

Spring
1987



SUB Theatre

ASUNM/GSA Film Committee
277-5608

WEDNESDAY

THURSDAY/FRIDAY

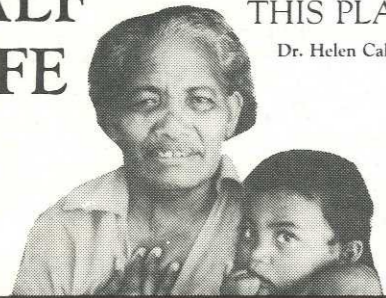
SATURDAY

JAN 21

JAN 22-23

JAN 24

HALF LIFE
IF YOU LOVE THIS PLANET
Dr. Helen Caldwell



Special Premiere to
BENEFIT
New Mexico Jazz Workshop
Coronado 6 Theatre, 8:15 pm



Round Midnight

ALWAYS



Directed by
David Cronenberg
VIDEODROME



THE BROOD

JAN 28

JAN 29-30

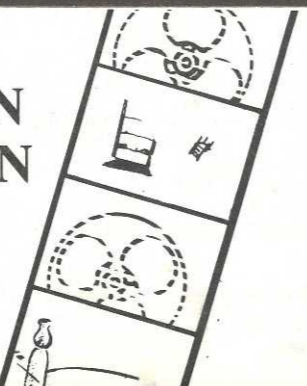
JAN 31

The Maysles Brothers'
SALESMAN



NEW AMERICAN ANIMATION

Robert Breer
Jane Aaron
Maureen Selwood



Voyage to Italy
Stromboli

Directed by
Roberto Rossellini
Starring Ingrid Bergman



FEB 4

FEB 5-6

FEB 7

SAXOPHONE COLOSSUS:
a portrait of Sonny Rollins

SUN RA:
a Joyful Noise

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



TEA IN THE HAREM

GO TELL IT ON THE MOUNTAIN

The Killing Floor



FEB 11

FEB 12-13

FEB 14

Mandela
Maids & Madams

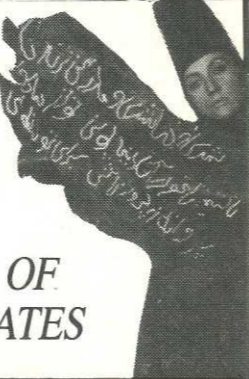


SHERMAN'S MARCH
An Improbable Search for Love



Directed by
Sergei Paradjanov
Shadows of
Forgotten Ancestors

THE COLOR OF POMEGRANATES



FEB 18

FEB 19-20

FEB 21

The Life & Times of Rosie the Riveter



The Global Assembly Line

FEB 25

FEB 26-27

FEB 28

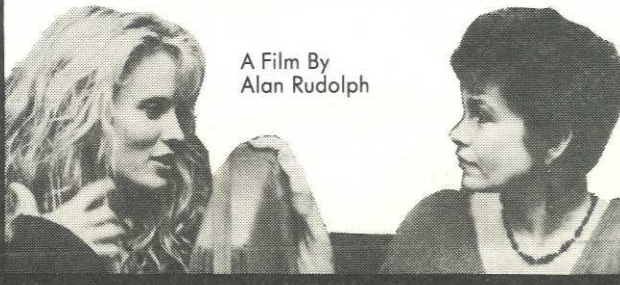
*He Stands in the Desert
Counting the Seconds
of His Life*



