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Orson Welles in CITIZEN KANE

NOVEMBER DECEMBER 1959

8th YEAR

CINEMA GUILD AND STUDIO

Jean Renoir's LA GRANDE ILLUSION
Pierre Fresnay and Erich von Stroheim, and between them the lowly sprig of geranium, the most famous flower in the history of the screen.

2436 TELEGRAPH AVENUE — in BERKELEY

Between Channing Way and Haste Street

THornwall 8-2038

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Harriet Andersson and Ake Groenberg in Ingmar Bergman's THE NAKED NIGHT

" 'You LIKED the Laurence Olivier HAMLET?' breathed a young woman the other day in a shocked undertone, when I mentioned the fact at a party. She herself had not seen the film, the news that it did not employ 'the full resources of the cinema' having reached her in time. 'And I hear Fortinbras has been cut,' she continued, with an inquiring glance into my features, 'not to mention Rosencrantz and Guildenstern. And that the Queen is too young, and the Oedipal theme over-emphasized.' From these objections one could not wholly dissent. The film is indeed a photographed play, though why a photograph of a play by Shakespeare should be such an inferior article, it is hard to know—would a movie that had 'liberated' itself from the text be really preferable?"

. . . Mary McCarthy, PARTISAN REVIEW, January, 1949.

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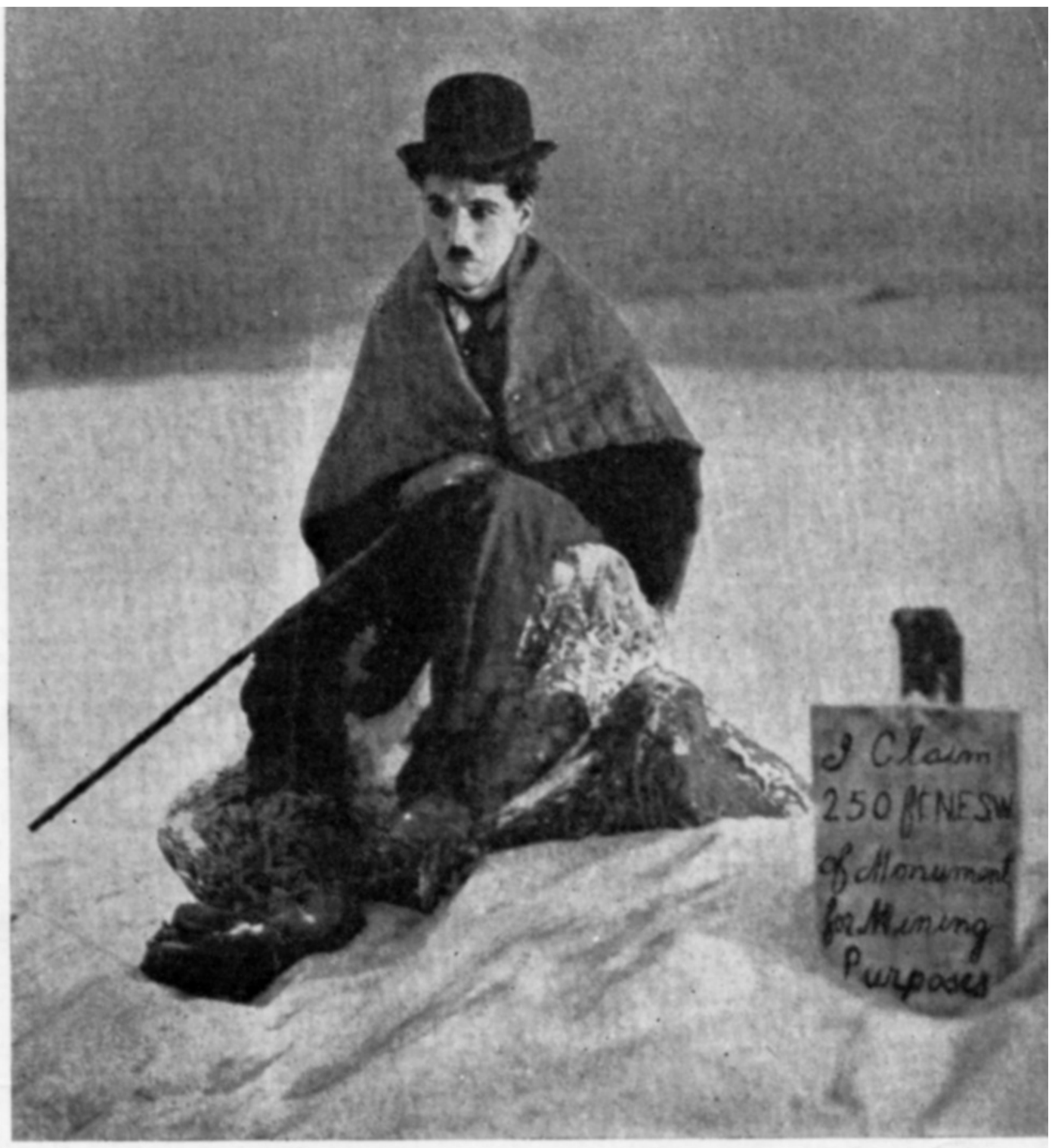
Charlie Chaplin in THE GOLD RUSH

