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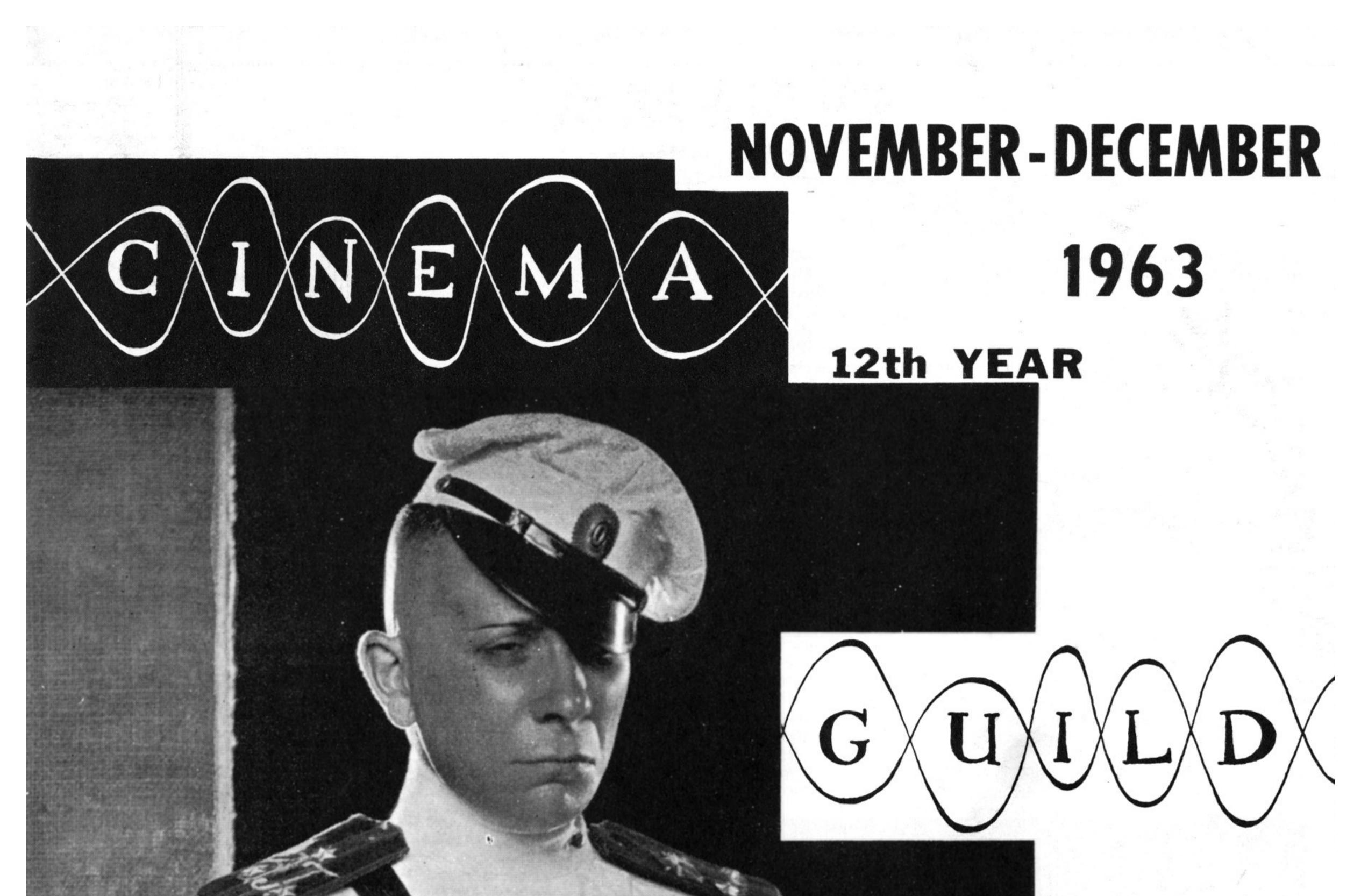
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La règle du jeu (The rules of the game), Renoir, Jean, 1939



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FOOLISH WIVES: von Stroheim

STUDOIO

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0-4	21	Ronald Colman in THE	PRISONER OF ZENDA*
Oct.	31	Vacationing Englishman Rudolf Rassendyl (Ronald Colman) finds himself a dead ringer for his distant cousin, King Ru-	bride. This enchanting nonsense, in 1937, is still the best screen
Nov.	. 1	dolf of Zenda. When Rudolph is kidnapped by the Pretender's henchmen, the King's loyal minister (C. Aubrey Smith) attempts to save his throne by persuading Rassendyl to substi-	novel to date. Colman plays the King Rudolph with polished melo at her most ravishing as the pure
Sat.	2	tute for him. All goes well. Rassendyl (with that Imperial instinct that is every true Englishman's heritage) makes Zenda a far better ruler, while the Princess Flavia, Rudolph's be-	loved her hopelessly for years a banks, Jr. (in the only performation father) makes Rupert of Hentzau haired villain. Escapist film far ONER OF ZENDA remains in a climost enjoyable films ever made. Massey, David Niven, etc. Scrip Balderston.
Sun.	3	trothed — ignorant of the substitution — falls more deeply in love with the Englishman than she ever was with the degenerate Rudolph. Wherefore Rassendyl's insoluble problem: he loves Flavia, but — no matter how richly he deserves them — honor will not permit him to usurp Rudolph's throne and	
Mon	. 4	and Robert Donat as THE CO	LINT OF MONTE CRISTO

Thur.

Fri.

Sat. 9

Mon. 11

Thur. 14

Fri. 15

Sat. 16

Mon. 18

Sat. 23

Mon. 25

Wed. 27

Thur. 28

Fri. 29

Sat. 30

Dec.

Mon. 2

Thur. 5

Sat. 7

Wed. 11

Tues. 26 and

bride. This enchanting nonsense, filmed with perfect aplomb in 1937, is still the best screen version of Anthony Hope's novel to date. Colman plays the dual role of Rassendyl and King Rudolph with polished melancholy; Madeleine Carroll is at her most ravishing as the pure-hearted Princess Flavia (we loved her hopelessly for years afterward); and Douglas Fairbanks, Jr. (in the only performance in which he rivalled his father) makes Rupert of Hentzau an admirably corrupt curlyhaired villain. Escapist film fare, doubtless, but this PRIS-ONER OF ZENDA remains in a class by itself: it is one of the most enjoyable films ever made. With Mary Astor, Raymond Massey, David Niven, etc. Script and direction by John L. Balderston.

Robert Donat as THE COUNT OF MONTE CRISTO*

Alexandre Dumas' classic tale of vengeance was given classic this production, for no actor of Donat's stature was ever form in this 1934 production. Unjustly imprisoned in a dank, again found to play the Count. The lesser parts unfortunately Tues. lime-dripping cell of the Chateau d'If, the Count of Monte lack his restraint and sense of style. (Still, when we tried to Cristo finally escapes to wreak his revenge. Robert Donat is think of a better historical romance, only one came to mind splendid in the title role - lean, intelligent, quietly over-Wed. whelming - unmarked by hysteria or the grand manner the part inites. The many sequels had nothing of the quality of

- THE PRISONER OF ZENDA.) With Elissa Landi, Louis Calhern, Sidney Blackmer, Raymond Walburn, etc.

Irene Papas as ANTIGONE*

Of the various recent attempts to film Greek tragedy, this tempt to film Greek tragedy "authentically" is forever doomed production seems to us the only one worth a second look. Director George Tzavellas has filmed Sophocles with few changes other than to extend the action into the open to provide a certain fluidity of movement. The story of Antigone's defiance of Creon's edict against the burial of her brother Polynices is marvellously dramatic, and in the title role Irene Papas (a truly great actress) does everything she can to move a modern audience. But we can't help thinking that the at-

to failure. To this academic approach, we prefer Cocteau's probing for contemporary relevance (i.e. in THE INFERNAL MACHINE, Clytemnestra gazes into her mirror as she wonders how to hold the much younger Oedipus!) For all her excellence, we ached to see Irene Papas in a role of more immediate impact. With Manos Katrakis as Creon, Nikos Kazis as Hemon, Maro Kontou as Ismene. 1962.

Mack Sennett's THE LION AND THE SOUSE*

features her cavorting with Mack Sennett nymphs) turns into catch, often played with Chaplin. Vernon Dent is Mr. Van a nightmare when sozzled Andy Clyde brings along his pet Wed. 13 | lion - who tries to fraternize with one in the film by leaping

A private screening of Mrs. Van Hoosit's latest film (which through the screen. Mrs. Van Hoosit, whose name we didn't Hoosit. 1924.

