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5th YEAR

JANUARY - FEBRUARY 1956

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G U I L D
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S T U D I O

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CINEMA GUILD

THE CRIMSON PIRATE

Burt Lancaster in a Hecht-Lancaster Production (MARTY) directed by Robert Siodmak, 1952. "Kids the buccaneer picture with enormous gusto in an action-filled Techni-colored lampoon . . . it's the best satire of the year."—N.Y. TIMES. "Altogether superior . . . engagingly buoyant, vivacious."—Gavin Lambert, SIGHT & SOUND.

and FORCE OF ARMS

William Holden in a story by Richard Tregaskis, 1951." Deserves cheers . . . honest romance and cynicism made adult and moving by an intelligent cast."—N.Y. TIMES.

SNOW WHITE AND THE SEVEN DWARFS

The high point in the peculiar magic of the animated cartoon. Ninety minutes of return to the child's universe that all of us have shared—and lost—and that Disney, since then, has lost as well. 1937.
SHOWINGS CONTINUOUS FROM 1 P. M. SATURDAY AND SUNDAY

NAIS

Fernandel, Jacqueline Bouvier, and Henri Poupon in an adaptation of Zola's NAIS MICOULIN, produced and directed by Marcel Pagnol (THE BAKER'S WIFE) in 1947. The film deals with a father's attempt to break up the love affair between his daughter and the son of his employer." One of the best Pagnol pictures."—N.Y. POST.

THE MAGNIFICENT AMBERSONS

The high point in Orson Welles' career as a film director; less flamboyantly original than CITIZEN KANE, it is more mature and satisfying. The script is a revelation for those who think of Booth Tarkington in terms of "Penrod", and Welles has employed a brilliant cast (Agnes Moorehead, Tim Holt, Anne Baxter, Joseph Cotten, Dolores Costello, and players from his Mercury Theatre). Too intense and harrowing in some sequences (the family squabbles) to satisfy American tastes, the film was not a great commercial success, but it has been praised, studied and imitated on several continents. Agnes Moorehead gives one of the most brilliant performances ever recorded by a camera. "In THE MAGNIFICENT AMBERSONS she brought her amazing personal style to perfection."—Derek Prouse, SIGHT & SOUND. 1942.

With SELINUNTE—A visual evocation of the glories of Greek civilization in the Mediterranean with a moving musical score by Roman Vlad (ROMEO AND JULIET).

PANIC

Michel Simon plays the stranger in a Paris suburb; Viviane Romance is the tart who leads him on with counterfeit love to serve the purposes of her criminal lover, Paul Bernard. Taking their plot from a Simenon novel, Charles Spaak and the director, Julien Duvivier, collaborated on a devastating, sardonic script. Duvivier (LITTLE WORLD OF DON CAMILLO) proves himself a master at telling a story with a camera. "The persistent note of sadism that underlies the tale is focused in that demonic entertainment common to all carnivals: a series of little autos which patrons manipulate to jounce one another. Here the good people of the suburb corner the stranger and laughingly batter him, their malevolence cloaked in deceptive playfulness . . . a lean tale of inexorable conclusions."—THEATRE ARTS MONTHLY. 1946.

With PARIS ON THE SEINE—Jack Cardiff, the unusually imaginative photographer of RED SHOES and MOULIN ROUGE, photographs what Paris means to him. In color.

THE CABINET OF DR. CALIGARI

"One of the three most important films of all time."—MUSEUM OF MODERN ART. Directed by Robert Wiene in 1920. A carnival comes to a North German town; travelling with it is Dr. Caligari (Werner Krauss) and his somnambulist (Conrad Veidt). A series of murders follow, culminating in the somnambulist's seizure of the girl, played by Lil Dagover. "A revelation of what the motion picture is capable of as a form of artistic expression . . . a fantasy of terror told with virtuosity . . ."—NATL. BD. OF REVIEW

THE LONELY NIGHT

and The story of a young woman's journey out of the dark hours of emotional disturbance, with an unusually candid view of the processes of psychiatric treatment. Written and directed by Irving Jacoby, photographed by Richard Leacock. Produced by the Mental Health Film Board in 1951.

A LETTER TO THREE WIVES

The Academy Award winning comedy of 1948 with Jeanne Crain, Linda Darnell, Ann Southern, Paul Douglas, Kirk Douglas, Thelma Ritter—one of the best films by Joseph L. Mankiewicz (ALL ABOUT EVE). Sophisticated comedy, which has all but disappeared from the American screen (leaving adult audiences with only one recourse: Alec Guinness) is here represented at its most skillful. The script is witty and satirical, the direction deft, and the acting shows the pleasure experienced by competent performers when they have lines worth speaking. This is one of those rare comedies that improves with a second or third viewing—and, after a few years of drought and CinemaScope epics, a fresh and sparkling comedy looks better than ever.