Jonas Mekas

TROUBLE IN MIND

A Film By
Alan Rudolph



SWEET SMELL OF SUCCESS

THE BIG KNIFE



Tarkovsky's

ANDREI RUBLEV

WEDNESDAY

THURSDAY/FRIDAY

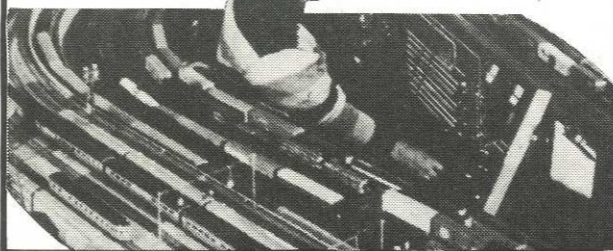
SATURDAY

MAR 4

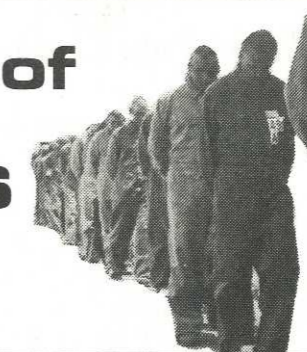
MAR 5-6

MAR 7

ROUTINE PLEASURES



EYES of the BIRDS



BODY and SOUL

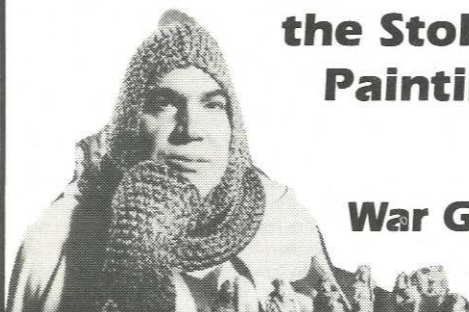
the hustler

MAR 25

MAR 26-27

MAR 28

Raul Ruiz's **The Hypothesis of the Stolen Painting**

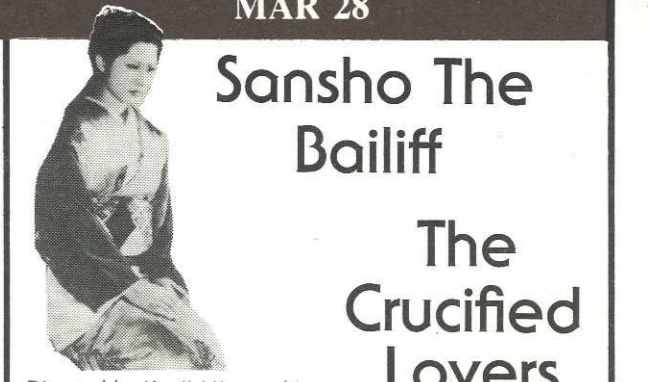


War Game

Enormous changes at the Last Minute



Based On Stories By Grace Paley



Sansho The Bailiff

The Crucified Lovers

Directed by Kenji Mizoguchi

APR 1

APR 2-3

APR 4

TO TASTE A HUNDRED HERBS

SMALL HAPPINESS



Floating Clouds

A Film By Mikio Naruse



The NIGHT of the HUNTER

FORCE OF EVIL

APR 8

APR 9-10

APR 11

SONS of SHIVA

Directed by
Robert Gardner

DEEP HEARTS



Big Trouble

John Cassavetes



THE MAN IN THE WHITE SUIT

Falling Studio Comedies

WHISKY GALORE



APR 15

APR 16-17

APR 18

Narrated by
MARLON BRANDO

RAONI



Bertrand Tavernier's

A SUNDAY IN THE COUNTRY



the Magnificent Ambersons

Directed By Orson Welles
Mr. Arkadin

APR 22

APR 23-24

APR 25



LULA IN BERLIN

LOUISE BROOKS



Jonathan Demme's

SOMETHING Wild

Louise Brooks in
G. W. Pabst's

PANDORA'S BOX

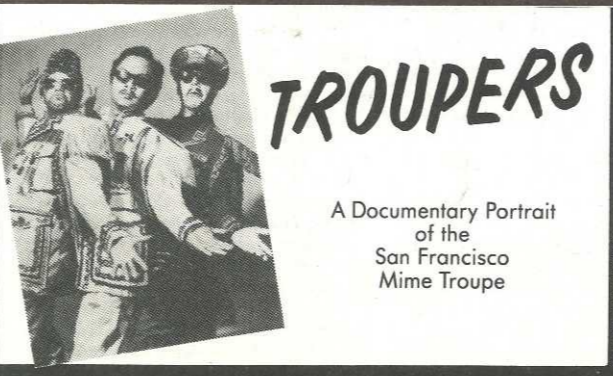
DIARY OF A LOST GIRL



APR 29

APR 30-MAY 1

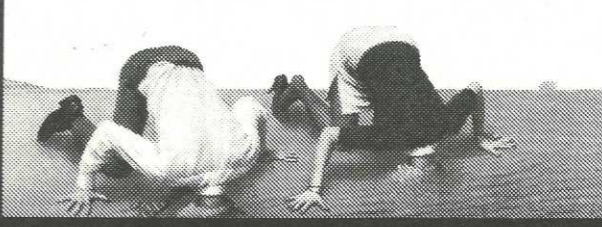
MAY 2



TROUPERS

A Documentary Portrait
of the
San Francisco
Mime Troupe

LOST IN AMERICA



TO HAVE and HAVE NOT

Directed By Howard Hawks

Only Angels Have Wings



SUB Theatre

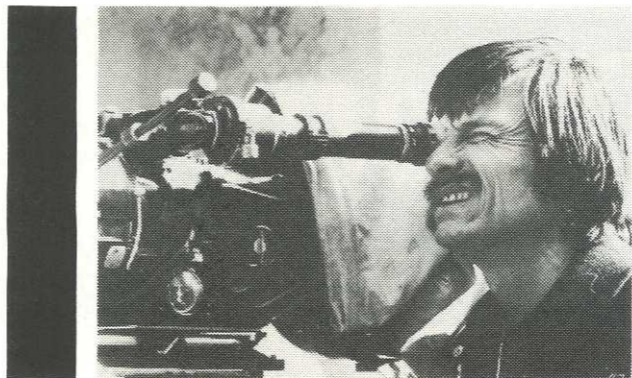
ASUNM/GSA Film Committee

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.

ADMISSION
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



Andrei Tarkovsky (1932-1986)

WEDNESDAY, JANUARY 21

Albuquerque Premiere
HALF LIFE: A PARABLE FOR THE NUCLEAR AGE
 Dennis O'Rourke
 Australia 1986 Color 86 min.
 The subject of *Half Life* is the history and effects of nuclear testing in the Marshall Islands, 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

Teri Nash
 Canada 1982 Color 28 min.
