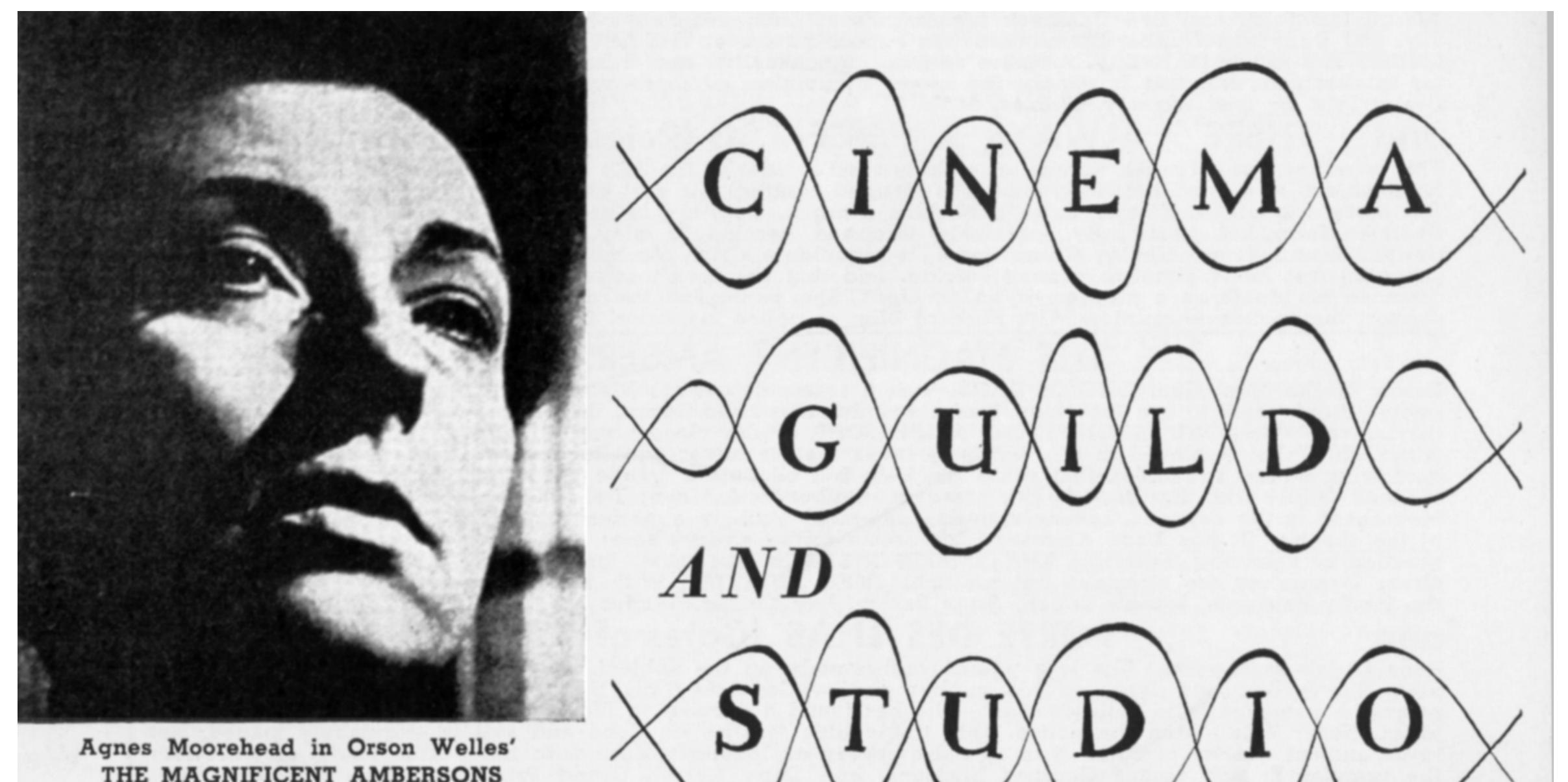


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	The Treasure of the sierra madre, Huston, John, 1948



