



LOVELY MARIA SCHELL COMES TO THE FIFTH AVENUE CINEMA... week in "Gervaise," voted the best foreign picture of the year by the New York film critics. (Miss Schell herself is winner of the Best Actress award of the Cannes and Venice Film Festivals.)

# The Night People

by JEAN SHEPHERD

## The East Coast Scene

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ical, that they truly defy explanation. Take the case of what happened to Charlie Murchison one cold winter night not long ago.

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### Good Job

Until midnight Charlie sits at his desk and checks loading slips against order forms. It is a good job and Charlie likes it, because from time to time it gives him a few hours in which to just sit and read. Charlie loves reading, in fact his wife is always hollering at him to read in better light or he'll ruin his eyes. He usually picks things to read by looking at a couple of pages of the book, and if it looks good he takes the book out of the library and just reads it as it comes. This is a pretty good system and Charlie has read some fine stuff. Once in a while he fishes up a lemon this way, but by and large it works out well.

Anyway, on the night in question Charlie got off work 15 or 20 minutes earlier than usual, because there wasn't much doing and the relief man had come in early. Charlie got in his Plymouth and headed for the East River Drive, which was the way he got back to the Bronx every night after work. This place where he worked was on the far West Side, downtown near Canal Street. A pretty crummy neighborhood, but then you don't load trucks on Park Avenue. He usually went up Sixth Avenue to 14th and then cut over east to the Drive. He invariably went straight home. Tonight, however, Charlie was thirsty for a beer, and he had a

phone set up next to the stand. He was speaking in a rough voice that was hard to understand, and he seemed to be mad at someone. As he read from the paper he held in his hand, he kept running his other hand through his hair, and from time to time he would pull his dirty sweater-shirt down over his belt buckle.

### Tried to Hear

Charlie tried to hear what the guy was saying, but the crowd at his table, who seemed to have papers too, were a pretty noisy bunch constantly making cracks about the poor guy who was trying to read. Not only that, but Charlie couldn't understand why they seemed to hate the bird at the mike so. He had a devil of a time hearing. The band kept playing while the guy talked, and that didn't help much either. He did hear some of it, though. The man kept repeating something like:

"You talk to me of love"  
"You speak of hate"  
"A girl screams on 14th Street"  
"And the seagull dies at dawn!"

He said the last line at least 10 times in a loud voice. When he stopped, he looked around sort of mad at the crowd which applauded. He walked right past Charlie and sat at the table behind him, and all of a sudden the gang at Charlie's table seemed to get friendly with the guy who had just read. At least they kept telling him how good the stuff had been. Charlie couldn't really understand how they knew, since it is pretty hard to listen and talk at the same time. Charlie couldn't figure any of it out, anyway, because what he had heard the guy read hadn't been good for anything but laughs. He finished his beer and gave the waiter a buck just as one of the guys at his own table was going up to the microphone.

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It was a Monday evening, and Charlie was quite surprised to see what a crowd this spot had for so late at night. It was sort of dark and there were people sitting at small tables around a small stage that didn't really look like a stage. More like a knocked-together wooden platform. On top of this affair were a couple of musicians. A piano man, a guy on drums, and a pretty good tenor. Charlie thought that a little music would go well with a beer, especially if it didn't jack up the cheek. A guy steered him to a table that was already crowded but which had an empty chair next to a tall thin broad wearing a black sweater. She looked kind of sad, but it might have been because she was with a guy who had a beard and who Charlie spotted as a nasty character right off. Egotistical as hell and insulting in an odd way.

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## at the movies

### ART

#### DON'T GO NEAR THE WATER, 1957 (all week)

Fish in the 8-4-Board Navy, with Glenn Ford, Gia Scala, Fred Clark, Anne Francis. WED, THU-FRI: 1.30, 3.20, 5.10, 7.45, 10. FRI, SAT: 2.20, 4.55, 7.45, 11.05. SUN-TUE: Same as Wed, Thurs.

### EIGHTH STREET

#### THE LAST BRIDGE, 1957 (all week)

The one who sent Martin Scorsese to fame in the role of a German doctor assisting the Yugoslav partisans. WED, THURS: 1.40, 2.40, 11. FRI, SAT: 1.15, 1.35, 8.15, 11.25. SUN-TUE: Same as Wed, Thurs.

