



Haver,  
Roger

U.S. DEPARTMENT OF JUSTICE  
Immigration and Naturalization Service

Memorandum of Creation of Record  
of Lawful Permanent Residence

Place	LOS
File No.	A72 893 354

Status as a lawful permanent resident of the United States is accorded:

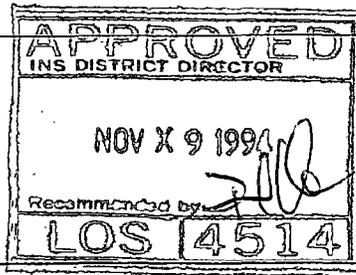
82974718903

Name In Care Of Street Address Apt. No. City, State, Zip	Rutger O. HAUER 32 Sea Colony Dr. Santa Monica, CA 90405		Sex <input checked="" type="checkbox"/> Male <input type="checkbox"/> Female	Date of Birth (Month/Day/Year) 1/23/44	
			City of Birth Breukelen	Country of Birth Netherlands	
			Country of Nationality Netherlands	Country of Last Residence Netherlands	
			Occupation ART	N/I Class at time of Adj. H-1	Year Adm. to U.S. or Year of Change to Present NI Class (whichever most recent) 94
Marital Status <input type="checkbox"/> Single <input checked="" type="checkbox"/> Married <input type="checkbox"/> Widowed <input type="checkbox"/> Divorced <input type="checkbox"/> Separated		Priority Date (Month/Day/Year) 7/31/92	Preference (if any) EMP1	Country to Which Chargeable (if any) Netherlands	
Section 212 (a) (14) Labor Certification <input checked="" type="checkbox"/> Applicable-Submitted <input type="checkbox"/> Not Applicable		Mother's First Name Teunke		Father's First Name Arend	
Last NIV Issued at (U.S. Consulate Post) London		Date of Issuance of Last NIV 7/24/91	Number of Last NIV 008850	Classification of Last NIV H1	
Under the following provision of law					
<input type="checkbox"/> Public Law 95-412 <input type="checkbox"/> Sec. 209 (a) of the I & N Act <input type="checkbox"/> Sec. 249 of the I & N Act <input type="checkbox"/> Other law (Specify) _____ <input type="checkbox"/> Public Law 96-212 <input type="checkbox"/> Sec. 209 (b) of the I & N Act <input type="checkbox"/> Sec. 1 of the Act of 11/2/66 _____ <input type="checkbox"/> Private Law No. _____ of the _____ Congress _____ Session <input type="checkbox"/> Sec. 244 ( ) ( ) of the I & N Act <input type="checkbox"/> Sec. 13 of the Act of 9/11/57 _____ <input checked="" type="checkbox"/> Sec. 245 of the I & N Act <input type="checkbox"/> Sec. 214 (d) of the I & N Act _____					
As of 11 9 94 at LOS (Month) (Day) (Year) PORT OF ENTRY FOR PERMANENT RESIDENCE					
Class of admission (Insert Symbol) E16 #1					

REMARKS

RECOMMENDED BY: (Immigration Officer) *[Signature]* (Date) 11-9-94

DATE OF ACTION  
DD  
DISTRICT



ad 11/9/94 TME E

**FOR USE BY VISA CONTROL OFFICE**

Date \_\_\_\_\_

Foreign State \_\_\_\_\_

Preference Category \_\_\_\_\_

Number \_\_\_\_\_

Month of Issuance \_\_\_\_\_

Signed \_\_\_\_\_  
(Visa Office, Dept. of State)

CC: Page 2 Master Index copy sent on \_\_\_\_\_  
CC: Page 3 ADIF and Statistical report copy sent on \_\_\_\_\_



U.S. DEPARTMENT OF JUSTICE  
Immigration and Naturalization Service

Memorandum of Creation of Record  
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			Country of Nationality Netherlands	Country of Last Residence Netherlands
			Occupation ART	N/I Class at time of Adj. H-1
Marital Status	<input type="checkbox"/> Single <input checked="" type="checkbox"/> Married <input type="checkbox"/> Widowed <input type="checkbox"/> Divorced <input type="checkbox"/> Separated	Priority Date (Month/Day/Year) 7/31/92	Preference (If any) EPL	Country to Which Chargeable (If any) Netherlands
Section 212 (a) (14) Labor Certification	<input checked="" type="checkbox"/> Applicable-Submitted <input type="checkbox"/> Not Applicable	Mother's First Name Temke		Father's First Name Arend
Last NIV Issued at (U.S. Consulate Post) London	Date of Issuance of Last NIV 7/24/91	Number of Last NIV 00850	Classification of Last NIV E1	
Under the following provision of law				
<input type="checkbox"/> Public Law 95-412 <input type="checkbox"/> Public Law 96-212 <input type="checkbox"/> Private Law No. _____ of the _____ Congress _____ Session <input type="checkbox"/> Sec. 209 (a) of the I & N Act <input type="checkbox"/> Sec. 209 (b) of the I & N Act <input type="checkbox"/> Sec. 244 ( ) ( ) of the I & N Act <input checked="" type="checkbox"/> Sec. 245 of the I & N Act <input type="checkbox"/> Sec. 249 of the I & N Act <input type="checkbox"/> Sec. 1 of the Act of 11/2/66 <input type="checkbox"/> Sec. 13 of the Act of 9/11/57 <input type="checkbox"/> Sec. 214 (d) of the I & N Act <input type="checkbox"/> Other law (Specify) _____				
As of 11 9 94 at LOS PORT OF ENTRY FOR PERMANENT RESIDENCE				
Class of admission (Insert Symbol) E1G *1				

RECOMMENDED BY: (Immigration Officer) <i>[Signature]</i>	(Date) 11-9-94	DATE OF ACTION  DD  DISTRICT LOS 4514
APPROVED INS DISTRICT DIRECTOR NOV 9 1994 Recommended by: <i>[Signature]</i>		
FOR USE BY VISA CONTROL OFFICE		

Date \_\_\_\_\_

Foreign State \_\_\_\_\_

Preference Category \_\_\_\_\_

Number \_\_\_\_\_

Month of Issuance \_\_\_\_\_

Signed \_\_\_\_\_  
(Visa Office, Dept. of State)

CC: Page 2 Master Index copy sent on \_\_\_\_\_

CC: Page 3 ADIT and Statistical report copy sent on \_\_\_\_\_

File Number A72 893 354

Rutger O. FAUER  
32 Sea Colony Dr.  
Santa Monica, CA 90405

Your application for status as a permanent resident has been retained for processing. You will be notified when further action has been taken in your case. Your request to accept employment has been adjudicated and the result is shown below. This employment authorization is valid only for the time necessary to decide your application for permanent residence.

If you change your address, marital, or employment status notify this office, referring to the above file number. To avoid delay in the processing of your application, please do not call or write to inquire about the current status of your case.

Sincerely yours,

District Director

DATE  
OF  
ACTION

DD  
OR  
OIC  
OFFICE

EMPLOYMENT  GRANTED  DENIED

UNITED STATES DEPARTMENT OF JUSTICE  
IMMIGRATION AND NATURALIZATION SERVICE

REFER TO THIS FILE NO. \_\_\_\_\_

A72 893 354

Date:

Retger G. BAUER  
32 Sea Colony Dr.  
Santa Monica, CA 90405

The processing of the application for adjustment of status to that of permanent resident filed by the above named individual has been completed. A request has been forwarded for the allocation of a visa number.

Sincerely yours,

District Director

ATTORNEY

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**NOTICE OF ENTRY OF APPEARANCE AS ATTORNEY OR REPRESENTATIVE**

In re: <b>Rutger O. Hauer, Applicant</b> <b>Klazina Hauer, Applicant</b>	DATE <b>06-09-94</b> <hr/> FILE No.
---	--

I hereby enter my appearance as attorney for (or representative of), and at the request of, the following named person(s):

NAME <b>Rutger Oelsen HAUER</b>	<input type="checkbox"/> Petitioner <input type="checkbox"/> Beneficiary	<input checked="" type="checkbox"/> Applicant <input type="checkbox"/>	
ADDRESS (Apt. No.) (Number & Street) (City) (State) (ZIP Code) <b>32 Sea Colony Drive</b> <b>Santa Monica</b> <b>California</b> <b>90405</b>			
NAME <b>Klazina Hauer</b>	<input type="checkbox"/> Petitioner <input type="checkbox"/> Beneficiary	<input checked="" type="checkbox"/> Applicant <input type="checkbox"/>	(b)(6)
ADDRESS (Apt. No.) (Number & Street) (City) (State) (ZIP Code)			

**Check Applicable Item(s) below:**

1. I am an attorney and a member in good standing of the bar of the Supreme Court of the United States or of the highest court of the following State, territory, insular possession, or District of Columbia

California and am not under a court or administrative agency order suspending, enjoining, restraining, disbaring, or otherwise restricting me in practicing law.

(Name of Court)

2. I am an accredited representative of the following named religious, charitable, social service, or similar organization established in the United States and which is so recognized by the Board:

3. I am associated with \_\_\_\_\_ the attorney of record who previously filed a notice of appearance in this case and my appearance is at his request. (If you check this item, also check item 1 or 2 whichever is appropriate.)

