Spring 1987



SUB Theatre

ASUNM/GSA Film Committee 277-5608

WEDNESDAY

THURSDAY/FRIDAY

SATURDAY

JAN 21 IF YOU LOVE HALF THIS PLANET LIFE

JAN 28

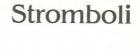
JAN 22-23 pecial Premiere to ALWAYS BENEFIT New Mexico Jazz Workshop

JAN 24 Directed by David Cronen THE BROOD

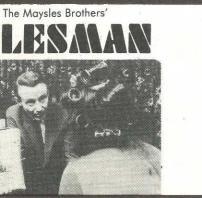
JAN 31

Round Midnight JAN 29-30

Voyage to Italy



Directed by Roberto Rossellini Starring Ingrid Bergman



Robert Breer Maureen Selwood

NEW

AMERICAN

ANIMATION

FEB 5-6

FEB 7

SAXOPHONE COLOSSUS: a portrait of Sonny Rollins

FEB 4

SUN RA: a Joyful Noise

Made possible in part by a grant from the New Mexico Jazz Workshop.

GO TELL IT ON THE MOUNTAIN

The Killing

Floor

FEB 11

Mandela

Maids & Madams

Jonas Mekas



SHERMAN'S

FEB 12-13



FEB 14 Directed by Sergei Paradjanov

Shadows of **Forgotten Ancestors**

> THE COLOR OF **POMEGRANATES**

FEB 21



FEB 18

The Global Assembly Line

FEB 25





FEB 26-27

FEB 28







ANDREI RUBLEV

WEDNESDAY

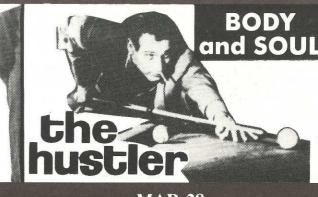
THURSDAY/FRIDAY

SATURDAY

MAR 7

MAR 4 MAR 5-6 ROUTINE PLEASURES EYES of the

BIRDS



Raul Ruiz's The Hypothesis of the Stolen

MAR 25



War Game

MAR 26-27 Enormous changes at the Last Minute



APR 2-3

Directed by Kenji Mizoguchi



APR 4

TO **TASTE** A HUNDRED **HERBS**

APR 1

SMALL HAPPINESS

SONS of SHIVA

Directed by Robert Gardner

DEEP

HEARTS

APR 8

Floating **Clouds**

A Film By Mikio Naruse

The NIGHT of the HUNTER

APR 11

APR 9-10

Big Trouble



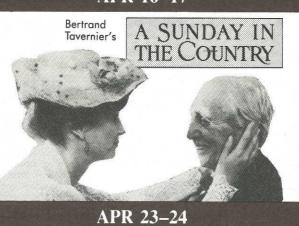
THE MAN IN TH WHITE SUIT Ealing Studio Comedies

MHISKY GALORE

APR 16-17



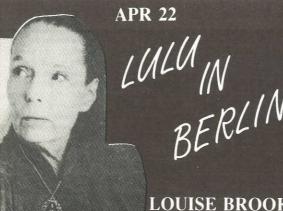
APR 15



the Magnificent Ambersons **Directed By Orson Welles**

APR 18

Mr. Arkadin



APR 29

LOUISE BROOKS

TROUPERS

A Documentary Portrait of the San Francisco

Jonathan Demme's **APR 30-MAY 1**

APR 25 Louise Brooks in G. W. Pabst's PANDORA'S BOX 😂 DIARY OF A **LOST GIRL**

MAY 2

LOST IN AMERICA





SUB Theatre

ASUNM/GSA Film Committee

The SUB Theatre is located on the UNM campus, in the lower level of the Student Union Building. Enter via the outside staircase at the south end of the building.

Wednesday Night Free (Documentary Film Series) \$2.50 Students, Faculty, Staff, Senior Citizens \$3.00 General,

Children under 12 Free (with adult) Discount Card: Six admissions for \$10.00 May be used by card-holder and one guest

277-5608

ADMISSION

WEDNESDAY, JANUARY 21

HALF LIFE: A PARABLE FOR THE NUCLEAR AGE Dennis O'Rourke

Austrålia 1986 Color 86 min. The subject of Half Life is the history and effects of nuclear testing in the Marshall a social document or as one of the best slands, a tiny group of atolls in the mid-Pacific, and how many of the islanders have come to suffer from radioactive poisoning. (7:15 only)

IF YOU LOVE THIS PLANET

Canada 1982 Color 28 min. In a campus talk, Dr. Helen Caldicott, noted author and pediatrician, clearly emphasizes the perils of nuclear war and reveals a frightening progression of events that vould follow a nuclear attack. Winner of the 1982 Academy Award for Best Doc umentary Short.

THURSDAY, JANUARY 22

ROUND MIDNIGHT

France 1986 Color 130 min Round Midnight is an exquisitely crafted film about the life of aging jazz musician Dale Turner (beautifully played by saxophone areat Dexter Gordon), his trip to Paris, and his relationship with a French graphic artist, Francis Borier, who befriends him. With a dolby soundtrack that records the playing of Herbie Hancock, Ron Carter, Wayne Shorter, Bobby Hutcherson, Tony Williams and Freddie Hubbard among others. This special benefit premiere will be at the Coronado Theater with all proceeds going to the New Mexico Jazz Workshop (thanks to Warner Brothers and Comnwealth Theaters). (8:15 only, Coronado

FRIDAY, JANUARY 23

ALWAYS

Henry Jaglom USA 1985 Color 106 min.

