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# CINEMA GUILD and STUDIO

**TELEGRAPH and HASTE in BERKELEY — ASHberry 3-2038**

**Nightly at 7:30 and 9:30; Friday, Saturday and Sunday Continuous from 6:00**

## THE STUDIO

A careful reading of the current program will reveal that many of the listings overlap. This is intent, not accident. Beginning on or about September 1, the CINEMA GUILD will open a second film room, the STUDIO, an intimate little cinema, fitted with excellent projection and sound equipment and loge-type push-back seats. The two showrooms, adjoining but entirely separate, will operate simultaneously, so that on any one day you will have your choice of two completely different programs, each selected with the discrimination people have come to expect from the CINEMA GUILD.

We realize that at the beginning the simultaneous operation of two film rooms is likely to be confusing, but if you bear in mind that each film listed in the program will be shown at one or the other of our showrooms on the dates for which it is announced, and will be kind enough to specify the film you want to see to the cashier, you will be sold the corresponding ticket and correctly directed by the ticket-taker.

Building conditions being what they are, we foresee the possibility of a delay in the STUDIO'S September 1 opening, in which event some of the films listed at the beginning of this program will have to be rescheduled at a later date. To avoid possible disappointment, please call ASHberry 3-2038 in order to check on the program and determine the exact opening date.

Please note also that beginning with this program our showings will be continuous from 6:00 P.M. on Fridays, Saturdays and Sundays.



**SEPTEMBER 1, 2, 3, 4, 5 — THURSDAY THRU MONDAY**

**NIGHT TRAIN** (1940)—Rex Harrison, Margaret Lockwood, Paul Henreid. Directed by Carol Reed.  
**ALSO**

**THE THIRTY-NINE STEPS** (1936)—Robert Donat, Madeleine Carroll. Directed by Alfred Hitchcock.  
Two of the greatest spy-chase-and-intrigue melodramas ever filmed.

**NIGHT TRAIN AT 7:00 & 10:00 — 39 STEPS AT 8:30 ONLY**

**SEPTEMBER 1, 2, 3, 4, 5, 6, 7 — ONE WEEK STARTING THURSDAY**

**LOST HORIZON** (1937)—Ronald Colman, Thomas Mitchell, Margo, Sam Jaffe. Directed by Frank Capra.  
The sumptuously mounted romance of Shangri-La.

**SEPTEMBER 6, 7, 8, 9 — TUESDAY THRU FRIDAY**

**THE STONE FLOWER** (1947)—Directed by Alexander Ptushko.  
A gentle and charming folk tale, and the finest color film yet produced by the Russian film industry.  
Prize winner, Venice Festival, 1947.

**SEPTEMBER 8, 9, 10, 11, 12, 13, 14 — ONE WEEK STARTING THURSDAY**

**BACK OF BEYOND** (1954)—Produced and directed by John Heyer.  
An extraordinary epic of the depths of the central Australian desert, where people live so far apart that their only means of communication with neighbors is the wireless. The camera work has emotional impact and shock value quite unique in the history of the cinema.

**ALSO**

**OLYMPIC ELK and BEAVER VALLEY** (1952-53).  
Two technicolor productions in Walt Disney's nature series.

**SEPTEMBER 10, 11, 12 — SATURDAY THRU MONDAY**  
**Sat. and Sun. Continuous from 1:00 P.M.**

**CRIME AND PUNISHMENT** (1935)—Harry Baur, Pierre Blanchar. Directed by Pierre Chenal. From the novel by Dostoevsky.  
The powerful French version of the novel, featuring the brilliant performance of Harry Baur as the Inspector.

**SEPTEMBER 13, 14, 15, 16, 17, 18, 19 — ONE WEEK STARTING TUESDAY**  
**Sat. and Sun. Continuous from 1:00 P.M.**

**THE BAKER'S WIFE** (1938)—Raimu. Directed by Marcel Pagnol.  
The celebrated prize-winning comedy of French village life, with Raimu as the middle-aged philosophical baker cuckolded by a shepherd.

