

## Document Citation

Title	<b>Angst essen seele auf</b>
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Source	<i>Variety</i>
Date	
Type	review
Language	English
Pagination	
No. of Pages	1
Subjects	
Film Subjects	Angst essen seele auf (Ali: Fear eats the soul), Fassbinder, Rainer Werner, 1974

## Angst Essen Seele Auf

(Fear Eats Out The Soul)

(WEST GERMAN-COLOR)

ALL THOSE — *All: Fear Eats*  
**CALLED ALI!** Cannes, May 21.

Filmverlag release of Tango Film production. Features entire cast. Written and directed by Rainer Werner Fassbinder. Camera (Eastmancolor), Jurgen Jurgens; editor, Thea Eymes. Reviewed at Cannes Film Fest (Competing), May 17, '74. Running time, 94 MINS.

Emmi ..... Brigitte Mira  
Ali ..... El Hedi Ben Salem  
Barbara ..... Barbara Valentin  
Krista ..... Irm Hermann  
Bruno ..... Peter Gauhe  
Albert ..... Karl Scheydt  
Eugen ..... Rainer Werner Fassbinder

Rainer Werner Fassbinder is the most prolific filmmaker practicing in West Germany. However, he is mainly known among fest fanciers abroad. This one could give him wider chances though it calls for careful handling, placement and followup for best results.

Racism is the theme but done in a low profile way that creates an interior end reaction rather than easy outrage at outright racists, who are always the others. A sixtyish widow one day wanders into a bar catering to Arab workers. She meets a thirtyish, handsome, bearded Arab worker who asks her to dance.

They sympathise and somehow their mutual lonelinesses make them friends. He takes her home and stays. But it is not sex, but respect and finally love, that binds this strange couple together. The people in her house complain but they get married. Her grown children are outraged, people she works with as a cleaning woman also shun her, as do trades people.

They go off on a vacation and suddenly people seem transformed on their return. But it is only because they need her. The Arab is distraught and lonely for his own food and understanding. He takes up with the girl at the Arab bar but finally admits his love to the wife.

It is played with reserve. Fassbinder also adroitly shows an unconscious racism in the wife who practices it against a Yugoslav girl.

Technically flawless, deceptively simple and avoiding excesses, this film is about problems that are timely and timeless in implications. Not showy for exploitation, too observant and cool for robust hypoing Pic needs to be allowed to build.

—Mosk.