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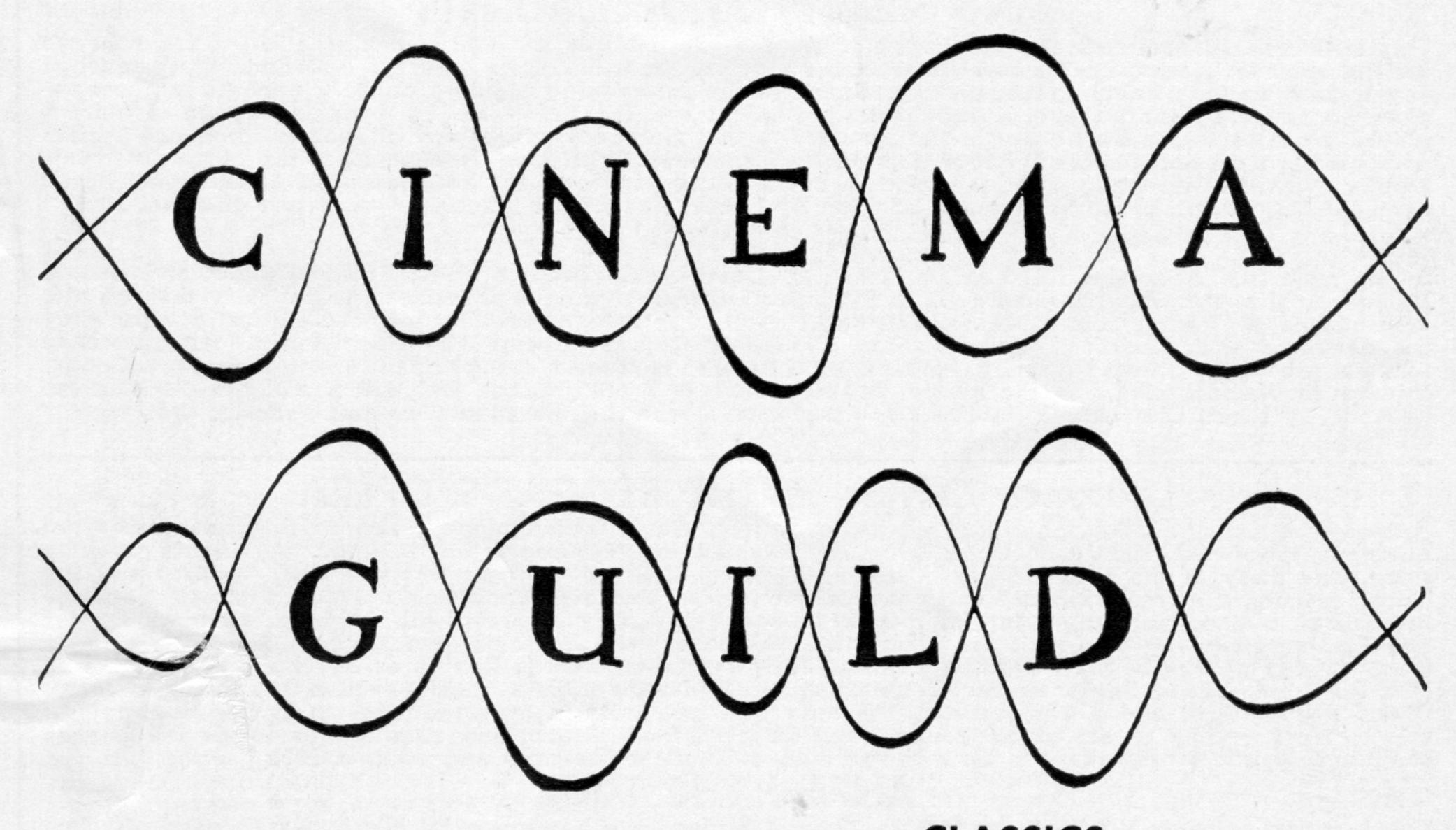
The Phantom of the opera, Julian, Rupert, 1925