4. Others (Explain fully.)

**Please Note: Pursuant to Public Law 90-83. 5 U.S.C. 500 (f), 81 Stat. 195, please give the undrsigned notice of all notices or other written communications in this case.**

SIGNATURE 	COMPLETE ADDRESS <b>1801 Century Park East, Suite 450</b>  <b>Los Angeles CA 90067</b>
NAME (Type or Print) <b>Ralph Ehrenpreis</b>	TELEPHONE NUMBER <b>310-553-6600</b>

PURSUANT TO THE PRIVACY ACT OF 1974, I HEREBY CONSENT TO THE DISCLOSURE TO THE FOLLOWING NAMED ATTORNEY OR REPRESENTATIVE OF ANY RECORD PERTAINING TO ME WHICH APPEARS IN ANY IMMIGRATION AND NATURALIZATION SERVICE SYSTEM OF RECORDS:

**RALPH EHRENPREIS, A PROFESSIONAL LAW CORPORATION**

(Name of Attorney or Representative)

THE ABOVE CONSENT TO DISCLOSE IS IN CONNECTION WITH THE FOLLOWING MATTER:

**Form I-485, Application for Permanent Residence**

NAME OF PERSON CONSENTING <b>Rutger Oelsen Hauer</b>	SIGNATURE OF PERSON CONSENTING 	DATE <b>6-20-94</b>
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**(NOTE: Execution of this box is required under the Privacy Act of 1974 where the person being represented is a citizen of the United States or an alien lawfully admitted for permanent residence.)**

**START HERE - Please Type or Print**

**Part 1. Information about you.**

Family Name <b>HAUER</b>	Given Name <b>Rutger</b>	Middle Initial <b>O</b>
Address - C/O		
Street Number and Name <b>32 Sea Colony Drive</b>	Apt. #	
City <b>Santa Monica</b>		
State <b>California</b>	Zip Code <b>90405</b>	
Date of Birth (month/day/year) <b>01-23-44</b>	Country of Birth <b>Netherlands</b>	
Social Security # <b>111-64-2139</b>	A # (if any)	
Date of Last Arrival (month/day/year) <b>06-03-94</b>	I-94 # <b>829747189 03</b>	
Current INS Status <b>H-1B1</b>	Expires on (month/day/year) <b>06-30-94</b>	

**Part 2. Application Type. (check one)**

I am applying for adjustment to permanent resident status because:

- a.  an immigrant petition giving me an immediately available immigrant visa number has been approved (attach a copy of the approval notice), or a relative, special immigrant juvenile, or special immigrant military visa petition filed with this application will give me an immediately available visa number if approved.
- b.  My spouse or parent applied for adjustment of status or was granted lawful permanent residence in an immigrant visa category which allows derivative status for spouses and children.
- c.  I entered as a K-1 fiance(e) of a U.S. citizen whom I married within 90 days of entry, or I am the K-2 child of such a fiance(e) (attach a copy of the fiance(e) petition approval notice and the marriage certificate).
- d.  I was granted asylum or derivative asylum status as the spouse or child of a person granted asylum and am eligible for adjustment.
- e.  I am a native or citizen of Cuba admitted or paroled into the U.S. after January 1, 1959, and thereafter have been physically present in the U.S. for at least 1 year.
- f.  I am the husband, wife, or minor unmarried child of a Cuban described in (e) and am residing with that person, and was admitted or paroled into the U.S. after January 1, 1959, and thereafter have been physically present in the U.S. for at least 1 year.
- g.  I have continuously resided in the U.S. since before January 1, 1972.
- h.  Other-explain

I am already a permanent resident and am applying to have the date I was granted permanent residence adjusted to the date I originally arrived in the U.S. as a nonimmigrant or parolee, or as of May 2, 1964, whichever is later, and: (Check one)

- i.  I am a native or citizen of Cuba and meet the description in (e), above.
- j.  I am the husband, wife or minor unmarried child of a Cuban, and meet the description in (f), above.

**FOR INS USE ONLY**

Returned	Receipt
Resubmitted	
Reloc Sent	
Reloc Rec'd	
<input type="checkbox"/> Applicant Interviewed	

**Section of Law**

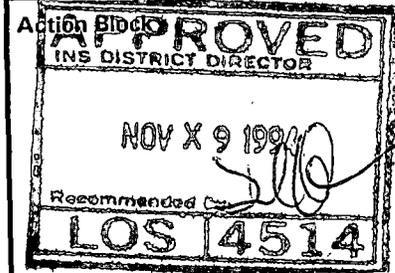
- Sec. 209(b), INA
- Sec. 13, Act of 9/11/57
- Sec. 245, INA
- Sec. 249, INA
- Sec. 1 Act of 11/2/66
- Sec. 2 Act of 11/2/66
- Other

**Country Chargeable**

**Eligibility Under Sec. 245**

- Approved Visa Petition
- Dependent of Principal Alien
- Special Immigrant
- Other

**Preference**



**To Be Completed by Attorney or Representative, if any**

Fill in box if G-28 is attached to represent the applicant

VOLAG#

ATTY State License #  
40154

### Part 3. Processing Information.

A. City/Town/Village of birth <b>Breukelen</b>		Current occupation <b>Actor</b>	
Your mother's first name <b>Teunke</b>		Your Father's first name <b>Arend</b>	
Give your name exactly as it appears on your Arrival /Departure Record (Form I-94) <b>Hauer, Rutger</b>			
Place of last entry into the U.S. (City/State) <b>Los Angeles</b>		In what status did you last enter? (Visitor, Student, exchange alien, crewman, temporary worker, without inspection, etc.) <b>Temporary Worker</b>	
Were you inspected by a U.S. Immigration Officer? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No			
Nonimmigrant Visa Number <b>008850</b>		Consulate where Visa was issued <b>London</b>	
Date Visa was Issued (month/day/year) <b>07-24-91</b>	Sex: <input checked="" type="checkbox"/> Male <input type="checkbox"/> Female	Marital Status: <input checked="" type="checkbox"/> Married <input type="checkbox"/> Single <input type="checkbox"/> Divorced <input type="checkbox"/> Widowed	

Have you ever before applied for permanent resident status in the U.S?  No  Yes (give date and place of filing and final disposition):

**B. List your present husband/wife, all your sons and daughters (if you have none, write "none". If additional space is needed, use separate paper).**

Family Name <b>Hauer</b>	Given Name <b>Klazina</b>	Middle Initial <b>F</b>	Date of Birth (month/day/year) <input type="text"/>
Country of birth <input type="text"/>	Relationship <input type="text"/>	A # <input type="text"/>	Applying with you? <input type="checkbox"/> Yes <input type="checkbox"/> No <b>(b)(6)</b>
Family Name <b>Hauer</b>	Given Name <b>Aysha</b> <b>(b)(6)</b>	Middle Initial <input type="text"/>	Date of Birth (month/day/year) <input type="text"/>
Country of birth <input type="text"/>	Relationship <input type="text"/>	A # <input type="text"/>	Applying with you? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Family Name <input type="text"/>	Given Name <input type="text"/>	Middle Initial <input type="text"/>	Date of Birth (month/day/year) <input type="text"/>
Country of birth <input type="text"/>	Relationship <input type="text"/>	A # <input type="text"/>	Applying with you? <input type="checkbox"/> Yes <input type="checkbox"/> No
Family Name <input type="text"/>	Given Name <input type="text"/>	Middle Initial <input type="text"/>	Date of Birth (month/day/year) <input type="text"/>
Country of birth <input type="text"/>	Relationship <input type="text"/>	A # <input type="text"/>	Applying with you? <input type="checkbox"/> Yes <input type="checkbox"/> No
Family Name <input type="text"/>	Given Name <input type="text"/>	Middle Initial <input type="text"/>	Date of Birth (month/day/year) <input type="text"/>
Country of birth <input type="text"/>	Relationship <input type="text"/>	A # <input type="text"/>	Applying with you? <input type="checkbox"/> Yes <input type="checkbox"/> No

**C. List your present and past membership or affiliation with every political organization, association, fund, foundation, party, club, society, or similar group in the United States or in any other place since your 16th birthday. Include any foreign military service in this part. If none write "none". Include the name of organization, location, dates of membership from and to, and the nature of the organization. If additional space is needed, use separate paper.**

**Screen Actors Guild, 1989-Present**

*Dutch Army - 63*

### Part 3. Processing Information. (Continued)

Please answer the following questions. (If your answer is "Yes" on any of these questions, explain on a separate piece of paper. Answering "Yes" does not necessarily mean that you are not entitled to register for permanent residence or adjust status).

1. Have you ever, in or outside the U.S.:
  - a. knowingly committed any crime of moral turpitude or a drug-related offense for which you have not been arrested?
  - b. been arrested, cited, charged, indicted, fined, or imprisoned for breaking or violating any law or ordinance, excluding traffic violations?
  - c. been the beneficiary of a pardon, amnesty, rehabilitation decree, other act of clemency or similar action?
  - d. exercised diplomatic immunity to avoid prosecution for a criminal offense in the U.S.?

Yes  No
  
2. Have you received public assistance in the U.S. from any source, including the U.S. government or any state, county, city, or municipality (other than emergency medical treatment), or are you likely to receive public assistance in the future?

Yes  No
  
3. Have you ever:
  - a. within the past 10 years been a prostitute or procured anyone for prostitution, or intend to engage in such activities in the future?
  - b. engaged in any unlawful commercialized vice, including, but not limited to, illegal gambling?
  - c. knowingly encouraged, induced, assisted, abetted or aided any alien to try to enter the U.S. illegally?
  - d. illicitly trafficked in any controlled substance, or knowingly assisted, abetted or colluded in the trafficking of any controlled substance?

Yes  No
  
4. Have you ever engaged in, conspired to engage in, or do you intend to engage in, or have you ever solicited membership or funds for, or have you through any means ever assisted or provided any type of material support to, any person or organization that has ever engaged or conspired to engage, in sabotage, kidnapping, political assassination, hijacking, or any other form of terrorist activity?

