May 20 (Cont.)

har love for the dead may apparently find a lonely but gentle played with amiable a hy James Coco.

maon has a way out a secentric woman who of them the house and i to make the wheel chairan walk by promising him money. She's quickly when this fails. So ple is with good intentions but latte ambivalence. It does Illiam all marters but as it got into the changes differences that these nuteasts may have dea their makeup.

lashbacks to their backmishaps are only that than revealing. Miss her quirky, hurt but With Moore worrying misture of queer spite he three, has an awkward il pannot quite get over complicated role of into backwardness by and epilepsy.

is is well mounted and it same the right dramatic human depth, gusto or humane into the right focus. grotesques or mirita, but a trio of hanpeople who apparently to cope and adjust via nia in physically healthy ha have their own soliather eccentric hangups, han through a more reenndition.

inhear Po Bitwic FULLAH COLOR)

Cannes, May 19.

and production.

Blanislawa Ceffrygmunt MalasAndrel Wajda.

Andrel Brzozowski;

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Andrel Brzozowski;

I Walds, best known of

Daniel Olbrychski Blanislawa Celinska Tadeusz Janczar Mieczysiaw Stoor Tyamunt Malanowicz Leszek Drogosz

Palaki directors, made trillingy on the wartime min''deneration.' and 'Ashes and And now, many years lanks at the period when santration camps were mil the inmates still were lially imprisoned for their aly by the Allies as their and countries found their

chows realism and opts time when these at in try to find some as again after one mora abominable. tisrman camp system. ns and gives an insight more realistic treatment might have made too obscure and even painful.

However, the film's theme and treatment slant this release mainly for more specialized markets. Groping for readjustments at today's level give it a timeliness. Much is going to depend upon the critics. That would be the key in the United States.

The beginning is a mad rush of haphazard freedom as the camps are opened, men try to grab food, change clothes, bury termentors they find alive and are then herded into other camps as the Allies try to devise a sane policy respecting them. Men of the old regime take over and Communists are hounded. Out of this is picked a young poet who can not quite find his way in his emotions and feelings as

He meets a headstrong young Jewish girl who wants him to run off with her, to the West. refuses, but is then enticed. He can not find a way to cope with her physical demands and even growing love. He still harbors compulsively hatred for the Germans. disdain for his fellow men who too quickly revert to petty enmities. When the girl is killed by an American guard accidentally he cries for the first time and then decides to go home carrying books he has picked up.

Wajda had a similar scenario he wanted to make during the freer Polish period after the bloodless Poznaa strikes. But this has been pushed back in time and yet might apply to any period of upheavai in man's adjustment.

"Landscape" is shot through with expressionistic scenes of anger, violence and fleeting tenderness and many allusions may not be clear to all. Still there is impact. Good playing, impeccable direction and subdued color also help in this strange but absorbing

Une Si Simple Histoire (A Simple Story) (TUNISIAN—COLOR)

Cannes, May 19.
Satpec-Delta Film-Larcy International valease and production. Features Fouad Zaouch, Berto, Amor Khalfa, Pia Colombo. Written and directed by Abdellatif Ben-Ammar. Camera (Eastmancolor), Loft Layouni; music, Arteaga. Reviewed at Cannes Film Fest (competing), May 13, 70. Running Time, 98 MINS.

70. Ru	nning	Time,	98 MINS.	
Chemse	ddine		Fouad	Zaouch
			Julie	et Berto
Hamed			Amor	Khalfa
			Pia (
Neila			I abiba Ben	Ammar

Tunis is rarely heard from at big fests so this one is worth no-ting for the record. It deals with the difficulties of adjustment of two mixed couples. Tunisians who have married French women, and does try to give an insight into a changing so-called underdeveloped country. But it remains a bit too surface and well meaning rather than having the probing potency to give this familiar tale

new potency and clarity. A docu filmmaker is doing a pic on returned Tunisians who have worked abroad. He has his wife join him from France and his problems are paralleled with that of a worker with a French wife on whom he is doing a pic. He finally decides that the problem is more important than trying to make a film on it.

