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One of the most candid, most fascinating portraits ever made of a motion picture director at work. There's never been anything quite like it."
—Vincent Canby, NEW YORK TIMES

A DOCUMENTARY FILM ON THE MAKING OF WERNER HERZOG'S "FITZCARRALDO"

Ride the

Jigh Country KRIS KRISTOFFERSON

PAT GARRETT 1800 BILLY THE KID

2 by PAUL SCHRADER

NASTASSIA KINSKI

FEB. 2 & 3

FEB. 9 & 10

FEB. 16 & 17

FRITZ LANG

PETER LORRE

KLAUS KINSKI

CLAUDIA CARDINALE

JAN. 19 & 20

JAN. 26 & 27

RICHARD GER

JEAN-PIERRE MELVILLE

MAR. 2 & 3

DAMNED

JAN. 14 & 15 MEL GIBSON THE ROAD Warrior STANLEY KUBRICK MALCOLM MCDOWELL

JAN. 21 & 22 THE WORLD WILLIAMS

JAN. 28 & 29 **James DEAN** - ROCKY MORROL

Honght — Rocky Horror

FEB. 4 & 5

SHINING NICHOLSON idmight — rocky horror

JAN. 16, 17 & 18

JAN. 23, 24 & 25

JAN. 30, 31 & FEB. 1 ACADEMY AWARD BEST FILM 1982 CHARIOTS OF FIRE SEAN THE MAN WALL MICHAEL WOULD BE KIN FEB. 6, 7 & 8

PARKER BOB FOSSE ROY SCHEIDER FEB. 13, 14 & 15 Attack of the

Killer Tomatoes EDWARD D. WOOD JR. the Geeping Jerro

A HISTORY OF FEB. 18 through 24

MIDNIGHT - ROCKY HORROR

FEB. 25 & 26

FROM

strips bare the porn world. . .while maintaining a sense of balance, truth and proportion without blinking at elements that are not pretty. To tell the truth it is explicit enough to have the Ratings Board here award it an 'X' — but, despite its subject, the movie is not pornographic." —ARCHER WINSTEN, N.Y. POST PORNOGRAPHY FEB. 27, 28 & MAR. 1

JUDY GARLAND SINGIN IN THE RAIN KELLY

ISTVAN SZABO BEST FOREIGN FILM LUCHINO VISCONTI

MAR. 4 through 10 BRUCE BERESFORD "HILARIOUSLY VULGAR! THE GUESTS DRINK, ARGUE, FLIRT, DRINK, EAT, MAKE LOVE, GET CAUGHT, BRAWL AND DRINK SOME MORE!" 80 "BAWDY, RIP-ROARING 100 - PROOF

MAR. 13, 14 & 15

An Outrageous COMEDY!" - Kathleen Carroll, N.Y Daily News Comedy MAR. 16 & 17

MAR. 11 & 12 "PROFOUNDLY SHOCKING AND VERY FUNNY!" **Peter Sellers** MAR. 18 & 19 LAURENCE OLIVIER

MAR. 20, 21 & 22 2 with HUMPHREY BOGART

KATHARINE HEPBURN MAR. 25 through 31

2 with MATT DILLON TONY BILL Y BODYGUARD

Morning, Noon, and Night

MAR. 23 & 24





NOTES

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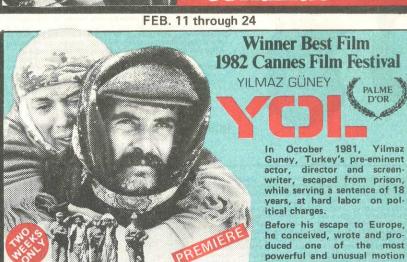


SIMONE SIGNORET - JEANNE MOREAU





D'OR



FEB. 25 through MAR. 17

pictures ever made.







DON PANCHO'S NOTES & SHOWTIMES

FRIDAY/SATURDAY

SUNDAY/MONDAY/TUESDAY

WEDNESDAY/THURSDAY

FRIDAY-THURSDAY, JANUARY 7-13 BURDEN OF DREAMS

course or nis nazardous location work. The result is determined to return, and approach to his arms charts the series of calamities that belefil Herzog and his crew as they fought time, the elements, and a sty-rocketing budget to finish the project. Original lead Jason hobards was forced to leave the production due to life as sty-rocketing budget to finish the project. Original lead Jason hobards was forced to leave the production due to life as location site, consuming valuable time and procedured to the finished time—a 320-time steamship being hauled.

