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her hydrangeas. The peculiar theory which justifies these crimes to this saintly soul is that the deceased were, in any case, greedy men, whose money, now used for good, will gain them an easier entrance into heaven. In this work, she is aided by a worshipful, but doubtful overseer, Lestrangle. During the action of the film, she sends three more hopefuls on their way, but is finally turned upon by the devoted Lestrangle who feels that the situation is getting out of hand. Since the townspeople regard the lady as at least a minor saint, the overseer, however, is thought to be quite mad and is immediately sent off to an asylum.

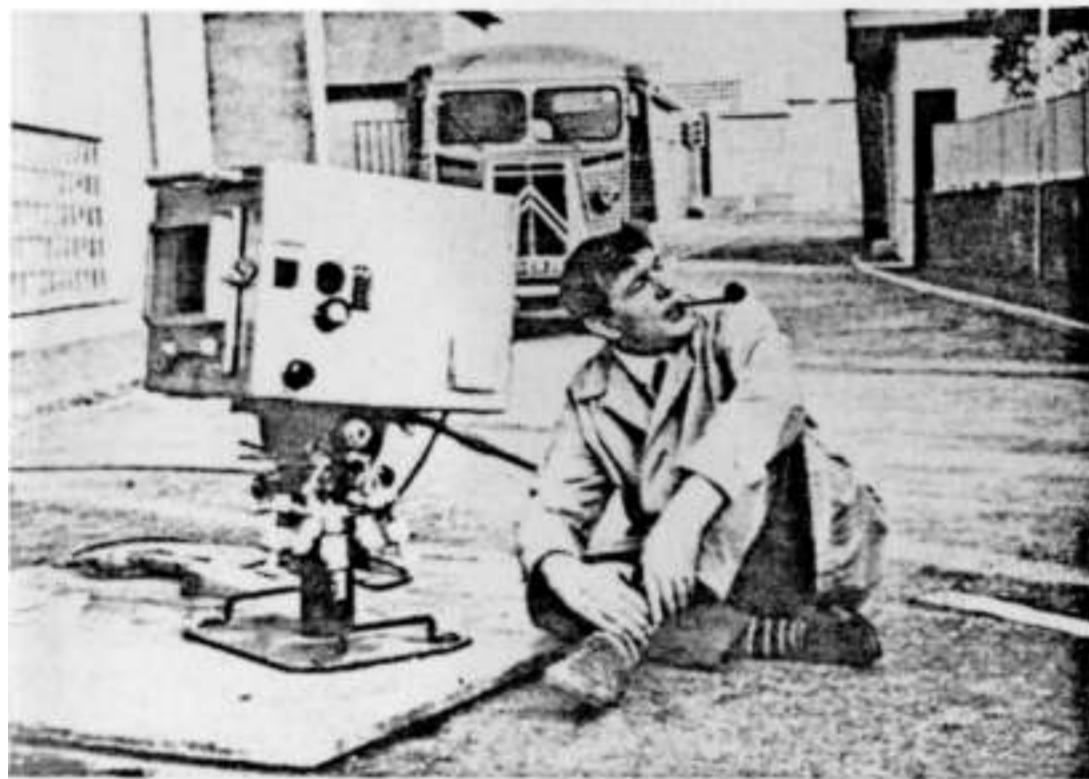
Danielle Darrieux has already

proved her ability with comic material in "Occupe-Toi d'Amélie" and "Adorables Créatures," but "Le Septième Ciel" gives her a role that is evidently zanier than anything she has done before. Noël-Noël (the harried Frenchman of "The Notebooks of Major Thompson") enacts the role of the overseer, and the unfortunate lovers include: Alberto Sordi, Gérard Oury and Paul Meurisse. The latter will be remembered in at least a superficially similar assignment as the husband in "Diabolique."

Director Raymond Bernard is a specialist in the field of light comedy, his most recent efforts having been two Edwige Feuillère films: "The Seventh Commandment" and "Fruits of Summer."