Acting is acceptable, direction conventional but if the film has some interest it is not exactly one to break into more demanding art even general playoff areas abroad.

Elise Ou La Vraie Vie (Elise, or Real Life) (FRENCH - ALGERIAN -COLOR)

Cannes, May 19.

Port Royal Films-ONCIC release and production. Stars Marie-Josee Nat; features Mohamed Chouikh, Bernadette Lafont, Jean-Pierre Bisson. Directed by Michel Drach. Screenplay, Claude Larzman, Drach from book by Claire Etcheralli; camera (Eastmanco'or), Claude Zidi; editor, Carlos De Los Llanes. Reviewed et Cannes Film Fest (Competing), May 15, 70. Running Time, 100 MINS. Elise Marie-Josee Nat Arezki Mohamed Chouikh Anna Bernadette Lafont Brother Jean-Pierre Bisson Didi Catherine Allegret Mustpaha Mustpaha Chadly Cannes, May 19.

It is rare for a French pic to treat the touchy theme of the Al-gerian War or other political home subjects for that matter. That is the main plus of this rather static, literary film. Home interest looms bigger than foreign possibili-

ties

Based on a bestseller, it has a series of incidents that depict an innocent smalltown girl's Paris attempts to work and her falling in love with an Algerian. It lacks dramatic insights and progression and rarely comes to life but does have a well-meaning attempt to show the racism and problems of enemy aliens abroad.

Of course, the fact Algeria was colony of long standing makes the prejudice shown Algerian workers at work, in streets, plus the constant harassment by police, as a colonial hangover and a wartime expedient. The girl's revolutionary brother gets her a job in a factory where she falls in love with an Algerian involved in the wartime movement in France.

She sees him humiliated by police and by others, but the love grows until he finally disappears and she searches for him. It may be a prelude to her eventually joining him in his own country Marie-Jose Nat has a demure appeal and good presence and others do adequately.

It may be important on home grounds as far as subject matter goes, but does not have the drama-tic force, character growth and depth to give it more overseas promise. Technically good, it does capture the ruggedness of factory work and the times of police raids and bitterness if too static for a more needed impact. Mosk

Guess What We Learned in School Today? (AMERICAN—COLOR)

Diverting takeoff on U.S. sex and sex education hangups, falling between sexploiter and parody. Playoff likely on amiable inventiveness and catchy good spirits. New York-made

Cannes, May 19.
Cannon Group release of David GilJames U. Clarke production. Stars Richard Carballo, Devin Goldenberg, Zachary
Haines, Jane MacLeod, Yvonne McCall,
Rosella Olson. Directed, lensed (color),
edited by John G. Avildsen. Screenplay,
Eugene Price, Avildsen from story by
Price; sound, Michael Scott Goldbaum;
music, Moose Charlap, Joan Andre Gil.
Reviewed at Cannes Film Fest (Noncompeting), May 14, '70. Running Time, competing), May 14, '70. Running Time,

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Fairly amusing takeoff on suburban sex hangups and other mat-ters could find a way in dualer and playoff spots. Too witty for sexploiter use, it is free in its nudity if subdued in erotics.

Film is quirky and outspoken hangovers hypocritical puritanism and obtuse hysteria against anything new, despite the American penchant for new products, affluence and modernity. A detective who tries to pry out filth and drugs, but forces his victims into activity by paying money to a girl who went with him because she liked him. and an ex-Marine officer who cannot forget the war, are the main targets as well as inhibited wives and others.

In this rich suburbia is a group that tries to find mental release from problems in nude swimming. a teacher who tries to use advanced sex education in school to the attacks of the town diehards. Film is played with a tongue-in cheek approach, but too often its parody skirts preciosity. It has a varm but surface bite plus a certain morality at the end.

