Members of the general public. Ticket prices except where indicated otherwise in Film Notes are:

Viewing Members** \$ 3.00
Museum Members, UC Berkeley students, and Children (12 and under) \$ 2.25
Senior Citizens (65 and over), all programs \$ 1.00

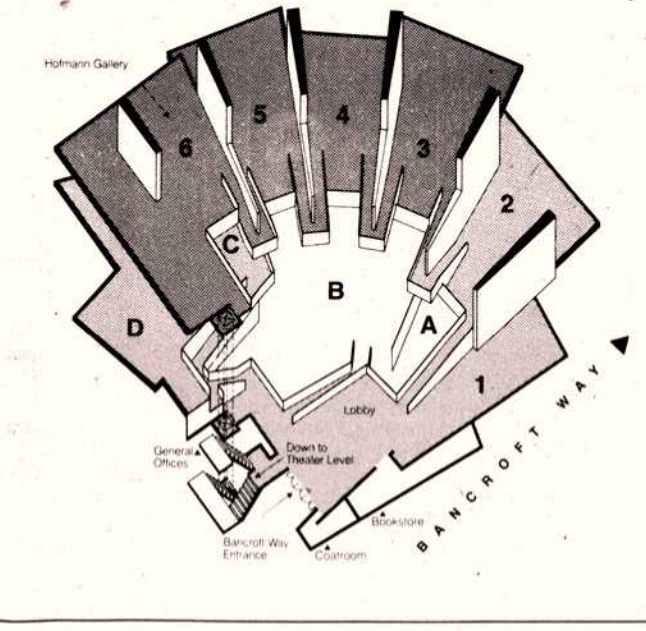
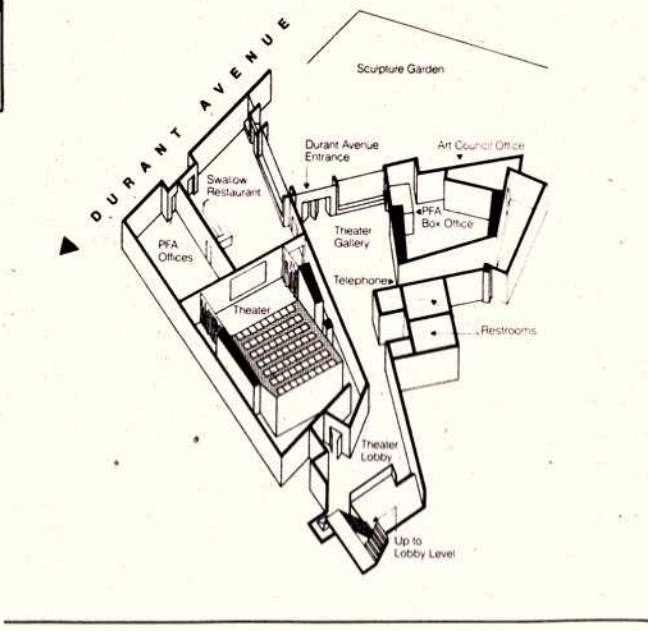
Additional Feature, all patrons \$ 1.00

**Viewing membership cards may be purchased for 50 cents at the box office and are good for two people. Renewable annually, these cards are required for the purchase of admission tickets.

A new discount card for viewing members will allow for 10 admissions at the reduced price of \$2.25 each. Discount cards are non-transferable, can be used by the owner and one guest, and are valid for six months from the date of purchase.

Viewing Member Discount Card (10 admissions) \$22.50

*See Film Notes for special admission



Hours:
Galleries
Wednesday thru Sunday 11 am to 5 pm.
Closed Monday, Tuesday. For current gallery and general information call 642-0808 (24-hr)
Theater
Daily; see *Calendar* for schedule. For daily PFA program call 642-1124 (24-hr)
Museum Offices
Monday thru Friday 9 am to 5 pm
Administration 642-1207
Pacific Film Archive 642-1412
Public Affairs 642-1438

Membership/Council 642-1209
Bookstore
Wednesday thru Sunday 11 am to 5 pm
Tel: 642-1475
The Swallow Restaurant
Daily 11 am to 5 pm Tel: 841-2409
Staff:
James Elliott: Director
Ronald Egberman: Asst Director/Admin
David Ross: Chief Curator
Katharine Livingston: Development Dir
Mark Rosenthal: Curator
Lynda Myles: Curator of Film

Edith Kramer: Assoc Curator of Film
Constance Lewallen: Assistant Curator
Jack Coyle: Registrar
Tina Garfinkel: Assistant Registrar
Nina Hubbs: Designer
Ben Blackwell: Photographer
Barney Bailey: Chief Preparator
Linda Artel: Film Consultant
Cecilia Franklin: Business Mgr
Tom Schmidt: Assoc Business Mgr
Howard Junker: Public Affairs Coord
Andre Johnson: Building Supt
Jesse Fisher: Security Supt
Sandra Pyer: Exec Dir, UAMC
Stephanie Calkins: Bookstore Mgr

Calendar Highlights

Exhibitions
New Movie Posters from the PFA Collection
Thru June
Theater Gallery
Japanese Figure, Genre, and Narrative Paintings from The Collection
Thru March 1
Gallery 2
Shadows of Mt. Huang: Chinese Painting and Printing of the Anhui School
Thru March 22
Gallery B
The Human Image In German Expressionist Graphic Art From The Robert Gore Rifkind Foundation
Thru March 22
Galleries C & D
Ukiyo-e Prints from the Collection
March 18 thru June 15
Gallery 2
MATRIX Gallery 1
Richard Diebenkorn Thru March 8
Joseph Zucker Thru March 19

Projects, Lectures, & Performances
Leslie M. Freudenheim and Ann H. Saslav
"For Kids: Adventures With Music and Design"
March 1
2:00 p.m. Museum Theater

Michael Sullivan
"Anhui Painters and the Natural World"
March 3
7:00 p.m. Museum Theater
Florens Deuchler
"Maximilian I: The Emperor's Image"
March 4
Noon Museum Theater
Douglas Cooper
"Torment and Self-Assurance: Picasso in the 1920s"
March 5
7:00 p.m. Museum Theater
Tu Wei-ming
"Symbolic Realism in Chinese Aesthetics: A Preliminary Inquiry"
March 12
Noon Museum Theater
Alessandra Comini
"Oskar Kokoschka: Surviving the Storm"
March 12
9:00 p.m. Museum Theater
Video Sunday Matinee Screenings
4:00 p.m. Museum Theater
March 1 **Steina and Woody Valsulka**, cofounders of "The Kitchen"
March 8 **Twin Art-Artists in Person**, Ellen and Lynda Kahn or "Nancy and Susie Twinart"
March 15 **Video from the UAM Video Collections**
March 22 Dara Birnbaum's **Pop-Pop-Video** series
March 29 Joan Jonas' **Upside Down and Backwards--World Premiere**

Theater Programs / Film Notes

James, adventurer and bandit. Above him lives little Albert, whose hero is Henry James. Albert lives with his mother, Jeanne, who takes singing lessons from Leon, who lives across from her. Every Sunday, they are visited by a hawk, clad in red and white, whose name is Luigi Martini.

There is also a third-floor neighbor, a somewhat unstable character who often changes his job. One day, having become a postman, he brings letters which change the course of the story.

Winner of the Prix Georges Duval.

• Directed by Robert Pansard-Besson. Written by Jean Echenoz and Pansard-Besson. With Michael Lonsdale, Raymond Pellegrin, Bulle Ogier, Yves Afonso, Valérie Lagrange. (1980, 100 mins, 35mm, color, English titles, Print courtesy Cultural Services, French Embassy, N.Y., and French Ministry of Foreign Affairs)

Thursday March 19

Two Rudolph Valentino Classics in 35mm Prints

Blood and Sand 7:30

In *Blood and Sand*, Rudolph Guglielmi, alias Valentino, the young Italian farm boy turned America's passion fruit, plays Juan Gallardo, a rakish country youth who becomes Spain's most celebrated matador. Gallardo marries his childhood sweetheart, but later becomes fascinated by the widow Doña Sol, who draws him into a disastrous affair. Between its tangos and bullfights, its Romance of Spain and its heavy-handed indictments of predatory vamps, *Blood and Sand* did afford Valentino an opportunity to act, as well as to shine: it's the film in which we see just what the appeal was all about.

Blood and Sand was, incidentally, edited by Dorothy Arzner, who devised for the studio a brilliant and money-saving system of combining stock bullfight footage with close-ups of Valentino. (JB)

• Directed by Fred Niblo. Written by June Mathis, from the novel by Vicente Blasco-Ibanez and the play by Tom Cushing. Photographed by Alvin Wyckoff. With Rudolph Valentino, Lila Lee, Nita Naldi. (1922, 80 mins, 35mm, silent with musical score added, Print from Kino International, the Killiam Collection)

Son of the Sheik 9:00

Valentino's 1921 *The Sheik* was, even for its time, dated, somewhat crude; but it was a film that aroused the public, in more ways than one ("and quite incidentally...introduce[d] the word 'sheik' into the modern romantic slang of the Twenties..." --W.K.E.). In 1926, Valentino, free from contractual obligations and dissatisfied with the films that had made him the screen idol of the decade, intended to make the film he wanted, and chose a sequel to his earlier *Sheik*. "*Son of the Sheik* was everything that...*The Sheik* should have been and wasn't. It was lush, exciting, genuinely erotic, and direct in the key confrontations...played partially tongue-in-cheek and for larger-than-life fun.... [This] superb example of the finest in escapist Hollywood romanticism...contain[s] many moments of laughter - and yet, contemporary audiences tend to regard these laughs as signs of dating. They seem unable to realize that, just as the outstanding craftsmanship in set design, photography, and action was intentional, so were the moments of laughter..." --William K. Everson, "American Silent Film."

