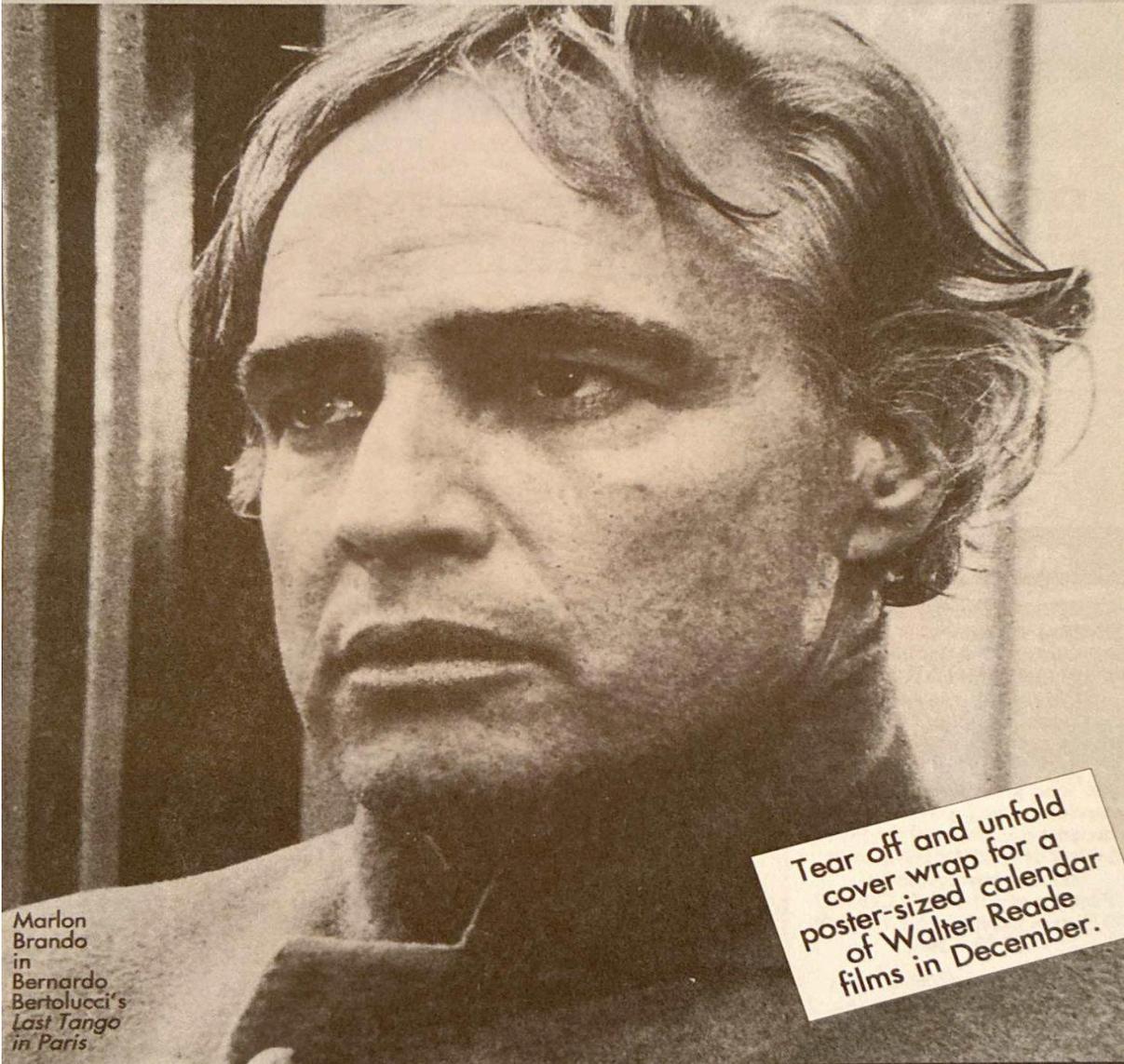


FILM SOCIETY OF LINCOLN CENTER

WALTER READE THEATER

DECEMBER 1995 PROGRAMS



Marlon Brando in Bernardo Bertolucci's *Last Tango in Paris*

Tear off and unfold cover wrap for a poster-sized calendar of Walter Reade films in December.

Dance on Film: Donya Feuer's THE DANCER, with dance films by Saura, Hébert, & Ostrovsky

SPANISH CINEMA NOW!

