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The usual gilding of pretty girls, alterly scenes, gun fights and milieu talk abound in the film, but the element of keen insight into gang behavior puts this into a measured pacing which crescendos in a final well-staged gunfight. Becker has brought this off in spite of a puffy story and some thumbnail character aspects of some of the other people in this adventure. Gabin brings all his authority and experience to bear in making Max a sturdy, noble crook whose code carries him through a logical series of actions, though Max the man is left a bit shadowy. Jeanne Moreau turns in a neat bit as well as a moll and Rene Dary as the inarticulate aging Romeo friend is memorable in the presence and feeling he brings to the part.

Lensing and editing are firstrate and Jean Weiner's music adds to the narration in a series of cleverly cleffed themes which make the dough and Max's fatigue an integral part of the film. Mosk.

Touchez Pas Au Grisbi (Don't Touch the Coin) (FRENCH)

Paris, April 6.

Corona release of Del duca Film production. Stars Jean Gabin; features Jeanne Moreau, Dora Doll, Rene Dary, Paul Frankeur, Marilyn Bufferd, Denise Clair, Angelo Borroni. Directed by Jacques Becker; screenplay, Becker, Albert Simonin, Maurice Griffe, from a novel by Simonin; camera, Pierre Montazel; editor, Marguerite Renoir; music, Jean Weiner. At Colisee, Paris. Running time, 95 MINS.

Max	Jean Gabin
Riton	Rene Dary
Josie	Jeanne Moreau
Lola	Dora Doll
Angelo	Angelo Borroni
Pierrot	Paul Frankeur
Betty	Marilyn Bufferd
Bouche	Denise Clair

Jacques Becker, who did such a fine job in painting the turn-of-the-century apache milieu in "Casque D'Or," now brings the same care and psychological overtones to a film on the modern racketeer element. Though behind its predecessor in story, love motif and colorful backgrounds, Becker's feeling for character and detail makes this slight and literary tale an interesting offbeat entry. Here, on Jean Gabin name and word-of-mouth, it looks to snowball into a neat grosser.

For the U.S. it is limited to arty and sureseater spots on its Gallic gang theme with word-of-mouth and Gabin name to also shape as a plus factor there. This is not of sufficient suspense and entertainment value for more general situations, for in the cops-and-robbers orbit it lacks the U.S. counterpart of pacing, action and movement.

Max, the Liar is an aging racketeer who has made a big haul in gold bullion and wants to retire. He has cultivated urbane tastes and feels the gold will let him ease into a ripe old age. However friendship, gang codes and women mess up this dream when Max's best friend gets kidnapped by a rival gang, who will only release him in return for the gold. The friend's attentions to a perfidious girl have sprung the trap. Max turns over his nest-egg but the other gang tries to wipe him out and are rubbed out in the process. Max loses the gold, which burns with the gangsters, and his only friend who is, ironically enough, killed in the scuffle.