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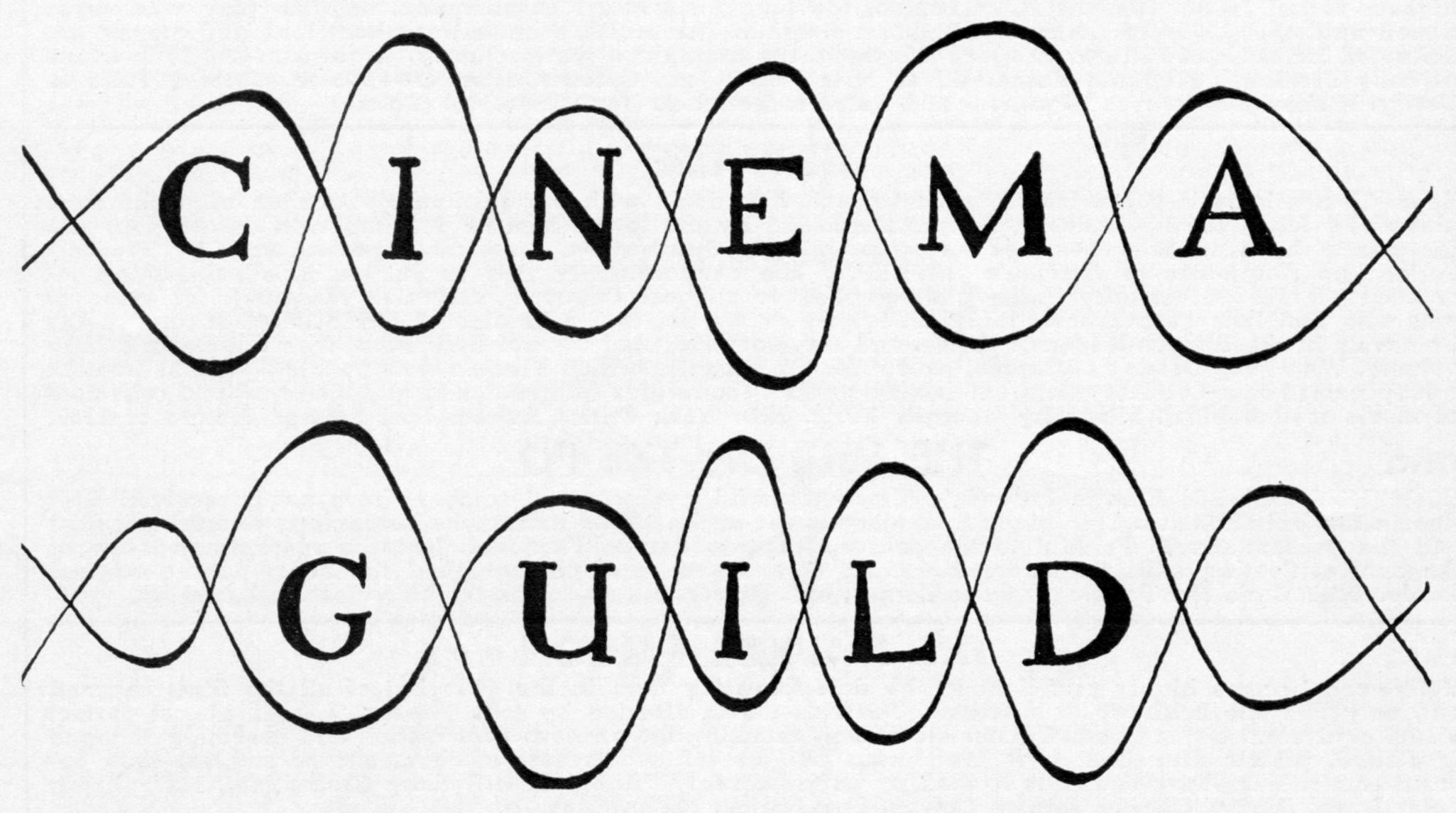
Paths of glory, Kubrick, Stanley, 1957

The Maltese falcon, Huston, John, 1941

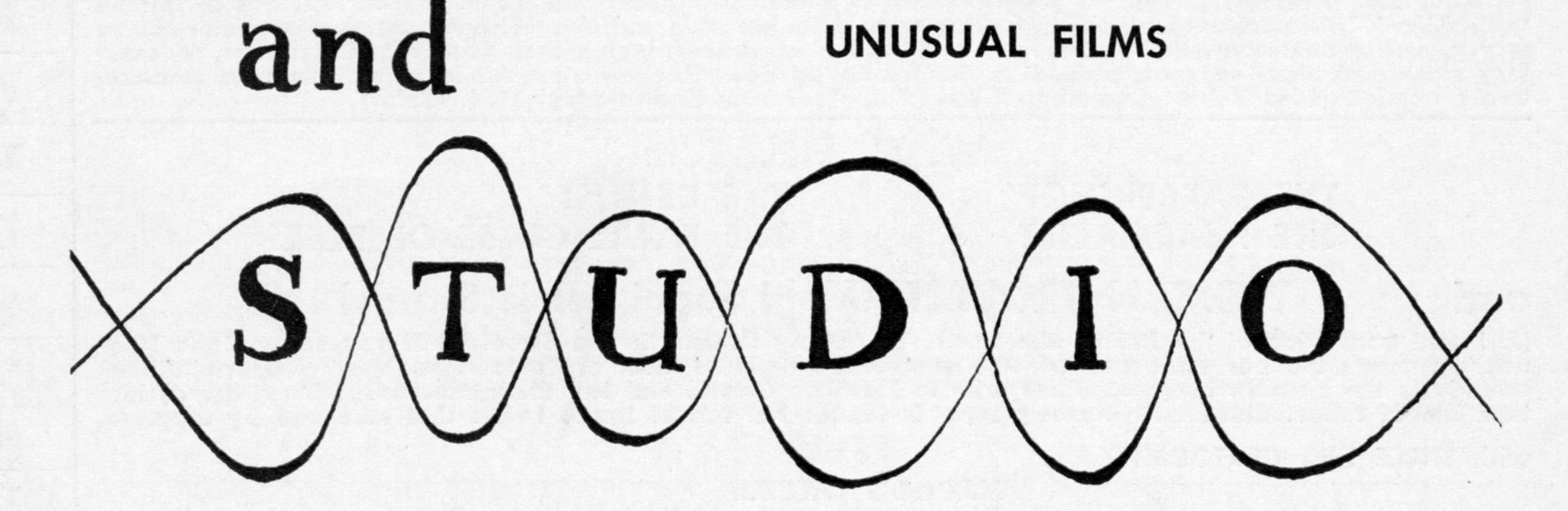
Dial M for murder, Hitchcock, Alfred, 1954