Son of the Sheik, Valentino's last film (he died at the age of 31 soon after it was released), is generally acknowledged to be his best. In it he plays two roles: the sheik, and the son of the sheik. Agnes Ayres, heroine of *The Sheik*, here plays the mother, and the new heroine is Vilma Banky, the Samuel Goldwyn "discovery" PFA audiences saw last month in *The Winning of Barbara Worth* (1926). (JB)

• Directed by George Fitzmaurice. Produced by United Artists. Written by Frances Marion and Fred de Gresac, from the novel by Edith M. Hull. Photographed by George Barnes. Set Design by William Cameron Menzies. With Rudolph Valentino, Vilma Banky, George Fawcett, Montague Love, Agnes Ayres. (1926, 68 mins, 35mm, silent with musical score added, Print from Kino International, the Killiam Collection)

Friday March 20

Semaines Universitaires du Cinéma Français--Spring 1981
Presented in Association with the Cultural Services of the French Embassy

Rendezvous à Bray 7:30

Based on a story by Julien Gracq, who shares with director André Delvaux a tendency towards the surreal and fantastic, *Rendezvous à Bray* is an enigmatic, fluid film about two male musician friends and a woman whom we first see during World War I. Later, mysteriously, one of the men is invited to meet the other at a country chateau. He encounters instead a shadowy Anna Karina and a meal of his favorite food and wine. Flashbacks, discontinuous chronology and ambiguous occurrences coalesce into a hypnotic spell. "...sometimes poignant, sometimes enormously funny, an enchanting, atmospheric house of emotional mirrors. Among the delights of the film are an extended scene in which the protagonist (Mathieu Carrière, star of *Young Torless*) plays accompaniment to the Feuillade film *Fantômas*..." --Ken Wlaschin, *Films and Filming*

• Directed by André Delvaux. Written by Delvaux, based on a short story by Julien Gracq. Photographed by Ghislain Cloquet. Music by Brahms, Franck, Debussy. With Anna Karina, Bulle Ogier, Mathieu Carrière, Roger van Hool. (1971, 90 mins, 35mm, color, English titles, Print courtesy Cultural Services, French Embassy, N.Y., and French Ministry of Foreign Affairs)

Simone Signoret in

Judith Therpauve 9:15

Simone Signoret plays a former heroine of the French resistance who is asked to take over a provincial resistance newspaper fighting for its life against Paris-based national interests. Knowing it is a losing battle, she nevertheless enlists, having in a sense nothing to lose: retired, living alone in a big house invaded every weekend by her grown, "small-minded" children, she has lost interest in life. Director Patrice Chereau has a mainly theatrical background and flair, which lends an interesting slant to this study of press corruption, private determination and public apathy. He has stated that the film "poses the problem of...the survival of a free press.... But what fascinated me even more...was the courageous, desperate struggle of a lone woman who fights with dignity, amid confusion and uncertainty, for what she knows is a lost cause."

• Directed by Patrice Chereau. Written by Georges Conchon and Patrice Chereau. Photographed by Pierre Lhomme. With Simone Signoret, Marcel Imhoff, Philippe Leotard. (1978, 125 mins, 35mm, color, English titles, Print courtesy Cultural Services, French Embassy, N.Y., and French Ministry of Foreign Affairs)

Saturday March 21

Films for Big and Little People

Films that Sing and Dance 3:30

Admission \$1.50

Recommended for ages 4 and older.

All singing and dancing! With *Three Little Pigs*; *Foolish Frog*, sung by Pete Seeger; *Legend of John Henry*, sung by Roberta Flack; plus *The Concert*; *The Caterpillar*; *Toot*, *Whistle*, *Plunk and Boom*.

• Total running time: 65 mins.

Semaines Universitaires du Cinéma Français--Spring 1981
Presented in Association with the Cultural Services of the French Embassy

Les Doigts Dans La Tete (Touched in the Head) 7:30

A film that was often compared to Truffaut's *400 Blows*, *Touched in the Head* was in fact called by Truffaut "lively, warm...and containing social criticism which is absolutely integrated, logical and exact." The story is of a young baker's assistant who, in protest to his boss, looks himself up in his room - along with a

sidekick and two girlfriends. One is a shy French girl from the provinces, the other a "liberated" Swede who evokes in the three French kids a longing for immediate fulfillment. But their adolescent experimentation with sexual freedom and rebellion against work is depicted as just that: in the end, though he cries out against his exploitation (by bosses, unions and girls), the boy is on his way back to work and both girls have disappeared. Most of the action, shot in black and white, takes place in the single room, and the dialogue has a spontaneous feel to it, leading French critics at the time to entertain hopes for a new New Wave. (JB)

• Directed by Jacques Doillon. Written by Doillon and Philippe de France. Photographed by Yves Lafaye. With Christophe Soto, Olivier Bousquet, Ann Zacharias. (1974, 104 mins, 35mm, English titles, Print courtesy Cultural Services, French Embassy, N.Y., and French Ministry of Foreign Affairs)

L'An 01 (The Year 01) 9:25

A sympathetic, anarchic spoof, *L'An 01* was called by Michel Ciment ("International Film Guide") one of "the late fruits of May '68 - ...films that deal with a utopian society, a kind of politic-fiction." In a series of sketches based on the cartoons of Gédé, Jacques Doillon depicts the results of a plan by various groups to simply stop working, and see what happens. "Workers walk out, people plant gardens on sidewalks, talk to each other, and money is worthless. Obsolete cars are stripped down and thieves are more throwbacks than menaces.... [The film] at least believes in human nature with its satirical shafts not too barbed...and amateurs cavort and generally [capture] the relaxed mood for this look at a sort of...utopia as things break down..." --*Variety*. Cut into the satire are a piece by Jean Rouch on Africa, and a Thirties-looking segment on Wall Street during the Depression (bodies raining from buildings, etc.) by Alain Resnais.

• Directed by Jacques Doillon, with sequences by Jean Rouch and Alain Resnais. Written by Gédé. Photographed by Renan Pollés. With a cast of "non professionals, friends and volunteers," plus Romain Boutelle, Jacques Higelin, Daniel Prévost. (1972, 90 mins, 35mm, English titles, Print courtesy Cultural Services, French Embassy, N.Y., and French Ministry of Foreign Affairs)

Sunday March 22

Semaines Universitaires du Cinéma Français--Spring 1981
Presented in Association with the Cultural Services of the French Embassy

Un Balcon en Foret (A Balcony in the Forest) 7:30

Based on a novel entitled "Drôle de Guerre," *Un Balcon en Foret* is set during the months of October 1939, to May 1940, during which time a young lieutenant is assigned to a command post near a village in the Ardennes Forest at the Belgian border. In his garrison are three other men. Apart from military routine and the ever-present "mission" (to destroy advancing tanks and provide information of any movement), what preoccupies the men is an attempt to find joy under the threat of imminent death. They find it in encounters with the villagers, in each other and in the beauty of the forest. But the coming of spring marks the coming of the Germans, and the story ends May 10, 1940, the date of the German offensive into the Ardennes.

• Directed by Michel Mitrani. Written by Mitrani and Roger Boussinot, based on the novel "Drôle de Guerre" by Julien Gracq. Photographed by Charlie Gaeta. With Humbert Balsan, Aina Walle, Yves Afonso, Serge Martina, Jacques Villaret, Jacques Charby. (1978, 160 mins, 35mm, color, English titles, Print courtesy Cultural Services, French Embassy, N.Y., and French Ministry of Foreign Affairs)

Monday March 23

The School of Corman Bogdanovich's

Targets 7:30

Peter Bogdanovich's first film, shot in Los Angeles, is a mixture of homage to the cinema (a Bogdanovich preoccupation) with a timely, violent story of random murder. *Targets* begins in a Sunset Strip screening room, where Byron Orlok (Boris Karloff), monster movie star, gives his film crew a fright by announcing his retirement from motion pictures. It ends in an L.A. drive-in theater, where Orlok is due to make a

personal appearance. In the meantime, a kid named Bobby (Tim O'Kelly) has gone berserk, killed his family and shot at random from a San Diego Freeway overpass, killing several others. Now Bobby is off to the drive-in movies, for more target practice.

A touching paean to Boris Karloff (who was 80 at the time) by the *enfant terrible* Bogdanovich, *Targets* has an interesting genesis. James Monaco tells the story: "Bogdanovich had worked on a couple of films for Roger Corman and was given his first chance to direct a film because Corman was the possessor of: (a) extra footage from a film Boris Karloff had made for him called *The Terror*; and (b) two days Karloff still owed him on the contract for that picture.... Bogdanovich came up with an ingenious way to integrate Karloff into the film he wanted to make and, as it turned out, used only a few minutes of *The Terror*..."

