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"Variety" 211870

As Armas
(The Weapons)
(BRAZILIAN)

Rio de Janeiro, Jan. 30.

Allied Artists release of Data Filmes production. Stars Mario Benvenuti, Irene Stefania. Directed and written by Astolfo Araujo. Camera, Waldemar Lima; editor, Silvio Renoldi; music, Zimbo Trio. No other credits. Reviewed at Miramar Theatre, Rio, Jan. 29, '70. Running Time: 83 MINS.

Cesar Mario Benvenuti
The girl Irene Stefania
Políticos Pedro Stepaneko,
Francisco Curcio, Cavagnole Neto,
Everton Castro, Ana Maria Scavazza,
Paula Ramos, Sergio Ricci, Vittoria
Twardowska, Jose Eduardo Amaro,
Sebastiao Alves.

"As Armas" assumes to be a film about politicians, but not a political picture. In so pretending, director-writer Astolfo Araujo provides himself with a good excuse for not taking sides, while he portrays the action of rebels against the government and analyzes their reasons. Notwithstanding, there is some criticism of the New Left, on what the director assumes to be lack of real motivation on the part of those (students, workers) who fight the regime. He has carefully avoided any identification, placing the political struggle in an imaginary country.

Cesar (Mario Benvenuti) joins, as a driver, a political movement, but is not really interested in social justice. He wants to get even with the world and looks for a way

of expressing his revolt against those who despise him. Predictably, he soon finds himself dejected in the underground as well, but this time he will stay to the end. He goes to the extent of seducing one of the leaders' daughter and plots to seize the movement's weapons and money. His destiny is predictable.

Cesar's character is very poorly defined but, the whole situation is vague and hazy. Araujo (who makes his feature debut) knows his ideas are artificial and tries to compensate with a display of technical expertise, as with a love-making scene, shot from the ceiling, with the camera turning round itself. Mario Benvenuti's acting is no help and Irene Stefania (one of the good new-faces in Brazilian cinema) is not as good as in her previous performances. The remaining credits are technically good but get lost in the general apathy.

Perd.