***Going for Baroque:*
BERNARDO BERTOLUCCI RETROSPECTIVE**

INDEPENDENTS NIGHT: *Man with a Plan*

MOVIES FOR KIDS: Jodie Foster's *Kidstuff*

THE WALTER READE THEATER

still alive. A *sevillana* is made up of four movements, each under a minute in length. But if performed by somebody with sentiment and personality, it can be bewitching. *Sevillanas* is a beautiful minimalist dance." Carlos Saura continues to explore flamenco in its myriad forms. His most recent achievement, entitled simply *Flamenco*, was presented in the 33rd New York Film Festival. **Monday, December 4: 2, 4:15, 6:30 pm**
Tuesday, December 5: 2 pm

VELASQUEZ'S LITTLE MUSEUM

(Bernar Hébert, 1994; 50 minutes)
Velasquez's Little Museum is directed by a young Montreal filmmaker, Bernar Hébert, and features one of the city's most exciting dance companies, LaLaLa Human Steps, headed by choreographer Édouard Lock, and spotlights the extraordinary Louise Lecavalier (whose most recent appearance is in Kathryn Bigelow's *Strange Days*). Director Hébert has been making short fiction films for a decade, specializing in cinematic adaptations of performances that he recreates with an audacious originality that has gained

him critical attention on the international festival circuit. The film is an adaptation of Lock's dance piece, "Infante c'est Destroy," but it has been completely reimagined for the camera. A surreal and mysterious scenario has been created by the filmmaker, with images that recall the films of Maya Deren and Jean Cocteau, with a touch of Lewis Carroll. This odd universe includes a non-dancer protagonist (Markita Boies) whose dreams and obsessions are re-interpreted by the LaLaLa dancers. The film follows the mystical journey of spiky-haired, predatory Lecavalier inside a museum where some of the famous paintings of Spanish Renaissance master Diego Velasquez begin to spring to life. The choreography, mostly violently athletic encounters, explodes with a propulsive energy and brute force, while also creating a sharp contrast between the stiff formality of the past evoked by the paintings and the aggressive and belligerent sexiness of the dancer-combatants.

with
M. M. IN MOTION
(Vivian Ostrovsky, 1992; 46 minutes)
Vivian Ostrovsky's intriguing film focuses on the French dancer-choreographer Mathilde Monnier,

now the director of the National Choreographic Center of Montpellier. Like the dance film it is paired with, *M.M. in Motion* exhibits a surrealist sensibility but the mood is playful and the movements full of quirky and ironic juxtapositions. Monnier's orientation is clearly postmodern, her approach both exuberant and deliberate, drawing on an eclectic mix of the dance styles that have marked the second half of the 20th century—she credits Viola Farber, Trisha Brown and Merce Cunningham as her primary influences, but *Washington Post* dance critic Alan Kriegsman describes her choreographic approach as "distinctly French...much beholden to American models but very much its own in its emphasis on histrionics, dramatic contrasts and anatomical extremes." Filmmaker Ostrovsky is an American

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Velasquez's Little Museum

WR/4

The Film Society of Lincoln Center



SPANISH CINEMA NOW! December 8-21

Presented in collaboration with the Instituto Cervantes, the Spanish Society of Authors and Publishers (SGAE) and the Spanish Ministry of Culture (ICAA)

Since the death of Francisco Franco and fascism, the Spanish cinema—in subject and style—has overturned the traditions of the past and broken new ground with a vengeance. Beginning in 1992, the Walter Reade has mounted annual surveys of *Spanish Cinema Now!*, charting the remarkable and continuing surge of innovative filmmaking among contemporary Spanish directors. Join us on December 8 when we open the fourth chapter in this series of multifaceted cinematic views of Spain's past, as well as life in the Iberian here and now. Out of decades of moral, social, aesthetic, and individual repression rises a vital new art with an exhilaratingly wide range of genre, style, and narratives.

CHILDREN OF THE WIND / *Los hijos del viento*

Fernando Merinero, 1995; 115 minutes
Wind's classic (and a bit autobiographical) love triangle is composed of Fernando, a hotshot young lawyer (played by director Merinero); Magaly, a Cuban woman previously his client (Magaly Santana); and Neli, a prostitute who is Magaly's lover. Separated from his wife, Fernando tries to find emotional healing in the volatile, carnally vital Magaly, but her passionate nature—"old rum and Caribbean rhythm"—betrays a past full of pain and loss. A shockingly sensual movie, uncompromisingly adult in its look at the ways men and women make use of each other in love.

Saturday, December 8: 2 and 6:15 pm
Sunday, December 10: 6:30 pm

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DANCE SERIES

(continued from page 4)

who was brought up in Brazil and makes her home in Paris. She enjoys a reputation as an independent artist whose works have been widely shown in many international film festivals. *M.M. in Motion* was four years in the making and a real challenge for the filmmaker, who was forced to use a single camera and a low level of light in order not to disturb or distract the dancers. Ostrovsky turns a possible drawback into an artistic advantage. Drawing on six of Monnier's works, she sets out to capture the defining traits of this choreographer's creative process, intercutting rehearsals with performance footage, using black and white, color and sepia. Monnier emerges as a dedicated searcher, with an often humorous bent; she seems to be someone who enjoys experimentation as much as the filmmaker does.

Thursday, December 7: 2, 4 and 6 pm