Yes  No
  
5. Do you intend to engage in the U.S. in:
  - a. espionage?
  - b. any activity a purpose of which is opposition to, or the control or overthrow of, the Government of the United States, by force, violence or other unlawful means?
  - c. any activity to violate or evade any law prohibiting the export from the United States of goods, technology or sensitive information?

Yes  No
  
6. Have you ever been a member of, or in any way affiliated with, the Communist Party or any other totalitarian party?

Yes  No
  
7. Did you, during the period March 23, 1933 to May 8, 1945, in association with either the Nazi Government of Germany or any organization or government associated or allied with the Nazi Government of Germany, ever order, incite, assist or otherwise participate in the persecution of any person because of race, religion, national origin or political opinion?

Yes  No
  
8. Have you ever engaged in genocide, or otherwise ordered, incited, assisted or otherwise participated in the killing of any person because of race, religion, nationality, ethnic origin, or political opinion?

Yes  No
  
9. Have you ever been deported from the U.S., or removed from the U.S. at government expense, excluded within the past year or are you now in exclusion or deportation proceedings?

Yes  No
  
10. Are you under a final order of civil penalty for violating section 274C of the Immigration Act for use of fraudulent documents, or have you, by fraud or willful misrepresentation of a material fact, ever sought to procure, or procured, a visa, other documentation, entry into the U.S., or any other immigration benefit?

Yes  No
  
11. Have you ever left the U.S. to avoid being drafted into the U.S. Armed Forces?

Yes  No
  
12. Have you ever been a nonimmigrant exchange visitor who was subject to the 2 year foreign residence requirement and not yet complied with that requirement or obtained a waiver?

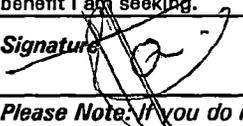
Yes  No
  
13. Are you now withholding custody of a U.S. Citizen child outside the U.S. from a person granted custody of the child?

Yes  No
  
14. Do you plan to practice polygamy in the U.S.?

Yes  No

**Part 4. Signature.** *(Read the information on penalties in the instructions before completing this section. You must file this application while in the United States.)*

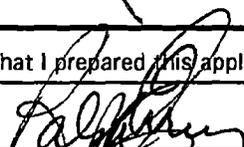
I certify under penalty of perjury under the laws of the United States of America that this application, and the evidence submitted with it, is all true and correct. I authorize the release of any information from my records which the Immigration and Naturalization Service needs to determine eligibility for the benefit I am seeking.

<b>Signature</b> 	<b>Print Your Name</b> Rutger Oelsen Hauer	<b>Date</b> 6.20.94	<b>Daytime Phone Number</b> <input type="text"/>	(b)(6)
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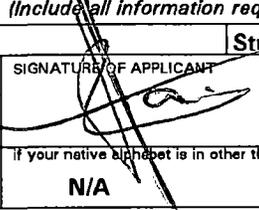
*Please Note: If you do not completely fill out this form, or fail to submit required documents listed in the instructions, you may not be found eligible for the requested document and this application may be denied.*

**Part 5. Signature of person preparing form if other than above. (Sign Below)**

I declare that I prepared this application at the request of the above person and it is based on all information of which I have knowledge.

<b>Signature</b> 	<b>Print Your Name</b> Ralph Ehrenpreis	<b>Date</b> 6.21.94	<b>Day time Phone Number</b> 310-553-6600
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**Firm Name and Address**  
4801 Century Park East, Suite 450  
Los Angeles CA 90067

(Family name) <b>HAUER, Rutger Oelsen</b>	(First name)	(Middle name)	<input checked="" type="checkbox"/> MALE <input type="checkbox"/> FEMALE	BIRTHDATE(Mo.-Day-Yr.) <b>01-23-44</b>	NATIONALITY <b>The Netherlands</b>	FILE NUMBER <b>A--</b>		
ALL OTHER NAMES USED (including names by previous marriages) <b>None</b>			CITY AND COUNTRY OF BIRTH <b>Breukelen, Netherlands</b>		SOCIAL SECURITY NO. (if any) <b>111-64-2139</b>			
<b>HAUER, Arend</b>		FAMILY NAME FIRST NAME	DATE, CITY AND COUNTRY OF BIRTH(if known) <b>Unknown Utrecht, Netherlands</b>		CITY AND COUNTRY OF RESIDENCE. <b>Deceased 1982</b>			
FATHER <b>MELLEMA, Teunke</b>			DATE, CITY AND COUNTRY OF BIRTH <b>11-22-10 Utrecht, Netherlands</b>		CITY AND COUNTRY OF RESIDENCE. <b>Deceased 1980</b>			
MOTHER (Maiden name)								
HUSBAND (if none, so state) OR WIFE	FAMILY NAME (For wife, give maiden name)	FIRST NAME	BIRTHDATE	CITY & COUNTRY OF BIRTH	DATE OF MARRIAGE	PLACE OF MARRIAGE		
	<b>TEN CATE</b>	<b>Klazina</b>			<b>11-22-85</b>	<b>(b)(6) Opsterland Netherlands</b>		
FORMER HUSBANDS OR WIVES(if none, so state)								
FAMILY NAME (For wife, give maiden name)	FIRST NAME	BIRTHDATE	DATE & PLACE OF MARRIAGE	DATE AND PLACE OF TERMINATION OF MARRIAGE				
<b>MERZ</b>	<b>Heidi</b>	<b>Unknown</b>		<b>(b)(6)</b>				
APPLICANT'S RESIDENCE LAST FIVE YEARS. LIST PRESENT ADDRESS FIRST.								
STREET AND NUMBER				CITY	PROVINCE OR STATE	COUNTRY	FROM MONTH YEAR	TO MONTH YEAR
<b>32 Sea Colony Drive</b>				<b>Santa Monica</b>	<b>California</b>	<b>USA</b>	<b>12 88</b>	<b>PRESENT TIME</b>
APPLICANT'S LAST ADDRESS OUTSIDE THE UNITED STATES OF MORE THAN ONE YEAR								
STREET AND NUMBER				CITY	PROVINCE OR STATE	COUNTRY	FROM MONTH YEAR	TO MONTH YEAR
<b>Postweg 2, Beesterzwaag 9244 B2</b>				<b>Amsterdam</b>		<b>Netherlands</b>	<b>1985</b>	<b>1989</b>
APPLICANT'S EMPLOYMENT LAST FIVE YEARS. (IF NONE, SO STATE.) LIST PRESENT EMPLOYER FIRST								
FULL NAME AND ADDRESS OF EMPLOYER				OCCUPATION(SPECIFY)	FROM MONTH YEAR	TO MONTH YEAR		
<b>HEADROOM PROD., 1900 Av. of the Stars, Ste. 2000, Los Angeles Ca.</b>				<b>Actor</b>	<b>10 89</b>	<b>PRESENT TIME</b>		
<i>Show below last occupation abroad if not shown above. (Include all information requested above.)</i>								
<b>Self Employed, Amsterdam, Holland</b>				<b>Student/Actor</b>	<b>1944</b>	<b>1989</b>		
THIS FORM IS SUBMITTED IN CONNECTION WITH APPLICATION FOR: <input type="checkbox"/> NATURALIZATION <input checked="" type="checkbox"/> STATUS AS PERMANENT RESIDENT <input type="checkbox"/> OTHER (SPECIFY):			SIGNATURE OF APPLICANT 		DATE <b>6. 20. 94</b>			
Are all copies legible? <input checked="" type="checkbox"/> Yes			If your native alphabet is in other than roman letters, write your name in your native alphabet in this space: <b>N/A</b>					

PENALTIES: SEVERE PENALTIES ARE PROVIDED BY LAW FOR KNOWINGLY AND WILLFULLY FALSIFYING OR CONCEALING A MATERIAL FACT.

**APPLICANT:**

**BE SURE TO PUT YOUR NAME AND ALIEN REGISTRATION NUMBER IN THE BOX OUTLINED BY THE HEAVY BORDER BELOW.**

COMPLETE THIS BOX (Family Name)	(Given Name)	(Middle Name)	(Alien registration number)
<b>HAUER</b>	<b>Rutger</b>	<b>Oelsen</b>	

Applicant/Petitioner A #		Application/Petition I140 IMMIGRANT PETITION FOR ALIEN WORKER
Receipt # WAC-92-232-50301		Applicant/Petitioner HAUER, RUTGER
Notice Date September 8, 1992	Page 1 of 1	Beneficiary HAUER, RUTGER

RALPH EHRENPREIS  
RALPH EHRENPREIS A PRO LAW CORP  
1801 CENTURY PARK EAST STE 450  
LOS ANGELES CA 90067

Approval Notice  
Class: E11  
Priority Date: July 31, 1992  
Consulate: LONDON

Notice also sent to:  
Petitioner

The above petition has been approved.

We have sent it to the Department of State Immigrant Visa Processing Center (TIVPC), Suite 700, 1401 Wilson Blvd, Arlington, VA 22209.

This completes all INS action on this petition.

The Department of State Immigrant Visa Processing Center will shortly contact the person the petition is for with information about the filing and processing of immigrant visa applications based on this approved petition. That office will also make the final determination as to which U.S. Consulate will handle final processing.

Please read the back of this form carefully for more information.

