

**One On the Aisle**

**Brando Stirs Up That Waterfront**

By Richard L. Coe



**A** PROVOCATIVE, STIRRING picture you will want to see is at the Trans-Lux, "On the Waterfront." Suggested by New York's dock strikes of these past few years, this is an Elia Kazan production with Marlon Brando in the leading role.

Its vitality, the film's major strength, stems from Director Kazan's characteristic blend of realism and poetry. Just as they did in Tennessee Williams' "A Streetcar Named Desire," the director and leading man are beneath the shocking surface of a realistic scene and are giving expression to mute longings. The feel of realism is their cloak for compassion.

In a role strikingly adapted to that mute brute he has come to personify, Mr. Brando plays a luckless pugilist who does well on the docks because he's in with the mob. He unwittingly causes the death of a worker who was about to tell much to the city's investigating commission. This trickery opens his eyes somewhat. The dead man's sister, a lovely young girl previously shielded from this livelihood of her dock-working father weakens him more. An individualistic priest pushes him further. Taking action against the mob and his own brother, the hero seems to lose, yet manages to win. There is growth in the character and the actor conveys it with his own peculiar brilliance.

Richly melodramatic in the present's highly-favored tough style, the film pushes the hero's progress along rapidly enough to cover most of the holes in the narrative, for, since this is essentially melodrama, there are holes. The priest is too alone. What of the ship-owners? There is nothing about their role, and of the politicians, there is merely one tantalizing shot. The law is even more ineffectual than in reality it seems to have been. The girl—like the outcome—is too pat. Why is she on the ship at a critical time? Purely for the convenience of Budd Schulberg's script.

The writer is more on the outside than the director, if you wish to look at this as the realistic documentary it sometimes seems to be. He raises our suspicions by having Terry, who to our knowledge, never has been in the country, use that Broadwayish crack that "the crickets keep me awake." He has him say: "Down here, it's every man for himself," as though Terry knows that he is "down here." I do not mean to carp by referring to a literary "which" (for the more natural "that") or Leo Cobb's "slightest offense," but they come out of the lines at you to make you as aware of realism's tricks as you were in the Cagney-Robinson crime releases of the old Warner thrillers, or from the flapjacks with which David Belasco dressed his Child's setting.

Valid drawbacks to our acceptance of its purely reportorial aspects, these flaws do not defeat Mr. Kazan's stirring film. I simply point them out to show that "On the Waterfront" cannot fairly be viewed as a full, factual report. Messrs. Kazan and Schulberg seek to grip us with a story that is but a part of the whole, indicative but never comprehensive.

Besides the Brando hero, there are other complete, acted portraits. Eva Marie Saint proves a lovely, believable girl and Karl Malden brings a depth to the priest despite the role's shadowy responsibilities. Such veteran battlers as Tony Galento, Abe Simon and Tami Mauriello are on hand as remarkably life-like dockworkers and Leonard Bernstein's score, shrewdly punctuated with grave silences, is exceptionally apt accompaniment, lean but tough.

When the year's "ten best" lists are drawn up, "On the Waterfront" is likely to be on most of them.

**IT'S A** mighty good advance sale for those tickets to the Capitol's Wednesday night Marciano-Charles telecast fight . . . These are on sale at the Capitol's box office . . . The closed-circuit title bout also will be telecast on the Lincoln screen, where seats also are now on sale.

**SEATS** for "Saint Joan" go on sale this morning at the National for the two weeks starting next Monday . . . Jean Arthur has the title role in this first of the Producers' Theatre productions, with Harold Clurman directing.

**"THIS IS CINERAMA"** has reached out to Richmond, where Thalheimer's department store has set up a ticket reservation both in its Customer Service for seats at our 13th Street Warner . . . That long distance salesmanship is a bright idea for an attraction which purposely has limited its showcases across the land.