"Of all comedians he worked most deeply and most shrewdly within a realization of what a human being is, and is up against. The Tramp is as centrally representative of humanity, as many-sided and mysterious, as Hamlet, and it seems unlikely that any dancer or actor can ever have excelled him in eloquence, variety or poignancy of motion." . . . James Agee



Rinaldo Smordoni and Franco Interlenghi in SHOESHINE

"Rinaldo seemed particularly gifted and everyone thought he would become a real actor, instead of which he is now a baker's assistant, Interlenghi is a celebrated young star . . . SHOESHINE was a disaster for the producer. It cost less than a million lire but in Italy few people saw it as it was released at a time when the first American films were reappearing." . . . Vittorio De Sica.

We are playing SHOESHINE with Fellini's NIGHTS OF CABIRIA because we think that these are the two most beautiful films that have come out of Italy, and that, in the highest sense, they deserve each other.

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CINEMA GUILD

Two adjacent theatres with one box office
2436 TELEGRAPH AVENUE — in BERKELEY
Between Channing Way and Haste Street THornwall 8-2038

STUDIO

MISS JULIE Strindberg's passionate, relentless drama of sexual debasement was filmed by Alf Sjoberg, with the exquisite Anita Bjork as the weak, capricious aristocrat who encourages her father's valet (Ulf Palme) to seduce her. One may question whether the expansion of Strindberg's play was advisable, but it's almost impossible to quarrel with the interpretations of these two performers. Grand Prix, Cannes, 1951.

and GATE OF HELL (JIGOKUMON) Famed for its unsurpassed use of color, this stylized tragedy of passion tells the subtle story of a warrior's desire for a married noblewoman and her way of defeating him. With Machiko Kyo and Kazuo Hasegawa. Directed by Kinugasa. Grand Prix, Cannes, 1954. (color)

THE WELL-DIGGER'S DAUGHTER

(LA FILLE DU PUISATIER) The classic French comedy about illegitimacy stars Raimu as the well-digger, Fernandel as his assistant, and the lovely Josette Day (the beauty of BEAUTY AND THE BEAST) as the erring daughter. One of the most popular movies France ever exported, the 1940 production, written and directed by Marcel Pagnol, did much to convince a generation of art-house patrons that the French who lived close to the soil, were warm, witty, and wise. Of course, Raimu and Fernandel, both products of the Marseilles music halls, were about as representative of indigenous peasant humor as American burlesque graduates like Bert Lahr are of rural humor. But Pagnol knew not only how to use his actors, but how to use traditional, stylized comedy plots in a natural setting and make them look as if they grew there. (It took a Clouzot to shatter the image of French character that Pagnol had given to the world.)

and Jacques Tati's MON ONCLE

(Three versions circulated in the U.S.: one was dubbed, one subtitled, and one subtitled but shortened; we are showing the complete subtitled version. We think Tati erred directorially and made the film too long, but we would rather show it as he made it than in a cut form.) The trouble with MON ONCLE is that one often appreciates what Tati is trying to do more than what he actually brings off. His target is the depersonalization of modern life—not so much the mechanization that Rene Clair satirized in A NOUS LA LIBERTE and Chaplin in MODERN TIMES, but the sterile, tasteless tedium that modern efficiency, hygiene, and design have produced. There are genuinely inventive moments: the little boys gambling on whether passers-by will fall into their lamp-post trap; the little old man directing a chauffeur trying to park an inordinately long car; the willful garage doors; the wonderful use of the modern functional house as a cartooned face, so that heads at the circular windows become eyes looking out. But a fundamental miscasting confuses the issues: our guess is that the unemotional, gawky, butterfingered Tati should play the plastics manufacturer, not the warm, friendly uncle. Academy Award, Best Foreign Film of 1958. (color)