JULY - AUGUST

7th YEAR 1950



CLASSICS
REVIVALS
FOREIGN FILMS
UNUSUAL FILMS



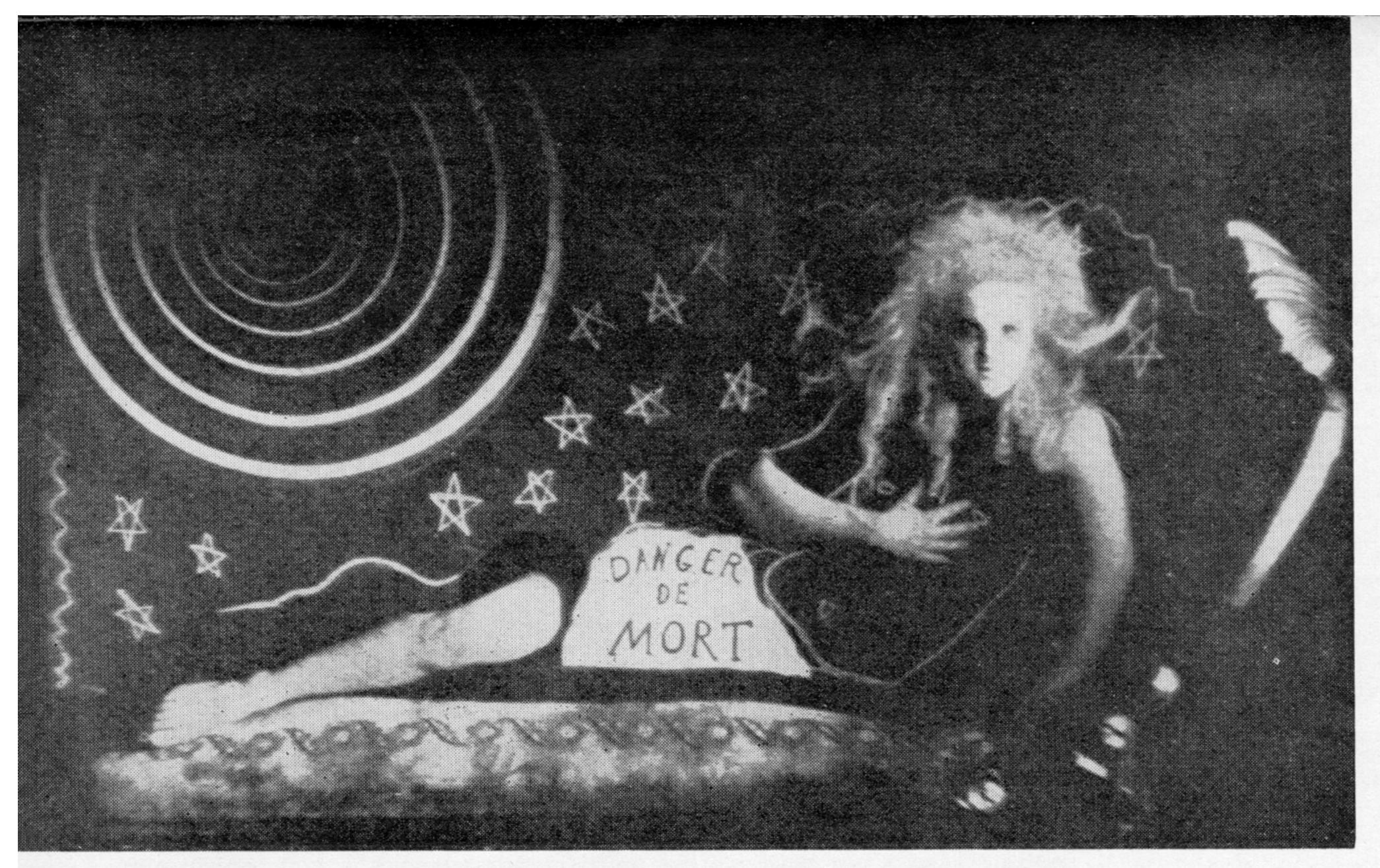
2436 TELEGRAPH AVENUE - in BERKELEY

Between Channing Way and Haste Street

AShberry 3-2038

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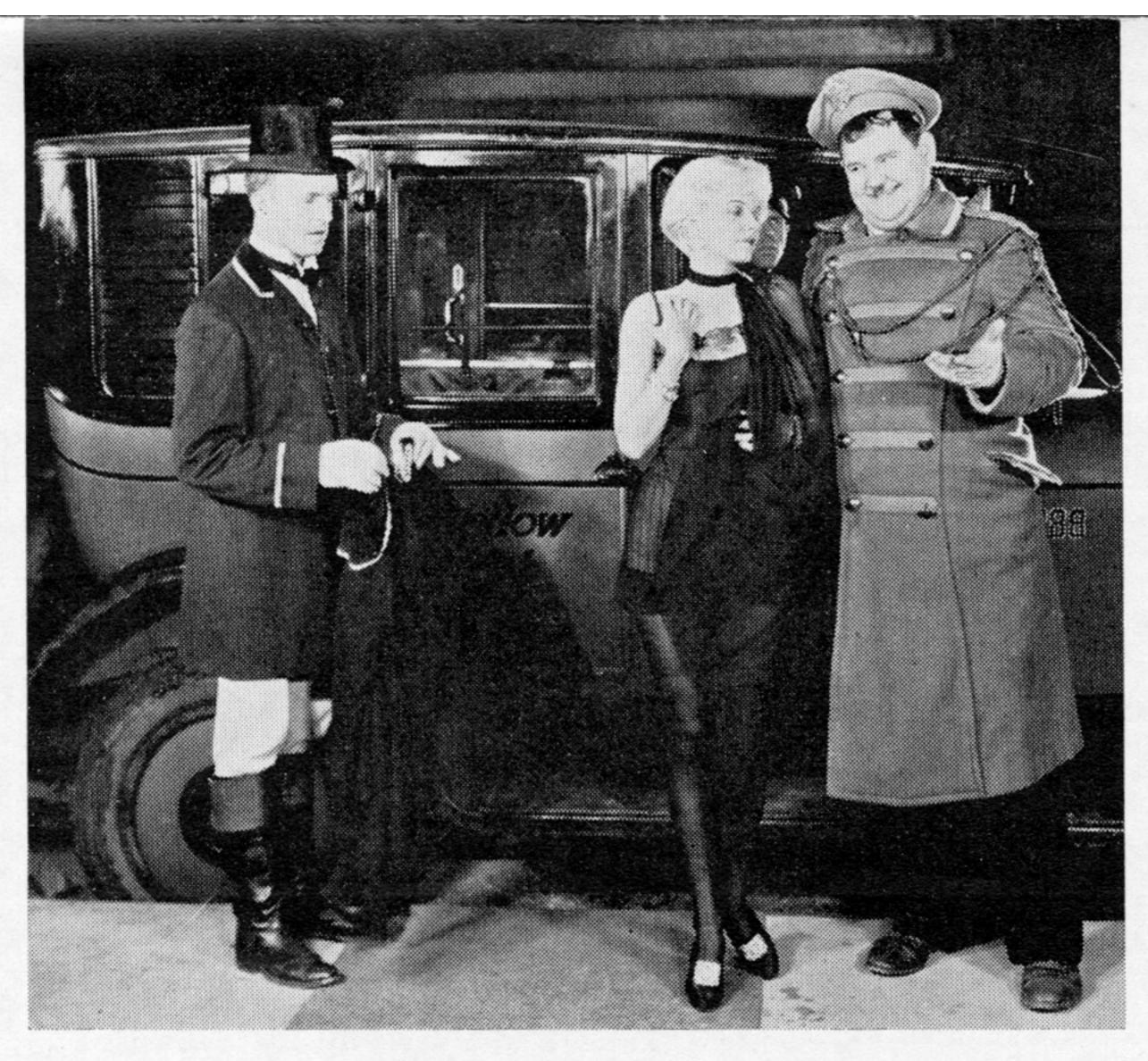
THE BLOOD OF A POET

In the scene above, the hermaphrodite assembles itself and then unveils the sign: Danger of Death. The first time you see Jean Cocteau's 1930 film, you're likely to find it silly, auto-erotic, static, and absurd, and you may feel cheated after having heard so much about it. But more than likely, though it may seem without any depth, it will grow in your mind afterward—it has a suggestiveness unlike any other film. Cocteau dedicated "this ribbon of allegories" to the "painters of blazons and enigmas."

Humphrey Bogart's most exciting creation was Sam Spade — that ambitious mixture of avarice and honor, sexuality and fear, who gave new dimension to the detective genre. This 1941 film made writer-director John Huston famous, and a good many of us think it's still his best picture.



THE MALTESE FALCON



Stan Laurel, Jean Harlow, and Oliver Hardy in the two-reeler DOUBLE WHOOPEE in THE GOLDEN AGE OF COMEDY.