 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 would follow a nuclear attack. Winner of the 1982 Academy Award for Best Documentary Short.

THURSDAY, JANUARY 22

Albuquerque Premiere
ROUND MIDNIGHT
 Bertrand Tavernier
 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 great 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 Commonwealth Theaters). (8:15 only, Coronado Theatre)

FRIDAY, JANUARY 23

ALWAYS
 Henry Jaglom
 USA 1985 Color 106 min.
 Always, a film about a weekend that Jaglom spends with his son to be ex-wife, Patricia Townsend, before signing the divorce papers, is a tender soulful work that is funny and excruciatingly true. Jaglom and Townsend play themselves and the 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 recommended. With Bob Rafeelson, 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 room. He simultaneously becomes fascinated by the available and worldly radio performer Nicki Brand (Harry) who leads him, not unwillingly, into a sadomasochistic relationship. Gripping and irrational, but with a frightening emotional credibility, *Videodrome* makes quirky jokes—the Cathode Ray Mission run by 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 depictions of thought and desire triggering physical mutilation.—Barbara Scharras, The Film Center, Chicago Art Institute. (7:15 only)

THE BROOD

David Cronenberg
 USA 1971 Color 94 min.
 The appearance of new forms of life and aberrant bodily organs with dire consequences is a recurring theme in Cronenberg'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. Cronenberg creates the parent-child relationship as a sick cycle of trauma and grief that repeats from mother to daughter while 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 monster siblings nursed by her mother's wrath.—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 imagine its ever seeming irrelevant, either as a social document or as one of the best 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 Selwood
 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 filmmakers, Jane Aaron, Robert Breer, and Maureen Selwood, whose styles are distinct and disparately 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, demonstrably, is thriving.—Janet Maslin, N.Y. Times. (Thurs. 7:15 only; Fri. 7:15, 9:30)