Herzog emerges in Blank's film as a man who will go to any lengths to achieve the unusual and visionary film (in fact he working title of Budget of Budget and western the procedure of the strain of the working title of Budget of Dreams was Pelcula of Muerter—film of Death's Blank's documentary is an unforgetable study of filmmaking at its outer limits. PREMIERE. (USA, 1982) Frl., Mon.-Thurs. 7:45, 9:45; Sat.-Sun. 1:45, 3:45, 5:45, 7:45

FRIDAY-SATURDAY, JANUARY 14-15 THE ROAD WARRIOR

A CLOCKWORK ORANGE

Stanley Kubrick
Come, o my little brothers, to the Milk Bar and have a horrorshow time of it with hip malchick
Alex and his droogs. Malcolm McDowell amazes as the punk of the future in this bitter, vitriolic
adaptation of Anthony Burgess' futuristic novel. (USA, 1971) Frl. 9:15; Sat. 4:45, 9:15

THE WORLD ACCORDING TO GARP George Roy Hill
John Irving's saga of T.S. Garp, his feminist mother, his married life, his career as a writer, and the catastrophes that befail him and his family is converted into a striking film tragicomedy Robin Williams gives an outstanding performance as the naively optimistic Garp; Glenn Close (as Garp's mother), John Lithgow (as transexual Roberta Muldoon), and Marybeth Hurt (as Garp's wife) co-star. (USA, 1982) Frl. 7:00; Sat. 2:00, 7:00 BEING THERE

Hall Ashby
Peter Sellers gives a perfectly-controlled comic performance as Chance, the TV-bewitched gardener who becomes the unlikely confident of a dying industrialist (Oscar winner Melvyn Douglas) and his wife (Shirley MacLieip in Ashby's marvelously tunny adaptation of Jerzy Kosinski's satiric short novel: (USA, 1979) Frl. 9:30; Sat. 4:30, 9:30

FRIDAY-SATURDAY, JANUARY 28-29 REBEL WITHOUT A CAUSE

Nicholas Ray
James Dean's portrayal of Ray's confused teenage hero Jim Stark made the young performer
a screen legend. This magnificent Cinemascope drama about juvenile delinquency among the
sons and daughters of wealthy families also stars Natalie Wood, Sal Mineo, Corey Allen and
Jim Backus. (USA, 1955) Frl. 7:15; Sat. 2:45, 7:15

Ella Kazan
A screen cult began with this, James Dean's first starring vehicle. Dean plays Cal Trask, a
confused young man struggling out of a labyrinth of family secrets and frustrations, in the film
adaptation of John Steinbeck's novel. With Raymond Massey, Julie Harris, and Oscar winner
Jo Van Fleet, USA, 1955) Fiv. 393; Sat. 500, 9:30

FRIDAY-SATURDAY, FEBRUARY 4-5 THE THREE STOOGES STRIKE BACK! Moe Howard, Larry Fine, and Curly Howard are at it again in another low-brow laughfest of creazed and uncut Stooges shorts. Eight pratfall-filled episodes in all: "Playing Phonies," "Healthy, Wealthy, and Dumb," "Cash in "Carry," "The Yolks On Ma," "Wee Wee, Monsieur," "Tassles in the Air," "A-Ducking They Did Go," and "You Nazty Spy," Pt. 1 Fri. 7:15, 10:15 Sat. 4:15, 7:15, 10:15; Pt. II Fri. 8:45, Sat. 2:45, 5:45, 8:45

FRIDAY-SATURDAY, FEBRUARY 11-12 **GHOST STORY**

THE SHINING

Stanley Kubrick
Strange doings at the Overlook Hotel, as the winter caretaker (Jack Nicholson), his wife (Shelley
Duvall) and their telepathic son (Danny Lloyd) become enmeshed in a series of supernatural
incidents in Kubrick's chilling screen version of Slephen King's bestselling shocker. With Barry
Velson and Scatman Crothers (USA, 1980) Fri. 3:00; Sat. 4:15, 5:00