Vittorio De Sica's SHOESHINE

(SCIUSCIA) Most critics regard THE BICYCLE THIEF as De Sica's masterpiece (at Brussels, in the selection of the world's great films, it tied for second place with THE GOLD RUSH); we prefer his SHOESHINE—a film with rough edges, unresolved emotions, and a cruder, more spontaneous style than the classically conceived, and to our taste overintellectualized BICYCLE THIEF. SHOESHINE has a sweetness and a simplicity that suggest greatness of feeling, and this is so rare in film works that to cite a comparison one searches beyond the medium—if Mozart had written an opera set in poverty, it might have had this kind of painful beauty. SHOESHINE is a social protest film (written by Cesare Zavattini) that rises above its purpose. The two young shoeshine boys who sustain their friendship and dreams amid the apathy of postwar Rome are destroyed by their own weaknesses and desires, when sent to prison for black-marketeering. This tragic study of the corruption of innocence is intense, compassionate, and above all, humane. 1947.

and Federico Fellini's NIGHTS OF CABIRIA

(NOTTI DI CABIRIA) Cabiria (Giulietta Masina) is a shabby, aging, dreamy little Roman streetwalker—a girl whose hard, knowing air is no protection against her fundamental gullibility which, we finally see, is her humanity and her saving grace. The film is episodic: a famous actor (Amadeo Nazzari) picks her up and takes her to his luxurious villa; she looks for a miracle; she goes to a cheap vaudeville show, and when the magician hynotizes her, the innocent dreams of her adolescence pour out; a young man in the audience (Francois Perier) meets her and proposes to her, etc. Though the episodes seem free and almost unplanned, this is art, not carelessness; the structure is so beautifully worked out that each seeming irrelevance falls into place. Academy Award, Best Foreign Film of 1957.

Katharine Hepburn in ALICE ADAMS

This is, in our opinion, Katharine Hepburn's most memorable performance. Any of you who think it's easy to lay hands on old movies are invited to see our file of correspondence on ALICE ADAMS: we've been trying to get it for 8 years. The print is new, just processed at our expense; we think you'll agree it's worth the trouble. Hepburn's beautiful angularity, her faintly absurd Bryn Mawr accent are perfect for Booth Tarkington's small-town girl in rebellion against her position in the town. The scene in which Alice, dressed in simple, exquisite taste, attends a party full of plushy, overdressed "society" belles (Evelyn Venable is the most formidable) is a classic commentary on American taste and social standards. The 1935 movie helped make the reputation of its young director, George Stevens; his sense of detail and milieu is in marked contrast to his later inflated and, we think, rather empty style. With Fred Stone.

and THE EARRINGS OF MADAME DE . . .

(MADAME DE . . .) This tragedy of love, which begins in narcissistic flirtation and passes from romance, to passion, to desperation is, ironically, set in aristocratic circles that seem too superficial and sophisticated to take love tragically. The very beauty of the film is often used against it: the gliding, sensuous camera work, the extraordinary romantic atmosphere, the gowns, the balls, the chandeliers, the nuances of language, and the sense of honor are all regarded as evidence of lack of substance. It is, of course, impossible to appreciate the films of the late Max Ophuls unless one sees that his lush, decorative style, his re-creation of a vanished elegance, and his darting, swirling camera are his substance. The performances by Darrieux, Boyer, and De Sica are quite likely the finest each has given. From the Louise de Vilmorin novella. 1954.

Jean Renoir's LA GRANDE ILLUSION

In 1937, Jean Renoir directed this profoundly moving and perceptive study of human needs and the subtle barriers of class among a group of prisoners and their captors during World War I. The two aristocrats, French and German (Pierre Fresnay and Erich von Stroheim), share a common world of memories and sentiments. Though their class is doomed by the changes which have produced the war, they must act out the rituals of noblesse oblige and serve a nationalism they do not believe in. The Frenchman sacrifices his life for men he doesn't really approve of—the plebian (Jean Gabin) and the Jew (Marcel Dalio). These ironies and ambiguities give genuine depth to the theme—fraternization, and the artificial barriers of nationality. LA GRANDE ILLUSION had an immediate, idealistic aim: to reawaken in the German people the spirit of comradeship that had marked the last days of the war; but Goebbels did not allow the film to be shown in Germany. (The French film historian, Georges Sadoul, records that Goebbels put "maximum pressure on Mussolini to prevent its being awarded a prize at the Venice Film Festival.") With Dita Parlo, Carette, Gaston Modot, Jean Daste. Selected at Brussels in 1958 as fourth among the greatest films of all time. (For many years, the prints of this film that circulated in the U.S. were falling apart, and it was necessary to guess at the meanings and overtones in many scenes. Renoir himself has arranged this reissue, and the prints are complete and impeccable.)

and Charlie Chaplin in THE GOLD RUSH

"Anyone who saw Chaplin eating a boiled shoe like brook trout in THE GOLD RUSH . . . has seen perfection."—James Agee. With Mack Swain and Georgia Hale. Chaplin has added a sound track to the 1925 comedy, his most popular film—second on the list of the critics at Brussels.