Always, a film about a weekend that Jaglom spends with his soon to be ex-wife, Patricia Townsend, before signing the divorce papers, is a tender soulful work that is funny and excruciatingly true (Jaglom relationship they dramatize is, presumably, their own). There is every reason to believe, based on the evidence in the film. that Jaglom and Townsend are deeply in love. But for a variety of reasons, they cannot live together, despite their connection. Highly recommend. With Bob Rafelson, Michael Emil, and Andre Gregory.-N.G. (Fri. 7:15, 9:30)

SATURDAY JANUARY 24

VIDEODROME

David Cronenberg Canada 1982 Color 87 min. Max Renn (Woods), small-time cable TV entrepreneur, becomes fascinated by a bizarre satellite transmission his technician intercepts-plotless sequences of torture and perversion played out in a bare chistic relationship. Gripping and irrational, but with a frightening emotional Brian O'Blivion, where derelicts are reintegrated into society by watching television—then cancels out the humor by throwing the characters into an abyss. Max is designated "the video word made flesh" in one of Cronenberg's most graphic de pictions of thought and desire triggering physical mutilation.—Barbara Scharres The Film Center, Chicago Art Institute. (7:15

THE BROOD

USA 1971 Color 94 min.

The appearance of new forms of life and aberrant bodily organs with dire consequences is a recurring theme in Cronen perg's work. In The Brood, the creatures that wreak havoc among the family members of Nola (Samantha Eggar) are born out of the vengeful power of her own mind (under the influence of the avant-garde therapy of a domineering psychiatrist, Dr. Hal Raglan, who urges patients to fully release their hidden anger). Thoughts are transformed as bodies to carry out the bloody dictates of a subconscious. Cro nenberg creates the parent-child relationship as a sick cycle of trauma and grief that repeats from mother to daughwhile the ineffectual father looks on. Nola's sad little five-year-old daughter Candice is the next likely victim of heredity, surrounded by a life-sized family of Arare slice of French social realism from, monster siblings nursed by her mother's perhaps not surprisingly, an Arab immiwrath.—B.S. (9:00 only).

WEDNESDAY, JANUARY 28

SALESMAN Albert and David Maysles

USA 1969 B&W 90 min. It's such a fine, pure picture of a small section of American life that I can't imag-

ine its ever seeming irrelevant, either as examples of what's called cinema vérité or direct cinema. The movie is a record of the adventures of four real-life, Boston based representatives of the Mid-American Bible Company, filmed over a period of two months, first in and around Boston then at a sales convention in Chicago, and finally during a sales tour in and around Miami.-Vincent Canby, N.Y. Times. This classic cinema vérité documentary is screened in memory of David Maysles who died at 54 on January 3, 1987. (7:15 only)

THURSDAY, FRIDAY, JANUARY 29, 30

Albuquerque Premiere **NEW AMERICAN ANIMATION** Robert Breer, Jane Aaron, Maureen

USA 1974-86 Color 83 min. This program (originally presented at the Film Forum in N.Y.) shows off contemporary American animation at its most exciting. It showcases three ingenious makers, Jane Aaron, Robert Breer, and Maureen Selwood, whose styles are distinct and disparate yet mesh well together. Miss Aaron's work has the lightest and most whimsical style, Mr. Breer's is the most varied and intricate, and Miss Selwood's has the greatest range and fluidity. Together, these short films present a rich and innovative sampler of an art that, N.Y. Times. (Thurs. 7:15 only; Fri. 7:15,

SATURDAY, JANUARY 31

VOYAGE TO ITALY

Italy 1953 B&W 83 min. Roberto Rossellini's finest fiction film, and unmistakably one of the great achieve-ments of the art. Ingrid Bergman and George Sanders play a long-married couple grown restless and uncommuni-cative. On a trip to Italy to dispose of a and Townsend play themselves and the piece of property, they find their boredom thrown into relief by the Mediterranear landscape—its vitality (Naples) and its desolation (Pompeii). But suddenly, in one of the moments that only Rossellini can film, something lights inside them, and their love is renewed as a bond of the spirit. Never shown in America in its origina 105-minute version, the film is still tremendously affecting in the 83 minutes that are left us. A crucial work, truthful and nysterious.—Dave Kehr, Chicago Reader.

STROMBOLI

Roberto Rossi Italy 1949 B&W 81 min

Roberto Rossellini's 1949 masterwork. In grid Bergman plays a young woman displaced by the war, who marries a young fisherman in order to free herself from ar internment camp. But she doesn't fit into room. He simultaneously becomes fasci- his island society, and the more she tries nated by the available and worldly radio to escape, the more spiritually isolated performer Nicki Brand (Harry) who leads she feels. Rossellini's technique in this film ouahly modern: it could have been made last week or next year by Jean-Luc Godard. The island setting is made solid credibility. Videodrome makes auirky and real, but the landscape still carries a okes—the Cathode Ray Mission run by powerful metaphorical force. The ending seems all the more beautiful for being dramatically arbitrary: arace enters gman's life at the brink of a volcano.— D.K. (9:00 only)

WEDNESDAY, FEBRUARY 4

SUN RA: A JOYFUL NOISE

Robert Mugge Egypt/Space 1980 Color 60 min. A documentary portrait of composer/ bandleader Sun Ra. Made possible in part by a grant from the New Mexico Jazz Workshop.