Gycklarnas afton (Sawdust and tinsel), Bergman, Ingmar, 1953

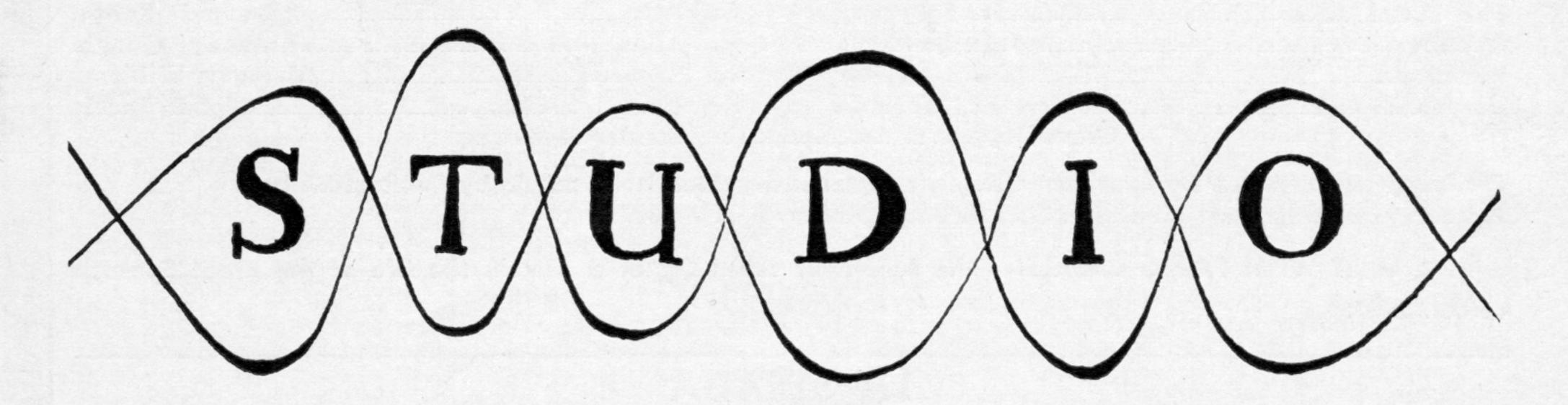
Freaks, Browning, Tod, 1932

MAY - JUNE

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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and

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THE PHANTOM OF THE OPERA

recent book THE MOV-IES have written that, "No screen pantomime has been more eloquent than Chaney's, and it is conceivable that he might have become the finest actor in the motion picture medium." He didn't, though. Public taste and possibly his own inclinations steered him on to an anomalous bypath. The man who made over 150 silent films (most

Richard Griffith and

Arthur Mayer in their

of them with no horror) began in the theatre at the age of ten, and was skilled as a singer and comedian before he entered the movies, first to play straight parts and then to embark on that grotesque career of playing mutilated, twisted characters—a career which brought him such fabulous popularity that one might be moved to speculate on the peculiar tastes of the mass audiences of the twenties. If your misguided parents took you to see a movie like **FREAKS**, in which the circus midgets and deformed creatures fell upon the beautiful bareback rider and made her one of themselves, you may wonder how such a widespread appetite for fearful images could disappear. People nostalgic about old movies often talk about them as if they were sweet and innocent, recalling those pure heroines, the curly-haired models of

know-nothingness. They tend to forget that the heroine's purity accentuated the villain's shocking designs on her (who could have corrupt designs on Ava Gardner?)—in **THE PHANTOM OF THE OPERA** you will see Mary Philbin—so virtuous that any contact with her suggests rape and carnage. Lon Chaney and his director were not necessarily innocent in churning up these images from the depths, and the enormous success of this film in 1925 indicates that they knew their audience.

If you are like us, you'll want to see SINGIN' IN THE RAIN for the third or fourth time. For the fun of it, we have programmed this Hollywood Dunciad with a rather hysterical piece of Hollywoodian self-analysis—THE BAD AND THE BEAUTIFUL. The first is a satire, the other a satire in spite of itself—which recalls the old lady who said in the middle of QUO VADIS, "Look, there's a sweet little lion who hasn't got a Christian."



SINGIN' IN THE RAIN

"Most of the young glamor boys in films today used to work in garages. If you go into one of the major studios and shout 'Fill her up' all the young stars come running."—Humphrey Bogart in 1952.

Those of you who prefer actors who have studied their profession will find an abundance of male talent in the films of the next two months and particularly of English talent. Four of the Englishmen who have won the highest acting honors in this country (an Academy Award may not signify real distinction when given to an American, but when presented to a foreigner, it means he could not be passed over without subjecting the Academy to ridicule)—Charles Laughton, Rob-



ALEC GUINNESS and GLYNIS JOHNS in THE PROMOTER



LAURENCE OLIVIER in THE BEGGAR'S OPERA

ert Donat, Laurence Olivier, Alec Guinness—are represented in some of their finest roles.