Photographs of Fred Karno's "A Night in an English Music Hall" company, which arrived in the United States in 1913, show a beaming Charles Chaplin and, in the back row, a shy figure that looks startlingly like Alec Guinness. Upon scrutiny, it turns out to be Stan Laurel. Laurel had had twenty years of theatre experience and was working as a director when he was teamed with Oliver Hardy, an American, who had also been in the theatre for twenty years, and who was himself doing some direction. Their partnership, at first accidental, became inevitable—Laurel, the fragile, timid Cockney, and Hardy, the graceful elephantine Southerner, were complementary. Laurel was to be forever the innocent cause of misfortunes that fell on the exasperated Hardy. From the first days of their partnership, they

of comed those methodical, fatalistic destruction scenes, like the ones in THE GOLDEN AGE of comed these rituals into features like way out west. Here is an example of good Laurel and Hardy material in swiss miss, as described by James Agee: "It is simple enough—simple and real, in fact, as a nightmare. Laurel and Hardy are trying to move a piano across a narrow suspension bridge. The bridge is slung over a sickening chasm, between a couple of Alps. Midway they meet a gorilla." They did their best work when the nominal director of their films was pushed out of the way, and Laurel directed; he worked on the editing as well. These two created their "business" and timing on the set, and shot each film in continuity; it was a matter of continuous improvisation. When studio methods

changed, they were not allowed to use their own techniques: a script was insisted on; then, for economy, sequences had to be shot out of continuity, and soon the nominal directors became the real directors. Films were ground out in rapid succession: Laurel and Hardy made more than 200 shorts and features over a period of twenty years, and as the quality went down, their reputations sank even lower than the quality. But while many comedians end tragically, when these two gentlemen were finished in Hollywood, they packed up, went abroad, and made tour after tour of the English music halls-playing to delighted audiences. If you like these examples of their best work, we'd like to show you more.



Oliver Hardy, James Finlayson, and Stan Laurel in the feature, WAY OUT WEST.

AShberry 3-2038

Wed. 2

Thurs. 3

JULY

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AUGUST

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# LA STRADA and GOLD OF NAPLES

## MARIUS

The Marcel Pagnol trilogy, famous for its dialogue and characterization, begins with MARIUS, which Pagnol wrote and produced, and Alexander Korda directed. The life along the Marseilles harbor centers on the little cafe owned by Cesar (Raimu); Cesar's son Marius (Pierre Fresnay) longs to go to sea, and though he loves Fanny (Orane Demazis), he wants the sea before marriage. Raimu's Cesar is the great central force of the film. After Raimu's death in 1946, J. B. Priestley wrote, "Because he played in films we have not entirely lost him at one stroke. We can magically command him to return out of those flat tins of film, and show us again his rich humanity and massive deliberate art. . . . The French should erect a monument to the memory of this player, who reminded us that France had known a Rabelais, a Moliere, a Balzac . . . Ironically, this magic cannot be commanded, and the film is now on its last time around. 1932.

### MR. HULOT'S HOLIDAY and

LIFE: ". . . the year's funniest film and a modern masterpiece of slapstick." People are at their most desperate when they are working at enjoying themselves: it is Jacques Tati's peculiar comic triumph to have caught the full ghastliness of a summer vacation at the beach. Fortunately his technique is light and dry, and the chronicle of human foibles and frustrations never sinks to the lovable or poignant. As director, co-author, and star, Tati creates a style—sparse, eccentric, quick—that is unlike anything in current film but calls up happy memories of Buster Keaton and the early Rene Clair. Grand Prix, Cannes, 1953.

### FANNY

The second film of the Marcel Pagnol trilogy was directed by Marc Allegret, with the same cast as MARIUS. After Marius has gone to sea, Fanny, who is pregnant, marries the middle-aged sailmaker Panisse (Charpin) who happens to be sterile. Cesar acts as godfather to the child who is really his grandson; his dominating, expansive character remains in the foreground. Marius returns to find that his leaving was an irremediable mistake: Panisse is acknowledged as the father of his son, and there is no place for him. Marius and Fanny are not reunited until the death of Panisse many years later, which is told in the no longer obtainable third film, CESAR. This bare description of the primary plot line of the trilogy gives no indication of the wealth of incident and comic invention; though the three films are inter-related, each is complete in itself and stands as a screen classic. 1932.

### THE GOLDEN AGE OF COMEDY and

These sequences from Mack Sennett and Hal Roach two-reelers made between 1923 and 1928 show off Ben Turpin, Harry Langdon, Billy Bevan, Ford Sterling, Will Rogers, Edgar Kennedy, Charles Chase, the Keystone Cops, the Sennett Bathing Beauties, with even a few glimpses of Jean Harlow and Carole Lombard. Probably no better collection of sight gags has ever been grouped together, and best of all are the demolition sequences from the Laurel and Hardy two-reelers. Robert Youngson compiled these clips in 1957. The original directors include Frank Capra, Leo McCarey, and George Stevens.

## THE DEVIL'S GENERAL

(DES TEUFELS GENERAL) This brilliant, bitter illustration of postwar German angst is a diabolically funny variation on the Faust theme set in the Nazi period. The devil takes his reckoning of a gallant, romantic Luftwaffe general who works for Hitler because he loves his air force—a man with a conscience who becomes aware of what he is doing, and "can't eat as much as he wants to vomit." Carl Zuckmayer's play was based on the career of the famous ace, Ernst Udet; Curt Jurgens' performance in the role took a first prize at Venice. With Marianne Koch, Victor de Kowa. Helmut Kautner directed. 1955.

