Tachell's Blue Country is oversimplified Aesop

Blue Country, a Quater Films release, starring Brigitte Fossey, Jacques Serres, and Gineite Garante, written and directed by Jean-Charles Tachell, is music by Gerald Anfaso, photography by Edmond Sehay, playing at the Atlantic Cinema.

By Al Sanders

Blue Country offers an interesting view of life in the mostly agricultural southeast section of France. The principal characters of the film all come from varied backgrounds and yet they share one thing in common, that all people have felt at one time or another dissatisfaction with their lot.

There are (those such as the young nurse Louise, and Romeo, who, unhappy with city life, have decided to give the countryside a try. Naturally others, including the lazy bachelor Mathias (Jacques Serres), born and raised in the small villages, are equally bored with their lot.

In the story's main thread, involving Louise and Mathias' love affair, both are so concerned with maintaining their own independence that it becomes frustrating to watch the romance develop or, more accurately, not develop.

The film's two major episodes involve gatherings of the entire community, occasions during which many individual peculiarities, sometimes comic, sometimes tragic, are revealed.

First, Louise, newly arrived in the recently divorced character of a person whom she finds she is the object often goes a bit far on the goodwill aspect by throwing a gargantuan dinner for everyone in the area. During the meal, many villagers, aided by a characteristically large intake of wine, set out to express their unhappiness to the rest of the crowd.

In a similar situation a year later, Mathias, somewhat influenced by his relationship with Louise, takes everyone on a bus ride to a thriving seashore resort. Along the way, most of the problems are resolved as the villagers realize how lucky they are to live in their precious Blue Country.

The film is most at fault in its overly simplistic nature. Director and writer Jean-Charles Tachell, best known for his previous work, Cousin, Cousine, spells his name out so clearly that it is reminiscent of a childhood Aesop's fable, ending with some clever little lesson that all of us may learn from ("murals: the grass is always greener...", or whatever).

Yet, in spite of this, the story as a whole to accomplish its aims, many of the subjects and supporting characterizations are very effective. The story of Zoe (Gineite Garante), a seasoned veteran of life with a cynical outlook on everything and Mathias' (Gineite Mathiute), vulnerable and hurt by her children's rejection of her, is a particular example.

In the lead role, Brigitte Fossey (also starring in this month's Obecite Object of Desire) gives an enthusiastic performance as Louise, making up somewhat for Jacques Serre's lackluster performance.

There are several features of the film that would make it interesting stories in themselves. Unfortunately, Blue Country (spoken in French, with English subtitles) is not the way of many of these scenes before it had also the potential to be special, but instead turned out merely average.

This Year's Model: new and improved Costello

This Year's Model — Elvis Costello on Columbia Records. By Bill Rathbone

Elvis Costello is the album "new wave" fans have been waiting for. It's the perfect mixture of originality, with a great deal of input from his band, the Attractions.

This year's release is more musically sophisticated than My Aim is True, sounding less like a Fifties throwback. It is much more sophisticated than that of any punk group. This Year's Model is also more of a hand-oriented album than Elvis' earlier one, with a great deal of input from his band, the Attractions.

We imagine Elvis Costello so different is his attitude. He is, to put it mildly, very cynical. This outlook is at times frantic, at times eye-opening, and occasionally irritating; but it is certainly unique.

The song "Living in Paradise," for example, is a showcase for Costello's febrile vocals. His voice is literally oozing with sarcasm. This outlook is, at times funny, at times dark, at times gritty, at times absolutely brilliantly effective. The story of Zoe as aｔheir failure of the story as an Esop's Fable ending spell's his...