

**Remembering Fritz Lang;
An interview with George Burns**

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March**

TAKE ONE

**Ellen
Burstyn
talks**

Burstyn in a scene from Alain Resnais' new film, Providence.

Plus: Hollywood turns to the right—
the studios' radical cure
for the Depression

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UPFRONT

4

News, Gossip and Bazz-Fazz, including letters from our readers.

FILM REVIEWS

7

Reviews of *Providence*, *The Late Show*, *In the Realm of the Sensés*, *MIkey* and *Nicky*, *Fellini's Casanova* and *Jonah Who Will Be Twenty-five in the Year 2000*; by **James Monaco**, **Bruce Berman**, **Michael Tarantino**, and **Gideon Bachmann**.

Fritz Lang Remembered

15

Scott Eyman's story of a beloved friend.



Ellen Burstyn Talks

17

In her conversation with **Ying Ying Wu**, Burstyn discussed *Providence*, *Alice Doesn't Live Here Anymore*, and her development as a screenwriter and director.



Hollywood Turns to the Right

20

Peter Roffman and **Jim Purdy** talk about a time when Hollywood movies offered a solution to the nation's woes that smacked ominously of fascism.



Funny Man: An interview with George Burns

26

George Burns tells **Albert Nussbaum** how bad acting and seventeen good minutes brought him fame and fortune.



Films on Film: A Checklist

30

Judith Trojan has compiled a valuable checklist of films on films and filming, the first portion of which we present in this issue.

THE REGULARS

31

Columns from **Gideon Bachmann**, **Bob Cowan**, **Robert Fiedel**, **Chuck Jones**, **Michael Mayer**, **Robert McDonald**, **Geoff Minish**, **Bob Parent**, **Herman Weinberg** and **Gene Youngblood**, plus *Dish Night* and *Over-looked and Under-rated*.

BOOKS

45

Book News and Reviews plus our regular checklist of just-published film books by **George L. George**.

INFO

51

Conferences to attend, film festivals to enter, and our classifieds.

PUNDITS' PAGE

54

A handy-dandy guide to some of this season's major films in the form of nuggets gleaned from the writings of some of America's major movie critics, compiled by **Susan Schenker**.

Cover design by George Kopp.

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A HANDY-DANDY GUIDE TO SOME OF THIS SEASON'S MAJOR FILMS, IN THE FORM OF CRITICAL NUGGETS GLEANED FROM THE WRITINGS OF AMERICA'S MOST INFLUENTIAL MOVIE CRITICS.

COMPILED BY
SUSAN SCHENKER



CARRIE

Directed by Brian De Palma. With Sissy Spacek, Piper Laurie, William Katt and Amy Irving.

"Carrie is Pavlovian cinema at its most adroit." (Richard Corliss, *New Times*.)

"...there are so few incidents that two extended sequences are rendered in slow motion as if to pad out the running time..." (Andrew Sarris, *Village Voice*.)

"Carrie is a menstrual joke — a film noir in red." (Pauline Kael, *New Yorker*.)

"...it's a horror classic, and years from now it will still be written about and argued about, and it will still be scaring the daylights out of new generations of moviegoers." (Stephen Farber, *New West Magazine*.)

"The extent to which we have earlier become involved in the

Susan Schenker is a freelance story analyst for major motion picture companies and a freelance writer living in New York.

Cinderella fantasy and in the plight of the girl... is precisely the extent to which we are also likely to be offended by the film's indulgence in campy horrors." (Joy Gould Boyum, *Wall Street Journal*.)

NETWORK

Directed by Sidney Lumet. Written by Paddy Chayefsky. With William Holden, Peter Finch and Faye Dunaway.

"And the main damage done by clothing this stainless-steel parody in nubby tweeds is that we increasingly resist the parody..." (Richard Eder, *New York Times*.)

"Somewhere between *Marty* and *The Tenth Man*, Chayefsky decided that the Bronx was a metaphor for the universe, and he has never fully recovered from this insight." (Andrew Sarris, *Village Voice*.)