You will be notified separately about any other applications or petitions you filed. Save this notice. Please enclose a copy of it if you write to us about this case, or if you file another application based on this decision. Our address is:

IMMIGRATION & NATURALIZATION SERVICE  
WESTERN SERVICE CENTER  
P. O. BOX 30111  
LAGUNA NIGUEL CA 92607-0111

Tel: (714) 643-4880

LAW OFFICES OF  
GREENBERG, GLUSKER, FIELDS, CLAMAN & MACHTINGER

MARK A. STANKEVICH

DIRECT DIAL NUMBER  
(310) 201-7409

1900 AVENUE OF THE STARS  
SUITE 2000  
LOS ANGELES, CALIFORNIA 90067-4590

TELEPHONE: (310) 553-3610  
FAX: (310) 553-0687

October 14, 1994

OUR FILE NUMBER:  
35048-010.00

U.S. Immigration & Naturalization Service  
Los Angeles, CA

Re: Rutger Hauer - Immigration

To Whom It May Concern:

As legal representative of Mr. Rutger Hauer in business and entertainment matters, I am fully apprised of Mr. Hauer's current and perspective activities as a motion picture actor.

It is in this capacity that I would like to direct your attention to the following facts regarding Mr. Hauer's current activities and career:

A. Mr. Hauer is regarded throughout the world-wide film industry as one of the very finest and best known actors in the world. Mr. Hauer is, to use entertainment industry jargon, "bankable". That is, the mere fact of his involvement with a movie can make the difference between the producer being able to raise the financing for the movie or not. As a consequence, his services are highly sought after in the motion picture and television industries, both by major motion picture studios and independent producers.

B. Mr. Hauer has entered into agreements for compensation of \$1,000,000 or more (for starring roles in theatrical motion pictures) and for \$500,000 or more (for starring roles in movies for television) as well as for his other creative services.

C. The motion projects with which Mr. Hauer is currently involved include, but are not limited to: (i) "Blind Fury II", a sequel to "Blind Fury", a theatrical film produced by TriStar Pictures in which Mr. Hauer starred. "Blind Fury II" will be produced by TriStar, will also star Mr. Hauer, and may serve as the basis of a series of films, i.e. a movie "franchise"; (ii) "Dr. Stitch", a television motion picture currently in preproduction financed by U.S. television and film production company Rysher Entertainment. Mr. Hauer will play the principal

U.S. Immigration & Naturalization Service  
October 14, 1994  
Page 2

character in this movie, which may serve as the pilot for a television series for either network or first run syndication here in the United States; (iii) "The Hitcher II", a theatrical motion picture being developed by Silver Lion Films which is a sequel to a film in which Mr. Hauer starred. Mr. Hauer would star in the sequel as well, and possibly direct it; (iv) "Telephone", a television motion picture based on the short film of same title by Eric Red which Mr. Hauer will direct; (v) "Paradise Pages", a motion picture being developed by Rutgers, Ltd. for Mr. Hauer to star in and direct. It is currently planned that the film will co-star Diane Keaton and Miranda Richardson; (vi) "Raindogs", a theatrical motion picture based on the stage play "Fleas" by D.W. Brown which Mr. Hauer will direct.

D. In addition to being involved in the above referenced projects, Mr. Hauer is regularly contacted by agents, producers, screenwriters and other film makers who have submitted projects for his consideration as future motion pictures in which he might participate. Mr. Hauer has been sought after to star in a number of projects which are in various stages of development by major motion picture studios and independent production companies.

Based on the foregoing, I can without hesitation attest to the fact that Mr. Hauer is indeed "coming to the United States to continue work in [his] area of expertise."

Sincerely,



Mark A. Stankevich of GREENBERG,  
GLUSKER, FIELDS, CLAMAN &  
MACHTINGER

MAS:ms

**Additional Questions to be Completed by All Applicants  
for Permanent Residence in the United States**

**This form must accompany your application for permanent residence in the United States**

**Privacy Act Notice:** Your responses to the following questions will be provided to the Internal Revenue Service pursuant to Section 6039E of the Internal Revenue Code of 1986. Use of this information is limited to that needed for tax administration purposes. Failure to provide this information may result in a \$500 penalty unless failure is due to reasonable cause.

On the date of issuance of the Alien Registration Receipt Card, the Immigration and Naturalization Service will send the following information to the Internal Revenue Service: your name, social security number, address, date of birth, alien identification number, occupation, class of admission, and answers to IRS Form 9003.

Name (Last—Surname—Family) (First—Given) (Middle Initial)

Hauer Rutger Oelsen

Taxpayer Identification Number

111642139

Enter your Social Security Number (SSN) if you have one. If you do not have an SSN but have used a Taxpayer Identification Number issued to you by the Internal Revenue Service, enter that number. Otherwise, write "NONE" in the space provided; i.e., " | | | | | N, O, N, E, | | | | |".

	Mark appropriate column	
	Yes	No
1. Are you self-employed? Mark "yes" if you own and actively operate a business in which you share in the profits other than as an investor.		✓
2. Have you been in the United States for 183 days or more during any one of the three calendar years immediately preceding the current calendar year? Mark "yes" if you spent 183 days or more (not necessarily consecutive) in the United States during any one of the three prior calendar years whether or not you worked in the United States.		✓
3. During the last three years did you receive income from sources in the United States? Mark "yes" if you received income paid by individuals or institutions located in the United States. Income includes, but is not limited to, compensation for services provided by you, interest, dividends, rents, and royalties.	✓	
4. Did you file a United States Individual Income Tax Return (Forms 1040, 1040A, 1040EZ or 1040NR) in any of the last three years?	✓	

If you answered yes to question 4, for which tax year was the last return filed? ..... 19 93

**Paperwork Reduction Act Notice**—We ask for the information on this form to carry out the Internal Revenue laws of the United States. You are required to give us the information. We need it to ensure that you are complying with these laws and to allow us to figure and collect the right amount of tax.

The time needed to complete and file this form will vary depending on individual circumstances. The estimated average time is 5 minutes. If you have comments concerning the accuracy of this time estimate or suggestions for making this form more simple, we would be happy to hear from you. You can write to both the **Internal Revenue Service**, Washington, DC 20224. Attention: IRS Reports Clearance Officer, T:FP, and **Office of Management and Budget**, Paperwork Reduction Project (1545-1065) Washington, DC 20503. **DO NOT send this form to either of these offices. Instead, return it to the appropriate office of the Department of State or the Immigration and Naturalization Service.**

Remarks

(S)

U.S. Department of Justice  
Immigration and Naturalization Service

OMB #1115-0134

Medical Examination of Aliens Seeking Adjustment of Status

(Please type or print clearly)

I certify that on the date shown I examined:

1. Name (Last in CAPS) HAUER O  
(First) RUTGER (Middle Initial)  
2. Address (Street number and name) (Apt. number)  
32 Sea Colony Dr  
(City) St. Monica (State) (ZIP Code)  
90405

3. File number (A number)  
4. Sex  
 Male  Female  
5. Date of birth (Month/Day/Year)  
01-23-1944  
6. Country of birth  
Netherlands  
7. Date of examination (Month/Day/Year)  
10/25/94

General Physical Examination: I examined specifically for evidence of the conditions listed below. My examination revealed:

No apparent defect, disease, or disability.  The conditions listed below were found (check all boxes that apply).

Class A Conditions

- Chancroid
- Chronic alcoholism
- Gonorrhea
- Granuloma inguinale
- Hansen's disease, infectious
- HIV infection
- Insanity
- Lymphogranuloma venereum

- Mental defect
- Mental retardation
- Narcotic drug addiction
- Previous occurrence of one or more attacks of insanity
- Psychopathic personality
- Sexual deviation
- Syphilis, infectious
- Tuberculosis, active

Class B Conditions

- Hansen's disease, not infectious
- Tuberculosis, not active

Other physical defect, disease or disability (specify below).

Examination for Tuberculosis - Tuberculin Skin Test

Reaction \_\_\_\_\_ mm  No reaction  Not done

Doctor's name (please print) \_\_\_\_\_ Date read \_\_\_\_\_

Examination for Tuberculosis - Chest X-Ray Report

Abnormal  Normal  Not done

Doctor's name (please print) Jurij Sebel MD Date read 10/26/94

Serologic Test for Syphilis

Reactive Titer (confirmatory test performed)  Nonreactive

Test Type RPR

Doctor's name (please print) Jurij Sebel MD Date read 10/26/94

Serologic Test for HIV Antibody

Positive (confirmed by Western blot)  Negative

Test Type HIV-ELISA

Doctor's name (please print) Jurij Sebel MD Date read 10/26/94

Immunization Determination (DTP, OPV, MMR, Td-Refer to PHS Guidelines for recommendations.)

Applicant is current for recommended age-specific immunizations.  Applicant is not current for recommended age-specific immunizations and I have encouraged that appropriate immunizations be obtained.

REMARKS:

Civil Surgeon Referral for Follow-up of Medical Condition

The alien named above has applied for adjustment of status. A medical examination conducted by me identified the conditions above which require resolution before medical clearance is granted or for which the alien may seek medical advice. Please provide follow-up services or refer the alien to an appropriate health care provider. The actions necessary for medical clearance are detailed on the reverse of this form.

Follow-up Information:

The alien named above has complied with the recommended health follow-up.

Doctor's name and address (please type or print clearly) \_\_\_\_\_ Doctor's signature \_\_\_\_\_ Date \_\_\_\_\_

Applicant Certification:

I certify that I understand the purpose of the medical examination, I authorize the required tests to be completed, and the information on this form refers to me.

Signature [Signature] Date 10-25-94

Civil Surgeon Certification:

My examination showed the applicant to have met the medical examination and health follow-up requirements for adjustment of status.

Doctor's name and address (please type or print clearly) Jurij Sebel MD 4644 Lucinda Dr. MDR 90292 Doctor's signature Jurij Sebel MD Date 10/26/94

The Immigration and Naturalization Service is authorized to collect this information under the provisions of the Immigration and Nationality Act and the Immigration Reform and Control Act of 1986, Public Law 99-603.

