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6th YEAR

1957

C I N E M A

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THE SNAKE PIT

As the heroine (Olivia de Havilland) deteriorates in the mental institution, she goes through the wards which are divided by descending degrees of misery. In the best Hollywood film on the subject of insanity, the director, Anatole Litvak, created vivid and harrowing images of the snake pit of modern institutional bureaucracy. With Leo Genn as the psychoanalyst, Mark Stevens, Celeste Holm. From Mary Jane Ward's book. 1948.

and BEDLAM

Val Lewton's thriller is set in St. Mary of Bethlehem Hospital, London's 18th century lunatic asylum (which by a contraction of Bethlehem became known as Bedlam). Boris Karloff plays the asylum keeper, Anna Lee the reformer who is committed. 1946.

ARSENIC AND OLD LACE

Multiple murder American style—the comedy of murder dispensed with sweet amoral innocence. Cary Grant tries to convince his charming little aunts that it isn't nice to put arsenic in the elderberry wine. With Josephine Hull, Raymond Massey, Peter Lorre, James Gleason, Priscilla Lane, Edward Everett Horton, and 13 corpses. Directed by Frank Capra, from Joseph Kesselring's play. 1944.

and KIND HEARTS AND CORONETS

Multiple murder British style—the comedy of murder dispensed with sly amoral sophistication. Ninth in line to inherit a dukedom, the suave, cool young hero (Dennis Price) decides to eliminate the intervening eight—a snob, a general, a photographer, an admiral, a suffragette, a clergyman, a banker, and the Duke—all, by a casting stroke of genius, played by Alec Guinness. With Valerie Hobson and the intriguingly odd Joan Greenwood. Directed by Robert Hamer. 1949.

JUAREZ

The subject is the conflict between two political ideals—the benevolent liberalism of Archduke Maximilian of Habsburg and the democratic faith of Benito Juarez. Though Juarez (Paul Muni) must triumph, it may be Brian Aherne's Maximilian that you will remember longer. Bette Davis plays the passionate, tragic Carlota, and the cast includes Claude Rains, Montagu Love, John Garfield, Gilbert Roland, Joseph Calleia, etc. John Huston and Franz Werfel were among the authors; William Dieterle directed. 1939.

and DIRTY HANDS

(Les Mains Sales) Sartre's political conflict is between the intransigence of the young Communist Hugo (Daniel Gelin) and the compromises of the seasoned, disillusioned Hoederer (Pierre Brasseur). It is probably the only film which has ever captured the meaning and spirit of the intellectual conflicts within modern revolutionary parties. Sartre did the adaptation of his play; Fernand Rivers directed. 1954.

CHILDREN OF PARADISE

(Les Enfants du Paradis) A critic has said that CHILDREN OF PARADISE does to the film medium what Joyce's ULYSSES does to the novel form, and it is true that this magnificent creation by Marcel Carne and Jacques Prevert seems to burst the bounds of the medium. It does what few films have ever done: it unfolds new meanings with each viewing. At first it may seem a romance set in the Paris of Balzac; it is likely to turn into an esthetic problem on the relations of art and life; it even turns into a comparison of dramatic modes—for it includes at least five kinds of theatrical performance. And then, and perhaps first of all, it is a film poem on the nature and varieties of love; all are explored, sacred and profane, selfless and possessive, and when the film ends there is little more that could be added. With Jean-Louis Barrault, Arletty, Pierre Brasseur, Maria Casares, Louis Salou, Pierre Renoir, Marcel Herrand. 1944. (2½ hours).

with Marcel Marceau in PANTOMIMES.

THE PEARLS OF THE CROWN

(Les Perles de la Couronne) Sacha Guitry's 1937 comic pageant is rapid and care-free, shifting from high style to absurdity and burlesque, but always with an ironic insouciance. Guitry plays four roles, and is assisted by Arletty, Jean-Louis Barrault, Marguerite Moreno, Cecile Sorel, Jacqueline Delubac, and Jean Coquelin (many of them also play more than one role). A tri-lingual production in French, Italian, and English, with subtitles for the first two.

and GIGI

One of Colette's comic jewels is the story of Gigi—rebellious offspring of a long line of courtesans. Gigi's grandmother (Yvonne de Bray) and her great aunt (Gaby Morlay), both retired from active service, attempt to train her to carry on the great tradition, but the virtuous Gigi violates the rules for a well-paid life of sin. With Frank Villard and Jean Tissier. Directed by Colette's sister, Jacqueline Audry. 1950.