With PANTA RHEI (ALL THINGS FLOW)—Winner of the Golden Reel of 1955 for avant garde and experimental films—a visual poem on the changing patterns of nature.

W. C. FIELDS as THE BANK DICK

It's the last stand of capitalism when that old unregenerate aside-mutterer defends the portals of the monetary system. Fields is in his top snarling form in this 1940 comedy, right up to the last chase—one of the most hilarious sequences in film history. With Una Merkel and Franklin Pangborn.

and FRONTIER GAL

Michael Fessier and Jo Pagano ride the Western: every line and action is pointedly played for laughs, in color that is an interior decorator's dream. Those who were delighted by Yvonne de Carlo's style in "The Captain's Paradise" will not be surprised by her knowing performance here. A friend of Cocteau and other European intellectuals, Miss de Carlo has, in this film, one of her few opportunities to show that her mind is quite as generously endowed as her body.

MY SIX CONVICTS

Stanley Kramer's production of the Donald Powell Wilson book. A young prison psychologist (John Beal) establishes rapport with an astonishing group of prisoners (Millard Mitchell, Gilbert Roland and others). Their personalities and problems are revealed in a series of comic vignettes—a bizarre development of the social problem drama. Directed by Hugo Fregonese. 1952.

and HE MARRIED HIS WIFE

Nancy Kelly (of the Broadway production THE BAD SEED) in one of her few good Hollywood roles. Her talent and style are refreshingly apparent in the part of Joel McCrae's wife in this 1940 romantic light comedy.

GEORGE WASHINGTON SLEPT HERE

Jack Benny and Ann Sheridan in the prize-winning play—the hectically funny battle of two city apartment dwellers with an historical house that is long on tradition and short on modern conveniences. With Charles Coburn. 1942.

and THE GAY DESPERADO

Director Rouben Mamoulian's sly blending of comedy, satire and music—in which he demonstrated that he was perhaps the only Hollywood director who ever discovered what to do with opera stars: give them a good story and don't let them sing too much. With Nino Martini, and Ida Lupino in one of her best comedy roles. 1936.

JANUARY 1

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FEBRUARY 1

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STUDIO

RULES OF THE GAME

Jean Renoir, who brought us World War I Europe in GRAND ILLUSION, this time gives us a shattering image of pre-World War II decadence—the rules of "the game" for an aristocratic society. Made in 1939, the film was banned by Vichy as immoral and has never had a wide audience, though it appears on the list of the ten best films of all time in the poll of 63 international film critics. "La Règle du Jeu" will remain a masterpiece, not merely because it contains brilliant montage in the famous sequence of the shoot, but because it is a grotesque and poetic commentary upon European society on the brink of collapse."—Roger Manvell, FILM. Written and directed by Renoir. With Marcel Dalio, Mila Parely, Renoir. Produced by Claude Renoir.

With PALLE ALONE IN THE WORLD—A prize-winning short from Denmark—the story of a little boy who suddenly finds he is the only person in Copenhagen.

THE KING OF KINGS

De Mille's story of Christ (H. B. Warner) from the conversion of Magdalen to the Resurrection, with Joseph Schildkraut as Judas. Made in 1927, it has retained its power for religious audiences; those interested in film find its compositions fascinating (like a snake)—the scenes are arranged as "old masters."

and A SONG TO REMEMBER

The life of Chopin in Technicolor, with Cornel Wilde as Chopin, Merle Oberon as George Sand, Paul Muni as Joseph Elsner, Robert Walker as Brahms, and an impressive cast acting out a virtual Who's Who of early 19th century Paris (Liszt, de Musset, Pleyel, etc.). Directed by Charles Vidor. 1945.

FILM WITHOUT A NAME

(FILM OHNE TITEL) Hildegard Neff and Willy Fritsch in a 1947 German comedy about a film director, a writer, and an actor in the British Zone who want to make a movie which will not repeat overworked themes. "Enchanting in its freshness."—LONDON DAILY TELEGRAPH. "Excellent . . . has wit and genuine feeling, originality and a joyously free approach . . . must be placed in a class by itself."—N.Y. WORLD-TELEGRAM.

and U.P.A. FESTIVAL

MADELINE, BUNGLED BUNGALOW (with Mister Magoo), TROUBLE INDEMNITY (with Mister Magoo), GERALD McBOING BOING (Academy Award), FAMILY CIRCUS. In Technicolor. Some of the best work of Stephen Bosustow's skillful and gifted crew who have brought moviegoers witty cartoons with the line and design that are characteristic of modern art.