Jean Renoir's DIARY OF A CHAMBERMAID*

Renoir parodies historical romance in a romance to end them all. Paulette Goddard loves gloomy master Hurd Hatfield, but over-protective mama Judith Anderson, jealous, knife-wielding chamberlain Francis Lederer, and the whole household get in the way. Burgess Meredith, who adapted Octave Mirbeau's novel, contrived to find a part for himself as a demented old

gentleman who flits through the garden munching rose petals. This wildly improbable divertissement was taken in deadly earnest by regular theatre audiences in 1946. (Renoir, used to primitive French equipment, went wild in Hollywood: DIARY OF A CHAMBERMAID has one of the longest, most amazing crane shots in film history.)

W. C. Fields in THE DENTIST & THE PHARMACIST*

In THE PHARMACIST, henpecked druggist Fields sells mostly strates how not to play golf, and hunts grouse in a patient's drinking water and information; in THE DENTIST he demon- beard.

Charlie Chaplin in THE MASQUERADER & CAUGHT IN THE RAIN*

Tues. 19 the director eating out of his hand. In CAUGHT IN THE RAIN owner. Wed. 20 (1914), he shares the lead with Ford Sterling, a petty crook

In CHICKENS COME HOME (1931), Hardy — a candidate for

mayor — is president of a feretilizer company. Laurel is his

imbecile general manager. The plot thickens when a tomato

from Hardy's past (Mae Busch) threatens to tell all to the

newspapers. Thelma Todd is Hardy's suspicious wife, James

Finlayson is his venial butler. This extraordinarily inventive

3-reeler is one long howl. In THEIR PURPLE MOMENT (1928),

In THE MASQUERADER (1914), Chaplin, fired from a film stu- and masher, in a conflict over a twice-stolen umbrella and a dio, returns disguised as a glamorous female, and soon has pretty girl. Keystone Cop Conklin is the umbrella's original

Marlene Dietrich in DESTRY RIDES AGAIN

Thur. 21 Fri. 22 saloon in the 1939 production. George Marshall directed this Jenkins, Irene Hervey, Warren Hymer, Billy Gilbert.

"Marlene Dietrich! . . . When you wear feathers, and furs, satiric revitalization of the Tom Mix western, based on a Max and plumes, you wear them as the birds and animals wear Brand novel. James Stewart is Destry (24 years younger he is them, as though they belonged to your body." — Jean Coc- a much more appealing hero). With a large group of people teau. "She possesses the rarest of civilized virtues, irony." - who all contribute to the flavor, some in good-sized parts -Kenneth Tynan. These two gifts were combined in her classic Mischa Auer, Brian Donlevy, Charles Winninger, Una Merkel, comedy role as Frenchy, the quixotic harlot of a frontier Samuel Hinds, and some in lesser parts — Jack Carson, Allen

Laurel & Hardy in CHICKENS COME HOME & THEIR PURPLE MOMENT*

Laurel's wife finds the wallet he has stashed away, and substitutes cigar coupons for the dollars. That night the boys pick up a couple of floozies at a night club, and run up a horrendous tab. (There's a priceless moment during which Laurel discovers the cigar coupons.) Meanwhile, the neighborhood gossip informs the wives . . .

Charlie Chaplin in THE RINK & DOUGH AND DYNAMITE*

THE RINK (1917) is a brilliant rehearsal, twenty years earlier, waiter — twirls doughnuts on his wrist. The bakers, who don't for the skating sequence in MODERN TIMES. In DOUGH AND like scabs, blow up the joint. With Chester Conklin and — in DYNAMITE (1914), the bakers go on strike, and Chaplin — a a bit — Slim Summerville.

Walt Disney's WHITE WILDERNESS*

Disney's excursion to the wild life of the polar regions has verine, and the sequence devoted to the migration of the

some of the most magnificent nature sequences ever filmed. Icebergs and mountain snow scenes are almost camera-proof,

yet the photography here is so awe-inspiring that hundreds of feet of film must have been rejected for every foot used. Amazingly, even the narration — within the formula of the 'True-Life Adventure" — is much improved. The animals are fascinating, particularly that almost maniacal killer, the wol-

lemmings (which occurs once every seven years and ends in their mass-extermination) is beyond description. In this case, a picture is worth not only a thousand words, but words cannot do it justice. We haven't been Disney fans since we were kids, but WHITE WILDERNESS is a film that merits anyone's respect. 1958. (color)

Laurel & Hardy in TWO TARS & THE SECOND HUNDRED YEARS*

Parrott directed this mayhem in 1928. In THE SECOND HUN-

TWO TARS may well be the most expensive twenty-five min- DRED YEARS, Laurel and Hardy paint their way out of prison, ute film ever made. As sailors out on the town with a couple decorating — along the way — several automobile headlights, of chippies, the boys start a chain reaction that doesn't end some show windows, and a girl's rump. The hilarious finale is until some dozens of automobiles have been wrecked. James a perfect illustration of Pavlov's theory of the conditioned

with Mack Sennett's LIZZIES OF THE FIELD*

after successfully making it through a blast site — decides to whole history of the Model T. 1924.

use a stick of dynamite to enrich his fuel. He wins. The film

In order to win a cross-country auto-race, Billie Bevan — has some of the most gorgeously wrecked jalopies in the

JUST NEIGHBORS*

Harold Lloyd and Snub Pollard wreck one another's homes Harold's wife. 1919. and gardens through mutual helpfulness. Bebe Daniels is

Jiri Trnka's THE EMPEROR'S NIGHTINGALE

Hans Christian Andersen's story of a lonely emperor so hedged in by an artificial court that he doesn't realize the difference between the whistling of a toy bird and the singing of a true nightingale, was made into an enchanting film by the Czech artist, Jiri Trnka, in 1951. A combination of live action and puppet animation, the film has all the poetry and magic of an old-fashioned toymaker's shop. Trnka (don't try

to pronounce it) designed rich and brilliant sets, adorned

them with spun glass, mirrors, tiny beads, and silvery tinkling | Thur. 26 metals, dressed his puppets in beautiful cloths, and photographed the whole in delicate Agfa-color. The music, by Vaclay Trajan, accentuates the dramatic incidents with spirit, tenderness and humor. Phyllis McGinley's commentary is perfectly suited to the pantomime, and Boris Karloff recites it as though he were telling the tale to his favorite nephew or

