

**now showing**

**NEW TO TOWN**

The 1987 Eugene International Film Festival has begun at Cinema 7, the Atrium, downtown at 10th & Olive. See elsewhere in What's Happening for an article on this much-awaited, yearly local film happening, as well as reviews of some of the upcoming films in the series.

**International Film Festival**

**Tangos, The Exile of Gardel:** Beautiful musical sequences are in this tale of Argentinian exiles in Paris. Runs August 14-17 at Cinema 7 (687-0733).

**Nineteen Nineteen:** Paul Scofield and Maria Schell play loners who were patients of Sigmund Freud, and meet 50 years later. Will be screened from August 18-20 as a double feature with **Beyond Therapy** at Cinema 7 (687-0733).

**Beyond Therapy:** Robert Altman's adaptation of a play satirizes contemporary sexual relationships. With Glenda Jackson and Tom Conti. Will be screened from August 18-20 as a double feature with **Nineteen Nineteen** at Cinema 7 (687-0733).

**Starting Friday, August 14:**

**Can't Buy Me Love:** As a high school nerd, Patrick Dempsey tries to use his money to attract cheerleader Amanda Peterson. Teen comedy. Movieland (342-4142) and Springfield Quad (726-9073).

**Monster Squad:** Heroic teenagers save a town from a crew of famous monsters. Horror/comedy/adventure. Movieland (342-4142) and Springfield Quad (726-9073).

**No Way Out:** Navy lieutenant Kevin Costner goes from shipboard duty to involvement with the CIA. With Gene Hackman and some reportedly steamy scenes. Valley River Twin (686-8633).

**North Shore:** Matt Adler plays Rick Kane, who finds challenge in romance and surfing on Oahu's north shore. Springfield Quad (726-9073).

**Prick Up Your Ears:** Stephen Frears (*My Beautiful Laundrette*) directs Gary Oldham (*Sid and Nancy*) and Alfred Molina in a film based on the life—and brutal death—of playwright Joe Orton. The Bijou (686-2458).

**CONTINUING/RETURNING**

**Back to the Beach:** Late '50s pop stars Annette Funicello and Frankie Avalon reappear on movie beaches. This time they're a couple visiting a daughter at her California pad. Valley River Twin (686-8633).

**La Bamba:** Lou Diamond Phillips and Esai Morales star in this re-creation of the life of Richie Valens, a late-'50s rock star who died in a plane crash at the peak of his career. Los Lobos provides many of the musical numbers. Cinema World (342-6536).

**The Care Bears Adventure in Wonderland:** The Care Bears meet Alice and other creatures in this animated, G-rated movie. Cinema World (342-6536).

**Full Metal Jacket:** The long-awaited Stanley Kubrick film, it never lets up revealing the mindlessness and brutality of war, climaxing at the 1968 Tet Offensive of the Vietnam War. McDonald (344-4343).

**Heartbreak Ridge:** Clint Eastwood plays a tough marine sergeant about to retire. Double feature with **Witches of Eastwick** at Springfield Fine Arts (747-2201).

**Innerspace:** In this science fiction comedy about a secret government project, Dennis Quaid plays a macho brute reduced to miniature, then injected into grocery clerk Martin Short. Double feature with **Roxanne** at Cinema World (342-6536).

**Lethal Weapon:** This action picture stars Mel Gibson and Danny Glover. Returns to town as the late-night feature at the Bijou (686-2458).

**The Living Daylights:** Two firsts are in this new James Bond flick: Timothy Dalton now plays Agent 007, and he is involved with a new intrigue—monogamy. Fantasy/adventure. Movieland (342-4142).

**The Lost Boys:** A new twist in the annals of vampire stories, it combines rock and roll with terror. With Jami Gertz, Dianne Wiest and Edward Herrmann. National (344-3431).

**Maid to Order:** Ally Sheedy goes from riches to rags. Co-stars Beverly D'Angelo, Michael Ontkean and Valerie Perrine. Comedy. Movieland (342-4142).

