

Document Citation

Title Cinema Guild and Studio November December 1958

Author(s)

Source Berkeley Cinema Guild

Date 11/1/1958

Type program

Language English

Pagination

No. of Pages 5

Subjects Berkeley Cinema Guild, Berkeley, Berkeley, United States

Motion picture theaters -- California -- San Francisco Bay Area

Motion picture theaters -- California -- Berkeley

Film Subjects Touch of evil, Welles, Orson, 1958

The Pickwick Papers, Langley, Noel, 1952

Singin' in the rain, Kelly, Gene, 1952

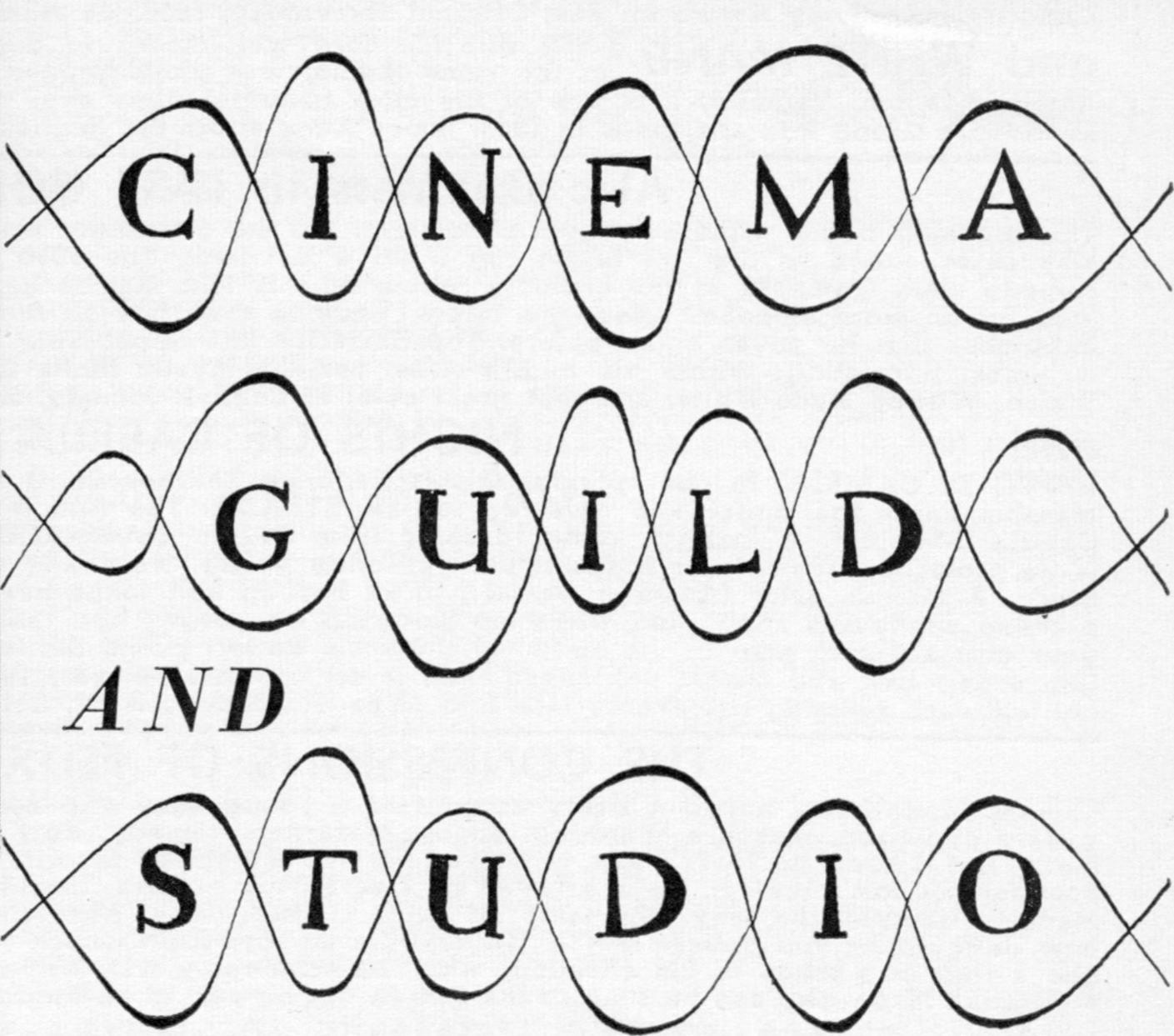
Du rififi chez les hommes (Rififi), Dassin, Jules, 1955

Le notti di Cabiria (Nights of Cabiria), Fellini, Federico, 1957

La Belle et la bête (Beauty and the beast), Cocteau, Jean, 1946



Jean Marais as The Beast in Jean Cocteau's BEAUTY AND THE BEAST.