Orson Welles' CITIZEN KANE

The most controversial one-man-show in film history was staged by 26-year-old writer-director-star Orson Welles in 1941 when he dramatized the life of William Randolph Hearst, who had quite a reputation for his own one-man-show, i.e., the Spanish-American war. Acclaimed as an American masterpiece, Welles' striking study of unscrupulous egotism was nevertheless withdrawn for over a decade, reissued only after Hearst's death. The only American movie of the sound period to be among the top selections at Brussels, it was voted ninth. We wonder if the judges appreciated what Americans enjoy in the film—the exuberant, sophomoric, devil-may-care effrontery of it all. Welles not only teases the film medium with a let's-try-everything-once-over-lightly, he teases his subject-matter once over heavily. CITIZEN KANE is more fun than any other great movie we can think of. With Joseph Cotten, Dorothy Comingore, Agnes Moorehead, George Coulouris, Everett Sloane, etc. Photography, Gregg Toland.

and Ingmar Bergman's THE NAKED NIGHT

(The original Swedish title was GYCKLARNAS AFTON, which can be translated as night of the jesters or sunset of a clown; in England the film is known as SAWDUST AND TINSEL, in France as LA NUIT DES FORAINS.) Writer-director Ingmar Bergman has unleashed the most high-strung, suggestive, and disturbing talent now at work in films. THE NAKED NIGHT (1953) is set in the circus world at the turn of the century: the artists fall into the hell of frustration, humiliation, and defeat. It opens with a flashback: a clown's wife, a dumpy, middle-aged woman, bathes exhibitionistically in view of a regiment of soldiers, and the clown drags her away. From there the story moves to the circus director, Ake Groenberg, and his mistress, Harriet Andersson; she betrays him, and is in turn betrayed, and they go on together. There is a voluptuous scene between Miss Andersson and Hasse Ekman, as the seducer-actor, that leaves audiences slightly out of breath.

Laurence Olivier in HENRY V

Henry V ..... Laurence Olivier	Fluellen ..... Esmond Knight	Ancient Pistol ..... Robert Newton
Princess Katherine ..... Renee Asherson	Constable of France ..... Leo Genn	Charles VI ..... Harcourt Williams
Chorus ..... Leslie Banks	Archbishop of Canterbury ..... Felix Aylmer	The Dauphin ..... Max Adrian
Falstaff ..... George Robey	MacMorris ..... Niall MacGinnis	Bishop of Ely ..... Robert Helpmann
		Duke of Berri ..... Ernest Thesiger

Shakespeare's HENRY V is the story of the playboy Plantagenet who grew up to become a great leader and, at 27, defeated the armies of France at Agincourt. There, at the last great stand of medieval chivalry, the English archers, outnumbered 5 to 1, cut down the fatally encumbered knights of France. Olivier has remarked that HENRY V is the sort of juvenile role you can play only when you are older: "When you are young, you are too bashful to play a hero; you debunk it. It isn't until you're older that you can understand the pictorial beauty of heroism." His production of HENRY V is a triumph of soaring, heroic poetry: as actor, he brings full lungs, exultation, and genuine grace to the role; as director, he joins color, music, and spectacle to grandeur of speech. Special Academy Award, 1946. (134 minutes, color)

and Jean Renoir's A DAY IN THE COUNTRY

(PARTIE DE CAMPAGNE) An innocent young girl comes of age in Renoir's short film (37 minutes) based on de Maupassant. We think that this work ranks with Renoir's greatest (LA GRANDE ILLUSION, LA REGLE DU JEU). Visually, it recaptures the impressionist period; in tone, it accomplishes a transformation from light, nostalgic comedy to despair. In the late 1800's a merchant takes his family for an outing on the banks of the Marne; there, his wife (Jeanne Marken) and his daughter (Sylvia Bataille) are seduced—the one delightedly, the other, tremblingly, like a captured bird. Renoir plays the innkeeper. Music by Kosma. 1937.