#### A GIRL IN BLACK, 1957 (all week)

Greek picture about love and death, with Elle Lambetti, WED, THURS: 2.30, 3.55, 9.15. FRI-SAT: 2.50, 6.15, 9.40. SUN-TUE: Same as Wed, Thurs.

### FIFTH AVENUE CINEMA

#### GERVAISE, 1957 (all week)

The beautiful Marie Schell—this is her week in the Village—in presenting a new version of Zola's "L'Assommoir," a document of the slums of non-fourth-century Paris. Gervaise was Nana's mother, and her life was one of almost wholly unrelieved grimness, as director Rene Clement makes sure you learn by the end of this long 1 film. Miss Schell and other performers make it tender into the bargain. WED, THU-FRI: 1.55, 4.30, 8.00. FRI-1.10, 3.7. 9.11. SAT: 1.30, 3.30, 5.30, 7.30, 9.30, 11.30. SUN-TUE: Same as Wed, Thurs.

### GRAMERCY

#### DON'T GO NEAR THE WATER, 1957 (all week)

See comment under Art. WED, THU-FRI: 12.15, 3.50, 5.55, 7.55, 10. FRI, SAT: 12.05, 1.55, 3.45, 5.35, 7.25, 9.1. 11.05. SUN-TUE: Same as Wed, Thurs.

### GREENWICH

#### FOUR BAGS FULL, 1957 (Wed-Sat)

John Garin mixed up with the comedian Bourvil in some shady business in wartime Paris. WED, THURS: 1.4. 7.20, 10.30. FRI, SAT: 1.10, 1.25, 7.45, 11.

#### THE BABY AND THE BATTLESHIP, 1957 (Wed-Sat)

Diaper dings beneath the Iron guns, or sailing is believing, with John Mills, Richard Attenborough. WED, THURS: 7.30, 5.45, 8.55. FRI, SAT: 2.50, 6.10, 9.25.

#### LES GIRLS, 1957 (Sun-Tue)

Big juicy and quite enjoyable MGM musical with Gene Kelly, Kay Ken, and Mimi Gaylor. Tuna Egg. Schedule not available.

#### A FACE IN THE CROWD, 1957 (Sun-Tue)

Kuzan-Schubert's suspenseful TV and national hit, with Andy Griffith as the all-time hot. Schedule not available.

### LOEW'S SHERIDAN

#### THE STORY OF ESTHER COSTELLO, 1957 (Wed-Sat)

What might have happened to Helen Keller if the press-agents had got hold of her at the beginning. Joan Crawford, Rosanno Szabo, Heather Sears. WED, THURS: 12.25, 6.50, 10.45. FRI, SAT: 12.10, 3.50, 7.25, 11.30. SUN: Same as Wed, Thurs.

#### THE LONG HAUL, 1957 (Wed-Sat)

Vic Matura is honored as a trawser unwittingly mixed up with the gangs. WED, THURS: 1.50, 5.15, 8.40. FRI, SAT: 2.15, 5.55, 9.55. SUN: Same as Wed, Thurs.

#### TWELVE ANGRY MEN, 1957 (Mon, Tue)

Henry Fonda talking Lee J. Cobb and 12 other jurors out of sending a obviously guilty Puerto Rican to the chair. MON, TUE: 12.35, 6.50, 10.10.

#### BACHELOR PARTY, 1957 (Mon, Tue)

How life almost is, but really isn't, in Stayestown Town, Greenwich Village, and wherever else husbands go to be lonely. Script by Chayefsky, some good acting by E. G. Marshall, Jack Warden, and Carolyn Jones. MON, TUE: 1-45, 5.10, 8.25.

### WAVERLY

#### OUTCAST OF THE ISLANDS, 1952 (Wed, Thurs)

Trevor Howard going native in the Conan story, filmed by Carol Reed. With Richard Coudanis, Morley, Wendy Hiller. WED, THURS: 12.45, 4.7.10, 10.15.

#### THE INFORMER, 1935 (Wed, Thurs)

Victor McLaglen selling his buddy, and getting repaid for it, in John Ford's Ireland under the Black and Tans. A historic movie, though, obviously flawed (capital D), but worth watching up on. WED, THURS: 2.55, 5.35, 8.45.