7th YEAR 1950

NOVEMBER DECEMBER

CLASSICS
REVIVALS
FOREIGN FILMS
UNUSUAL FILMS

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

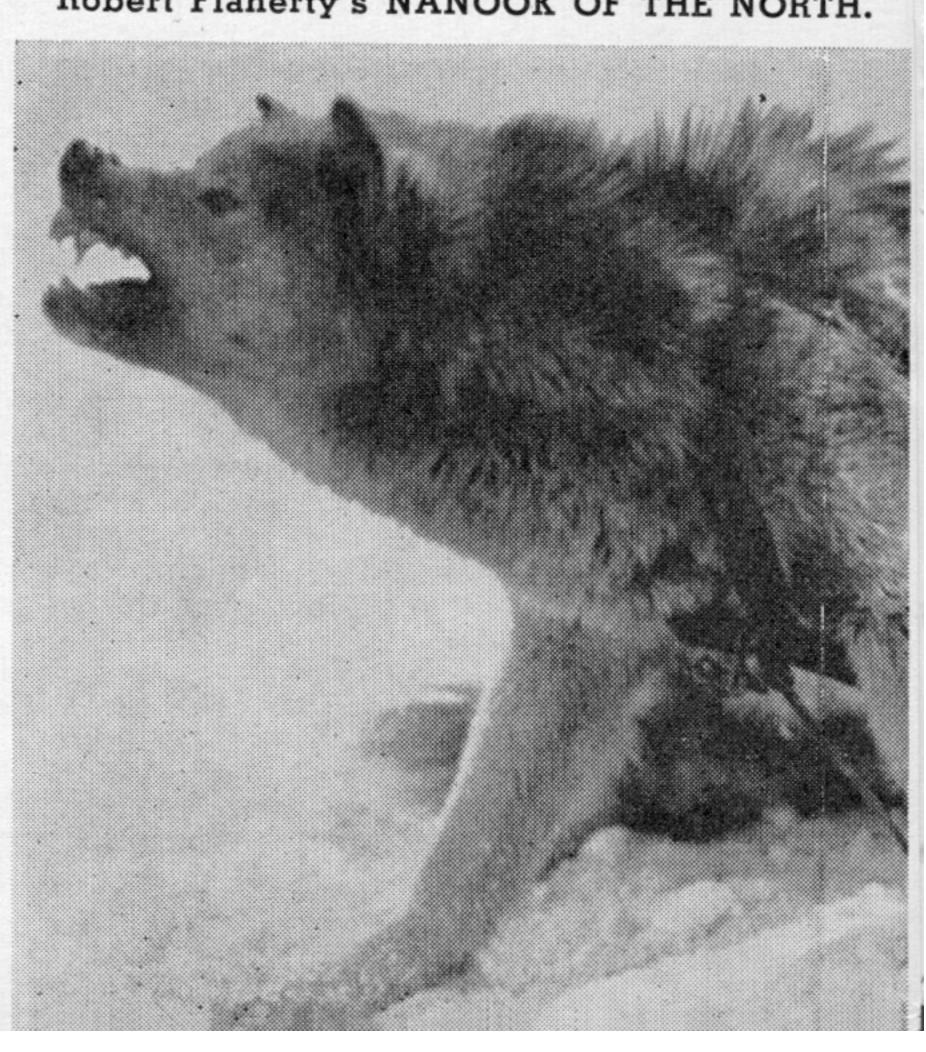
> Admission 90¢ Children 50¢

2436 TELEGRAPH AVENUE — in BERKELEY
Between Channing Way and Haste Street
AShberry 3-2038

@1958—Berkeley Cinema Guild, Inc.



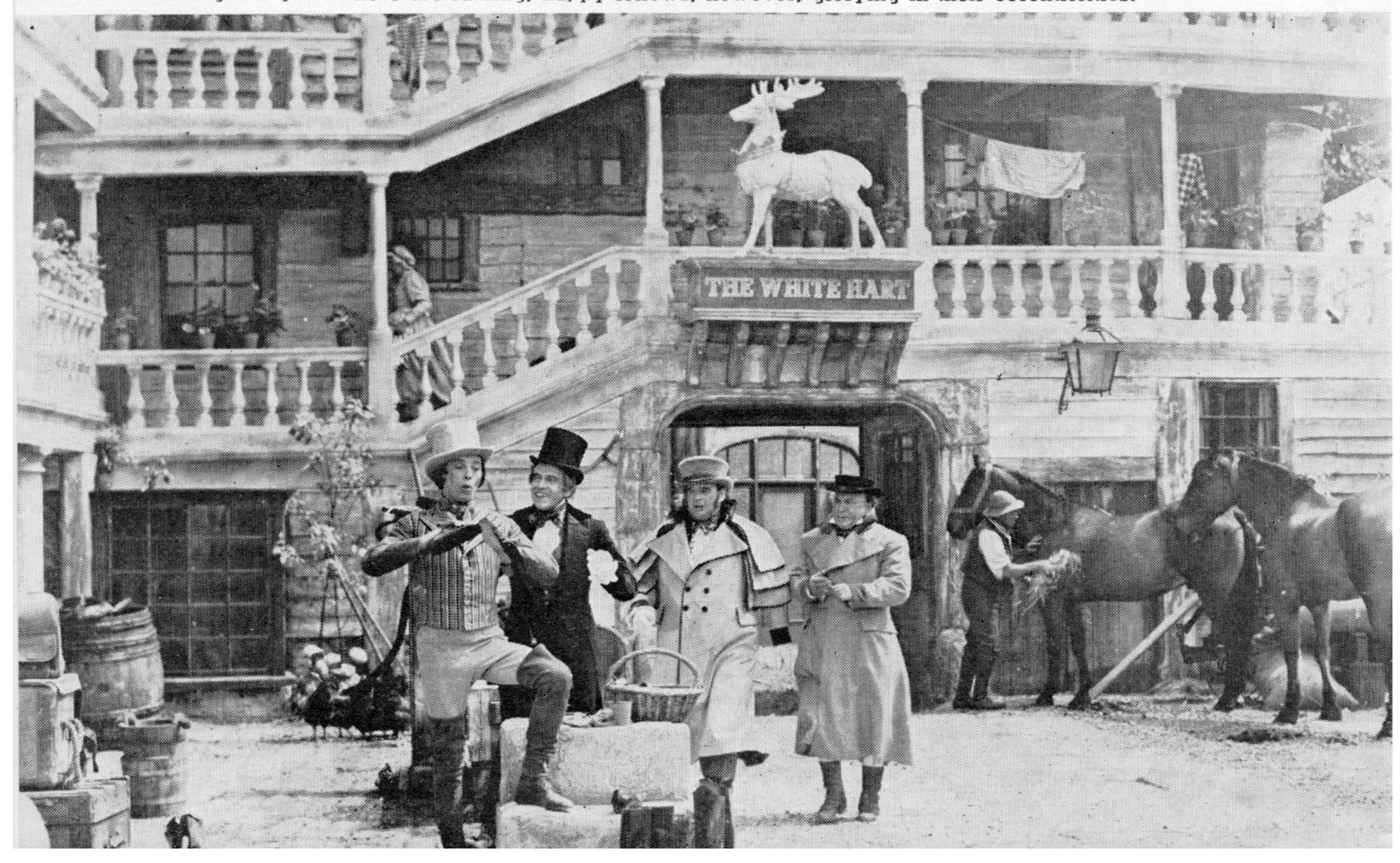
The fierce and murderous Eskimo dog-from Robert Flaherty's NANOOK OF THE NORTH.





