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Movies

A Pool of Passion At the Fine Arts

By ALTON COOK.

'Hiroshima, Mon Amour' is a plunge into passion that is akin to madness and into madness itself. This French film at the Fine Arts is frequently baffling, more often creates a spell that is almost hypnotic.

A French actress, about to return to Paris after making a film in Hiroshima, picked up a handsome Japanese in a cafe and took him to her room. As the affair proceeded, memories began to torment her.

At first it was the chafing horror of a museum and newsreels about Hiroshima's atomic

holocaust. The intensity of the couple increased and so did her hysteria.

Memories of Childhood.

She drifted into much more searing memories of a girlhood affair with one of the German invaders of France. When he was shot by a partisan sniper and died in her arms, grief and disgrace combined to drive her shorn, girlish head into madness.

Since then, she had been adulterous in marriage, apparently seeking in each casual

amour an image of that lost first lover. An overextended final episode takes her through a struggle to erase the ardor of her brief but flaming Hiroshima romance. The acting is mostly static with events presented around rather than by the players.

Director Alain Resnais explains that his film attempts to probe man's "obligation and will to remember—but that in order to live, we must forget." He achieves a poetic treatment of a psychological theme.