509-1

**Medical Clearance Requirements  
for Aliens Seeking Adjustment of Status**

Medical Condition	Estimated Time For Clearance	Action Required
*Suspected Mental Conditions	5 - 30 Days	The applicant must provide to a civil surgeon a psychological or psychiatric evaluation from a specialist or medical facility for final classification and clearance.
Tuberculin Skin Test Reaction and Normal Chest X-Ray	Immediate	The applicant should be encouraged to seek further medical evaluation for possible preventive treatment.
Tuberculin Skin Test Reaction and Abnormal Chest X-Ray or Abnormal Chest X-Ray (Inactive/Class B)	10 - 30 Days	The applicant should be referred to a physician or local health department for further evaluation. Medical clearance may not be granted until the applicant returns to the civil surgeon with documentation of medical evaluation for tuberculosis.
Tuberculin Skin Test Reaction and Abnormal Chest X-Ray or Abnormal Chest X-Ray (Active or Suspected Active/Class A)	10 - 300 Days	The applicant should obtain an appointment with physician or local health department. If treatment for active disease is started, it must be completed (usually 9 months) before a medical clearance may be granted. At the completion of treatment, the applicant must present to the civil surgeon documentation of completion. If treatment is not started, the applicant must present to the civil surgeon documentation of medical evaluation for tuberculosis.
Hansen's Disease	30 - 210 Days	Obtain an evaluation from a specialist or Hansen's disease clinic. If the disease is indeterminate or Tuberculoid, the applicant must present to the civil surgeon documentation of medical evaluation. If disease is Lepromatous or Borderline (dimorphous) and treatment is started, the applicant must complete at least 6 months and present documentation to the civil surgeon showing adequate supervision, treatment, and clinical response before a medical clearance is granted.
**Venereal Diseases	1 - 30 Days	Obtain an appointment with a physician or local public health department. An applicant with a reactive serologic test for syphilis must provide to the civil surgeon documentation of evaluation for treatment. If any of the venereal diseases are infectious, the applicant must present to the civil surgeon documentation of completion of treatment.
Immunizations Incomplete	Immediate	Immunizations are not required, but the applicant should be encouraged to go to physician or local health department for appropriate immunizations.
HIV Infection	Immediate	Post-test counseling is not required, but the applicant should be encouraged to seek appropriate post-test counseling.
* Mental retardation; insanity; previous attack of insanity; psychopathic personality, sexual deviation or mental defect; narcotic drug addition; and chronic alcoholism.		
** Chancroid; gonorrhea; granuloma inguinale; lymphogranuloma venereum; and syphilis.		

U.S. Department of Justice  
 Immigration and Naturalization Service  
 300 N. Los Angeles Street, L.A., CA 90012

AUTHORIZATION FOR PAROLE OF AN ALIEN  
 INTO THE UNITED STATES 22/09/94

Name of Alien (First)	(Middle)	(Last)	Date
Rutger	O.	HAUER	06/27/94
			File Number A72 893 354
Date of Birth (Month) (Day) (Year)	Place of Birth (City or town)	(State or province)	(Country)
01/23/44	The Netherlands		
U.S. Address (Apt. number and/or in care of)	(Number and street)	(City or town)	(State) (ZIP Code)
	32 Sea Colony Drive	Santa Monica,	CA 90405

Presentation of the attached duplicate of this document will authorize a transportation line to accept the named bearer on board for travel to the United States without liability under section 273 of the Immigration and Nationality Act for bringing an alien who does not have a visa.

Presentation of the original of this document prior to OCTOBER 27, 1994 will authorize an immigration officer at a port of entry in the United States to permit the named bearer, whose photograph appears hereon, to enter the United States:

as an alien paroled pursuant to section 212(d)(5) of the Immigration and Nationality Act.

**Remarks:** **\*\* MULTIPLE ENTRY \*\***  
 If your application for Adjustment of Status is denied, you will be subject to exclusion proceedings under Section 236, of the Immigration and Nationality Act. Individual is to be paroled into the United States for an indefinite period of time providing prima facie eligibility for adjustment of status continues.  
 Advance Parole authorized by the undersigned.

*Richard K Rogers HB*

Los Angeles, California  
 (Authorizing Office)

DISTRICT DIRECTOR  
 Richard K. Rogers, District Director



**ARRIVAL STAMP**

PAROLED PURSUANT TO SEC. 212(d) (5)  
 OF THE I & N ACT TO:  
*Indefinite*

PURPOSE:  
*purpose 245(a)  
 adj of status*

(Port) (Date) (Officer)  
 LOS 4304 OCT 20 1994

NATURALIZATION  
 SERVICE

TO ALIEN

**U.S. Department of Justice**  
**Immigration and Naturalization Service**  
 300 N. Los Angeles Street, L.A., CA 90012

**AUTHORIZATION FOR PAROLE OF AN ALIEN**  
**INTO THE UNITED STATES 22/09/94**

Name of Alien			Date
(First)	(Middle)	(Last)	06/27/94
Rutger	O.	HAUER	File Number A72 893 354
Date of Birth (Month) (Day) (Year)		Place of Birth (City or town) (State or province)	(Country)
01/23/44		The Netherlands	
U.S. Address (Apt. number and/or in care of) (Number and street) (City or town) (State) (ZIP Code)			
32 Sea Colony Drive Santa Monica, CA 90405			

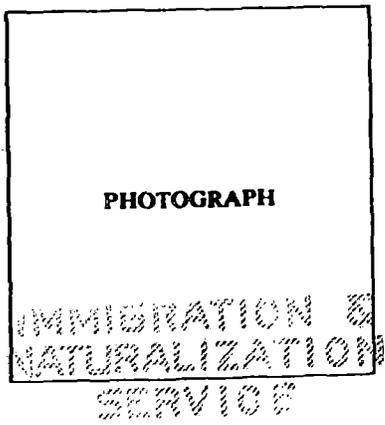
Presentation of the attached duplicate of this document will authorize a transportation line to accept the named bearer on board for travel to the United States without liability under section 273 of the Immigration and Nationality Act for bringing an alien who does not have a visa.

Presentation of the original of this document prior to OCTOBER 27, 1994 will authorize an immigration officer at a port of entry in the United States to permit the named bearer, whose photograph appears hereon, to enter the United States:

as an alien paroled pursuant to section 212(d)(5) of the Immigration and Nationality Act.

**Remarks: \*\* MULTIPLE ENTRY \*\***  
 If your application for Adjustment of Status is denied, you will be subject to exclusion proceedings under Section 236, of the Immigration and Nationality Act. Individual is to be paroled into the United States for an indefinite period of time providing prima facie eligibility for adjustment of status continues.  
 Advance Parole AUTHORIZED by the undersigned.

*Richard K. Rogers HB*  
 Los Angeles, California  
(Authorizing Office)  
**DISTRICT DIRECTOR**  
 Richard K. Rogers, District Director



**ARRIVAL STAMP**

PAROLED PURSUANT TO SEC. 212(d) (5)  
 OF THE I & N ACT TO:

PURPOSE: Indefinite  
pursue 245(A)  
adj. of statu

(Port) (Date) (Officer)  
 OS 4304 OCT 20 1994

U.S. Department of Justice

AUTHORIZATION FOR PAROLE OF AN ALIEN

Immigration and Naturalization Service  
300 N. Los Angeles Street, L.A., CA 90012

INTO THE UNITED STATES 22/09/94

Name of Alien			(First)	(Middle)	(Last)	Date	
			Rutger	O.	HAUER	06/27/94	
						File Number	
						A72 893 354	
Date of Birth	(Month)	(Day)	(Year)	Place of Birth	(City or town)	(State or province)	(Country)
	01	23	44	The Netherlands			
U.S. Address		(Apt. number and/or in care of)		(Number and street)	(City or town)	(State)	(ZIP Code)
				32 Sea Colony Drive	Santa Monica,	CA	90405

Presentation of the attached duplicate of this document will authorize a transportation line to accept the named bearer on board for travel to the United States without liability under section 273 of the Immigration and Nationality Act for bringing an alien who does not have a visa.

Presentation of the original of this document prior to OCTOBER 27, 1994 will authorize an immigration officer at a port of entry in the United States to permit the named bearer, whose photograph appears hereon, to enter the United States:

as an alien paroled pursuant to section 212(d)(5) of the Immigration and Nationality Act.

**Remarks:** \*\* MULTIPLE ENTRY \*\*  
 If your application for Adjustment of Status is denied, you will be subject to exclusion proceedings under Section 236, of the Immigration and Nationality Act. Individual is to be paroled into the United States for an indefinite period of time providing prima facie eligibility for adjustment of status continues.

Advance Parole authorized by the undersigned.

*Richard K Rogers HB*

Los Angeles, California

DISTRICT DIRECTOR  
Richard K. Rogers, District Director

(Authorizing Office)

PAROLED PURSUANT TO SEC. 212(d)(5) OF THE I & N ACT TO:

indefinite  
PURPOSE:  
parole 245(A)  
adj. of status

LOS 4304 OCT 20 1994

IMMIGRATION & NATURALIZATION SERVICE



U.S. Department of Justice

Immigration and Naturalization Service

District Director

100 North Los Angeles Street

Los Angeles, CA. 90012

LOS/DIEXM/245

FILE: A 72-893-354

DATE: 6-22-94

AMERICAN CONSULATE, EMBASSY

London, England

Please return approved E 1 1 preference visa petition  
on behalf of the names:

NAME: RUTGER OLESEN HAUER

DATE OF BIRTH 01/23/44

PLACE OF BIRTH Breukelen, Netherlands

PRIORITY DATE: July 31, 1992

CHARGE TO: London, England

PLEASE REFER TO: A 72-893-354

SCHEDULE DATE: Nov. 9, 1994

DISTRICT DIRECTOR

Please do not accept without District Director's original stamp.

