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5th YEAR

NOVEMBER - DECEMBER 1956

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THE MARX BROTHERS in A DAY AT THE RACES

The Marx Brothers are at their best in this 1937 folly that has something—but not very much—to do with a sanitarium, a group of bankers, a blonde siren, and a steeplechase. A typical Marx Brothers routine builds up to a climax of wanton destruction in about eight minutes; as this film includes three of their most devastating routines, the total effect is that of highly satisfying derangement. Groucho, the con man supreme, is Hugo Z. Hackenbush, a horse doctor posing as a fashionable neurologist ("Either this man is dead or my watch has stopped"). He shuffles off with the picture. (Groucho's rendezvous with a beautiful blonde is interrupted by paperhangers. "This is the worst insult I've ever had in my life," she announces. "Well, it's only 8 o'clock," replies Groucho.) The Brothers are fortified by that most stately of stooges, Margaret Dumont.

and

ADAM'S RIB

That remarkably expert comedy team—Katharine Hepburn and Spencer Tracy—derives its humor from a peculiarly modern war of the sexes. Miss Hepburn is flighty, nervous, high-strung; Mr. Tracy is stubborn, calm, and sane. She attacks, he blocks; their skirmishes are desperately, ludicrously civilized. In the ingenious and witty **Adams Rib**, 1949, they are married lawyers on opposing sides in a court battle. The case involves equal rights for women, i.e., does jealous wife Judy Holliday have the right to shoot her husband, Tom Ewell, in order to protect her home? Miss Hepburn's feminism is put to severe strain in defending the sassy blonde. ("How did you feel after you shot your husband?" she is asked. "Hungry," she replies.) George Cukor directed, from a script by Ruth Gordon and Garson Kanin. With David Wayne and Jean Hagen.

COCTEAU'S BLOOD OF A POET and ORPHEUS

Cocteau's first and last films have dealt with the same theme: the dreams and ecstasies of the poet, and his obsession with the unknown. The four sequences of **Le Sang d'un Poete** (1931) are illogical and timeless: they happen in the instant that a chimney topples. (But more than the chimney toppled—thousands of cans of film fell into disrepute.) In 1950 Cocteau made **Orphee**, his "orchestration" of the theme; though superficially the structure is narrative, the film is as inventive and enigmatic, and as magical as a dream (not however for the stubborn ones who refuse to surrender their petty rationality—they find nothing but confusion). The most important new presence is the princess of the Shades, played with superb elegance and a kind of troubled passion by the remarkable Maria Casares. As Orphee, the poet popular with the public but despised by the younger poets, Jean Marais is all that one could wish. Maria Dea is a properly commonplace Eurydice, Francois Perier is Heurtebise, Edouard Dermithe is Cegeste, and the now famous Juliette Greco plays Aglaonice. Music by Georges Auric.

GRETA GARBO in NINOTCHKA

A writer has remarked, "What, when drunk, one sees in other women, one sees in Garbo sober." It is, of course, her special radiance which illuminates a whole series of mediocre films which, without her, would be relegated to the dust bin; only rarely were her vehicles of any interest. **Ninotchka**, though by no means a great movie, nor the brilliant satire it is often said to be, is a moderately witty comedy. As the glum, scientific-minded Bolshevik envoy who is sent to Paris and there succumbs to bourgeois ways, Garbo displays a charming and relaxed comedy style. Directed by Ernst Lubitsch, the film has the nonchalance and sophistication which were his trademark—but it also reveals that the trade marked him too high. With Melvyn Douglas, Ina Claire, Sig Rumann, Felix Bressart, Alexander Cranach, Bela Lugosi. Scenario by Charles Brackett, Billy Wilder, and Walter Reisch. 1939.

with THE THREE LITTLE PIGS—the famous Disney cartoon

INGRID BERGMAN in GASLIGHT and NOTORIOUS

**GASLIGHT**—Ingrid Bergman is at her beautiful best in the Victorian decor of Patrick Hamilton's mystery. As the apple-cheeked bride who is terrorized by the grisly, dirty tricks of her husband (chillingly played by Charles Boyer), she runs the gamut from antimacassar to antimacassar. It's good, scary fun all the way. Her performance won her the Academy Award for Best Actress of 1944. Directed by George Cukor. With Joseph Cotten and Angela Lansbury.