### PATHS OF GLORY and

This is a startling and rather surprising film, and if you haven't seen it, perhaps you'd better. It was made by Stanley Kubrick, the director of THE KILLING, from a script he worked on with Calder Willingham and Jim Thompson, based on Humphrey Cobb's novel. It is not so much an anti-war film as an attack on the military mentality. The film has not been popular despite the critics, such as Hollis Alpert of the SATUR-DAY REVIEW OF LITERATURE, who wrote: ". . . unquestionably the finest American film of the year. It is so searing in its intensity that it will probably take its place, in years to come, as one of the screen's most extraordinary achievements." The cast includes Kirk Douglas, Ralph Meeker, Adolphe Menjou, George Macready, Wayne Morris, and Richard Anderson. Photographed entirely in Germany. 1957.

## LA KERMESSE HEROIQUE (Carnival in Flanders)

One of the rare, perfect works of the screen, this comedy masterpiece suggests a fusion of Breughel and Boccaccio. It is a morning in 1616: a Spanish platoon comes to a town in occupied Flanders. The cowardly burghers collapse, and their charming ladies meet the challenge; with the dawn the Spaniards depart, poorer in worldly goods, richer in experience. "... the ultimate in urbanity and sophistication ... one of the 10 best in 40 years"-Bosley Crowther. With Francoise Rosay, Louis Jouvet, Jean Murat, Alerme, Micheline Cheirel. Directed by Jacques Feyder, from a script by Charles Spaak. Grand Prix du Cinema Français, First Prize at Venice, New York Film Critics' Award, etc. 1935.

### THE SCANDALS OF CLOCHEMERLE and

After the beauty and wit of LA KERMESSE, you'll have to sink in your seat to enjoy anything, so you might as well go to the other extreme of French comedy—the bawdy 1949 caricature of provincial life. The "scandals" surround the installation of a pissoir in the public square of the village of Clochemerle. A pissoir, for those of you who have not been exposed to these dark green French horrors, is a public latrine, and, by custom, roofless; so if your house bordered on the square, you would have for your view the constant spectacle of gentlemen relieving themselves. Despite the pride of the men who believe that this edifice raises the village to the status of a town, the ladies of Clochemerle are, understandably, upset. Directed by Pierre Chenal, from the novel by Gabriel Chevallier. With Felix Oudart, Brochard, Simone Michels, Saturnin Fabre, Jeanne Marken.

# THE PRINCE AND THE SHOWGIRL

The only non-Shakespearian movie Laurence Olivier has directed, this 1957 Ruritanian romance is slanted to show off the talents of Marilyn Monroe as an innocent abroad. Olivier, perhaps with excess gallantry, makes his prince something of a cold cod; but even in an uningratiating role, Olivier has a high gloss that is worth a viewing. Miss Monroe's polymorphous perverse non-acting has its special charm that none of her imitators seems able to capture. With Sybil Thorndike, Richard Wattis, and Daphne Anderson. The drawback to the film is that Terence Rattigan's script, though it improves on his play THE SLEEPING PRINCE, still lacks invention and wit; we're compensating for this by providing, in the other half of the program, a work with more than enough wit for two. (Color)

### THE IMPORTANCE OF BEING EARNEST and

The mocking genius of Oscar Wilde had its fullest expression in THE IMPORTANCE OF BEING EARNEST, the most preposterous work of art ever written. Wit cascades through the play like a natural flow, but only over high places (there are no everyday concerns, no Martys: Wilde raises all his characters to the highest verbal level). His wit is, of course, too high for general consumption, and the play was never filmed until this 1953 production by Anthony Asquith. The multiple entendres about love and money are delivered by Michael Redgrave as Jack Worthing, the triumphantly, rapaciously, larger-than-life Edith Evans as Lady Bracknell, Margaret Rutherford as Miss Prism, Joan Greenwood as Gwendolen, Dorothy Tutin as Cecily, Michael Denison as Algernon, and Miles Malleson as Rev. Chasuble. (Color)

# GERVAISE

Rene Clement's multi-prizewinning, almost great, film deals with the spiritual destruction of its heroine, played by Maria Schell—a destruction accomplished by the lover (Armand Mestral) who deserts her, and the gentle husband who becomes an uncontrollable drunkard—a memorable performance by Francois Perier (the Heurtebise of Cocteau's ORPHEUS). The extraordinarily rich production is a painstaking recreation of mid-19th century Paris, photographed to suggest Daguerre. Gervaise Macquart, for those of you who find Zola as overpoweringly uninviting as we do, is the heroine of L'ASSOMMOIR, one of the 20 novels in the Rougon-Macquart series, and the mother of that corrupt little Nana who figures in a later volume. With Suzy Delair as Virginie, except for the scene in which Virginie gets paddled—at that moment a lady named Rita Cadillac offers her bottom to the camera (this information is supplied gratis to collectors of movie memorabilia). Music by Georges Auric. New York Critics Award, Best Foreign Picture of 1957.

### THE MILL ON THE PO and

(IL MULINO DEL PO) Alberto Lattuada's films—powerful, realistic, and somber—have never received their due in the United States. This tragic love story is set in the 1870's during the beginnings of mechanization and the peasant revolt. Faithful to the source, Riccardo Bacchelli's novel, Lattuada reconstructed one of the ancient floating mills that were taxed out of existence, and photographed the action in the original locale. With Carla Del Poggio, Jacques Sernas, and Giacomo Giuradei as the Herculean miller. 1949.