Laughton makes a vaudeville turn of the egocentric scoundrel-father in the comedy HOBSON'S CHOICE; Robert Donat gives an exhibition of his range and dexterity in the demanding transitions of GOODBYE, MR. CHIPS; Olivier appears in a singing role as Captain Macheath in John Gay's THE BEGGAR'S OPERA, surrounded by doxies out of Hogarth and revels out of Breughel in the color of Wakhevitch's decor, and in his intense, sardonic reading of HAMLET; Alec Guinness appears as Fagin in OLIVER TWIST, in the whole galaxy of KIND HEARTS AND CORONETS, and as wise, sly Denry in THE PROMOTER.

MAY 1

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JUNE 1

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# STUDIO

#### GOODBYE, MR. CHIPS

James Hilton's gentle tribute to his schoolmaster father became an American best-seller when that bizarre old sentimentalist, Alexander Woollcott, touted it on the radio. MGM bought the novel and sent Sam Wood to England to film it. Robert Donat's portrait of the frightened young Junior Master, rigid and forbidding in his twenties, who is humanized by marriage and mellowed by 60 years of contact with youth, brought him the Academy Award as Best Actor of 1939. Greer Garson, in her screen debut, played his warm and gracious wife. And a rather overripe little boy named Terry Kilburn played the ubiquitous Little Colley. Recently reissued, the movie (which will shortly be withdrawn) is not so good as the critics once thought it, but it is an ingratiating, bitter-sweet record of a good life.

OLIVER TWIST

Fagin gives his boys an altogether different kind of training—and in the person of Alec Guinness, he is an enchanting corrupter of youth. David Lean directed this memorable version of Dickens in England in 1947, but it ran into some troubles here: Fagin, the master pickpocket, is Semitic, and he was at first denied a passport. However, he had the offending portions plucked and, somewhat assimilated, was allowed to enter the country. The book is, of course, an attack on cruelty, and the movie, in its fidelity, is sometimes cruel to the audience: Robert Newton's Bill Sikes is truly horrifying in the sequence in which he murders his wife while his dog scratches at the door. With John Howard Davies as Oliver, Kay Walsh as Nancy Sikes, Francis L. Sullivan as Bumble the beadle, and Anthony Newley as The Artful Dodger.

#### John Huston's MOBY DICK

Huston's production has been called brilliant in many respected journals, but it isn't, really. There's something peculiarly ambitious and wrong-headed about wanting to transfer a massive, great work from one medium to another—it's as if one wanted the unearned increment of another's greatness. The movie begins imaginatively with Richard Basehart as Ishmael and has all kinds of stirring things in it—Orson Welles' reading of Father Mapple's sermon, photographic effects by Oswald Morris that suggest Coleridge, etc., as well as some shocking mistakes like Gregory Peck's Lincolnesque Ahab. But even if all its mistakes were corrected, it still wouldn't add up to anything like Melville's work; what it lacks is the unity, the rhythm, the poetry, the mind at work—all those qualities that take you into a separate, created world when you read the book. There are still more than enough reasons to see the movie—exciting sequences, some great rhetoric, and a general display of Huston's cinematic pyrotechnics. With Leo Genn as Starbuck. 1956. (color)

Lon Chaney in THE PHANTOM OF THE OPERA

Lon Chaney's movies, once the staple fare of every movie house in America, have become scarce items, prized by collectors. THE PHANTOM, one of his most famous successes, is not so perverse as some of his others, but it is certainly grisly enough, and it has some good scenes—the phantom's kidnapping of the girl, his appearance at the ball, the chase through the studio-built streets of Paris (where quick-eyed observers may detect the set constructed two years earlier for THE HUNCHBACK OF NOTRE DAME). Chaney is supported by Mary Philbin, Norman Kerry, Arthur Edmund Carew, Gibson Gowland, Snitz Edwards. Directed by Rupert Julian. Based on Gaston Leroux's novel. 1925.

#### 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, re-issued only after Hearst's death. With Joseph Cotten, Dorothy Comingore, Agnes Moorehead, Everett Sloane, etc. Photography, Gregg Toland.