THE LIFE AND LOVES OF BEETHOVEN

The late, great Harry Baur interprets Beethoven—one of the finest performances ever recorded. Directed by Abel Gance in 1937, the film is not so much a biography as a cinematic poem on the themes of the artist's isolation, frustration, and triumph. With Jany Holt.

and LOUISIANA STORY

Robert Flaherty's last film (1948)—the photographic observation of a shy boy absorbed in fishing and hunting in the Louisiana bayous, who makes contact with another world when engineers arrive to set up an oil-boring operation. Flaherty explores the bayous with his remarkable camera eye, creating an atmosphere of beauty and superstition mixed with modern technology—a world of alligators, pet racoons, and huge oil explosions. "Photographic magic"—Roger Manvell, THE FILM AND THE PUBLIC. "A gem of the cinematographer's art"—Bosley Crowther, N.Y. TIMES. With a remarkable musical score by Virgil Thomson.

HOME OF THE BRAVE

The Stanley Kramer production of 1949 that shook American movie traditions: the screen version of the Critics' Award drama about a Negro soldier and his relations with his white fellow-soldiers. With James Edward and Douglas Dick.

and NO RESTING PLACE

Paul Rotha's poignant study of the poverty-ridden of Ireland. An accidental murderer is ceaselessly pursued by an officer driven by the mixed motives of duty and revenge, within the larger framework of the eternal feud between the vagrant and the settled. Filmed entirely on location in the Wicklow Mountains of Ireland, with Michael Gough and players from the Abbey and Dublin Gate theaters. A film masterpiece. 1950.

THE SPICE OF LIFE

(LES CASSE-PIEDS) Noel-Noel in a 1948 comedy on the pests and bores in everyday life. "A very funny tour-de-force!"—N.Y. TIMES. Grand Prix du Cinema Francaise.

and SLIGHTLY HONORABLE

Pat O'Brien, Broderick Crawford, Eve Arden, and Edward Arnold in Walter Wanger's fast and lively whodunit. 1940.

MAN OF ARAN

Robert Flaherty's finest achievement, and, in the opinion of many, the greatest film ever made—the fierce struggle for life on the Aran Islands. 1933.

and THE SPANISH EARTH

Joris Ivens' view of the Civil War. Script by Lillian Hellman, Dos Passos, MacLeish. Narration written and spoken by Ernest Hemingway. 1937.

THE DEVIL AND DANIEL WEBSTER

(ALL THAT MONEY CAN BUY) Stephen Vincent Benet's story of a young New Englander (James Craig) who sells his soul to the Devil (Walter Huston's most brilliant comic portrayal) and is brought to trial before the great traitors of the past. The final rout of the devil and his assistant (Simone Simon) through the courtroom strategy of lawyer Daniel Webster (Edward Arnold) is in the finest tradition of American ingenuity. Directed by William Dieterle. 1941.

and TAKE CARE OF MY LITTLE GIRL

Jeanne Crain, Mitzi Gaynor, and Jean Peters in a lampoon of sorority traditions at a small midwestern college. 1951.

THE EARRINGS OF MADAME DE

A subtle masterpiece by Max Ophuls (LA RONDE) with Charles Boyer, Danielle Darrieux, and Vittorio De Sica. "A new classic . . . Boyer as the Count is like no Boyer ever seen in Hollywood. Gone are the soulful eye-woggling and love-me-please pout. He is the military aristocrat to the last shoe button . . . De Sica conveys the sense of a man old enough to know what he really wants of a woman, still young enough to get it, and, most exciting of all, strong enough to say no when he has had enough. The sum of these parts is a triumph of the whole, and the triumph belongs to Director Ophuls . . . certainly the best French contribution for 1954."—TIME MAGAZINE.

and HELLO, ELEPHANT

De Sica produced and stars in this 1954 comedy; his characterization is one of the wittiest and most touching in recent years, suggesting a modern Don Quixote.

CRIME AND PUNISHMENT

Pierre Blanchar and Harry Baur as Raskolnikov and Porfiry in Marcel Ayme's 1935 adaptation of Dostoyevsky's great novel. Director, Pierre Chenal. Music, Honegger. With MASKERAGE—A Dutch short—with a remarkable collection of African masks photographed and matched to sounds. Robert Flaherty Award for 1953.

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