# THE MALTESE FALCON

Hollywood became highly proficient in the detective-story form in the 40's; but of all the films churned out, only this one holds up as a classic. The first movie directed by John Huston, it is an almost perfect visual equivalent of the Dashiell Hammett thriller, retaining the virtuoso construction and economic dialogue in a hard, precise directorial style that brings out the full viciousness of characters so ruthless they become comic. Humphrey Bogart is backed by an impeccably "right" cast: Sydney Greenstreet, Mary Astor, Peter Lorre, Gladys George, Jerome Cowan, Lee Patrick, Elisha Cook, Jr. 1941.

### DIAL M FOR MURDER and

If you consider cinematography or acting or characterization, this isn't much of a movie; but if you like drawing-room murder and literate, gentlemanly skullduggery, you'll find this ingenious and reasonably entertaining. Ray Milland is the suitably suave husband who hires unsavory, penny-dreadful Anthony Dawson to kill his rich, unfaithful wife, Grace Kelly; he then calmly goes out for the evening with her lover, Robert Cummings. The unexpected happens: the wife dispatches her would-be assassin with a scissors; the determined husband goes to work to make the murder look premeditated. All this is related with Alfred Hitchcock's ghoulish chic. The man who unravels it, John Williams as the inspector, is so wryly, archly dexterous, that he makes everybody else's underplaying look positively boisterous. (A mystery more dark than any propounded in the film: why does Hitchcock persist in using actors so unattractively untalented as Robert Cummings?) Based on Frederick Knott's play. 1954. (Color)

# W. C. FIELDS in

THE BARBERSHOP THE PHARMACIST

THE DENTIST

Fri. THE FATAL GLASS OF BEER

### WOMAN TROUBLE (Molti Sogni per le Strade) and

(A literal translation of the Italian title would be "Many Dreams in the Streets".) If you enjoy Anna Magnani's comic gifts, but can't swallow the emotional gristle of most of her scripts, Mario Camerini's 1948 comedy is the answer. Magnani plays wife to Massimo Girotti, and her thoughtlessness almost drives him to a life of crime. Camerini's comedy style is tender but full of ironic twists that take one by surprise. with THREE UPA CARTOONS

> MAGOO'S CHECKUP SPARE THE CHILD FOUR WHEELS, NO BRAKES

# THE LADYKILLERS

Alec Guinness is the master criminal and Katie Johnson is the cheerful little old lady who upsets his murderous plans in the macabre 1956 comedy, directed by Alexander Mackendrick. (Color)

### TO CATCH A THIEF and

The later, jaded Alfred Hitchcock tends to malice and manner; in this comedy-mystery, the technique works, largely because of Cary Grant's stylish acting. With Grace Kelly, Jessie Royce Landis. 1955. (Color) This program continues through Wednesday, September 3.

# THE MOON IS BLUE

One week when we were showing some superb movies to empty houses, we broke down and said, let's get THE MOON IS BLUE, everybody makes money on that. After we'd signed the contract, we experienced some remorse: after all, we're probably the last holdout against Brigitte Bardot and we do have our principles. But it was too late, and anyway THE MOON has some amusing dialogue, and it's probably better to run into these ever-so-clever little altar-bound virgins on the screen than on the street. With William Holden, Maggie McNamara, David Niven. Director, Otto Preminger. Script, F. Hugh Herbert. 1953.

### THE BRIDE OF FRANKENSTEIN and

This is a peculiar kind of classic: is it a caricature by some very knowing people or are they playing it straight? If the latter, why is the monster the only sympathetic character? James Whale, who had a good Gothic sense of humor, directed, with Elsa Lanchester as Mary Shelley in the prologue, and then as the Bride, who finds her intended, Boris Karloff, so repulsive that she drives him to despair. With Colin Clive as Baron Frankenstein, Valerie Hobson as his wife, the deliciously desiccated Ernest Thesiger as Dr. Pretorius, Una O'Connor, etc. 1935.

## De Sica's UMBERTO D.

Vittorio De Sica's tribute to the stubborn intransigence of defeated man is a pure, compassionate film poem. Umberto D. is an old gentleman with bourgeois standards and no means, isolated in an impersonal modern city, unable to communicate with anyone. His alienation has such pride and spirit in it that he is not unworthy to stand as a symbol of man's fate. But men do not necessarily want to view their fate: this great work, selected by the New York critics as the Best Foreign Film of the Year, called "the last fierce rose" of Italy's creative summer by TIME, has been seen by only a few thousand people. Script by Zavattini. 1952. We are playing it with another great director's study of the human spirit stripped bare.

## Bunuel's THE ADVENTURES OF ROBINSON CRUSOE

SIGHT AND SOUND selected this as the Best Picture of 1954—"a picture destined to give pleasure in 20 years"; a critic described it as "a classic of a classic." It is Luis Bunuel's simple, unsentimental account of DeFoe's basic themes: a man alone face to face with nature, then a man terribly alone unable to face lack of love and friendship, and finally, after the lacerations of desire, a man ludicrously alone. The great controversial Spanish director used Dan O'Herlihy, a fine actor with a beautiful voice, and photographed him in the jungle of Manzanillo near Acapulco. When O'Herlihy as Crusoe feverishly dreams of England, when he shouts to the hills in order to hear the companionable echo, when he rushes to the sea in desperate longing for a ship, loneliness is brought, in sudden shocks, to the pitch of awe and terror. Crusoe's eventual meeting with Friday (James Fernandez) changes the tone to irony. (Color)

## Jean Cocteau's THE BLOOD OF A POET

(LE SANG D'UN POETE) Cocteau: "I can give you an interpretation which is my own. I can tell you: the poet's solitude is so great, he so lives what he creates, that the mouth of one of his creations lives in his hand like a wound, and that he loves this mouth, that he loves himself, in short, that he wakes up in the morning with this mouth against him like a pick-up, that he tries to get rid of it, and that he gets rid of it on a dead statue—and that this statue begins to live—and that it takes its revenge, and that it sets him off upon awful adventures. I can tell you that the snow-ball fight is the poet's childhood, and that when he plays the game of cards with his Glory, with his Destiny, he cheats by taking from his childhood that which he should draw from within himself." Music by Georges Auric. 1930.