• Directed by Peter Bogdanovich. Produced by Bogdanovich, financed by Roger Corman. Written by Bogdanovich, from a story by Polly Platt and Bogdanovich. Photographed by Laszlo Kovacs. With Boris Karloff, Tim O'Kelly, Nancy Hsueh, James Brown, Sandy Baron, Peter Bogdanovich. (1968, 90 mins, color, Print from Audio Brandon)

Unholy Rollers 9:10

"One day, in a volatile fit of disgust, Karen Walker quits her assembly line job at a cat food factory to seek fame, fortune, and a suitable outlet for her pent-up rage. What more appropriate niche for this female equivalent to your prototypical 'angry young man' than a women's roller derby team? Once inside the rink, Karen's physical appeal and truculent behavior catapult her to star status. Alas! A flagrant disregard for playing according to the rules coupled with a spirit relishing vengeance for its own sake cause Karen to fall from favor and transform her quicksilver success into a nightmare. Yet it is not at the hands of her blood-thirsty teammates that this viciously feisty anti-heroine meets her downfall.

"With *Unholy Rollers*, it was Corman Productions' desire to beat *Kansas City Bomber* to the screen and thus cash in on the roller derby market. While it was released after the Raquel Welch vehicle and failed to generate the same box office enthusiasm, Zimmerman's film still found appreciative followers, among them Paul Schrader, who quotes the director as saying: 'What I really wanted to make was *Gun Crazy* on wheels.' Like many of his B-movie precursors, Zimmerman more than amply makes up for the deficiencies of script and production with exuberance and excess. The characters are more than off-beat or eccentric - they become the featured attractions one might expect to find in the surrealist vision roller derby conjures up. Everything, including a garish color scheme in costume and decor premised on the exaltation of bad taste, hilariously poor renditions of Top 40 hits performed by an aberration of a '50s rock band, and any other stop that could be pulled, make *Unholy Rollers* a film that '...will be loved by the very people it exaggerates, and by those who realize that its exaggeration is based on love rather than contempt' (P. Schrader). For, after all, '[r]eality [was] an inspiration to be tampered with,' according to Zimmerman." --L.A. Thielen

• Directed by Vernon Zimmerman. Produced by Roger Corman Productions. Written by Howard C. Cohen. Photographed by Mike Shea. With Claudia Jennings, Louis Quinn, Betty Anne Rees. (1972, 89 mins, 35mm, color, Print from Swank)

Tuesday March 24

A Tribute to Cinematographer Kazuo Miyagawa Kazuo Miyagawa in Person
Presented in Association with the Japan Society of Northern California

The filmography of cinematographer Kazuo Miyagawa includes some of the most important works in the history of the Japanese cinema: Kurosawa's *Rashomon* (1950) and *Yojimbo* (1961); Mizoguchi's *Ugetsu* (1953) and *Sansho the Bailiff* (1954); Shinoda's *Ballad of Orin* (1977) and Ichikawa's *Conflagration* (1958), to name only a few. In her book, "Japanese Film Directors," Audie Bock credits Miyagawa with devising ways to save *Yojimbo* from the difficulties presented Kurosawa by the switch to widescreen, and, of Ichikawa's *Conflagration*, says, "Kazuo Miyagawa's photography, with its characteristic fluid movement, varied angles, and subtle light and shade, attains one of its triumphs..."

Yojimbo 7:00

Sanjuro tosses a stick into the air. When it falls to earth, he follows the direction in which it points and walks into an extraordinary adventure. A small town is divided into opposing factions which are at war; the townspeople either join sides or cower in fear. But Sanjuro, a masterless samurai played by Toshiro Mifune in his best-known role, decides to get rid of both sides and make a little money in the bargain. He hires himself first to one group and then the other as a *yojimbo* (bodyguard), encouraging them to kill each other off and helping out a bit himself. In the end, only Sanjuro and the people who did not choose sides are alive.

If this were all there were to *Yojimbo*, Kurosawa would have succeeded in making a highly entertaining film. It has been a great popular success throughout the world, and in this country has often been described as a "Japanese Western." But there is something more to *Yojimbo*; there is a resonance that a mere sword film could not possess. The comedy is brilliantly conceived. The characters, even the most grotesque and two-dimensional, are carefully drawn. The photography and editing are superb. But the most important element of the film is the convincing realism that Kurosawa has created. Everything has an authentic look to it and so the extravagances of the comedy are solidly rooted.

• Directed by Akira Kurosawa. Produced by Kurosawa Productions/Toho. Scenario by Ryuzo Kikushima and Akira Kurosawa. Photographed by Kazuo Miyagawa. Music by Masaru Sato. With Toshiro Mifune, Eijiro Tono, Isuzu Yamada, Tatsuya Nakadai, Daisuke Kato. (1961, 110 mins, 35mm, English titles, Print from Audio Brandon Films & Entertainment Marketing)

Conflagration (Enjo) 9:40

Conflagration (Enjo) is Kon Ichikawa's adaptation of a best-selling novel by Yukio Mishima, who based his story on an actual incident, the burning of Kyoto's celebrated Golden Temple. An obsessive young acolyte, disgusted by his mother's promiscuity and disenchanted with his weak father, finds his temple and school to be even more sullied, a haven for sexual desire. In despair, he deliberately sets fire to what is



André Delvaux's *Rendezvous à Bray* (March 20)

for him - and others - the symbol of pure beauty, the Golden Pavilion.

Ichikawa's chilling interpretation of Mishima's already highly conceptual novel combined Toshiro Mayuzumi's avant-garde music and Kazuo Miyagawa's inventive cinematography, making *Enjo* a profoundly original film. Donald Richie comments:

"The visuals of the film are superb.... Miyagawa...used the widescreen as it has seldom been used before or after, capturing, in black and white, textures and surfaces so perfectly that the screen at times almost resembled a bas-relief.... Particularly impressive was the use of architecture...." (in Anderson and Richie, "The Japanese Film" and Anderson, "Japanese Cinema")

• Directed by Kon Ichikawa. Written by Natto Wada and Keiji Hasebe, from the novel "Kinkaku-ji" ("The Temple of the Golden Pavilion") by Yukio Mishima. Photographed by Kazuo Miyagawa. Music by Toshiro Mayuzumi. With Raizo Ichikawa, Tatsuya Nakadai, Ganjiro Nakamura. (1958, 96 mins, 35mm, English titles, Print from New Yorker Films)

Wednesday March 25

Ida Lupino: Actress and Director

Ladies in Retirement 7:30

In what is said to be her best, and favorite, role, Ida Lupino plays an impoverished woman who takes a job as companion to an aging music hall actress living in a cottage on the misty English moors. When the camera moves from the opening shots of the desolate moors, crows flapping in the mist, to the inside of the remote house, where it remains, the stage is set for suspense, psychological terror, and murder. Lupino brings down from London her two weird sisters (Elsa Lanchester and Edith Barrett) who clutter up the house with sea shells and driftwood and other found objects, such as dead birds. The actress, none too stable to begin with, becomes furious, threatening to send the sisters to an asylum. Her death at the hands of the anguished nurse is one of the great off-screen murders: pearls, dropping one by one onto the carpet, tell the tale.

At 23, Lupino was a good deal younger than the star of the stage production, but (with hair pulled back and without make-up) she achieves a level of authority and compact intensity that augments director Charles Vidor's slow, nuanced build-up of suspense. (JB)

• Directed by Charles Vidor. Written by Garrett Fort and Reginald Denham, from the play by Denham and Edward Percy. With Ida Lupino, Elsa Lanchester, Edith Barrett, Louis Hayward, Evelyn Keyes. (1941, 93 mins, Print from Kit Parker)

Hard, Fast and Beautiful 9:15

"Events in crisis are laid out like cards on a table at the opening of a Lupino film. A cup pushed by the hand of the rapist slides down the factory lunch counter in *Outrage*; a suburban garage door receives the determined whacks of a girl's tennis ball while her mother is inside pinning a dress on a mannequin in *Hard, Fast and Beautiful*. Straight out opening hands. How the game is played is the plot" (*Action*). Here, the game is the mother-daughter love match, played out on the tennis court (with exciting tournament footage) where young Florence (Sally Forrest) pushes herself to the limit to fulfill her mother's dream.

Claire Trevor as the mother follows in the screen tradition of Mildred Pierce and other mothers who unwittingly sacrifice their daughters to upward mobility, but Lupino's focus is a more contemporary, feminist one, in the sense that it falls mostly on the complexities of the relationship between the two women, and of both to the world. Her depiction of the middle-class family is as tireless as Sirk's (parents living vicariously through their children, children flitting between conformation and confrontation and finally giving it back double to their hapless elders); as nuanced as Nick Ray's (the passivity of the all-American father is, as it turns out, at least as damaging as the aggressiveness of the all-suburban mother). Making her film in 1951, Lupino joins Sirk and Ray in ushering in the frigid Fifties. (JB)

• Directed by Ida Lupino. Produced by Filmakers. Written by Martha Wilkerson. With Claire Trevor, Sally Forrest, Carleton G. Young, Robert Clarke. (1951, 76 mins, Print courtesy WKE)

Thursday March 26

New Independent Feature
Director Anna Thomas in Person

The Haunting of M 7:30

This impressive first feature of American filmmaker Anna Thomas has met with success at numerous film festivals - Cannes and Edinburgh among them. Thomas, a UCLA film school graduate, describes *The Haunting of M*:

"This is the story of a haunting, and of a family. It is set in the turn of the century, in a country estate, and was shot entirely on location in Scotland, at Kellie Castle in Fife. There is a man who refused to die, an old woman who didn't want to live, and a young girl who hasn't learned yet that she is mortal, and that life can be ordinary.