**SEPTEMBER 15, 16, 17, 18, 19, 20, 21 — ONE WEEK STARTING THURSDAY**

**THE GREEN PASTURES** (1936)—Rex Ingram. Directed by Marc Connelly from his Pulitzer Prize play.  
A gay and whimsical comedy of Negro life in heaven. Far and away the finest all-Negro film ever made.

**SEPTEMBER 20, 21, 22, 23 — TUESDAY THRU FRIDAY**

**PEPE LE MOKO** (1938)—Jean Gabin. Dir. Julien Duvivier.  
The frank story of a Parisian crook's exile in the vicious and sordid Casbah of Algiers, directed in Duvivier's sharp and sophisticated style.

**SEPTEMBER 22, 23, 24, 25, 26, 27, 28 — ONE WEEK STARTING THURSDAY**

**THE INFORMER** (1935)—Victor McLaglen. Directed by John Ford. From the novel by Liam O'Flaherty.  
Ford's Academy Award film of the Irish Revolution, featuring McLaglen's breath-taking performance in the title role.

**SEPTEMBER 24, 25, 26 — SATURDAY THRU MONDAY**

**THE AFFAIR BLUM** (1949)—Alfred Schieski. Dir. Erich Engel.  
The first major post-war German film, recounting the trial of a Jewish doctor unjustly accused of murder in 1926 Berlin. The political insight into the lives of the declassified Germans who took power under the Nazis has never been equalled in films.

**SEPTEMBER 27, 28, 29, 30 — TUESDAY THRU FRIDAY**

**THE AMAZING MONSIEUR FABRE** (1952)—Pierre Fresnay. Dir. Henri Diamant-Berger.  
The film biography of the life of Paul-Henri Fabre, the great entomologist, humanist and individualist, whose researches into the lives of insects convinced him that it was precisely this life that should **NOT** be used as a model for human society. The role is brilliantly brought to life by Pierre Fresnay, the most versatile living actor of the French cinema.

**SEPTEMBER 29 - OCTOBER 5 — ONE WEEK STARTING THURSDAY**  
**Sunday Continuous from 1:00 P.M.**

**THE WEDDING OF PALO** (1936)—Dir. Kurt Rasmussen.  
A rarely circulated study of Arctic life, centered about the rivalry of Palo and Samo in wooing a young Eskimo girl.

**ALSO**

**WATER BIRDS and SEAL ISLAND** (1947-50).  
Two of Walt Disney's True Life Adventures, filmed in Technicolor.

**OCTOBER 1, 2, 3 — SATURDAY THRU MONDAY**

**STREET OF SHADOWS** (1934)—Louis Jouvet, Vivienne Romance, Pierre Fresnay, Jean-Louis Barrault, Pierre Blanchar. Dir. G. W. Pabst. Music by Arthur Honegger.  
The great German director, a distinguished composer and a galaxy of stars from the French theatre and cinema in a suspense-filled drama of the first World War.

**OCTOBER 4, 5, 6, 7 — TUESDAY THRU FRIDAY**

**THE OLD MAID** (1939)—Bette Davis, Miriam Hopkins. Dir. Edmund Goulding. From the Pulitzer Prize play by Zoe Akins based on the novel by Edith Wharton.  
Two great Hollywood performers having a field day.



**OCTOBER 6, 7, 8, 9 — THURSDAY THRU SUNDAY**

**THE WELL-DIGGER'S DAUGHTER** (1946)—Raimu, Fernandel, Josette Day. Written, produced and directed by Marcel Pagnol.

"The most delightful comedy drama since **THE BAKER'S WIFE**. Pagnol's screenplay and Raimu's acting are equally brilliant."—N.Y. Times.

**OCTOBER 8, 9, 10 — SATURDAY THRU MONDAY**

**DOWN MEMORY LANE** (Compiled in 1954 from early films)—W. C. Fields, Bing Crosby, Gloria Swanson, Mack Sennett, the Keystone Cops.

A full-length compilation of Keystone comedies re-edited by Mack Sennett. Includes the complete early Fields sound comedy **The Dentist**.

**OCTOBER 10, 11, 12 — MONDAY THRU WEDNESDAY**

**BACK STREET** (1941)—Margaret Sullavan, Charles Boyer. From the novel by Fannie Hurst.

An exquisite performance by Margaret Sullavan in the last version of the story of the spirited girl who becomes the mistress of a Wall Street broker.