## BIZARRE, BIZARRE

(DROLE DE DRAME) Jean-Louis Barrault is the detective story reader who decides to commit his own perfect crime—the slaughter of the author—in Jacques Prevert and Marcel Carne's semi-surrealist satire of the English mania for detective fiction. With Francoise Rosay, Jouvet, Michel Simon, and J.-P. Aumont. 1937. and MOMMA DON'T ALLOW This 40-minute study of the English jazz club where Teddy Boys and shopgirls dance was made in 1955.

## ON THE AVENUE

The 30's brought sound, and so many musical comedies that some of the best are almost forgotten. ON THE AVENUE is lyrical and lighthearted, and probably looks even better now than it did in 1937—the years have given the cliches a pleasant patina. It isn't art, it isn't cinematic, but it's fun (and if it will make you feel better, the Museum of Modern Art Film Library has just acquired a print, so it really is intellectually respectable). The Ritz Brothers provide some fantastic comedy routines: after Harry Ritz exercises his eyeballs, you can just barely gasp "dada." Dick Powell demonstrates an effortless and charming way with the Irving Berlin songs. With Alice Faye, Madeleine Carroll, Alan Mowbray, Cora Witherspoon, George Barbier. Roy Del Ruth directed.

### TONIGHT AT 8:30 and

Three of Noel Coward's light, corrosive social comedies are performed by excellent casts in the 1953 production, directed by Anthony Pelissier. The bill includes: THE RED PEPPERS—two vaudeville hams bicker their way through a Saturday night, with Kay Walsh, Ted Ray, Martita Hunt; WAYS AND MEANS—at a Cote d'Azur houseparty, a bankrupt couple persuade a burglar to rob the rich American down the hall and split with them, with Valerie Hobson, Nigel Patrick, Jack Warner, Jessie Royce Landis; FUMED OAK-a hag-ridden suburbanite tells off his in-laws, with Stanley Holloway. Too patently "clever" and "ribald" to be taken very seriously, these playlets are nevertheless models of skilful entertainment. (Color) with Martha Graham in A DANCER'S WORLD (1957)

## THE MAGNIFICENT SEVEN (Seven Samurai)

This raging, sensuous epic is a virtuoso work that is exhilarating and exciting but tends to leave one, after two and a half hours, unnerved and exhausted. Akira Kurosawa employs a much more complex visual style than he used in RASHOMON, with brilliantly violent combat scenes and some especially stunning horizontal compositions. The story is of the defense of a 16th century village by a handful of hired knights, but the themes refer back to the earlier work—the confusions of appearance and the problem of honor, in this case, the complexities of responsibility between defenders and defended. With Takashi Shimura, the woodcutter of RASHOMON, as the samurai leader, and Toshiro Mifune, the bandit of RASHOMON, as the peasant who becomes one of the Seven. 1954.

# Jean Renoir's A DAY IN THE COUNTRY

(PARTIE DE CAMPAGNE) Jean Renoir's exquisite short story film, based on de Maupassant, ranks with his greatest work, LA GRANDE ILLUSION and LA REGLE DU JEU, in originality and feeling, though not in scope. Visually it recaptures the impressionist period, Manet especially; in tone it accomplishes a transformation from comedy to despair. In the late 19th century, a merchant (Gabriello) 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. With Renoir as the innkeeper. Music by Kosma. 1937.

# A LETTER TO THREE WIVES

Joseph L. Mankiewicz won two Academy Awards in 1949 for the screenplay and direction of this satirical comedy on American social and marital conventions. The letter is from the town seductress informing the three wives that she has taken away one of their husbands; as each threatened wife reviews her marriage, we get, at best, a sharp, frequently hilarious, look at suburbia, at worst, a slick series of bright remarks. Mankiewicz coaxed good performances out of Jeanne Crain and Linda Darnell, and the others certainly didn't need coaxing-Paul Douglas is pretty close to magnificent, and Ann Sothern, Kirk Douglas, Florence Bates, Thelma Ritter, and Connie Gilchrist are first-rate.

### CLUNY BROWN and

A girl with a passion for plumbing is frightfully repugnant to stuffy people who don't even want to admit that they have drains. This wonderfully suggestive idea is the basis of Margery Sharp's wicked satire on English propriety, filmed by Ernst Lubitsch in 1946. Lubitsch cast Jennifer Jones as Cluny and Charles Boyer as the debonair scrounger-two happy iconoclasts who violate the most sacred conventions. He surrounded them with a collection of English class and mass types—the wheezy Richard Haydn, Reginald Owen, Margaret Bannerman, Peter Lawford, Helen Walker, Ernest Cossart, Sara Allgood, Florence Bates, Una O'Connor, Reginald Gardiner, C. Aubrey Smith, etc. The comedy is so good-natured and deft that you're not especially conscious of its sophistication until you think it over. If all this isn't sufficient lure, you'd better come just for Richard Haydn and Una O'Connor: they are incredible.

