

Document Citation

Title	Angela
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Source	<i>Variety</i>
Date	1973 Jul 07
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Love comes quietly, Heyde, Nikolai van der, 1973

Angela
(Dutch—Belgian)
(COLOR)

Berlin, June 27.

Unset release of Maggan Films (Henk Bos-Amsterdam)-Spiralfilms (Andre Thomas-Brussels) coproduction. Written and directed by Nikolai van der Heyde; camera (Eastmancolor) Jorgen Persson; editor, Gust Verschueren; music, Georges Delerue. Reviewed at Berlin Film Festival, June 26, '73. Running Time: 107 MINS.

Harm Wouter	....	Sandy van der Linden
Angela	.....	Barbara (Hershey) Seagull
Ben Hoeksema	.....	Ralph Meeker
Menno Dijkstra	.....	Ward de Ravet
Louise Dijkstra	.....	Kitty Janssen
Pasteur de Vries	....	Onno Molenkamp
Wiebe de Vries	.....	Frans Mulder
Geesje	.....	Fanny Winkeler
Reenske	.....	Hanne Reynders
Waard Meindersma	..	Romain Deconinck

Unusual, special item about an early free-thinking flower girl of the '20s trying to find peace and love in the big bad world outside her mental sphere. Obviously a labor of love on the part of its makers, but perhaps a bit late thematically in hitting world screens, it needs to find an appreciative audience, hence special handling is a must, especially outside its home territories.

Angela, played by American Barbara Hershey (now billing herself as Barbara Seagull) wanders into the restrictive, parent-dominated life of Harm Wouter (Sandy van der Linden), bringing a breath of fresh unfettered non-conformist air with her. They set off together across the Dutch countryside to live from hand to mouth and day to day. But their precocious quest for freedom shatters against the barriers of prejudice, conformity and convention and the tragic ending sees society once again defeating the mavericks.

Hershey is splendidly believable as well as radiantly pretty as the girl, and her near-finale confession of love is a magical moment alone worth the price of admission. (Also remarkable are some of her physical feats in pic while advancedly pregnant: story line indicates this as a result of a love affair she did not wish to pursue). Sandy van der Linden is okay if somewhat wooden as the boy whose outlook on life she opens up while Yank Ralph Meeker has some good moments as a onetime suitor of the boy's mother who returns to fan the flames. Others back well, especially Ward de Ravet as the unconsciously comic confirmist father.

Sometimes naive, sometimes charming and moving, sometimes hard to take and silly, pic is a mixed grab bag of physical and mental emotions perhaps lacking the unified style of an "Elvira Madigan", a film it somewhat resembles (not incidentally, it was, exquisitely, lensed by the same cameraman, Jorgen Persson). Some purning might help to concentrate on its many virtues.

Other technical credits are tops, though Georges Delerue's lilting and likeable love themes are at times overinsistent. Hawk.