SUNDAY-TUESDAY, JANUARY 16-18 **GONE WITH THE WIND**

Victor Fleming
David O. Selznick and MGM joined forces to create the most loved, and one of the most honorer
of epic Hollywood enterstainments—the adaptation of Margaret Mitchell's sweeping novel of the
Civil War and Reconstruction in the South. Vivien Leigh, practically unknown at the time, beat
out over 1,000 other aspirants for the role of flery Southern belle Scartett O'Hara, and took
an Oscar for the performance; Rheitt Butler's boots were filled, by acclamation, by Clark Gable,
With Lestle Howard, Olivia De Hawilland, Oscar winner Hatte McDaniel, Thomas Mitchell,
Butlettly McQueen and a host of others. The memorable music is by Max Steiner. GWTW's
ten Oscars included awards for designer William Cameron Menzies, photographer Ernest Haller
and director Lylie Wheeler, editors Hal Kern and Ames Newcom, and, of course, the award for
Best Picture. (USA, 1939) Sun. 3:15, 7:30, Mon. -Tues. 7:30

SUNDAY-TUESDAY JANUARY 23-25

Troingaing Feterians. The disastrophobic life aboard a German submarine during World War II comes across vividiy in this lense, suspenseful drama about the fortunes of U-boat 98 and its crew. Jurgen Prochow stars as the commander of the III-lated vessel, the extraordinarily realistic production design also as the commander of the III and the III and the III and II

SUNDAY-TUESDAY, JANUARY 30-FEBRUARY 1

Hugh Hudson
The surprise winner of the 1982 Academy Award for Best Motion Picture was this subtle and uplifting drama about two athletes—English Jew Harold Abrahams (Ben Cross) and Scottish preacher Eric Liddell (lan Charleson)—and their track-and-field triumphs in the 1924 Olympics. Alice Krige, lan Holm, Sir John Gielgud, and director Lindsay Anderson take supporting roles. Music by Vangelis. (UK, 1981) Sun. 2:15, 7:00; Mon.-Tues. 7:00 THE MAN WHO WOULD BE KING

John Huston

Huston explores his familiar themes of human greed and male camaraderie and devotion in

Huston explores his familiar themes of human greed and male camaraderie and devotion in

Huston explores his familiar themes of human greed and male camaraderie and devotion in

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Huston explores his familiar themes of human greed and male camaraderie and devotion in

Huston explores his familiar themes his familia

SUNDAY-TUESDAY, FEBRUARY 6-8

Alan Parker
This rambunctious musical about a group of students striving towards success at Manhattan's
prestigious High School of Performing Arts won 1980 Oscars for Best Original Nusical Score
and Best Song (the title tune, sung by Irene Cara), An unexpected delight by the director of
Bugsy Malone and Midnight Express. (USA, 1980) Sun. 2:15, 7:00; Mon. 7:00 ALL THAT JAZZ

Bob Fosse—a manic, compulsive working, workaholic director of film, TV and Broadway—in this imaginative, visually audaclous musical drama. Jessica Lange, Ann Reinking, Cliff Gorman and Ben Versen also star in this multi-Oscar winner. (USA, 1979) Sun, 4:45, 9:30; Mon. 9:30

ATTACK OF THE KILLER TOMATOES

Steve Peace and John Debello
Steve Peace Steve Peace Steve Stev Cdward D. Wood, Jr.
Science fiction hits the depths in this crazed low-budget outer space epic. Aliens bring the dead to life to at
Science fiction hits the depths in this crazed low-budget outer space epic. Aliens bring the dead to life to at
Facility to Science fiction hits last role), Vampira, Tor Johnson
Facility to Taihot star. This is garbage with soulf (USA, 1962) Sun. 4:00, 8:45; Mon.-Tues. 8:45 THE CREEPING TERROR

Art J. Nelson

A killer shagr up from outer space bedevils Lake Tahoe. Nevada, teens at a "hootenanny" in the dram
of this preposterous and inept horror film. The trightful narration was added after the director lost the
soundtrackt (USA, 1964) Sun. 5:30, 10:15; Mon. Tues. 10:15