ALL QUIET ON THE WESTERN FRONT

This is a remarkable, angry, and important film—not because it is a great work of film art, though at times it is close to that, but because it is part of human history by now: over a hundred million people have seen this film and responded to its pacifist message. One could be cynical about the results, but the film itself does not invite cynical reactions, and the fact that it has frequently been banned in countries preparing for war suggests that it is a kind of touchstone that makes even militarists uncomfortable. The movie was made in Hollywood, which is in itself rather remarkable, as it has no love story, and its heroes are German. Lewis Milestone directed this raging attack on the senseless human waste of war in 1930. We follow a handful of young German volunteers in World War I from school to battlefield, and we see the disintegration of their romantic ideas of war, gallantry, and fatherland in the squalor of the trenches. Except for Louis Wolheim, who is capable of creating a character with a minimum of material, the actors are often awkward, uncertain, and overemphatic (Lew Ayres, Slim Summerville, Russell Gleason, Billy Bakewell, Ben Alexander, Raymond Griffith, John Wray, etc.), but this does not seem to matter very much. This is a film in which sincerity and intention count for more than finesse, and though one may wince at the lines Maxwell Anderson wrote (every time he opens his heart, he sticks his foot in it) one knows what he means. From the novel by Erich Maria Remarque.

and THE CAPTAIN FROM KOEPENICK

(DER HAUPTMANN VON KOEPENICK) Helmut Kautner's 1956 production of the Carl Zuckmayer satire on militarism and bureaucracy stars Heinz Ruhmann as the gentle little tailor whose inadequacies at coping with Prussian red tape land him in prison; there he masters army regulations, and upon his release, commandeers a squad of soldiers and takes over the town hall. The actual incident took place in 1906; it has provided comedy for several generations. Zuckmayer's little man in his second-hand uniform is one of those inevitable, perfect creations; he will forever caricature the mesmeric power of the uniform. (color)

SOME LIKE IT HOT

Surely there can't be much we can tell you that you haven't already heard. If you're afraid it lacks deeper meanings, we could provide fairly elaborate explanations of its transvestism, role confusion, and borderline inversion. But the truth is, it's hilariously innocent, though always on the brink of really disastrous double entendre. Jack Lemmon is demoniacally funny; Joe E. Brown is so wonderful he reminds us that we wept from laughter at his last scenes in A MIDSUMMER NIGHT'S DREAM. With Tony Curtis, Marilyn Monroe, George Raft, Pat O'Brien, Nehemiah Persoff, Mike Mazurki, Edward G. Robinson, Jr., etc. Billy Wilder directed and collaborated on the screenplay with I. A. L. Diamond. 1959. (For collectors of useless movie memorabilia: in the earlier German version, the orchestra girls were called "The Alpine Violets".)

and THE GOLDEN AGE OF COMEDY

These sequences from Mack Sennett and Hal Roach two-reelers made between 1923 and 1928 show off the talents of Ben Turpin, Harry Langdon, Will Rogers, the Keystone Cops, the Sennett Bathing Beauties, etc., and best of all, they exhibit Laurel and Hardy in several classics of demolition-style silent comedy. Their custard-pie sequence is perhaps the high point of the collection—a demonstration that throwing a pie can be both art and science. In THE COSMOLOGICAL EYE Henry Miller called it "the ultimate in burlesque" and "the greatest comic film ever made—because it brought pie-throwing to apotheosis." Their paint-brush routine is a beauty, and there is also the methodical, fatalistic car-wrecking ritual. Jean Harlow makes a stunning appearance in black teddies, but Carole Lombard is, unfortunately, not at her best. Robert Youngson compiled these clips in 1957; he has added a tireless narrator who lards the unpretentious artistry with a layer of sentiment about how "beloved" these players were, and how "tragic" their fates.

CRIME AND PUNISHMENT and COMPULSION

(The 1935 French version)

This program continues through Wednesday, January 6.

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THE LAST TEN DAYS and THINGS TO COME

THE FINAL TEST

Robert Morley doesn't enter until the scene has been so thoroughly prepared that he can trundle off with the rest of the picture. He looks, as one critic remarked, like a "debauched panda," and he plays a famous esthete and man of letters in the style that Alexander Woollcott made famous. Terence Rattigan did the surprisingly affectionate script for this 1953 English comedy, directed by Anthony Asquith. Jack Warner is the aging cricket batsman who is going to the wicket for the last time; Ray Jackson is his poet son, who couldn't care less. For American audiences, the movie provides a visiting American senator, who cannot understand what cricket is all about; a superbly contemptuous Englishman explains the game to him. Rattigan has cleverly underlined the meaning of the game by having it apply to the movie itself—and by extension, to English humor and character. Those of you who share our minor passion for the Jack Buchanan parody of Oedipus in THE BANDWAGON will enjoy Valentine Dyall in the pseudo-Greek play.

and WEE GEORDIE

(Original title, GEORDIE) A runty little bit of a boy, the son of a Scottish gamekeeper, sees an ad for a body-building course: Are you undersized? Let me make a different man of you! When we next see the boy, ten years of sweat and exercise have turned him into a strapping 6 feet 6 inches of solid muscle—muscle even between his ears. He is a giant obsessed with his giantism—a dour boor. Bill Travers (after a course of muscle development and a steak diet) was assigned the role of Geordie; Alastair Sim is the Laird. Sidney Gilliat and Frank Launder did the script; Launder directed. 1955 (color)

with MUSCLE BEACH—the charming 9-minute satire by Irving Lerner, with music by Earl Robinson. 1950.