THE MAGNIFICENT AMBERSONS



CLASSICS REVIVALS FOREIGN FILMS **UNUSUAL FILMS** 



WEEKDAYS FROM 7 FRIDAYS, SATURDAYS, HOLIDAYS FROM 6 SUNDAYS FROM 1

#### Admission 1.00 Children .50

#### A slave to habit, W. C. Fields blows the head off an ice cream soda in NEVER GIVE A SUCKER AN EVEN BREAK

#### 2436 TELEGRAPH AVENUE — in BERKELEY

Between Channing Way and Haste Street AShberry 3-2038

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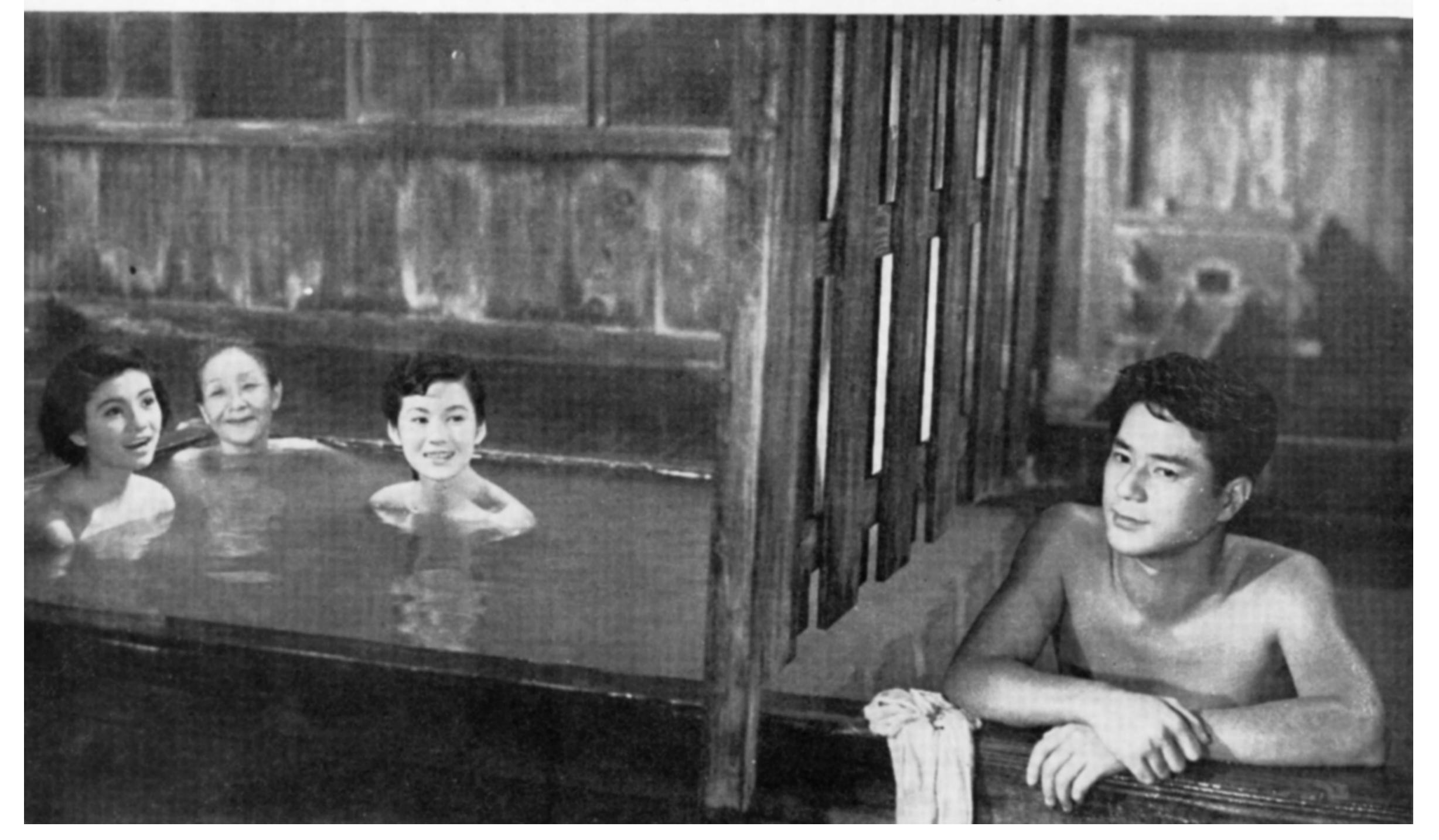
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Katharine Hepburn, Cary Grant, and Baby in BRINGING UP BABY

A GIRL IN THE MIST (KIRI NO NAKA NO SHOJO)



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#### Every Sunday afternoon, in addition to the regular programs, there is an extra film that shows just once in both the GUILD and the STUDIO.

#### Sunday Afternoon, January 4. WHEN WORLDS COLLIDE

George Pal's science-fiction fantasy took the Academy Award for Special Effects in 1951. You know what this sort of thing is like: if you've seen it before, you remember the gorgeous cataclysms, like the inundation of New York City by a huge tidal wave; when you see it again, you rediscover the banal, unimaginative story and the tedious performances that you had completely displaced. (color)

#### Sunday Afternoon, January 11. SLAUGHTER ON TENTH AVENUE

Richard Egan is the assistant district attorney investigating a waterfront crime in the brutal melodrama based on William Keating's THE MAN WHO ROCKED THE BOAT; the movie, unfortunately, doesn't seem any more real for being based on fact. With Walter Matthau as the union boss, Dan Duryea as the slippery lawyer, Mickey Shaughnessy as the pier boss. Directed by Arnold Laven. 1957.

#### Sunday, Afternoon, January 18. ULYSSES

The gigantic Italo-American production of THE ODYSSEY, released in the United States in 1955 in this abominable, dubbed version, is a mess of Homeric proportions. But throughout there are visual beauties and striking effects, and here and there, a suggestion of archaic grandeur. Kirk Douglas is the hero, Silvano Mangano is Circe and Penelope, Rossana Podesta is Nausicaa, Anthony Quinn is one of Penelope's suitors, Franco Interlenghi (the older of the two SHOESHINE boys) is Ulysses' adolescent son, and a wrestler named Umberto Silvestri is the horrid, howling Cyclops. Directed by Mario Camerini. (color)

#### Sunday Afternoon, January 25. PRINCE OF FOXES

If, occasionally, you like to indulge your bad taste and allow your adolescent sense of adventure to pop out of its hiding place, then you'll understand why we're resuscitating this ineffably silly epic. It's got Orson Welles as Cesare Borgia, Tyrone Power, Everett Sloane, Katina Paxinou, Marina Berti, Felix Aylmer, and a troll-heroine named Wanda Hendrix. It was photographed in Italy with thousands of extras in Renaissance costumes, and we love its original advertising slogan — "A Saga of Scoundrels in a Century of Infamy." It was, of course, derived from a Samuel Shellabarger novel, and Henry King directed. 1949.