WEDNESDAY-THURSDAY, JANUARY 19-20 RIDE THE HIGH COUNTRY

Sam Peckinpah
It is with the greatest pleasure imaginable that we present a new print of the uncut version
of Sam Peckinpah's masterful elegiac Western. Randolph Scott and Joel McCrea give extremely
moving performances in their last Western roles as two aging gunfighters reunited after 20 years
of acrimony to guard a gold shipment. Mariette Hartley (in her debut role) and Warren Oates
are featured. (USA, 1962) 7:30

PAT GARRETT AND BILLY THE KID

Sam Peckinpah
The legend of the guntighter (Kris Kristofferson), the lawman (James Coburn), their friendship and the Kid's violent end is retold in Peckinpah's myth-making Western. The fine supporting cast includes Bob Dylan (as "Alias," a member of the Kid's gang), Jason Robards, Richard Jaeckel, Kathy Jurado and Chill Wills. (USA, 1973) 9:15

WEDNESDAY-THURSDAY, JANUARY 26-27

Paul Schrader
Schrader's erotic, horrific remake of the 1942 Val Lewton-Jacques Tourneur chiller stars
Nastassia Kinski as a young woman who metamorphoses into a gigantic cat in the heat of
passion. Malcolm McDowell co-stars as Kinski's incest-oriented brother; John Heard and
Annette O'Toole portray two normal humans menaced by the cat clan. (USA, 1982) 7:00

Paul Schrader
Julian Kay (Richard Gere), a male hustler working Los Angeles' most expensive turf, falls into a serious affair with a state senator's wife (Lauren Hutton) and becomes the target of a frame for murder in Schrader's sensuous drama. With Nina Van Pallandt and Hector Elizondo; the Giorgio Moroder score includes Blondie's "Call Me." (USA, 1980) 9:15

WEDNESDAY-THURSDAY, FEBRUARY 2-3 METROPOLIS

MEI ROFOLIS
Fritz Lang
Thea von Harbou's novel of class struggle in a colossal city of the future was turned into an
expressionist masterpiece by Lang. Rudolf Klein-Rogge is the master of technology Rotwang
and Brigitte Helm his creation, the robot. Awe-inspiring effects by UFA Studio's Eugen
Schuefftan. (Germany, 1926) 7:15

WEDNESDAY-THURSDAY, FEBRUARY 9-10

DUB LE ILATERATION DESCRIPTION OF THE MEDICAL PROPERTY OF MEDICAL

WEDNESDAY-THURS., FEBRUARY 16-17 A HARD DAY'S NIGHT

Richard Lester
A day in the life of the Beatles — wry, funny, frantic, and tuneful. John, Paul, George and Ringo play themselves in their joyous first feature. With Wilfred Brambell as Paul's clean old grandfather. Songs: "Carl Buy Me Love." If I Fell," and other fave raveal (UK, 1984) 7:30

A HISTORY OF THE BEATLES

FRIDAY-THURSDAY, FEBRUARY 18-24-ONE WEEK ONLY

Bonnie Sherr Klein
Net a Love Story is the most daving and provocative documentary of the year. Produced by the National Film Board of Canada, it is a study of pornography in its various forms—how it works, why it exists, and the effect that it has both on those who view it and those whose levelabod its.
Director Bonnie Sherr Klein took her cameras behind the scenes in the sex business, interviewing the women who work to be a sex of the sex of the

FRIDAY-SATURDAY, FEBRUARY 25-26 THE CREATURE FROM THE BLACK LAGOON

Jack Arnold
Of Green-Gills is back, scaring the dickens out of Richard Carlson and Julia Adams, terrorizing the Amazon, and generally supplying a lot of cheap, entertaining 3-D thrills. That's Ricou Browning in the funny-looking wet suit. (USA, 1954). Frl. 7:00, 10:15; Sat. 3:45, 7:00, 10:15 IT CAME FROM OUTER SPACE

Jack Arnold Ackse encounter of the 3-D kind: 24 years B.S. (Before Spielberg), Ray Bradbury concocte this tale of allen visitors who invade a small desert town. As usual, reliable Richard Carlson battles the bug-eyed monsters. 3-D glasses provided free! (USA, 1953) Frl. 8:30; Sat. 2:00, 8-15. 8:30.