Albuquerque Premiere SAXOPHONE COLLOSUS

USA 1986 Color 101 min. Mugge's most recent film is a documentary portrait of the great saxophone player Sonny Rollins. Made possible in part by a grant from The New Mexico Jazz Workshop.

THURSDAY, FRIDAY, FEBRUARY 5, 6

Albuqueraue Premiere **TEA IN THE HAREM**

Mehdi Charef France 1986 Color 110 min. grant who was encouraged by Costa

Gavras to adapt his own novel about the grim choices of the Paris ghettos. An expupil's triumphant return as a fully fledaed gangster provides the only positive role nodel in sight for two dead-end kids, Pat and Madiid. As they drift aimlessly from petty crime to more serious escapades, the cycle of deprivation that afflicts French and Arab alike is revealed: an unmarried mother allows herself to be prostituted by the boys to pay for her drug habit; Pat's sister is also secretly on the streets rather than admit that she has lost her job. . .

urgent report from the front line that

few French filmmakers seem to know ex-

ists .- I.C. French with English Subtitles. (Thurs.

7:15 only; Fri. 7:15, 9:30) SATURDAY, FEBRUARY 7

GO TELL IT ON THE MOUNTAIN

USA 1984 Color 96 min.

A superbly-acted, widely-acclaimed adaptation of James Baldwin's first novel, Go Tell It on the Mountain details the con flicts raging inside John Grimes, a bright teenager struggling to free himself from a suffocating past which has emotionally crippled the other members of his family. Flashbacks reveal his father's background as a baptist preacher in the south. and the circumstances which led to his move northward, a stern, embittered man. John begins to move away from the tightly controlled world of church and family de fined by his father—he even sneaks off and attends his first movie, the Bette Davis-Leslie Howard Of Human Bondagewhich leads inevitably to a confrontation Yet the past cannot be so easily forgotten, and in an extraordinary final sequence, John comes to accept and understand his er's ways. The first rate cast includes Paul Winfield, Rosalind Cash, Olivia Cole, James Bond, and singer Linda Hopkins.—

Albuquerque Premiere

Film Center Gazette. (7:15 only)

THE KILLING FLOOR

USA 1985 Color 118 min. The protagonist is Frank Custer (an excellent performance by Damien Leake), a Southern black sharecropper lured to the meatpacking houses of Chicago during the economic boom of World War I. After securing a job, Frank becomes involved in the labor movement with the encouragement of a white co-worker. When he attempts to gain the support of other black workers, he finds himself in opposition with them. The divisions between the black and white workers permeate the stockyards and the streets of Chicago, climaxing with the Chicago race riot of 1919. With Moses n. Music by Elizabeth Swados. (9:00

WEDNESDAY, FEBRUARY 11

WINNIE AND NELSON **MANDELA**

USA 1986 Color 58 min. This film is an affecting portrait of a marriage that has endured a 20 year effort by the South African government to break the spirit of its partners. Nelson has been in prison for more than two decades. Winnie, who wanted to be a housewife and stay in the background, has taken his place and undergone the transformation from an obscure social worker to the leader of a movement (7:15 only)

MAIDS AND MADAMS

1986 Color 52 min. Hamermesh's documentary is a revealing and fascinating account of the relation ship between black maids and white madams in South Africa, and offers a rare look at apartheid in daily life.

THURSDAY, FRIDAY, FEBRUARY 12, 13

Albuqueraue Premiere

SHERMAN'S MARCH Ross McElwee USA 1986 Color 155 min. Subtitled: "A meditation on the possibility of Romantic love in the South during ar era of nuclear weapons proliferation Sherman's March is a fascinating, and often hilarious, combination of cinema vérité and confessional comedy. What started out as a documentary about Sherman's march through the south during the civil war, becomes a chronicle of Mc-Elwee's search for love after his girlfriend dumps him. The film is primarily con-cerned with the parade of women Mc-Elwee encounters in his travels through the South, focusing on a succession of ex girlfriends, new girlfriends, blind dates and hance encounters. The matter of fact point deep into the passion and contradiction of view, and McElwee's unflinching honesty and droll "academic nerd" persona

give rise to some amazing scenes. Sher-

man's March captures McElwee's vulner ability with great courage, humor and inventiveness. Recommended.—N.G. Thurs. 7:15 only; Fri. 7:15, 9:55)

SATURDAY, FEBRUARY 14

Albuquerque Premiere THE COLOR OF **POMEGRANATES**

USSR 1968 Color 80 min. Sergei Paradianov's stylized tribute to Armenian poet and folk hero Sayat Nova proceeds in the manner of a grave, arcane rite, as if the flattened figures of some ancient pre-Renaissance fresco has miraculously been brought to life. For its oblique and somewhat abstract evocation of "reactionary" nationalist and reigious sentiment, the film was banned in Russia, and its director was subsequently sentenced to six years of hard labor in a prison camp. Maybe the authorities had a point: the film is reactionary, though more in an aesthetic than political sense. The antiquated tableau styling, frozen and evocative, harks back to Melies, though with the kind of backward-turning fertility that opens out and animates rather than embalms. It's a strange visionary work, highly formal and not easy of access, but compelling in a way that's almost impossible to describe.—Pat Graham, Chicago Reader. Russian with English subtitles. (7:15