"A sequence of events long bottled up in the memories of an older generation tries to repeat itself, and two sisters are drawn into the ghostly encounter. One is strangely susceptible to the influence of a ghost; the other tries staunchly to prevent it. But their parents are blind to what is happening - they fear the past and at the same time cling to a past that never was.

"In the end, a choice is made, and as always - for everything gained something is lost." --Anna Thomas, Edinburgh Film Festival, 1979.

• Directed and Written by Anna Thomas. Produced by Triangle Films. Photographed by Gregory Nava. Edited by Michael Bockman, Trevor Black, and Anna Thomas. Music by Janacek and Chopin. With Sheelagh Gilbey, Nini Pitt, Evie Garratt, Alan Hay, Jo Scott. (1979, 98 mins, color, Print from filmmaker)

A Tribute to Albert Finney

Saturday Night and Sunday Morning 9:40

"I'm a six-foot prop that wants a pint of beer, that's what. But if any knowing bastard tells them that's me, I'll tell 'em I'm a dynamite dealer waiting to blow the factory to kingdom come.... Whatever people say I am, that's what I'm not...." Thus spake Arthur Seaton, the angry young man of Nottingham, by day a factory worker, by night a boozier, lover, gambler and, after a fashion, philosopher. Arthur is nourished by mischief and dares to revel in it - playing practical jokes at the local pub, or mocking his parents, whom he views

unrepentantly as "dead from the neck up." When he gets his lover - the wife of a fellow worker - pregnant, he takes on another, younger lover in the midst of the crisis. But Arthur's anarchy is neither glorified nor horrified under Karel Reisz's direction, consistently striving for authenticity and intelligence. And in the unhappy end, Arthur does not blow up the factory. He's still throwing stones, but now it's at the housing project into which he is destined to move with his bride-to-be; he's going to raise a family.

Albert Finney, catapulted to international fame with his first major film role, was called at the time by the British film magazine *Films and Filming* "the nearest thing Britain has to the best of America's 'method' actors...he is right inside the character," by *Time* "the most brilliant actor of his age in the English-speaking world." His performance was no doubt the key to the box-office success of *Saturday Night and Sunday Morning*, drawing international attention to the British "Free Cinema" - works by Tony Richardson, John Osborne, and others which explored the realities of the British working class with concessions neither to commercial pressures nor traditional inhibitions. (JB)

• Directed by Karel Reisz. Produced by Harry Saltzman and Tony Richardson for Woodfall Productions. Written by Alan Sillitoe, adapted from his novel. Photographed by Freddie Francis. With Albert Finney, Shirley Anne Field, Rachel Roberts. (1960, 90 mins, Print from Corinth)



Karel Reisz's *Saturday Night and Sunday Morning* (March 26)

Friday March 27

The Silent Comedies of Buster Keaton

The General 7:30

The General is both a dramatic comedy and an authentic-looking period drama. It is a Civil War story about a small band of Union raiders who penetrate 300 miles behind Confederate lines, steal a locomotive and run it back to a Yankee outpost. Engineer Johnnie Gray (Keaton), although rejected by the Confederate Army, sets out in pursuit, recaptures it and heads back for his own lines. The title refers not to Keaton's character, but to his engine, "The General." Keaton shot the film on the narrow-gauge railways of Oregon and used less than 50 titles to explain the story. *The General* was recently selected as the "Second Greatest Comedy of All Time" in an international poll.

• Produced by Buster Keaton. Directed by Keaton and Clyde Bruckman. Written by Al Boasberg and Charles Smith, from a story by Keaton and Bruckman. Photographed by Bert Haines and J. Devereux "Dev" Jennings. With Buster Keaton, Marian Mack, Glenn Cavender. (1926, 76 mins, 35mm, silent, Print from Kino International, the Killiam Collection)

The Blacksmith and Steamboat Bill, Jr. 9:00

Steamboat Bill, Jr.

A bit of Americana on the Mississippi River (though filming was done in a "southern town" built on the Sacramento River levee), *Steamboat Bill, Jr.* finds Buster Keaton separated from his sweetheart by a bitter rivalry between two riverboat owners.

"The climax is the famous cyclone sequence - probably the most credible physical disaster ever planned for a movie. For one example: Willie Canfield in a hospital bed finds himself on open ground when the building blows away. He runs to stand in the street while the whole town begins flying away. When a wall comes crashing down on the bewildered Willie, he passes untouched through an open window. The scene was not faked; Keaton arranged for a two-ton wall to come falling down on him in one of the most carefully planned and dangerous stunts of his career." --Audio Brandon Films

• Produced by Buster Keaton. Directed by Charles F. Reisner. Written by Carl Harbaugh. Photographed by J. Devereux "Dev" Jennings and Bert Haines. With Buster Keaton, Ernest Torrence, Marion Byron, Tom Lewis, Tom McGuire. (1927, 71 mins, 35mm, silent with musical score added, Print from Kino International, the Killiam Collection)

Preceded by the short,

The Blacksmith

Buster Keaton is a unique kind of village smithy, creating his own system, such as it is, in which he alternates between shoeing horses and repairing cars...and vice versa.

• Produced by Buster Keaton. Directed and Written by Keaton and Malcolm St. Clair. With Buster Keaton, Virginia Fox. (1922, 20 mins, 35mm, silent, Print from Kino International, the Killiam Collection)

Saturday March 28

Peter Watkins'

Edvard Munch 3:30 Admission \$1.50

"Peter Watkins' *Edvard Munch* is the standard by which all subsequent films of artists' lives will be measured. Munch, whose works include *The Scream*, *Anxiety*, and *The Vampire*, was crucified by critics and public when his paintings first appeared in the late nineteenth century. He is now considered to be one of the seminal figures of modern art, the founder - with Van Gogh - of the Expressionist movement in painting. Rather than reducing its subject like nearly all its forerunners, Watkins' film is the first to suggest the totality of factors producing an artist. Mixing fact and fiction, narration and 'interviews,' historical con-

ting the big time in Las Vegas as a stand-up comedian, but meanwhile, having lost his girlfriend to his brother, and too smart for his shrink, he sits it out, amusing himself with his own routines. On a lark, he places an ad in the paper offering his services as a private eye, and, like Bulldog Drummond (his English predecessor) gets a surprisingly enthusiastic response. The game becomes both dangerous and intricate, and the film turns into a shrewd, but always funny, color-noir. (JB)

Our print is the full-length original British release.

• Directed by Stephen Frears. Written by Neville Smith. Photographed by Christopher Menges. With Albert Finney, Billie Whitelaw, Frank Finlay, Janice Rule. (1971, 91 mins, color, Print from Corinth)

Sunday March 29

The American Films of Louise Brooks
A Rare William Wellman Silent

Beggars of Life 7:30

In William Wellman's pre-Depression silent, adapted from a story by hobo writer Jim Tully, Louise Brooks plays a young girl on the run from poverty, domestic

text and achronological editing, Watkins fashions a gigantic collage of Munch and his time. Part biography, part sociology, part history, part psychology, part visual analysis, *Edvard Munch* is a jagged, nearly overwhelming monument to a repressed, obsessive man whose life and art were a prophecy of the anxiety of the twentieth century." --New Yorker Films

• Directed and Written by Peter Watkins. Photographed by Odd Geir Saether. With Geir Westby, Gro Fraas. (1976, 167 mins, 35mm, color, English titles and narration, Print from New Yorker Films)

A Tribute to Albert Finney: Actor & Director
Albert Finney in Person

Charlie Bubbles 7:30

Albert Finney's auspicious actor-turned-director film debut, *Charlie Bubbles*, is a study in wry humor, a clever balancing act between complete despair and chortling amusement. When the story picks up the life of writer Charlie Bubbles, his creative juices have run dry, but his bank account has not, thanks to the sale of his books to the movies. This is both his burden and his blessing; if he ever "had" to write, he doesn't now. In the vacuum, he amuses himself with his toys, among which is a Jacques Tati-like closed-circuit television over which he watches all the activities in his household. Another toy takes the form of his American secretary (Liza Minnelli), with whom he takes off, leaving wife and kid behind in an adventurous, but unsuccessful, quest for...something. Another is an air balloon, and at the film's end, it's goodbye, Charlie.