Orson Welles' 1958 TOUCH OF EVIL is full of shadows, angles, and murky drug-ridden corruption, and some of it's pretty thin—but who but Welles would supply Marlene Dietrich as the madam of a Mexican bordello, and decor so baroque and so flamboyant that one can wallow in it?

If even the homey is sinister in Welles, even the sinister is homey in Dickens. The inns and pubs of THE PICKWICK PAPERS are not so bizarre as Welles' bars and desert motels, but they have their complement of grotesques—these are rattling, happy fellows, however, glorying in their eccentricities.



WARNING: This material may be protected by copyright law (Title 17 U.S. Code)

On Sunday afternoons, beginning November 9, we will run, in addition to the regular programs, extra films in both the GUILD and the STUDIO.

Sunday Afternoon, November 9. THE SNIPER

In 1952 Stanley Kramer produced a film based on the "sniper" shootings in Los Angeles, but transferred the locale to the more photogenic San Francisco streets. Edna and Edward Anhalt (PANIC IN THE STREETS) did the script; Edward Dmytryk directed; Arthur Franz plays the lead, with Adolphe Menjou, sans moustache, as the police inspector. The movie has some good shocking effects, but it is marred by what is palmed off as the psychiatric explanation: the young man is going about town with a telescopic carbine because his mother didn't love him.

Sunday Afternoon, November 16. MUNNA

It takes so long for Indian films to reach theatres in this country that those of you who read the European press may have already forgotten the articles on this film in 1955 and 1956. The British compared it to OLIVER TWIST. The adventures of Romi, the boy-hero of MUNNA, cut through many layers and areas of Indian life, until the boy gives up his rich foster-parents for his real mother. As in Dickens, there is an extravagant collection of characters and incidents. Khwaja Ahmad Abbas, the writer-director, is not a novice; some of you may have seen his famous documentary on the Bengal famine, which was shown in many countries in 1944. MUNNA has just been released in the United States, and the distributor informs us that this will be its first public showing. It became available just as we were going to press—too late to be scheduled for a week in the November-December period; but if you miss it on this afternoon showing, you will have an opportunity to see it on our regular calendar in January.

Sunday Afternoon, November 23. THAT CERTAIN FEELING

This certainly dreadful title disguises Jean Kerr's comedy, KING OF HEARTS, which has been converted into a vehicle for Bob Hope. The movie is something of a lightweight pastiche: half the writers in Hollywood were called in to supply additional wisecracks. But the farce material is frequently very funny and the cast is good (Eva Marie Saint, George Sanders, Pearl Bailey, etc.). Directed by Norman Panama and Melvin Frank. 1956.

Sunday Afternoon, November 30. WAY DOWN EAST

In 1920 D. W. Griffith transferred his movie-making activities to New York. At Mamaroneck, Niagara, and locations in Vermont and Connecticut, he shot one of the most profitable movies of all time (which also happens to be one of the all-time great)—a melodrama that starred the most durable of all screen beauties, Lillian Gish, with Richard Barthelmess, Lowell Sherman, and a dozen or so of the most prominent players of the period. The fabulous snowstorm scenes were not faked in a studio: assistants held on to the legs of the cameras to prevent their whirling away, and four people lost their lives in what Lillian Gish still refers to as "that dreadful winter." Barthelmess recalls that "Not once, but twenty times a day, for two weeks, Lillian floated down on cakes of ice, and I made my way to her, stepping from one cake to another, to rescue her." According to legend the exquisitely delicate Miss Gish was thawed out at regular intervals.

Sunday Afternoon, December 7. CAUGHT

The late Max Ophuls, director of such European films as LA RONDE, THE EARRINGS OF MADAME DE, and LE PLAISIR, made several movies in Hollywood. One of the most interesting of these is CAUGHT (1949)—an adult (and unpopular) movie about an unconscionable millionaire (Robert Ryan) who, to spite his analyst, marries a young innocent (Barbara Bel Geddes). The desperate predicament of the girl when, pregnant, she realizes that she is just a cynical joke to her husband, is movingly treated. Iames Mason plays the doctor to whom she turns for help.