#### Sunday Afternoon, February 1. FEAR STRIKES OUT

One supposes that only in the drama of these United States could the Laius complex be set on a baseball field. It seems irrelevant that the story is based on an actual case; what matters really is the dramatic validity, and somehow, a man who breaks down because he fails to satisfy his father's baseball ambitions, fails to satisfy our desire for sublimity. But the movie is very well done, the cast excellent. Tony Perkins plays Jim Piersall, Karl Malden the father whose ambitions all but destroy him, Adam Williams his analyst. Robert Mulligan directed. 1957.

#### Sunday Afternoon, February 8. WHIRLPOOL

We can't tell you anything about this except that it has something to do with Jose Ferrer hypnotizing Gene Tierney back in 1949. We've had a number of requests for it, and instead of screening it privately to see if it was worth showing, we thought it might be more fun to look at it with some other people. We warn you: you're taking pot-luck on this one.

#### Sunday Afternoon, February 15. THE RAINMAKER

Two approaches to bathing in Japanese films: the "sun-tribe" representative, Yujiro Ishihara AFFAIR IN KAMAKURA in (KURUTTA KAJITSU), and on the left, the provincial family.

The lady suffering from drought is Katharine Hepburn, and the man who brings the rain is Burt Lancaster. This is a fairy tale (the ugly duckling) dressed up as a bucolic comedy, and padded out with metaphysical falsies. With Wendell Corey as the deputy sheriff, Lloyd Bridges and Earl Holliman as the brothers, Cameron Prud'Homme as the father. Joseph Anthony directed, from the play by N. Richard Nash, 1956. (color)

#### Sunday Afternoon, February 22. UNION STATION

This is a reasonably decent little thriller, with William Holden and Nancy Olson. Directed by Rudolph Mate, from a script by Sidney Boehm. 1950.

#### Sunday Afternoon, March 1. THE MATCHMAKER

This adaptation of Thornton Wilder's play (which adapted an adaptation of another play — altogether dating back quite a stretch) stars Shirley Booth, Tony Perkins, Paul Ford, and Shirley MacLaine. The question is: is it farce or fiasco? 1958.

# CINEMA GUILD

Two adjacent theatres with one box office 2436 TELEGRAPH AVENUE — in Berkeley Between Channing Way and Haste Street

AShberry 3-2038

Mon. 12

Tues. 13

Wed. 14

Thurs. 15

Sun. 18

Mon. 19

Tues. 20

Wed. 21

Thurs. 22

Sun. 25

Mon. 26

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Wed. 28

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Sat. 31

February 1

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Tues. 10

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Thurs. 12

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Fri.

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Fri.

Sat.

# STUDIO

## THE FRENCH THEY ARE A FUNNY RACE

A film based on a collection of little essays has, at the outset, a certain skittishness; the essays themselves formed THE NOTEBOOKS OF MAJOR THOMPSON, which was written, not by Major Thompson but by Pierre Daninos, and it is a Frenchman's idea of an Englishman's account of French living. Preston Sturges, America's greatest comic director (THE GREAT McGINTY, THE LADY EVE, MAD WEDNESDAY, UNFAITHFULLY YOURS, etc.), now an expatriate, has turned all this into an amusing series of wheezes a kind of literate vaudeville. Maybe you can no longer laugh at anecdotes like the British mother's wedding-night advice to her daughter, "My dear, it's disgusting, but just close your eyes and think of England", but acted out, this sort of thing acquires a fresh insanity. There is one routine that is Sturges at his best: an English courtship on horseback, and there are little divertissements on French bureaucracy, English body-fitness, etc.; all together they shape the movie into a running gag. Jack Buchanan is the Major, Catherine Boyl his English wife, Martine Carol his French wife, and Noel-Noel his French friend. 1957.

#### and

#### ADORABLE CREATURES

Here's our strategy — some light bonbons that will leave you hungry for a solid meal, and we'll have you all set for RASHOMON, THE MAGNIFICENT AMBERSONS, LOS OLVIDADOS, etc. ADORABLE CREATURES is petits fours: Danielle Darrieux, Edwige Feuillere, Martine Carol, Renee Faure surrounding Daniel Gelin, who, after seducing the married Darrieux and being kept by Feuillere, winds up with Antonella Lualdi. Gelin plays a fashion illustrator, a profession that gives his contact with the ladies a counterfeit plausibility. Christian-Jacque directed this harmless comedy. 1952.