**Masters of the Universe:** Dolph Lundgren and Frank Langella face combat in this live-action sci-fi adaptation of the toys/cartoon series. Movieland (342-4142) and Springfield Quad (726-9073).

**Nadine:** Takes place in Texas in the '50s. Jeff Bridges and Kim Basinger play a couple at odds, trying to avoid a murder rap. Comedy-thriller. Cinema World (342-6536).

**RoboCop:** Sci-fi thriller about a cyborg employed to clean up on Detroit lowlife. With Peter Weller, it's graphically violent, satirizes TV newscasts, and is more than comic brought to life. Movieland (342-4142) and Springfield Quad (726-9073).

*Reviews: Tangos and 1919*

**Two from the Festival**

by Lois Wadsworth

*Tangos, The Exile of Gardel* is about Argentinians who fled the terror of the generals and came to Paris in the 1970's. Working with an art form called a *tango-dy* (an opera of song/dance/tragedy/comedy), a group of young dancers tell the stories of these men and women far from home. The dances are based on the famous tangos of the long-dead Carlos Gardel, but the tragedy (and comedy) is supplied by the ten or twelve exiles.

The director of the company is consumed with the question of form—he can't get backers until *The Exile of Gardel* is complete. The writer (who remained in Argentina) hasn't written an ending for it, and the composer doesn't think the show needs one. The artists in exile struggle with the Parisian theatre establishment to tell what is going on back in Argentina in their own way. They take to the streets to dance.

*Tangos* director Fernando Solanas has chosen a non-linear style of storytelling here—fragments begin to come together and yield their meaning as the movie progresses, but all is not revealed at the beginning. Characters are introduced, tensions erupt, tango-

dies are danced.

*Tangos, The Exile of Gardel* is a very ambitious piece. It works as a metaphor for the making of the film and for the artist's never-ending conquest of the limitations of form. It didn't work for me on a feeling level, although other people were moved by it. The political statements about the horrors of Argentina were diluted by the more frivolous concerns of the young exiles to find a place between their old world and the Paris they find themselves living in. Although I think the stories too complex and the emotions not focused, Solanas deserves credit for taking the risks to make the picture in his own way. Well worth seeing for yourself.

*Nineteen Nineteen* is a story of two of Sigmund Freud's patients who spend a day together in Vienna 50 years after they told all (or did they?) on the good doctor's couch. The film is an understated character study ably performed by veterans Maria Schell as Sophie and Paul Scofield as Alexander.

Eighteen-year old Sophie was in love with a woman in 1919, and young Alexander was beset with major sexual identity problems—in



*Tangos: The Exile of Gardel* is part of Cinema 7's International Film Festival.

love with his sister, attracted to ugly women, and about to marry beneath his class. Freud wrote about them in his case histories: Sophie is based loosely on a patient from his *Psychogenesis of a Woman* and Alexander on a patient he called the Wolf Man.

Sophie looks up Alexander in Vienna in the 1970's to find out if he thinks the therapy worked for him—is he cured? she asks. She has doubts. Alexander remembers Freud saying: "There are no cures . . . only the possibility of converting hysterical misery into everyday unhappiness." I have to tell you that my personal bias against Freud's interpretation of dreams and unconscious images

was reinforced by their recollections of time on the couch. But "the talking cure" the older Sophie and Alexander engage in does seem to work. A wonderful kind of kinship is established between these two strangers, and their candor and shared intimacy feels real.

A modest film, Hugh Brody's carefully constructed investigations of the past are set in a context of the horrors of the world war that followed. *Nineteen Nineteen* quietly exposes the dreams and hopes of the young people in a time that was the end of the world. "Everything has changed," Sophie says. "Nothing has changed," Alexander replies.

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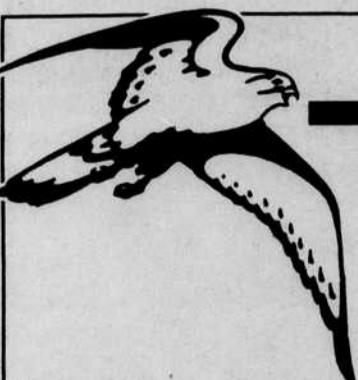
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