SUNDAY-WEDNESDAY, FEBRUARY 27-MARCH 1

THE WIZARD OF OZ Victor Fleming
A Kansas farm girl (Judy Garland) is carried by tornado into a magical landscape in this eve wondrous Technicolor musical with an unforgettable Arlen-Harburg score. Dorothy's compnions on the Yellow Brick Road: Ray Bolger (the Scarecrow), Bert Lahr (the Cowardly Lion), and Jack Haley (the Tim Woodsman). Sun. 3:00, 7:00; Mon.-Tues. 7:00 SINGIN' IN THE RAIN

Gene Kelly and Stanley Donen
The classic MGM musical takes an uproarious behind-the-scenes look at a silent film studio struggling to convert to takkies in the Jazz Singer aftermath. Gene Kelly dances circles around a stellar supporting cast of bebbie Reynolds, Donald O'Connor, and Jean Hagen. Sun. 1:00, 5:00, 9:00f, Mon.-Tues. 9:00

SATURDAY-SUNDAY, MARCH 2-MARCH 3

THE DAMNED Luchino Visconti.
The Reichgateg fire, the Nazi rise to power and the extermination of the S.A. by Himmler's S.S. are delinfiated in Visconti's portrait of a decadent, disintegrating family of industrialists. Dirk Bogards, Ingrid Thulin, Helmut Berger, Umberto Orsini and Charlotte Rampling are featured in this shocking drama, (ttglv/West German, 1989) 9:30



FRIDAY-SATURDAY, MARCH 11-12

THE ATOMIC CAFE
Kevin and Pierce Rafferty & Jayne Loader
Official U.S. government and educational propagand a films, newsreels, interviews, and even
"bomb songs" of the 50's are compiled to present an hilarious and chilling picture of the first
years of the Atomic Age, when Americans optimistically, and foolishly, believed that they could
live through a nuclear holocaust. (USA, 1982) Fri. 8:00; Sat. 4:30, 8:00

DR. STRANGELOVE

ling Hayden) orders his jets to drop the Big One on Moscow and Peter Sellers plays the titular doctor (modeled after Henry Kissinger) and two otner r C. Scott and Keenan Wynn are featured. (USA, 1964) Fri. 9:45; Sat. 2:45, 6:15, 9:45

FRIDAY-SATURDAY, MARCH 18-19

GREGORY'S GIRL
Bill Forsyth
A gangly adolescent soccer play
displaces him on the school foo

A LITTLE ROMANCE Scorge Roy Hill
Two precocious teenage lovers (Diane Lane and Theilonious Bernard) pursue their innocent
ambition to kis under Venice's Bridge of Sighs — much to the consternation of their adult
guardians — in this sprightly romantic comedy. Laurence Olivier steals the show as an elderly
charlatan who counsels the young runaways. (USA, 1979) FrI. 9:45; Sat. 2:15, 6:00, 9:45

SUNDAY-MONDAY, MARCH 13-15 TIBET: A BUDDHIST TRILOGY

Graham Coleman
Three fascinating documentaries dispel the "Shangri-la" picture of contemporary Tibet with startling explorations into the contemporary nature of its society and religion. "A Prophecy" explores the Dalal Lama and the changing structure of its society and religion. "A Prophecy" explores the Dalal Lama and the changing structure of its theocracy today." The Fields of the Senses" follows a day in the life of monks and farmers in the mountain community of Ladakh, with a detailed depiction of the town's ritual of the dead, and "Badisting the Fruit of Truth" reveals the essence of Tibetan Buddhism via an intimate portrait of life in a remote mountain monastery. PREMIERE. (UK, 1980) Pts. I and II Sun. 2:45, 7:00, Mon.-Tues. 7:00; Pt. III Sun. 4:45, 9:00, Mon.-Tues. 9:00

ALL SEATS \$5.00 SUNDAY-TUESDAY, MARCH 20-22 CASABLANCA

THE AFRICAN QUEEN

n Huston
on's splendidly entertaining adventure-romance, taken from C.S. Forester's novel, stars
on's splendidly entertaining adventure-romance, taken from C.S. Forester's novel, stars
ophrey Bogart (in his Oscar-winning role) as a drunken riverboat captain who pilots spinstra
sprine Hepburn down an Artician river to destroy a marauding German battleship. This fun
ting film never falls to delight. (USA, 1951) Sun. 1:00, 5:00, 9:00; Mon.-Tues. 9:00

FRIDAY-THUNGO

Berestord

Before Australian director Bruce Berestord made his celebrated films The Getting of Wisdom and Breaker more crafted Don's Party, a penetrating, viper-tongued comedy-drama about class and sex conflicts which may remind some of Who's Africal of Virginia Wood?