SATURDAY, JANUARY 31

VOYAGE TO ITALY
 Roberto Rossellini
 Italy 1953 B&W 83 min.
 Roberto Rossellini's finest fiction film, and unmistakably one of the great achievements of the art. Ingrid Bergman and George Sanders play a long-married couple, grown restless and uncommunicative. On a trip to Italy to dispose of a piece of property, they find their boredom thrown into relief by the Mediterranean 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 original 105-minute version, the film is still tremendously affecting in the 83 minutes that are left us. A crucial work, truthful and mysterious.—Dave Kehr, Chicago Reader. (7:15 only)

STROMBOLI
 Roberto Rossellini
 Italy 1949 B&W 81 min.
 Roberto Rossellini's 1949 masterwork. Ingrid Bergman plays a young woman displaced by the war, who marries a young fisherman in order to free herself from an internment camp. But she doesn't fit into his island society, and the more she tries to escape, the more spiritually isolated she feels. Rossellini's technique in this film is thoroughly modern; it could have been made last week or next year by Jean-Luc Godard. The island setting is made solid and real, but the landscape still carries a powerful metaphorical force. The ending seems all the more beautiful for being dramatically arbitrary: grace enters Bergman'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. (7:15 only)

Albuquerque Premiere
SAXOPHONE COLLOSSUS
 Robert Mugges
 USA 1986 Color 101 min.
 Mugges'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

Albuquerque Premiere
TEA IN THE HAREM
 Mehdi Charef
 France 1986 Color 110 min.
 A rare slice of French social realism from, perhaps not surprisingly, an Arab immigrant who was encouraged by Costa

Gavras to adapt his own novel about the grim choices of the Paris ghettos. An ex-pupil's triumphant return as a fully fledged gangster provides the only positive role model in sight for two dead-end kids, Pat and Maajid. 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. . . . an urgent report from the front line that few French filmmakers seem to know exists.—I.C. French with English Subtitles. (Thurs. 7:15 only; Fri. 7:15, 9:30)

SATURDAY, FEBRUARY 7

Albuquerque Premiere
GO TELL IT ON THE MOUNTAIN
 Stan Lathan
 USA 1981 Color 96 min.
 A superbly-acted, widely-acclaimed adaptation of James Baldwin's first novel, *Go Tell It on the Mountain* details the conflicts 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, ambittered man. John begins to move away from the tightly-controlled world of church and family defined by his father—he even sneaks off and attends his first movie, the Bette Davis-Leslie Howard *Of Human Bondage*—which 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 father's ways. The first rate cast includes Paul Winfield, Rosalind Gas, Olivia Cole, James Bond, and singer Linda Hopkins.—*Film Center Gazette*. (7:15 only)

Albuquerque Premiere
THE KILLING FLOOR
 Bill Duke
 USA 1985 Color 118 min.
 The protagonist is Frank Carter (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 Gunn. Music by Elizabeth Swados. (9:00 only)

WEDNESDAY, FEBRUARY 11

Albuquerque Premiere
WINNIE AND NELSON MANDELA
 Peter Davis
 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)

Albuquerque Premiere
MAIDS AND MADAMS
 Mira Hamernesh
 1986 Color 52 min.
 Hamernesh's documentary is a revealing and fascinating account of the relationship between black maids and white madams in South Africa, and offers a rare look at apartheid in daily life.

THURSDAY, FRIDAY, FEBRUARY 12, 13

Albuquerque Premiere
SHERMAN'S MARCH
 Ross McElwée
 USA 1986 Color 155 min.
 Subtitled: "A meditation on the possibility of Romantic love in the South during an 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 McElwée's search for love after his girlfriend dumps him. The film is primarily concerned with the parade of women McElwée encounters in his travels through the South, focusing on a succession of ex-girlfriends, new girlfriends, blind dates and chance encounters. The matter of fact point of view, and McElwée's unflinching honesty and droll "academic nerd" persona give rise to some amazing scenes. Sher-

man's *March* captures McElwée's vulnerability 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
 Sergei Paradjanov
 USSR 1968 Color 80 min.
 Sergei Paradjanov'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 ablique and somewhat abstract evocation of "reactionary" nationalist and religious 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 Méliès, 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 only)

