fiml

Love Story, Italian style

By E. F. Schindler, Jr.

The Anonymous Venetian almost immediately reminds one of Fellini, despite his elegantly simple stories, starkly told, of a man and woman in love, one of whose scenes, "The Touch of Bergman," is a subjective experience and an example of some undefined name. The couple lives are not newly married, they have lived together for years, divorced, with one child. Their daughter is the most intriguing character in flashbacks, behind them, as the best parts of their lives seem to be. To give her an illustrated conductor, working on a piece of music written by an anonymous Venetian, is the gentlest of traps wrapped into unsatisfying marriage.

The character names are difficult to remember, they are, after all Italian, as are the backgrounds as at is most of the dialogue. This is partly a function of the fact that I spent most of the movie dozing off.

It must be easier to indite with a more open and lively approach to have Harvard jug and a Radcliffe girl than with two randoms, whatever. The music and the words, and must be viewed with dedication if you wish to see the film. The music is by the leads, Tony Musante and Florinda Bolkan, give performances which could, at least, be characterized as "auscultation."

Dir. Enrico Salerno doesn't seem to have provided the film with sufficient drive to maintain an impact, or with enough facility with snappy effects and his adequate craftsmanship at selecting camera angles. Flashbacks in this film are handled several ways, including the somewhat traditional straightforward coverage and the more interesting sound under. His most interesting technique is the use of the sound only, with no visible faces, no personifications, being present at the same time, in the same shot. The movie, by its poster, boasts the slogan "There is love you never thought to have you hold together." That is not as snappily as "Love never thought you never will be," but when you finish seeing this film, you will act need five banked. Chances are you will not even be sorry to see it end.

Stars Wednesday at the PAlley.

ARTS

books:

Media monopoly

By Lee Giguere

MASS COMMUNICATIONS (A Meritron Book), Herbert I. Schiller (Beacon Press, $2.95).

Schiller's slim volume is a scholarly book that documents the growth of the communications industry in America. His work demonstrates not only the fantastic growth of the medium, but also supports the claims of many critics who see both radio and television as being so profit-oriented as to have ignored the needs of American public and the vast potentialities of the medium.

In his early years, by the group's standards, the medium was more upward-oriented as to have ignored the needs of American public and the vast potentialities of the medium. In this role might have made the film work. As is, we really don't want to understand the inconsistent, confused, and even disorganized litan in the film, that he has his way to be an uncorroborated surprise.

Only Bergman and Antonioni can take a love story and make it food for the mind rather than the senses. Regrettably, "The Stranger" leaves the mind still hungry.

fiml

The Touch of Bergman

By Emanuel Goldman

The early works of Bergman are consistent with his directorate dialogue, with language so intense that it seems often more provoking than the image. But starting partially with "Shall We Dance" and especially with "The Silence," Per Andersberg's "Touch of the Wolf," and The Passion of the Christ, language moved into a secondary position, not a function of the speech, but defined by what they did, not what they said. "The Touch" follows this approach, for the characters talk only in terms of the image throughout. It's a difficult method, especially in a film like this, which opens on the absurdity of the problem rather than the event. The other films mentioned above, like "Cries and Whispers," seem stiff and unnatural under Bergman's direction, but they seems much better in his other films. Perhaps a stronger performance in the role of the Murmuration might have made the film work. As is, we really don't want to understand the inconsistent, confused, and even disorganized litan in the film, that he has his way to be an uncorroborated surprise.

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musiic

The Beach Boys: andfall?

By Neal Vital

Hanging around with my "The music all is lost for now, The Beach Boys are the best of the '60s," Brian Wilson and Glen Campbell as the replacement for Brian Wilson decided to retire from touring and became the group's resident expert, concentrating on writing and producing in his Beverly Hills house. After using Glen Campbell as interim replacement for Brian Wilson while on the road, Bruce Johnston was added on a permanent basis to form the current group.

But then basils started cropping up on all fronts. Internal squabbles started over the group's abandonment of their old Top 40 image of cars and surfing. Problems came up with Capitol over royalties disregarded by the group's commercialism. The group's work on their new album "Smile" was hindered by...

The two on the outside are brothers Joel and Steve Polinisky, the complete cast for the Theatre Two Production of Changes that began this past week. Change comes with all the attendant process of the audience to involve itself with the players. If you're receptive to the form of the presentation (a somewhat novel one for Boston audience), you should find the production stimulating.

By Roger Blunt

The recording:

Fireing evolves

By Lee Giguere

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