Laurel & Hardy in THE CHIMP & TOWED IN A HOLE*

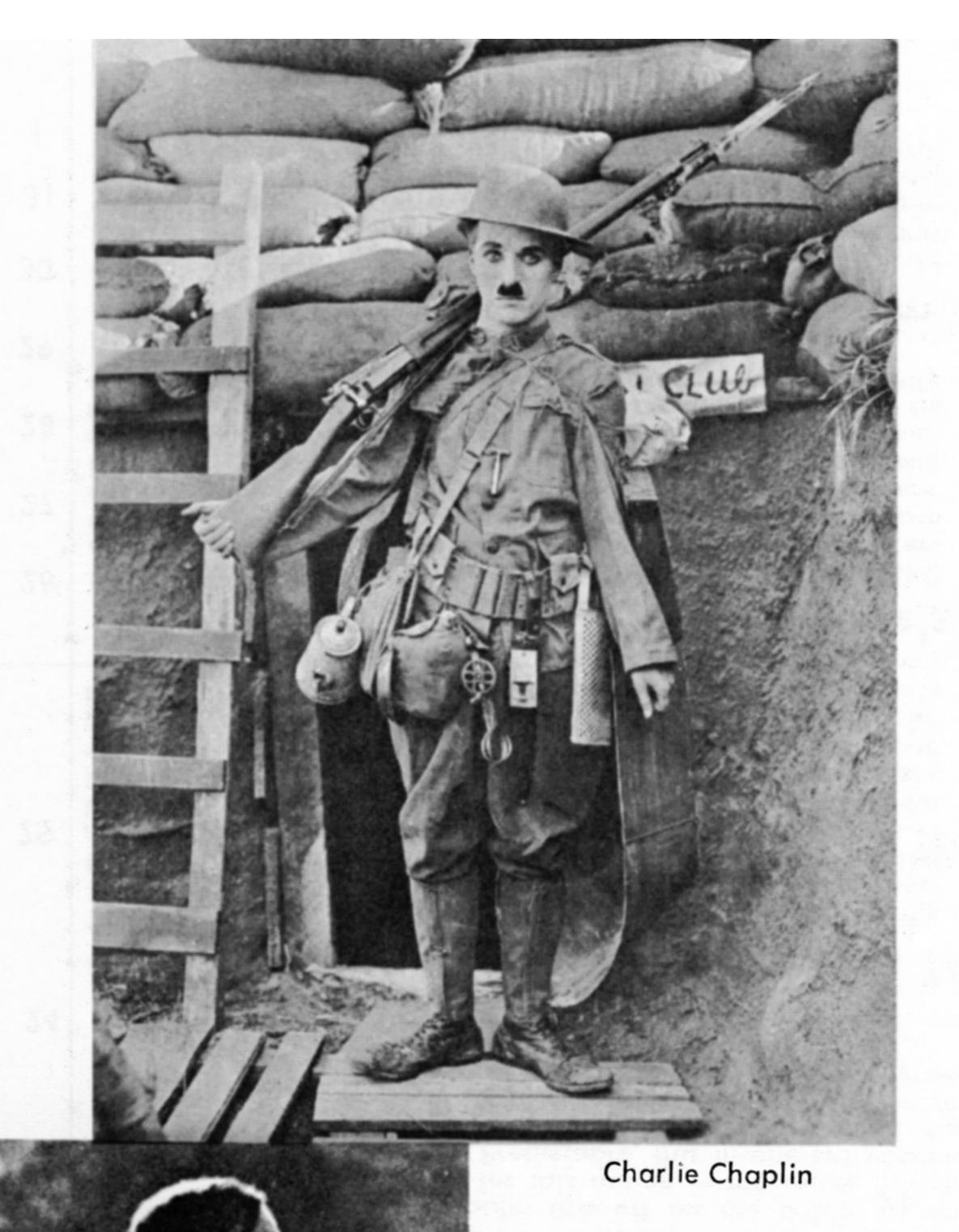
Ethel. This meager summary can't begin to do justice to this his water. Mon.

In THE CHIMP, Laurel and Hardy — troupers in a bankrupt immensely inventive 3-reeler. In TOWED IN A HOLE (1932), circus — inherit a quasi-human chimp named Ethel. They seek the boys are fish-peddlers who decide to enrich themselves lodgings in a hotel whose proprietor (Billy Gilbert), is madly by eliminating the middleman. They buy a boat, start by jealous of his gadabout wife. Her name, it happens, is also checking it for leaks, and end by wrecking it before it ever

TWO SILENT COMEDIES*

LOVE, SPEED AND THRILLS (1915) is superb Sennett. Mack izes three Keystone Kops. In SAVE THE PIECES (date unbrings him home to recuperate. But Conklin, a fiendish philanderer, immediately makes passes at Swain's wife and finally kidnaps her. The legendary chase that follows pulver-

Swain, out hunting, shoots Chester Conklin in the rump and known), Bobbie Vernon — disguised as a mammy — has the dress torn off him and is killingly revealed in the padding



SILENCE WAS FUNNIER*

James Agee's article, "Comedy's Greatest Era," published in LIFE September 3, 1949, received one of the greatest responses in the magazine's history. Analyzing silent comedy techniques, Agee proved to millions that what Hollywood had given them since the advent of sound was not what they "wanted," but what producers thought they wanted. Another decade was to pass, however, before Robert Youngson — adding sound effects and a narration issued the first silent compilation: THE GOLDEN AGE OF COMEDY. Several others have been released since, yet the surface has scarcely been scratched.

Agee dated the period as roughly 1912-1930, but (if one includes the works of the French precursors, Zecca, Melies, Cohl and Linder) it can be extended to the first years of the century, while the later productions of Chaplin and Laurel & Hardy carried it forward to as late as 1940. Even D. W. Griffith made comedies. A charming one, THE NEW YORK HAT, which we will show you, starred Mary Pick-

It is impossible to give any idea of the sheer volume of the films produced. Melies alone is reputed to have turned out several thousands, and Mack Sennet and Hal Roach, the leading American producers, made thousands more. No man, looking at them night and day for a lifetime, could hope to see or classify them all. Thousands have already vanished, but other thousands survive. Many are dreadful, but the number of jewels in this vast uncatalogued production staggers the imagination.

Some of you will have noticed already that programs of silent comedies will be shown at one or another of our theatres each week for the next two months. In many instances, the title, the director, even the star, will be quite unknown - but we stand behind them all. Our method of selection was simple: comedies are funnier seen with an audience: we ran each of these off for ourselves. If, under such conditions, they made us laugh, we were sure they would make an audience roar. And, for every one we chose, we returned a dozen others to the limbo whence they came.

Program Notes:

*Edward Landberg

DOUGLAS FAIRBANKS*

Between 1917 and 1920, Fairbanks made a series of satirical films culminating in a hilarious mock-heroic parody, THE MARK OF ZORRO. This flamboyant costume comedy represented a change of pace for Fairbanks, who expected to go on doing what he had done before. He had, in fact, already started work on THE NUT. But THE MARK OF ZORRO became a smash hit, and Fairbanks — who never conceived of himself as a cultural missionary — listened to the sirensong, and gave the public what they wanted: ever more elaborate swashbucklers. These dull spectacles, which succeeded only in advancing the technology of film, are — unfortunately — the ones with which his name is generally associated. Some of his early features, however, absolutely scintillate. These — WILD AND WOOLLY, TILL THE CLOUDS ROLL BY, HIS MAJESTY THE AMERICAN, THE MOLLY-CODDLE and THE NUT — are marvels of sophistication. We've now found a source for them, and if you react to THE MARK OF ZORRO as we hope you will, we'll shortly be sharing our admiration for them with you.

Douglas Fairbanks in one of his many costumes (THE HALF-BREED)

Studio — continued

Kingsley Amis' LUCKY JIM*

This comedy turns Amis' satirical novel of life at a provincial Thur. 12 British university into a Mack Sennet debauch of the groves of academe, but for us at least the book's points are all there. (And, in retrospect, the film is more memorable.) We confess that the shattered academic procession paralyzed us; that the department head answering his telephone with "History speaking," was for us the final word on academic pretensions; and that, in general, we're still alive enough to enjoy

the sort of imaginative slapstick that has the hero — drunk, eye blackened — lecturing on "Merrie England" with his finger stuck in the lectern. (You may - after seeing it - forgive our unchic attitude toward adaptations.) The cast includes lan Carmichael as the young lecturer, Hugh Griffith as the department head, and Terry-Thomas as his "psychological novelist" son. The Boulting Brothers directed and produced. 1957.

Laurel & Hardy in THEIR FIRST MISTAKE & THE LIVE GHOST*

THEIR FIRST MISTAKE (1932) is unique in the Laurel and Hardy repertoire. The boys' homosexuality, Laurel's infantile regression — hinted at in other comedies — become almost obscenely overt. Hardy has trouble with his wife, and Laurel suggests Hardy adopt a baby so as to keep her occupied (as he does so he lies on the bed in the posture of a baby suck-Mon. 16 ing its toes). Hardy thinks it's a fine idea and carries it out so that he and Laurel "can be together more." But when he brings the child home, he finds that his wife is suing him for a divorce and Laurel for alienation of affections. Now follows

a parody of every scene ever written in which a boy gets a girl in trouble, and they have a falling-out . . . Later, when it is time to feed the baby, Laurel starts to undo his nightshirt . . . Toward the end, the film runs out of ideas, but if - by that time - it doesn't have you bug-eyed, comedy is just not your meat. Compared to THEIR FIRST MISTAKE, THE LIVE GHOST (1934) is conventional — which doesn't make it any the less funny. The boys help to shanghai men for the captain of a haunted ship, and wind up as part of the crew.

