

## Document Citation

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# L'Amour

(U.S.—COLOR—16m)

Andy Warhol turns loose in Paris for witty and campy effort.

Locarno, Aug. 22.

Andy Warhol Factory release and production. Written and directed by Andy Warhol. Camera (16m-Kodak-Color), Jed Johnson; editor, Johnson, L. Ilone. Produced by Paul Morrissey. Reviewed at Locarno Film Fest, Aug. 11, '72. Running Time: 90 MINS.

Michael	Michael Sklar
Donna	Donna Jordan
Jane	Jane Forth
Max	Max Delys

Andy Warhol shot this tale of a couple of his kooks in Paris in a few weeks in his customary 16m format. As usual, it is mainly episodes, but pic has a story linkage in the meeting of two girls with a rich American, living with a French boy.

They're brought together by a mutual friend and the young rich man, played with campy effervescence and comic invention by Michael Sklar, decides to marry one and then adopt the young Frenchman. Latter, meanwhile, tries unsuccessfully to seduce the other girl.

Sudden musical numbers, and Sklar's idea of a '20s musical of the Hollywood college type, also add some bright comic moments to this loud, helter-skelter but well-shot and neatly edited look at innocents abroad.

Jane Forth has a whining voice and eerie looks as the one who is either talking of how she misses American tv, or complaining about Paris and her diarrhea as the French lover makes his unfruitful sex attempts. Actually, sex is just fun and games in this and nudity is off-the-cuff and unforced.

A hilarious scene has Donna Jordan, as the would-be wife, trying to seduce Sklar, more interested in eating candy than in sex. In fact, his bisexuality is

only intimated. He finally decides to dump the boy, marry Donna with Miss Forth going back to the U.S.

Some needed scenes are talked about, such as a first night out at a popular eatery, and most scenes are among the foursome or at a party or a sudden bout of roller skating outside a garish French museum of art. But underneath is an insight into the problems of Americans in Paris and the difficulties of belonging.

But it is the various scenes that count, whether Sklar is reprimanding the boy, well limned by Max Delys, for finding addresses in his address book; the girls getting made up by a girlfriend's boyfriend; out on a buying spree; or a drunken party that almost breaks up the idea of adoption.

Disjointed, loud, and without the more powerful dramatic and comic underpinnings of such other Warhol pix as "Lonesome Cowboys," "Flesh," "Trash," "Women in Revolt," etc., it has enough going for it for specialized spotting. Warhol reportedly will have higher budgets for a series of pix in England, and that could give his films more coherent content and values for deeper penetration. But many urban spots should relish this tale of Warhol types abroad.

Mosk.