comedy

TATI "Mon Oncle" ("My Uncle") Eastmancolor

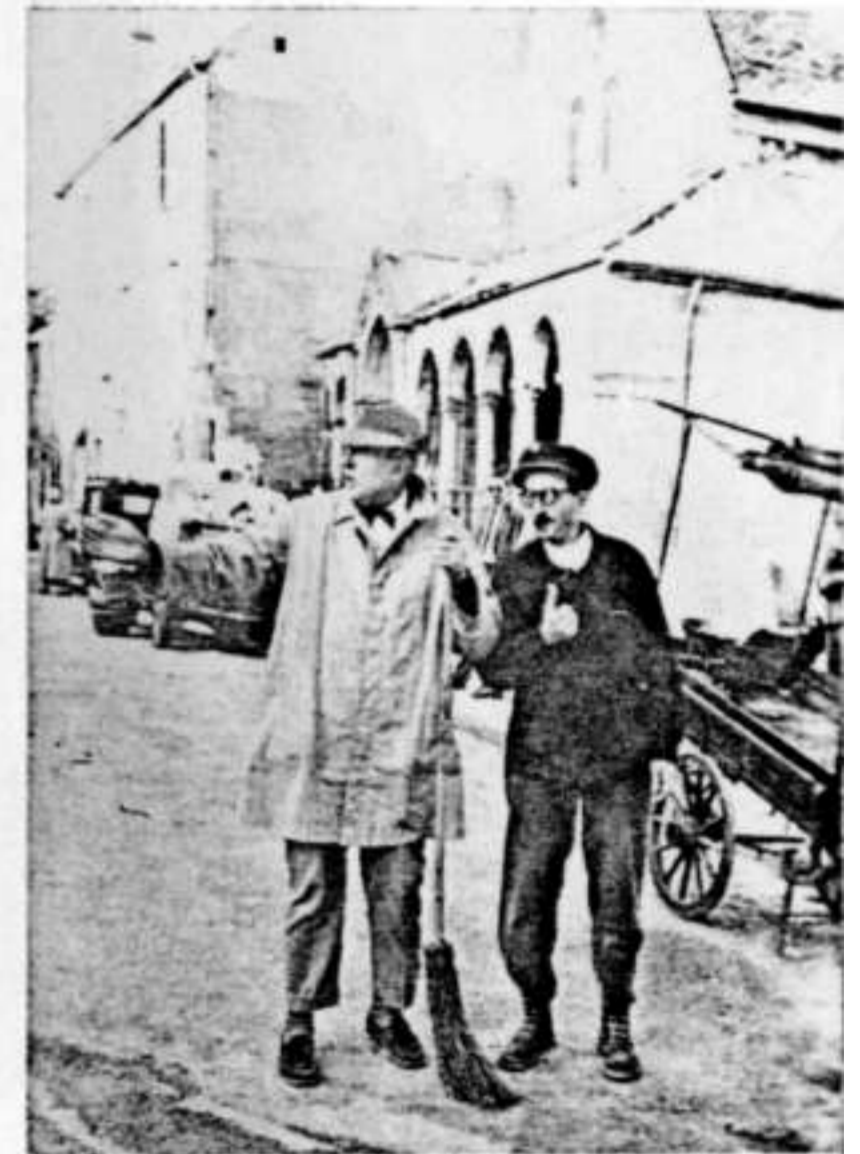
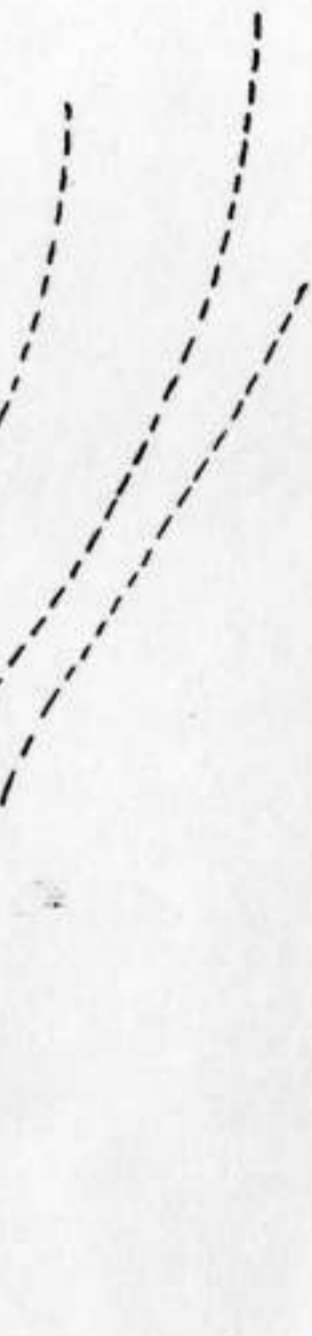


Jacques Tati

Producer: Specta Films - Gray Films
Alter Films - Film del Centauro
Director: Jacques Tati
Script: Jacques Tati
Photography: Jean Bourgoïn

On the basis of only two feature films ("The Big Day" and "Mr. Hulot's Holiday"), Jacques Tati has become one of the best-known and loved personalities of the French cinema. For most audiences, he is almost inseparable from Mr. Hulot, the gauche, bumbling fellow who wrought havoc in a seaside resort. It has been three years since "Mr. Hulot's Holiday" appeared and now, after more than a year of shooting, Tati's third feature, his first in color, is about to open in Paris. It is no exaggeration to say that this is one of 1958's most eagerly-awaited openings. Tati's first two films more or less burst upon an unsuspecting world; "Mon Oncle" will flash upon the screen for an expectant audience.

Again Tati will be seen as Mr. Hulot, this time at war with the mechanization of modern society. Inefficient, spontaneous, in pursuit of



M. Hulot and friend discuss the merits of streetcleaning

the poetic in life, Hulot immediately runs afoul of his sister and brother-in-law, a pair who pride themselves on their clockwork lives, when he goes to their very functional house for a visit. In despair at Hulot's disorganization, they try desperately to reform him, even attempting to marry him to an "up-to-date" woman, but it is Hulot who finally conquers when they realize that their black-sheep relative has brought joy into their overly-regulated household. Important to the action is Hulot's nephew, a child who finds his uncle opening to him a world of the imagination which his parents had denied.

As usual, Tati has utilized a cast of unknowns and non-professionals. The principal roles are taken by actors from amateur groups, technicians doubling as thespians, and passers-by who caught the director's eye during location shooting.