# LAUGHTER IN PARADISE

The cast of this 1951 English comedy should really be all you need: Alastair Sim, his fiancee Joyce Grenfell (a WAAF whom he describes as "an officer and gentleman"), George Cole, Ernest Thesiger, A .E. Matthews, Beatrice Campbell, Guy Middleton, Fay Compton, Hugh Griffith, John Laurie, Anthony Steel, and "introducing" Audrey Hepburn. A nasty old prankster dies, leaving a will that outlines the tasks his relatives must complete before receiving their inheritance, such tasks as robbery, marriage, etc. The twists of plot are amusingly contrived, and needless to say, the actors know their business. Mario Zampi directed.

#### and

#### RASHOMON

It is 9th century Kyoto: a nobleman's wife is raped by a bandit; the nobleman is murdered, or possibly he is a suicide. The double crime is acted out four times, in the versions of the three participants, each giving an account that increases the prestige of his conduct, and in the version of a woodcutter who witnessed the episode. Murder mysteries reconstruct the crime to find the culprit. RASHOMON continuously reconstructs the crime to demonstrate the terrible unknowability of truth. With barbaric simplicity, it goes to the center of the human mystery — what can one ever be sure of? — and leaves one gasping for the author's own solution (Akutagawa died from an overdose of veronal). One of the great film experiences, RASHOMON is a film one must see again because there are pleasures — as well as pain — in looking into an abyss. Akira Kurosawa directed. With Machiko Kyo, Toshiro Mifune, Masayuki Mori. Grand Prix, Venice; Academy Award, Best Foreign Film of 1951.

January 1		SO THIS IS NEW YORK Henry Morgan is Ring Lardner's cigar-salesman hero in the 1948 dead- pan farce adapted from THE BIG TOWN. This satire of New York in		
Fri.	2	the 20's was Stanley Kramer's first production, with a script by Carl Foreman, directed by Richard Fleischer. With Rudy Vallee, Virginia Grey, Hugh Herbert, Dona Drake.		
Sat.	3	and OPERATION MAD BALL THE SATURDAY REVIEW called it "far and away the be comedy of 1957"; in THE NEW YORKER, Dwight Macdonal		
Sun.	4	said that it was made by "some Hollywoodian miracle." It isn't as miraculous as all that, but it's an unin- hibited little farce, well-acted by Jack Lemmon, Ernie Kovacs, Mickey Rooney, well-directed by R. Quine.		
Mon.	5	Jean Vigo's L'ATALANTE The recent publication of AGEE ON FILM has led to a number of requests for the work of Jean Vigo, the		
Tues.	6	French experimentalist whom Agee regarded as one of the few great original talents of the film medium. Vigo, son of the legendary, murdered anarchist, Almereyda, made three short films and the feature L'ATALANTE, before his death from tuberculosis at 29. L'ATALANTE is a sensuous, poetic love story with		
Wed.	7	Michael Simon, Dita Parlo, Jean Daste, photographed by Boris Kaufman. We haven't played it for several years because the only print available is poor, with execrable sound. But it is apparent from Agee's discussion that the prints were never much better; we hope you will overlook the technical weakness and see the film for what it is. 1934.		
Thurs.	8	and Jean Cocteau's LES ENFANTS TERRIBLES		
Fri.	9	(American title, THE STRANGE ONES.) The director, Jean-Pierre Melville, expands Cocteau's novel about the shared disorder and confused narcissism of a brother and sister into a baroque tragi-comedy in which the characters move, as compulsively as in a dream, toward self-destruction. With Nicole Stephane, bril- liant as the dominating Elizabeth; Edouard Dermithe as Paul; Renee Cosima as Dargelos and Agatha;		
Sat.	10	Jacques Bernard as Gerard. This film, almost voluptuous in its evocation of temperament and atmosphere was shot, on a shoestring, in real settings (the director's flat, the lobby of the Petit Journal, the stage the Theatre Pigalle — and when Melville was ill, Cocteau directed the summer beach scene in Montmoren		
Sun.	11	under snow). Dismissed as "arty" and "embalmed" by film-critics, this film is "embalmed" in the memory of those of us who think it one of the most exciting films of our time. Cocteau provides cryptic, emble- matic narration. The music (Bach-Vivaldi) is one of the few effective filmic usages of great music. 1951.		

# **BROTHERS IN LAW**

What used to be known as NEW YORKER humor (laugh and lie down) has now become British film comedy. In this framework, targets like social injustice would be old-fashioned and uncivilized; the new targets are human oddity and the organized confusion of modern life. John and Roy Boulting, the producingdirecting twins, whose films (THUNDER ROCK, FAME IS THE SPUR) were once considered too left-wing for British screens, have shifted to mild social satire. They gave the army once-over-lightly in the 1956 PRIVATE'S PROGRESS, and, in 1957, using almost the same cast, they do a light fantastic with the legal system. As criticism of social institutions is rare in English films (and almost impossible in French films), these amiable comedies are considered iconoclastic in some quarters. (The iconoclasm is negligible, but you may enjoy the pretense.) The tireless Ian Carmichael is the freakishly bewildered young barrister, toothridden Terry-Thomas is his appallingly guilty client. With Richard Attenborough, Jill Adams, Miles Malleson.

