

## Document Citation

Title	<b>Bullets over Broadway</b>
Author(s)	
Source	<i>Toronto International Film Festival</i>
Date	1994
Type	program note
Language	English
Pagination	65
No. of Pages	1
Subjects	
Film Subjects	Bullets over Broadway, Allen, Woody, 1994



## Bullets Over Broadway

**Woody Allen**

**USA, 1994**

98 minutes ■ Colour/35mm

Production Company: **Magnolia Productions Inc./Sweetland Film, B.V.**

Executive Producer: **Jean**

**Doumanian, J.E. Beaucaire**

Producer: **Robert Greenhut**

Screenplay: **Woody Allen, Douglas McGrath**

Cinematography: **Carlo Di Palma**

Editor: **Susan E. Morse**

Art Director: **Tom Warren**

Sound: **Frank Graziadei**

Music: **Dick Hyman**

Principal Cast: **Jim Broadbent, John Cusack, Harvey Fierstein, Chazz Palminteri, Mary-Louise Parker, Rob Reiner, Jennifer Tilly, Tracey Ullman, Joe Viterelli, Jack Warden, Dianne Wiest**

Print Source: **Alliance Releasing, 920 Yonge Street, Suite 400, Toronto, Ontario M4W 3C7, Canada.**

Tel: (416) 967-1174.

Fax: (416) 967-4358.

Foreign Sales Agent: **Miramax Films, 375 Greenwich Street, New York, New York 10013-2338, USA.**

Tel: (212) 941-3800.

Fax: (212) 941-3949.

In *Bullets Over Broadway*, Woody Allen returns to the world of entertainers, which he has treated in films as diverse as *Radio Days*, *The Purple Rose of Cairo*, and *Broadway Danny Rose*. The setting is New York in the twenties, the Golden Age of Broadway: music by Jerome Kern and Duke Ellington is in the air, the names Bellasco, O'Neill, Anderson (Max!), Cole and Noel are on everyone's lips.

David Shayne, a serious playwright, has agreed to have his new play financed by a gangster in exchange for granting his moll a role – as a psychiatrist, no less. In a series of diary notes, the film follows the play through one catastrophic rehearsal after another as Allen's histrionic thespians generally fall to pieces.

With its fast, witty dialogue, *Bullets Over Broadway* is pure style, right down to the Runyonesque plot that pits actors against gangsters and views the "theatah" in its own exalted terms. The visuals are lush, a world seemingly draped in burgundy velvet. In a departure from his recent use of active camera movements, Allen frames the action for the proscenium.

The ensemble cast is brilliant. A bookish-looking John Cusack is the Allen surrogate artist-as-everyman, dumbstruck by the mounting crises. But nothing quite prepares us for Dianne Wiest as Mary Sinclair, aging legend of the theatre. Wiest is sensational: swathed in scarves, quoting poetry one minute, snapping conditions the next –

"name above the title, approval of leading man, star dressing room." She is in the mold of ego monsters from Barrymore in *Twentieth Century* to Davis in *All About Eve*. Though moved to tears by Cusack's artistry and declarations of love, she nonetheless works tirelessly to glamourize a part she considers too drab. It is a grand performance in the grand style and comic acting at its best.



**Woody Allen** was born in Brooklyn, New York in 1935. His work as an actor, director, writer and playwright has dominated American comedy since the mid-sixties. Films include: *Take the Money and Run* (69), *Bananas* (71), *Sleeper* (73), *Love and Death* (75), *Annie Hall* (77), *Interiors* (78), *Manhattan* (79), *Stardust Memories* (80), *Zelig* (83), *Hannah and Her Sisters* (86), *Radio Days* (87), *Another Woman* (88), *Crimes and Misdemeanors* (89), *Alice* (90), *Shadows and Fog* (92), *Husbands and Wives* (92), *Manhattan Murder Mystery* (93), *Bullets Over Broadway* (94).

Toronto International  
FF 1994

Sponsored by

**MAIL POSTE**  
Canada Post Corporation / Société canadienne des postes