82974718903

U. S. IMMIGRATION  
160 LOS 4154

Immigration and  
Naturalization Service

I-94  
Departure Record

JUN 03 1994

ADMITTED

H1B

UNTIL

JUL 24, 1994

14.	Family Name	Hauer
15.	First (Given) Name	Rutger
16.	Birth Date (Day/Mo/Yr)	23/01/44
17.	Country of Citizenship	NETHERLANDS

**Warning** - A nonimmigrant who accepts unauthorized employment is subject to deportation.

**Important** - Retain this permit in your possession; *you must surrender it when you leave the U.S.* Failure to do so may delay your entry into the U.S. in the future.

You are authorized to stay in the U.S. only until the date written on this form. To remain past this date, without permission from immigration authorities, is a violation of the law.

**Surrender this permit when you leave the U.S.:**

- By sea or air, to the transportation line;
- Across the Canadian border, to a Canadian Official;
- Across the Mexican border, to a U.S. Official.

Students planning to reenter the U.S. within 30 days to return to the same school, see "Arrival-Departure" on page 2 of Form I-20 prior to **surrendering this permit.**

Record of Changes

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Departure Record

Port:

Date:

Carrier:

Flight #/Ship Name:

PRINTED AND SOLD BY YANKEE SCHOONER INDUSTRIES CORPORATION  
231 WEST 29TH STREET, NEW YORK, NY 10001-5209, U.S.A.  
TEL: (212) 239-8200 - FAX (212) 239-8203

*Service Error on I-94  
all info in column  
shows approval but  
no initial dates  
only when approved.*

Staat/Etat/State/Country  
**NETHERLAND**

Dienst van de burgerlijke stand van  
Service de l'état civil de/Personenstandsbehörde (A),  
Standesamt (D), Zivilstandsamt (CH)/Civil Registry Office of

**BREUKEL EN**

3 Uittreksel uit de geboorteakte nr.

Extrait de l'acte de naissance n°  
Auszug aus dem Geburtseintrag Nr.  
Extract from birth registration no.

2.

4	Geboortedatum en -plaats Date et lieu de naissance Tag und Ort der Geburt Date and place of birth	Jo Mo An 23 01 1944	Breukelen-Sint Pieters
5	Naam Nom Name Name	Hauer--	
6	Voornamen Prénoms Vornamen Forenames	Rutger Oelsen--	
7	Geslacht Sexe Geschlecht Sex	M--	
8	Naam Nom Name Name	8 Vader/père/Vater/father	9 Moeder/mère/Mutter/mother
		Hauer--	Mellema--
6	Voornamen Prénoms Vornamen Forenames	Arend--	Teunke--
10	Andere vermeldingen van de akte/Autres énonciations de l'acte/Andere Angaben aus dem Eintrag/Other particulars of the registration		
	---		

11 Datum van afgifte

Date de délivrance  
Tag der Ausstellung  
Date of issue

Jo Mo An  
14 10 1992

Ondertekening, stempel/Signature, seal  
Unterschrift, Dienstsiegel/Signature, seal

*(Handwritten signature)*  
H. P. H. O. M.

Symboles - Zeichen - Symbols - Símbolos - Σύμβολα - Simboli - Symbolen - Símbolos - Isaretler - Símboli

Je: Jour / Tag / Day / Día / Ημέρα / Giorno / Day / Día / Gün / Dan

Mo: Mois / Monat / Month / Mes / Μην / Mese / Maand / Més / Ay / Mesec

An: Année / Jahr / Year / Año / Έτος / Anno / Jaar / Ano / Yil / Godina

M: Masculin / Männlich / Masculine / Masculino / Άρρεν / Maschle / Mannlijk / Masculino / Erkek / Muški

F: Féminin / Weiblich / Feminine / Femenino / Θήλυ / Femminile / Vrouwelijk / Feminino / Kadın / Ženski

Mar: Marriage / Eheschließung / Marriage / Matrimonio / Γάμος / Matrimonio / Huwelijk / Casamento / Evlenme / Zaključenje braka

Sc: Séparation de corps / Trennung von Tisch und Bett / Legal separation / Separación personal / Χωρισμός από τραπέζι και κλίμακα / Separazione personale / Scheiding van tafel en bed / Separación de pessoas e bens / Айрылік / Fajda rastava

Div: Divorce / Scheidung / Divorce / Divorcio / Διαζύγιον / Divorzio / Eentscheidung / Divórcio / Boganma / Razvod

A: Annulation / Nichtigerklärung / Annulment / Anulación / Ακύρωσις / Annullamento / Nietigverklaring / Anulação / Iptal / Ponistenje

D: Décès / Tod / Death / Defunción / Θάνατος / Muerte / Overlijden / Óbito / Óbito / Smrt

Dr: Décès du mari / Tod des Ehemanns / Death of the husband / Defunción del marido / Θάνατος του συζύγου / Morte del marito / Overlijden van de man / Óbito do marido / Kocnin olümü / Smrt muža

Dr: Décès de la femme / Tod der Ehefrau / Death of the wife / Defunción de la mujer / Θάνατος της συζύγου / Morte della moglie / Overlijden van de vrouw / Óbito da mulher / Kerinin ölümü / Smrt žene

1 Staat/Etat/Staat/Country  
**NEDERLAND**

2 Dienst van de burgerlijke stand van  
Service de l'état civil de Personenstandsbehörde (A),  
Standesamt (D), Zivilstandsamt (CH)/Civil Registry Office of  
**OPSTERLAND**

3 Uittreksel uit de huwelijksakte nr.  
Extrait de l'acte de mariage n°  
Auszug aus dem Heiratsantrag Nr.  
Extract from marriage registration no. **182.**

4 Datum en plaats van huwelijk Date et lieu du mariage Tag und Ort der Eheschließung Date and place of the marriage	Ja Mo An <b>22 11 1985</b>	Opsterland.
7 Naam vòòr het huwelijk Nom avant le mariage Name vor der Eheschließung Name before the marriage	5 man/mari/Ehemann/husband <b>Hauer--</b>	8 vrouw/femina/Ehefrau/wife <b>ten Cate--</b>
8 Voornamen Prénoms Vornamen Forenames	<b>Rutger Oelsen--</b>	<b>Klazina Frederika--</b>
9 Geboortedatum en plaats Date et lieu de naissance Tag und Ort der Geburt Date and place of birth	Ja Mo An <b>23 01 1944</b> <b>Breukelen-Sint Pieters.</b>	(b)(6)
10 Naam na het huwelijk Nom après le mariage Name nach der Eheschließung Name following marriage	---	---
11 Andere vermeldingen van de akte/Autres énonciations de l'acte/Andere Angaben aus dem Eintrag/Other particulars of the registration ---		

12 Datum van afgifte  
Date de délivrance  
Tag der Ausstellung  
Date of issue

Ja Mo An  
**25 09 1992**

Ondertekening, stempel/Signature, sceau/  
Unterschrift, Dienstsiegel/Signature, seal



*U. Odinga*  
(U.Odinga.)

25.07.01A7340 TOTAL 13.75

Symboles - Zeichen - Symbols - Simbolos - Σύμβολα - Simboli - Symbolen - Simbolos - Iseretler - Simboli

Ja: Jour / Tag / Day / Día / Ημέρα / Giorno / Dag / Dia / Gün / Dan  
Mo: Mois / Monat / Month / Mes / Μην / Mesa / Mesand / Més / Ay / Mesec  
An: Année / Jahr / Year / Año / Έτος / Anno / Jahr / Ano / Yil / Godina  
Sc: Séparation de corps / Trennung von Tisch und Bett / Legal separation / Separación personal / Διαζύγιος από τραπέζης και κοίτης / Separazione personale / Scheiding van tafel en bed / Separación de personas e bens / Αιτίκι / Füzüké rászava  
Div: Divorce / Scheidung / Divorce / Divorcio / Διαζύγιον / Divorzio / Echtscheiding / Divórcio / Bozanna / Razvod  
A: Annulation / Nichtigklärung / Annulment / Anulación / Άκύρωσις / Annulamento / Nichtigklärung / Anulação / Anulação / Iptel / Poništenje  
Dm: Décès du mari / Tod des Ehemanns / Death of the husband / Defunción del marido / θάνατος του συζύγου / Morte del marito / Overlijden van de man / Óbito do marido / Kocantín dlómá / Smrt muža  
Df: Décès de la femme / Tod der Ehefrau / Death of the wife / Defunción de la mujer / θάνατος της συζύγου / Morte della moglie / Overlijden van de vrouw / Óbito da mulher / Karinín dlómá / Smrt žene



## GLOBAL LANGUAGE SERVICES

2027 Las Lunas Street • Pasadena, California 91107 • (818) 792-0862 • Fax (818) 792-8793

### CERTIFICATION

I do hereby declare under the penalty of perjury under the laws of the United States of America that the translation attached herewith is, to the best of my knowledge and ability, a complete, true, correct, ENGLISH language translation providing all information contained in the original ITALIAN language document(s) also attached herewith.

The translator is affiliated with GLOBAL LANGUAGE SERVICES, 2027 Las Lunas, Pasadena, CA 91107 and is fluent in the ITALIAN and the ENGLISH languages.