#### THE LAVENDER HILL MOB

As the prim, innocuous little bank-clerk with a hidden spark of non-conformity, Alec Guinness carries out the universal dream of glory: robbing the mint. A man who steals 3 million in gold bullion surely has a right to coin a word, and Guinness describes his gleaming-eyed, bowler-hatted little man as the "fubsy" type. Stanley Holloway is the genteel, artistic accomplice, Alfie Bass and Sidney James the professional assistants, and one of the beneficiaries of Guinness' wrong-doing is a bit-player named Audrey Hepburn. T. E. B. Clarke's script, Charles Crichton's direction, and Georges Auric's music contribute to what is probably the most perfect fubsy comedy of all time. 1951.

and

**BRINGING UP BABY** 

Katharine Hepburn's first comedy, made in 1938, rescued her from the tremulous anguish in crinoline which had made her one of Hollywood's surest guarantees of financial disaster. Lunatic comedy of the 30's generally started with an heiress; this one starts with an heiress (Hepburn) who has a dog, George, and a leopard, Baby; Cary Grant is a paleontologist who has just acquired the bone he needs to complete his dinosaur skeleton. George steals the bone, Grant and Baby chase each other around, the dinosaur collapses — but Grant winds up with Hepburn, and no paleontologist ever got hold of a more beautiful collection of bones. Howard Hawks directed. The cast includes Charles Ruggles as an explorer, Barry Fitzgerald as a drunk, May Robson as the dowager, and Fritz Feld in a nuthouse study of a frenzied psychoanalyst.

# **BORN YESTERDAY**

Judy Holliday took the Academy Award as Best Actress of 1950 for this classic portrait of the dumb blonde — brassy, vacuous Billie Dawn. Broderick Crawford plays her keeper, a junk-man lately become "a dealer in scrap metal" in the world of cartels. Afraid that Billie will disgrace him in Washington, he hires a newspaperman, William Holden, to make Billie more "couth". Unfortunately, both for the junkman and the picture, the journalist reforms Billie, and as she gains in virtue she diminishes in interest. But you'll remember the early, acquisitive Billie, the girl who can turn a gin-rummy game into one of the high points of American comic acting. Directed by George Cukor, from the play by Garson Kanin.

# and NEVER GIVE A SUCKER AN EVEN BREAK

"Though he looked like a brimming Toby Jug, it was always clear that no mantelpiece would hold him." W. C. Fields' last two comedies, THE BANK DICK (1940) and NEVER GIVE A SUCKER AN EVEN BREAK (1941), have been described as "the height of his achievement". There ought to be some more suitable terminology for dealing with these peculiar Fieldsian explosions that palm themselves off as movies. Neither really is, though both deal with making a movie. In this one, the movie Fields wants to make is a large part of the film, and it's set in a kind of cuckoo-cloud Ruritania that's the damndest thing we've ever seen. Up there Fields encounters the woman for him: Margaret Dumont. He gets back to some kind of earth for the finale — one of the great chases of all time. The film has its horror: an erstwhile ingenue named Gloria Jean; you can't just shut your eyes because she SINGS. With Leon Errol.

# SMILES OF A SUMMER NIGHT

(SOMMERNATTENS LEENDE). Ingmar Bergman's medieval morality play, THE SEVENTH SEAL, is easily the best film to reach the Bay Area in 1958, and we hope to show it in a few months. Just before embarking on his major work to date, the famous Swedish writer-director turned out this detached and jaundiced sex-comedy. Some of Sweden's most talented and beautiful actresses — Ulla Jacobssen, Harriet Andersson, Margit Carlquist, and Eva Dahlbeck (singing Freut Euch des Lebens)—participate in the chase and roundelay. Jarl Kulle and Gunnar Bjornstrand (the superb squire of THE SEVENTH SEAL) are among the actors. SMILES is a rather too pretty, macabre sermon on sensuality, and it has been attacked as a smoker movie for intellectuals, but this is simply the moral chauvinism of those who regard other sex-ways as sinful. Grand Prix for best comedy, Cannes, 1956.

# 16 and

#### THAT CERTAIN FEELING

Bob Hope's pseudo-innocent cynicism, and truly elegant sense of timing buoy up this adaptation of KING OF HEARTS by Jean Kerr and Eleanor Brooke. The lines are light and witty, though the slim contrivance of a plot is over-labored by the heavy hands of our least-favorite directorial team (Norman Panama and Melvin Frank). It is Hope's show, and he stays in character as an anxiety-ridden cartoonist, dominating the proceedings with his outrageously relaxed skill. Except for one good drunk scene, Eva Marie Saint is a dismayingly flat, uninspired heroine; George Sanders' role as the obnoxious success is too close to low comedy for his suave, jaded style; Pearl Bailey is a rather dubious deus ex machina. 1955. (color)

# THE CRIMSON PIRATE

The Hecht-Lancaster travesty of the buccaneer film combines comedy with the physical exuberance of the early Douglas Fairbanks pictures. Burt Lancaster and his old circus partner, Nick Cravat, tumble and jump with exhilarating grace. They charge the film with physical sensations, and, if you wanted to dance after seeing the Rogers-Astaire musicals, you'll want to get in condition after experiencing the acrobatics here. Robert Siodmak's direction is lively; Roland Kibbee's script is bright and improvisatory (much of the film's wit derives from a series of casual anachronisms). With James Hayter as a wildly improbable inventor, Eva Bartok, Torin Thatcher, Margot Grahame. 1952. (color)

# and

# THE CAPTAIN'S PARADISE

Alec Guinness leads a double life, and acts out one of the most common fantasies of Western man: as the captain of a ferry steamer, he alternates nights between a cozy middle-class cottage with homebody wife Celia Johnson on the Gibralter end, and a torrid, luxurious apartment with blazingly passionate wife Yvonne De Carlo on the Morocco end. "Two women," he says, "each with half of the things a man wants," and, happily split between two lives and two wives, he doesn't realize that he is satisfying only half of each wife's desires. This comedy never quite finds its style, but the two wives are better than any man (or the film) deserves. With Charles Goldner, Miles Malleson, Bill Fraser. Directed by Anthony Kimmins. 1953.