COME BACK, LITTLE SHEBA

Lola mourns her losses—youth, beauty, love, and Little Sheba, the dog that ran away. As Lola, Shirley Booth is the essence of all those dreamy, slatternly, gabby, sentimental women who move one to pity by their harmlessness and to disgust by their vacuity. As Doc, Burt Lancaster scores A for effort but just passes on performance. Daniel Mann directed William Inge's tragi-comedy. Miss Booth took the Academy Award as Best Actress, and at Cannes, where the film was selected the best dramatic film of 1952, she was honored as the world's best actress of the year.

and UNFAITHFULLY YOURS

About once a year we get the urge to see this Preston Sturges comedy again. Nobody ever comes to join us and we've never been able to figure out why—the style may be too brittle for a general audience, but we don't know what keeps you away. It has Rex Harrison parodying Sir Thomas Beecham, Linda Darnell, Kurt Kreuger, and the Sturges regulars—Edgar Kennedy, Rudy Vallee, etc. 1948

EL

Luis Bunuel's EL tells of how Francisco, a well-to-do Catholic (Arturo de Cordova) falls in love and marries Gloria (Delia Garcia). His jealousy begins on their honeymoon: believing that her former sweetheart is in the next room spying on them, he thrusts a knitting needle through the keyhole. From then on, his jealousy takes forms that suggest a surrealist fusion of Freud and the Marquis de Sade. 1952. (Only a monster would bring children, and we won't let them in anyway.)

and CASQUE D'OR

Jacques Becker's sultry, gaslit account of the Paris underworld and beautiful Marie with the golden hair is expressively acted by Simone Signoret in the title role (her performance took the British Film Academy Award), Serge Reggiani and Claude Dauphin. There are grim reverberations of a revenge theme in the smoke-filled bistros and seedy hotels, but viewed with EL, CASQUE D'OR may seem a romantic idyll. 1952.

GATE OF HELL

(Jigokumon) Famed for its unsurpassed use of color, this exquisitely stylized tragedy of passion tells the subtle story of a warrior's desire for a married noblewoman and her way of defeating him. The setting is 12th century Kyoto, where the abstract patterns of interiors and architecture suggest that modern decor may catch up to medieval Japan in a few decades. With Machiko Kyo and Kazuo Hasegawa. Directed by Kinugasa. Grand Prix, Cannes; Special Academy Award, 1954.

and UGETSU

This fantastically brilliant film is acted in a symbolic style, alternating between grunting, animalistic performances and the serene poetry of the ghostly Lady Wakasa interlude. When the peasant potter, lured by this Lilith, cries, "I never dreamed such pleasures existed," the audience may well cry out, "Nor did we." With Masayuki Mori, Machiko Kyo, Kinuyo Tanaka. Directed by Mizoguchi. Grand Prix, Venice, 1954.

THE MALTESE FALCON

Humphrey Bogart's most exciting creation was Sam Spade—that ambiguous mixture of avarice and honor who gave new dimension to the detective genre. This 1941 version of the Dashiell Hammett novel made writer-director John Huston famous, and a good many think it's still his best picture. With Sydney Greenstreet, Mary Astor.

and BEAT THE DEVIL

Time called it a "screwball classic". Bogart said, "Only the phonies think it's funny. It's a mess." John Huston directed in 1954, and Truman Capote made up the script as they went along. This straight-faced parody of the international thriller includes the surprise of a blonde Jennifer Jones as a creative liar (the surprise is how good she is), Gina Lollobrigida, Robert Morley, Peter Lorre, Edward Underdown.

This program continues through Wednesday, May 1.

MAR. 1

Sat. 2

Sun. 3

Mon. 4

Tues. 5

Wed. 6

Thur. 7

Fri. 8

Sat. 9

Sun. 10

Mon. 11

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Sun. 31

APRIL 1

Tues. 2

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Fri. 26

Sat. 27

Sun. 28

Mon. 29

Tues. 30

GREAT EXPECTATIONS and BRIEF ENCOUNTER

David Lean's excellent version of Dickens, with Alec Guinness, Jean Simmons, John Mills, Valerie Hobson, Martita Hunt, Finlay Currie. 1946.

David Lean's evocation of the emotions that lie dormant in middle-class existence, with Celia Johnson and Trevor Howard as Noel Coward's lovers. 1945.

