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tribution problems and the suppression imposed by M-G-M because of the movie's blatant copyright infringement. Unfortunately, the opening scene of the hobo Gino arriving at a wayside café on the back of a produce truck not only marked the birth of neorealism, but was also lifted shot by shot from the opening chapter of the Cain novel. Nonetheless, Girotti and Calamai as the drifter and the restless wife bring more psychological credibility and strikingly studied sensuality to their roles than John Garfield and Lana Turner in the authorized American adaptation four years later. There is also a fascinating tension in the text as Visconti's hedonistic sensibility wrestles with the urges of his social conscience. Visconti's later trademarks of fluid camera play and the extension of moments of time is rarely perceived here, but can be witnessed in embryo in the early scene in which the handyman drops his languid chores by a dripping pump and first invades the wife's bedroom. **Film Forum 2: 4:30, 7, 9:30; also Saturday and Sunday, with additional matinees at 2 p.m.**

FRIDAY

Luchino Visconti's **OSSESSIONE** (1942), from a screenplay by Visconti, Mario Alicata, Antonio Pietrangeli, Gianni Puccini, and Giuseppe de Santis, based without credit on James M. Cain's *The Postman Always Rings Twice*, with Clara Calamai, Massimo Girotti, and Juan de Landa, might have been the opening shot of Italian neorealism heard around the world except for wartime distri-

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