# EDGE OF THE CITY (A Man is Ten Feet Tall)

Several new, young directors have brought economical, fast, exciting techniques to recent films: Stanley Kubrick with THE KILLING and PATHS OF GLORY, Sidney Lumet with 12 ANGRY MEN, and Martin Ritt with this picture. Sidney Poitier is startlingly good as the intelligent Negro who is destroyed by his friendship with a weak, unstable white man (John Cassavetes). Ritt sustains the tension with great skill but cannot resist clinching the case with gratuitous violence; the author, Robert Alan Aurthur, works with such machine-tooled precision that he reduces the quest for human values to a quick fix. But it's a powerful movie — and you're likely to come out fairly stunned. With Jack Warden. The music is by Leonard Rosenman; when he completed the score, he must have cut another notch on his gun — as a composer he's out to slaughter the audience. 1957.

# and

# HIGH AND DRY

(Original English title, THE MAGGIE.) A piece of American folk-lore — the innocent American vanquishing the wicked, experienced Europeans — is set bottomside up. The bullishly efficient American millionaire (Paul Douglas) is no match for a group of Scots with fiendishly winning ways. He wants to get a cargo of plumbing to an island he has bought; they fleece him by transporting it on a condemned barge. When he jettisons his valuable plumbling to preserve their worthless barge, the desperate desire of the American to do the right thing in a world of traditions he cannot comprehend is given its most humane, satirical treatment. The materialistic American, it turns out, is the sentimental sucker, full of empathy for everybody. This comic parable of the post-war American in Europe was directed by Mackendrick, 1954.

#### and THERE'S ALWAYS A PRICE TAG (Retour de Manivelle)

This is rather like a French version of a Hollywood thriller of the 40's (it's much like DOUBLE INDEMNITY, for example, and now that Hollywood has stopped making this sort of thing, we get it with subtitles and the fancy designation "serie noire"). Michele Morgan, possibly in celebration of her 20th year in films, deviates from her beautifully, passively wronged heroine to play a mercenary villainess. The plot, derived from a James Hadley Chase novel, is ingenious: a rich alcoholic (Peter Van Eyck) informs his wife (Morgan) that he is about to commit suicide, and that she won't collect on his insurance unless she can disguise his death as a murder or an accident. She persuades the chauffeur (Daniel Gelin) to help her convert the suicide to murder. With Bernard Blier as police inspector. Denys de la Patelliere directed. 1957.

# THE MAGNIFICENT AMBERSONS

Orson Welles' first film, CITIZEN KANE, was a resounding flop; his second lost money more quietly. If people didn't want to see the autopsy of a scandalous public figure, they wanted even less to look inside themselves — and THE MAGNIFICENT AMBERSONS is the closest thing to an American OEDIPUS REX. Although Welles achieved in this film sequences that he never equalled before or after, these are intense, harrowing family squabbles that could not help but alienate a public committed to the sentimental myths of good family life. Tim Holt is the arrogant, mother-fixated son; Dolores Costello is the mother. Agnes Moorehead is the nervous, bitter, hysterical old-maid aunt, in a performance that just about belts you out of the theatre. (It has been discussed by drama critics everywhere; but in Hollywood, where the very mention of a money loser like THE AMBERSONS is in bad taste, the Academy Award of 1942 went to Greer Garson for the atrocious but profitable MRS. MINIVER.) With the amazing old Richard Bennett as the family patriarch, Joseph Cotten, Anne Baxter, Ray Collins. Welles adapted, from Booth Tarkington.

# and PORTE DES LILAS (Gates of Paris)

Rene Clair's most recent film is a poetic tragi-comedy on the subject of human absurdity. An easy-going idler (Pierre Brasseur) lives off his mother and whiles away his time with drink; suddenly, he is a reformed man, busy and self-important — he has found a purpose in life. The purpose is hiding a gangster-killer (Henri Vidal) from the police. This ironic little treatise on good and evil is exquisitely staged; set in an ancient quarter of Paris, it is almost a revery on loneliness, but with fierce little shafts of wit. With the popular French singer Georges Brassens, and Dany Carrel. Grand Prix du Cinema Francais, 1957.

# FROM HERE TO ETERNITY

Prewitt, the hero of James Jones' Dreiserian novel, is a 30-year army man who, nevertheless, believes that "If a man don't go his own way, he's nothin'". The conflict between his status and his beliefs is the mainspring of the action. The novel and the film have both been over-publicized and under-rated: the book triumphs over its own crudity, the movie succeeds by the smooth efficiency of Fred Zinnemann's direction and the excellence of the performers. As Prewitt, Montgomery Clift gives perhaps the finest of his screen performances; Burt Lancaster is excellent in a role within his range — the man's man who is also a lady's man (Deborah Kerr); Frank Sinatra gives a beautiful portrait as Maggio, who loses his life because he has so much life in him. With Ernest Borgnine as the smiling, innocently murderous Fatso; Donna Reed as the respectable prostitute; Philip Ober. Academy Awards: Best Production of 1953, and 7 other awards.

