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# Anonimo Veneziano

(The Venetian Anonymous)

VARIETY Italian - Eastmancolor 10/29/70

An Interfilm release produced by Turi Vasile for Ultra Film. Stars Florinda Bolkan and Tony Musante. Directed by Enrico Maria Salerno. Screenplay by Giuseppe Berto and Enrico Maria Salerno. Camera (Eastmancolor), Marcello Gatto; editor, Mario Marra; art director, Luigi Scaccianoce; music, Stelvio Cipriani. Reviewed at ANICA screening room, Rome. Running time: 93 minutes.

Maestro Enrico ..... Tony Musante

Valeria ..... Florinda Bolkan

Rome — Enrico Maria Salerno is a new director but no newcomer by any means. He is an established actor in legit, cinema and tv. He has also put his hand in the past to directing plays. But his first film-author effort is tainted with legit throwbacks both in story and conception and the film is reduced to a 93-minute two-character dramatic promenade through Venice—evenly divided into two acts.

At the finish line, there is almost a satiation of Venetian splendor though the spectator remains famished with the insufficient emergence of genuine drama. What does come through is Salerno's sincerity of purpose in reuniting an estranged couple — he a potentially great but thwarted symphonic conductor (Tony Musante); she, a campus sweetheart and bride (Florinda Bolkan) still attached after a decade of estrangement.

First Act re-establishes their high and low moments together via flashbacks and reveals the purpose for his summons — a final act of love in the few months left to him. Act Two discloses his incurable illness and achieves a tragic note with its imminence of death and the short-lived reconciliation that ends at sundown with her departure.

Playing against words and movements more often than not theatrical than *in* character, Musante manages a virile performance for emotional impact. Miss Bolkan plays for sentimental effect and the soap opera quality, while not haunting, will bring tears to the eyes of many average distaff filmgoers.

Moistened eyelids and the infinite variation of Venetian background give "Anonimo Veneziano" its boxoffice ingredients at home and to some extent abroad. Over-shadowing all credits is Stelvio Cipriani's magnificent score but Marcello Gatti's lensing and Luigi Scaccianoce's art work are also admirable.

Verb.