THE QUIET AMERICAN

and

CITIZEN KANE offers the pitfalls of the arrogant, imperialist American; here are the pitfalls of the American do-gooder. This 1958 movie is already a commercial failure, and, in a sense, it is an artistic failure also. But its theme and principal characters are of such immediacy and intellectual excitement that you may find it far more absorbing than many successful movies with a more conventional subject matter. Graham Greene's 1956 novel was based on his experiences as a correspondent in Indo-China, and Joseph L. Mankiewicz, who adapted the book and directed the movie, photographed most of it in Vietnam. It is a study of the American (Audie Murphy) as crusading idealist and the harm that innocence can do, and it is a study of the Englishman (Michael Redgrave) as cynical, convictionless neutralist. There are so many fine things in the film that perhaps you can simply put aside the offending compromises of the last reel. With Claude Dauphin and Georgia Moll.

#### DAY OF WRATH

The great Carl Dreyer is one of the few living giants of the screen; his psychological masterpieces are expressions of a single personality, built up from his script, choice of camera angles, editing, and his control of every nuance of performance—a control so rigorous actors don't work with him twice. It has been said that Dreyer's art begins to unfold just at the point where most other directors give up. Witchcraft and martyrdom are his themes—but his witches do not ride broomsticks; they ride the erotic fears of their persecutors. In DAY OF WRATH, as in his earlier PASSION OF JOAN OF ARC, he carries the heroine to the limits of human feelnig, to the extremes of isolation, fear, and torment. In 1623 the young second wife of an austere pastor desires his death because of her love for his son; when the pastor falls dead, she is tried as a witch. As the girl is trapped, and as all possibility of hope is stripped away, one's identification with the terrible fear becomes unbearable; then Dreyer dissolves our terror as we see that the individual is now laid bare, purified beyond even fear. DAY OF WRATH is one of the most complexly moving films of our time. Completed in 1943, but not shown outside Denmark until after the war.

LES VISITEURS DU SOIR and

(American title, THE DEVIL'S ENVOYS) "And so in the beautiful month of May 1485, the Devil sent on earth two of his creatures in order to drive the human beings to despair"-15th Century French legend. This medieval story is acted out by Arletty, Jules Berry, Alain Cuny, and Maria Dea in Marcel Carne's magical and seductive film poem. The Devil himself is unable to corrupt the lovers in the allegorical script by Jacques Prevert and Pierre Laroche. 1942.

#### MAEDCHEN IN UNIFORM

The controversy has never let up since this German classic was released in 1932. A sensitive young girl (Herthe Thiele) in a fashionable school is unhappy under the harsh, Prussian discipline; she flowers when a sympathetic, understanding teacher (Dorothea Wieck) gives her special consideration. To American audiences this consideration seems especially special—ambiguous and certainly sensual. The teacher is not viewed as decadent or even naughty, she appears to be on the side of the liberal, humanitarian angels, and yet she looks unmistakably Lesbian. The film is already a legend, but for the sake of the record: it was voted the best film of the year by the New York press, and the New York World-Telegram, not content with that, called it "the year's ten best programs rolled into one". Directed by Leontine Sagan.

and

(HETS in Sweden, known as FRENZY in Europe) Alf Sjoberg took the Grand Prize at Cannes with this powerfully directed study of emotional tension in a triangle. It isn't a triangle in the superficial Hollywood sense of two people chasing a third, but of three people thoroughly involved—a sadistic schoolmaster (Stig Jarrel), a student (Alf Kjellin), and a shopgirl (Mai Zetterling). Sjoberg draws you into the charged atmosphere and holds you with the suffocating characters. The authentic quality of the adolescent despair and mean-spirited, authoritarian education probably owes much to the youthful author, Ingmar Bergman, who, the next year, began directing his own scripts. 1944.

## KIND HEARTS AND CORONETS

This tart, unsentimental comedy on the art of murder has a brittle wit that comes as a bit of a shock: we are not used to hearing such amoral lines at the movies. Ninth in line to inherit a dukedom, the insouciant young hero (Dennis Price) systematically eliminates the intervening eight—a snob, a general, a photographer, an admiral, a suffragette, a clergyman, a banker, and the Duke—all, by a casting stroke of genius, played by Alec Guinness. Secure in the knowledge that Guinness will return in another form, one suffers no regret as each abominable D'Ascoyne is coolly dispatched. With Joan Greenwood as the purring nemesis Sibella, Valerie Hobson as the high-minded Edith, Miles Malleson as the poetasting executioner. Based upon ISRAEL RANK, by Roy Horniman, adapted by Robert Hamer and John Dighton. Hamer directed. 1949.