Charlie Chaplin in THE IMMIGRANT & THE ADVENTURER*

glimpse the Statue of Liberty, an official ropes the immigrants into a standing lamp. in. In THE ADVENTURER (1917), the last of his Mutual come-

THE IMMIGRANT (1917), the most celebrated film of Chaplin's dies, Chaplin is an escaped convict who masquerades as an Mutual period, is devastating satire: i.e., the moment they aristocrat. In the film's funniest bit, he transforms himself

Robert Donat in THE WINSLOW BOY*

This work — a triumphant drama of the struggle for justice — is one of the most exciting dramatizations of a spiritual problem we know. A miserable commercial failure, it has none of the usual allures — no violence, no overt action, and a love interest that is scarcely hinted at; its qualities are nobility of theme, a first-rate script, excellent performances, and a truly wonderful one by Robert Donat. The Winslow boy is expelled from school for a crime he did not commit, and the boy's father — determined to fight the accusation approaches an aristocratic attorney (Robert Donat) to take the case. In the most remarkable scene of its kind we know, Donat — before consenting to plead his case — cross-examines

the boy to assure himself of his innocence. (This is not the law Daumier satirized, but — as we achingly become aware — as it should be practiced.) Convinced he is on the side of justice, Donat proceeds to vindicate the boy. With Sir Cedric Hardwicke as the boy's father, Margaret Leighton as his sister, Marie Lohr, Francis L. Sullivan, etc. Script by Terence Rattigan and Anatole de Grunwald. That uneven, but occasionally marvellous, director, Anthony Asquith — the son of a British lord — is at the top of his form. From the vantage point of his background, the subject must have been close to him. 1950.

KID GALAHAD*

As if to prove that movies are less imaginative than ever, KID GALAHAD was recently remade with — of all people — Elvis Presley in the title role! The original, a surprisingly robust fight film, has some of the most gruelling boxing sequences ever recorded. As Kid Galahad (the best role of his

career), Wayne Morris rose briefly to prominence. The leads were played by three of the Warner Brothers' old reliables: Humphey Bogart, Bette Davis and Edward G. Robinson. In this enjoyable period piece, these veterans are as much fun as ever. Michael Curtiz directed. 1937.

Raymond Griffith in THE NIGHT CLUB*

One of the most sophisticated of the silent comedians, Raymond Griffith is unaccountably among the least well-remembered. Urbane, restrained in style, he usually wore a tuxedo, and reminds one a little of Max Linder. (Linder, if you need filling in, was the man to whom Chaplin was most indebted.) Much of Griffith's comic strength lay in his unusually fine judgement in his choice of scripts. In THE NIGHT CLUB (a puzzling title — there isn't one in the film) he becomes a woman-hater when a man interrupts his wedding by yelling the name of his bride-to-be. She flies to the newcomer, announcing that she had believed him dead! Our hero vows never to look at another woman, but a relative bequeaths him his valet and a million dollars provided he marries a

certain Edith Henderson. He refuses, but when he sees her ignorant of her identity — he falls madly in love and pursues her over half of Europe. Edith now insists it's the money he's after, not her. To prove his love, Griffith offers to cut himself in two with a buzzsaw, but she refuses to look at the mess and walks out. A failure at suicide, our hero decides to induce Diablo, the most murderous rogue in Spain (Wallace Beery) to assassinate him by making love to his mistress Carmen (Louise Fazenda). This attempt turns to quicksand: Carmen take a fancy to the Americano, and Diablo loves her

too selflessly to oppose her desires . . . Vera Reynolds plays

the girl. Frank Urson and Paul Uribe directed. 1925.

Ernie Kovacs in SAIL A CROOKED SHIP*

Mon. 30 Eager young suitor Robert Wagner, his business acumen justly mistrusted by his prospective father-in-law, decides to disobey orders and prove his competence by salvaging a mothballed naval vessel. But when he calls a salvage company for help, their phone is answered by incompetent burglar Ernie Kovacs, who decides to make up for past bungling by using the ship for a getaway after a bank-job! This nutty farce, Kovacs' last before his untimely death, went by with-

out much publicity. (In Hollwood, once dead, you're best forgotten.) The script has minor faults, but Kovacs is firstrate, and the scene on shipboard in which — cigar in hand - he jitterbugs with his moll alone is worth the price of admission. Dolores Hart is Wagner's virginal fiancee, and Carolyn Jones — her purity a trifle tarnished — plays Kovacs' moll. With Frank Gorshin, Jesse White, Harvey Lembeck. Irving Brecher directed. 1961.

Tues. 17

Laurence Olivier in Hitchcock's REBECCA*

Some years ago, in THE NEW YORKER, Dwight MacDonald referred to Alfred Hitchcock's "superbly romantic REBECCA, which seems to me, because of its humor, its virtuoso twists and turns of plot, its cinematic inventiveness, and its use of the camera to establish mood, one of the most entertaining films ever made." It is precisely that — an American film that is actually superior to its source. Daphne Du Maurier's book

Orson Welles' TOUCH OF EVIL and

This outrageously flamboyant shocker shows zest and enjoyment, and delights in the playful, theatrical possibilities of the medium. The opening is a marvellous piece of trickery, the close an absurd fiasco, and — in between — there's a stylized, shadowy, angled story about a corrupt police captain (Welles) who frames his suspect. The cast, assembled as

story; Hitchcock's camera establishes the viewpoint of the author omniscient, enabling him to preserve the suspense the Nov. novel dissipated. With Laurence Olivier as the glowering widower; Joan Fontaine as the heroine who tries to take the place of his dead wife; and Judith Anderson as the Gothic Sat. housekeeper fanatically dedicated to the memory of her dead mistress. Academy Award, Best Production of 1940.

lacked suspense because the terrified heroine told her own

perversely as in a nightmare, includes Marlene Dietrich as the madam of a Mexican bordello, Charlton Heston, Joseph Cot- Tues. ten, Zsa Zsa Gabor, Joseph Calleia, Mercedes McCambridge, Akim Tamiroff, etc.; for the sets Welles used a real nightmare Wed. 6 Venice, California. 1958.

The March 1922 review in PHOTOPLAY declared: "It is an in-

sult to American ideals and womanhood . . . Stroheim has

made a film that is unfit for the family . . . To point a doubt-

ful moral the director has adorned a gruesome, morbid, un-

healthy tale . . . It gives an insight into Continental morals

and manners such as only, so far, we have been able to get

from this extraordinary production suggests the cool, urbane

view of a contemporary European master: Clouzot, Max

Ophuls, even Bunuel. With Stroheim as Karamzin, Maude

George and Mae Busch as his "cousins", and Cesare Gravina

in the film — the exuberant, sophomoric, devil-may-care ef

frontery of it all. Welles wrote later that he hadn't yet

learned what can't be done in movies — he just tried every-

thing he could think of. With Joseph Cotton, Dorothy Comin-

gore, Agnes Moorehead, George Coulouris, Everett Sloane,

last moments — the script frustrates his devotion by degen-

erating into PSYCHOtic Grand Guingnol. By that time, how-

outclasses such highly-touted productions as DIABOLIQUE or

THE INNOCENTS: time and again — when we saw it —

films a first-rate script, he's likely to emerge as Britain's best

director. With Janet Scott, Oliver Reed, Sheila Burrell, etc.

tee goose-pimples. (One reviewer brought up the old Bela

Lugosi film to the detriment of this one. It's safe to say he

hadn't seen Lugosi's version recently: it's for the worms.)

With Peter Cushing, Christopher Lee, Michael Gough, Melissa

the executions of Hiroshima and Nagasaki — Stouman exhib-

its rare courage. In the U.S., such a statement has not often

been seen in print, let alone on film. Marlene Dietrich's read-

ing of the narration is superb. Academy Award, Best Docu-

and two lieutenants march in phalanx — between silent,

end of Nuernberg's great square to the other. (A few of the

hundreds of cameramen employed can be spotted filming the

scene from inconspicuous platform elevators between enor-

mous tower-hung standards.) The Fueher's speeches reveal a

hypnotic orator occasionally caught in a moment of peculiarly

human weakness: successfully making a point, he pauses to

register a self-satisfied smirk. A work of genius that contin-

ues to defy the total discrediting of the Nazi myth, TRIUMPH

OF THE WILL is a perfect example of the misuse of art in the

service of an evil cause: almost 30 years later, Leni Riefen-

stahl's brilliant, terrifying, malignant film still retains its

general audience, it was like a trip to Mars: totally un-

familiar terrain. Sellers — a better director than anyone who

has directed him — plays Topaze. The supporting cast includes

thirst for security, gnaw at his vitals until he is consumed.

