



hard-boiled detective story with SF thriller creates some dysfunctional overlaps, and the movie loses some force whenever violence takes over, yet this remains a truly extraordinary, densely imagined version of both the future and present, with a look and taste all its own. With Edward James Olmos and William J. Sanderson. (Village, Friday and Saturday, October 22 and 23, midnight)

**Blood in the Face**

A 1991 documentary about the current white supremacy movement in the U.S. by Anne Bohlen, Kevin Rafferty, and James Ridgeway, most or all of it centered around a gathering of various groups—including the American Nazi Party, Aryan Nations, and the Ku Klux Klan—in rural Michigan in 1986. Regrettably missing is much background information about what led to this particular gathering (some of which can be found in Ridgeway's recent book of the same title); the filmmakers' sense of a historical context is also restricted mainly to a few archival clips. Yet despite some occasional cutesy editing and a tendency to crosscut that often reduces the discourse of the speakers to sound bites, this is a fascinating and disturbing glimpse into an important subject. (Univ. of Chicago, 1212 E. 59th St., Monday, October 25, 8:00, 702-8575)

**Bodies in Crisis**

A fairly interesting program (judging from the two works I've seen), selected by

the Video Data Bank's Mindy Faber and devoted to recent work by women about culture, identity, and the female body. Joan Braderman's *Joan Sees Stars* employs techniques similar to those in her *Joan Does Dynasty*, combining her own standing-up (or lying-down) image to clips from TV and video in various ingenious ways to propound a comic attack on star images; complicated by Braderman's own ongoing illness, it's a thoughtful piece, full of laughs and bitter ideological truths as well as some startling juxtapositions, though less biting than her earlier video. Ngozi Onwurah's *The Body Beautiful* effectively deals with the issues of the filmmaker's mother undergoing a radical mastectomy and her black daughter pursuing a modeling career. Meena Nanji's *Voices of the Morning* (1992), which recently won the juror's prize at the Black Maria film and video festival and which I haven't seen, is a video about the psychological ramifications for a woman of growing up under strict Islamic practices. (Chicago Filmmakers, 1543 W. Division, Wednesday, October 27, 8:00, 384-5533)

**A Bronx Tale**

Robert De Niro's honorable directorial debut takes on Scorsese material—Chazz Palminteri adapting his own play about growing up Italian in the Bronx during the 60s—without copying Scorsese's style; the results may be soft in spots, but it's encouraging to see De Niro going his own way. The narrator hero, seen at the ages of 9 and 17 (when he's played by Lillo Brancato), oscillates between two father figures, a local gang boss (Palminteri) and his law-abiding, bus-driving father (De Niro). Once local racism comes into the picture, the moral distinctions between these parental guides become a lot more ambiguous and complex than one might initially suppose. Despite some sentimentality and occasional directorial missteps, this is a respectable piece of work—evocative, very funny in spots, and obviously

keenly felt. With Francis Capra, Taral Hicks, and Katherine Narducci. (Hyde Park, Norridge, Old Orchard, Webster Place, Ford City, Burnham Plaza, Lincoln Village, North Riverside, Water Tower)

**Bunny Lake Is Missing**

This paranoid thriller by Otto Preminger is one of his most darkly poetic and wrenching films, a reflective mid-60s return to the ghostly film noir style he developed at Fox in the 40s. An American woman living in London (Carol Lynley) believes her four-year-old daughter has been kidnapped. The police can't do much to help because, try as she might, Lynley can't prove to them that she ever had a daughter at all. Gradually it becomes clear that the subject of the investigation is not the missing child but the absence of love in Lynley's own life. As in *The Human Factor*, Preminger approaches the mystery of human irrationality and emotion through logic and detachment; the effect is stingingly poignant. With Laurence Olivier, Noel Coward, and Keir Dullea (1965). (DK) (Northbrook Public Library, 1201 Cedar, Northbrook, Wednesday, October 27, 2:00 and 7:30, 708-272-6224)

**The Cabinet of Dr. Caligari**

Robert Wiene's ground-breaking 1919 silent film, the most famous and influential of all German expressionist classics, involves a mad doctor (Werner Krauss) and the somnambulist who does his bidding (Conrad Veidt). Aided and abetted by one of Carl Mayer's best scripts and remarkable painted and distorted sets by Hermann Warm, Walter Röhrig, and Walter Reiman, this is more than just a textbook classic; the ambiguous narrative frame around the plot creates questions that hold certain issues about the story in disturbing suspension. A one-of-a-kind masterpiece. To be shown in an original hand-tinted print from Berlin, with live organ accompaniment by Wolfgang Rübsum; presented in collaboration with

Doc Films and the Smart Museum of Art. (Univ. of Chicago Rockefeller Memorial Chapel, 5850 S. Woodlawn, Saturday, October 23, 7:00 and 9:30, 702-2100)

**Children of Nature**

A 1991 Icelandic feature by Fridrik Thor Fridriksson, nominated for an Oscar, about an elderly farmer who sells his sheep and land and moves into his daughter's urban high rise. He eventually winds up in a retirement home, where he encounters his childhood sweetheart, and they jointly decide to return to the country. (Music Box, Monday through Thursday, October 25 through 28)

**China, My Sorrow**

See Critic's Choice. (Facets Multimedia Center, 1517 W. Fullerton, Friday and Saturday, October 22 and 23, 7:00 and 9:00; Sunday, October 24, 5:30 and 7:30; and Monday through Thursday, October 25 through 28, 7:00 and 9:00; 281-4114)

**Close to Eden**

Also known as *Urga*, this Mongolian-Russian-French coproduction (1991) by Nikita Mikhalkov (*Slave of Love*, *Dark Eyes*) involves the bittersweet incursions of "civilization" and the modern world on a young Mongolian who raises sheep and horses, as well as his friendship with a Russian truck driver. Visually striking, especially for its uses of landscape, this often recalls Nicholas Ray's wonderful film about Eskimos, *The Savage Innocents*, though it isn't nearly as good. (Harper College Building J, 1200 W. Algonquin, Palatine, Thursday, October 28, 7:30, 708-925-6100)

**Cool Runnings**

A Jamaican runner (Leon) who failed to qualify for the summer Olympics trains as a bobsled racer with a former champion (John Candy), and along with three companions (Doug E. Doug, Malik Yoba, and Rawle D. Lewis) makes it to the winter games. A Disney picture directed by Jon Turteltaub. (Webster Place, Bricktown Square, Chestnut Station, Plaza, Ford City)

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