FATHER'S DILEMMA (PRIMA COMUNIONE)

Cesare Zavattini, who has written almost all the neo-realist tragedies of poverty, has this time written a comedy of prosperity; it is also a considerable tour de force—the action takes place between 8:30 and 10:00 a.m., exactly the ninety minutes it takes to tell the story. The butt of the joke is the universal type of pompous small-businessman (Aldo Fabrizi); in the frantic search for his daughter's lost communion dress he reveals the petty vanities that are the classic material of farce. With Gaby Morlay. Directed by Alessandro Blasetti. Grand Prix, Venice, 1950.

and LITTLE BOY LOST

This story of a man's efforts to determine whether the child he locates in an orphanage is his lost son is handled unevenly, but there are fine qualities in the film, and some fine performances. Bing Crosby appears (inoffensively) in the surprising company of Gabrielle Dorziat, Claude Dauphin, Christian Fourcade, and Nicole Maurey. George Seaton adapted and directed Marghanita Laski's novel. 1953.

AN OUTCAST OF THE ISLANDS

Carol Reed does justice to Joseph Conrad in an intense and complex treatment. Trevor Howard is superb as the moody Willems who is fascinated by the native girl Aissa (Kerima). (The terror of the primitive has never been so well communicated as in her silence and lurking savagery.) Ralph Richardson is Captain Lingard; Robert Morley and Wendy Hiller are Mr. and Mrs. Almayer (and the child they spawn adds another horror to the landscape). 1952.

and ADVENTURES OF ROBINSON CRUSOE

Bunuel's 1954 version of the DeFoe novel is free of that deadly solicitude that usually kills off classics; in the delirium sequence he is the same untamed director who made film history, and the scenes of Crusoe shouting to the hills and rushing to the sea, bring loneliness, in sudden shocks, to the pitch of awe and terror. Dan O'Herlihy performs the necessary feat of carrying most of the film alone; his eventual meeting with Friday (James Fernandez) changes the tone to irony. (The Pathecolor is uneven.)

DIARY OF A COUNTRY PRIEST

(Journal d'un Cure de Campagne) Of the small body of film masterpieces which are hopelessly doomed to commercial failure, Robert Bresson's adaptation of the Georges Bernanos novel is the most recent. Though its impressive collection of awards includes the 1951 Grand Prix du Cinema Francais and a special award at Venice, it is almost never exhibited. It is a terribly disturbing film—a pure and intense account of the anguish of a young priest whose faith is neither understood nor accepted by his village. An austere director of astonishing integrity, Bresson offers no sops to the public—no humorous or romantic asides; he pulls you down into the depths of the priest's suffering and refuses to give you a glad hand up. What he does offer is one of the most profound emotional experiences in the history of film. With Claude Laydu and Nicole Maurey.

ORSON WELLES' OTHELLO

The most imaginative film Welles has done—flawed, but so rich and beautiful that it suggests greatness even if it doesn't achieve it. Suzanne Cloutier is Desdemona; Michael MacLiammoir is Iago. But the star of the piece is not Welles as Othello but Welles as a theatrical magician who holds you with breathtaking effects and with the splendor of dazzling compositions. (Be prepared for an irritating sound track: Welles ran out of money and the synchronization is imperfect.) Released in the U.S. in 1955.

and STANLEY KUBRICK'S THE KILLING

The critics found this one of the few good films of 1956—but it disappeared from theatres almost before the praise got into print. This haste was probably deliberate—in extolling Kubrick as a boy wonder and the most audacious American director since Welles, the critics gave him the box-office kiss of death. The suspense centers on a robbery and there are familiar faces (Sterling Hayden, Coleen Gray, Elisha Cook, Jr.) but they go through unfamiliar movements—some furtive, some ferocious.

THE BRAVE BULLS

Robert Rossen's handsome 1951 production of Tom Lea's novel stars Mel Ferrer as the matador—a sensitive performance that curiously recaptures some of the glamor of early screen idols. There is some nonsense about a heartless Mexican aristocrat (Miroslava) who twotimes the hero with his manager (Anthony Quinn), but it's easy to overlook all that when the bulls pound across the screen. Photographed by James Wong Howe, the bullfights achieve their full measure of archaic fear and glory.

and THE BULLFIGHTER AND THE LADY

A dark horse in the same field, this less pretentious and much less expensive 1951 film has a more authentic, seamy aspect; though marred by synthetic plot ingredients, it is perhaps a better film than the heavily publicized co-feature. Robert Stack plays the American who wants to be a bullfighter; Gilbert Roland, in the best performance of his amazingly long career, is the aging matador. With Katy Jurado and Joy Page. Produced and directed by Budd Boetticher.