Filmed with an infallible sense of period (the setting is turn-

stockings and low-cut bodices — equal those of Toulouse-

Lautrec. This is the film with which Mauro Bolognini followed

play; when he tries for "cinema" he succeeds only in dif-

fusing the script. Occasionally, the director allows the medi-

smile, a small but significant gesture, a few muttered words,

are crucial. Generally, however, Richardson's capacity to

shape his material seems to be guided more by will-o'-the-

matter. THE ENTERTAINER is all Archie Rice, and Olivier's

dazzling performance outweighs the film's faults and even

some of its virtues: Joan Plowright, Brenda de Banzie and

Roger Livesay are excellent in the supporting roles; in any

other film they would stand out; in THE ENTERTAINER they

family among whom he is quartered as a POW. More note-

worthy for excellent performances and a thoughtful, percep-

RHIN has frequently been double-billed with JULES AND JIM.

With Georges Riviere, Cordula Trantow and Nicole Courcel.

Script by Andre Cayatte and Armand Jamot. Cayatte directed.

every incident is so finely felt, so beautifully written and

directed, that when the end comes and the narrator informs

deep personal loss. This is one of the few films of recent

entrusted to the sailor pair, who become involved in a be-

wildering series of mistaken identities; the climax is a superb

into huge bowls by gangsters to make them cough up the

missing ring, are set a-teeter on the edge of a pier. 1936.

slapstick sequence in which the land-lubbers, feet cemented Fri.

race. Grand Prizes: Cannes, San Francisco, 1960.

us that later on the boy was killed, we feel his death as a Tues. 17

years which made us proud to be members of the human Wed. 18

tive script than for originality of execution, LE PASSAGE DU Fri.

Less spectacular cinematically, it wears a good deal better. Sat.

are overwhelmed by Olivier's super-nova. 1960.

um to aid him, moving in on Archie when the shading of a Mon.

wisps than by an artist's imagination. But it doesn't seem to lues.

Herbert Lom, Nadia Gray, Leo McKern, Martita Hunt, etc. Fri.

massed battalions numbering half-a-million men — from one | Sun.

ever, his audience has been treated to a horror film that far Fri.

people shrieked in genuine terror. If Freddie Francis ever Sat.

Erich von Stroheim's FOOLISH WIVES*



Casino and the Cafe de Paris were not shot on location, but in exact, full-scale reproductions on the Universal lot! Shorn of almost half its footage (Stroheim wanted it released in two parts, to be shown on successive evenings), FOOLISH WIVES nevertheless ran for over a year on Broadway. So far in advance of his time was Stroheim that even today — despite perplexing gaps in continuity — the spirit that emerges

Freddie Francis' PARANOIAC*

as the counterfeiter.

etc. Photography, Gregg Toland.

mentary Feature, 1962.

power to fascinate.

Orson Welles' CITIZEN KANE We wonder if the judges appreciated what Americans enjoy

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. Welles' striking study of unscrupulous egotism was nevertheless withdrawn for over a decade, reissued only after Hearst's death. The only American movie of the sound period to be among the top selections at Brussels, it was voted ninth.

and

A low-budget horror film with a remarkably sinewy script, PARANOIAC gives its unknown director an opportunity for some of the most imaginative camera work in years. Audience participation is evoked by exactly "right" camera placement: in one memorable sequence a strangling is shot underwater, from the victim's point of view, as she stares into the murderer's face. Freddie Francis approached this story of a "dead" heir who returns to claim his inheritance as if his subject were of the highest significance; unhappily — in the

DRACULA* and (Released in the U.S. as HORROR OF DRACULA) Brilliant cut- the most of Count Dracula's epicurean specialty. We guaranting is only one aspect of this DRACULA — the most stylish version of Bram Stoker's novel ever to reach the screen. Acted with perfect conviction and matter-of-factness by an excellent British cast, its charming period settings make it seem quite reasonable for the leading lady to do needlepoint be- Stribling, Carol Marsh, Miles Malleson. Terence Young directed tween visitations of the vampire; and gorgeous color makes from Jimmy Sangster's script. 1958.

BLACK FOX* Hitler remains the symbol of a world-wide moral disorder: by juxtaposing his career with Goethe's version of REYNARD THE FOX as illustrated by Wilhelm von Kaulbach, writerdirector-producer Clyde Stouman puts into human perspective our century's almost inexplicable scourge. And, in his final

comment — which links the Nazi mass murderers to the

Leni Riefenstahl's TRIUMPH OF THE WILL* and (TRIUMPH DES WILLENS) TRIUMPH OF THE WILL opens amid aerial shots of a plane carrying Hitler (like an ancient Teutonic god) through magnificent cloud formations to his historic rendezvous — the 1934 Nazi Party rally at Nuernberg. As the plane descends, the camera links the Nazi New Order to the best of the Old: ancient Nuernberg — one of Europe's architectural marvels — is alive with swastikas. On the ground, close-ups of working-class children, stockings torn, on tip-toe for a glimpse of Hitler, demonstrate the approbation of the poor; other shots — of the approving military and the jubilant rich — subtly suggest a 'classless' society stand-

ing solidly behind the Fuehrer. Brilliant cutting channels individual aspirations into intoxicated self-abnegation for the greater glory of the Reich. One sequence inspires awe: Hitler Peter Sellers' TOPAZE* (Released in the U.S. as I LIKE MONEY) Pagnol's classic rich and sophisticated — turns back to survey his lonely docomedy of a distressingly honest schoolmaster who scales main. This perfectly successful evocation of the highest the heights of high finance by shedding his honesty, has been French theatrical tradition should not have been expected to Thur. 28 filmed several times before, but never with such abounding strike a sympathetic chord in the hearts of American reviewgrace. Sellers' adaptation — highly stylized — is so true to ers. No connoisseurs of style, they found it flat. For the its source one is scarcely aware that the language spoken is English, not French. Exquisite sets amplify the dialogue, and

a surprisingly apt use of CinemaScope causes exteriors to

flow naturally from the play. The wordless conclusion is

touchingly ironic: rejected by his oldest friend, Topaze — now

and Vittorio Gassman

LOVE AND LARCENY*

LOVE AND LARCENY offers a field-day for the talents of

Vittorio Gassman, a petty swindler suffering from larceny of the blood and rabbit-like sexual compulsions. As this grownup little boy, Gassman — a quick-change artist of genius portrays (among others) a Santa Claus shaking money out of suckers for a bogus children-of-prisoners fund, a Japanese bridegroom at a phoney wedding, and a game-legged, ironjawed general outwitting the military in their own headquarters. (As we watched him on the screen, we couldn't help thinking: this man would make a better living as an actor!) Finally trapped into marital respectability by his determined girl-friend (Anna Maria Ferraro), the script contrives to get him out of it. This conclusion is not wholly convincing, but by that time you've laughed so much you hardly care. With Peppino de Filippo and Dorian Gray. Dino Risi directed. 1963.

> Mauro Bolognini's LA VIACCIA* cannot alter. His family's greed, the girl's unassuageable

Unjustly relegated to the sex houses, this film has rarely been own decency as by a corrupt society — in circumstances he Thur. seen by an audience worthy of it. LA VIACCIA, the farm that symbolizes the theme, is coveted by a grubby peasant family whose idealistic youngest son (Jean-Paul Belmondo) leaves to find work in the city. There he falls in love with a of-the-century Italy), the brothel sequences are genre master- Fri. beautiful prostitute (Claudia Cardinale) who returns his love, pieces: the girls — infinitely sad beneath their flounces, striped but vacillates, torn between self-contempt and fear of poverty. To keep Belmondo near her, she sets him up as the brothel's bouncer. LA VIACCIA is a tragedy of fate: the pro- FROM A ROMAN BALCONY. We think you won't be satisfied 3at. tagonist, fully individualized, is trapped — as much by his to see it only once. 1962.