Pasadena, June 14, 1994 signed: Andreas Aebi

Andreas Aebi, Ph.D.  
Director

Document/s attached: Divorce decree - Luganoa Campagna  
Hauer Heidi née Merz -vs- Hauer Rutger-Oelsen

5 page/s of translated text

Lugano, April 3, 1970

## **The Canton of Ticino/Tessin - Swiss Federation**

**In the Name of the Republic and the Canton of Ticino/Tessin**

The Magistrate of the Jurisdiction of Lugano-Campagna

Counsellor Luciano Gianella,

with the undersigned Secretary

In ordinary divorce action as sought by HAUER HEIDI, née MERZ at NOVAGGIO  
(represented by Carlo Sganzi, Attorney at Law, Lugano)

petitioner

-vs-

HAUER, RUTGER-OELSEN, at SIEGERWONDE/Frisia/(Netherlands)

respondent

Inc.No. 9518

With petition of November 18, 1968

requesting that:

1. The marriage between the two parties as entered into on August 18, 1966 in Amsterdam be hereby terminated.
2. The child Ayscha be assigned to the custody of the petitioner who will also exercise parental authority.
3.
  - a/ The respondent be hereby sentenced to pay the petitioner a monthly sum of sFr. 150.00 as alimony.
  - b/ The respondent be sentenced to make monthly payments of sFr. 200. 00 to his daughter.
  - c/ The respondent be sentenced to pay back sFr. 6,000.00 obtained from the sale of the house boat

c. All expenses be charged to the respondent.

Since the petitioner already proceeded with the hearing for the trial on September 4th, 1969, the respondent is precluded from making declarations during the trial pursuant to the Decree of May 20, 1969;

Read and examined;

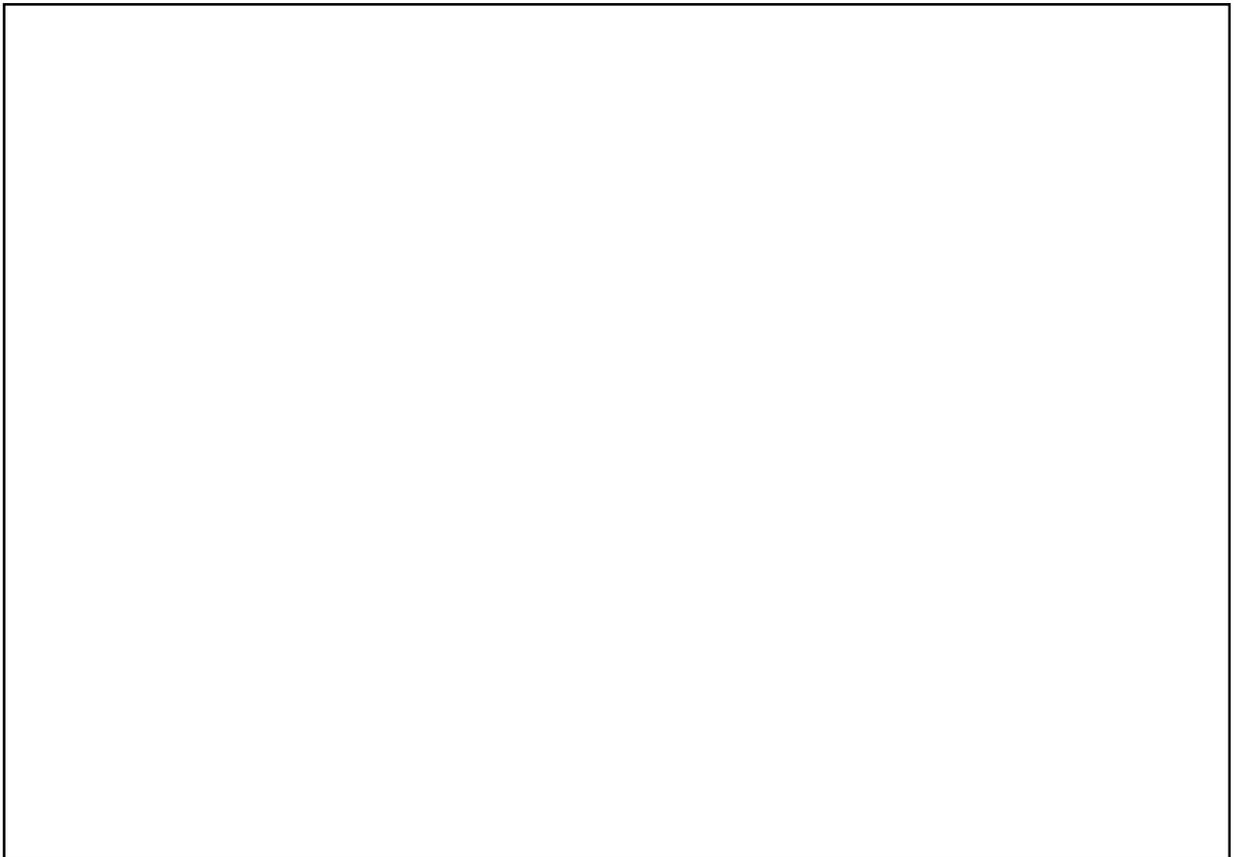
Points questioned:

- 1) Whether the divorce between Hauer Rutger-Oelsen and Hauer Heidi, born Merz is to be pronounced.
- 2) resolution of secondary consequences
- 3) judgement regarding expenses

Factual and Legal Situation:

- 1) The petitioner - the respondent being excluded as stated - states in her petition:

(b)(6)



(b)(6)



(b)(6)

- 2) The facts here stated are accepted because of the preclusion of the respondent (Sent. Lod. Trib. App. Oct.4, 1955 Siegrist/Rusconi and Oct.20, 1964 Leitner/Masoni) and further evidenced by the deposition by Miss Dr. iur. Crivelli-Mueller who personally requested the information for this case from the Dutch consulate.

There is no doubt that the causes of the dispute must be attributed and have their basis in the background of the spouses themselves, in their different behaviors in the face of the problems of life, in their different life styles, in the disparity in their personalities, but above all in the anti-married behavior of the husband; consequently, this judge being convinced that the conjugal relations are in this case deeply troubled and turbulent is not able to require the continuation of this marriage, must pronounce this divorce pursuant to Art. 142 of the Swiss Civil Code, at the fault of the husband, since the Hauer marriage is at this time nothing more than a fiction.

Since the petitioner is a Swiss citizen, Swiss law applies to this case.

- 3) As for the secondary consequences of the divorce the judge has decided to limit the monthly alimony to the petitioner to sFr. 100.00 but to retain the entire amount requested for the daughter Ayscha--who remains in the custody of the mother at sFr. 200.00 per month. Furthermore the respondent will return to the petitioner the sFr. 6,000.00 he received from the sale of the house boat, bought by the spouses with the money of the petitioner.

For these reasons:

With respect to the Swiss Civil Code dispositions regarding divorce;  
See the current I.G. (fee schedule) for the fees.

IT IS HEEBY DECLARED AND PRONOUNCED:

- 1.) The marriage celebrated in Amsterdam on September 18, 1966 between Hauer Rutger-Oelsen and Heidi Merz is dissolved by divorce.
- 2.) The daughter Ayscha remains in the custody of her mother who is exercising parental authority; reserving is the right for the father to have personal relationships as dictated by circumstances.
- 3.) The respondent is sentenced to pay the petitioner:
  - a) sFr. 100.00 monthly alimony
  - b) sFr. 200.00 monthly child support payments for the daughter Ayscha
  - c) sFr. 6,000.00 as restitution of the amount gained from the sale of the house boat.
- 4.) The court fee in the amount of sFr. 250.00 and and the fees for (illegible) as is customary are borne by the respondent who will also reimburse the petitioner sFr. 1,500.00 as reclaimables.
- 5.) Communication of this decision as soon as it becomes final to the Civil Office of State at Leimbach and Novaggio.

THE MAGISTRATE - signature illegible

THE ASSISTANT SECRETARY - signature illegible

Lugano, 3 aprile 1970



20

IN NOME DELLA REPUBBLICA E CANTONE DEL TICINO

IL Pretore della Giurisdizione di Lugano-Campagna

avv. LUCIANO GIANELLA

sedente coll'infraiscritto Segretario,

Nella causa a procedura ordinaria per divorzio promossa da  
H A U E R HEIDI, nata Merz, a NOVAGGIO (rappr. dal signor  
Avv. Carlo Sganzzini, Lugano)

a t t r i c e

contro

H A U E R RUTGER-OELSEN, a SIEGERWONDE/Frisonia (Olanda)

c o n v e n u t o

Inc.No. 9518

Con petizione 18 novembre 1968.

Con la quale chiede venga pronunciato:

1. E' sciolto il matrimonio concluso fra le parti a Amsterdam il 18.8.66.
2. La bambina Ayscha è assegnata all'attrice che eserciterà anche la patria potestà.
3. a/ Il convenuto è condannato a pagare all'attrice fr. 150.- mensili come pensione alimentare.  
b/ Il convenuto è condannato a pagare alla figlia fr. 200.- mensili per alimenti.  
c/ Il convenuto è condannato a restituire all'attrice il ricavo della vendita del battello sistemato ad abitazione ammontante a fr. 6'000.-.