ON APPROVAL and

In the most sophisticated of all English comedies, Clive Brook, Beatrice Lillie, Roland Culver, and Googie Withers hold to the drawing-room style of Frederick Lonsdale's antique comedy so relentlessly that the old, arch cliches of "daring" dialogue are reactivated—you can't help responding to these old quips when they are delivered with such an exquisite sense of their absurdity. Groomed by Cecil Beaton, the quartet of players are almost surrealistically elegant, and in the impiously un-Freudian dream-sequence, Googie Withers is precisely that. As the shrew, Beatrice Lillie is a delight, but the real star of the piece is the fantastically adroit Clive Brook (his timing is perfection), who did the adaptation and directed. 1944. with Fannie Brice in musical excerpts from BE YOURSELF (1930).

## Laurence Olivier in THE BEGGAR'S OPERA

Arthur Bliss arranged the John Pepusch score of John Gay's ballad opera (1728) so that one comes out humming the sweet, light 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 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. The only real weakness in the production is in the film rhythm: this is the first film of the gifted young stage director, Peter Brook, and although he keeps the images continuously interesting, there is an awkwardness at times in the pace and editing. 1953 (color)

FANFAN THE TULIP

and This is a sort of Louis XV Western: Fanfan, Gerard Philipe, is a handsome bucolic lout with good physical equipment and no excess weight of morals or mind. His adventures in bed and battlefield provide a light burlesque on the arts of love and war. Gina Lollobrigida is his most charming target; other ladies bursting their bodices include Genevieve Page as La Pompadour and Sylvie Pelayo as Henriette de France. With Marcel Herrand as the king, and Noel Roquevert. Christian-Jacque directed. 1953.

## Laurence Olivier in HAMLET

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

Produced and directed by Laurence Olivier, adaptation by Alan Dent, music by William Walton. Academy Awards: Best Film of 1948; Laurence Olivier, Best Actor.

with A VISIT WITH PABLO CASALS— the half-hour summary of a day in the life of the great Spanish cellist. 1957.

## LA STRADA

Federico Fellini's spiritual fable has captured over 50 awards in at least 9 countries; locally it has caused more discussion than any film of recent years. The background of the film is neo-realist poverty, but it is transformed by the romanticism and poetry of the conception. The theme—that everyone has a purpose in in the universe—is acted out by three symbolic characters: the simpleton-clown (innocence, spirit, dreams), Guilietta Masina; the brute, Anthony Quinn; the artist-fool, Richard Basehart. 1954. (Note: This is the original Italian version, with English subtitles.)

#### GOLD OF NAPLES and

(L'ORO DI NAPOLI) Vittorio De Sica's ironic and imaginative dramatization of Giuseppi Marotta's Neapolitan tales includes Toto in THE RACKETEER, Sophia Loren in PIZZA ON CREDIT with Paolo Stoppa as the widower, De Sica in THE GAMBLER, and Silvana Mangano in THERESA. 1956. This program continues through Wednesday, July 2.

THE SOLID GOLD CADILLAC Judy Holliday of the truculent voice and the glassy eyes is the shrewd innocent who wins control of a giant corporation in Abe Burrows' adaptation of the Kaufman and Teichmann comedy. Richard Quine directed the top-notch cast-Paul Douglas, and Fred Clark, Hiram Sherman, John Williams, Arthur O'Connell,

LA SPIAGGIA

(American title, RIVIERA; French title, LA PENSIONNAIRE) Alberto Lattuada looks at the morals of the solid citizens who snub a vacationing prostitute, Martine Carol. With Raf Vallone. Filmed in Spotorno on the Riviera. 1954. (color)

#### THE SPIRAL STAIRCASE

This is something like the reverse of the Chaney-type horror film: here the physically afflicted person is the victim of the terror. Robert Siodmak directed this modern horror classic in 1946; it has all the trappings of the genre—a stormy night and a collection of psychopaths in an old house—but the psychopaths are quite presentable people and this, plus the skilful, swift direction, makes the terror more convincing than is good for one's pulse. Dorothy McGuire is excellent as the threatened mute servant. With Ethel Barrymore, George Brent, Gordon Oliver, Kent Smith, Sara Allgood, Elsa Lanchester, Rhonda Fleming.