Laurence Olivier as THE ENTERTAINER* and No critic we know has ever adequately praised one of Laurence Olivier's greatest virtues as an actor: his capacity to project his thoughts without speech, almost without gesture, so palpably that we KNOW what he is thinking; we also know it when his words belie his thoughts. A virtue almost wholly limited to film, it is this quality in Olivier's performance that lends greatness to the film version of THE ENTER-TAINER. As Archie Rice, John Osborne's dissolute British music hall comedian, who loses his son to preserve an empire that

is beyond preserving, Olivier gives a performance that is a milestone in the art of acting. The direction is something else again. Tony Richardson, a stage director almost totally lacking in film-sense, is competent when he sticks close to the Charles Aznavour in LE PASSAGE DU RHIN* (Literally, RHINE CROSSING; released in the U.S. as TO- who finds trust and human generosity in the German peasant Thur. 12 MORROW IS MY TURN.) This winner of the 1960 Venice Grand Prize — underrated in the U.S. — resolutely rejects jingoism in favor of portraying Germans and Frenchmen as

individuals rather than as national stereotypes. One of the earliest screen appearances of Chaplinesque Charles Aznavour, an actor who projects the tramp's serious side, he plays a husband exploited by his wife and her tight-fisted parents

Grigori Chukrai's BALLAD OF A SOLDIER* and Aside from its excellence as a work of art, BALLAD OF A the adventures of a young Russian soldier on furlough; but Mon. 16 SOLDIER was among the first intimations of a willingness on the part of the Soviets to set their people humane moral and artistic standards. Everything in the film is implicit: gone are the wise or wily old peasants mouthing social-realist platitudes. What we see are individual, socially-connected human beings in what appears to be a reasonably varied social order. BALLAD OF A SOLDIER has almost no story; it tells of

Laurel & Hardy in OUR RELATIONS* Laurel and Hardy — over-married — lead blissful, ultra-conservative lives. Their sailor twins are presumed by them to lead lives of consummate evil. In reality, the seafarers are so dim-witted they turn over their life savings (\$74) to Scotch sharper James Finlayson to invest for them, then sign the IOU

and give him that too. The plot concerns a valuable ring

FOUR CHAPLIN COMEDIES* and In 1916-17, shortly before opening his own studio, Chaplin in THE FLOORWALKER, Chaplin tangles with shoplifters and accepted \$1,500,000 to make twelve comedies for Mutual. He embezzlers in a department store; in BEHIND THE SCREEN Mon. 23 had already achieved freedom to write and direct as he he parodies pie-throwing comedies; and in THE CHAMPION pleased; but he was not allowed the unlimited number of takes and the endless pains to which he later went to perfect and licks the champ by virtue of a horseshoe concealed in Tues. 24

his timing. Nevertheless, many of the Mutual comedies are his glove. The final fight-sequence is long-winded. In CITY classics. EASY STREET — a masterpiece — is a satire on LIGHTS, sixteen years later, he did it over, tying up the Wed. 25evangelism, police ineffectuality, tough guys and dope fiends; loose ends.

This fantastically subtle and brilliant film is, in our opinion, the finest Japanese film to reach the West. Mizoguchi handles the narrative in two styles — barbaric sequences dealing with greed and civil war that seem realistic until one perceives that the characters are animalistic, symbolically acting out the bestial side of man, and an exquisite stylization of the aesthetic, luxurious and romantic modes of life. Here Masa-

In laying bare the hidden abcesses in men's souls Gide's only

rivals are Freud and Dostoyevsky. In SYMPHONIE PASTORALE

- which he supervised - Pierre Blanchard plays the Swiss

pastor who finds a blind girl and teaches her to live without

sight, himself becoming blindly involved in a passion for her

that destroys the lives of his wife and household; and Mich-

ele Morgan has the role of her career as the sensitive blind

girl who becomes tormented and withdrawn as she gains

among the most heartbreakingly beautiful ever made. The

austere compositions in black and white, the stunning snow-

scapes, that gleam through SYMPHONIE PASTORALE, have

their equal in only two other films we know — in the Battle

on the Ice in NEVSKY, and in the brief sequence in BEAUTY

and

UGETSU

yuki Mori is no longer a grunting peasant potter, but an artist; and when, in the midst of this serene beauty, the phantom Lady Wasaka (Machiko Kyo in her most incredibly beautiful screen appearance) offers him rarefied sensual delights, the audience knows exactly, and agonizingly, how he feels as he cries, "I never imagined such pleasures existed!" Grand Prix, Venice, 1954.

Andre Gide's SYMPHONIE PASTORALE*

AND THE BEAST, when Beauty stands among the white sheets in her father's yard. We've hardly mentioned the acting, which is on a level beyond most film directors' dreams. The Sun. 29 only performance at which we cavil is Blanchard's. It's hard to know exactly where his pastor goes wrong — perhaps his cant is too transparent to be entirely convincing. The performance is certainly not a bad one, and we grumble at it only because — had his best been good enough — this could sight (and insight) into her human relations. The film is have been among the two or three greatest films ever made. SYMPHONIE PASTORALE took three awards at Cannes: Best | Tues. Actress (Michele Morgan); Best French Production; Best Musical Score (Georges Auric). With Line Noro as the pastor's wife, Jean Desailly as his son. Jean Delannoy directed. 1947.

Oct. 31

Sun.

Mon.

Nov.

Sat.

Mon. II

Mon. 2

Sat. 30

Wed. 4

Thur. 19

and

Sun. 15 | Fri. 20

Sun. 22

Mon. II Tues. 12

Jean Renoir's THE RULES OF THE GAME* (LA REGLE DU JEU) A group of aristocrats and moneyed people gather at a chateau for a hunt. The hunt takes place: beaters drive the rabbits toward the guests who shoot. But somehow the hunt doesn't end with the rabbits; it continues through the rooms and halls of the chateau. This hectic and strangely upsetting comedy offers a shattering view of pre-World War II decadence. Written and directed by Renoir, who also plays a leading role, the film was banned by Vichy as "immoral" and has never had a wide audience, although a poll of 63 international film critics selected it as one of the ten best films of all time. (We had always assumed that the available prints — which were all the Brussels critics had to

One of the most endearing things about the decadent aristocrat in RULES OF THE GAME is his childlike pleasure at his collection of old hurdy-gurdies and music-boxes; at the party following the hunt he shows off his most prized acquisition a fantastic, superbly designed mechanical band — with a deprecation that fails to conceal his glee. That's rather the way we feel about MAGIC MEMORIES, a collection of delightful special effects films from the beginnings of cinema through 1924. In his autobiography, Mack Sennett admitted that he learned everything he know from French film pioneers like Zecca, Emile Cohl and Melies. The statement is not simple modesty. In many instances the French were better; cer-

6 tainly the all-but-forgotten Ferdinand Zecca was subtler and more inventive. He had, furthermore, exquisite taste, and unlike Melies — his work was essentially cinematic and did not derive from the stage. If you've never seen any of Zecca's A SLIGHT CASE OF MURDER* 7 Just as he's about to go respectable, four "parties" are found

9 ing a state trooper into the family. A black comedy of Rabeldeux with a Murphy bed; in THE PAWNSHOP he teeters on

Wed. 13 leggers who - to rid themselves of the evidence - dumped the whiskey in the well. In TIT FOR TAT (1935) the boys are Tues. 12 This charming, beautifully acted, Soviet film gives a better idea of the daily lives of urban Russians than tons of propaganda. Akin in spirit to A SUMMER TO REMEMBER, FARE-WELL, DOVES! has an infinitely appealing honesty. Little is romanticised: most of the people live in slum conditions comparable to those on Manhattan's Lower East Side. The film opens with an 18-year-old apprentice gas repairman flashing a mirror in the eyes of a girl he hopes to meet. Later, when he fights the neighborhood bully, she flashes her mirror into his opponent's eyes. Further along in the film, his hand in-

This strange work, originally intended to illustrate Jung's theory of the creative unconscious, gradually evolved into a feature-length comedy-fantasy. One of the few "hand-made" films professionally produced in the U.S., it is as much a one-man-show as CITIZEN KANE. Jerome Hill shot the realistic scenes in four weeks at Laguna Beach; the fantastic final third — a dream sequence in color shot in a novel form of stop-frame animation — required a year of painstaking work in a New York loft. Hill, who wrote, directed, and produced, Mon. 18 employed a cast of 24 unknowns, including Erika Speyer of

As the prim, innocuous little bank clerk with a hidden spark Clarke wrote the script, Charles Crichton directed, Georges American leaders whose feeble imaginations contributed to | Thur. 21 | Sat. 23 Sun. 24 OCEAN'S ELEVEN*

> ELEVEN immoral. Why, the crooks are sympathetic, and they they're delightful — and as we watched the film, we wondered how it could be ended without offending the audience or the threadbare old Production Code. By employing one of the neatest plot turns we can remember, OCEAN'S ELEVEN contrives to offend neither, and sent us out of the theatre in a real mood of exhilaration. This is not a film for anybody's

