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Wszystko Na Sprzedaz

(Everything For Sale)

(POLISH-COLOR)

Paris, Dec. 17.

Polski State Film release of Kamera production. Features Beata Tyszkiewicz, Elzbieta Czyzewska, Andrzej Lapicki, Daniel Olbrychski. Written and directed by Andrzej Wajda. Camera (Eastman-color), Witold Sobocinski; editor, Halina Prugar; music, Andrzej Korzynski. No other credits. Previewed in Paris. Running time: 105 MINS.

Beata Beata Tyszkiewicz
Eda Elzbieta Czyzewska
Andrzej Andrzej Lapicki
Actor Daniel Olbrychski
Assistant Witold Holtz
Friend Bogumil Kobiela
Girl Elzbieta Kepinska

Films about filmmaking, or films within films, are not novelties. Hollywood has long probed itself and its myths, while Federico Fellini in "8½" used it for practically self-analysis, followed by Swedish filmmaker Bo Widerberg with "Love 65," and now Polski pic-maker Andrzej Wajda. But latter wraps his about the death of Polish actor Zbigniew Cybulski to make it a timely as well as timeless probe into the vanities, personalities and vagaries of film creation and its ties with life.

Perhaps a knowledge of Wajda's films, those that helped launch Polski pix internationally, such as "Generation," "Kanal" and especially "Ashes and Diamonds," can give more insight and interest into this convoluted but revealing ni. But even without that, this bravura, theatrical, outspoken pic about larger-than-life film types could conceivably be as rewarding. It has natural handles for film buffs and specialized use, including schools and cinematheques, but also the filmic zest, knowhow and insight for possible art legs if cannily placed and labeled.

Fine color, acting and standout scenes, in keeping with the personalized, shamelessly self-indulgent characters involved, give this a solid sheen and a deceptive depth. Wajda's best known pic with Cybulski is "Ashes and Diamonds" in which the actor played a young rebel who has to kill a Communist leader soon after the war. It established Cybulski as an intense, unorthodox actor who became known internationally and made pix in France and Sweden.

The film begins with a man running for a train who falls under it. But then up pops the director of a pic being made who had doubled for the absent star, presumably Cybulski who actually died that way. It appears the star is late and the pic is being shot around him and he may be replaced by somebody else. It is made clear he is an erratic man and his tardiness is expected and, it is hinted, almost encouraged.

Then the director's wife appears, Wajda, himself, is played by an actor, and he tells her he is using the actor's wife for a crucial part which could add to the effect. The cannibalization of filmmakers is

already etched in. Then a scene is done from the film within the film, as the actor's distraught wife comes to see his ex-mistress, played by the director's wife. It gets a Pirandellian air as it we is the film being made and the so-called true aspects of the regular film.

The two women go off to look for the actor who had trekked out on a barnstorming reading in an outlying district. Then they hear he has been killed in a train accident when he hopped off a fast-moving train to visit a nearby friend. Pic then has the director wondering whether he can make a film around the actor without his being in it or whether he will have to abandon it. But the actual film is just that, all about a thesp who never shows and his effects on all the people in his life as well as the underlayer of his relation to the pic being made.

Another young actor, often compared to the dead one, is considered for the part and finally gets it. Through this is weaved the personality and weight of the absent actor. He emerges erratic and eccentric and perhaps obsessed by the responsibility of the actor as a sort of figure who takes on man's woes and problems. But he also appears a man who was truly brave if he embroidered his life with falsehoods to live up to his own myth. But he was one of those who actually tried to find liberty and fulfillment, even if it meant giving up most ordinary ties and even love.

Beata Tyszkiewicz is beauteous and has great inner placidity as the director's wife and actor's ex-mistress, in perhaps both reel and real life, with Elzbieta Czyzewska excellent as the self-dramatizing present wife of the actor whose love makes her accept humiliation and also works into her self-dramatizing personality. Andrzej Lapicki, as writer-director Wajda himself, also blends the selflessness and selfishness that perhaps is the part of any creator. When he cuts his head he photographs himself bleeding. The actor's wife sends a bunch of other thesp's wheeling on a fairground swing when they kid her seeming desertion and leaves them haplessly gyrating on the swing.

Pic in full blown and almost Gothic in its delving into theatrical characters and their supposed true selves. So this is a flamboyant but incisive look at a film personality and the intertwined threads of true and mythically accepted characteristics involved in creativeness. Its ambiguity and yet revealing aspects make this a pic needing careful sell and placement but one that may be worth it.

Mosk.

Jan. 1, 1969