LETTER FROM AN UNKNOWN WOMAN

The films of the late Max Ophuls, such as LA RONDE and THE EARRINGS OF MADAME DE, were marked by a gliding, sensuous photographic style and a nostalgia for vanished elegance that combined cynicism with poetry. He made this film in Hollywood in 1948, but its evocation of late 19th Century Vienna is as romantically stylized and as beautifully textured as his European work. His theme (it was almost always his theme) is the difference in approaches to love. In this case, a pianist, Louis Jourdan, seduces an impressionable adolescent, Joan Fontaine, and promptly forgets her; years later he meets her again, and, thinking her a fresh conquest, seduces her again. But in the intervening years she has borne him a child and remained hopelessly in love with him. This ironic love story, based on Stefan Zweig's BRIEF EINER UNBEKANNTEN, is told from the woman's point of view (one suspects the production code had something to do with this), and there are moments when one wants to clobber the poor wronged, suffering creature. But the director's artistry raises the film above the heroine's point of view. With Mady Christians.

#### HOBSON'S CHOICE

Charles Laughton is superbly vulgar in this whack at the backside of Victorianism. He plays the prosperous bootmaker who doesn't want to part with his three marriageable daughters: they are too useful as unpaid labor. As the oldest daughter, the spinster in spite of herself, Brenda de Banzie is so perfectly right that when she marries her father's best workman and puts belching, drunken old Dad out of business, one feels the good old-fashioned impulse to applaud. John Mills is the fortunate young man whom she overpowers. David Lean directed this 1954 English comedy based on the Harold Brighouse play, with photography by Jack Hildyard.

#### Alec Guinness in THE PROMOTER and

Denry the audacious, the opportunist who rises from washerwoman's son to town mayor through devious and ingenious scheming, is probably Guinness' most winning role—he even gets the girl (Petula Clark). His performance is neatly matched against Glynis Johns' portrait of a female opportunist—a baby-faced, husky-voiced dancing teacher who latches on to wealth and a title. Eric Ambler adapted Arnold Bennett's 1911 satire on business methods and class barriers, originally called THE CARD; it makes a wonderfully satisfying comedy. With that triumph of enduring beauty, Valerie Hobson, as the Countess of Chell (looking as lovely here as in the 1935 BRIDE OF FRANKENSTEIN). Ronald Neame directed. 1952.

#### Gide, Sartre, Picasso, Le Corbusier, etc. in LIFE BEGINS TOMORROW

(LA VIE COMMENCE DEMAIN) Maybe so, but you may not want to stick around. Specially after you see biologist Jean Rostand's approach to the future of natural science (brain operations, artificial insemination, etc.), hear Andre Labarthe on technological developments, and listen, very likely incredulously, to the messages of how much happier man will be as science conditions his mind. If the scientists are distressingly unaware of how you may react to their message of hope, the artists are so banal and even childish as to leave you gaping. This is a very important film, but not in the way in which it was intended to be. Backed by UNESCO in 1950, director Nicole Vedres arranged for this full-length movie in which an enquiring Everyman (flatteringly, Jean-Pierre Aumont) interviewed leading artists and thinkers to discover the contributions they were making to the world of tomorrow. The clips used to illustrate predictions are fascinating, but as the thinkers talk and their new world takes shape, yesterday begins to look pretty good.

THE UNCONQUERED (Helen Keller in Her Story) and

". . a film for all times"—N.Y. TIMES. ". . a sort of modest footnote to THE LIVES OF THE SAINTS"—TIME Snapshots, old newsreels, and specially prepared sequences reconstruct the activities of more than 70 years. We see Helen Keller with Mark Twain, Shaw, Heifetz, Caruso, etc., in her Hollywood acting fling of 1919, in Martha Graham's studio, and, finally, in her home life. Through it all there is the mobile glowing face, that in the closing scenes acquires a legendary lustre. Narrated by Katharine Cornell. 1954.

