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Cinema 16 and the author are interested in your answers to the following questions:

Do you agree with the preceding theory as the proper way of evaluating this movie? (Yes or No)

If not, do you have a different approach of some special kind? (Yes or No)

If you have no such approach, do you think the person responsible for the warrior's death in this movie can be identified with ordinary detective methods of reasoning? (Yes or No)

If your answer to Question Two or Three is Yes, will you briefly say who, in your opinion, is the killer, and why?

please send your replies to the address below
cinema 16 also exhibits and distributes unusual films: for information address

Cinema 16
175 Lexington Ave
New York 16
New York

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Letter to Amos Vogel from Jean Renoir, 8/11/52

1 Via Iacopo Peri—Roma—

August 11, 1952

Mr. Amos Vogel
Cinema 16
175 Lexington Avenue
New York 16, N.Y.

Dear Mr. Vogel:

The person you may contact who would certainly know my time of arrival in New York is Harold Salemsen. He is a friend and also represents my present picture in the U. S. His address is:

1501 Broadway, N/Y/ 18—Tel. Chockering 4-2395

I hope you found subtitles. Even so several Americans Their French com- tive reaction in a f the States was def eration places LA BETE HUMAINE audiences due to picture (bad or go

I will be very hap 16 but I wanted to

With my best rega

Sincerely,

[hw] Jean Renoir

Jean Renoir

Program Ann

October 1952

Trance and Dance i
An authentic, uns drama, including

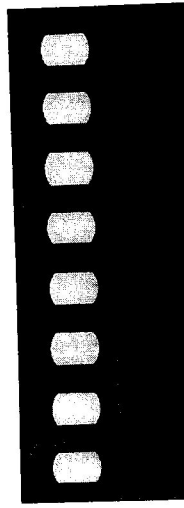


Illustration 42

I hope you found a print of LA REGLE DU JEU with the right cutting and good subtitles. Even so this picture is very confusing for non French audiences. I know several Americans who saw it at the Film Library in Paris and didn't like it at all. Their French companions were very much surprised. I was told of the same negative reaction in a festival in Germany, and I know that the commercial showing in the States was definitely unsuccessful. On the other hand in France the young generation places LA REGLE DU JEU much above LA GRANDE ILLUSION or LA BETE HUMAINE and I think they are right. Is this difficulty to interest foreign audiences due to the dialogue maybe impossible to translate; or the spirit of the picture (bad or good) so far away from the Anglo-Saxon spirit?

I will be very happy nevertheless to introduce my work to the members of Cinema 16 but I wanted to warn you that we must not expect a success.

With my best regards.

Sincerely,

[hw] Jean Renoir

Jean Renoir

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Program Announcement: Fall 1952/Spring 1953

October 1952

Trance and Dance in Bali (Margaret Mead)

An authentic, unstaged film record of the famous Balinese ceremonial dance drama, including the Kris ritual and actual trance seizures. A dramatic glimpse into

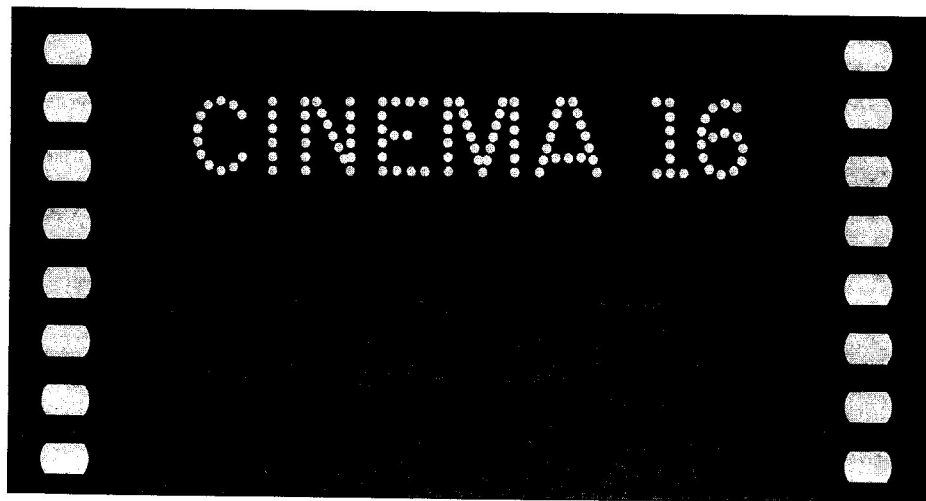


Illustration 42. Program announcement, fall 1952/spring 1953.

on of Diana Collier.

arrival in New
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