Douglas Fairbanks, one of America's great silent stars, was an acrobatic comedian whose style combined the agility of Keaton with a devil-may-care quality all his own. Like Chaplin, he loved to poke fun at the melodramas of his day. THE MARK OF ZORRO, a sophisticated swash-buckler, he played a dual role: Don Diego the fop, who is really Zorro, protector of the poor. Heroine Marguerite de la Motte detests Don Diego (whom her impoverished parents urge her to marry) and loves the daredevil Zorro, not realizing that they are one and the same. The film is loaded with sight gags of which print can give scarcely an inkling: escaping into the

and cut down the inexperienced career officer (John Mills) brought in from outside to assume command of his regiment. This is drama, not comedy, and cruel drama at that. The battle of wills between these two is agonizing, particularly as it be-

(Literally, THE CHASERS; released in the U.S. as THE GIRL CHASERS) LES DRAGEURS is a study of human desperation in the face of unappeasable sexual drives. In Paris, as in any other metropolis, people are always cruising: looking for pick-ups, hoping to be picked up. Charles Aznavour — a shy bank clerk utterly inept at this game — has the luck to fall in with Jacques Charrier, demon conquerer of women (in real life Brigitte Bardot's ex-husband). The episodes that follow are beautifully chosen to present an over-all picture: the two encounter a bobbie-soxer whom Charrier chases home; a possessive, over-emotional girl; a semi-prostitute; two Swedish lesbians out for a night on the town; an aristocratic Eng-8 | Iish nymphomaniac (the late Belinda Lee); and Nicole Courcel,

Truffaut's JULES AND JIM* and The cinema is in considerable measure a literary art, and Henri-Pierre Roche's novel about a bohemian menage-a-trois (to which the film is perfectly faithful) lacks a prime requisite 10 of great literature: its characters embody no sense of social connection or milieu. But it is undeniable that one emerges from a first viewing of JULES AND JIM with the impression of having witnessed a masterpiece. The film seems to have Wed. II everything — pace and style and polish, charm, wit and deli-

> It's comforting to realize that at least in their treatment criminals American films are getting better. Early crime films often seem tame when you see them today: gangsters were bad guys and cops were good guys, and if you put sombreros on the actors you'd have had westerns, and no one the wiser. There were other problems: If you saw a suffering "Mom" (usually played by Beryl Mercer), you knew instantly her "boy" was up to no good. AL CAPONE is something else again. When this killer makes the big time, front men run his

> rackets, while he hobnobs with senators. Rod Steiger as Capone, marrying the widow of a man he murdered, and Fay Spain as the widow who believes him innocent, are brilliant. The first gangland film was as much a reflection of the Ameri-

> can social scene during the Prohibition Era as an adaptation of W. R. Burnett's novel. As was to happen so often in the American gangland cycle, the background is sodden. (Knowing that their films would be seen by the children of hordes of recently arrived immigrants, many living in slum conditions or worse, film-makers tried to touch the hearts of first-

rises to its potential. But even as it stands, the horror of the episode in which Capone inadvertently admits to his wife that he killed her husband is strong enough to give anybody the willies. Marvin Wald and Henry Greenberg based their screenplay on the life of Al Capone. With Murvyn Vye, James Gregory, Nehemiah Persoff, etc. Richard Wilson directed.

son's Rico is a figure out of Greek tragedy — cold, ignorant, merciless, driven by insatiable power-lust, the plaything of forces greater than himself. In his final line, the thrust of self-knowledge is piercing: clutching his bullet-riddled body, he gasps: "Is this the end of Rico?" With Douglas Fairbanks, Jr., Glenda Farrell, Sidney Blackmer. Mervyn Le Roy directed.

Truffaut's skill in cutting as by the excellence of his perform-

Oskar Werner — as the odd man in this peculiar menage —

projects a tragic desperation that is truly touching. What

weight the film has is due almost entirely to him. 1962.

LE VOYAGE EN BALLON*

Albert Lamorisse's

In 1960, the creator of WHITE MANE and THE RED BALLOON made his first feature — a masterpiece of wit, charm and irony entitled LE VOYAGE EN BALLON. Its protagonist is an aged inventor who believes that progress is possible only by going backward. Hoping to eliminate the noise and dirt of motors, he constructs a maneuverable balloon to lift man to the upper atmosphere where he may one again breathe fresh air, and takes it - together with his stowaway grandson on a magical tour of almost every region of France. When this enchanting work was imported, the distributor, fearful that a conception so exquisitely antique would be beyond the American public's comprehension, hired S. J. Perelman to make it palatable to worshippers of "progress". Perelman obliged. Stripped of its poetry, the film, retitled STOWAWAY IN THE SKY, lacks even reason. The period is now 1900, and the inventor's grandson (Pascal Lamorisse of THE RED BAL-LOON) recalls the marvellous voyage of his "boyhood". To make this revision plausible, two delightful sequences were deleted. In one, TV antennas prevent the balloon from landing on a roof, and the old man mutters: "Next time we'll get rid of all this garbage!" In the other, a skyful of parachutists try to rescue the boy from the runaway balloon. Nonetheless, a Delahaye of recent vintage, fitted with five headlights and compression tanks for inflating the balloon, could not be cut; the distributor hoped to palm this off on the public as an antique automobile. (Alas for this notion — too many Americans have been to France!) Predictably, this incoherent version sold few tickets. (Our note will enable you to reconstruct the film for yourself. Bitched-up though it is, you'll still want to see it for the most ravishing aerial views of France anyone ever photographed!) (CinemaScope, color)



1820's brings history to life by clarifying frontier folkways. It culminates in the Kentuckian's meeting with an indentured servant girl (Dianne Foster) whose liberty he purchases. Burt Lancaster's direction of this material is surprisingly apt: the film has atmosphere, charm and pace, and a whole gallery of warmly drawn portraits. Directorially, Lancaster made only one serious mistake: a novice, he should have had the foresight to avoid trying to direct himself. Whether for this

reason, or because THE KENTUCKIAN is not an orthodox Western — it didn't satisfy action audiences, and the art audience never realized it might be for them — Lancaster has never had an opportunity to direct another film. Our showing is not likely to provide him with another chance, but it might rescue the film — at least in Berkeley — from unjustified neglect. A. B. Guthrie, Jr. based his script on Felix Holt's novel, THE GABRIEL HORN. With John Litel as an amusing con-man, Diana Lynn, Una Merkel, John Carradine, etc. 1955. (color)

effectively satirizes the genre. Kurosawa presents a 19th Century Japanese town divided into two armed camps; in each sits a vicious little warlord, surrounded by his campfollowers. Enter Sanjuro (Toshiro Mifune), a strong, silent, shabby samurai. The evil contenders bid for his services. Looking the situation over, he reflects (more or less): "Better they should all be dead!" Betraying first one side and then the other, he finally

have a little quiet in this town!" For some critics, Kurosawa's story symbolizes the condition of contemporary man (this is rather like having Israel eliminate Russia and the United States). Although the film is frequently great fun, YOJIMBO finally seems to fail in the realm of meaning, and we must confess that we found Kurosawa's almost exclusive reliance on telephoto lenses more than a little fatiguing. 1962.

Laurel & Hardy in THE FIXER-UPPERS*

Laurel and Hardy, greeting-card salesmen, vend their own product. Their special is an all-purpose greeting-card that mixes Christmas, Easter, Happy Birthday and Thanks! Barging in on neglected wife Mae Busch, they manage — with customary discretion — to worm out of her why she weeps. Hardy

 to excite her husband's jealousy — agrees to play the part of her lover. But the husband, a champion marksman, promptly challenges him to a duel. This sparkling two-reeler was one of their last. 1935.

MAGIC MEMORIES* with Sun. Tues.

shot to death in the back bedroom of ex-racketeer Marco's summer house. But for Marco this is merely "a slight case of murder." He has more serious things to think about: a beerswilling brat from his old orphanage is upsetting his schedule; the half-million dollar note he owes is due by noon; and, worst of all, his daughter is about to disgrace him by bring-

Charlie Chaplin in ONE A.M. & THE PAWNSHOP* In ONE A.M., an inebriated Chaplin does a fantastic pas-de- ladders, disembowels a clock, and scrubs a goldfish.