THE CRIMSON PIRATE

The Hecht-Lancaster travesty of the buccaneer film combines comedy with the physical exuberance of the early Douglas Fairbanks pictures. Burt Lancaster and his old circus partner, Nick Cravat, tumble and jump with exhilarating grace; Robert Siodmak's direction is lively; Roland Kibbee's script is bright and inventive (much of the film's wit derives from a series of casual anachronisms). 1952. Technicolor.

and A TICKET TO TOMAHAWK

Several people threatened to boycott us if we didn't show this film. When we looked at a print we realized that the train in this picture is really something special: it's the only train we've seen that takes its tracks with it. This is probably the best railroading comedy since Buster Keaton made THE GENERAL. Richard Sale directed. With Anne Baxter, Dan Dailey, Walter Brennan, Rory Calhoun (and, if you don't look down to light a cigarette, Marilyn Monroe). 1950.

THE PRISONER

As the cardinal induced to make a false confession, Alec Guinness gives a powerful, almost painfully moving performance. Though Bridget Boland's script and Peter Glenville's direction leave much to be desired, Guinness brings out what they inadequately reach for. Jack Hawkins plays the Interrogator, Wilfred Lawson the warden. 1955.

and 1984

Even an unsuccessful attempt at George Orwell's political horror story is more interesting than most films which attempt nothing, and Orwell comes through in sequences like the "two-minute Hate." Michael Redgrave has the chilling role of the inquisitor, with Edmond O'Brien and Jan Sterling as Winston Smith and Julia. Directed by Michael Anderson in England, 1956.

TWELFTH NIGHT

A Russian production of Shakespeare may come under the heading of curiosities, but this 1956 color film succeeds in capturing some of the charm and delight of Shakespeare's Illyria. A lively young actress, Klara Luchko, plays Viola and Sebastian; Sir Tony Belch, Sir Andrew Aguecheek and the whole crew of Dukes, clowns, and Countesses are pleasantly entangled in the folly of mistaken sexes and identities.

and THE MAN WHO COULD WORK MIRACLES

H. G. Wells' comic fantasy is the best-natured of the films that employ tricks and illusions and is almost the only one with any point. Made in England in 1937, it makes more recent films that use camera magic look dull and witless. Ralph Richardson is the crestfallen militarist whose swords are turned into plowshares. With Roland Young, George Sanders, Joan Gardner.

THE HAPPY TIME and HOLY MATRIMONY

Boyer, Jourdan, and Co. illustrate Latin and Anglo-Saxon approaches to love. 1952. Monty Woolley and Gracie Fields bring expertise to Arnold Bennett's material. 1943. This program continues through Sunday, May 4.

CINEMA GUILD AND STUDIO
2436 Telegraph Avenue
Berkeley 4, California

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For several years we have been trying to locate the owners of Sacha Guitry's two famous early comedies — STORY OF A CHEAT and PEARLS OF THE CROWN, and we have at last turned up the complete two-hour version of PEARLS OF THE CROWN. If you are too young to remember these impudent, cynical gems of the late thirties, you will still recognize the style — which filtered across the channel and showed up, in ON APPROVAL and then in KIND HEARTS AND CORONETS, as the beginning of a new school of English comedy. PEARLS OF THE CROWN is a mad succession of jokes and incidents, following the career of a group of matching pearls over several centuries and several continents, and involving such personages as Mary of Scotland, Empress Eugenie, Napoleon, Henry the Eighth, Madame DuBarry, and the Queen of Abyssinia. Seeing it is rather like flipping the pages of a history book while drinking Champagne.

In Mexico in 1952, the great Spanish director Luis Bunuel (UN CHIEN ANDALOU, LOS OLVIDADOS) made EL, his most shocking film since the early and by now legendary L'AGE D'OR. EL is a picture of irrational love and irrational jealousy, a crescendo of morbid and sick passion, with sadistic and hallucinatory sequences. It is not a film one can forget, though one may well want to. As EL has been the subject of discussion in film journals all over the world, we assumed it would open in one of the important San Francisco art houses. But it appears that the art houses are not interested — and so we have the rather extraordinary honor of presenting one of the most important films of our time in its first Bay Area showing.

Please note that performances are continuous from 1:00 o'clock on Sundays