

Film Reviews

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The Year My Voice Broke... Melodramatic gimmick that makes the plot tick is that Elliot and Kuhn feel a bond from the traumatic rape incident and fall in love.

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Duigan, whose previous films include such stand-outs as "Mouth to Mouth" and "Winter Of Our Dreams" has been working in television lately.

Tropes (COLOR)

Unconvincing melodrama.

A Shogun Entertainment release of a XIT production. Executive producer, Robert J. Kuhn. Produced by Loren Bivens. Richard Rosita. Directed by Bivens, Adam Rosita, Steven Spielberg, Steven Spielberg, Lou Diamond Phillips, Joe Grant.

Franklin... Sharon Kay... Delbert... August Klein... Catherine... Johnny... Robin... Chilly...

"Tropes" is a macabre melodrama that makes the lightning that made "The Stepchild" a sleeper hit do not seem so strikingly typical.

Executive producer Robert Rosita... Franklin Rosita... Sharon Kay... Delbert... August Klein... Catherine... Johnny... Robin... Chilly...

Six months later, the killers are still on the loose. Piller's dad (Ben Johnson), who runs the local bus line, leaving her Yankee husband

Melodramatic gimmick that makes the plot tick is that Elliot and Kuhn feel a bond from the traumatic rape incident and fall in love. Hubbs Brooks actually witnessed the rape but was too gutless to help out.

Acting is way too lowkey by the leads, especially comatose Kuhn and Brooks. With a meandering musical score, picture is sleep-inducing rather than suspenseful.

A Flor di Pella (ITALIAN-COLOR)

A Fiori film Milano production. Directed by Gianluca Ponzetti. Screenplay: Edoardo Erba, Roberto Traverso. Fungoli camera (color). Fabio Cianchetti editor, Osvaldo Bangeri, music, Roberto Casapaglia.

Lesson — The practically untranslatable title, "A Flor di Pella," is that of an open wound.

In this case, it refers to a character, a man and a woman, each one of them alone, in an abortive love affair.

Most of the film is an emotional mess. Most of the film is an emotional mess. Most of the film is an emotional mess.

If the open wound metaphor is to be taken literally, the film is a series of promises, some of which are never fulfilled.

Most of the physical sexuality, for that is the film's main concern, far more than emotion, stems from the personality of Mariella Valentini.

White sex and passion are constantly in the forefront. The film is relatively tame. Still, feminists may be easily inclined to protest some statements that female sexuality requires a strong and firm male hand in order to be satisfied.

John Huston & The Dubliners (DOCU-COLOR 16mm)

A Lacey Films presentation. (Sales, Gray City Inc.) Executive producer, Chick DeWalt. Produced and directed by John Huston. Camera (color) by John Huston. Music, Alan North, songs, Don Sanders. Wall Martin, Margaret Duke. Reviewed at Broadway screening, N.Y., Aug. 22, 1967. (MPAA Rating: R) Running time: 58 minutes.

With John Huston, Angeline Huston, Tony Huston, Roberto Silvi, Tom Shaw, Donald Sinden, Richard Dawling, Helena Carroll, Cathleen Jones, Ingrid Grange, Don O'Herly, Mark Keas, Donald Douglas, Katherine O'Toole, Sean McCloy, Frank Patterson.

"John Huston & The Dubliners" is a perceptive documentary on legendary director John Huston and his working methods, shot on the set of his latest film "The Dead" early this year.

Documentarist Lihyan Severnich (whose husband Chris Severnich is an executive producer of "The Dead") succeeds in revealing, by interviews with Huston, his cast and crew members, plus filmed footage of scenes being filmed and heard, how Huston gets his way.

At first, Huston's trail is a little fitted to the film's title. Huston's trail is a little fitted to the film's title.

Docu gives glimpses of some moving scenes from "The Dead," including the 78-year-old actress Cathleen Jones singing a song, coached by Irish tenor Frank Patterson, who's also in the cast.

Backlash (AUSTRALIAN-COLOR)

Bill Bennett's "Backlash" will open Aug. 26 at N.Y.'s Cinema Studio theater. Pic was reviewed from the Cannes Film Festival (U.S. Certain Regard section) in the May 14, '66 issue of Variety.

Swick, said in his review: "An intriguing, often powerful, dramatic action ragged outback country. 'Backlash' is an unusual attempt for an Australian feature, to have its actors improvise dialog around a carefully plotted storyline."

Huston points out: "My idea of action isn't the conventional car chase. Action can be in people's minds and thoughts — as long as they race, that constitutes action."

Pic would have benefited from superimposed titles identifying the interviewees. As is, it is an effective portrait of Huston at work, with nontheatrical and tv use indicated, as well as in conjunction with retrospectives of Huston's films.

The East Of England (BRITISH-COLOR)

A Triton Films release. A British Screen/Channel 4/DFP presentation of an Anglo-International film. Produced by James Mchay, Don Boyd. Directed by James Mchay. (No screening credit given.)

Of England... The East Of England... The East Of England... The East Of England...

As with this sort of pic, a fast pace through the production provides most of the answers.

"The East Of England" is a self-indulgent number, opening with an actor (Spring) kicking and shouting a Caravaggio painting.

Towards the end of pic Tilda Swinton and Spencer Leigh (both Jarman regulars) act out what could almost be taken to be a story, with Leigh getting shot and Swinton getting married.

Jarman directs in pop-prone style with some sections working a great deal better than others — especially an impressive scene with a twirling Swinton, her swirling wedding dress illuminated by a blazing fire.

Technical kudos should go to Simon Turner, credited with the grand title of Sound Architect, whose sound effects and editing complements and often enhances the images. Other technical credits are okay, though editing is a shade staccato.

The Garbage Pail Kids Movie (COLOR)

Kiddie pic is not for kids.

An Atlantic Entertainment Group release of a Tappan Chewing Gum production. Executive producer, Thomas Coleman, Michael Rosenberg. Produced and directed by Rod Amateau. Coproduced by Michael Lloyd.

Anthony Newley... Michelle Astin... Julie Adams... Carl Ferrigno... Sean Arlin... Daphne Zelnig... Lee Grant's film "Boy's Life."

Vile, smelly, rude, tight-lipped what characterizes "The Garbage Pail Kids Movie," a far cry from the children's entertainment of Chewing Gum.

"The Garbage Pail Kids" is at the opposite end of the kid film spectrum from saccharine stuff like the "Cavewalk" series. Each kid is distinguished by a revealing bodily function alluded to in his name.

They are garmented out of green slime in a garbage can heavily guarded by an eccentric magician cum antique dealer (Anthony Newley).

Mackenzie Astin, playing the shopkeeper's helper, inadvertently lets the misfit monsters loose. At first he's repulsed, then he warms to them as they help him become popular with the girl of his fancy.

There appears to be little distinction between what's good behavior and what's bad behavior and The Garbage Pail Kids are about one notch higher on the discipline scale than the headline who like to beat up on poor, defenseless Astin.

Granted, the Garbage Pail Kids seem to be having a lot of fun. The question is, can anyone stand watching them? There is one glorious moment in the film — when The Garbage Pail Kids get locked away in the State Home for the Ugly.