**NOTORIOUS**—Ingrid Bergman is at her sexiest in the 1946 Alfred Hitchcock thriller. As the shady-lady daughter of a Nazi she trades secrets and all sorts of things with American agent Cary Grant. The element of suspense is: will suspicious, passive Grant succeed in making Bergman seduce him, or will he take over? Script by Ben Hecht. With Claude Rains.

OLIVER TWIST

Alec Guinness makes Fagin, the master pickpocket and corrupter of youth, an enchanting villain (at first denied a passport, he has been somewhat assimilated). David Lean directed this memorable version of Dickens in 1947, with John Howard Davies as Oliver, Robert Newton as Bill Sikes, Kay Walsh as Nancy Sikes, Francis L. Sullivan as Bumble, the beadle, and Anthony Newley as The Artful Dodger.

and

NICHOLAS NICKLEBY

More swooning maidens, honest heroes, and frightful iniquities out of Dickens. Cedric Hardwicke takes over the villainy, while Sybil Thorndike as a bawdy old school-teacher and Stanley Holloway as a travelling actor provide the humor. With Derek Bond as Nicholas, Bernard Miles as Noggs, Aubrey Woods as Smike. Cavalcanti directed, capturing much of the dark grotesquerie of the Cruikshank engravings. Also made in England in 1947.

CABIN IN THE SKY

This is a film we have been trying to get for years: MGM's 1943 musical production, featuring many of the greatest performers of the jazz world. Louis Armstrong, Ethel Waters, Lena Horne, and Eddie "Rochester" Anderson have the leading roles, surrounded by dozens of performers (Buck of "Buck and Bubbles" especially registers in the memory). The film was directed by Vicente Minnelli early in his Hollywood career, when his approach was fresh and enthusiastic. It is based on the musical play with lyrics by John Latouche and music by Vernon Duke. One of the best musicals ever made in this country, **Cabin in the Sky** features an all-Negro cast; with the exception of the early, great **Hallelujah!**, it is the best all-Negro film.

PAT AND MIKE

The Katharine Hepburn-Spencer Tracy interchanges in this 1952 comedy include some of the best colloquial dialogue of recent films. Miss Hepburn plays a phenomenal all-around athlete: in the course of the film she takes on Gussie Moran, Babe Zaharias, and a series of other professionals. The comic possibilities in various sports are touched off with grace and wit. Aldo Ray contributes a strangely effective portrait of a sulky boxer, and Phyllis Povah is a maddening golfer. But Miss Hepburn's principal sport is sparring with her manager, the imperturbable Mr. Tracy—good sport for audiences as well. George Cukor directed, from a script by Ruth Gordon and Garson Kanin.

and

HIGH AND DRY

How a tough American millionaire (Paul Douglas) gets taken by some canny Englishmen, and made to like it—a comic parable of the post-war international situation. Among the three or four best post-war English films, **High and Dry** contrasts the determination and inventiveness of the English, as embodied in the captain of a condemned barge, with the bullish efficiency of the American businessman. The story and direction are by Alexander Mackendrick (**Tight Little Island**, **The Man in the White Suit**) who is, significantly, half-American, half-British.

This program continues through Wednesday, January 2

NOV. 1

Fri. 2

Sat. 3

Sun. 4

Mon. 5

Tues. 6

Wed. 7

Thur. 8

Fri. 9

Sat. 10

Sun. 11

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Wed. 28

Thur. 29

Fri. 30

DEC. 1

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Mon. 17

Tues. 18

Wed. 19

Thur. 20

Fri. 21

Sat. 22

Sun. 23

Christmas Eve Closed

Tues. 25

Wed. 26

Thur. 27

Fri. 28

Sat. 29

Sun. 30

Mon. 31

THE RED INN

(**L'Auberge Rouge**) A monk hears confession from an innkeeper's wife, and she nonchalantly reveals that all guests who come to the inn are murdered. He sets about the task of getting the guests to leave, without violating the confessional. A macabre comedy (somewhat reminiscent of **Arsenic and Old Lace**) made in 1953 by Autant-Lara, with Fernandel as the monk, Francoise Rosay, Marie-Claire Olivia.