# THE MAN WHO CAME TO DINNER

The unctuous, treacly Alexander Woollcott was loved by millions of radio listeners; Woollcott, the outrageous master of literate, euphonious insult, was loved and hated by a small circle. Two members of the circle, Kaufman and Hart, made him the hero and target of one of the best American satires ever written —a satire in which the booboisie that battens on his sentiment refuses to accept the truth about him even when he flays them with acrimony and contempt. The 1941 film version has the devastatingly adroit Monty Woolley (a former professor of drama from Yale) in the lead, with Bette Davis as his secretary, Reginald Gardiner (impersonating Noel Coward), Jimmy Durante (impersonating Harpo Marx), Ann Sheridan, Billie Burke, Richard Travis, George Barbier, Grant Mitchell, etc. William Keighley directed.

### WAY OUT WEST and

Laurel and Hardy made possibly a dozen excellent features, and WAY OUT WEST, 1936, is one of the two or three best. Does one need more than this sample of the dialogue? Here is Hardy, making small talk: "A lot of weather we've been having lately. . . . Only four months to Christmas! . . . Do you believe in Santa Claus?" With James Finlayson, Sharon Lynne.

with Laurel and Hardy in the two-reeler DIRTY WORK.

# THE LAST BRIDGE

(DIE LETZTE BRUECKE) TIME: ". . . one of the most eloquent and inexorable filmed arguments against war since ALL QUIET ON THE WESTERN FRONT . . . with eerie detachment, the film takes no sides, defends no ideology, neither condemns nor justifies the actions of its agonized pawns of war." Maria Schell took the Best Actress Award at Cannes for her performance as the German doctor who is captured by Tito's partisans and forced to care for the wounded. The film is a study in conflicting loyalties: the doctor loses her bearings and doesn't know on which side she belongs; she thinks only of saving lives. In an attempt to secure medical supplies for the partisans from her own people, she is caught on a bridge between opposing lines of fire. Directed (and co-authored) by Helmut Kautner. International Critics Prize at Cannes, 1953.

# THIEVES' HIGHWAY

Jules Dassin's brutal, realistic 1949 thriller didn't reach a wide audience, probably because it lacked what motion picture exhibitors call "marquee names." But you will find in it the same tension and excitement of his better-known films (BRUTE FORCE, NIGHT AND THE CITY, RIFIFI). The setting is the produce markets of California, with Lee J. Cobb as a crooked fruit dealer, Richard Conte as his enemy, and Valentina Cortese, Jack Oakie, Barbara Lawrence, Millard Mitchell, Morris Carnovsky.

with THURSDAY'S CHILDREN—This moving short film about deaf and dumb children was made in England by Lindsay Anderson and Guy Brenton; Academy Award, Best Short Subject of 1954.

# TIGHT LITTLE ISLAND

The only amusing famine in movie history is the whiskey famine on the mythical Scottish island of Todday: the wartime ration of whiskey has run out and the island is devastated by drought. Then a ship bound for the U.S. with 50,000 cases of Scotch is wrecked on the shore, and the parched islanders take on the sweet task of salvage. Alexander Mackendrick directed this convivial little classic, based on Compton Mackenzie's novel WHISKEY GALORE. With Joan Greenwood, Basil Radford, Catherine Lacey, Gordon Jackson, James Robertson Justice, Gabrielle Blunt, Bruce Seton, etc. Photographed on Barra, Hebrides. 1949.

### THE ADVENTURES OF SADIE (Our Girl Friday) and

The problem on this desert island might also be construed as a famine: there are four castaways—Kenneth More, George Cole, Robertson Hare, and Joan Collins. She turns out to be a remarkably fancy-free girl, but instead of this solving everything, it tends to confuse the competitive males. Though the amorous repartee is rather one-dimensional, it's handled on the level of light, inoffensive slapstick. (Hermione Gingold makes a guest appearance.) Noel Langley directed. 1954. (Color)

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Form 3547 Requested



Jean-Louis Barrault in BIZARRE, BIZARRE (Drôle de Drame)

For a long time the Americans sinned against the French by buying their movies for remakes and destroying the originals. Now the French are beginning to feed on themselves: this is probably your last chance to look at the 1937 version of **BIZARRE**, **BIZARRE**, the comedy written by Jacques Prevert, directed by Marcel Carne, and starring Barrault, Francoise Rosay, Louis Jouvet, Michel Simon, and Jean-Pierre Aumont. It's hard to believe a new version could ever match that cast or recapture the madly improbable atmosphere.

Two other classics are also scheduled for what appears to be their last run—MARIUS and FANNY of the great Marcel Pagnol trilogy (CESAR is already gone). May we urge you to see these two remaining glories of the French tradition before it's too late? Despite your requests, we can't obtain films like LE JOUR SE LEVE or PYGMALION once they are withdrawn. All we can do is call your attention to their final runs and suggest that you see them while you still can. The pending musical version of the Pagnol trilogy can't possibly take the place of the original films, but shortly the originals will be only a matter of memory and regret.

WEEKDAYS FROM 7:00 SATURDAYS, HOLIDAYS FROM 6:00 SUNDAYS FROM 1:00

Admission . . 90¢ Students . . 80¢ Children . . 50¢