

Camorra

Review by Lois Wadsworth

A story of the streets, crime and women by Italian director-writer Lina Wertmuller.

Lina Wertmuller's new film is more documentary-like than her earlier pieces. *Camorra* is set in present day Naples—a street scene where local gangsters exploit young kids and drug abuse is a rampant killer. The Camorra, Naples' own Mafia, and some sleazy free-wheeling drug dealers are making a lot of money in trafficking, but the godfather of one of the powerful families doesn't like it. Neither do the mothers of the city.

Bizarre and mysterious killings that take place amid the everyday violence of the streets set off a gang war between two rival families in the Camorra. And at the center, a woman, Annunziata. She was 13 when her brother first put her on the streets. Now she owns a seedy old hotel and has been off the streets for ten years, but her life is far from free of violence. All the men she knows (but one) beat her up or rape her or both. Angela Molina is the lovely, tough Annunziata, street-wise but vulnerable. Harvey Keitel is her old lover—a jealous, possessive drug kingpin named Frankie. Daniel Ezralow plays Toto, the only sympathetic male in the film, with understated passion. Francisco Rabal is the old blind godfather, Guaglione.

Wertmuller took her film crew into the heart of Naples to shoot this picture, despite vague fears that the Camorra would beat them up for being there. She says, "I didn't have the impression that the big Camorra moved against the film . . . I do know that the people in the neighborhoods were with us, perhaps hoping that our film would draw attention to their enormous problems. . . . It's a matter of earning the esteem of the people. I risked it." In the credits, she thanks the mothers from the Spanish district of Naples who appeared in the film.

Camorra has all the qualities you would expect in a blockbuster of a movie, yet it fails to work as a whole. The action is there, the suspense, the violence, the drama. In a strange way it's as if Wertmuller got too close to this film to see what it needed. In her earlier films she comes across as a cold, cynical, highly political observer of the affairs of men and women, obsessed by a vision and flawless in its execution. No one would call her sentimental, but her love stories work. In *Camorra*, her vision of men and women feels incomplete, empty, like Annunziata and Toto's love story that gets cut off too soon. As the audience, we need to believe there's some hope for love even in the desperate streets of Naples.



Camorra, a film by Italian director Lina Wertmuller, was shot in the streets of Naples.

Summer

Review by Susanne Cleis

"For the days that set our hearts ablaze" —Rimbaud

Someone once said watching an Eric Rohmer film "is like watching paint dry." Admittedly, *Summer* is a slow mover. If you're looking for spectacle and action, see *Star Trek IV*. If a satisfying, deeply textured and insightful romance is your cup of tea, *Summer* is the ticket.

Originally titled *Le Rayon Vert* (The Green Ray), *Summer* is a film about the moral and emotional dilemma of a single woman whose friend decides to opt out of their planned vacation together and go with a boyfriend instead. It is also about the ways people tend to deal with discontent and dissatisfaction in life: asking around, trying and rejecting this or that option, looking for signs and portents, running away. . . .

The heroine, Delphine, visits friends and family members looking for answers about what to do. She doesn't want to go on vacation alone or with a group of strangers, and doesn't want to stay in Paris. In fact, she has so many requirements for ideal circumstances that she virtually corners herself. It's a foregone conclusion: she's not going to have fun this summer unless—but that's just it. Unless "what?" is just what she doesn't know and wants very badly to find out.

Delphine is not only peculiar in her eating habits and physical limitations, but also superstitious, and her character is partly illuminated through the ways she goes about finding order in her world. She pays a lot of attention

to synchronistic events, like finding playing cards in the streets and eavesdropping on conversations that feature "her color this summer," green.

The film's action is handled in a very literal way; experiences and movements are tracked and analyzed in a direct, linear fashion, like the writing of a diary, from day to day. Contemplative, deceptively casual, sometimes lengthy scenes, and slow panning shots during conversations that in transition leave the speakers completely out of the picture, create an atmosphere of bewildered hesitation that is—oddly enough—entirely appropriate.