The year is 1999, Don Henderson (John Harg'reaves) and his wife Kath (Jeanie Drynan) have invited a mixed bag of friends to the common of WEDNESDAY-THURSDAY, MARCH 16-17

MORNING, NOON AND NIGHT

ingly made, sexually explicit gay drama concerns the evolving relationship between

WEDNESDAY-THURSDAY, MARCH 23-24

OVER THE EDGE

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Joan Micklin Silver
When Head Over Heels, Joan Micklin Silver's film version of Ann Beattie's novel Chilly Scenes of Winter, opened in
1979. It was subotaged by indifferent distribution and a confusing ad campaign. The film, re-edited and with its original title
restored, has become one of the surprise romantic comedy hits of recent years.
Chilly Scenes of Winter charits the romantic obassion of office worker Charles Richardson (John Heard), who has fall
madly, hopelessly in love with Laura (Mary Beth Hurt), an office librarian at Charles is place of business. As the film begins,
charles is grapping with himself in the ruins of his affart. Jaura has long ago returned to her estranged husband. Yet Charles is grapping with thimself in the ruins of his affart. Jaura has long ago returned to her estranged husband. Yet Charles is grapping with thimself and "Charles" we worked Charles is life wobble out of control, as he struggles with his feelings
which self-and "Charles" we worked has husband "Charles" which Charles is life wobble out of control, as he struggles with his feelings

Detity acted by Heard, Miss Hurt, and the superb supporting cast, and directed and adapted skillbully by Silver, Discovery Silver, and Silver is the year's most irresistable surprise. PREMIERE. (USA, 1979/1982) Fri., Mon. Thurs. 7:45, 9:45; Sat. Sun. 1:45, 3:45, 5:45, 7:45, 9:45.





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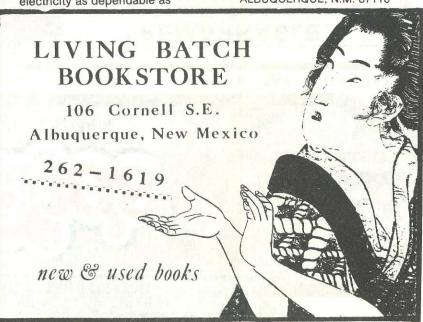
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FRIDAY-THURSDAY, JANUARY 7-13-ONE WEEK ONLY

I'M DANCING AS FAST AS I CAN

JAC HOTSISS

I'm Dancing As Fast As I Can, the film version of Barbara Gordon's bestselling book about her addiction to the tranquilizer Valium, is a harrowing depiction of one woman's flight back from drug addiction.

Jill Clayburgh portrays Barbara Gordon, an award-winning television documentarist. Gordon, reeling under the stress of her job and her demanding relationship with her lover Derek (Nicol Williamson), an unsuccessful lawyer, has become addicted to the potent Valium, taking as many as 80 milligrams of the drug a day. Although Gordon feels that the pills that she pops incessantly help her cope with the strain, it is becoming clear that Valium is affecting her negatively, both personally and professionally. When her alcoholic lover takes away her drugs and beats her, hereby triggering a near-breakdown, Gordon commits herself to a hospital, where she begins to take the road back from her dependence on drugs.

I'm Dancing As Fast As I Can is a frank treatment of the all-loo-common abuses of prescription drugs in our society. It demands to be seen. PREMIERE. (USA, 1982) Frl., Mon.-Thurs. 7:30, 9:30; Sat.-Sun. 1:30, 3:30, 5:30, 7:30, 9:30

FRIDAY-THURSDAY, JANUARY 14-20-ONE WEEK ONLY

Jeanne Moreau

Actress Jeanne Moreau's second film as a director unites her with another great female player—Simone Signoret. Together, director and star have created a subdued, touching drama about coming-of-age.