SHADOWS OF FORGOTTEN ANCESTORS
 Sergei Paradjanov
 USSR 1964 Color 99 min.
 Sergei Paradjanov's 1964 folktales of doomed 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 pre-revolutionary peasant community.—Don Druker, Chicago Reader. Russian with English subtitles. (8:50 only)

WEDNESDAY, FEBRUARY 18

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

THURSDAY, FRIDAY, FEBRUARY 26, 27

Albuquerque Premiere
TROUBLE IN MIND
 Alan Rudolph
 USA 1984 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 satiric-vagabond black farce to quietly observed psychological realism, gives the film a quirky, compelling emotional 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 hallucatory. 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 chieftain possessed by an ineffable sadness)—D.K. (Thurs. 7:15 only; Fri. 7:15, 9:30)

THURSDAY, FRIDAY, FEBRUARY 19, 20

Albuquerque Premiere
DUST
 Marion Hansel
 Belgium 1985 Color 87 min.
 Winner 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, a played brilliantly by Jane Birkin, is a spinster left to care for her father. Violence 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 manipulated by them. *Dust* confirms the enormous talent of the young Marion Hansel as an important Belgian filmmaker and delves deep into the passion and contradiction of South Africa. With Trevor Howard.—Program Notes, Facets Multimedia. (Thurs. 7:15 only; Fri. 7:15, 9:30)

SATURDAY, FEBRUARY 28

ANDREI RUBLEV
 Andrei Tarkovsky
 USSR 1966 B&W with color sequences 185 min.
 "The one indisputable Russian masterpiece of the last decade."—*Nigel Andriessen*. 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. Rublev 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 it deserves. His untimely death in December is a great loss. Russian with English subtitles. (7:15 only)

THE WAR GAME
 Peter Watkins
 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 chick-

SATURDAY, FEBRUARY 21

SWEET SMELL OF SUCCESS
 Alexander Mackendrick
 USA 1957 B&W 96 min.
 Justly famed for Tony Curtis' devastating portrait of a ruthless publicist, *Sweet Smell of Success* marked a brilliant U.S. debut by Mackendrick, fresh from his Ealing triumphs. 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 managerial 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 clarity of Nathaniel West or, at that time, had looked so straight at corruption." (David Thomson).—*Jan Christie, Film Center, Chicago Art Institute*. (7:15 only)

THURSDAY, FRIDAY, MARCH 5, 6

Albuquerque Premiere
EYES OF THE BIRDS
 Gabriel Auer
 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 Gabriel 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 prison 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 with acting, so it's a film to see for the quality of event 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, 9:30)

SATURDAY, MARCH 7

THE HUSTLER
 Robert Rossen
 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 spoiling 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 driving at him from within 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*, directed by Martin Scorsese. (7:15 only)

WEDNESDAY, FEBRUARY 25

THE LIFE AND TIMES OF ROSIE THE RIVETER
 Connie Field
 USA 1980 Color 65 min.
 Connie Field's intelligent, quietly passionate documentary on the woman's work force of World War II. Its subject isn't so much the ability of women to do a "man's job" 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 changed 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 26, 27

BOY 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 weary by the time this minor classic was made in 1947, but Abraham Polonsky's script brings such right, 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.
 Raoul Ruiz's ingenious puzzle film, about a series of seven medieval 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)

SATURDAY, FEBRUARY 28

ANDREI RUBLEV
 Andrei Tarkovsky
 USSR 1966 B&W with color sequences 185 min.
 "The one indisputable Russian masterpiece of the last decade."—*Nigel Andriessen*. 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. Rublev 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 it deserves. His untimely death in December is a great loss. Russian with English subtitles. (7:15 only)

THE WAR GAME
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 Great Britain 1966 B&W 47 min.
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WEDNESDAY, MARCH 4

Albuquerque Premiere
ROUTINE PLEASURES
 Jean-Pierre Gorin
 USA 1986 Color 81 min.
 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