SHADOWS OF FORGOTTEN **ANCESTORS**

USSR 1964 Color 99 min Sergei Paradjanov's 1964 folktale of omed love, shot in the mountains of the Ukraine, using the isolated Gutsul tribe and their dances and songs. Violent and unusual, a fascinating reconstruction of a prerevolutionary peasant community.— Don Druker, Chicago Reader. Russian with English subtitles. (8:50 only)

WEDNESDAY, FEBRUARY 18

GLOBAL ASSEMBLY LINE

USA 1986 Color 58 min. Documentary by Lorraine Gray (With Babies and Banners) about the flight of American corporations to more accom modating third-world environs such as Mexico and the Philippines, where wages are low, labor unions are all but non existent, and governments can be relied upon to suppress any signs of labor unrest. The film investigates the effect such capital movement has on the strapped U.S. economy as well as on the traditional li ing patterns of third-world societies.—*P.G.* (7:15 only)

THE LIFE AND TIMES OF **ROSIE THE RIVETER**

> Connie Field USA 1980 Color 65 min.

Connie Field's intelligent, quietly passio ate documentary on the woman's work force of World War II. Its subject isn't so ch the ability of women to do a "man' iob" in factories and construction as it is the power and abuse of propaganda, the ease with which ideologies can be altered to suit the economic needs of the moment. Field documents the ways in which the image of the working woman has change from a negative to a positive one, and then shifted back again when postwar society demanded wives and mothers. The presentation is honest, direct, and disturbing.—D.K.

THURSDAY, FRIDAY, FEBRUARY 19, 20

Albuquerque Premiere DUST Marion Hans

Belgium 1985 Color 87 min. /inner of the Silver Lion at the Venice Film Festival, Dust is Marion Hansel's remarkable evocation of South Africa, based on J. M. Coetzee's famous Faulknerian novel In the Heart of the Country. Four characters are isolated on a farm in the middle of a landscape of heat and dust. Magda, played brilliantly by Jane Birkin, is a spinster left to care for her father. Vioence erupts when Magda, for whom her father is the only man she knows, discovers that her father had seduced his foreman's young black wife, and, in a mad fit of jealousy, kills him and secretly buries him. Left to manage the estate alone, she desperately tries to establish a relationship with the servants, only to be manip-ulated by them. Dust confirms the enormous talent of the young Marion Hansel as an mportant Belgian filmmaker and delves

of South Africa. With Trevor Howard.—

7:15 only: Fri. 7:15, 9:30)

ram Notes, Facets Multimedia. (Thurs.

SATURDAY FERRUARY 21

SWEET SMELL OF SUCCESS

USA 1957 B&W 96 min

of Success marked a brilliant U.S. debut by Mackendrick, fresh from his Ealing riumphs. With a superb script by Clifford Odets and Ernest Lehman, and gleaming b/w photography by James Wong Howe Mackendrick moves confidently to the larger canvas of Manhattan and the ma nipulative business of image making and breaking. Burt Lancaster (whose company initiated the project) plays an all powerful broadway columnist, incestuously in love with his sister, who makes use of the fawning Curtis to help dispose of her suitor. "No other American director has come as close to the demented clarit of Nathaniel West or, at that time, had looked so straight at corruption." (David Chicago Art Institute. (7:15 only)

THE BIG KNIFE

Robert Aldrich USA 1955 B&W 111 min. A dynamite portrait of a man on the verge of total psychological and moral colapse, Robert Aldrich's 1955 indictment of Hollywood stars Jack Palance, Ida Lupino, and Rod Steiger. Adapted from a series of plays by Clifford Odets, Aldrich's film focuses on the ways in which a man's freedom is systematically denied him by the forces that control his world, whether that world is the arts, business or politics. Palance is superb as the Hol lywood star who now has to be blackiled to continue starring in the dreadful films produced by Rod Steiger (in a mag nificent portrayal of Harry Cohn, Louis B Mayer, and Jack Warner rolled into one Electric, exciting, and ultimately very depressing.—D.K. (9:00 only)

WEDNESDAY, FEBRUARY 25

Albuquerque Premiere HE STANDS IN THE DESERT COUNTING THE SECONDS OF HIS LIFE

USA 1985 150 min The latest diary film of pioneering inde pendent Jonas Mekas, this compilation vers the years 1969 through 1984 and features brief sketches of Meka's friends and family (including John Lennon, Yoko Ono, Andy Warhol).-D.K. (7:15 only)

THURSDAY, FRIDAY, FEBRUARY 26, 27

Albuqueraue Premiere TROUBLE IN MIND

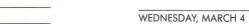
Alan Rudolph USA 1986 Color 111 min. Alan Rudolph redreams the dream of film noir in this dense, beautifully executed. highly stylized romantic fantasy about an ex-cop (Kris Kristofferson) who yearns to rescue a beautiful, childlike young woman Lori Singer) from the influence of her lover (Keith Carradine), a hapless drifter gone bad in the big city. Rudolph's deft mix of tones, from extravagant black farce to quietly observed psychological realism, es the film a quirky compelling emo tional rhythm; his use of vivid color and associative editing (horizontal movements within the frame are rhymed or reversed from shot to shot) lends the proceedings a touch of the hallucinatory. The extraordinary cast (it really does have the depth of high Warner Brothers) includes Genevieve Bujold, Joe Morton, George Kirby, and Divine (who in male garb plays a mob chief possessed by an neffable sadness).—D.K. (Thurs. 7:15 only;