"Finney's star personality...is best at conveying awkwardness, obstinacy, grimness, obsession. So it is perhaps a foregone conclusion that he should endow the hero of his first film with some of these qualities...going in some important respects beyond what was set down [in the screenplay].... [The film] has a dogged, relentless, interior quality...nothing for show, everything to convey as vividly as possible what the director thinks the film is about.... [Finney is] working towards a dark unity of conception...." --John Russell Taylor, *Sight and Sound*. (JB)

• Directed by Albert Finney. Written by Shelagh Delaney. Photographed by Peter Suschitsky. With Albert Finney, Colin Blakely, Billie Whitelaw, Liza Minnelli. (1968, 91 mins, 35mm, color, Print from Swank & Universal)

Gumshoe 9:15

An enthusiastic and witty pastiche of the detective film noir, *Gumshoe* takes its title from the fantasies cooked up by its hero, Eddie "Gumshoe" Ginley (Albert Finney) in his Liverpool bedsitter. Eddie dreams of hit-

violence and a murder rap. After killing a farmer - her stepfather - about to rape her, she joins a hobo friend, hops the freights and braves the camps (inevitably broken up by detectives), dressed all the while as a man (an obvious prototype for Veronica Lake in Sturges' 1941 *Sullivan's Travels*). "Louise Brooks' performance is very mature and illustrates the extensive range of her acting abilities during the silent Hollywood years." --George Eastman House.

Despite its story of tramps and boxcars, *Beggars of Life* is an uncommonly studied, artistic and elegant film, compared with "...the customary freshness and unstudied casualness of most American silent films.... [However this] did not destroy [Wellman's] natural flair for filmic storytelling. *Beggars of Life* is brilliantly thought out and superbly made." --Kevin Brownlow, "The Parade's Gone By" (JB)

• Directed by William A. Wellman. Written by Benjamin Glazer and Jim Tully, from "Beggars of Life" by Jim Tully. Photographed by Henry Gerrard. With Wallace Beery, Louise Brooks, Richard Arlen, Edgar Washington Blue. (1928, 84 mins, silent, Print courtesy of WKE)

Louise Brooks & John Wayne

Overland Stage Raiders 9:10

This 1938 John Wayne Western is most noted as the film with which Louise Brooks rode off into the sunset. She describes her swansong in her introduction to "John Wayne and the Movies": "Prompted by some inner sense which proved correct, I felt that I was reaching the end of my career in 1938 when I signed to make a Western picture with a two-week schedule.... And the sorely needed three-hundred-dollar salary did little to cheer me up at the prospect of working in a typical Hollywood Western whose unreality disgusted me."

One of the 3 *Mesquiteers* series, of which Wayne was the star, *Overland Stage Raiders* was a slick, stunt-packed, modern story, in which aeroplanes take over where horses left off, flying gold out of a mining town when shipments by motor coach have been hijacked. (William K. Everson notes that "A modern locale...sits rather uneasily with traditional Western action, but that was ever a complaint with the *Mesquiteer* films, which ranged in story-lines over a 100-year span and several different wars!") (JB)

• Directed by George Sherman. Written by Luci Ward, based on characters created by William Colt MacDonald. Photographed by William Nobles. With Louise Brooks, John Wayne, Ray Corrigan, Max Terhune. (1938, 54 mins, Print courtesy of WKE)

Theater Programs / Film Notes



William Wellman's *Beggars of Life* (March 29)

Monday March 30

Rare Films of E.A. Dupont: Masterworks of the German Silent Screen from Britain!

Ewald-Andre Dupont made some 30 films in Germany, the most well-known being *Variety* (1925), before moving to Great Britain in 1927. Dupont brought to his British productions the sense of form and all the lush, intricate artistry characteristic of the German silent film. By 1929, Dupont had reached a pinnacle of silent film technique. While *Moulin Rouge* (see Tuesday, March 31) and tonight's *Piccadilly* are rare enough, we await the even rarer *Love Storm* with great anticipation, eager to see what else this much neglected master put his hand to before coming to Hollywood, where his work is said to have declined considerably.

Piccadilly 7:30

Piccadilly is a swift, old-fashioned murder mystery involving dancers, restaurateurs, Chinese scullery maids and the like, with some clever twists enhanced by Dupont's very modern turns. The cast includes, on the male side, Charles Laughton and Cyril Ritchard; and on the female side, Anna May Wong, in what is considered to be her finest screen role, and Gilda Gray, a shimmy-dancer-turned-actress, for whom (according to the *New York Times* in 1929) the screenplay was written. Photography by Verner Brandes and settings by Alfred Junge complete the picture, which the *Times* indicates was the film to break the trend of "England and America...deploring each other's motion pictures...." The National Board of Review chose to call *Piccadilly* "the first serious contender of our American product to reach these shores from English studios." (JB)

• Directed by E.A. Dupont. Written by Arnold Bennett. Photographed by Verner Brandes. Set Decoration by Alfred Junge. With Anna May Wong, Gilda Gray, Charles Laughton, Cyril Ritchard, Jameson Thomas, King Ho-Chang. (1929, 80 mins, silent, Print courtesy of WKE)

Love Storm 9:00

William K. Everson has introduced several rare Duponts to PFA audiences, but *Love Storm* is a true curiosity: even Mr. Everson hasn't seen it! Our print comes from the UCLA Film Archives, who inform us that Dupont's early sound film retains the elaborate and sophisticated artistry of his silents; that, in fact, *Love Storm* would work magnificently as a silent, and its main problem may be that it is a sound film set to the roar of the sea, a drama of infidelity and murder on the rocks. The new bride of a lighthouse keeper becomes increasingly bored in her isolation, until she turns her head toward other men. When a fugitive swindler is shipwrecked on the lighthouse rocks, stormy events ensue. (JB)

• Directed by E.A. Dupont. Written by Dupont and Victor Kendall, from a play by Frank Harvey. With Frank Harvey, Fay Compton, Ian Hunter, Edmund Willard, Donald Calthrop. (1931, 60 mins, 35mm Nitrate, Print from UCLA Film Archives, courtesy of Universal Pictures)

Tuesday March 31

Rare Films of E.A. Dupont: Masterworks of the German Silent Screen from Britain!

Moulin Rouge 7:30

In this romantic melodrama, set in Paris, André, the son of a Baron, is set to marry Margaret ("pretty enough, although a little insipid") when he becomes infatuated with Margaret's mother, Parysia, star at the Moulin Rouge. Rather than break his promise to Margaret (and rather than marry her), André attempts suicide.

William K. Everson observes:

"One could hardly find a more efficient illustration of the almost total domination of the best British late silents by German talent. The setting is European; the director, crew and cast are all largely German. There is not a frame of the film which suggests in any way that it is British: Slow, methodical, self-indulgent, it parallels exactly the best of the European and American films of that period that were making a dramatic last stand for the silent film, showing exactly what it could do as an art form, without worrying in the slightest about boxoffice response." --W.K.E. (JB)

• Directed and Written by E.A. Dupont. Produced by British International Pictures. With Olga Tschekowa, Eve Gray, Jean Bradin, Georges Treville. (1928, 90 mins, silent with musical score added, Print courtesy of W.K.E.)

E.A. Dupont in Hollywood:

On Such a Night 9:15

On Such a Night is an "enigmatic film; not a good one certainly, but a fascinating one. It's far too elaborate a film, with too much creative talent behind the cameras, to be just a 'B,' yet its cast indicates that it could never be intended as an 'A'.... Frankly it looks as though it had been planned for production much earlier in the '30s, perhaps as a kind of all-star dramatic film in the manner of *If I Had A Million*. Quite clearly, the Alan Mowbray role was written for W.C. Fields; not only have all the Fieldsian lines been retained, but Mowbray even plays it more in his style, complete to traditional Fields grimaces, than in his own style.... Eduardo Cianelli has some superb lines and plays the slimy villain with great gusto, and the handling of the Negro contingent would give the NAACP convulsions today. Although it must be admitted that it isn't really very helpful or inspiring of them to sing a mournful rendition of 'Swing Low, Sweet Chariot' to speed the hero on his way while he's out battling an epic flood to save all their lives! The camerawork is stylish, and the special effects handsomely done, and all in all it's a most curious footnote to the history of the film in the mid-'30s." --William K. Everson

• Directed by E.A. Dupont. Screenplay by Doris Malloy and William Lipman from an original story by Morley F. Cassidy, S.S. Field, and John Klorer. Photographed by Charles Schoenbaum. With Grant Richards, Karen Morley, Roscoe Karnes, Eduardo Cianelli, Alan Mowbray, Milli Montie. (Paramount, 1937, 73 mins, 35mm Nitrate Print, From UCLA Film Archives, courtesy of Universal Pictures)

1945. Equally important is the authenticity of the intertitles, which Patalas likes to reproduce when appropriate in the original Gothic lettering."