Sunday Afternoon, December 14. TUMBLEWEEDS

At one point in TUMBLEWEEDS, William S. Hart takes off his hat, looks at the oncoming trail herds, and says (according to the title), "Boys, it's the last of the West." The great man of the western (earlier, he had been a Shakespearean actor) had a strong and austere concept of the genre, and he would not compromise his standards: TUMBLEWEEDS, made late in his career, in 1925, was an epic reassertion of his principles as actor and director. Many critics prefer the land-rush scenes in this film to the comparable sequences in THE COVERED WAGON and CIMARRON. What may be hard for a later generation to understand, is that even at the birth of the movies, the creative talents had to fight: Hart sued United Artists for failing to exploit this picture (which they hated) and though he won his case, it was too late for him to make money on the movie. The discouraged William S. Hart retired, and turned to writing. In 1939 the picture was reissued with a spoken foreword, Hart's farewell to the silent screen; the critic William Everson considers this foreword "the most moving eight minutes of film ever made."

Sunday Afternoon, December 21. EDGE OF THE CITY (A Man Is Ten Feet Tall)

Robert Alan Aurthur's television problem-play about the friendship between a couple of freight-handlers on the docks—the foreman, an intelligent Negro (Sidney Poitier) and a vagrant, rather primitive white man (John Cassavetes)—was filmed in 1957. The movie has a good deal of suspense, melodrama, and violence; these are of less distinction than the effort to show the meaning of human relationship. With Jack Warden and Ruby Dee. Directed by Martin Ritt.

Sunday Afternoon, December 28. RIOT IN CELL BLOCK 11

In 1954 Walter Wanger produced this powerful, crusading attack on the prison system, which, curiously enough, was acclaimed as one of the best pictures of the year abroad, and completely neglected here. (Wanger's interest in the problem grew out of his sentence for shooting an agent who he felt had shown more than a business interest in Mrs. Wanger—Joan Bennett; he came out of prison with a reformer's zeal—an unusual character trait for a Hollywood producer.) The violent, exciting movie was directed by Don Siegel. With Neville Brand, Emile Mayer, Frank Faylen.

November

Sun.

Mon.

Tues. 4

Wed. 5

Thurs. 6

Mon. 10

Tues. 11

Wed. 12

Thurs. 13

Sat. 15

Sun. 16

Mon. 17

Tues. 18

Wed. 19

Thurs. 20

Sat. 22

Sun. 23

Mon. 24

Tues. 25

Wed. 26

Thurs. 27

Sun. 30

December 1

Thurs. 4

Tues.

Wed.

Fri.

Sat.

Sun.

Mon.

lues.

Fri.

Sat.

Sun.

Mon. 15

Tues. 16

Wed. 17

Thurs. 18

Sun. 21

Mon. 22

Tues. 23

Wed. 24

Thurs. 25

Sat. 27

Sun. 28

Mon. 29

Tues. 30

Wed. 31

26

Fri.

Fri.

Wed. 10

Thurs. 11

Fri.

Sat.

Fri.

Fri.

Fri.

Sat.

Sun.

STUDIO

If there could be a classic in the chic murder mystery genre, this is undoubtedly it. Gene LAURA If there could be a classic in the chic intrider in stery gently, dead in the later and the later and leave and leave are her the later and leave and leave are her later and leave and leave are leave and leave and leave are leave are leave and leave and leave are leave are leave suitors; Dana Andrews is the hard-soft detective, and Judith Anderson is modishly contemptible. Preminger directed, 1944.

and REBECCA Writing in THE NEW YORKER earlier this year, Duright And I was not because of Alfred Hitchcock's "superbly romantic REBECCA, which seems to me, because of the camera to Writing in THE NEW YORKER earlier this year, Dwight Macdonald referred to 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." That just about sums it up except for one thing—it's corny. But corn is a staple of the American diet, and it would be a pity if our taste became so rarified that we couldn't gobble it up. With Joan Fontaine as the heroine trying to take the place of the corpse, Laurence Olivier as the glowering hero, Judith Anderson, George Sanders, Florence Bates. Academy Award, Best Production of 1940.

TRAPEZE

Trapeze work is so graceful, so scary, and so marvelously photogenic that it's always been a source of regret that circus movies generally slight the high flyers and dwell on the seamy side (the sad-faced clown loves the beautiful bareback rider who loves the strong man sort of thing). The script of TRAPEZE has no intellectual dimensions, the characters haven't much depth and their fates seem to be determined by theatrical convenience, but one is, nevertheless, caught up in the excitement. There is a crackle and vitality in Carol Reed's direction, and an exuberant sweep in Robert Krasker's camera work. Burt Lancaster and Gina Lollobrigida function as stars—they hold one. Tony Curtis shows the beginnings of acting skill (the later SWEET SMELL OF SUCCESS showed how much he could learn). While the film is going on, you're too absorbed to consider how banal the story is; after it's over, you've had too good a time to care. Filmed in large part at the Cirque d'Hiver in Paris, 1956. (color, CinemaScope)

PANIQUE and

Julien Duvivier's 1946 psychological thriller is so well conceived cinematically that whether you like it or not, you may be forced to agree it's a near-perfect movie. Michel Simon plays a stranger in a Paris suburb; Viviane Romance and Paul Bernard are the lovers who frame him for a murder. The movie has some pretensions toward being a parable of human injustice, with a sadistic mob, etc.; however, it's too close to its source in a Simenon novel for the high purposes to be taken very seriously. As a piece of sardonic story-telling, it is devastatingly effective.

