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In ["Shadows," a New York effort directed by John Cassavetes, improvisation runs rampant. The film emerged from an acting class run by Cassavetes for a time, and it seems to have been regarded as a feature-length exercise. Nothing cornball like a script, but instead a thread of a story talked out and pieced out from day to day by the actors and the director. While "Shadows" is not, strictly speaking, a professional example of moviemaking, it does have extraordinarily original moments, and makes the attempt to deal with contemporary situations and people. It mainly touches on the problems of two brothers and a sister in a Negro family. A brother and a sister are light-skinned enough to pass as white. The other brother is dark. Their different circles intermingle from time to time, and there is an uneasy, pained kind of coalescence, with everyone trying to be broad-minded. The movie may be technically on the primitive side, but it does have a heart and a conscience. Its cost, by the way, was roughly one-hundredth of the cost of "One Eyed Jacks."

—HOLLIS ALPERT.

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