**CASTING** tonight through Friday evening for the Foundry

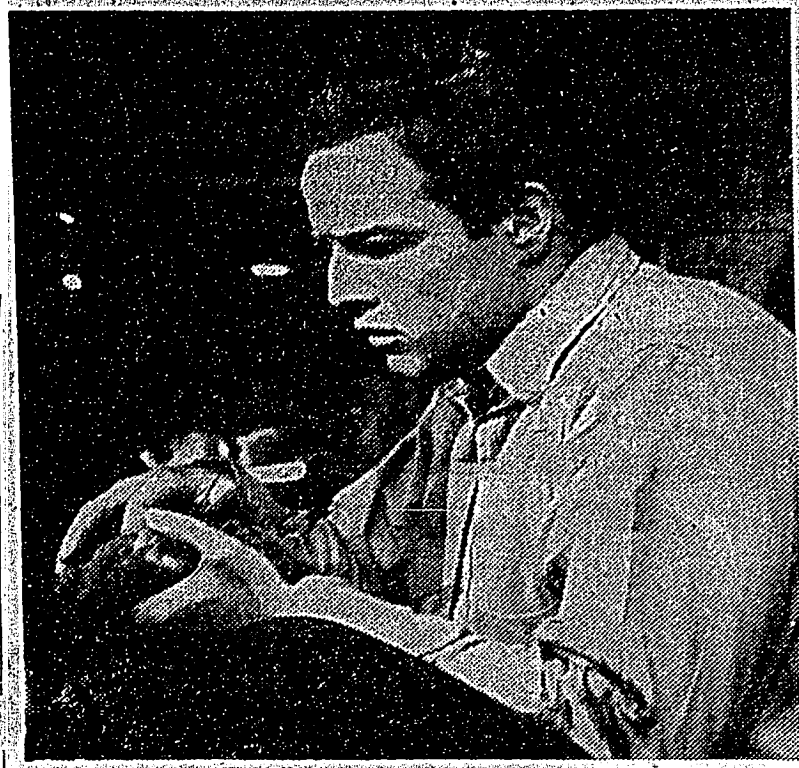
**"ON THE WATERFRONT."** Columbia release. Produced by Sam Spiegel. Screen play by Budd Schulberg, suggested by a newspaper series by Malcolm Johnson. Music by Leonard Bernstein. Photographed by Boris Kaufman. Directed by Elia Kazan. At the Trans-Lux.

**THE CAST**

Terry Malloy	.....	Marlon Brando
Father Barry	.....	Karl Malden
Johnny Friendly	.....	Lee J. Cobb
Charley Malloy	.....	Rod Steiger
"Kayo" Dugan	.....	Pat Henning
Edie Doyle	.....	Eva Marie Saint
Glover	.....	Leif Erickson
Big Mac	.....	James Westerfield
Truck	.....	Tony Galento
Tillo	.....	Tami Mauriello
"Pop" Doyle	.....	John Hamilton
Mott	.....	Heldabrand
Moose	.....	Rudy Bond
Luca	.....	Don Blackman
Jimmy	.....	Arthur Kazan
Barney	.....	Abe Simon
J. P.	.....	Barry Macollum
Specs	.....	Mike O'Dowd
Gillette	.....	Marty Balsam
Slim	.....	Fred Gwynne
Tommy	.....	Thomas Handley
Mrs. Collins	.....	Anne Hegira

Players' first offering of the season, "The Enchanted Cottage" . . . Robert Fabik will direct in the Foundry Church dramatic hall, 16th and P sts. . . This seems to be the first official casting announcement of the amateur groups' fall productions and other companies are urged to get their announcements for future casting to this paper on time; Sunday's deadline is Tuesday—today!

**THE GADSBY'S** Tavern revival, Royall Tyler's "The Contrast," resumes its run this evening . . . This annual event of the Alexandria Little Theater continues through the twenty-fifth, Sundays and Mondays excepted . . . Phone reservations may be made at South 5-7155.



**A Hero Loses a Friend**

Marlon Brando broods over a homing pigeon, killed by his enemies, in Elia Kazan's "On the Waterfront" at the Trans-Lux.