

Document Citation

Title	L'udienza
Author(s)	Robert F. Hawkins
Source	<i>Variety</i>
Date	1972 Jul 12
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	L'udienza (The audience), Ferreri, Marco, 1971

L'Udiienza
(The Audience)
(ITALIAN—COLOR—SONGS)

Variety ——— 7-12-72
Berlin, July 2.

Italnoleggio release of Vides Cinematografica (Franco Cristaldi) production. Directed by Marco Ferreri. Screenplay, Ferreri, Rafael Azcona; camera (Eastmancolor), Mario Vulpiani; music, Teo Usuelli. No other credits. Reviewed at Berlin Film Festival, July 1, '72. Running Time: 114 MINS.

Amedeo Enzo Jannacci
Police inspector Ugo Tognazzi
Aiche Claudia Cardinale
Nobleman Vittorio Gassman
French priest Michel Piccoli
Jesuit prelate Alain Cuny

The continued vitality and versatility — as well as liberality — of the Italian cinema is once again demonstrated by this official Berlin entry, directed and co-written by Marco Ferreri. Though most likely to draw Catholic ire due to its brash treading on Vatican toes, it has a potential in special situations outside its home territory.

With a virtually admitted bow to Kafka, Ferreri and longtime script collaborator Rafael Azcona have satirically, bitingly and ultimately tragically, shown the continually frustrated quest of a north Italian youth for a private audience with the Pope. His attitude and persistence rouses Vatican security suspicious and pic details youngster's perennially diverted attempts to give the Pontiff a personal message he won't disclose to others — hence the harassment, which ultimately leads to his death of pneumonia on a Vatican street, his "mission" still unaccomplished.

Enzo Jannacci, an Italo singer who's rarely acted before, is perfect as the bewildered but persistent questuant, while Ugo Tognazzi makes his usual most of a (for him) minor role as the police inspector. Claudia Cardinale makes a lushly sexy prostie the youngster befriends, and Vittorio Gassman, Michel Piccoli and Alain Cuny fill minor roles ably and colorfully.

For uninitiates (non-Italians), pace may seem somewhat slow and overindulgent, and director also loses some credibility with some over-grotesque sequences which approach caricature, but there's no denying the ultimate impact of this well-made film.

Technical credits are tops.

Hawk.