

## Document Citation

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# Angelo, My Love (COLOR)

Duvall-helmed gypsy overview has marvy moppet, minimal form. Tough sell looms.

San Francisco, April 17.

A Cinecom release of a production written and directed by Robert Duvall. Features Angelo Evans and Steve "Patalay" Tsigonoff. Associate producer, Gail Youngs; camera (color), Joseph Friedman; editor, Stephen Mack; music director, Michael Kamen; lighting, John Drake; sound editor, Dennis Fierman; assistant directors, Carl Clifford, Jeffrey Silver, Christopher Stoia, Youngs. Reviewed at the Castro Theatre, San Francisco International Film Festival, April 17, '83. (No MPAA rating reported). Runningtime: 120 MINS.

Angelo Evans	.....	Himself
Michael Evans	.....	Himself
Ruthie Evans	.....	Herself
Tony Evans	.....	Himself
Debbie Evans	.....	Herself
Steve "Patalay" Tsigonoff	.....	Himself
Millie Tsigonoff	.....	Herself
Frankie Williams	.....	Himself
George Nicholas	.....	Himself
Patricia	.....	Katerina Ribbaka
School Teacher	.....	Timothy Phillips
Student Reporter	.....	Lachlan Youngs
Student Reader	.....	Jennifer Youngs
Hispanic Student	.....	Louis Garcia
Old Woman	.....	Margaret Millan Gonzalez
Country Singer	.....	Cathy Kitchen
Mother	.....	Jan Kitchen
Peaches	.....	Debbie Ristick
Opera Singers	.....	William Duvall, John Duvall

## The Wedding

God parents	.....	Nick Costello, Diana Costello
Bride's Parents	.....	Johnny Ristick, Yelka Ristick
Greek Dancer	.....	John Williams
Wedding Guests	.....	The Ufie Family, The Ristick Family, The Costello Family, The Lucky Brothers

Also features: Toma Lakataca, Jimmy "Italiano" Mitchell, George "Apples" Thompson, "Fat Harry," "Potatoes," "Big Bob" Stevenson, "Baby Nicky," Jay "Boya" Stevenson, Miller Nicholas, Sam Uvanowich, Tony Vlado, and Gypsy Musicians, Johnny Mitchell, Steve Mitchell, and Marko Cristo.

This is the first dramatic feature helmed by thesp Robert Duvall, who financed himself ("just over \$1,000,000") and says he spent nearly five years on the project. (Duvall did direct a 1975 feature-length docu, "We're Not the Jet Set," a tale of plains life which won a London Film Festival award.)

The Angelo of the title is a gypsy kid from Duvall's Manhattan neighborhood of whom actor was so enamored he built this entire yarn around him, with mixed success.

Because the bulk of the cast plays themselves (gypsies) and several of them do not read English, including Angelo, scripting is pocked with improvisation, and occasional sub-titling. Remarkably — or perhaps expectedly because of gypsy facility with the put-on — the performances are first-rate: Duvall gets more out of his gypsies than his story line, and the audiences who do find this pic (it already has a late April booking in New York and mid-May date in L.A.) will be amused and touched by the work and the persona of devilish Angelo Evans.

"Angelo" has much more of a docu feel and style than the earlier "King of the Gypsies" feature but, just as "King," moves episodically without helping you understand the motivational history of this ethnic strain.

The con is hinted at but never fully developed, and several scenes are overlong, particularly a boisterous "trial" involving the theft of Angelo's birthright ring by charming heavy Steve "Patalay" Tsigonoff, whom Duvall says he discovered washing cars on Sunset Boulevard.

Much of the plot involves the boy's attempt, with the help of older  
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## Angelo, My Love

brother Michael Evans, to nail Tsigonoff — in Manhattan and on a trip to Quebec.

At the heart of Angelo's character is cultural ambivalence — wanting to be both an American and a gypsy. And he fits both ways. An early scene in which he disrupts a classroom while faking reading is the pic's best moment.

Three warblers have interesting bits in the pic: Duvall's brothers William and John, in a restaurant scene, and C-W moppet Cathy Kitchen, with whom Angelo comes on strong in an amusing seg.

Angelo the kid never stops being interesting. "Angelo" the pic needed the same sort of consistency. —Herb.