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THURSDAY

W. S. Van Dyke II's **AFTER THE THIN MAN** (1936), from a screenplay by Frances Goodrich and Albert Hackett, with William Powell, Myrna Loy, James Stewart, and Elissa Landi, is the closest this deluxe series came to a 50-50 split of Dashiell Hammett and Agatha Christie. At the crucial turning point of the murder mystery, Powell's Nick Charles steals a direct quote from the mouth of Hammett's Continental Op: "Bring 'em all up here, everybody that's mixed up in the case. Let's shake 'em all up and see what we get." The summoning is the occasion for a classic Christie living room round-up of red herrings, for, in one way or another, five different sets of support players have been engineered by motive and proximity into prime suspects in the sidewalk shooting of a philandering husband. The mystery itself is more intriguing than the original *Thin Man*, but is played out on a less witty and breezy level. Nick and Nora are more settled as owners of a villa within sight of the Golden Bridge, and the series spins off its own concerns from the early shots

of the terrier Asta discovering wifely infidelity to the last shot of Loy's Nora knitting booties. With bit-player Stewart in the forefront, much of the fun of the *Thin Man* series is discerning which contract players are on the rise up the slippery pole to stardom. (Cofeature: Michael Curtiz's *The Kennel Murder Case*, with Powell as Philo Vance) **Biograph Cinema: through Saturday, 2:20, 6:05, 10**

FRIDAY

Roger Corman's **THE TRIP** (1967), from a screenplay by Jack Nicholson, with Peter Fonda, Susan Strasberg, Bruce Dern, and Dennis Hopper, is a fascinating bummer from the king of '60s exploitation movies. How Corman never learned anything himself as a filmmaker while he continued to attract vital young talents to his factory remains a Hollywood enigma. The lightning rod never seemed touched by the lightning that he attracted. The creative team members of *The Trip*, for instance, soon branched out into the genre charms of *Psych-Out* and the innovative sociological biases of *Easy Rider*, both incomparably superior movies celebrating acid