But no gainsaying the clever takeoffs on a family which lives by advertising slogans, but with Mother and Daddy unable to make It sexually and rapidly giving their strapping teenage son complexes. They even have a babysitter for him who reads him erotic literature and he is finally initiated by the next door neighbor, wife of the detective, with the watching parents finally sexually reawakened.

The detective realizes he is queer and is arrested for coercion by another who had been mas-querading as a travesty. Pic has ideas, brio and could please if rightly handled but does not have a satiric edge and falls between sex, specialized runoff possibilities. It is a promising pic, brightly played, and would be a fine educational pic for diehard groups against more intelligent sex education in schools.

Love In a Four Letter World (CANADIAN-COLOR)

Cannes, May 14. Cinepix release of Multivision Films Production (Arthur Voronka), directed by John Sone. Screenplay, Voronka and Sone; camera (Eastmancolor) Rene Verzier; editor, Glen Ludlow; music, Dean Morgan. Reviewed at Marche du Film, Cannes, May 13, '10. Running Time, 93 Mins.

Mins.
Cast: Michael Kane, Andre Lawrence,
Kayl Sherwing, Pierre Letourneau, Allen
Whyte, Monique Mercure.

Supporters of native Canadian films may well ask what the Gov-

ernment's Film Development Corporation is doing, putting public money into a sex-ploitation like this. Is this the type of film the CFDC was formed to help? If the argument is that such films will be a good investment and the taxpayers' money will not be lost, then a case could be made for

public financing of prostitution.
In defense of the CFDC, it could be argued that in reading the script the Corporation would have every reason to expect a significant li'tle drama about the very real problem of parents out of touch with their children, of disillusioned wives, and the pressures involved in living in a rock, pop, drug-oriented undisciplined society.

The realization of the script.

however, is something entirely different: ineptly directed, badly acted, ridiculously staged, and farcically told, it destroys the truth of its situations and makes everything and everybody look ridiculous. If the censors cut its several scenes of nudity, genitalia, breast-nibbling and copulation. there won't be much left for the voyeurs to enjoy.

Entre Tu et Vous

Cannes, May 14. Cannes, May 14.

National Film Board of Canada production and release (produced by Jean-Pierre Lefebvre). Written and directed by Gilles Groulx; comera (b&w), Michel Brault; editor, Jacques Kasma. Reviewed at Quinzaine des Realisateurs, Cannes, May 13, '70. Running Time, 65 MINS. Cast: Pierre Harel, Paule Baillargeon, Dolores Monfette, Manon D'Amour, Denise Lefleur, Susan Kay.

This is yet another Jean-Pierre Lefebvre picture, this time with Gilles Groulx: better seen after reading what the director says his intentions are and what it is supposed to signify in this case, the seduction of woman by man and of the individual by society, told in seven sequences and separated by the now familar scenes of student protest (shown in 'negative' process). Most audiences will probably sympathize with the idea of imparting some concerned opinion about the manner in which today's means of communication tend to distort truth, but will find that the finished work fails to communicate anything to anybody outside a very

small minority.

Beautifully photographed by Michel Brault, it is largely a selfindulgent exercise in muddled thinking and expressionism in which the cast seems to be as much in the dark and totally dehumanized. Mainly for 'experimental' film addicts.

12 + 1 (FRENCH-ITALO-COLOR)

Campes, May 19.

Cofcl (Claude Giroux)-CEF release and production. Stars Sharon Tate, Vittorio Gassmann, Orson Welles, Mylene Demongeot, Vittorio De Sica, Terry-Thomas. Directed by Nicolas Gessner. Screenplay, Marc Beham, Gessner; camera (Eastmancolor), Giuseppi Ruzzolini; music, Piero Poletto. Reviewed at Cannes Film Fest (non-competing), May 11, '70. Running Time, 95 MiNS.