"For most of its length, *Network* is drastically out of control — dramatically, cinematically and intellectually..." (Frank Rich, *New York Post*.)

"It might be a spoof on reality, but it's the most frightening experience I've had in a movie this year. It left me numb." (Rex Reed, *Daily News*.)

KING KONG

Directed by John Guillermin. Produced by Dino De Laurentiis. With Jeff Bridges, Charles Grodin and Jessica Lange.

"Brilliant remake. Boffo potential in all markets." (Murf., *Variety*.)

"I wanted a good time from this movie and that's what I got. It's a romantic adventure fantasy — colossal, silly, touching, a marvellous Classics-comics movie." (Pauline Kael, *New Yorker*.)

"King Kong, the new \$24 million remake of the classic 1933 ape film, is a clumsy, pallid and often listless movie that fails on its own terms and almost any other terms that could reasonably be applied to it. ...To me, the most shocking aspect of this *Kong* is how tacky it looks." (Frank Rich, *New York Post*.)

THE LAST TYCOON

Directed by Elia Kazan. Written by Harold Pinter from the novel by F. Scott Fitzgerald. With Robert De Niro, Jack Nicholson and Ingrid Boulting.

"The Last Tycoon is by far the best film adaptation of a Fitzgerald

novel ever made (and the most faithful), and it is the best recent movie about Hollywood as well. ...I can't recall another film, at least not any film of the last several years, so much committed to observing faces and always discovering more than meets the eye." (Roger Greenspun, *Penthouse*.)

"...probably the first mistake was to approach the book cap in hand, and the next was to hire Pinter." (Pauline Kael, *New Yorker*.)



ROCKY

Directed by John Avildsen. Written by Sylvester Stallone. With Sylvester Stallone, Talia Shire and Burgess Meredith.

"To repeat, best not dwell on the film. Better to let the smoggy fairy tale run its course and allow general audience patrons their own unique word of mouth propulsion." (Murf., *Variety*.)

"The film is very simple, so simple you may have to pinch yourself to believe you're liking it; and the simplicity is made possible by the clever expedient of including absolutely no bad characters." (Roger Greenspun, *Penthouse*.)

"Stallone's Rocky is a plodding thinker (it is no accident that he keeps two turtles as pets) who has the boxer's traditional compassion for people more fragile than himself." (Kathleen Carroll, *New York Daily News*.)

"The screenplay of *Rocky* is purest Hollywood make-believe of the 1930s, but there would be nothing wrong with that, had the film been executed with any verve." (Vincent Canby, *New York Times*.)



MIKEY AND NICKY

Directed by Elaine May. With John Cassavetes and Peter Falk.

"...it seems like a theatrical project that wandered into the wrong medium." (Murf., *Variety*.)

"The only way to describe *Mik-ey and Nicky* is as a celluloid death wish, a desperate challenge to the audience to care like anything about the film." (John Simon, *New York Magazine*.)

A STAR IS BORN

Directed by Frank Pierson. Screenplay by John Gregory Dunne, Joan Didion, Frank Pierson. With Barbra Streisand and Kris Kristofferson.

"Terrific. Outlook sensational." (Murf., *Variety*.)

"There's also something completely bogus in the pairing of Miss Streisand and Mr. Kristofferson, who, as lovers, are less exciting than King Kong and Jessica Lange." (Vincent Canby, *New York Times*.)

"O, for the gift of Rostand's Cyrano to evoke the vastness of that nose alone as it cleaves the giant screen from east to west, bisects it from north to south. It zigzags across our horizon like a bolt of fleshy lightning." (John Simon, *New York Magazine*.)

BOUND FOR GLORY

Directed by Hal Ashby. With David Carradine, Melinda Dillon.

"If there is any spiritual credit left to the bicentennial, then this is its form. ...the film's form is closer to a ballad than an epic." (Molly Haskell, *Village Voice*.)

"In fact, this long and uninflected movie could easily be dismissed as a much lesser *Grapes of Wrath* with music if it weren't for the bitter lyricism of Wexler's camera." (John Simon, *New York Magazine*.)