THE DEFIANT ONES

Time was, when a Negro walked—or more likely, ran—on screen, the audience knew that he was a menial or a comic or both. Now, when he comes on, the audience knows the movie is going to be a Serious Film, and that the Negro is very likely The Problem. THE DEFIANT ONES is a development from a gimmick Alfred Hitchcock used mischievously in THE 39 STEPS: handcuff together a man and a woman who fear and detest each other, and they will fall in love; when the handcuffs come off, emotional ties will hold them. Sidney Poitier and Tony Curtis, black and white escaped convicts, are running cross-country, chained together at the wrist, and pursued by a bloodthirsty posse. The outcome is inevitable: racial antipathy gives way to acceptance, acceptance leads to solidarity, solidarity to mutual sacrifice. The action is excitingly staged, and the acting is good, but the singleness of purpose behind it all is a little offensive: the director, Stanley Kramer, is forever being congratulated for his high-mindedness and his powerful themes—for making movies like illustrated posters for National Brotherhood Week. Perhaps if instead of creating a false premise of incredible, primitive hatred between two very good men, he showed some Negroes less attractive than Sidney Poitier, with less virtuous problems, some congratulations for daring would be in order. With Cara Williams as the farm woman (in the episode which we must uncharitably point out is badly lifted from LA GRANDE ILLUSION), Theodore Bikel, etc. 1958.

and STALAG 17

There's a cynical heel for the audience to identify with, and as soon as we do, wham! he turns into a good guy and a hero. His selfishness, caddishness, his disillusionment, everything he represented to us, is only an illusion. Bogart used to perform this function during the war years. In this rowdy, macabre prisoner-of-war comedy, William Holden performs the sleight-of-hand. He took the Academy Award for Best Actor of 1953. Billy Wilder directed. With Don Taylor, Robert Strauss, Sig Rumann, and Otto Preminger.

Laurence Olivier in HAMLET

Hamlet ..... Laurence Olivier	Polonius ..... Felix Aylmer	Marcellus ..... Anthony Quayle
The Queen ..... Eileen Herlie	Horatio ..... Norman Wooland	1st Player ..... Harcourt Williams
The King ..... Basil Sydney	Laertes ..... Terence Morgan	Francisco ..... John Laurie
Ophelia ..... Jean Simmons	Bernardo ..... Esmond Knight	Grave Digger ..... Stanley Holloway

If you are likely to cry in pain and indignation, "But he's cut 'O, what a rogue and peasant slave am I'", one can only remind you that the complete play runs a good 4 to 4½ hours. And if you feel certain scenes should be done differently, one can only ask, "When has the rest of the play been done so well?" It is a tribute to Shakespeare's passionate immediacy that everyone has his own idea of Hamlet, and everyone will find much to quarrel with in this film (for our part, we particularly dislike the way the soliloquies are turned into interior monologues; one may surmise that Olivier wasn't happy with the result either—his later use of the soliloquies as soliloquies in RICHARD III was the most brilliant achievement of that production). Whatever the omissions, the mutilations, the mistakes, this is very likely the finest production of HAMLET you will see in your lifetime. Academy Awards of 1948: Best Motion Picture, Best Actor.

with THE MOOR'S PAVANE—Jose Limon's 16-minute dance film on themes from Othello. 1950. (color)

THE MAN IN THE SKY (Decision Against Time)

We have never understood why movie publicists spend so much money trying to convince people that each new film is great, sensational and nerve-shattering; surely there must be lots of people who want to see a well-made, reasonably engrossing little film now and then. This 1957 English airplane thriller stars England's number-one-straightforward-man-of-action, Jack Hawkins; Charles Crichton directed, William (GENEVIEVE) Rose wrote the story. You won't count the movie among your deathless experiences, chances are the day afterward you won't remember the name of the heroine (Elizabeth Sellars); but you won't want your hour and a half back either. (The supporting cast is braced with such names as Esme Easterbrook, Jeremy Bodkin, Donald Pleasence; we don't know how you feel about this sort of thing, but we're consumed with jealousy—why should we Americans produce nothing but Rocks and Tabs?)