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udy Mylen	e Demongeot

Albert Terry-Thomas Jackie Tim Brooke Taylor

(English Soundtrack)

Film is mainly of interest as being the last film of the tragically-fated Sharon Tate. It is a sort of madcap romantico comedy in the form of a chase for treasure hidden in a chair left by a recluse, with some added fashionable sex tidbits and some way out extravagant interludes by such warts as Orson Welles and Vittorio De Sica. In English, pic could be a viable

playoff or dualer item if it is a bit too familiar and sans the needed brio and bite for more demanding firstruns. Later video showcasting is also indicated. Vittorio Gassmann does not have the comic timing and touch so too often slows down some the racy imbroglios he gets into. Miss Tate has charm and grace as a rather hardbitten American girl abroad who puts money before romance.

Gassmann is a Yank barber who is supposedly left an estate in Britain by an eccentric aunt. But he finds only a rundown house there and some antique chairs that he immediately sells to get the fare back. But he finds a note from his aunt saying a fortune is hidden in one of the chairs.

So the chase begins. Miss Tate, who works in the gallery he sold the chairs to, teams up with him for a share of the loot. Also in on it is a limp-wristed gallery man who has overheard them. The chase leads to a bordello, an Afro embassy in Paris and a villa in Rome plus a zany interlude in a grand guignol theatre run by Orson Welles who has a good time with makeup and a hammy show based on "Dr. Jekyl and Mr. Hyde" ruined by the people after

the chairs. Finally, the right chair falls into the hands of nuns out raising funds for an orphanage and Miss Tate marries the impeccable Italo nobleman who also had some chairs, played with his usual urbane charm by De Sica, and Gassmann goes back to his barber where perhaps a fortune awaits him from a new elixir he inadvertently created by mixing the contents of many bottles.

So pic has some good moments, but overall misses the light touch and forward propelling zest to keep this comedy from lag-ging. This old Russo tale was also made into a film by the Cubans, and more recently by Productions, with UMC Moody.

Giroux changed title from original "13 Chairs" after the Tate murder.

Piggies (GERMAN-COLOR)

Cannes, May 10. Cannes, May 10.
Iduna-Film production, no releasing company known as yet. Directed by Peter Zadek. Features entire cast. Screenplay, Tankred Dorst; camera, (Eastmancolor), Gerard Vandenberg; music, Serge Gainsbourg; no further credits given. Previewed at Cannes Film Festival, May 9, '70. Running Time: 110 MINS.

110 11111101	
Toto	Anthony Diffring
Lotz	Tankred Dorst
Edith	. Gisela Fischer
Rosenkrantz	Erich Fried
Volker	Hartmut Gehrke

 Sabine
 Dinah Hinz

 Carla
 Hannelore Hoger

 Thomas
 Michael Koenig

 Bernhard
 Robert Muller

 Ingrid
 Dany Mann

This is the second feature of Peter Zadek, whose first, "I'm an Elephant, Madame," captured Federal Film Prize last year. If compared with "Elephant," "Piggles' must be regarded as a considerable disappointment. It's neither fish nor fowl, just plain intellectual nonsense. Hard to see for whom to recommend "Piggies." Reportedly, W-German tele had a finger in the budget, so there isn't too much of a financial risk involved.

"Elephant" was a look at todays German youth and had its merits. This one dedicates itself to the middle-aged generation and has, apart from fine lensing by Dutchmen Gerard Vandenberg, nothing praiseworthy to offer. There are several other German directors whose second features fell considerably short of their initial works.
What the director had in mind

was to show the behaviour, attitudes, outlooks upon life of people who represent something in the cultural field. Here we find a publisher, a writer, a film director, among others, and they are more or less all well off. Yet this and that one has already to struggle to remain in business. They talk about politics, arts, business, homosexuality, and Lesbian love, etc. and, incidentally, the lineup of characters includes reps of the categories. Zadek ridicules and pokes fun at these characters and shows them cynical, sometimes disgusing, sad and often bored. More or less, these adjectives can be applied to the film as well.
Pic is bound to garner un-

pleasant comments and will hardcontribute to prestige of this director. Hans.

Red

(CANADIAN-COLOR) CANADIAN-CULUR)

Cannes, May 14.