It is the eve of World War II. A Parisian family—father (Jacques Weber), mother (Edith Clever), and 12-year-old daughter Marie (Laeltlia Chauveau)—travel to the valley of Aveyron to visit beloved Grandmere (Signoret). The village bustles with small scandals and intrigues, and the mother stirs the brew by embarking upon an affair with the village doctor (Francis Huster). What Mother doesn't know is that Marie, who is experiencing the first twinges of adolescent sexuality, has a schoolgirl crush on the doctor as well. The truth of these tangled matters emerges suddenly and dramatically at a village feast.

Like the grand master Renoir, Moreau considers the failings and frailties of her characters with sympathy and warmth; she also extracts superb acting from Signoret, Clever, the prodigious Miss Chauveau, and the rest of the cast. PREMIERE. (France, 1982) Fri., Mon.-Thurs. 7:30, 9:15; Sat.-Sun. 2:15, 4:00, 5:45, 7:30, 9:15



FRIDAY-THURSDAY, JANUARY 21-FEBRUARY 3—TWO WEEKS ONLY

FITZCARRALDO

Werner Herzog
Werner Herzog S Fitzcarraldo won the visionary German director the Best Director prize at the 1982 Cannes Film Festival. It is yet another haunting and revelatory voyage into the terrain of dreams—a terrain that Herzog knows better than any other living director. Herzog's story is based upon the true story of an Irish adventurer who dismantled a 320-ton ship, carted it into the Amazon jungles, and made a fortune in rubber. Herzog's Fitzcarraldo (played by Klaus Kinski, star of Herzog's Aguirre, Nosferatu, and Woyzeck) is a far more quixotic figure. He is a pipe-dreaming businessman whose goal is to build an opera house in the center of the untamed Amazon to house a concert for his idol, singer Enrico Caruso. Supported in part by money provided by his lover (Claudia Cardinale), Fitzcarraldo begins his quest, which climaxes with the unthinkable task of hauling an enormous craft up and over a 40-degree slope!
Herzog went to nearly impossible lengths to insure that his intense vision would be manifested on the screen (the making of Fitzcarraldo is itself the subject of a film, Les Blank's documentary Burden of Dreams.), and his efforts paid off. Fitzcarraldo is an epic journey seen through the unclouded eyes of genius. PREMIERE. (Germany, 1982) Fri., Mon.-Thurs. 7:00, 9:45; Sat.-Sun. 1:30, 4:15, 7:00, 9:45

FRIDAY-THURSDAY, FEBRUARY 4-10-ONE WEEK ONLY LA VIE CONTINUE

Moshe Mizrahi

La Vie Continue translates as "life goes on," and the new film by Moshe Mizrahi, director of the Oscar-winning Madame
Rosa, deals in touching fashion with one woman's attempt to rebound from a personal tragedy.

The woman is Jeanne (Annie Girardot), a happily-married middle-aged woman with three children approaching adulthood.
Jeanne's life undergoes an abrupt change when her husband of 20 years (Michel Aumont) suffers a massive coronary and
dies. The family struggles to regroup from his unexpected tragedy: Jeanne's two sons take turns at assuming the male
responsibilities in the house, and her daughter moves out and gets a job. Jeanne, too, is forced to seek work for the first
time in years; she takes a job in a department store, where her understanding Jewish employer (Pierre Dux) runses her
through her hard time. A new romance also enters the picture: Pierre (Jean-Pierre Cassel), a recently-divorced merchant,
becomes the new love in Jeanne's life. Jeanne soon finds, however, that making a new start can often be precarious.

La Vie Continue, like director Mizrahi's other films, is a warm and deeply felt look at lives in turmoil. PREMIERE. (France,
1982) Fri., Mon.-Thurs. 7:30, 9:15; sat.-Sun. 2:15, 4:00, 5:45, 7:30, 9:15

