

## Document Citation

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## TUESDAY

Elia Kazan's **ON THE WATERFRONT** (1954), from the screenplay by Budd Schulberg, based on articles by Malcolm Johnson, with Marlon Brando, Eva Marie Saint, Rod Steiger, and Karl Malden, is an award-sweeping classic of social consciousness that most Americans still regard as the supreme example of raw urban dynamics on film. Kazan's resort to overt symbols (cages, white gloves, crucifixions) has been assailed, and the film itself has become something of a political *cause célèbre* among revisionist historians of the McCarthy era who interpret it as a self-endorsement for informing. Nonetheless, the great scenes—Brando and Steiger in a taxi cab, Brando and Saint in a park, Malden and Lee J. Cobb at full throttle—are still spectacularly affecting. The rise, fall, and resurrection of Brando's beast through the touch of Eva Marie Saint's angel is so stirring that one can be sure that even today's ineradicable waterfront mobsters still cheer their cinematic downfall whenever they watch *On the Waterfront*. The resurgence of the New York ethos in the '50s had a lasting impact on the American film, and Brando's ghost was to haunt every Pacino, De Niro, Hoffman, et al. who took to the sidewalks. (The film is being presented in memoriam to producer Sam Spiegel.) **Museum of Modern Art, Titus Theater 1: 2:30 and 6 p.m.** ■