Laurel & Hardy in THEM THAR HILLS & TIT FOR TAT* Although these comedies seem to follow one another, they're back in town, preparing to open an electrical goods shop. Their neighbors (Mae Busch and Charlie Hall), who own the actually a year apart. In THEM THAR HILLS (1934) Hardy, suffering from gout, is advised by his physician to abstain

grocery next door, turn out to be the couple they met in the country who had helped wreck their trailer. The boys are willing to let bygones be bygones, but Charlie Hall is not the forgiving kind: by the end of the film not much is left of either business.

go by — were complete, but 1962 saw the release of an un-

abriged version, pieced together by Renoir himself. We were

astonished to discover that the restored passages not only

amplified, but radically changed, the meaning!) On first en-

counter, admirers of GRAND ILLUSION may be somewhat

mystified by THE RULES OF THE GAME. A companion piece to

the earlier film, it is subtler, more intimate, and — for all its

gaiety - sadder. But between them the two works summarize

the social developments that led inevitably to the fall of

France. With Dalio, Mila Parely, Gaston Modot, Carette, etc.

films, you'll find THE MONTMARTRE MYSTERY (1904) a revela-

tion. We'd rather not give away the technique — which re-

quires no apology on any level — but you might note that it

was shot entirely on location. EATEN ALIVE (1901) was made

in England by James Williamson. His angry subject, unwilling

to have his picture taken, swallows the cameraman whole.

MAGIC DICE (1902) is one of Melies' many magical acts,

photographed head-on. The director of THE DREAM LOVER

1914) is unknown. It is one of the cinema's earliest uses of

the dissolve combined with double-exposure. The sequence

from THE LOST WORLD (1924), the first prehistoric monster

film, seems primitive today. The animals were clay puppets,

moved by stop-frame animation. Hal Roach's IT'S A GIFT

(1923), stars Snub Pollard as the ingenious inventor of a

aisian gusto, A SLIGHT CASE OF MURDER treats its corpses

with the sort of reverence that Hitchcock alotted Harry in

THE TROUBLE WITH HARRY. Earl Baldwin, who later wrote

the hilarious BROTHER ORCHID, adapted the Damon Runyon-

Howard Lindsay play. With Edward G. Robinson, Jane Bryan,

Willard Parker, Allen Jenkins, Ruth Donnelly, etc. Lloyd

magnetic automobile. It has some of the wildest comedy we

from alcohol and seek the country air. Setting out in a trailer, the boys stumble on a shack formerly occupied by boot-

Bacon directed. 1938.

FAREWELL, DOVES!* ism?" Pulling aside a curtain, he shows her the senior gas repairman who has just finished fixing the stove. The girl's mother thanks him. He replies: "What can a poor man buy with thanks?" and extorts a tip. By means of a compendium of such details, FAREWELL, DOVES! reveals the lives of two generations with warmth and discretion. And when the protagonist — on the eve of his wedding — turns his doves over to a younger boy, the film suggests the continuity of life. There are minor faults — a somewhat incoherent opening, and touches of propaganda aimed at the home front — but such criticism is petty. The actors, other than the boy's mother jured, the boy is sent to the clinic where she is a nurse. She brilliantly played by Valentina Telegina of the Moscow Art reaches for the penicillin and asks him to take down his trou-Theatre — are unknown. Yakov Segel directed. First Prize, sers; he refuses point-blank. Elsewhere, the girl's grandfather Locarno Film Festival, 1961. EAST BAY PREMIERE. asks her: "Would you like to see a last survival of capital-

Jerome Hill's THE SAND CASTLE* the Actor's Workshop. The comedy, a matter of timing and rhythmic cutting, is reminiscent of MR. HULOT'S HOLIDAY.

> Cited at Boston for "over-all excellence in breaking with conventional story techniques and presentation," THE SAND CASTLE has, for precisely that reason, never managed to get off the ground in America. For most exhibitors, originality which makes pre-selling impossible — is the most dangerous quality a film can have. The charming musical score is by Alec Wilder, who also plays a small part. 1958-60.

> > cinematic Pantheon, but it IS the most amusing spoof of the

Alec Guinness in THE LAVENDER HILL MOB

of non-conformity, Alec Guinness carries out the universal Auric wrote the music. It seems hardly necessary to add that dream of glory: robbing the mint. A man who steals three THE LAVENDER HILL MOB, twelve years after its release, million in gold bullion surely has the right to coin a word, remains Guinness' best comedy, and we don't think we would and Guinness describes his gleaming-eyed, bowler-hatted littire of seeing it every six months until we died. Artistically tle man as the "fubsy" type. Stanley Holloway is the genteel, it is indestructible. (The film also appears to have been the artistic accomplice, Alfie Bass and Sidney James the profesinspiration for the greatest successful robbery of all time. sional assistants, and one of the beneficiaries of Guinness' What greater tribute can life pay to art?) 1951. wrong-doing is a bit-player named Audrey Hepburn. T. E. B.

Bosley Crowther, a touchstone of a sort, found OCEAN'S don't even get caught! (And we thought dinosaurs were dead!) Well, it's true — the crooks are not just sympathetic,

"perfect crime" genre we've seen. Those connected with the production seem to have had the time of their lives: the lines sparkle, the actors are a joy to watch, and Lewis Milestone one of the few American directors who does more with CinemaScope than decorate the outer edges — handles the images beautifully. With Frank'Sinatra and the Clan — Sammy Davis, Jr., Dean Martin, Cesar Romero, Akim Tamiroff, Peter Lawford, Ilka Chase, etc. Harry Brown and Charles Lederer wrote the script. 1960. (color) Douglas Fairbanks in THE MARK OF ZORRO*

cellar of his hacienda, Zorro emerges as Don Diego through the front panel of a grandfather clock! Then there's the running sombrero gag: each time his host takes it, a long thong returns it to Zorro's hands. The film has two sublimely improbable duels (in which nobody ever seems to get hurt), and a chase full of ingenious acrobatics. Even the villain (Noah Beery) enters into the spirit of things: endlessly bested by

Zorro, he throws down his sword and decides to make friends! (This is not a review written from memory: the print we saw recently had us convulsed.) Fred Niblo directed. 1920. Alec Guinness in TUNES OF GLORY* An army officer up from the ranks, Guinness is determined to comes apparent that the better man must lose. John Mills, an uneven actor, gives one of his rare superb performances.

Susanna York, the remarkable adolescent of THE GREEN-GAGE SUMMER, made her debut here as Guinness' rebellious daughter 1961. (color)

Jean-Pierre Mocky's LES DRAGEURS* who — like Aznavour — is out of her depth in this ocean of

the sexually possessed. Mocky — one of the younger generation of French film-makers — handles his material with wit, savagery, pathos, and unfailing taste. The picture he presents is neither pretty nor degrading, but knowing and truthful. Wildly funny, the film leaves one finally with a distinct sense of melancholy at a society in which human sexuality — unable to find acceptabe forms of release — afflicts men like the Furies of old. (It is significant that for the generally released dubbed version the American distributor felt obliged to insert several "sexational" scenes especially shot in Hollywood; we are showing the sub-titled version, which has not been altered.) 1958.

ers. JULES AND JIM finally astonishes as a cinematic tour-deforce. It is a synthetic diamond polished to extraordinary brilliancy. We don't mean this unkindly or ungratefully. The substance is trifling, but the execution is magnificent, and

cacy — but its dazzling trompe-l'oeil is effected as much by Rod Steiger as AL CAPONE* This relationship, which has something of the cynical power of Olivier's courtship of Claire Bloom in RICHARD III, could have been amplified into great drama. Since the script contents itself with a semi-documentary approach, it never quite

> Edward G. Robinson as LITTLE CAESAR* the gangster LITTLE CAESAR cames alive. Edward G. Robin-

generation Americans by showing them the effects of their anti-social actions on immigrant parents.) But in the person of

Kurosawa's YOJIMBO* Thur. 26 By outdoing all other samurai movies in carnage, YOJIMBO surveys the corpses with a certain satisfaction: "Now we'll

Tues. 31

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CINEMA GUILD AND STUDIO P. O. Box 1023 Berkeley 4, California

WEEKDAYS	CINEMA
from 6:30	Admission \$1.35
	Members 1.25
SATURDAYS	Children
SUNDAYS	GUILD & STUDIO
& HOLIDAYS	Admission \$1.10
from 6	Members 1.00
	Children
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IRREGULAR STARTING TIMES

Occasionally, starting a long double bill at 6:00 or 6:30 makes the subsequent breaks inconvenient for almost everyone. While we try to hold to the announced starting times, we must—when necessary—reserve the right to start later. Since the breaktimes on a given bill sometimes also change from day to day, it would be advisable for those concerned with coming in at the beginning of a film to call for the schedule on the day they plan to attend. As regards matinees, please phone us late Friday, Saturday, or Sunday morning to find out which matinees — if any — are to be scheduled, and the hours.

THE MANAGEMENT

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