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## Quem E Beta?

(Where Is Beta?)

(FRENCH-BRAZILIAN-COLOR)

Varriety

Paris, June 26.

Dahlia Film-Regina Film release and production. Features entire cast. Directed by Nelson Pereira Dos Santos. Screenplay, Dos Santos, Gerard Levy Clerc. No other credits available. Reviewed at Christine 2, Paris, June 14, '73. Running Time: 80 MINS.

Man ..... Frederic De Pasquale  
Girl ..... Regina Rosembourg  
Woman ..... Noelle Adam  
Beta ..... Sylvie Fennec  
Boy ..... Dominique Ruhle

Though made entirely in Brazil, film is a majority French coproduction with that country and with a Carioca director. Main actors, however, are French plus one American. But pic is not hybrid and remains distinctly Brazilian in flavor.

As noted in other reviews of Brazilian pix, the brash Cinema Novo days are past, with more individual and yet pertinently social and even political pix being made. This one sets itself in some possible future time, maybe after an A-Bomb holocaust, when there are only two kinds of people, the tainted and the untainted.

The latter are armed, seem to have some central agency that never answers their radio calls, and spend their time shooting at the tainted ones who wander around begging for food. One untainted man comes to his home, a strange, partly-open cabin with wooden gables, where he is attacked by another untainted who turns out to be a woman.

He disarms her and takes her in and they live together and sometimes see memories on a sort of screen which they can take with a kind of camera-cum-video apparatus. Into this comes a woman, Beta, who stirs up memories for them but she leaves.

They feel lost and he goes after her. He finds her only to lose her again and starts back to find a young man in his home. All three set up house but the memory becomes obsessive and she finally comes back and there is a sort of symbolical birth ceremony that this time the tainted ones can watch.

Nelson Pereira Dos Santos plays this more as a look at human nature in an allegorical way than trying for any sci-fi methods. Perhaps the slaughtering of the Brazilian Indians is invoked, class struggles or man's nature vying with atavistic memories and morality.

But no forcing the issue, and it is a strange and attention-holding adventure opus that appears more likely for specialized use, and of course archival, cinematheque and school chances, than for more general slotting on its intriguing but yet sparse theme than refuses to be explicit.

It has a fine atmospheric feeling in its Brazilian location lensing and an acceptable production flair. A haunting, yet not too easily accessible, film for those wanting to read things into it but an off-beat adventure opus for those who do not. Film is being show here in its Brazilian version with the title of "Pas De Violence Entre Nous" (No Violence Between Us).

Moak.