PATHS OF GLORY

This is a startling and rather surprising film, and if you haven't seen it, perhaps you'd better. It was made by Stanley Kubrick, the young director of THE KILLING, from a script he worked on with Calder Willingham and Jim Thompson, based on Humphrey Cobb's novel. It is not so much an anti-war film as an attack on the military mentality. The film has not been popular despite the critics, such as Hollis Alpert of the SATURDAY REVIEW OF LITERATURE, who wrote: ". . . unquestionably the finest American film of the year. It is so searing in its intensity that it will probably take its place, in years to come, as one of the screen's most extraordinary achievements." If you don't agree with Alpert, you may still find that the nervous rhythm of the piece and its hard sell at the liberal intellectual level make it one of the few fascinating and controversial American films of recent years. With Kirk Douglas, Ralph Meeker, Adolphe Menjou, George Macready, Wayne Morris, and Richard Anderson. Photographed in Germany. 1957.

TOUCH OF EVIL and

Orson Welles' 1958 film (his first American production in a decade) is a heavily stylized shocker about a corrupt police captain (Orson Welles). Welles has complained of maltreatment by the producers and has explained that the film has been re-edited with additional material. What remains is still enough to show the back of the master hand of the great melodramatist. The cast, assembled as perversely as in a nightmare, includes Marlene Dietrich, Charlton Heston, Joseph Cotten, Zsa Zsa Gabor, Mercedes McCambridge, Akim Tamiroff, Janet Leigh, etc.

TOUCH AND GO

(Exhibited in some theatres as THE LIGHT TOUCH.) The English, notoriously short of manly-looking actors, have been piling all their rugged roles on Jack Hawkins' bowed shoulders. This 1955 comedy gives Hawkins a breather: it was written for him by William Rose, whose GENEVIEVE the year before set a new comic tone. In TOUCH AND GO Rose plays with the peculiarly British cliches of domestic farce (motherin-law, man's house is his castle). Hawkins is cast as a furniture designer who quits in protest against his firm's backward policy and decides to emigrate to Australia. Just 48 hours before the departure everything begins to happen: his daughter (June Thorburn) meets an engineering student (John Fraser), his wife (Margaret Johnston) has misgivings, etc. With Roland Culver, James Hayter. Michael Truman directed. (color)

OH, MEN! OH, WOMEN! and

For the past fifteen years the movies have burned incense before psychoanalysis and portrayed analysts with the solemnity previously reserved for Pasteur and other bearded germ-killers. Now that theatrical people have had years of treatment, a few spitballs are being tossed. Edward Chodorov's comedy takes up the plight of an analyst who learns rather too much about his fiancee in the course of one of his patients' more appalling confessions. The director, Nunnally Johnson, uses the somewhat inflexible wide screen very much like a stage, allowing for beautifully timed playing by Tony Randall and Dan Dailey especially, and by David Niven, Barbara Rush, and Ginger Rogers. It's a fast, frothy film-definitely not for people in the first stages of analysis who need to take their neuroses seriously. 1957. (color, CinemaScope)

BEAUTY AND THE BEAST

(LA BELLE ET LA BETE) Jean Cocteau wrote and directed his first full-length movie in 1946; he created a fairy tale atmosphere of sensuous elegance, with a spell that has not been matched since. As a child escapes from the tedious, nagging family life to the magic of a story book, so, in the film, Beauty's farm with its Vermeer simplicity fades in intensity as we are caught up in the Gustave Dore extravagance of the Beast's enchanted landscape. In Christian Berard's make-up, Jean Marais is a beautiful Beast; Beauty's self-sacrifice to him holds no more horror than a satisfying romantic fantasy should have. The transformation of the Beast into Prince Charming is ambiguous—what we have gained cannot take the place of what we have lost. With the exquisite Josette Day as Beauty, Marcel Andre as the father, Michel Auclair as the brother, Mila Parely the sister. Music by Georges Auric.

and THE RED BALLOON (LE BALLON ROUGE) Albert Lamorisse's allegory on innocence and evil is set in a child's dream world—a territory almost totally unexplored cinematically—and photographed, with surprising elegance, in Paris. With Pascal and Sabine Lamorisse. Academy Award for Best Original Screenplay, 1956. (34 minutes, color)

and WHITE MANE (CRIN BLANC) Less well-known in this country, Lamorisse's earlier fable (on the same theme) was photographed in the Camarque, France's wildest, loneliest region. Visually, it is one of the most beautiful films ever made. Although it is a short, it was awarded a Grand Prix at Cannes in 1953. James Agee wrote the English narration. (40 minutes)

Alec Guinness in LAST HOLIDAY

This movie is being withdrawn from circulation, but the distributor was kind enough to obtain a temporary stay of execution so that we might run it for a last look. The 1950 production of J. B. Priestley's ironic comedy stars Guinness as the ordinary fellow who is told that he has only six weeks to live, and, liberated by no more anxieties about the future, finds in that time all the opportunities for wealth, fame, and happiness that he never found before. The dexterity, the impeccable "rightness" of Priestley's screenplay is almost infuriating: within his middle-class, socialist-mystic limits he is an unerring master. With Kay Walsh, Wilfred Hyde-White, and that great asset of English comedy, Ernest Thesiger. Henry Cass directed.