SATURDAY FEBRUARY 28 ANDREI RUBLEV

Fri. 7:15, 9:30)

USSR 1966 B&W with color sequences

"The one indisputable Russian master piece of the last decade."-Nigel Andrews. Based on the life of fifteenth century Russian monk and icon painter, Andrei Rublev, the film follows his experience in a Russia ravaged by Tartar invaders. Rub lev is shown during various times of his life, as the period is vividly recreated in all its violence. Tarkovsky's oeuvre (The Mirror, Nostalgia) is the most important in the Russian cinema of the last 20 years and with his Cannes prize winning The Sacrifice last year his work was beginning to receive the exposure and recognition deserves. His untimely death in December is a great loss. Russian with English subtitles. (7:15 only)



ROUTINE PLEASURES

Jean-Pierre Gorin Justly famed for Tony Curtis' devastating USA 1986 Color 81 min. portrait of a ruthless publicist, Sweet Sme Jean-Pierre Gorin, who worked with Godard in his high-Maoist phase, directed this oddball documentary about the anything-but routine pleasures of a bunch of model-railroad enthusiasts, whose world of HO-gauge miniaturization takes on the character of an all-embracing fantasy.-P.G. (7:15 only) THURSDAY, FRIDAY, MARCH 5, 6

EYES OF THE BIRDS

France/U.K. 1982 Color 80 min. Torture. That's the problem Eyes of the

Birds starts with, and its answer bears looking at. Made by French director Ga briel Auer in the dark years of Uruguay's military rule, it became part of an international human rights campaign. But it's not preachy. It doesn't need didacticism: it has drama. And that makes the film endure past the arrival of Uruguay's democracy last year. Eyes of the Birds dramatizes a few days in the life of the all-too-ironically named Uruguayan prisor Libertad, It's a special occasion: the Red Cross has won its long fight to conduct an on-site inspection. This is a prison film with no prison breaks and few outbursts. Auer is more concerned here with character than event, so it's a film to see for the quality of acting alone. The film restores the historicity to what is often reduced to moralism and self-righteousness.—Pat Aufderheide, Village Voice, French with English subtitles. (Thurs. 7:15 only; Fri. 7:15,

SATURDAY, MARCH 7

THE HUSTLER

Robert Rosser USA 1961 B&W 135 min. "The best American movie of 1961."— Pauline Kael. Paul Newman gives one of his greatest performances as "Fast Eddie" Felson, a professional pool shark spoil ing for a shot at the championship. When the moment finally arrives to face the reigning champ, Minnesota Fats (Jackie Gleason), Eddie chokes, resulting in a physical, mental, and most importantly moral breakdown. Brilliantly photographed in Cinemascope by Eugene Shuftan, the green felt of the pool tables becomes a battleground with its own special rules of war. Like other Rossen protagonists, Eddie has an unquenchable drive for success and power, and the talent to achieve it, but forces gnawing at him from vithin lead to his ruin. With George C. Scott, Piper Laurie.—Film Center Gazette

The original movie that led to the recently

released sequel. The Color of Money, d

rected by Martin Scorsese. (7:15 only) **BODY AND SOUL**

Robert Rossen USA 1948 B&W 104 min John Garfield as the ghetto boy who boxes his way to the title and is then told to take a dive by his cynical promoter. Trite is

hardly the word for the plot, which was already wheezy by the time this minor classic was made in 1947, but Abraham Polonsky's script brings such tight, painful focus to the moral choices that it seems fresh and real. Garfield here found his signature role, and his delivery of the curtain line, with its deep courage and equally deep resignation, is unforgettable. With Lili Palmer; cinematography by James Wong Howe.—D.K. An essential film to consider when viewing Martin Scorsese's Raging Bull. (9:40 only)

WEDNESDAY MARCH 25

Albuquerque Premiere THE HYPOTHESIS OF THE STOLEN PAINTING

Raoul Ruiz France 1978 B&W 75 min. Raul Ruiz's ingenious puzzle film, about a series of seven mediocre paintings that, for reasons now lost, touched off a scandal in 19th-century Paris. As an offscreen narrator and an on-screen authority (identified only as "the collector") argue over the hidden meanings of the paintings, Ruiz's parody of educational television turns into a serious investigation of the ordering, analysis, and ultimate illegibility of images—in other words, of the filmmaking process.—D.K. French with English subtitles. (7:15 only)

THE WAR GAME

Great Britain 1966 B&W 47 min. A short [pseudo] documentary on the probable effects of nuclear escalation, war, and the resultant breakdown of social structure and public morale, made by Peter Watkins for the BBC—but they chickened out and banned the film on the grounds that the film was too upsetting for all the Alf Garnetts (Britain's Archie Bunker prototype). It was and it is: a frightening film that is all the more frightening when you realize that every horror, every absurdity, every pathetic detail has already nappened to someone somewhere, in Hiroshima, in Nagasaki, in Dresden. Using nonprofessional actors and simulated newsreel footage, Watkins has fashioned a scare story that really scares.—D.K.

