

## Document Citation

Title	<b>Picasso aeventyr</b>
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Source	<i>Variety</i>
Date	1978 Jun 21
Type	review
Language	English
Pagination	
No. of Pages	2
Subjects	
Film Subjects	Picasso äeventyr (The adventures of Picasso), Danielsson, Tage, 1978

**Picassos aeventyr**

(The Adventures of Picasso)  
(SWEDISH-COLOR)

*Variety* — 6-21-78  
Stockholm, June 9.

An AB Svenska Ord/AB Svensk Filmindustri production, AB Svensk Filmindustri release. Features entire cast. Original story and script, Hans Alfredson and Tage Danielsson with additional ideas by Goesta Ekman. Directed by Tage Danielsson. Camera (Eastmancolor) Tony Forsberg, Roland Sterner; production design, Hans Alfredson, Per Ahlin, Stig Boquist; executive producer, Staffan Hedquist; editor, Jan Persson; music, Gunnar Svensson with quotes from Eric Satie, Puccini, etc. Reviewed at Roeda Kvarn, Stockholm, June 9, '78. Running time: 110 MINS.  
Picasso ..... Goesta Ekman  
His father ..... Hans Alfredson  
His mother ..... Margretha Krook  
Mrs. Ingrid Svensson-Guggenheim ..... Birgitta Andersson  
Gertrude Stein ..... Bernard Cribbins  
Alice B. Toklas ..... Wilfrid Brambell

"Picasso's Adventures" is no ordinary film. It makes do without conventional plot contrivances. It is stagey and uses its characters as human puppets. Still, it is a world of lovely madness unto itself and will, with careful sales handling, eventually capture world audiences.

Carrying the subtitle, "A Thousand Loving Lies," film is an affectionate tribute, an homage in gentle madcap comedy style, to the spirit and also to the very human presence of the late great painter, to his work and to his sense of humor, his approach to women and to his political fairmindedness.

The writer-actor team of Hans (Hasse) Alfredson and Tage Danielsson (the latter taking director's credit alone this time) constitute a mighty force on stage and screen at home and have also made their mark in some off-shore territories with such mildly politically tinged, lyrical crazy comedies as "The Apple War" (anti-EEC) and "Release The Prisoners, It's Spring" (anti the Swedish penal system).

With "Picasso's Adventures," which uses a narrator sparingly and otherwise relies on a dialog of heavily accented jokester's ideas of French, Spanish and English plus a few snippets of Swedish and otherwise mostly on sight gags, mime and music. Alfredson and Danielsson by now deserve their worldwide audience.

If not the Mel Brooksians, then such related folks will enjoy a chuckle feast as much as a laugh riot.

Imaginary events in Picasso's life are told in comedy sketches about his birth in Malaga (where the heavily breathing woman in the bed turns out not to be Picasso's mother at all, thus supplying story's only outright erotic joke) to his death at his own hand (he vanishes into the blue, escaping all those who exploited his art).

In between, Picasso is seen (forever wearing white, loose shorts and too big striped t-shirts) painting a lot, loving quite some, but mostly being thrown into all kinds of absurd situations by his avaricious entrepreneur-father.

Some episodes are gentle in their happy abandon (Picasso's costume party thrown in honor of fellow painter Rousseau), some are unashamedly vulgar and some are wittily served through animation supplied by Per Ahlin (of the cartoon feature "Dunderklumpen" fame). Ahlin also did all the loyally invented Picasso paintings seen throughout the film.

Goesta Ekman creates a mild-mannered, bemused Picasso, sometimes indulging in intense and successful pratfalls, but never, alas, exuding much the real Picasso's sexual charm. Hans Alfredson is the fool with the iron will to succeed as the father.

From England, Bernard Cribbins and Wilfrid Brambell have been called in to do marvellous take offs on Gertrude Stein and Alice B.

Toklas. Denmark's Jytte Abildstroem has a truly hilarious face making exchange with Ekman, and Norway's chubby comedy fumbler Rolv Wesenlund goes through his fumbling as an electrician trying to make the electric chair work when Picasso is sitting strapped to it, having been framed, so to speak, during an art raid in New York in the years of The Great Art Prohibition.

Sweden's own Brigitta Andersson comes on and off as Mrs. Ingrid Svensson-Guggenheim, an art patroness hot on Picasso's tail and trail, with much of the film's otherwise lacking sensual gusto.

As Picasso's mother, Margretha Krook does her celebrated Grand Old Warhorse bit, and Per Oscarsson is back in fine, nervous shape as the poet Appollinaire, while tiny Lena Nyman is out to murder practically everyone as Sirrka, the Finnish soprano.

"Picasso's Adventures" is a typical see it twice film which can be explored endlessly for more nuggets of wit. But as it stands now, it is decidedly overlong and often too much in love with its own jokes to pack the comic wallop that really lies within both performances, script and production.

Also, a few episodes such as a senile Dr. Albert Schweitzer operating on a bound Picasso really do not belong to this particular film. Which does not detract from the fact that Hans Alfredson and Tage Danielsson with this feature have really secured their own niche among the greats of movie comedy. — Kell.