NIGHTS OF CABIRIA and

(NOTTI DI CABIRIA) In our opinion, this is Federico Fellini's finest film, and a work in which Giulietta Massina earns the praise she received for LA STRADA. The film is a series of episodes in the life of Cabiria (Massina), a shabby, aging, dreamy little Roman streetwalker-a girl whose hard, knowing air is no protection against her fundamental gullibility which, we finally see, is her humanity and her saving grace. A famous actor (Amedeo Nazzari) picks her up and takes her to his luxurious villa; she goes to a cheap vaudeville show, and when the magician hypnotizes her, the innocent dreams of her adolescence pour out; a young man in the audience (Francois Perier) meets her and proposes to her, etc. Though the film seems free and almost unplanned, this is art not carelessness; the structure is so beautifully worked out that each seeming irrelevance falls into place. Academy Award, Best Foreign Film of 1957.

THE CONFESSIONS OF FELIX KRULL

Thomas Mann's last novel, a lively account of a young man who uses his natural endowments in every variety of liaison, makes a charming, almost Mozartian, comedy. Kurt Hoffmann shot the film in Germany, Paris, and Lisbon in 1957; Felix is played by the European favorite Horst Bucholtz (rechristened Henry Bookholt for this country). He is assisted by Lisa Pulver as Zaza, Ingrid Andree as Zouzou, Susi Nicoletti as Madame Houpfle (the lady who tears off Felix' clothes, forces him to steal from her, and then cries, "Oh, how delightfully you debase me."), Walter Rilla as Lord Killmarnoch (who wants to adopt Felix and offers him a ring as a token of his affection), etc. The screenplay was written by Robert Thoeren in cooperation with Erika Mann (she can be seen in the film in the bit part of an English governess).

ELENA ET LES HOMMES (Paris Does Strange Things)

Jean Renoir's 1956 comedy of manners is set in the Paris of 1860 where the Slavic Princess Elena (Ingrid Bergman) falls in love simultaneously with an ambitious general (Jean Marais) and an elegantly unimportant young man (Mel Ferrer). Bergman is incredibly and infectiously happy-looking, radiantly photographed in Eastmancolor by Claude Renoir. The movie is, however, mangled: although Jean Renoir shot the film in an English version, the distributors were unhappy about Marais' accent, and they had his role dubbed by an actor with an ugly, unsuitable voice; then, fearing that Americans might have some difficulties following the interwoven subtleties of plot, they added a narrator (Ferrer), chopped the movie up, and had the narrator telling it all in flashbacks. Even so, it's hard to kill a picture completely, and there are some wonderful things left. With Juliette Greco. Music by Kosma. (color)

BLACK WIDOW

This worldly, fashionable whodunit features a group of murderous, lascivious upper-crusters in the kind of Manhattan apartments that are found only in Hollywood. Van Heflin and Gene Tierney live on one floor, Ginger Rogers and Reginald Gardiner above them, and the remarkable Peggy Ann Garner commutes from one to the other. Nothing in all this is remotely believable, but it isn't really meant to be; and if you're worn out from serious movies, realism, and art, you'll find this hothouse product an amusing relief. The cast includes George Raft, Virginia Leith, Otto Kruger, Cathleen Nesbitt, Hilda Simms, Skip Homeier. Nunnally Johnson did the screenplay and directed. 1954. (color, CinemaScope)

TARNISHED ANGELS and

This is the first (and it may be the last) time Rock Hudson appears on our screen; in extenuation may we point out that Mr. Hudson himself said this movie was not like his others, that he disapproved of it, and that such nasty stories shouldn't be presented to the American public. The nasty material is, of course, William Faulkner's PYLON. Set in New Orleans in 1931, the movie is a startling recreation of Faulkner's hectic, feverish atmosphere and blazing characters—ex-war pilots who will do anything to sustain the thrill of flying. The dare-devils are played by Robert Stack, Dorothy Malone as his parachutist wife, and Jack Carson; Hudson, limp as ever, is the newspaperman. This isn't a great movie but you're likely to be surprised at its qualities, considering the bad reviews it got (frequently a movie gets panned when critics fear that their readers may find it immoral). Douglas Sirk directed. 1957. (CinemaScope)

ROMEO AND JULIET

Renato Castellani literally gives Shakespeare a kingdom for a stage in the 1954 Anglo-Italian production, photographed (by Robert Krasker of HENRY V) in the golden remnants of the High Renaissance in Verona, Venice, Siena, and other Italian cities. Leonor Fini's fabulous costume designs are derived from Piero della Francesca, Pisanello, Carpaccio, and Fiorenzo di Lorenzo. Amongst the visual splendours, it seems pointless to worry about cuts in the play or about an indifferent reading here or there—there is more than enough to enjoy, and much to gasp at. Mervyn Johns gives a beautiful reading to Friar Laurence. Laurence Harvey, Susan Shentall, Flora Robson, Bill Travers, Norman Wooland, Sebastian Cabot are uneven -some a great pleasure, all more than adequate. John Gielgud is the Chorus. The excellent score is by Roman Vlad. Grand Prix, Venice. (color)

and

TRAGIC HUNT (Caccia Tragica) In 1947 the A.N.P.I. (the Partisan association) financed the first film of a very young director, Giuseppe De Santis (who achieved commercial fame the next year with BITTER RICE). TRAGIC HUNT is one of the dozen or so films that restored the Italian cinema to respect and importance in the post-war period. It deals with the collaborationists, partisans, deserters, blackmarketeers, and thieves in the chaos immediately after peace. With Massimo Girotti, Vivi Gioi, Carla Del Poggio, Andrea Checchi.