#### THREE FACES OF EVE, 1957 (Fri, Sat)

Joanne Woodward in all three of her split personalities. FRI, SAT: 1.45, 5.40, 11.15.

#### THE GREAT MAN, 1956 (Fri, Sat)

See comment for "A Face in the Crowd," on Mr Greenwich, turn it inside out, but Jose Ferrer in it and there you are. FRI, SAT: 12.10, 3.25, 6.35, 9.45.

#### DON'T GO NEAR THE WATER, 1957 (Sun-Tue)

See comment under Art. SUN-TUE: 12.15, 6.40, 10.05.

#### MAN ON FIRE, 1957 (Sun-Tue)

Bong Crusty, 12-6. Marshall in the divorce courts. SUN-TUE: 1.40, 5.45, 9.40.

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### Loew's SHERIDAN

7th Ave at 17th St. - MATINEES 6-7:15  
— NOW —  
Joan Crawford  
Story of Esther Costello  
and  
"LONG HAUL"  
Mon. - Tue.  
"12 Angry Men"  
"BACHELOR PARTY"

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"TODAY WE IMPROVISE"	Music-Dance-Drum	Children-Adults
Jan. 18	Sunday Jan. 17	Weekdays-2 to 5 and 7 to 9 p. m.
3 p. m.	3 p. m.	Sat. 9 a. m. to noon
adults 60c	All Seats Reserved.	Last Day—January 18

"DOES PAINTING ANY LONGER HAVE USE FOR DRAWING?"  
THREE "Fast-Finish" (or much drawing?) & "Pop-Pollock" (later photos, too little drawing?) ALL-ARTS-SYMPOSIUM Jan. 16, 21, & 23 (PLUS Jrv Rosenzweig's "106 Nude Characters"—3rd, 4th, 5, 5th, BOTH day & night sessions, "public preview"), ADAM-AHAR, 17 Arts Center, 72 Thompson St. (officially open, only 7 & 7-7a & 7b-12a & 8-12 p.m.). Far-fetched comparisons, yes! Charlotte Rowland's "delicious" "Art: Arts: Dances, not extraordinary richness. Art News; Allen Vignoli's "delicious" ... oils and watercolors. Arts, her "unaffected simplicity. France-America, & her "strong primitive lauriance." Pictures on Exhibit: James Bacon's "active and dynamic line," his "verge" and "effective pictorial drawings." Arts; Lloyd Edgren's "bold, heavily printed abstractions." Arts, & his (see Howard Roach's prognostications) "mighty potential" (undated). His "vigorous postimpressionist that is able to 'break' order from momentary impressions" (suggesting) a mighty name to come—Yael unquestionably "far-fetched" comparisons with mighty Picasso, Picasso (17) announced-published Pollock, even "I Was" & "I Was" (see "I Was" & "I Was"). "I Was" Herkett, "Campbell" Don David, "White Horse" Dylan Thomas, even U. V. N. oldtime retar poets "Bugey B" ... But why NOT?—ANY-THEING! (The "New")

"Kid critic approves: My Six Year Old sat on the edge of his seat."  
—McHenry, News  
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**GRAMERCY**  
E. 4th St. W. 42nd Ave.  
GR 5-1640

"The year's funnest film"—World-Tel.  
**"DON'T GO NEAR THE WATER"**  
Starring GLENN FORD - GIA SCALA  
ANNE FRANCIS - EVA GABOR  
KEENAN WYNN - FRED CLARK  
EARL HOLLIMAN - M. SHAUGHNESSY

\*\*\*-Highest Rating-Daily News  
**MARIA SCHELL**  
Best Actress, Comes and Yaptice  
Film Festivals in  
**"THE LAST BRIDGE"**  
—also—  
"A striking film"—N. Y. Times  
**"A GIRL IN BLACK"**  
Introducing ELLIE LAMBERT

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"Best Foreign Film of the Year"  
—N. Y. Film Critics.  
**"GERVAISE"**  
—starring—  
**MARIA SCHELL**

# Village Voice

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### January 15, 1958

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By Jean Shepherd

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