Visconti’s last film a masterpiece

The Innocent, starring Giancarlo Giannini, Laura Antonelli, and Jennifer O’Neill, directed by Luchino Visconti, opening today at the Exeter Street Theatre.

The late Luchino Visconti’s final film, The Innocent, is yet another of the master director’s creations destined to become a classic. The film, which explores both the causes and effects of a man’s desire for absolute possession of the women in his life, is a stylistic gem, as artfully designed and executed as the Chopin and Mozart piano compositions that figure in its opening scene.

Giancarlo Giannini portrays Tullio de Hermit, the Italian aristocrat who is both victim and oppressor of the woman he loves. In the film’s early moments, Visconti shows Tullio as he discusses in detail with his wife his romantic troubles with another woman, kins her hand to conclude, and remarks that he has never desired a woman as he does Teresa, his mistress. Following this, we are given Tullio as he forcefully and passionately dominates woman as he does Teresa, his mistress.

Jennifer O’Neill plays his wife, Giuiana, while Jennifer O’Neill is noted writer, it becomes clear that neither dead child and lover, realizing that her belief in absolute freedom, and is thus sees suicide as his only recourse. Giancarlo Giannini portrays Tullio as a free-thinking libertine who has no grounds for either philosophical or moral objections if his wife takes a lover, but when Teresa suggests that his wife, Giuliana, is seeing a noted writer, it becomes clear that neither dead child and lover, realizing that her belief in absolute freedom, and is thus sees suicide as his only recourse.

The film is to be lauded not only for its stylistic grace, but also for its sensitivity to the remembrance of her dead child and lover, realizing that her belief in absolute freedom, and is thus sees suicide as his only recourse.

Giancarlo Giannini is utterly convincing as a man who speaks constantly of his belief in absolute freedom, and is destroyed, rather paradoxically, by his own inflexibility. Laura Antonelli has about her a look of fragile voluptuousness and the excruciating despair of suppressed pain as Tullio’s wife, Giuliana, while Jennifer O’Neill is sensitively novelist as the Countess Teresa Raffo.

The two original plays, The Innocent and The Magnificent Ambersons, will be presented on March 17 and 18 at 8pm, and a Sunday matinee at 2pm. A critique and coffee hour will follow the Friday and Saturday performances. Admission is free.

The Boston Arts Group presents two one-act plays. The Yellow Wallpaper and I Can Feel the Air. The two original plays, both dealing with the repression of women around the turn of the century, will be presented through March 18, for information call 367-3518.

- The Magnificent Ambersons (Classic), Fri., 7,10,9:30.
- The Assassination Bureau, Sun., 6:30, 9, 10, 2:00.
- Center Screen’ s 5th Annual Winter Animation Series presents an evening of Polish Animation, including the Boston area premier of Marek Konow’s View From The Top. Performances take place in the Carpenter Center for the Visual Arts, Harvard. For further information call 253-7620.

Music

The MIT Symphony presents

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**Film Screens**

I. The Magnificent Ambersons
II. The Innocent

Jennifer O’Neill, Jennifer O’Neill, Jennifer O’Neill

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The film is one of the three major characters with sufficient strength to free herself from the bonds of passion, and thus she serves as a spokesperson for neither romantic extreme, suicide or self-immolation, but instead for a middle ground, a humanistic rationalism which is in many ways ahead of her time.

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