Cinepix release of Onyx Film Production. Directed by Gilles Carle; screenplay, Carle, Ennlo Flaiano: camera (Eastmancolor), Bernard Chentrier; editor, Yves Largiois; music, Pierre Brault. Reviewed at Marche du Film, Cannes, May 13, 70.

Running Time, 101 MINS.

Running Time, 101 MINS.

Red Daniel Pilon
Georgette Genevieve Detolr
Frederic Gratien Celinas
Clisabeth Fernande Giroux
Amedee Paul Gauthier
Jerome Claude Michaud
Also: Donald Pilon, Yvon Dufour, Sylvie
Heppel, Raymond Cloutier, Katherine
Mousseau, Aurle Dion, Michel Leblond,
Jean-Pierre Cartier, Beaudoin Roussea,
Carza Devglun.

(French Soundtrack)

Famous Players Theatres (a subsidiary of Paramount Pictures) celebrates its 50th anniversary this year. During its history it never invested money in Canadian films-for obvious reasons. Today. with Canadians being concerned about American ownership of the country and the lack of a Canadian presence on hie screen (among all the 'mass media')). Famous finds it prudent to show some response to the agitation of filmmakers and filmgoers for Canadian product.

The result is this interesting picture, reportedly financed equally by Famous, the CFDC, and Onyx Films. With money in the picture, it is reasoned, Famous will naturally give it good playing time in its more than 300 Canadian theatres, to get back as much of its money as possible. Initial reports Montreal indicate that should not remain in the red for very long, so enthusiastically has t been received by audiences.

Whether or not it will catch on outside Quebec (an English version Is being prepared) remains to be seen. Shown on the market at Cannes, "Red" is a somewhat overlong 'second feature' style film, telling a melodramatic story of a part-Indian, part-Quebecols youth who cannot find peace of mind or permanency either in the city or back on the dreary reservation.

He becomes involved with women, gangsters, fast cars, a weird initation rite with a girl, and other violent encounters ending up very dead and red-with his own blood. The picture is also a Cook's tour of various aspects of Montreal and the northern lake district-

Competently acted and directed it is hard to feel concerned about Red, (Daniel Pilon), in this lurid, fast-paced, sensational narrative, which may be said to reflect something of the troubled mood of the province prior to the recent election there; but it seems more like a calculated attempt by Gilles Carle and Italian writer Ennio Flaiano to make a boxoffice winner. In this respect they may well have succeeded, and thus encourage their backers to continue their support. Prat.

Q-Bec-My-Love (A Commercial Success) (CANADIAN)

Cannes, May 14.
Faroun Films release of Jean-Pierre
Lefebve (Cinak) production; written, edited and directed by Lefebvre; camera
(B&W) Thomas Vamos; music, Andree
Paul. Reviewed at Quinzaine des Realisateurs, Cannes, May 13, '70. Running
Time, 80 MINS.

Also: Anne Lauriault, Jean-Pierre Cartier, Larry Kent, Denis Payne, Andre Caron, Judith Pare, Raoul Duguay.

(French Soundtrack

Among Quebec's many vigorous and determined movie makers, none has achieved a reputation quite so quickly and as widespread as Jean-Pierre Lefebvre. Its only fair to point out, however, that he has done so mainly by making baffling and convoluted films that people cannot help but talk about. This is mainly among his many supporters in Montreal and at festivals. He is not likely to find a mass and responsive audience, but if he continues to work on low budgets his appeal to the few may well pay for them.

His latest film is a fine example of the Lefebvre logic-or lack of There is no real plot (although the devotees will probably find one-complete with analysis of symbols, meaning and a Quebec rationale). Rather it is like a scrapbook of bits and pieces involving unrelated scenes in a nonmusical revue; satirical and contemporary, all paraded in a hit or miss fashion, some very funny, others tedious and dull and childlike, accompanied by a jumble of sounds and words, tricks and tomfoolery. Scenes appear to be added at random until featurelength running time is achieved. The whole abounds in bare