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# Pandora's BOX

whom he had never met, who was currently working for Paramount in Hollywood, and who spoke not a word of any language other than English. This was Louise Brooks. She made only twenty-four films, in a movie career that began in 1925 and ended, with enigmatic suddenness, in 1938. Two of them were masterpieces: *Pandora's Box* and its immediate successor, also directed by Pabst — *The Diary of a Lost Girl*."

Tynan goes on to document Brooks's dancing, stage, and film career, her rejection of the Hollywood system and hence the destruction of her film opportunities by disgruntled Hollywood top brass. And, most wonderfully, he visits Brooks in her small apartment in Rochester, New York (near the Eastman House which holds the most complete collection of her work), and she reminisces with him about her life during her heyday and after.

We must content ourselves here, though, with just one more quote to indicate why this screening will be such a special event: The writer, quoted by Tynan, is Henri Langlois, founder and director of the Cinematheque Francaise:

"Those who have seen her can never forget her. She is the modern actress *par excellence*. . . . As soon as she takes the screen, fiction disappears along with art, and one has the impression of being present at a documentary. The camera seems to have caught her by surprise, without her knowledge. She is the intelligence of the cinematic process, the perfect incarnation of that which is photogenic; she embodies all that the cinema rediscovered in its last years of silence: complete naturalness and complete simplicity. Her art is so pure that it becomes invisible."

Double-featured with Fritz Lang and Peter Lorre's masterpiece *M*, *Pandora's Box* will screen Sunday and Monday, January 27 and 28.