

# It's Festival for See-ers (and Z-z-ers)

BY CLIFFORD TERRY

**J**OHNS LINDSAY'S image-conscious flacks can jaw all they want about New York's being a [water-less, newspaper-less, taxi-less, nurse-less] summer festival, but Chicago has a little warm-weather festival of its own, even tho it's tucked away in one of the most dichotomous movie houses in the country.

As anyone knows who has rounded the corner at Madison and plunged into the Clark theater, the audience aura is a crashing contrast of seeing symbols and sawing wood. The serious film buff, searching for hidden meanings in Fellini's early work, may find the sound track competing with the nasal nuances of a soul who thinks that "The Big Sleep" on the marquee should be taken literally.

The Clark recently launched its 14th annual Summer Film festival, in which a different double-feature of historically or artistically noteworthy productions will be presented every day thru August, and possibly into September. A few days ago the pleasant, articulate manager, Bruce Trinz, was sitting in a restaurant about the same time you-know-who was telling Sam to "play it" in the fifth day of the Clark's week-long Bogart festival.

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Asked about the jarring juxtaposition of the Clark's ticket-buyers, Trinz fielded the question as neatly as Marty Marion in his prime: "I'm not trying to upgrade the people who come in, but the theater itself. I'm

aiming at the average person's goodwill. Anyone will be more respectful if the place is well maintained and the furnishings are in good taste. I don't care what walk of life the people come from, as long as they enjoy the show."

Trinz, who has been at the Clark since his return from the service in 1946, rarely gets a chance to see the films all the way thru, since he is constantly phoning or catalog-checking for future bookings. In addition to the regular distributors thruout the United States, some unlikely organizations have purchased the rights to certain films. Recently he discovered that "The Trial" for some reason is owned by the New York Bank of the Netherlands.

"Some of them are really hard to come by," he said. "I've been trying to get 'Rashomon' for a week-end of Kurosawa-directed films, but there's only one print available. The same is true for 'The Blue Angel' and 'Beat the Devil.' When they go, that's all, unless someone comes up with a negative."

Altho the Clark boasts such features as a Sunday Film guild, in which all-time favorites are presented the year 'round, and an unfortunately-named "little gallery for gals only," for many people mention of the theater conjures up memories of the plug that was aired on the radio for so many years—"Hark, hark, the Clark," which was followed by a limer-

ick about the 3 a. m. show. "The greatest limericks," Trinz insists, "were never heard." However, his capsule-comment couplets have been enjoyed, or at least tolerated, by faithful followers of his monthly calendar. Examples:

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["The Birds"]—"Feathered friends fly/To attack from the sky," ["Condemned of Altona"]—"They kept a fanatic/Locked up in the attic," ["Back to the Wall"]—"Corpse-disposal is neat/In fresh, new concrete," ["Branded Women"]—"They weren't so fair/When shorn of their hair."

Before he left to round up prints for the rest of the summer schedule, Trinz said he'd like to run as fine a program the whole year. "But I have to keep in touch with what the public wants. I can't just do it to please myself."

The program for the rest of the month:

Great novels on the screen, today and tomorrow—"War and

Peace," "The Overcoat," "Lower Depths," "Gervaise."

Classics of the French cinema, Friday thru Sunday—"Forbidden Games," "La Ronde," "Children of Paradise," "Marie du Port," "The Italian Straw Hat," "A Nous La Liberte."

Classics of crime, June 20-23—"Little Caesar," "Public Enemy," "The Concrete Jungle," "The Servant," "The Woman in the Window," "M," "Woman in the Dunes," "Angry Island."

Films of outstanding Italian directors, June 24-26—"The Sound of Trumpets" and "The Fiancese" [Ermanno Olmi], "The White Sheik" and "I Vitelloni" [Federico Fellini], "The Night" and "Il Grido" [Michaelangelo Antonioni].

Hollywood directors, June 27-30—"Some Like It Hot" and "One, Two, Three" [Billy Wilder], "War Hunt" and "Crime and Punishment, U. S. A." [Denis Sanders], "Elmer Gantry" and "Something of Value" [Richard Brooks], "Lilies of the Field" and "Fate is the Hunter" [Ralph Nelson].