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LATIN MOVIES

Continued from Page 22

exiles "tango-dy" — the tango plus tragedy and comedy — has almost as difficult a time getting off the ground as Solanas' film did.

Solanas brings a welcome playfulness and sense of the absurd into his complex tale. The changes of mood and magical moments are complemented by the rhythmic score of tango master Astor Piazzolla, and the splendid cinematography of Felix Monti.

Solanas' bold and beautiful experiment is matched by the unorthodox approach of Paul Leduc in "Frida" (8:30 p.m., March 27, York Theater, and 7 p.m., March 28, FFA). Leduc, who made the first-rate "Reed: Inaugurated Mexico" (1972), a sepia-toned film about American journalist John Reed's adventures in Mexico, has applied a glowing

painterly style to his production on Frida Kahlo. One of Mexico's greatest painters, she was once called "a bomb disguised as a butterfly." She was also the third wife of the great muralist, Diego Rivera.

THE MEMORABLE moments of Kahlo's life are seen in fragmentary but satisfying images as she lies on her deathbed in 1954 at the age of 47. However, there is nothing morbid about the film. It is in the tradition of Mexico's Day of the Dead, a celebration of life in the face of death.

Kahlo was a flamboyant woman who challenged life with defiant merriment, although she was almost always in pain. When she was 6, polio withered her right leg. At 18, she was impaled by a steel hand rail during a bus-train collision. She wanted children, but had to suffer through miscarriages and therapeutic

abortions. Her autobiography is in her art. "Painting herself bleeding, weeping, cracked open," wrote her biographer, Hayden Herrera, "she transmuted her pain into art with remarkable frankness tempered by humor and fantasy."

There is nothing complicated about Cuba's "The Tables are Turned" (8:30 p.m., Thursday, March 27, York), a charming comedy, set to music, about a young couple who are more sexually liberated than they are their widowed parents to be. When Emilio's mother, Lidia, and Magdalena's father, Felix, fall in love, they face a formidable opponent in the young man who thinks it's disgraceful for a woman of 50 to behave as if she's in the prime of life. The performances, directed by Rolando Uta, are winning and, of course, love conquers all.

The by now mythological figure of Ernesto "Che" Guevara takes on slightly more human proportions in "My Son, Che" (1 p.m., Friday, Opera Plaza 2, 2:30 p.m. FFA and 7:30 p.m. Saturday, OFD). The veteran Argentinean filmmaker, Fernando Birri, has used an interview with Che's spirited 85-year-old father, Don Ernesto Guevara Lynch, and archival film clips to round out a picture of the revolutionary who was murdered in 1967 at the age of 39 in Bolivia where he had established a guerrilla base.

Many films have been made about life at military academies, but few have been more harrowing and without melodramatic flourishes than "The City and the Dogs" (10 p.m., March 28, Palace of Fine Arts; 9:30 p.m., March 29, FFA). Based on an autobiographical novel by the distinguished Peruvian writer, Mario Vargas Llosa, the film depicts both the cadets and the administration training its soldiers for a life of "discipline, labor and morality." What counted at the school, Vargas Llosa has said, was "craft and brute force. I suppose that left a certain image engrained in my mind that I'm not easily going to get rid of."

WHEN THE book was published in 1964, copies were burned at the military school in Lima. The film's director, Francisco J. Lombardi, has reported that several prospective locations for the school became unavailable after pressure from the army. It was only possible to shoot the film following the end of military rule in Peru.

An earlier fight in Peru is dramatized in "Tupac Amaru," (9:15 p.m., March 21, FFA; 9:30 p.m., March 25, OFD; and 3:30 p.m., March 26, OFD), a film that was not pre-screened. It deals with the revolt of the Inca leader, Tupac Amaru, in Cuzco against Spanish rule in 1780.

The most controversial work will undoubtedly be "Salvador" (9 p.m., Wednesday, March 26, FFA), based on what is purportedly the true story of San Francisco freelance photojournalist Richard Boyle. Starring James Woods as the irresponsible Boyle, the film recreates the assassination of San Salvador Archbishop Romero, as well as the rape-murder of American nuns. Further comments will be made when it opens March 28 at the Four Star theater.

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