FRIDAY-THURSDAY, FEBRUARY 11-24-TWO



YOL
Serif Goren/Yilmaz Guney
Yol, this year's winner of the Palme D'Or for Best Film at the
Cannes Film Festival, has an extraordinary history. Its producer and
scenarist, the noted and revered actor-director-screenwriter Yilmaz
Guney, wrote the script and directed the production from behind the
bars of Turkish prison. After escaping from jail (he was sentenced
to a 24-year term for killing a judge), he made a dramatic appearance
at Cannes to claim his prize. Guney's own story is no less fascinating
than that told in his film masterpiece.
Yol details a week in the lives of five Turkish prison parolees, on
leave to travel to their homes for the important three-day Muslim
holiday, the Feast of the Sacrifice. The fate of each man offers a
thought-provoking look at the moral, social, and political climates in
today's Turkey. One man is re-imprisoned for losing his papers.
Another, an engaged young man, is as rigorously chaperoned by his
family as he might be by prison guards. Yet another flees his family
with his wife for an uncertain, fugitive future. The fifth discovers his
wife's infidelity and, according to custom, must take her life.
Yol is an intimate and moving reflection on personal freedom in
a restrictive modern society. See why its audience at Cannes gave
it, and its remarkable creator, a standing ovation. PREMIERE. (Turkey, 1982) Frl., Mon.-Thurs. 7:15, 9:30; Sat.-Sun. 2:45, 5:00, 7:15,
9:30

FRIDAY-THURSDAY, FEBRUARY 25-MARCH

17—THREE WEEKS ONLY **EATING RAOUL**

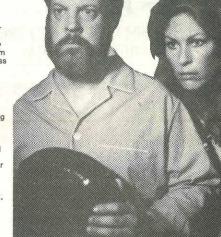
Paul Bartel
Eating Raoul is the black comedy sleeper of the year.
Shot on a shoestring budget with a cast known mostly to
connoisseurs of B movies, it offers up a banquet of off-kilter

Snot on a snoestring budget with a cast known mostly to connoisseurs of B movies, it offers up a banquet of off-kilter yet tasty laughs.

Director Bartel and Mary Woronov star as Paul and Mary Bland, a mild, sexless Southern California couple who dream of opening their own restaurant, "Chez Bland." The penniless Blands need money in a hurry, though, and they find the solution to their money worries when Paul accidentally kills an interloping (and rich) swinger who attempts to attack Mary. The plan: to lure "clients" to their apartment with an ad in a local porno newspaper, then dispatch them with a quick conk on the noggin with a frying pan.

The Blands succeed in knocking off a number of revolting sex crazies, but their plans go awry when the scheme is discovered by Raoul (Robert Beltran), a Chicano petty thief and jack-of-all-scams. The Blands enlist Raoul in their plot, but the cagey cholo wants a bigger plece of the action—and the action includes the good-looking Mary.

The unorthodox manner in which the Blands resolve their problem with Raoul is the climax of the year's most original comedy. Eating Raoul works brilliantly as both a satire of contemporary mores and as a boldly witty comedy or murders. You might just want a second helping. PREMIERE. (USA, 1982) Fri., Mon.-Thurs. 7:30, 9:15; Sat.-Sun. 2:15, 4:00, 5:45, 7:30, 9:15



FRIDAY-THURSDAY, MARCH 18-31—TWO WEEKS

VERONIKA VOSS

VERONIKA VOSS

Rainer Werner Fassbinder
Veronika Voss was one of the last films completed by the late
German wunderkind Rainer Werner Fassbinder before his death last
June at the age of 36. It is a chilling farewell: a black-and-white portrait
of a fading film star that has reminded many critics of Billy Wilder's
caustic Hollywood tale Sunset Boulevard.
Fassbinder based his declining luminary on a real German screen
star: Sybille Schmitz, a beauty of the '40's who succumbed to changing
film fashions and a drug habit in the early '50's. Fassbinder's Veronika
Voss (Rosel Zech) is much like Schmitz, and much like Wilder's Norma
Desmond—she is self-absorbed, decadent, addicted to morphine and
to reverles about her gilltering, but now receding, career. Veronika,
(Annemarie Duringer), who keeps her poisoned with dope, and a
newspaper reporter (Hilmar Thate) hypnotized by her giamorous past
and her horrific present. Fassbinder drains the sentilement inherent in

nd her horrific present. Fassbinder drains the sentiment inherent in e melodramatic plot from his film: the result is a dispassionate yet oving depiction of the cinematic dreamworld. Veronika Voss completes Fassbinder's trilogy on postwar Germa begun in The Merriage of Maria Braun and Lola. Like these other ms, it ranks with his masterworks. PREMIERE. (Germany, 1982) Fri on.-Thurs. 7:30, 9:30; Sat.-Sun. 1:30, 3:30, 5:30, 7:30, 9:30



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DESIGN: RICK RHODES,

NOTE: CHRIS MORRIS

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