

the village VOICE

VOL. XXXII NO. 6 • THE WEEKLY NEWSPAPER OF NEW YORK • FEBRUARY 10, 1987 • \$1.00

ONCE MORE
WITH
FEELING!*The Second Coming of
Latin American Cinema*

BY B. RUBY RICH

Once upon a time, there were lots of Latin American films arriving on New York screens and a veritable rage for seeing the latest New Latin American Cinema among the movie-loving public. Then the films seemed to vanish (as did innumerable Latin Americans themselves, during the grim political climate of the last decade). Now, there seems to be a revival going on. New York has suddenly become a good town again for watching Latin American films.

Miss Mary (Argentina) opened just in time for Christmas. *Malandro* (Brazil) played the New York Film Festival and has just opened theatrically. *The City and the Dogs* (Peru) just closed out a run at Film Forum, as did *The Hour of the Star* (Brazil), which is now at the Quad awaiting a possible Oscar nomination. And there are more on the way. *Man Facing Southeast* (Argentina) will open in the spring, and *Realm of Fortune* (Mexico)

has already been picked for the New Directors/New Films festival in March. It is even rumored that Paul Leduc's hallucinatory *Frida* (Mexico) will soon be available.

And these are just the beginning. In view of this country's increasing military entanglement in the region, it's neither a fluke nor mere fashion that Latin American cinema is once again commanding notice (witness the impact in recent years of Latin American literature). But if our cultural curiosity is spurred by the self-interest of political anxiety, we have been amply rewarded by the quality of the work itself. This fall, the Toronto Festival of Festivals staged a massive, 80-film retrospective, "Winds of Change," that mixed classics with premieres. In so doing, Toronto laid the groundwork for the revisionist history that the new work demands. Then, at the annual International Festival of New Latin American Cinema in Havana, both a film school and a foundation were unveiled to guarantee that the work continues.

In fact, 1986-87 is one of those break-
Continued on next page

BY B. RUBY RICH