

VARIETY

NEWSPAPER
Second Class P.O. Entry

\$2.25
\$2.75 Canada

Vol. 333 No. 6

02371

New York, November 30, 1988

USPS 656-960

A Cahners Publication

VARIETY

Blue elettrico (Electric Blue) (ITALIAN)

A Solaris Cinematografica production with RAI-1. Executive producer, Aldo U. Pasalacqua. Produced by Adriano Aric. Written and directed by Elfriede Gaeng. Camera (color), Gianfranco Transunto; editor, Claudio Di Mauro; music, Stelvio Cipriani; production design, Davide Bassan; art direction, Valeria Paoloni; sound, Gianni Zampagni; costumes, Blanche Cardinale. Reviewed at London Film Festival, Nov. 16, 1988. Running time: 86 MIN.

Tata Claudia Cardinale
Ale Sara Triulzi
Bibo Matteo Mobilia
Silvia Athina Cenci
Giorgio William Berger

■ London — Italo pic "Electric Blue" has an undeniably charming and beguiling quality, with standout performances by the two young leads and a graceful turn by the always elegant Claudia Cardinale.

Enigmatic ending may not be everyone's choice, but local prospects could be okay; offshore hopes are not too promising.

Pic is a classy affair — crisp photography and direction, excellent locations, proficient cast and an intelligent screenplay combine to offer a sharp child's vision of life, love and death, though the film dips close to the esoteric on occasion.

Brother and sister Ale and Bibo live in a grand mansion, replete with servants and high-tech toys but inattentive parents. The pair make up for their parents' absence with their vivid imaginations, and when a new nanny (Cardinale) arrives she appears to be everything they have been wishing for.

After a funeral, Cardinale explains heaven to the children as lying among the stars full of light and love. With children's logic the two start killing small animals, then gazing at the stars in the hope of seeing the animals on the secret path to heaven.

Ending is either a copout or a clever twist, depending on how you look at it — the children decide to kill themselves to find the route to heaven, but it transpires they were imagining all their adventures while waiting for a new nanny to arrive (who actually turns out to be Cardinale).

First-time director Elfriede Gaeng helms confidently, though her screenplay is a little naive with the overall theme of the film leaning towards pretentiousness. Acting by youngsters Sara Triulzi and Matteo Mobilia is fine, while Cardinale is required to do little more than smile and look serene. — *Adam*