

Timeless embrace

Lloyd Wasser

Somewhere in Time is an unconventional film. It appears to be both an intricate cinematic puzzle and a splendid tapestry of rich, colourful images. Best of all, it's a fun film, and one worth seeing.

Richard (Chris Reeve) is the young playwright who falls in love with the photo of a famous actress from the past (lovely Jane Seymour) and travels back in time to be with her. The film chronicles Richard's attempts at time travel and his eventual successful trip back to 1912 to be with his beloved.

Somewhere in Time is a flawed film, with long stretches of emptiness and futile energy, but its numerous snatches of brilliance make it a film not to be missed. It's romance, intricate suspense, intrigue and glamour on a grand scale. A myriad different plot twists also help to



bring this film to life so successfully.

Perhaps the film's only major drawback is in its intelligence. In many ways, *Somewhere in Time* brings to mind *Last Embrace*, a short-lived cinematic effort of last year, which was also far too intelligent for its audience.

The script, by Richard Matheson, is marvellous. Matheson had adapted the story from his novel, *Bid Time Return*, and he succeeds in getting us

involved in the lives of his characters—believing in them, caring about them, and struggling with them throughout the film.

Like *Ordinary People* and films of that type, this is a picture which deals with real people and real emotions. Perhaps that's a little too close to home for most audiences. There's no sex and violence here, and that is why this film won't succeed.

And it's a pity.

Our Hitler cont'd

basic truth will enable a peaceful, comprehensive perpetuation of the human race.

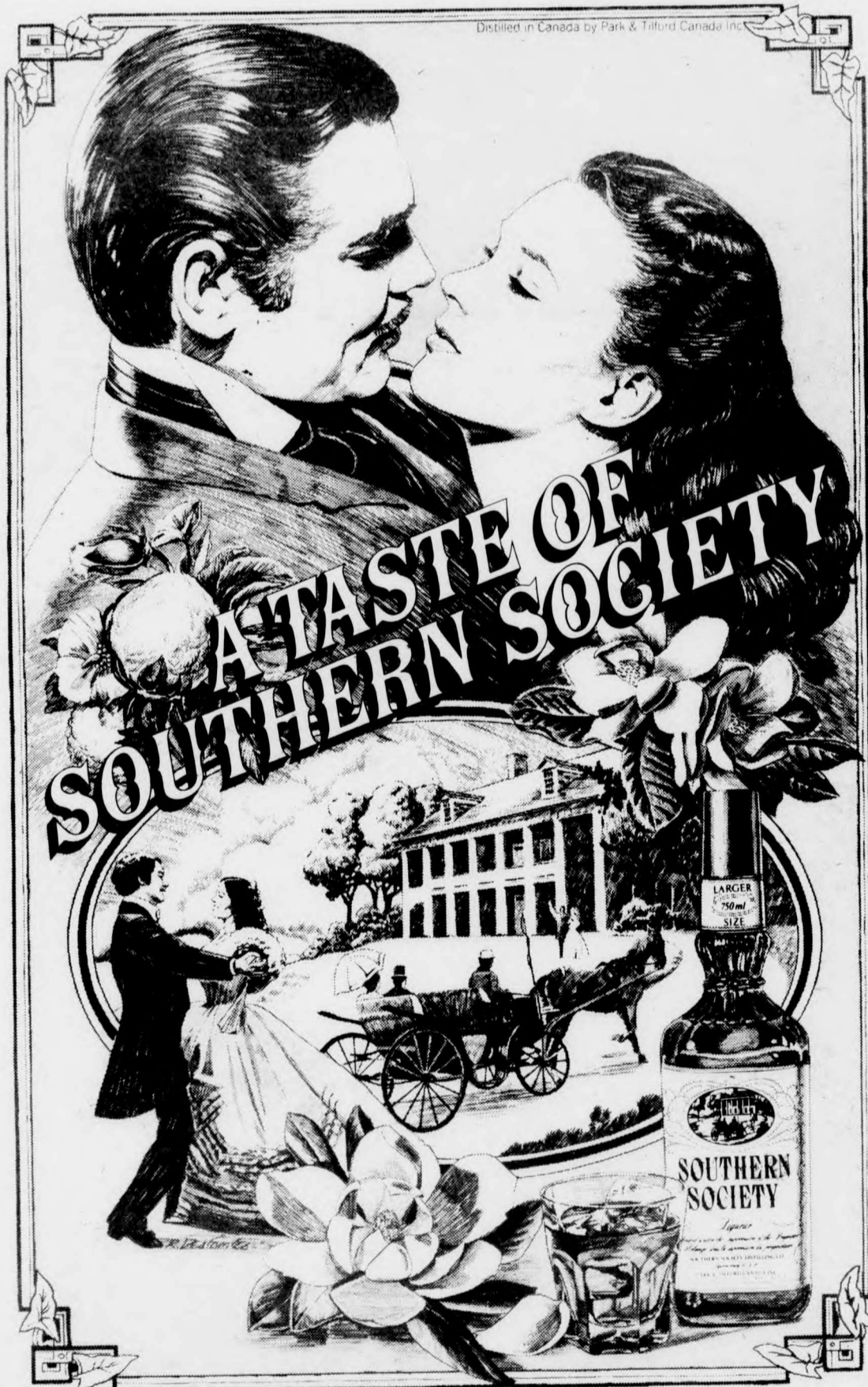
Syberberg works hard to make the world understand how the Germans could accept and support Hitler. After the humiliation of the Treaty of Versailles, Germany was left with no choice but to offensively assert herself to the world. He continues, somewhat perversely, in trying to justify the victim's persecution by describing the Nazi as a victim and suffered as well. That the Nazi was victim of his own impunity is irrelevant. "The executioners," we are told, "endured much more than the victims. Psychologically, they went through hell and remained decent." Previously, the German collaborator was being justified in terms of the aggressor. Now, Syberberg has put the victimizer on the victim's level.

This unchecked emotional lapse both adds to and detracts from the whole film. Being inconsistent with former affirmations, it undercuts any

potential validations made by Syberberg. Yet, it simultaneously affords the viewer with an invaluable insight into the confused predicament of the contemporary German psyche. Syberberg tries to be objective. However, he gets trapped in tangential issues which are given too much attention. Unintentionally, his personal bias is exposed.

Hitler treats history as a cumulative and entertaining sideshow. For Syberberg, Hitler was not only the greatest entertainer of all time but also the most inspiring. He set the stage for the creation of Israel and Moscow's imperialism. Hollywood continues to exploit the man and his times for all they are worth. In our capitalist society, "Hitler sells. We live in a democracy and the majority want it." Meanwhile the little "man loses his sense in the drama of it all. It is intoxicating."

"Germany of the Third Reich was the theatrical prelude." We are the heirs.



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