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"Angele" by Yves Yersin

Quatre d'entre elles
(Four Of Them)
(SWISS)

Mannheim, Oct. 14.

Milos-Film production, no releasing company yet. Features Mary Adossides, Jo Baumgartner, Kyoko Kosaka (first episode); Teddy Chessex, Serge Maillard, William Jacques (second episode); Erika Dentzler, Dominique Catton, Yvan Dalain (third episode); Angele Grammont, Lucie Avenau, Andre Manuel (fourth episode). Directors of four episodes in this order, Claude Champion; Francis Reusser; Jacques Sandoz; Yves Yersin. Screenplay, Jacques Pilet and Claude Champion; Francis Reusser; Jacques Sandoz; Yves Yersin. Camera, Renalo Berta and Erwin Huppert. Reviewed at Mannheim Film Festival. Running Time: 105 MINS.

A group of young Swiss filmmakers who call their producing outfit Milos-Film, a bow to Czech director Milos Forman whom they adore, is responsible for this four-episode film, Swiss entry at the Mannheim festival. Film's fourth episode, "Angele," captured a special prize for director Yves Yersin for what the jury called "extraordinarily human and artistic sensibility." It was, no doubt, the best of the four chapters, but the others also have merits. This Swiss production looks all right for specialized houses, but in the main it's something for television which could play it intact or place the four episodes separately.

First episode centers around a 16-year old girl, Sylvie, and girlfriend, Jo, highschool pupils in Lausanne, and deals with education problems. Jo is closely watched by her parents but Sylvie has a more free life. Second one, named "22 Years—Patricia," offers portrayal of a student of sociology at Lausanne University. Third episode, "31 Years — Erika," deals with a cover girl who fears upcoming loneliness. Final episode, "72 Years—Angele," tells true story of an old lady who plays herself. Once very rich, she has lost her fortune and is given shelter in a home for the aged. She doesn't like it and wants to be transferred to another. Truly a lovely little film, it has a moving performance by Madame Angele Grammont. This chapter benefits much from directorial imagination and is technically nearly firstrate. Several scenes draw emotional impact. The entire production was well received at Mannheim. Hans.

Oct 16, '68