THE MURROW-OPPENHEIMER INTERVIEW (1954) and

#### SINGIN' IN THE RAIN

This is just about our favorite movie musical of all time—a mad satire on Hollywood in the late 20's, carried out with wit and exuberance. It falters, just slightly, with a too-long love song in a deserted studio stage, and then, with a lavish, oversized Broadway Melody ballet. These faults mar the unity, but they don't seriously affect one's enjoyment of this delightfully malicious view of picture-making. The teamwork of Gene Kelly, Donald O'Connor, and Debbie Reynolds is an esthetic pleasure; with Jean Hagen as the imbecilic movie queen, Millard Mitchell as the producer, Cyd Charisse as a dancer, Rita Moreno as the flapper actress, Madge Blake as the syrupy columnist, Douglas Fowley. Direction by Kelly and Stanley Donen, script by Comden and Green, music by Nacio Herb Brown with lyrics by Arthur Freed. 1952. (color) THE BAD AND THE BEAUTIFUL and

This loaded, glossy melodrama about a "bad" megalomaniac Hollywood producer, Kirk Douglas, and a "beautiful" alcoholic star, Lana Turner, is a fascinating film, but it is also a fine example of what it purports to expose—luxurious exhibitionism (the course of what is described as a "rat-race" to success, is the softest turf ever). The structure is reminiscent of CITIZEN KANE, and there is the "Rosebud" of Mr. Douglas' ineffable Oedipal confusion, but there are good scenes, and if you enjoy gossip, incidents derived from a number of famous careers. With Dick Powell as the author, Gloria Grahame as his Southern wife, Walter Pidgeon as a studio head, Barry Sullivan as a director, Gilbert Roland as "Gaucho" the actor, Elaine Stewart as the starlet, Leo G. Carroll, etc. Vincente Minelli directed. Five 1952 Academy Awards.

## VOYAGE SURPRISE

The Prevert brothers, director Pierre and scenarist Jacques, got together in 1947 and turned out one of the most famous oddball movies of all time. In competition with a tourist bureau, a mad old man collects a bus load of uninhibited people and they go on a "surprise" tour—the route and destination unknown. The surprises follow: they become fugitives from the law; they spend a night in a sumptuous brothel; they are mistaken for a theatrical troupe, etc. The humor suggests the crazy corn of early Marx Brothers satire, but the improvisatory style is that of Mack Sennett two-reelers. With Sinoel, Martine Carol, Jacques Henri Duval, Pierre Pieral.

FOUR CHARLIE CHAPLIN COMEDIES (1916-17) and

> THE RINK . THE VAGABOND THE ADVENTURER • EASY STREET

with Buster Keaton in COPS (1922).

## ANNIE GET YOUR GUN

The historical Frank Butler behaved very sensibly: when he realized that his wife, Annie Oakley, was a better shot than he, he retired from competition and managed her career (and an excellent manager he was: when the remarkable old lady died in 1926, she left a half million dollars). In the musical version Annie, discovering that "you can't get a man with a gun", convinces Frank that he's a better shot; this plot allows for ten Irving Berlin songs, which are surprisingly exhilarating in their simple crudity. The whole show has a kind of primer mentality ("Folks are dumb where I come from/They ain't had any learnin'./Still they're happy as can be/Doin' what comes natur'lly."), but it's a real show-well directed by George Sidney, with Betty Hutton, Howard Keel, Keenan Wynn, thousands of horses and Sioux Indians. 1950. (color)

THE HAPPIEST DAYS OF YOUR LIFE and

If you are the helpless victim of English comedy, you have probably had the dismaying experience of trying to share this taste with someone who has been stonily impervious while you were breaking up. The disease simply isn't communicable—either you get it or you don't, and a plot synopsis of a movie like this one would be no inducement and would probably result in the charge of supreme silliness. But for those who need no inducement: there is spinster-grandmother-sergeant Margaret Rutherford as headmistress of St. Swithin's, feuding with soulful-eyed Alastair Sim as headmaster of Nutbourne, there is gurgling Joyce Grenfell with her copy of THE NEW STATESMAN AND NATION, and there are troops of boys and girls with oaths, sports, mottoes, Grecian dances, and all the hideous paraphernalia of pubescent youth. Frank Launder directed, from John Dighton's play. Ronald Searle provides the drawings for the titles. 1950.

