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Whity **(GERMAN—COLOR)**

Berlin, July 3.

Atlantis-Film (Ulli Lommel) production, Munich World distribution rights by Omnia-Film. Features Ron Randall, Katrin Schaake, Ullrich Lommel, Hanna Schygulla, Guenther Kauffmann. Directed and written by Rainer Werner Fassbinder. Camera, (Eastmancolor) Michael Ballhaus; music, Peer Raben. Reviewed at Berlin Film Festival, July 2, '71. Running Time: 102 MINS.

Rainer Werner Fassbinder is a unique man among Germany's young filmmakers. In less than no time, he comes along with one pic after the other. His rabbit-type productions have gained him special prominence, as a sort of a Teutonic Owlglass, an enfant terrible, a Guignol, or whatever. He doesn't care whether the critics and audiences like his work or not.

No doubt, that Fassbinder has got talent. Another question, of course, whether his pix spell money. In most cases, they don't. Oddly enough, he fares well, on account of the number of trophies, chiefly the Federal Film Prizes, that he keeps collecting.

"Whity" is another example. The contents of this practically doesn't matter. Set in the 19th century South, it has all the old western clichés, including the saloon, the rough characters, sultry chansonette, and Fassbinder doesn't care that the horses in this oater look like Bavarian farm horses.

"Whity" is a Colored servant who gets punished and beaten all the time, and finally he has had it. The gruesome, rich but sick landowner is the first victim. The sons of the decadent family are also wiped out, one of them for mercy for he is mentally ill. Pic has an absurd final. It seems useless to search for any meaning.

So either you like this strange vehicle or you don't. Either you take a fancy to the characters or you don't — strictly a matter of taste. There are good performances, especially on the part of Australian-born Ron Randell, but many reviewers may feel that pic is over long, if not tedious.

Hans.

July 14 '71