Arts

Film: Downfall Child and Heart

By Emanual Goldman

It is difficult to criticize performer Anna Karina, since the film is so earnest, to the point of embarrassment. A letter from a man makes her sorrowing, and a filmmaker is gathering material for a documentary based on her love model friend, Lou Andreas-Sand. He visits her at her Helsinki retreat, where, to her surprise and horror, she learns that her husband has been killed in a car accident. The news causes her to come to terms with her past, and she realizes that she is no longer a victim. The film is not without its merits, and Anna Karina delivers a powerful performance. However, the film's reliance on sentimentality and melodrama makes it feel overly saccharine.

Twigs grows in Boston

By P.E. Schidler

George Furth begat Company, and now, after a long and it is still running, even though Clive Barnes of The New York Times didn't like it. And now Furth has struck again, with Twigs, his latest and well-taped guitarist.

Twigs opened to slightly mixed reviews in Boston, but it is hard to see why: the play is a delight from top to bottom and is well worth a look. It is a nice, well-crafted show that is nicely performed.

It is basically a series of four scenes, set in various con- sections in the familial relation of the central character in each: her parents, her husband, her children. They are all played, and wonderful too, by Suzy Thomp- son, who makes it very nearly a one-woman show as she moves powerfully from one portrayed relation to another.

Admittedly, this is not the time of year for which the word "powerful" is used, but this show isn't weak, or weighted, or even wearied. It is good, damn good, and tells of people as they are in today's wacky world: each one a character in his own scene, stage, or era.

The first of the scenes (consid- ered by some to be "too long") concerns a lady moving into a new apartment, as she gets to know her neighbors. The plot is about as gripping as a plot can get, but the performances are good, and the set is well designed.

Then Ned comes in for the kill, and what a kill it is. The audience is lured in by the antics of this partially deaf and angry old lady, and the final scene is a triumph.

The only major short- comes are hard to see, as the group's music is quite good, and the vocals are sharp and snatches of dialogue. This is a cultivated, well-produced show, and well worth seeing. Although the set is somewhat less than perfect, the overall production is excellent.

The case in so much of real-life experience. All the pieces don't fit into place--empty holes remain.

As in his previous film, Indel, the director has focused on a particular point of view of the heroine, a woman who is well-known for her name, and in this case it is named Martha (Greeneville Bajohd, Almond's wife). In Montreal, Martha sings in a church choir, and lives with a man called Albert (played by Conrad Bain). Martha's introspection and fear of men is briskly sketched; she is afraid to even look at a man, let alone be attracted to the priest who is so important to her. In this film in which she is to sing a solo part. Russell is killed in a hockey game, and goes to church. When the priest tries to calm her, she seduces him (without any diffi- culty) and they begin a new life together.

Up to here, the film lends itself readily to a conventional narrative. Russell's death is the impetus that pushes the story into its final act. Although the ex-priest (Michael) and Martha are not familiar Mavericksyle role. into a conventional Mavericksyle role. into a conventional Mavericksyle role. into a conventional Mavericksyle role. into a conventional Mavericksyle role.

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