**OCTOBER 11, 12, 13, 14 — TUESDAY THRU FRIDAY**

**MY FATHER'S HOUSE** (1947)—Ronnie Cohen, Irene Broza. Written, directed and produced by Meyer Levin and Herbert Kline.

A poignant Israeli film of a refugee youth in search of his family. Filmed in Israel with an English-speaking cast.

**OCTOBER 13, 14, 15, 16, 17, 18, 19 — ONE WEEK STARTING THURSDAY**

**STRANGERS ON A TRAIN** (1950)—Farley Granger, Robert Walker, Ruth Roman. Dir. Alfred Hitchcock.

A taut, melodrama of suspense and character about a weakling playboy intent on murder. Unquestionably the best and most cinematic of Hitchcock's American films.

**OCTOBER 15, 16, 17 — SATURDAY THRU MONDAY**

**PENNYWHISTLE BLUES** (1952)—Produced and directed by David Swanson.

An African folk tale, filmed in South Africa with an English-speaking, all-native cast, filled with a naive tenderness and whimsy unique in films.

**ALSO**

**NANOOK OF THE NORTH** (1922)—Directed by Robert Flaherty.

Flaherty's unsurpassed epic of life among the Eskimoes.

**OCTOBER 18, 19, 20, 21 — TUESDAY THRU FRIDAY**

**THE STORM WITHIN** (1949)—Jean Marais, Yvonne de Bray, Josette Day. Directed by Jean Cocteau.

Cocteau's own film version of his major play, **Les Parents Terribles**, depicting a twisted, inbred French family, dominated by a neurotic, overbearing mother. In Cocteau's own opinion this is both his best play and his best film, and he is perfectly right.

**OCTOBER 20, 21, 22, 23, 24, 25, 26 — ONE WEEK STARTING THURSDAY**  
**Sunday Continuous from 1:00 P.M.**

**THE ADVENTURES OF CHICO** (1938)—Written, produced, directed, and photographed by Stacy and Horace Woodward.

A glowing account of the life of a young Mexican boy, famous for its animal and jungle sequences.

**ALSO**

**NATURE'S HALF ACRE and OLYMPIC ELK** (1948-53).

Two Disney True Life Adventures, filmed in Technicolor.

**OCTOBER 22, 23, 24 — SATURDAY THRU MONDAY**

**THE TALK OF THE TOWN** (1942)—Cary Grant, Jean Arthur, Ronald Colman. Dir. George Stevens. Screenplay by Irwin Shaw.

The zany comedy about a law school dean and a village soap box orator, by the director of **A Place in the Sun** and **Shane**.

**OCTOBER 25, 26, 27, 28 — TUESDAY THRU FRIDAY**

**THE OX-BOW INCIDENT** (1943)—Henry Fonda, Dana Andrews. Dir. William Wellman. From the novel by Walter Van Tilburg Clark.

A trenchant study of mob violence and the miscarriage of frontier justice.

**ALSO**

**SONG OF THE PRAIRIE**. A sparkling Czech color puppetoon—a satire on the American western.

**OCTOBER 27 - NOVEMBER 2 — ONE WEEK STARTING THURSDAY**

**CHAMPION** (1949)—Kirk Douglas, Arthur Kennedy. Dir. Mark Robson. Produced by Stanley Kramer. From the story by Ring Lardner.

The tough-minded character study of an unprincipled, egocentric prize fighter. Almost unbearable in its ruthless physical and psychological brutality.

**OCTOBER 29, 30, 31 — SATURDAY THRU MONDAY**

**SYMPHONIE PASTORALE** (1947)—Michèle Morgan, Pierre Blanchar. Dir. Jean Delannoy. From the novel by André Gide.

Stands high among the world's dozen or so great films, a subtle, emotionally complex story that catches with a sharp pictorial eye the shadowy corners of the human heart. A well-nigh perfect film, with performances that leave no nuance of Gide's material unexplored. Winner of 3 Grand Prizes at the Cannes International Film Festival.



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