

Document Citation

Title	Agosto '68 (August '68)
Author(s)	Gene Moskowitz
Source	<i>Variety</i>
Date	1969 Oct 10
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Agosto '68 (August '68), Berger, William, 1969

11 Variety 4-10/10/69
Agosto '68
(August '68)

(ITALIAN—DOCUMENTARY—
COLOR/B&W)

Venice, Sept. 9.

Living Theatre release and production. Conceived and directed by William Berger. Camera (Eastmancolor/B & W), Igor Luther; editor, Michel Gard. No other credits. Reviewed at Venice Film Fest, Aug. 28, '69. Running Time, 90 MINS.

The traveling off-Broadway theatre group, The Living Theatre, is the subject matter of this documentary. Film appears haphazard in its editing of scenes of the troupe at ease, performing, rehearsing or at odds with the establishment during the '68 May Days at the Avignon Drama Fest in France.

But it gives a good feeling for the work of this unorthodox group whose improvisation, non-violent contestation and ground-breaking theatrical innovations have found resonances and responses as well as antagonism in most European countries and in their recent visit back in the U.S.

Color and black-and-white are mixed adroitly. Opening segs show them infiltrating the audience at a performance with their provocative playing to invoke the terror of man's destructiveness and stir up a reaction from the audiences who they feel should participate. Whether pro or con, the Living Theatre is an important theatrical force and the film should find its way on tv or for school, cinematheque and specialized outlets in many climes.

Director William Berger is a part of the troupe and so has them at ease in showing them at rest, their communal living and Julian Beck's and Judity Malina's methods.

There is a mixture of instinct, improvisation and planning in their work, with Beck and Malina signalling initial outlooks, but leaving it up to group discussions and collective creation and improvisation. But the film is not didactic and just burrows through 90 minutes of scenes of them at word and play.

What does come out is a placidity and self-realization among the group. It bodes interest for theatrical buffs as well as ordinary audiences.

Mosk.