Albuquerque Premiere
ENORMOUS CHANGES AT THE LAST MINUTE
 Mirra Bank and Ellen Havde
 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 unreliable spouses, their unctuous lovers, and their aging parents. The perspective is thoroughly female, but as beards go, these roles 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 cinema imaginable—it's more in sorrow than in anger, and it's loaded with ambiguity. Screenshot 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

SANSHO THE BAILIFF
 Kenji Mizoguchi
 Japan 1954 B&W 119 min.
 This is one of the greats, and I'm too much in awe of it to say much more than: See it—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 an utter devastation but gathers the threads of his narrative—the visual and aural motifs, the sublime camera movements—to weave a final image of affirmation, transcendence, eternity.—D.K. Japanese with English subtitles. (7:15 only)

THURSDAY, FRIDAY, MARCH 26, 27

Albuquerque Premiere
SONS OF SHIVA
 Robert Gardner
 USA 1985 Color 27 min.
 The 4 day annual Gaian festival of Shiva is seen along with the ritual practices as participants rise to a climax of trance and a merging with divinity.

THURSDAY, FRIDAY, APRIL 9, 10

Albuquerque Premiere
BIG TROUBLE
 John Cassavetes
 USA 1986 Color 93 min.
 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 Arkin as an insurance salesman with financial 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 Cassavetes's personal aesthetic as his great 1980 *Gloria*, it still has several moments—most notably a completely offhanded kidnapping—when Cassavetes's inimitable off-rhythms do strange and wonderful things to the conventionally written comedy. *Big Trouble* is just a footnote in the career of one of America's most innovative, unclassifiable filmmakers, but it's something to see. Bergman's scenario is now credited to the W. C. Fields pseudonym "Warren Bogle."—D.K. (Thurs. 7:15 only; Fri. 7:15, 9:30)

THURSDAY, FRIDAY, APRIL 9, 10

Albuquerque Premiere
LULU IN BERLIN
 Richard Leacock and Susan Woll
 USA 1985 Color/B&W 50 min.
 "Pastab 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 *Pandora's Box* and *Diary of a Lost Girl*, talked candidly to Leacock and Woll in this, her only filmed interview.—*Film Center Gazette*. (7:15 only)

THURSDAY, FRIDAY, APRIL 23, 24

SOMETHING WILD
 Jonathan Demme
 USA 1986 Color 106 min.
 The best American movie of 1986. Charlie Driess, a New York accountant, is abducted by Lulu (with name and black helmet haircut taken from Louise Brooks' character in *Pandora's Box*) after he skips out on a restaurant tab. And so begins a wild ride that starts out as a non-conformist comedy and becomes a dark journey from New York to a high school reunion in Pennsylvania and back to Charlie's home in Long Island. *Something Wild* is perfectly cast, well edited, and finds Demme again working with his favorite cinematographer, Tak Fujimoto (*Remember My Name, Melvin and Howard*). The soundtrack includes David Byrne, Sister Carol and The Feelies. With Melanie Griffith, Jeff Daniels and cameos by Steve Seales, John Waters and John Sayles.—N.G. (Thurs. 7:15 only; Fri. 7:15, 9:30)

WEDNESDAY, APRIL 15

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

ened 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 happened 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.

FORCE OF EVIL
 Abraham Polonsky
 USA 1948 B&W 78 min.
 Abraham Polonsky's superior 1948 melodrama of the numbers racket. Poetic, tense, beautifully exact, a re-creation in highly personal terms of the American underworld, with an unpunctuated Joycean screenplay by Polonsky that is perhaps the best of its kind in the American cinema. Beautifully acted by John Garfield, Thomas Gomez, and Beatrice Pearson. *Film noir* at its best.—D.D. (9:00 only)

WEDNESDAY, APRIL 8

Albuquerque Premiere
DEEP HEARTS
 Robert Gardner
 USA 1981 Color 53 min.
Deep Hearts is a film about the Bororo Fulani of the Niger Republic in Africa. The Bororo are a nomadic people who move with their beloved cattle across the Sahel. 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)

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