FAUST Italo Tajo sings Mephistopheles in Carmine Gallone's handsome, fluid 1948 Italian production, adapted from Goethe's play and Gounod's opera. and FLAMENCO The great Spanish dancer Antonio performs the classical bolero and precise, furious gypsy dances in this 1954 documentary made in Spain. (color)

(DU RIFIFI CHEZ LES HOMMES) The most talked about sequence in Jules Dassin's study of the Parisian underworld is a silent half-hour in which four men rob a jewelry store. It is like a highly skillful documentary on how to disconnect a burglar alarm and open a safe, and it is thoroughly engrossing because we see the criminals, not from some outside point of moral reference, but as craftsmen, and we celebrate their teamwork, their finesse, their triumph. Ironically, we find ourselves sympathizing with their honest exhaustion after their dishonest labor. From there on the movie follows the tradition of SCARFACE, PUBLIC ENEMY, and THE ASPHALT JUNGLE (and of MACBETH before them) and brings the tragic, trapped figures (now symbols of our own anti-social impulses) to a finish so cadaverous that, as one critic remarked, "the lesson that crime doesn't pay is taught so thoroughly that no one in the cast is left alive to profit from it." Along the way Dassin keeps things actively vicious with assorted blackmail, murder, the thrashing of a faithless mistress (stripped), kidnaping, etc. With Jean Servais, Robert Manuel, Carl Mohner, and Dassin as the four, and Robert Hossein, Marie Sabouret, Magali Noel, etc. 1955.

NO MINOR VICES

Louis Jourdan gives a high-style comic performance as the volatile young artist who twists a fatuous, psychologically oriented physician (Dana Androws) into fancy knots. The doctor disapproves of the artist "decadent" painting and immoral existence; the artist takes care of him by appealing to the sympathies of his wife (Lilli Palmer). Lewis Milestone's sophisticated farce was released in 1948.

THE MAGNIFICENT SEVEN (Seven Samurai)

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

NANOOK OF THE NORTH and

Robert Flaherty, who began as an explorer and anthropologist, once remarked that in the usual travelogue, the filmaker looks down on and never up to his subject. By looking up, Flaherty created a new genre of movies: he began to record the life of a people with a camera, and then, in editing, to distill the meaning of their existence. Instead of going to a culture with a story, he developed his stories out of the life he observed; his films have no human villains, nor even human enemies, yet they have great drama. His study of the Eskimo, Nanook, who lives where nothing grows and who depends on what he can kill, was made in 1920 and 1921. Two years later, while people all over the world were applauding this extraordinary record of a human being in his cold and hostile environment, Flaherty's hero died of starvation.

THE PICKWICK PAPERS

Although dozens of movies have been derived from Dickens' works, this 1952 English production is the only full-length version of THE PICKWICK PAPERS—probably because the wonderfully episodic book almost defies a simple continuity. As adapter, Noel Langley is surprisingly successful at cutting through the labyrinth, and as director, he keeps an enormous collection of characters going at an astonishing clip. You see the Fat Boy, Snodgrass, Tupman, Dr. Slammer, Sam Weller, etc., whizzing by. Nigel Patrick is a swaggeringly good Jingle, James Hayter a reasonably presentable Pickwick, James Donald is the duelling Winkle, Donald Wolfit is Sgt. Buzfuz, Kathleen Harrison is Rachel Wardle, Joyce Grenfell is the lady who gives the "literahry fawncy-dress breakfast," and Hermione Gingold is right at home in the company.

W. C. FIELDS in

THE BARBERSHOP THE DENTIST

THE PHARMACIST THE FATAL GLASS OF BEER

THE LADY VANISHES

Considered by many to be Alfred Hitchcock's masterpiece, this 1938 murder mystery about a fussy, jolly old lady who boards a train and disappears on it, is directed with such skill and velocity that it has come to represent the quintessence of screen suspense. It provides the finest examples of Hitchcock touches—the little shocks and perversities of editing and detail that give his early movies a satanic kind of humor. The hero is played by a tall, callow young man making his film debut—it is hard to believe that he could develop into the brilliant Michael Redgrave; the heroine is Margaret Lockwood; and the lady is Dame May Whitty in one of her two most famous screen roles (NIGHT MUST FALL, regrettably, is not available). With Paul Lukas, Cecil Parker, Catherine Lacey, Googie Withers, and the team of Naunton Wayne and Basil Radford creating that often-to-be-repeated parody of the solidly dull Britisher.

THE ONE THAT GOT AWAY

This 1958 English thriller about the vanishing young Luftwaffe ace who turned Allied prisons into sieves is a tribute to the defiance and bravure of the almost legendary Franz von Werra. He bet the English that they couldn't hold him and made good his boast in a fantastic series of disappearances: after he broke out of English prisons, he was interned in Canada, and from there he managed to get to the Manhattan nightclubs, to Mexico, Brazil, and back to Germany. Hardy Kruger plays the lead; Roy Baker directed. with THE STRANGER LEFT NO CARD Alan Badel stars in this cruel little English fantasy that took a First Prize at Cannes in 1953. (22 minutes)

A MAN ESCAPED

(UN CONDAMNE A MORT S'EST ECHAPPE) The experience of imprisonment and escape is inevitably closer to Europeans than to Americans, and this film which has been a great prizewinning critical and popular success in Europe has been a total failure here. The film is not ingratiating: the director Robert Bresson is famous for his uncompromising methods, and having been a prisoner of the Nazis himself, he is not disposed to treat his material (Andre Devigny's account of his escape from the Montluc fortress prison) lightly. In this country, escape is a theme for action movies; Bresson deals with the more subtle and intense aspects of escape—the hero's ascetic, single-minded dedication is almost mystic, and the fortress is as impersonal and isolated a world as Kafka's. The movie was shot at Montluc with fanatic authenticity. Francois Leterrier, a Sorbonne philosophy student, is the lead. The music is Mozart's MASS IN C MINOR. THE MANCHESTER GUARDIAN called the movie "more remarkable than almost any film made in any country during the last decade." Best direction award, Cannes, 1957.