Presented in association with the Goethe Institute of San Francisco, the screenings at the Pacific Film Archive on March 1, 2, 4, 7, 8, and 9 offer a unique opportunity to view the great classics of German Expressionist Cinema - F.W. Murnau's *Nosferatu* and *Faust*, Fritz Lang's *Siegfried and Spies*, G.W. Pabst's *Pandora's Box*, Ernst Lubitsch's *Wildcat*, Robert Wiene's *The Cabinet of Dr. Caligari* - in their most complete form, painstakingly restored by Enno Patalas to prints which in every way come closest to the original. In addition to these restored prints, there will also be a screening of the very rare film, *From Morning to Midnight* by Karl Heinz Martin, of which there exists only this one print! And offering a contrast to the style of Expressionism, is the restored print of the late German silent, *Mother Krausen's Journey to Happiness*, directed by Piel Jutzi. This last film in the series provides an example of the new social realism (Neue Sachlichkeit) which came to the fore in the films of the late '20s in Germany. ○

German Expressionist Cinema

(Continued from front page)

in shortened or distorted versions. Frequently, Patalas would reconstitute these films from hundreds of fragments of different origin. He would begin his reconstruction by comparing as many prints of the same film as he could obtain from the world's archives. As John Gillett of the British Film Institute has written, "Other aids may include the original scenario and the old German censor cards, which are more like small books, containing all the titles and dialogue lists for films from the 1920s to

Theater Programs / Video Notes

Sunday March 1

Video by Steina and Woody Valsulka

Artists in Person 4:00 Admission Free

Woody and Steina Valsulka have been a seminal force in the development of the electronic arts since the 1970s, as cofounders of "The Kitchen" in New York, as well as continuing explorers of the possibilities for the generation and manipulation of the electronic image. Woody's investigations into computer-controlled video led him to building a personal imaging facility, "The Valsulka Imaging System."

Artifacts is the second in a series of tapes, and is a collection of images initiated by basic algorithmical procedures to verify the functional operation of a newly created tool, the "digital image articulator," designed and constructed by Schier/Valsulka specifically for the purpose of studying real-time video/image performance.

• By Steina and Woody Valsulka. (1980, 17 mins, color, tape courtesy of the artists)

Cantaloup deals with the struggle to define the basis for computer control of a digital imaging device for a descriptive language and necessary programming languages. The tape contains sequences ranging from the first artifacts of the machine to more program-demanding image transformations. For example, working with digitizing and storing the image in memory gives the option of manipulating images in variable time.

• By Steina and Woody Valsulka. (1980, 27 mins, color, tape courtesy of the artists)

Urban Episodes: "In the spring of 1975 I started to work on a series of installations and tapes, all involving mechanized modes of camera control. The effort resulted in a collection of works which I call *Machine Vision*."

"Ordinarily, the camera view is associated with the human viewpoint, paying attention to the human condition around. In this series the camera conforms to a mechanized decision-making of instruments, with the movements and attention directed towards their own machine viewpoints. *Urban Episodes*, shot in downtown Minneapolis, is the latest in this series." --W.V.

• By Steina and Woody Valsulka. (1980, 8 mins/35 secs, color, tape courtesy of the artists)

Sunday March 8

Twin Art--Artists in Person 4:00 Admission Free

Ellen and Lynda Kahn, or Nancy and Susie Twinart, as they call themselves in their work, actually are twin sisters who formed "Twin Art" in 1978 as a way to explore the possibilities of working together as sister artists. A fast-paced "new wave" format, often parodying that of video's own maligned relative - commercial television - is used to explore the notions of comparison and identity in our mass-programmed, consumerist society.

Instant This - Instant That features Nancy and Susie Twinart going through their daily routines in an instant life. Rapid editing allows the viewer to experience a multitude of mock TV commercials compacted into four minutes.

• By Ellen and Lynda Kahn. (1979, 4 mins, color, tape courtesy of the artists)

Commercial Success stars Nancy and Susie as the Demo Duo A and B, comparing a variety of superficial products.

• By Ellen and Lynda Kahn. (1980, 15-1/2 mins, color, tape courtesy of the artists)

Twin Art Products--Consumer's Choice Series is a series of originally-scored, comic pieces advertising Twin Art products. In *Poodle Paper*, Nancy and Susie demonstrate poodle paper, a product invented in response to New York City's infamous pooper scooper law requiring New Yorkers to clean up after their pups. By Ellen and Lynda Kahn. (1980, 4 mins, color, tape courtesy of the artists)

Also included in this series: *Trashy Fashions*, the haute couture of garbage bags (1981, 3 mins, color); *Twin Art Cleans Up NYC*, a "commercial" for a cleaner New York (1981, 1 min, color); *Letting Go with Rubber*, rubber home furnishings (1981, 2-1/2 mins, color); *EZ TV*, promoting EZTV pins (1981, 1-1/2 mins, color); *Hands On - Hands Off*, pitching hand bracelets and belts (1981, 3 mins, color); *Wrong #*, flogging telephone cord belts (1981, 2-1/2 mins, color); *Twin-Oleum-Win-O-Leum*, selling us fashionable linoleum jewelry (1981, 2 mins, color).

Sunday March 15

Video from the UAM Video Collection

Works by Campus, Serra, Gillette, and Downey 4:00 Admission Free

Three Transitions is Peter Campus' video classic. Three simple actions are performed for the camera, all utilizing the video effect known as chroma-keying. The effect of the work directs the viewer towards a personal examination of the attempt to move beyond standard notions of reflection and self-image.

• By Peter Campus. (1973, 6 mins, color, Tape from the Lydia Modi Vitale Collections)

Television Delivers People is the didactic tour de force by Richard Serra (with Carlotta Schoolman) in which the notion that "you are the product" of commercial television is developed in a television text set against a Muzak sound track.

• By Richard Serra and Carlotta Schoolman. (1973, 8 mins, color, Tape from the Lydia Modi Vitale Collection)

Frank Gillette's *Ruff Cut: An Homage to R. Mutt* is an early black-and-white single-channel study for his first major multichannel work, *Tetragramatons*. The tape is a dense collage work in image and sound combining natural landscape, still-life arrangements, and self-portraiture, with text from Blake and natural and musical sounds.

• By Frank Gillette. (1972, 28 mins, Tape from Lydia Modi Vitale Collections)

Three single-channel works from Juan Downey's Yanomani works deal with Yanomani myths and

legends set against Downey's own aestheticized involvement with these people of the Venezuelan rain forest. The selection includes *The Singing Mute*, *Yanomani Movements*, and *The Laughing Alligator*.

• By Juan Downey. (1978, 26 mins (combined), color, Tape from the UAM Collection)

Sunday March 22

Pop-Pop-Video: Video Work by Dara Birnbaum 4:00 Admission Free

"Birnbaum, in her *Pop-Pop-Video* series, edits footage from a number of popular color television shows into durational sequences that alter the context - and thus undermine the meaning - of the most commonplace and widespread TV metaphors.

"*Pop-Pop-Video* was conceived as a collaborative work-in-progress, and was first shown in a live concert situation in late March, 1980, at The Kitchen Center for Video Music and Dance, New York City. Birnbaum spent the month of March at The Kitchen taping diverse segments from broadcast television programs; she then isolated these segments from their normal contexts and edited them into sequences in which she juxtaposed seemingly unrelated types of footage. The artist subsequently mixed this visual and audio material with original soundtracks produced by 14 vocalists and musicians - Jules Baptiste, Rhys Chatham, Scott Johnson, Jeffrey Lonn, Paul McMahon, Robert Raposo, Wharton Tiers, Margaret Dewys, Barbara Ess, Kin Gordon, Stanton Miranda, Sheely Hirsch, Dori Levine, and Sally Swisher - who were asked to 'respond' musically to Birnbaum's video montages. Like the artist's earlier videotape, *Kiss the Girls and Make Them Cry*, *Pop-Pop-Video* reveals the processes and structure of commercial TV as the 'distributive channel' of informational, commercial, and propagandistic messages by bringing together elements from visual and audio, as well as popular and artistic culture. --Shelly Rice, "Deconstruction/Reconstruction," New Museum, Summer 1980.

Kiss the Girls: Make Them Cry. Iconic women and receding men are extracted from the Hollywood Squares. TV and Top 40 meet with repetitive baroque (neck snapping) triple takes and character generator text - "Georgy Porgy" (Totop) lyrics - to jazz interpolation. A "Yellow Bird" coda to harsh new wave.

The national daytime television show, *Hollywood Squares*, provides the central imagery of this video projection. Three basic shots from the program are intercut on a rotational basis: (1) full screen close-ups of "men"; (2) full screen close-ups of "women"; (3) a long shot of the basic "stage-setting" - a tic-tac-toe board comprised of "living people" (TV personalities who are "The Hollywood Squares"). Each shot is treated differently. The men recede; the women are kept up front (false front) flattened on the screen - each represented through a specific gesture (e.g.: a cock of the head). The "tote board" is scene (seen) flashing - much as the lights of a disco floor turned on its side. The music is stereo.

Both the video (visual) and sound (audio) are comprised of "popular imagery." Whereas the visuals "look" toward television, the audio is the composite of two current hits from the disco floor - "Georgy Porgy" (Totop) and "Found a Cure" (Ashford and Simpson). The messages behind each song are juxtaposed in their "content" - "kiss the girls and make them cry"; "found a cure/love will fix it." The television board is seen to flash to the same beat that "sponsors" the disco. Layered onto this use of "pop vernacular" are female vocals (jazz interpolation - left up to a "chosen woman") and male guitar (heavy bass - left up to a "chosen man"). Thus, there are two prerecorded tracks as opposed to two live-additions. A character generator text "literalizes" each of the songs and sounds which incorporate basic structures of "the disco beat," popular culture imagery we are exposed to and affected by.

• By Dara Birnbaum. (1979, 7 mins, color, tape courtesy of the artist)

Kojak/Wang. Kojak (commercial TV), the Wang Corporation (TV commercial), and Color Bars (with tone) are the images. Rapid intercutting between images layered with stereo sound brings the violence of corporate America to (video) life.