## and AFFAIR IN KAMAKURA (Kurutta Kajitsu)

(The Japanese title means crazed or crazy fruit.) This 1956 film is the best and most famous of the taiyozoku (sun tribe) films that have swept Japan, enriched the young author Shintaro Ishihara, and profoundly shocked the older generation by sensational indications that the Japanese family system is a thing of the past. The author's effect on Japanese youth ranges from the Shintaro haircut (a crew cut brushed forward), to a variant of existentialism. Ishihara sets his action among the rich, Americanized students who frequent beach resorts like Kamakura. Two brothers love the same girl, one tenderly, the other brutally (the brute is played by the author's own brother, Yujiro, who has since become the James Dean of Japan). The film's amorality has caused much alarm, and it was recently banned by the Japanese government.

# **DER APFEL IST AB (The Original Sin)**

There are many who think Germans are incapable of comedy, and this film may not dissuade them, but it's so unusual a piece of kitsch that it's worth a look. Helmut Kautner (THE DEVIL'S GENERAL) made this satirical musical comedy in American-occupied Bavaria in 1949. Adam, a cider-manufacturer, has a wife, and a secretary named Eve; most of the film is his surrealist dream of hell — a nightclub he attends with Eve in a transparent dress, to find that the devil is the headwaiter. LIFE described the movie as a "bebop translation of Genesis" and reported that it was denounced from pulpits all over Bavaria. But this isn't Bavaria, and we think you'll be much more amused and intrigued than shocked or corrupted. It's quite certain that you've never seen anything like it. With Bobby Todd, Bettina Moissi, and Kautner.

Thurs. 5 and

# DREAMS THAT MONEY CAN BUY

Hans Richter's 1948 avant-garde work is made up of these episodes: 1. DESIRE by Max Ernst — a lover listens to his sleeping girl's soliloquy, with Ernst, music by Paul Bowles. 2. THE GIRL WITH THE PRE-FABRICATED HEART by Fernand Leger — a satire on mechanical love-making, acted out by store-mannequins, song by Libby Holman and Josh White. 3. RUTH, ROSES AND REVOLVERS by Man Ray, a satire on movies and audiences, music by Milhaud. 4. DISCS AND NUDES DESCENDING A STAIRCASE by Marcel Duchamp — a rhythmic procession of nudes, music by John Cage. 5. BALLET by Alexander Calder mobiles forming a solar system, music by Bowles. 6. CIRCUS by Calder — music by David Diamond. 7. NARCISSUS by Richter. You may agree with James Agee who called the film "arch, snobbish and sycophantic . . . as genuinely experimental as a Chemcraft set," but don't you want to see it anyway? (color)

## IL CRISTO PROIBITO

(THE FORBIDDEN CHRIST was altered to STRANGE DECEPTION by the American distributor.) Curzio Malaparte's only film is a visually exciting but emotionally upsetting allegory of justice, guilt, and expiation. Malaparte, author of KAPUTT and THE SKIN, stopped at many stations — Fascist, Communist, pro-American — and here, in this rather ghastly, even ludicrous, semi-Christian lament for man's inability to solve his moral problems, he finds his strongest image in the masked, robed procession for the Game of the Cross. The hero, Raf Vallone, returns to his Italian village after the war and tries to hunt down the man who caused his brother's death. The villagers, sick of blood and vengeance, refuse to tell him anything; to stop the terrible hunt, his best friend (Alain Cuny) falsely confesses that he was the betrayer. The movie was condemned by the Catholic Church, attacked by the Communists, and ignored by the public. 1951.

# O CANGACEIRO (The Bandit)

The raw murderousness of this Brazilian film contrasts with its smooth technical proficiency (it is rather like a handsome American western directed by a sadist). The bandit (Milton Ribeiro) is terrifying in his disregard for what we North Americans consider as human rights; his band of outlaws sack a village, brand the women, and carry off the schoolmistress. The plot is not especially original, and the dialogue is often creaky, but the photography, the music, and the atmosphere of eroticism and cruelty give the film a fetid fascination. The director, Lima Barreto, with the help of expert European technicians, demonstrates that the infant Brazilian film industry has become corrupt in the course of taking its first baby steps. 1953. (No children admitted.)