and SHANE

Here's Galahad on the range, in one of those elaborately simple epics that important American directors love to make; superficially, this type of film is a Western, and thus economically safe, but those trained in the New Criticism will recognize it as the creation of a myth. (The trouble with this kind of myth-making is that the myth is ready for the remainder counter by the time Hollywood takes it up.) The enigmatic, pure-of-heart hero, Alan Ladd (in one of his infrequent, almost unprecedented appearances on our screen), defeats villains twice his size—e.g., the Prince of Darkness, Jack Palance. Ladd's chivalric purity is his motivation; his fighting technique (a secret weapon?), the enigma. With Van Heflin as the homesteader, Brandon De Wilde as the boy, Jean Arthur (in her last screen appearance to date) as the homesteader's wife, and Elisha Cook, Jr., Edgar Buchanan, etc. Directed by George Stevens. 1953. (Color)

FOUR BAGS FULL (La Traversee de Paris)

(When Marcel Ayme's long short story was published in this country, it was called simply, CROSSING PARIS; the movie version is known in England as PIG ACROSS PARIS, in the U.S. it is called FOUR BAGS FULL, and is unknown under any title.) Claude Autant-Lara's explosive, sardonic comedy took the 1957 French award as best film of the year. It's a peculiar kind of comedy, set during the German occupation: a petty, simple-minded black marketeer (Bourvil, who was selected Best Actor at Venice for his performance) hires a helper (Jean Gabin) for a night's work—transporting a slaughtered pig across Paris to a butcher in Montmartre. The helper, a famous painter who has taken on the job for a lark, has an uproarious night, teasing his dull companion, outwitting both the French police and the German soldiers.

and Clouzot's LE MYSTERE PICASSO

Picasso and Clouzot collaborate: the result, a bone of critical contention abroad, has hardly been nipped on here. It is probably the most joyful of all records of an artist at work. Picasso seems to take art back to an earlier function, before the centuries of museums and masterpieces: he is the artist as clown, as conjurer, as master fun-maker. For most of the film the screen is his paper or canvas, and in 75 minutes he draws or paints 15 pictures. When he complains to Clouzot that the canvas is too small, the screen expands to CinemaScope size. Some sequences use time-lapse photography to compress the working time on a canvas to a few minutes: the changes and developments (when, for example, a goat's head becomes a skull and then a head again) suggest what animation might be but isn't. 1956. (Don't be put off by the fatuous narrator who tells us that we will see what is in the mind of a genius at work, and exclaims, "We would give much to know what was in Joyce's mind while he was writing Ulysses!") (color)

with THE DRAWINGS OF LEONARDO DA VINCI —This is one of the finest art films ever made. Laurence Olivier narrates; C. Day Lewis reads the quotations from da Vinci. 1954 (26 minutes, color)

RAZZIA

(RAZZIA SUR LA CHNOUF—"Razzia" means a raid, "chnouf" means dope—i.e., raid on the dope ring.) America's movie gangsters of the '30's and '40's, adored by the French and now imitated by them, come back to us with strange accents, more refined sadistic and erotic habits, and a whole new vocabulary of exotic gangster argot. This cultural cross-fertilization produces an amusingly plodding pseudo-documentary like RAZZIA. The French are very serious about vice, and the passionate authenticity with which director Henri Decoin follows Jean Gabin and his hoods and pushers through dingy waterfront cafes, beat bistros where glistening African bodies writhe in the hashish smoke, gay bars presided over by bass-voiced Lesbians, lonely subway stops, and opium dens where the decorator types recline among Orientalia, would probably shock the American directors who, in their innocence, created the genre. As the ring's enforcer, snarling, shiv-eyed Gabin is the familiar, inexorable tough of the French tradition. One may wonder whether the teeth he sinks into Magali Noel's magnificent neck are his own; in the film's final moments, when morality triumphs and the audience is cheated, one knows the answer. 1957.

and NATHALIE

(Released in this country under the dismal title, THE FOXIEST GIRL IN PARIS) Christian-Jacque directed this pleasantly stylish little crime satire in 1958; it stars his wife, Martine Carol, once renowned as an ecdysiast, who has put on a few pounds and become an ingratiating, cheerful comedienne. As you probably haven't heard of NATHALIE and might not take our word for it, we thought we'd look up the reviews and quote some "authorities" for you: we discovered that the N. Y. HERALD TRIBUNE considered it "not only a hurricane of amusing action, but a gallery of droll portraits" and the N. Y. TIMES found it "a featherweight frolic that amusingly steps on the gas." Truly, it isn't nearly that depressing. With Mischa Auer, and a new elongated comedian, Philippe Clay as Coco the Giraffe.