• By Dara Birnbaum. (1980, 4 mins, color, tape courtesy of the artist)

General Hospital/Olympic Women Speed Skating (Pop-Pop-Video). The cross-over in speed skating juxtaposes itself to "hospital white" and reverse angle shots. A couple tries to reach an understanding; skaters continuously return to a starting line. Frustration and exertion to a sound mix which includes disco with original compositions of rock and jazz.

• By Dara Birnbaum. (1980, 6 mins, color, tape courtesy of the artist)

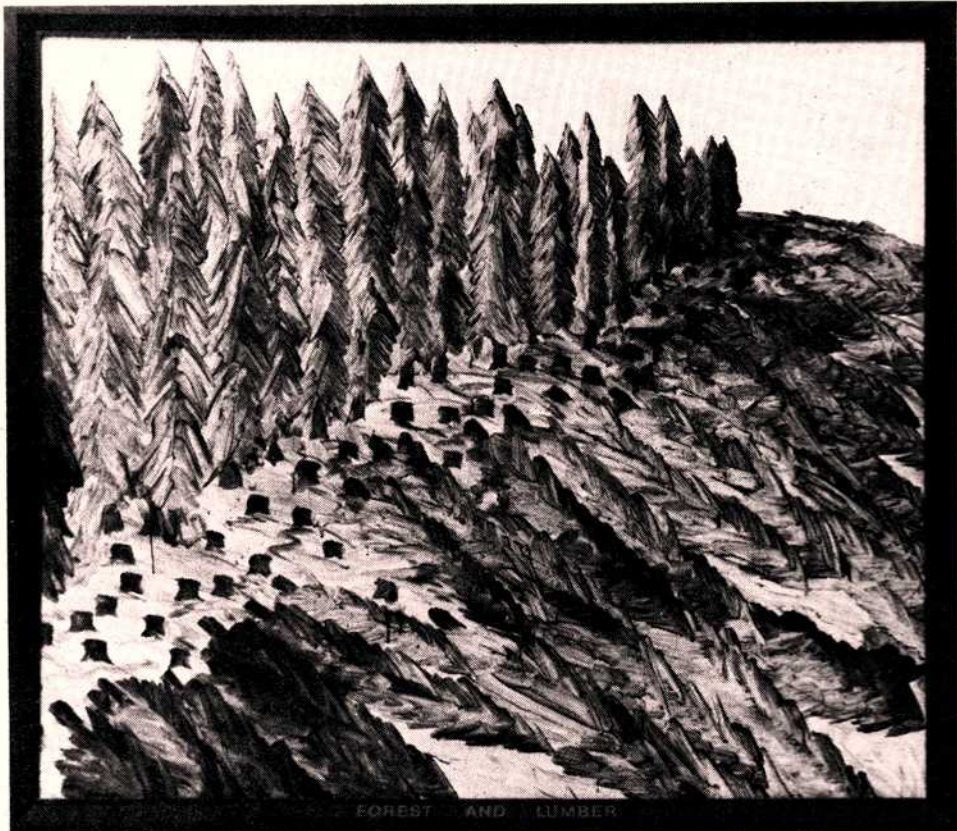
Sunday March 29

World Premiere: Upside Down and Backwards 4:00 Admission Free

This videotape adaptation of Joan Jonas' performance work was shot on location at the University Art Museum following her retrospective performance series staged at the Museum last spring. The work takes the form of a fairy tale, only this one is a combination of two classics. On the audio track (and here in character-generated text as well) the story of *The Frog Prince* is told in reverse. This is intercut with another Grimm Brothers' tale, *The Boy Who Went Out to Learn Fear*, told in the normal, forward manner. In front of three painted, abstract landscapes, Jonas performs a variety of actions in relation to the intermingled texts. Jonas notes that the progression of the work is similar to the unrolling of a scroll. The paper scroll of an antique music box, which provides part of the musical theme of the work (along with music by the Residents), further reflects this rolling motif in the work. The video work captures the essence of the performance by bringing details seen in close-up to a scale comparable with the performer. Slow-motion video is also used quite effectively in several sequences, adding a variety of temporal experiences to the piece that could only be alluded to in the live work.

• By Joan Jonas. Camera work by William Farley and Skip Sweeney. Edited by Joan Jonas and Skip Sweeney. (1980-81, 30 mins, color, tape from UAM Collection)

Gallery Programs/Exhibitions



Neil Jenney, *Forest and Lumber*, 1969, acrylic on canvas, 58-1/8" X 68-1/8". Collection of David Whitney.

Neil Jenney: Images

The long-awaited exhibition Neil Jenney: *Painting and Sculpture 1967-1980* is nearing readiness for its April 15 Berkeley opening. Jenney is well known among the intelligentsia of the art world as the principal influence on the powerful 1970s figurative painting movement known as New Image Painting or Primary Imagery. He has previously refused major exhibitions of his work, but has agreed to this first retrospective, organized by the University Art Museum's Curator, Mark Rosenthal.

Following Berkeley, the exhibition will travel to the Contemporary Arts Museum, Houston; Corcoran Gallery of Art, Washington, D.C.; Stedelijk Museum, Amsterdam; and Basel Kunsthalle.

The artist will be in Berkeley for the installation of the exhibition and to do critiques in the UC Berkeley Art Department.

The exhibition and artists' residency is supported, in part, by the National Endowment for the Arts, a federal agency.



Toshusai Sharaku, *Actor Bando Hikosaburo II Playing the Role of Sagisaka Sanai*, 1794, full-color woodblock print. This is one of approximately 80 Japanese prints from the collection of the University Art Museum, Berkeley, which will be on view in Gallery II from March 18 to June 15 in the exhibition *Ukiyo-e Prints from the Collection*.

Gallery Programs/Collections

Rallying the Troops

Lost and forgotten for 53 years, Emanuel Leutze's panoramic battle scene, *Washington Rallying the Troops at Monmouth*, will appear on 50 billboards throughout the Bay Area in March as part of a public art program sponsored by Bay View Federal Savings.

Painted in 1853-54, two years after Leutze's slightly smaller, though better known, *Washington Crossing the Delaware*, *Rallying the Troops* was given to the University of California in 1882 by Mrs. Mark Hopkins.

In 1912 the giant, 13' x 23' canvas was rolled up and stored in the basement of Hearst Gymnasium for Women; it was rescued and restored in 1964 after a letter of inquiry from *American Heritage* magazine prompted a search for the lost work.

Leutze, a master of the Dusseldorf school, aspired to monumental scale and inspirational impact. In *Crossing*, he achieved an iconic clarity; his message in *Rallying the Troops* is best understood when its complex story is told:

It was a searing Sunday afternoon in July, 1778, 18 months after the Delaware had been crossed, the summer after the devastating winter of Valley Forge. The British had decided to evacuate Philadelphia and fall back on their stronghold in New York.

Washington, reluctant to permit an easy withdrawal across the Jersey plains, ordered General Charles Lee to attack the British rear. At least a minor victory seemed certain.

But Lee's undisciplined militia faltered and were soon in disarray. Disaster threatened as the Redcoats (barely visible in the upper left corner beside the tiny Monmouth courthouse) poured volley after volley upon the routed Continentals.

But then, out of a cloud of dust, mounted on a brown charger, his saddle blanket a leopard's skin, came the charismatic leader, the larger-than-life citizen-soldier, Washington.

His artillery (seen behind his brandished saber) have already seized the heights to prepare a counterattack; his infantry are marching forward in good order behind the (anachronistic) Stars and Stripes.

Slightly behind the stone-faced leader ride the intrepid Hamilton and the eager, bareheaded Lafayette, who was passed over when command for the operation was given to Lee.

"In God's name," Washington is reputed to have thundered at the sheepish Lee, mounted on an equally sheepish white horse, "what does this mean?"

Already the staunch yeomen, the leatherstockings, the farmers, and the



Emanuel Leutze, *Washington Rallying the Troops at Monmouth*, 1853-1854, oil on canvas, 156" X 261". Collection of the University Art Museum. Gift of Mrs. Mark Hopkins, San Francisco.

tradesmen, even the young aristocrats, have been inspired by Washington's presence. A citizen cheers, waving his straw hat. A red-haired fellow dips his hat in a pond to give a drink to a comrade whom heat has overcome.

Washington, having recovered his stoic calm after his outburst at Lee, delivers a steely gaze at the distant, but glorious future.

Leutze was born in 1816 in Germany and brought to America as a child. At 25 he went to study in Dusseldorf, then a center for historical realism and genre painting, where both *Crossing the Delaware* and *Rallying the Troops* were painted.

In his effort to achieve accuracy, Leutze

used only American tourists as models and had the American painter Albert Bierstadt, later famous for his Western landscapes, paint the woods in the upper left corner of the picture.

In 1860 Congress commissioned Leutze's decoration of the Capitol stairway, *Westward the Course of Empire Takes Its Way*; this work can still be seen there.

In 1976 the University Art Museum, as part of its bicentennial celebration, organized the exhibition, *Emanuel Leutze: American Portraits and Historical Paintings*.

Rallying the Troops is on view in Gallery 3. ○

Bransten Bequest

(Continued from front page)

Bransten's interest in art and books was well known. He was a knowledgeable art collector, interested in both Bay Area and European art. His second marriage, to San Francisco artist and teacher Ruth Armer, further involved him in the art world.