The characters define themselves through what they talk about, and they talk a lot. Camera work and editing are unobtrusive and highly contributive to the overall effect. Without exception, the actors are exquisitely natural, as if caught on film unaware. Indeed, *Summer* is a loosely scripted and improvisational film with the ambience of a good book, a seemingly desultory but ultimately satisfying exploration into thoughts and feelings, instincts and intuitions.

Director-screenwriter Rohmer, whose film credits include *Claire's Knee* and *Pauline at the Beach*, began his professional career as a novelist, teacher of literature, and film critic with the *Cahiers du Cinema*. *Summer* is the fifth in his current series of films, "Comedies and Proverbs."

English subtitles are in large, easy-to-read type. The R rating is for the f-word in the subtitles and the incidental depiction of European nudity customs at beaches—not particularly titillating, but there you are—in this case, R for "Ridiculously innocent."



CHINA DELIGHT
Restaurant

Lunch, Dinner, Food to Go
OPEN 7 DAYS A WEEK
345-3239 • 453 Willamette
Excellent Vegetarian Dishes

SZECHUAN, CANTONESE and MANDARIN CUISINE

CINEMA 7 Atrium Bldg. 687-0733

*A story of the streets,
crime and women.*

A LINA WERTMULLER FILM
CAMORRA

Superbly acted and beautifully directed, *Camorra* is high-voltage entertainment that reestablishes Wertmuller as one of the world's most dynamic filmmakers. —1986 SEATTLE FILM FESTIVAL

Oregon Premiere Feb. 6-12 Shows Fri & Sat 7:30 & 9:40, Sun & Mon 7 & 9:15, Tues thru Thurs at 8. Sunday Bargain Matinee 4 pm and all shows Monday \$3





The Bon-sai
Restaurant & Lounge

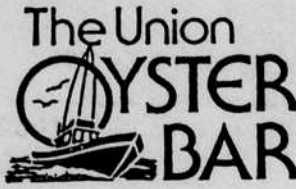
BANQUETS - TAKE-OUT
342-6869

"AUTHENTIC CHINESE CUISINE"

OPEN FOR LUNCH
11:30-5:00
and DINNER
5:00-10:00

44 East 7th Avenue

New management makes



The Union OYSTER BAR

Eugene's Seafood Headquarters

- Fresh seafood specials
- Full bar

Monday—Seniors Day
(60 & over)
10% off lunch
15% off dinner

Tuesday Night—50's Night
• 50's prices
• 50's music
• 50's hors d'oeuvres

Live Music during February
John Powell and The Valley Boys
see music listing

686-2873

870 Pearl

BIJOU 492 E. 13th 2458

EUGENE PREMIERE



STARTS FRI, FEB 6!
Fri-Sat 7:15 & 9:25 pm
Sun-Thur 6:45 & 8:45 pm
Sun. Bargain Mat. 4 pm \$3

"Eric Rohmer's exquisite new comedy . . . a movie of uncommon sensitivity and emotional reserves"
—Vincent Canby, NY Times

"... a gentle hymn to romantic hope. The sweetest movie of the season."
—S.F. Examiner

"One of the glories of the year, a funny, profound work."
—Molly Haskell, Vogue

"An utterly captivating comedy"
—Kathleen Carroll, NY Daily News

Summer

A FILM BY
ERIC ROHMER

Gen Adm \$3.75. Students w/ID \$3.25. Miser Mon \$3. Free Popcorn—Tues Night

EXCLUSIVE GAZE

Our new menu features:

- New Orleans Crab Cakes
- Jalapeno Pasta with Chicken & Avocado
- Grilled Lamb, Southwestern Style
- Grilled Chicken Breast with Tangerine & Ginger
- French Onion Soup
- Hamburgers & Churasco served day & night
- Seafood Specials Daily

Lunch, Dinner, Full Bar

Serving meals until 10 p.m.



Open until midnight

754 East 13th Avenue Eugene, Oregon 342-6963

Bijou Late Nite

STARTS FRI, FEB 6!
Back By Popular Demand!
Bette Midler & Danny Devito in

Ruthless People

Sun-Thur 10:45 Fri-Sat 11:30 \$2.50
Next: TOP GUN