#### THE BIGAMIST

# THE TREASURE OF SIERRA MADRE

In a brilliant characterization, Humphrey Bogart takes the tough-guy role to its psychological limits — the man who stands alone goes from depravity through paranoia to total disintegration. Three Americans stranded in Mexico strike it rich, and the director, John Huston, "looks on," as he says, and "lets them stew in their own juice." Bogart's companions are a toothless Walter Huston as a shrewd old prospector, and Tim Holt as a blunt, honest young man. Bogart's character is enough fate for anyone, but it has its outward representative in Alfonso Bedoya as a primitive bandit (if you've never appreciated civilization, the encounter with Bedoya may change your outlook). With Bruce Bennett, Barton MacLane, and John Huston as the victim of Bogart's cadging. Ted McCord gets the credit for the photography, Max Steiner the blame for the music, and somebody should be slapped hard for the intrusion of the letter. But all in all, this adaptation of the B. Traven novel is one of the strongest of all American movies. 3 Academy Awards, 1948.

and LOS

# LOS OLVIDADOS

(Sometimes known as THE YOUNG AND THE DAMNED.) Luis Bunuel's almost surgical study of youth and corruption is a tragedy set in Mexican squalor. He treats his characters pitilessly, not as ideas, but as proud, morally responsible human beings; there is little of the social workers' cant that makes everyone responsible for juvenile crimes except the juveniles. Bunuel creates scenes that shock, and remain shocking despite one's best efforts to explain them away. One of the most intense of these is the mother-meat dream sequence that is disturbing long after the lacerations of the more realistic material have healed. 1951.

#### (No children admitted.)

**THE BICYCLE THIEF** At Brussels in 1958, the critics selected the greatest films of all time: POTEMKIN took first place, THE BICYCLE THIEF and THE GOLD RUSH tied for second. The hero's search for his stolen bicycle is an odyssey of poverty, encompassing much more than the realistic method leads one to expect — the seeress, for example, and the way in which the hero, after chasing the bicycle thief, becomes the bicycle thief. Directed by Vittorio De Sica. 1949.

# and **BLITHE SPIRIT**

Margaret Rutherford is a more tonic seeress in Noel Coward's comedy. With Rex Harrison. David Lean directed. 1945. (color)

(This program continues through Wednesday, March 4.)

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(IL BIGAMO, exhibited in this country as A PLEA FOR PASSION.) Vittorio De Sica is one of the liveliest and most magnetic of actors; for comedy he can invent a florid, yet apparently artless, style — the sort of thing that is simply ham over-acting when anyone else tries it. His performance gives this unpretentious little satire real flavor, and even a hint of gleeful madness. Marcello Mastroianni is the young man falsely accused of bigamy, De Sica the extravagantly incompetent lawyer who advises him to plead guilty. Directed by Giambartolomei and Salsano. 1957.

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#### THE GREAT MAN

"The great man", a popular and influential radio-television personality, has died; it is the task of a commentator (Jose Ferrer) to prepare a memorial broadcast. If it is successful, he may become the great man's replacement. Though the outcome of the research is predictable, the further step in the plot is so efficiently cynical that the venality we have explored appears to be merely a childish prelude to a new venality. The film's style is set by the kind of nasty literacy which never quite works, but which carries one along so fast that the movie is almost over before one realizes what a slick, fast sell it is (resembling nothing so much as what it is attacking). If you are not drawn to inside-story films, let us urge you to see this one anyway, just for Ed Wynn's performance. It is recorded that the 70-year-old "Perfect Fool" brought off his long scene, a 6-minute monologue, in a sirgle take, and that when he finished, the technicians applauded and the director (Ferrer) wept. With Keenan Wynn, Julie London, Dean Jagger, Russ Morgan, Joanne Gilbert. From the novel by Al Morgan. 1957

# TALES OF HOFFMANN

This choreographic spectacle, based on the Jacques Offenbach light opera, stars Moira Shearer, Leonide Massine, Ludmilla Tcherina, and Robert Helpmann in the dancing roles, with singers Robert Rounseville and Ann Ayars. Pamela Brown contributes her disconcerting presence; Sir Thomas Beecham conducts (rather phlegmatically); the Sadler's Wells Chorus fills out the larger dance sequences. Following upon the success of THE RED SHOES, producers Michael Powell and Emeric Pressburger found themselves in a position to satsify their most lavish appetites, and they really spread it out. There isn't much middle opinion about TALES: some filmgoers find it beautiful, others loathe it — and both groups can make pretty good cases. Prize for Technical Achievement, and Special Award for most original screen conception, Cannes, 1951. (This is a complete print — 2 hours 14 minutes — with excellent color.)

# A GIRL IN THE MIST (Kiri no Naka no Shojo)

This short film (44 minutes) is possibly the most charming Japanese film to reach the West. It's an idyll about a girl college student who returns to her small-town home for the summer vacation, and is visited by her Tokyo boy friend. The family life, particularly the younger sister and grandmother, is presented with grace and pastoral humor. Though the westermization of Japanese life is apparent even in this film, the family here represents the values shattered in films like AFFAIR IN KAMAKURA. Directed by Hideo Suzuki, 1955.

(This program continues through Sunday, March 1.)

CINEMA GUILD AND STUDIO 2436 Telegraph Avenue Berkeley 4, California # 58245

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Tim Holt, Humphrey Bogart, and Walter Huston in John Huston's THE TREASURE OF SIERRA MADRE

"THE TREASURE OF SIERRA MADRE is one of the best things Hollywood has done since it learned to talk; and the movie can take a place, without blushing, among the best ever made. But unlike many films of high quality, it does not wear its art on its sleeve . . . TREASURE is not essentially either a western or a comedy. The squeamish and the lovelorn may be wise to stay away, for it has no heroine and a few scenes are shatteringly brutal. But it is a magnificent and unconventional piece of screen entertainment." —James Agee

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