Carl Dreyer's THE PASSION OF JOAN OF ARC

This is quite simply one of the great films (at Brussels last year it was selected fourth among the great films of all time). The script is based on the trial records; Carl Dreyer has taken this testimony and made it appear to be spoken for the first time. With this 1928 film, Dreyer added new psychological depth to the resources of the screen. Those of you who have seen his later DAY OF WRATH know the extrordinary intensity of the Dreyer milieu: fear, betrayal, suffering are larger than life, they fill the screen. THE PASSION is a real passion, photographed (by Rudolph Mate) in a style that suggests the Stations of the Cross. As 5 grueling cross-examinations follow each other, Dreyer turns the camera on the faces of Joan and the judges, and in giant close-ups, he reveals his interpretation of their emotions. In this enlargement, Joan and her persecutors are shockingly fleshly—isolated with their sweat, warts, spittle, and tears, and (as no one in the film used make-up) with startlingly individual contours, features, and skin. No other film has so subtly linked eroticism with religious persecution. Falconetti's portrayal of Joan is one of the greatest performances ever photographed. Silvain is Cauchon; as Massieu, the young Antonin Artaud is the image of passionate idealism.

and WOMAN IN A DRESSING GOWN

Yvonne Mitchell is an extraordinary English actress whose best performances are usually in films that nobody in the U. S. goes to see. Her role here as the desperately disorganized wife of a neat, rising office worker (Anthony Quayle) took the Best Actress Award at Berlin in 1957: she achieves an unusual balance of sensitivity and insensitivity, the painful and the absurd. The movie is well written in the new, semi-angry mode, and well-directed by J. Lee Thompson; it deserves a wider audience, though it carries unpretentiousness to a fault. With Sylvia Syms, Andrew Ray.

Laurence Olivier in THE BEGGAR'S OPERA

This is our 1959 Christmas present to ourselves—another chance to see and hear our favorite operatic movie. If you care to join us, we'll be extremely happy to see you, because we don't anticipate more than a handful. The movie was a terrible flop—understandably so, because it is much too sophisticated and charming for a wide audience. Arthur Bliss arranged the score of John Gay's ballad opera (1728) so that one comes out humming the light, sweet airs; Christopher Fry adapted the text freely, but retained the mocking, raffish spirit. The story of the highwayman, Captain Macheath (Olivier), and his escapes from the law and the ladies contains a mordant mixture of Hogarthian corruption, revels out of Breughel, and swashbuckling bravado. The cast performs in such an offhand and unpretentious manner that one is hardly aware of the dubbing, although Olivier and Stanley Holloway as Lockit are almost the only ones who do their own singing. The cast includes Hugh Griffith as The Beggar, Dorothy Tutin as Polly Peachum, George Devine as Peachum, Mary Clare as Mrs. Peachum, Athene Seyler as Mrs. Trapes, Daphne Anderson as Lucy Lockit, Yvonne Fourneaux as Jenny Diver, Margot Grahame as The Actress. This is the first, and, as it failed, the only, film of the gifted young stage director, Peter Brook. 1953 (color)

and Rene Clair's SOUS LES TOITS DE PARIS

(Literally, Under the Roofs of Paris) Rene Clair's first sound film (1930) was one of the first imaginative approaches to the musical as a film form (we're not convinced that anybody has improved on it). Clair keeps dialogue to a minimum and uses music and sound effects to create a carefree, poetic style. More lyric, less comic, than his other films of this period, SOUS LES TOITS tells the story of two inseparable friends and the girl they both love. With Albert Prejean as the street singer.

with TEDDY AT THE THROTTLE—Gloria Swanson, age 17, Bobbie Vernon, and Wallace Beery wrote and appear in this 1916 Mack Sennett two-reeler.

Alfred Hitchcock's SHADOW OF A DOUBT Hitchcock thinks this 1943 thriller (from Thornton Wilder's script) is his best American work. The setting is quiet, clean, sleepy Santa Rosa, and the psychopathic killer adored by his unsuspecting relatives is Joseph Cotten. Hitchcock not only took over Cotten from Welles, but adapted a number of the devices from CITIZEN KANE and THE MAGNIFICENT AMBERSONS. With Patricia Collinge, Teresa Wright, Hume Cronyn, Henry Travers.

and Orson Welles' TOUCH OF EVIL Marlene Dietrich, Joseph Cotten, Charlton Heston, Akim Tamiroff, Joseph Calleia, Mercedes McCambridge, and others assist Welles by slipping in and out of the shadows and angles of his outrageously flamboyant 1958 shocker, photographed in the nightmare city, Venice, California.

This program continues through Sunday, January 3.

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