Albuquerque Premiere **ENORMOUS CHANGES AT** THE LAST MINUTE

USA 1983 Color 110 min. Based on three of Grace Paley's short stories, one from each of her collections, it's about women and their children, their un reliable spouses, their unctuous lovers, and their aging parents. The perspective is thoroughly female, but as bastards go these males are spookily credible: this is a rare opportunity for men to see how the other half sees without feeling compelled to cry "Foul!" This is surely the gentlest wryest piece of women's separatist cin ema imaginable—it's more in sorrow than in anger, and it's loaded with ambiauity Screenplay by John Sayles and Susan Rice with Ellen Barkin and Kevin Bacon.—David Edelstein, Village Voice. (Thurs. 7:15 only; Fri. 7:15, 9:30)

SATURDAY, MARCH 28

This is one of the greats, and I'm too much in awe of it to say much more than: See —as often as you can. Kenji Mizoguchi's 1954 film is the story of a family broken up by political upheavals in 11th-century Japan, the children sold into slavery, the mother made a courtesan, the father lost Mizoguchi looks out on utter devastation but gathers the threads of his narrativethe visual and aural motifs, the sublime camera movements-to weave a final im-

THE CRUCIFIED LOVERS Japan 1954 B&W 90 min doomed love between a merchant's wife and a servant, set in 17th century Japan puppet theater, the Bunraku. Kenji Mi-zoguchi's 1954 film belongs to his most canese with English Subtitles. (9:30 only)

TO TASTE A HUNDRED **HERBS: GODS, ANCESTORS** AND MEDICINE IN A CHINESE VILLAGE

The filmmakers had extensive, unrestricted access to their subjects, an ad vantage that proved immeasurably helpful in making Small Happiness, a candid and often surprising look at Chinese customs and attitudes concerning women.

THURSDAY, FRIDAY, APRIL 2, 3

Mikio Naruse

style and power is mysterious—it is a film without precedents, and without any real

SANSHO THE BAILIFF Kenii Mizoo

A sublime, perfectly modulated story of and drawn from the repertory of Japan's exalted period—the years that also yielded Ugetsu, Sansho the Bailiff, and Princess Yang Kwei Fei. Essential viewing.—D.K.

WEDNESDAY, APRIL 1

SMALL HAPPINESS: WOMEN

USA 1984 Color 58 min

apanese cinema, though he remains almost unknown to American audiences. Floatina Clouds, which was a huge popular success in Japan and remains his bestloved film today, tells of a young woman's determined love for a man she knows to be worthless; the film piles betrayal upon betrayal, but her hope is never shaken Naruse's visual style is austere to the point of invisibility; his meanings are contained in his actors' faces and in his distinctive dovetailing of dramatic incidents, a narrative pattern that allows his characters no rest, but affords a strange peace in its

constancy.-D.K. Japanese with English sub-

titles. (Thurs. 7:15 only; Fri. 7:15, 9:30)

zoguchi in the great classical tradition of

SATURDAY, APRIL 4

USA 1955 B&W 91 min.

THE NIGHT OF THE HUNTER

Charles Laughton's first and only film as

a director, and an enduring master-

piece-dark, deep, beautiful, aglow

Robert Mitchum, in the role that most fully

exploits his ferocious sexuality, is the evi

preacher pursuing two orphaned children

across a sinister, barren midwest; Lilliar

Gish is the widow woman who takes the

children in, in a depiction of maternal love

worthy of her master, D. W. Griffith.

Laughton's direction has Germanic over

a pervasive, brooding rom

equals.—D.K. (7:15 only)

FORCE OF EVIL

USA 1948 B&W 78 min.

tones—not only in the Expressionism that occasionally grips the image, but also in

suggests the Erl-King of Goethe and Schubert. But ultimately the source of its

Abraham Polonsky's superior 1948 mel-

odrama of the numbers racket. Poetic

terse, beautifully exact, a re-creation in

highly personal terms of the American un-

derworld, with an unpunctuated Joycean

screenplay by Polonsky that is perhaps

unique in the American cinema. Beauti-

fully acted by John Garfield, Thomas Gomez, and Beatrice Pearson. Film noir

at its best.—D.D. (9:00 only)

WEDNESDAY, APRIL 8

USA 1985 Color 27 min.

a merging with divinity.

Albuquerque Premiere

USA 1986 Color 93 min.

BIG TROUBLE

The 4 day annual Gaian festival of Shiva

is seen along with the ritual practices as

participants rise to a climax of trance and

The odd chemistry of Alan Arkin's nervous

desperation and Peter Falk's unflappable

self-confidence works again in this sort-

of-sequel to The In-Laws, which finds Ar-

kin as an insurance salesman with finan-

cial problems (all three of his triplets want

to go to Yale) and Falk as an eccentric

confidence artist who draws Arkin into a

complicated scheme that turns out to be

the plot of Double Indemnity. Screenwriter

Andrew Bergman was set to direct, but

was replaced shortly into the shooting by

John Cassavetes; though the film doesn't

represent as stimulating a confrontation

between commercial styles and Cassav-

etes's personal aesthetic as his great 1980

Gloria, it still has several moments—most

notably a completely offhanded kidnap-

ping—when Cassavetes's inimitable off

rhythms do strange and wonderful things

o the conventionally written comedy. Big

Trouble is just a footnote in the career of

one of America's most innovative, un-

classifiable filmmakers, but it's something

to see. Bergman's scenario is now cred

ren Bogle." —D.K. (Thurs. 7:15 only; Fri. 7:15, 9:30)

THE MAN IN THE WHITE SUIT

better than this one, which stars Alec

Guinness as an amateur inventor who

creates a fabric that will never wear out.

