



LOUISE SNIDER

## Film recaptures post-war spirit

In Italy, before the spaghetti Western and the big budget productions of moguls like Carlo Ponti and Dino de Laurentiis, there were the realist films of the immediate post-World War II era.

Directors like Roberto Rossellini ("Open City," 1945), Vittorio de Sica ("Shoeshine," 1945) and Luchino Visconti ("Earth Trembles," 1948) dealt authentically with the experiences of the war, with the resulting social problems and the lives of ordinary people.

Ettore Scola's 1977 film, "We All Loved Each Other So Much," returns in spirit, though not in technique, to the warmth and human concerns of those post-war films.

Indeed, Scola's film carries a dedication in the closing credits to the late Vittorio de Sica.

Covering the years from the war to Italy's latest post-war government, the film follows the mercurial friendship of three men and the woman with whom their lives were intertwined.

**THE STORY.** told in flashback, begins more than 30 years ago. We see black and white film of Antonio, Gianni and Nicola as partisans and, later, scenes of the liberation. The film's references to that earlier generation of films help date the event and also authenticate the social turmoil that is background to the friendship.

The combination of an engaging story within a context that is socially and culturally meaningful makes Scola's film an engrossing drama.

The excellent cast is headed by Nino Manfredi (Antonio), Vittorio Gassman (Gianni), Stefano Satta Flores (Nicola) and Stefania Sandrelli (Luciana). They sharply delineate the characters while satirizing the ineptness and corruption of the government.

Antonio, the outspoken proletarian, briefly goes to work (at less than the minimum wage) for a socialist who is running for office. When that fizzles, he finds a job as a "bedpanner" at a hospital, a job which becomes his career.

Gianni, the opportunist, is a struggling lawyer until he marries the unattractive daughter of a fat-cat client. Aldo Fabrizi, the client, gives a memorable performance as a coarse, gluttonous land developer.

Nicola, the firebrand intellectual, loses his teaching post for refusing to conform to accepted views. The dismissal occurred after a post-film discussion of de Sica's "Bicycle Thief."

Nicola adamantly defends the film against the attacks of his colleagues who shout that Italy's "dirty laundry" shouldn't be aired in public.

His wife urges him to swallow his pride and apologize so that he won't lose his job. He must choose between ideals and family, she says. "Why do we have to choose?" he cries out in frustration.

Nicola separates from his wife and child to eke out a living as a movie critic for minor journals.

Each of the three live their lives, their characters revealed by their actions. At one time or another, each one loves Luciana. Antonio meets Luciana when she faints from hunger and is brought to the hospital where he works.

He makes the mistake of introducing her to his friends and that precipitates their quarrel.

The friends lose track of each other. After a chance meeting, the three men have a reunion. Ironically, it is Gianni, the most successful in worldly terms, who pronounces "Our generation was a failure." "We wanted to change the world, but the world changed us," he says.

It's a cynical statement, but Scola's other characters offer a rebuttal. Perhaps Antonio and Nicola didn't change the world, but the hospital bedpanner and the miserable scribbler never gave up trying. De Sica would have loved them.

The Detroit Film Theatre (DFT) at the Detroit Institute of Arts will premiere Ettore Scola's "We All Loved Each Other So Much," Friday, Feb. 3, with showings at 7 and 9:30 p.m.

The film inaugurates the ninth season of the DFT and is exemplary of the quality of exciting new films, as well as classic old films, that will be shown.

A complete schedule and ticket information can be obtained by calling the DFT at 832-2730.

## Glimpses

### NEW RELEASES

**THE CHOIRBOYS** (R). Joseph Wambaugh's story of big-city policemen who relieve the pressures of their jobs in periodic drunken reveries.

**CLOSE ENCOUNTERS OF THE THIRD KIND** (PG). Steven Spielberg's megabuck epic about contact with extra-terrestrial beings. Special effects make this another treat for sci-fi fans.

**EQUUS** (R). Intense, realistic film of prize-winning play with Richard Burton as the self-doubting psychiatrist treating a boy (Peter Firth) who has blinded six horses.

**THE GAUNTLET** (R). Clint Eastwood as tough cop battling against the mob and other police in reason-defying film.

**THE GOODBYE GIRL** (PG). Neil Simon comedy of set-up situation and laughs when an actor (Richard Dreyfuss) moves in with a twice-dumped, actor-hating hooper (Marsha Mason).

**HIGH ANXIETY** (PG). Mel Brooks tips his hat to Hitchcock in this lunatic romp at the Psycho-Neurotic Institute for the Very, Very Nervous. Liberal visual "quotations" from Hitchcock in this howler.

**JULIA** (PG). Jane Fonda and Vanessa Redgrave excel in Lillian Hellman's deeply moving story of the warm, courageous friendship of two women.

**THE LACEMAKER** (R). Sensitive love story of beauty shop assistant and university student. Fine acting by Isabelle Huppert. In French with English subtitles.

**PETE'S DRAGON** (G). Combination of animation and live action in Disney adventure about desperate boy helped by friendly dragon.

**SATURDAY NIGHT FEVER** (R). John Travolta of Kotter's sweat hogs is the main man in film with plenty of disco action.

**SEMI-TOUGH** (R). Self-improvement schemes and football take equal bumps in comic but raunchy film with Burt Reynolds and Kris Kristofferson.

**THE TURNING POINT** (PG). Outstanding acting by Anne Bancroft and Shirley MacLaine; outstanding dancing by Mikhail Baryshnikov and Leslie Browne in film about character, choices and ballet.

### MOVIE RATING GUIDE

- G General audiences admitted.
- PG Parental guidance suggested. All ages admitted.
- R Restricted. Adult must accompany person under 18.
- X No one under 18 admitted.

### DINING AND ENTERTAINMENT GUIDE

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