## THE WAGES OF FEAR

(LE SALAIRE DE LA PEUR) This shocker is more than a shocker. The opening sequence shows us a verminous South American village and the Europeans trapped in it; they will risk everything to get out. Four of them take the job of driving two truckloads of nitroglycerine over 300 miles of primitive road. Their varied responses to the gruelling test of driving the trucks reveal their characters, but when you can be blown up at any moment, only a fool believes that character determines fate. In this situation courage or caution are irrelevant, and ordinary human responses are futile and archaic—but nothing else is left. If this isn't a parable of man's position in the modern world, it is at least an illustration of it. Henri-Georges Clouzot directed his own adaptation of Georges Arnaud's novel. With Yves Montand, Charles Vanel, Folco Lulli, Peter Van Eyck, Vera Clouzot, William Tubbs. Music by Georges Auric. Grand Prix, Cannes, 1953. (Note: This is the most complete version released in the U.S.; it is in French with English subtitles, with the original ending intact.)

A SLIGHT CASE OF LARCENY and

In the course of one of our all-night screening sessions, when we sift through countless dull movies in the hope of extracting something fit for a civilized audience, we turned up this low-budget 1953 comedy that nobody we know had even heard of. James Poe is the author, Don Weis the director, the players include Mickey Rooney, Eddie Bracken, Elaine Stewart and Douglas Fowley. It's about two ex-GI's who open a service station and obtain gas free by the expedient of tapping a pipeline that is located directly under their station, and it's a good, combustible little film.

## THE NAKED NIGHT

(The original Swedish title was JYCKLARNAS AFTON, which means night of the jesters) In his early twenties, Ingmar Bergman began his film career with the scenario for TORMENT; he has since become the writer-director phenomenon of Swedish movies. A critic described his work as "a confounding and inspiring embroidery on the theme that life is a hell which moves in a cruel and voluptuous arc from birth to death'. THE NAKED NIGHT is set in the circus world at the turn of the cenutry. It opens with a flashback, shot on different film stock: a clown's wife bathes exhibitionistically in view of a whole regiment of soldiers and the clown goes through the terrible humiliation of dragging her away. From there the story moves to the circus owner, Ake Groenberg, and his mistress, Harriet Anderson; she betrays him, and is in turn betrayed, and they go on together. The unaccountably disturbing atmosphere suggests Jannings' VARIETY but has an upsetting quality all its own. If you're bored with most movies, please take a look at this adult and highly unconventional one. Released in the U.S. in 1956, made about 1953.

BULLFIGHT and

You begin to understand—or rather to feel—the magnetism of this archaic sport as you watch the great Manolete—thin, reserved, sad—performing the rites of the game with subtle, pure movements. His classic style is contrasted with that of the glamorous, artful Dominguin, Belmonte, Arruza, and others. This feature-length documentary, compiled in Europe in 1956, has some brilliant footage; it succeeds where fictional treatments have failed—in communicating the beauty, the elation, the desperation of men testing themselves.

THE MOON IS BLUE and THE BRIDE OF FRANKENSTEIN

This program continues through Sunday, July 6.

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#### **ON APPROVAL**

"Beatrice Lillie, at the piano, sings 'I'm Just Seventeen and I've Never Been' and, in asthmatic duet with Mr. Brook, 'Drink to me Only with Thine Eyes.' She delivers the perfect Lillie line, 'You will find the dinghy by the jetty.' But the essence of ON APPROVAL'S charm is not in such familiar bravura; it is in the muted perfection of Miss Lillie's general performance . . . It is in the way Clive Brook handles his stick and gloves . . . It is in Miss Withers' rejection of the Duke—the prettiest, quietest kidding of British drawing-room drama on record. There has probably never been a richer, funnier anthology of late-Victorian mannerisms."

—TIME, March 5, 1945

#### MAEDCHEN IN UNIFORM

"That its presentation here was momentarily obstructed by our censors, on the grounds of a pathological interpretation of its theme, was amazing to Europeans, who can never accustom themselves to the idea of how few meanings we Americans have for the word 'love.'

"In the furtive antics of the girls, there is at times a liveliness, but the tone of the picture is grave and poignant, poetic in its picture of the young girls, in the beauty of the one teacher whom they adore; and were it French, it might in fact have aptly borne that title used already for a very different sort of masterpiece: 'A l'Ombre des Jeunes Filles en Fleurs'."

—THE NEW YORKER, Sept. 17, 1932



WEEKDAYS from 7:00 SATURDAYS, SUNDAYS and HOLIDAYS from 1:00

Admission . . 90c Students . . 80c Children . . 50c