LE JOUR SE LEVE (DAYBREAK)

In 1939 the director Marcel Carne and the writer Jacques Prevert made a film about a simple man who killed a complicated man. The story was told with extraordinary sensitivity and subtlety, and with great visual beauty; but what lifted **Le Jour se Leve** above other fine films of the period was its psychological depth. The fundamentally decent hero, Jean Gabin, was forced to become a murderer by the masochistic trickery of the man he killed, Jules Berry; and the treatment of complexity and evil in the transient, lonely lives of the characters was on a level with the psychological methods of literature. There have been perhaps a dozen fine psychological studies that have come from France in the intervening years, but none more haunting than this poetic account of human isolation. With Jacqueline Laurent and Arletty. Music by Maurice Jaubert.

GRETA GARBO in CAMILLE

"Memory is always unfair to Garbo. However idealized the image of her that one retains, reality improves on it. So in **Camille** the greatness of her performance—which one knew already—comes as a revelation. Her creation of Alexandre Dumas' heroine is probably her most perfect achievement . . . a performance which consistently, miraculously elevates human passions to a pure tragic plane." Gavin Lambert, *The London Times*. As Armand, Robert Taylor is inept, but not completely unforgivable; in 1936 he had, at least, a romantic profile. As M. Duval, Lionel Barrymore is unforgivable. The one actor who rises to the occasion is Henry Daniell, who makes a brilliant Baron de Varville. With Lenore Ulric as Olympe, Laura Hope Crews as Prudence, Elizabeth Allan, Jessie Ralph. George Cukor directed. The production is luxuriant in its vulgarity; it achieves that glamor which MGM traditionally mistook for style. But in spite of MGM, Garbo's artistry triumphs, and the tear-jerker **Camille** is transformed into the "classic" MGM claimed it to be.

THE BROWNING VERSION

The cuckolded schoolmaster of Terence Rattigan's play requires a virtuoso actor, and in this 1951 film version it obtained one. Michael Redgrave is certainly one of the great actors of our time, and if the restrained anguish of this role does not give him a great deal of room to move around in, it does give him a chance to show what he can do in tight quarters, and that, it turns out, is considerable. Directed by Anthony Asquith. With Jean Kent, Nigel Patric.

and

THE EDGE OF THE WORLD

This extraordinary film, made in 1938, was acclaimed at the time, and then appears to have been almost completely forgotten. Somewhat similar to **Man of Aran**, it was filmed in the Shetland Islands and tells of a man who refuses to leave a doomed area. With Finlay Currie and Niall McGinnis. Written and directed by Michael Powell.

RASHOMON

It is 9th century Kyoto: a nobleman's wife is raped by a bandit; the nobleman is murdered, or possibly he is a suicide. The double crime is acted out four times, in the versions of the three participants, each giving an account that increases the prestige of his conduct, and in the version of a woodcutter who witnessed the episode. Murder mysteries reconstruct the crime to find the culprit. **Rashomon** continuously reconstructs the crime to demonstrate the terrible unknowability of truth. With barbaric simplicity, it goes to the center of the human mystery—what can one ever be sure of?—and leaves one gasping for the author's own solution (an overdose of veronal). One of the great film experiences, **Rashomon** is a film one must see again because there are pleasures—as well as pain—in looking into an abyss. From Akutagawa's story, directed by Akira Kurosawa. With Machiko Kyo, Toshiro Mifune, Masayuki Mori. Grand Prix Venice 1951, Special Academy Award 1951, etc.

With THREE UPA CARTOONS—Because you need them after **Rashomon**.