He served on the Board of Directors of

the Legion of Honor from 1961 to 1972, when the merger with the de Young Museum occurred that created the Fine Arts Museums of San Francisco. He served on the Board of the Fine Arts Museums and was active on their Acquisitions Committee from 1972 until the time of his death.

Bransten maintained ties with UC Berkeley, where for many years he served on the Council of the Friends of The Bancroft Library and also created the Joseph M. Bransten Collection on Coffee

and Tea in The Bancroft Library. He was a Life Member of the California Alumni Association.

During the 1970s Bransten donated several important paintings to the University Art Museum. Most notable was his 1977 gift in memory of Ellen Hart Bransten, Richard Diebenkorn's *Berkeley #4*, on view in the MATRIX Gallery through March 8. Other distinguished gifts included *Head of a Woman (Portrait of Ruth Armer)*, an eloquent portrait painted by George Bellows; *The Judge*, by

Rouault; and *Phenomena: Root Flight*, by Paul Jenkins.

The Bransten family continues an active involvement with the University. John Bransten, Joseph's son, is on the Chancellor's Advisory Committee to the University Art Museum. James D. Hart, Joseph Bransten's brother-in-law, is Director of The Bancroft Library. In addition, various members of the family have made contributions to the University Art Museum, to The Bancroft Library, and to the University. ○



Staff Profile: David Ross Chief Curator

Chief Curator David Ross has had a productive year. Last March he had responsibility for assembling the largest - and first retrospective - exhibition of photographer Richard Avedon's work. In June, Ross organized a retrospective exhibition of the video, performance, and installation work of Joan Jonas. **Aransas, Axis of Observation**, an exhibition of the video work of Frank Gillette organized here by Ross in 1979, has since been touring other exhibitions and is part of this year's Biennial Exhibition at the Whitney Museum, in New York City.

As Chief Curator, Ross administers all curatorial programs except those connected with film. These include acquisitions, collections, exhibitions, and publications. He has direct responsibility for a staff of 15. He shares curatorial responsibilities for the collection and art exhibitions with the director and curators and has had primary responsibility for integrating video and performance with the Museum's programs.

Ross graduated from Syracuse University in 1971 with a dual degree in communications and fine arts from the Newhouse School of Communications. From the merging of these two interests came his involvement with video, an area within communications in which artistic ideas could be expressed and art-related social interests explored.

He briefly attended the Graduate School of Visual Arts at Syracuse before becoming Curator of Video Art at Syracuse's Everson Museum in 1971. At the Everson, Ross developed the world's first museum department devoted to the study and exhibition of television as a creative medium. He mounted over 50 exhibitions of video art, including the first museum exhibitions of Nam June Paik, Peter Campus, and Frank Gillette.

In 1974, Ross became Deputy Director for Television and Program Development at the Long Beach Museum of Art. Working with architect I.M. Pei, he

developed plans for a new art museum for Long Beach that would include an independent cable television station as an integral part of the museum. Ross is still intrigued with the idea of the museum as a social instrument which is able to reach people directly in their homes, facilitating communication between artist and audience.

Ross has taught at the University of California, San Diego and California State University at Fullerton. He currently teaches video and performance at the San Francisco Art Institute, where he is a member of the Board of Trustees and of the Artists' Committee.

Ross lectures at the California College of Arts and Crafts, is on the Advisory Committee of the Mills College Art Gallery, and is a panel member and consultant in Visual Arts and Media Arts for the National Endowment for the Arts.

He has contributed articles on video to *Museum News*, *Artweek*, *Artscanada*, *Studio International*, *Radical Software*, and the Los Angeles Institute of Contemporary Art *Journal*; his work has been included in such anthologies as *New Artists Video*, edited by Gregory Battcock, and *The New Television*, edited by Douglas Davis. He has participated in the production of television programs for the Public Broadcasting Service.

Ross is married to Margaret Gronner, who directs the Park School in Oakland; they have a two-and-a-half-year-old daughter, Lindsay. ○

The Human Image at the Bookstore

The second scholarly catalog published by the University Art Museum this winter, *The Human Image In German Expressionist Graphic Art From The Robert Gore Rifkind Foundation*, is featured at the Bookstore this month.

A color reproduction of Kirchner's poster of the actress Nina Hard is on the cover of the 112-page, \$11.50 catalog, which illustrates over half the items in the exhibition.

Designed by Nina Hubbs and David Holbrook, the catalog contains an introduction, "Collector's Notes," by Mr. Rifkind; a scholarly essay by Professor Herschel B. Chipp, who organized the exhibition with his graduate seminar; a checklist prepared by Karin Breuer, curator of The Rifkind Foundation; and a bibliography. The color poster, "Plakat Nina Hard," is on sale for \$5.00.

The classic study, *German Expressionist Painting*, by UC Berkeley Professor Peter Selz, is available at \$10.95 in paperback from UC Press.

Professor Chipp's anthology, *Theories of Modern Art*, \$7.95 in paperback from UC Press, contains important statements by Nolde, Kandinsky, Kokoschka, Kirchner, Marc, Klee, and Beckmann. ○



Douglas Cooper. Photo by Horst.

Douglas Cooper Lectures on Picasso

Douglas Cooper will discuss "Picasso in the 1920's: Turmoil and Self-Assertion," at 7:00 p.m. in the Museum Theater on Thursday, March 5; lecture will be \$3 for members and UC Berkeley students, \$4 for the general public.

Mr. Cooper is currently preparing the Picasso centenary exhibition to open in November in Madrid, where he is a Trustee (for life) of the Prado Museum.

His edition of *The Letters of Paul Gauguin to the Brothers Van Gogh* is in press. He is organizing *The Catalog of Undisputable Paintings by Paul Gauguin*.

Meanwhile, with Gary Tinterow, Mr. Cooper is preparing *The Essential Cubism* exhibition for the Tate Gallery, London. ○

Coming: Auction

Over 100 items, including art, services, specialty foods, wines, and books, will be put up at auction in May as part of a fundraiser being organized by the University Art Museum Council.

Butterfield & Butterfield in San Francisco is graciously providing an auctioneer for the evening. A wine tasting will precede the sale.

The specific date of the auction and other details will be announced in the coming months. ○

"Eat Your Art Out"

You don't have to be one of the *great chefs of Europe* to participate in "Eat Your Art Out," a food-art fair scheduled for Monday, June 8, from 5:30 to 8:00 p.m. at the Museum.

Participation will be limited to approximately 60 artists, whose edible art entries will be photographed, judged, and **EATEN** during the course of the evening.

Entries will be judged by Henry Hopkins, Director of the San Francisco Museum of Modern Art, Dorcas Moulton, artist and food sculptor, and Ruth Reichl, writer and food critic for *New West* magazine. Prizes will be awarded in 10 categories. Interested contributors should contact the University Art Museum Council Office immediately for an application form: 642-1209. ○

Comini Lecture

Attention Members: Professor Alessandra Comini's lecture "Oskar Kokoschka: Surviving the Storm" was incorrectly listed as March 21 on a recent mailing. Please note that the correct date is Thursday, March 12.

Membership

The University Art Museum is served by a broadly-based membership organization, the University Art Museum Council. Established as a nonprofit corporation in 1966, the Council raises money for the Museum's gallery and film (PFA) exhibition programs, acquisitions, and publications; provides full-time staffing of the Information Desk; and manages the Bookstore.

The Council organizes a range of activities for members, including previews, special films, gallery talks, lectures, art and architecture tours, and popular events like the Ciné-Arts Ball.

Benefits:

PFA Special \$15

Members receive the monthly *Calendar of Events*, one \$.75 discount at PFA, and occasional free screenings of PFA films.

Individual \$25 (one membership card)

Double \$30 (two cards)

Members receive the above plus telephone reservation rights for PFA films, two film discounts for \$25 member, four film discounts for \$30 member, a 20% discount on most items in the UAM Bookstore, discounts on originally commissioned graphics and magazine subscriptions, invitations to previews, first priority and discounts for art tours, lectures, and other special events.

Supporting \$50

Members receive the above plus one catalog/publication of the UAM's choosing, invitations to special receptions for visiting artists and other dignitaries, right to reserve tickets at special film premieres.

Sponsor \$100

Members receive the above plus two catalogs/publications of the Museum's choosing and campus parking permits valid after 6 p.m. and on most weekends.

Patron \$250

Members receive the above plus free use of PFA small screening room once a year for groups up to 10 (films are selected from the collection).

Donor \$500

Members receive the above plus free use of PFA small screening room twice a year.

Benefactor \$1,000

Members receive the above plus free use of PFA small screening room three times a year.

All UC Berkeley students are automatically members of the Museum and have only to show their registration card for \$.75 discount on PFA tickets and free admission to UAM exhibitions.

Join the Museum

Please register me as a member of the University Art Museum.

- \$15 PFA Special
- \$25 Individual (one membership card)
- \$30 Double (two membership cards mailed to one address)
- \$50 Supporting
- \$100 Sponsor
- \$250 Patron \$500 Donor \$1,000 Benefactor

Please make checks payable to UAMC and send to 2625 Durant Ave., Berkeley, 94720. All memberships are annual and tax deductible to the full extent allowed by law.

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