SO LITTLE TIME

Two of the films directed by Compton Bennett have been amazing commercial successes (THE SEVENTH VEIL, KING SOLOMON'S MINES); his 1952 English production, SO LITTLE TIME, which is a more sensitive work, is almost unknown. The theme is reminiscent of THE SEVENTH VEIL in that the lovers (Maria Schell and Marius Goring) are bound together by their love of music, but the setting is occupied Belgium, and the girl a Belgian, the man a German. With Gabrielle Dorziat, Barbara Mullen, and Lucie Mannheim.

TEN DAYS THAT SHOOK THE WORLD

(Known abroad as OCTOBER) Eisenstein followed his famous POTEMKIN with another epic, this 1927 celebration of the 10 days in 1917 during which the Bolsheviks overthrew the Kerensky government. This work continues the striking experimental methods—the violent juxtapositions, the use of visual symbols to communicate abstract ideas, and the concept of masses as hero. The movie has a niche in the history of political falsification: the Soviet government commissioned the film for the tenth anniversary of the Revolution, but it was not shown. Trotsky was one of the main characters in Eisenstein's original version and Trotsky at the time was organizing demonstrations against the Communist Party; Eisenstein had to spend 5 months re-editing the work to dislodge Trotsky from his place in the making of the Revolution. THE NEW YORKER called TEN DAYS "possibly the most distinguished picture in the history of the cinema"; we won't go that far-its satire is too heavy-handed, its visual puns too simple-minded. The mass as hero was not popular even in the Soviet Union, and the film was later banned as "formalist."

INVASION OF THE BODY SNATCHERS

Thirty years later, it's obvious that there's more than one way for the mass to become the hero, and mass man is the central terrifying fact in American culture. This 1956 science-fiction movie is crudely written and inexpensive, and it employs few of the resources of the cinema (to put it mildly), but it has an idea that confirms everyone's suspicions: people are being turned into vegetables and who can tell the difference? The hero and heroine (Kevin McCarthy and Dana Wynter), trying to cling to their animality and individuality, seem inexplicably backward to the rest of the town. Don Siegel directed.

LOVERS AND LOLLIPOPS

Sometimes it is difficult to understand why one picture is acclaimed and another passed over. THE LITTLE FUGITIVE, the 1953 film by Morris Engel and Ruth Orkin, was a hit; their 1956 picture only a moderate success. Robert Hatch has described this film well: "It is unpretentious, honest and above contrivance, and its plain little girl is brilliantly eloquent. . . . The picture concerns a widow (Lori March) and her little girl (Cathy Dunn), who one summer meet a young fellow (Gerald O'Loughlin) on leave from his business. They wander about New York together. . . . The man and woman fall in love; the little girl is acutely watching, sharply testing for her place in this new love. There is a flare-up, the chance of happiness is almost missed, but in the end the three come together and become a family. It is not a memorable story, but it is a charming one and presented with real affection for the awkwardness and sweetness of human relations."

and

CHARLIE CHAPLIN in THE PAWNSHOP Sat. 20 THE FLOORWALKER

ONE A.M. THE CURE

These four two-reelers were made in 1916 and 1917. We played THE CURE a year ago, and it is so good we are repeating it; the others we haven't played for many years.

SINGIN' IN THE RAIN

As a Christmas present to ourselves and, we hope, to you, we are bringing back our favorite movie musical—the witty and exuberant Comden-Green satire on Hollywood in the late twenties. The team-work of Gene Kelly, Donald O'Connor and Debbie Reynolds is an aesthetic pleasure, and their material is first-rate -ranging from parodies of the Busby Berkely style of choreography to the Charleston and Black Bottom performed straight. There is a too-long love song on a deserted studio stage and a lavish, over-sized Broadway ballet: these faults mar the unity, but they don't seriously affect one's enjoyment of this delightfully malicious view of picture making. 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, music by Nacio Herb Brown with lyrics by Arthur Freed. 1952. (color)

FOOTSTEPS IN THE FOG

This 1955 British gripper is a handsome addition to one's collection of gaslit, Edwardian murder stories. Jean Simmons is remarkably good as the shrewd servant girl who learns enough about the master (Stewart Granger) to blackmail him. The first-rate cast romps through some ingenious shenanigans; among those stirring the witches' brew are Finlay Currie, Bill Travers, Ronald Squire, William Hartnell, Belinda Lee. Directed by Arthur Lubin. (color)

SO THIS IS NEW YORK

Henry Morgan, radio's iconoclastic comedian, is Ring Lardner's cigar-salesman hero in Stanley Kramer's 1946 production based on THE BIG TOWN. Richard Fleischer directed this satire of New York.

and OPERATION MADBALL The uninhibited 1957 farce, with Jack Lemmon, Ernie Kovacs, Mickey Rooney; directed by Richard Quine.

This program continues through Sunday, January 4.

CINEMA GUILD AND STUDIO 2436 Telegraph Avenue Berkeley 4, California

Return Postage Guaranteed

If you move, please notify us if you wish to receive programs at your new address.



The American experience: Tony Randall waits to see his analyst in OH, MEN! OH, WOMEN!



The European experience: Francois Leterrier tries to escape from the Nazis in Bresson's A MAN ESCAPED.