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Paranoia
(Orgasmo)
(ITALIAN—FRENCH—
COLOR)

**Dull sexploitationer with little
to recommend it except some
excellent color photography.
Carries a lurid sell.**

Commonwealth United release of Tritone Filmindustria (Italy)-Societe Nouvelle de Cinematographie (France) production. Produced by Salvatore Alabiso. Stars Carroll Baker, Lou Castel. Directed by Umberto Lenzi. Screenplay by Ugo Moretti, Lenzi, Solleville; camera (color), Guglielmo Mancori; montage, Enzo Alabiso; set director, Giorgio Bertolini; music, Piero Umiliani. MPAA Rating, X. Reviewed at Astor Theatre, N.Y., Aug. 20, '69. Running Time, 91 MINS.

Kathryn	Carroll Baker
Peter	Lou Castel
Eva	Collette Descombes
Brian Sanders	Tino Carraro
Also, Lilla Brignone, Franco Pesce.	

This Italo-French import, acquired by Commonwealth United to pad out its release schedule, has been booked into a top Broadway first-run house.

Film was big b.o. in Italy and believed sold U.S. rights for a good price. It's a lurid-sell item, bad morals among the jet set. While exploitation values may be acknowledged "Paranoia" is essentially bleak diversion for less discriminatory audiences.

Director Umberto Lenzi, who's also had a finger in the screenplay, has taken bits and pieces from other films — ranging from the heroine being driven into insanity by those who wish her less than well to the sickening dinner-served-in-a-silver-dish bit from "Whatever Happened To Baby Jane?" Regular filmgoers will recognize items from other past suspense and horror efforts as the banal plot unrolls.

The camerawork of Guglielmo Mancori is wasted as he has caught some beautiful Italian scenery and made the most of a plush villa setting to create a handsome background for the dull deeds of Italian actor Lou Castel and French actress Colette Descombes (both of whom play Americans — the closest thing to humor in the film). Along the way, Lenzi includes assorted orgies — Miss Baker and Castel, Castel and Mlle. Descombes, the three of them — although there is not a great deal of actual movement in the very naked scenes, with one exception — a shower bit that has Castel and Miss Baker doing everything but take a bath. The suggestion of some Lesbian interest on the part of Mlle. Descombes is never more than that — more in the dialog than in her scenes with Miss Baker.

The soundtrack is dreadful. Miss Baker's voice comes off a harsh and completely unfitting to her obviously wealthy background. Italian actor Tino Carraro as a British lawyer friend (and ultimately, the real villain) is a masterpiece of miscasting. He's obviously a handsome, middleaged Italian — even his clothing smacks of Rome rather than Savile Row. The music is sketchy although the fact that the evil young pair use a tape recording of some dreadful rock 'n' roll music to help drive Miss Baker insane is, unwittingly, a comment on the genre. Robe.