The director, American-born Alexande

Mackendrick, was one of the few who

worked for Ealing who put his personal

stamp on every project: his characters are

warmly drawnn without condescension,

and his social commentary has real bite.—

semble cast is impeccable: no one

character is allowed to dominate, yet each

character is indispensable. The film hangs

the story and in its making.—D.K. (9:00

on a superb sense of community-

ted to the W. C. Fields pseudonym

SATURDAY, APRIL 11

Alexander Mackendrick

D.K. (7:15 only)

Great Britain 1952 B&W 89 min.

THURSDAY, FRIDAY, APRIL 9, 10

THURSDAY, FRIDAY, MARCH 26, 27

DEEP HEARTS USA 1981 Color 53 min Deep Hearts is a film about the Borord Fulani of the Niger Republic in Africa. Th Bororo are a nomadic people who mov with their beloved cattle across the Sahe This recent film by master filmmaker Robert Gardner (Forest of Bliss, Dead Birds) concentrates on a series of dances known as "berewol," in which the younger men compete in a beauty contest. (7:15 only) SONS OF SHIVA

Japan 1954 B&W 119 min. age of affirmation, transcendence, eter-—D.K. Japanese with English subtitles. (7:15

Carma Hinton and Richard Gordon USA 1986 Color 58 min. portrait of a country doctor in northern China, is the third installment in the Long Bow Trilogy. (7:15 only)

OF A CHINESE VILLAGE a Hinton and Richard Gordon

WHISKEY GALORE (TIGHT LITTLE ISLAND) Alexander Mackend Great Britain 1949 B&W 82 min American-born Alexander Mackendrick directed this warm and funny portrait of a Scottish island thrown into a panic when the wartime allotment of whiskey runs out. **FLOATING CLOUDS** Conveniently, an American ship loaded with 50,000 cases of scotch flounders just Japan 1955 B&W 123 min. offshore, and the islanders go to the rescue. Mackendrick's direction of the en-Mikio Naruse belongs with Ozu and Mi-

WEDNESDAY, APRIL 15

Albuquerque Premiere RAONI

only)

Jean-Pierre Dutilleux rance/Belgium 1979 Color 85 min Dutilleux's study of one Amazonian tribe and its canny chief Raoni is more than a vivid slice of ethnographic reportage. It

places the Brazilian Indians' fight for sur- Lotte Eisner describes her, is "endowed vival in the context of an ever-widening set of issues that ultimately affect us al For the economic "development" that has cut the Amazonian indigenous population m an estimated 6 million to less tha 200,000 also threatens the vast forest that is the source of one quarter of the world's oxygen. Remarkably, for a film made un der such difficult conditions, Raoni is shot in superb cinemascope.—I.C. Marlon Brando narrates. (7:15 only)

A SUNDAY IN THE COUNTRY

Tavernier's exquisite film, a model of how

much ground can be covered with the

his family; the old man's daughter, a flighty

vision in white (Sabine Azeema), arrives

about all that happens. Yet Tavernier.

through his fluid, concentrated camera

style, his control of light, and his nuanced

direction of actors, turns the anecdotal

material into both a penetrating study of

a family's internal dynamics and a mov-

ing account of an aging artist's realiza-

tion that his work may not withstand the

test of time. The two thematic threads are

woven together with beauty and force, and

are finally emotionally fused in a climactic

sequence that links the white of the

daughter's gown to the summoning blankness of a fresh canvas.—D.K. French

7:15. 9:30)

SATURDAY, APRIL 18

AMBERSONS

THE MAGNIFICENT

USA 1942 B&W 88 min.

rith English subtitles. (Thurs. 7:15 only; Fri.

Orson Welles's second completed feature

and arguably his greatest film (partisans

of Citizen Kane notwithstanding). By far

his most personal creation, this lovingly

crafted, hauntingly nostalgic portrait of a

midwestern town losing its Victorian in-nocence to the machine age contains some

of Welles's most beautiful and formidable

magery. It stars Joseph Cotten, Tim Holt.

ostello, Anne Baxter, and the voice of

Ray Collins, Agnes Moorehead, Dolores

Welles, whose narration is a glorious

expression of the pain of memory. A mas-

terpiece in every way (and ignore the

awkward studio ending tacked on while

Orson Welles's rarely seen 1955 film seems

a deliberate, bitter parody of Citizen Kane,

with the grandeur turned to transparent

theatrical fakery and the quest for truth

deflected into shoddy opportunism. The

film has the eerie, placeless quality of in-

ternational coproduction (France and

Spain, in this case); many of the minor characters have been dubbed with Welles's

voice, which increases the sense of a sin-

ister puppet show. Sporting an outra-geously false beard, Welles plays the

mysterious title character, an interna-

tional businessman who lures a young hustler (Robert Arden) into investigating

his past. For all of the film's perversity,

there is greatness in it—a greatness harshly criticizing itself. With Michael Redgrave

and Akim Tamiroff.—D.K. (9:00 only)

Richard Leacock and Susan Woll

Pabst knew instinctively that I was Lulu,

and that was fine in the picture. . . . He

just turned me loose." Forty-five years after

her last film, Louise Brooks, star of Pan-

dora's Box and Diary of a Lost Girl, talked

candidly to Leacock and Woll in this. her

only filmed interview.-Film Center Ga-

The best American movie of 1986. Charlie

Driggs, a New York accountant, is ab-

ducted by Lulu (with name and black hel-met haircut taken from Louise Brooks'

character in Pandora's Box) after he skips

out on a restaurant tab. And so begins of

wild ride that starts out as a non-con

formist comedy and becomes a dark jour-

nev from New York to a high school reunion

in Pennsylvania and back to Charlie's home

in Long Island. Something Wild is per-fectly cast, well edited and finds Demme

again working with his favorite cinema

tographer, Tak Fujimoto (*Remember My*

Name, Melvin and Howard). The sound-

track includes David Byrne, Sister Caro

and The Feelies. With Melanie Griffith

Jeff Daniels and cameos by Steve Scales

John Waters and John Sayles.—N.G.

