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AMADEUS: The 1984

Best Picture is a constant treat to the eyes and ears, and Peter Shaffer's one-note motif on envy of those whom the gods bless goes the distance a lot more comfortably here than in *Equus*. If one balks over the Freudian interpretations of Mozart's last days, there are ample compensations in the generous and intelligent passages of Mozart's music and in the ravishing Prague simulations of Emperor Joseph II's Vienna. **Thursday, 10 p.m., WHT**
—Andrew Sarris & Tom Allen