FORBIDDEN GAMES

(**Jeux Interdits**) "A small French masterpiece."—TIME. "**Forbidden Games** starts with a violent page of history: the strafing of a column of refugees by German planes in 1940. Suddenly it narrows down to the bewilderment and terror of one little girl, orphaned by bullets, wandering aimlessly with a dead dog in her arms. She comes to live with a family of peasants. She plays with their young son, but since there is no one in the chaos of wartime to tell them what to play at, they create their own games. The develop a passion for collecting the corpses of animals and burying them as so many humans are being buried around them. Pushing blithely on to blasphemy, they ransack the church and even the village graveyard for crosses of put up in their own private cemetery. The games end in tragedy when the children are parted by their shocked elders."—LIFE. Directed by Rene Clement. Grand Prix Venice 1952. Special Academy Award 1952, etc. With DAPHNI.—Byzantine mosaics photographed by Hoyningen-Huene. Commentary by Aldous Huxley, narrated by Ethel Barrymore and Maurice Evans.

THE RED BADGE OF COURAGE

There has been so much discussion of what was taken out of this film, that what is left is in danger of being overlooked. Despite the mutilation, seventy minutes remain of John Huston's 1951 adaptation of Stephen Crane's Civil War classic, and much of it is breathtaking. For the account of how the film was altered, read **Picture** by Lillian Ross.

and

THE BATTLE OF SAN PIETRO

John Huston's 1943 record of one of the fights of a regiment of infantrymen in the capture of a seven hundred year old Italian village is generally regarded as perhaps the greatest war-time documentary ever made. Huston's poetic narration shades into fine irony. This one got into trouble with the army and was cut from five reels to the thirty-three minutes that remain.

MR. SMITH GOES TO WASHINGTON

There are always requests for Frank Capra pictures; the warm, friendly humor of his films has, apparently, some particularly satisfying quality. So, for the holiday season, and especially for those who enjoyed such other Capra films as **It Happened One Night**, **You Can't Take it With You**, and **Mr. Deeds Goes to Town**, we offer James Stewart, Jean Arthur and Claude Rains in Capra's 1939 production. The screenplay is by Sidney Buchman. Academy Award for Best Original Story. This is one of the best Capra films—a good example of the genre of social comedy which, though it seems thoroughly and almost provincially American, has penetrated an extraordinary number of people all over the world.

ALL THE KING'S MEN

Post-election consolation: Willie Stark will make you feel better about the president you get. Robert Penn Warren's Pulitzer Prize novel about the rise of a bull-headed demagogue (obviously patterned on Huey Long) becomes a slashing, glittering film with enough graft, corruption, and strong-arm excitement to convince even the most backward that power **does** corrupt. Broderick Crawford (Willie Stark) won the N. Y. Film Critics and Academy Awards as Best Actor; Mercedes McCambridge (Sadie) took the Academy Award for Best Supporting Actress. With John Ireland as Jack Burden, Joanne Dru, John Derek, Shepperd Strudwick. Adapted and directed by Robert Rossen. Academy Award, Best Production of 1949.

With A Diary for Timothy. One of the finest documentaries to come out of England, by Humphrey Jennings.

THE WAVE and TIME IN THE SUN  
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Ten years ago, the rights to one of the most moving and beautiful films ever made, LE JOUR SE LEVE (DAYBREAK) were sold to an American company for a remake. The original was rumored destroyed and the scandal of the destruction was discussed in film journals all over the world. Now the film has reappeared in Europe and this country, but, according to the distributor, it is to be withdrawn within a matter of weeks for another remake. As its fate is uncertain, we urge you to take what may be your last look at this perfect culmination of the French cinematic tradition. For those who have never seen it, we can only say that if we had to choose just one film to see in the coming months, we would choose LE JOUR SE LEVE.

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Three of the screen's most fabled ladies make two appearances each in this folio: Garbo in NINOTCHKA and CAMILLE, Ingrid Bergman in a double-bill of GASLIGHT and NOTORIOUS, and Katharine Hepburn in two of her better comedies, ADAM'S RIB and PAT AND MIKE. If this folio resembles a star-wagon, it is not altogether intentional: it just happened that a number of films we wanted became available at the same time.

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