G. W. Pabst's portrayal of eroticism and

despair, a seductive and craftily con-

structed vehicle. Louise Brooks is mag-

nificent as Lulu the seductress, who, as

(Thurs. 7:15 only; Fri. 7:15, 9:30)

SATURDAY, APRIL 25

G. W. Pabst

PANDORA'S BOX

Germany 1928 B&W 110 min.

THURSDAY, FRIDAY, APRIL 23, 24

SOMETHING WILD

USA 1986 Color 106 min

USA 1985 Color/B&W 50 min.

WEDNESDAY, APRIL 22

Albuquerque Premiere

LULU IN BERLIN

zette. (7:15 only)

other film).-D.D. (7:15 only)

Great Britain 1956 B&W 85 min

MR. ARKADIN

Orson Welles

Welles was in South America shooting an-

inexpectedly but leaves early—and that's

THURSDAY, FRIDAY, APRIL 16, 17

France 1984 Color 94 min. the lives of her adoring male subjects. Sh Craftsmanship, intelligence, and refined sentiment are the hallmarks of Bertrand is not a mere creature of the cinema. but a vibrant woman."—Andrew Sarris and

smallest actions. On a Sunday afterno in 1912, an elderly painter (Louis Du-WEDNESDAY, APRIL 29 creux) is visited at his country home by his straitlaced son (Michael Aumont) and

TROUPERS Glen Silber and Claudia Vianello USA 1985 Color 85 min. Eighty-five minutes of sheer bliss—pas sion, wit, social conscience and hot licks This documentary records the San Francisco Mime Troupe's first 25 years, setting he progressive theater collective's lega financial, and personal crises (and its growing artistic maturity) against the fas cinating backdrop of the Bay Area's sociocultural ferment from 1960 to 1985. -

with an animal beauty, but lacking al

moral sense, and doing evil uncon

German silent era—D.D. (7:15 only)

DIARY OF A LOST GIRL

Germany 1929 B&W 100 min.

G. W. Pabs

sciously." One of the classic films of the

"In this follow-up to Pandora's Box, Pabs

puts Brooks through an amazingly con-

torted gamut of the agonies and ecstasie

of prevailing female stereotypes, bu

without the commercial tendency to play

for cheap sympathy from the galleries. As

seductress, rape victim, hooker, heiress

mother or widow, Brooks is an authentic

goddess who insists on ruling or ruining

Tom Allen, Village Voice. (9:15 only)

THURSDAY, FRIDAY, APRIL 30, MAY 1

Steve Jensen, Bay Guardian. (7:15 only)

LOST IN AMERICA Albert Brooks

USA 1985 Color 91 min. In the tradition of Keaton, Tashlin, and Tati Albert Brooks makes comedies that are not only brilliantly funny but also pursue a radical formal inventiveness: with its use of long takes, stripped-down imagery, and superrealism, Lost in America could pass for the work of Jean-Marie Straub, if Straub had a sense of humor. Brooks plays a hapless yuppie who, with his wife (Julie Hagerty), sets out on a belated cross country journey to find himself (the spirit of Easy Rider is invoked as the couple sets off in their Winnebago); they make it as far as Las Vegas, where Hagerty, finally snapping after a lifetime of obedient con-

formity, blows their entire \$200,000 nest

egg at a roulette wheel.—D.K. (Thur. 7:15)

Fri. 7:15, 9:30)

SATURDAY, MAY 2 TO HAVE AND HAVE NOT

USA 1944 B&W 100 min Howard Hawks's 1944 answer to Casa blanca (which he was originally set to direct, but lost to Michael Curtiz) is a far superior film and every bit as entertaining. Humphrey Bogart, the captain of a charter boat in a nazi-held French colo nial port, gradually grows into the Hawk sian ethos of action and responsibility as he reluctantly enters World War II in order to protect a rummy (Walter Brennan) and win a woman (Lauren Bacall). In many ways, the ultimate Hawks film: clear, di-

ONLY ANGELS HAVE WINGS USA 1939 B&W 122 min. Howard Hawks's 1939 film represents the

rect, and thoroughly brilliant.—D.K. (7:15

equilibrium point of his career. The themes he was developing throughout the 30s here reach a perfect clarity and confidence of expression, without yet confronting the darker intimations that would haunt his films of the 40s and 50s. The setting is a South American port, where a group of fliers, led by Cary Grant, challenge the elements nightly by piloting mail across a treacherous mountain range. This all-male existential ritual (Grant almost seems the high priest of some Sartrian temple) is in vaded by an American show girl (Jean Arthur) who stops off for a steak and re mains, fascinated by the heightened, heady atmosphere of primal str moral seriousness (which sometimes approaches overt didacticism) is balanced by the usual Hawks humor and warmth and as Grant and Arthur are drawn into a romance, the film moves toward a hu manistic softening of its stark premises With Rita Hayworth.—D.K. (9:10 only)

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