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r austrecht Der Freiheit

~~ECN~~ ~~(Might Makes Right)~~

(WEST GERMAN-COLOR)

Cannes, May 27.

Tango Film release and production. Features entire cast. Directed by Rainer Werner Fassbinder. Screenplay, Fassbinder. Christian Hohoff: camera (Eastmancolor). Michael Ballhaus: editor. Thea Eynesz: music. Peer Raben. Reviewed at Cannes Film Fest (Director Fortnight), May 18, '75. Runningtime, 123 MINS.

Fox	.....	Rainer Werner Fassbinder
Eugen	.....	Peter Chatel
Max	.....	Karl-Heinz Bohm
Philippe	.....	Harry Baer
Vater	.....	Adrian Hoven
Mutter	.....	Ulla Jacobsen

Rainer Werner Fassbinder is the most prolific young West German filmmaker, one of the most eclectic and one of the most talented. His 29th film, at 29, is a tale of class distinctions as well as ethics and morality. The film, however, is not academic or old hat and its milieu is a homosexual one in Germany today.

Fassbinder, as well as writing and directing, is also the lead character in this pic that casually treats the gay scene without condescension, sensationalism or leering. No hard love scenes, but a constantly well-observed, well-acted, probing film that could well find its way at home and abroad with all auds.

The director-actor has a rough-hewn, marked ugly-good-looking face and the right, tight but not flamboyantly gay demeanor. He is working class, ill educated but possessing a natural intelligence and is supposedly very well endow-

ed sexually. He is picked up one day, after his last love has gone to prison, by a dapper, rich antique and furniture dealer.

He seduces and falls for a young man whose father is in trouble with his factory and drinks. Fassbinder

wins a lot of money in a pool and is used by his new lover to save the family factory and finally tossed over. His dead body, in an underground shopping gallery frequented by the milieu, after taking a mortal dose of pills, is picked over by two little boys as his friends flee for fear of being involved.

Full of shrewd notations, pic touches a sort of timeless seam in the gay lifestyle that still seems beset with distinctions that may not be as palpable in the so-called straight scene, but still may exist in some form to make this a general as well as a particular scrutiny of the German gay set.

All players have found a way of not sending themselves up or falling into stereotype. Karl-Heinz Bohm is the svelte introer of Fassbinder to another class, Peter Chatel the charming, callow exploiter and Fassbinder himself is the sort of climbing innocent who is destroyed by these class forces despite his surface nerve.

By now Fassbinder has collected a fine stock company of players and they all fit well into his slow but explicit tale of a coherent and thriving homosexual world with its rules, climbing, sordid, problematical but also comradely and romantic underpinnings. —Mosk.