C. Tutte le spese e ripetibili a carico del convenuto.

Avendo la parte attrice proceduto al dibattimento orale all'udienza  
4 settembre 1969, il convenuto essendo stato precluso a fare atti  
di istruttoria con decreto 20 maggio 1969;

Letti ed esaminati gli atti;

Punti di questione:

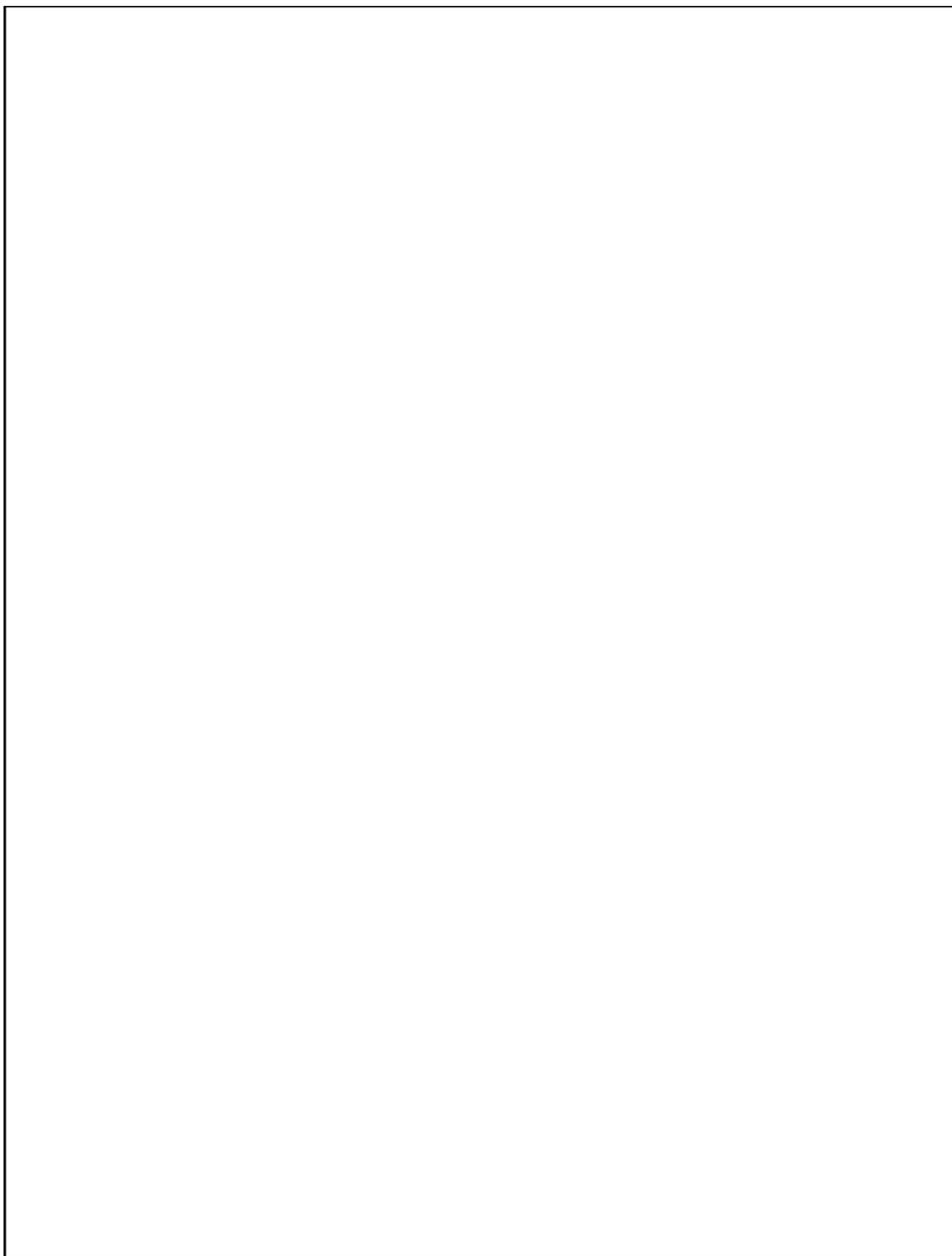
- 1) Se dev'essere pronunciato il divorzio dei coniugi Hauer Rutger  
Oelsen e Hauer Heidi nata Merz;
- 2) Quid delle conseguenze accessorie;
- 3) Il giudizio sulle spese.

(b)(6)

IN FATTO E IN DIRITTO:

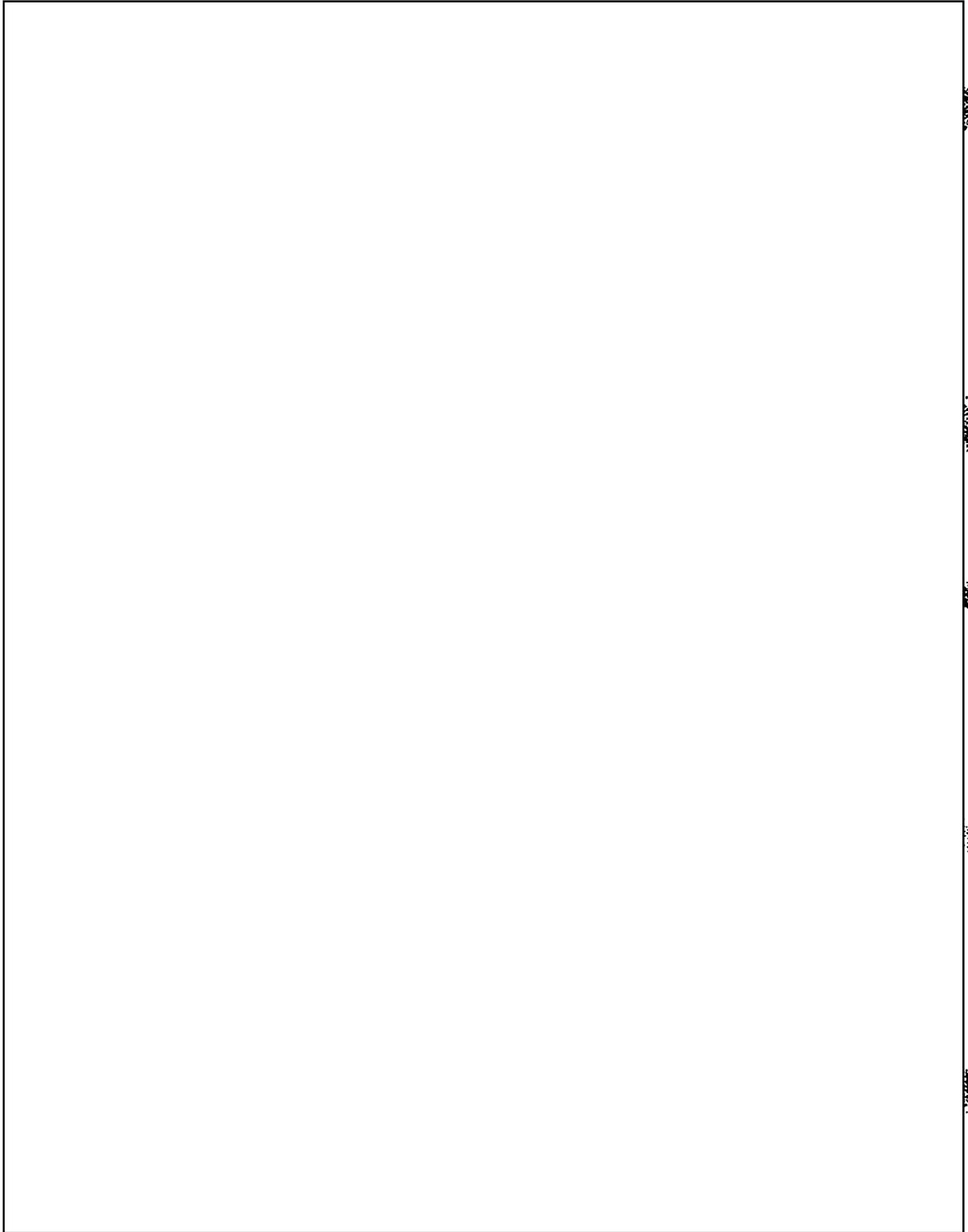
. /.

(b)(6)



. / .

(b)(6)



(b)(6)



2/ I fatti qui asseriti, che peraltro devono essere ammessi per la preclusione del convenuto (Sent. Lod. Trib. App. 4.10.1955 Siegrist/Rusconi, e 20.10.1964 Leitner/Masoni), sono altresì comprovati dalla deposizione della signora Dr.jur. Crivelli-Müller, la quale si era personalmente rivolta al Consolato Olandese per ottenere le informazioni del caso.

A non averne dubbio le cause del dissidio devono essere fatte risalire ed hanno il loro fondamento nella diversità di stirpe dei coniugi stessi, nel loro diverso modo di comportarsi di fronte ai problemi della vita, nelle loro differenti abitudini di vita, nella disparità dei loro caratteri, ma soprattutto nel comportamento antimatrimoniale del marito; per cui questo giudice, essendo comprovato che le relazioni coniugali sono nella specie così profondamente turbate e scosse da non potersi esigere la continuazione dell'unione coniugale, deve pronunciare il divorzio a' sensi dell'art. 142 Codice Civile Svizzero, per colpa del marito, il matrimonio Hauer da tempo non essendo più che fittizio.

Infatti l'attrice avendo mantenuto la cittadinanza elvetica, torna esclusivamente applicabile il diritto svizzero.

3/ Quanto alle conseguenze accessorie del divorzio ritiene equo il giudice di limitare a fr. 100.- il contributo alimentare

mensile che il convenuto corrisponderà all'attrice, mantenendo invece integro quello postulato per la figlia Ayscha - che resta affidata alla madre - in fr. 200.- al mese.

Inoltre rifonderà all'attrice il ricavo della vendita del battello, acquistato dai coniugi con il danaro di quest'ultima, ammontante a fr. 6'000.-.

Per i quali motivi;

Richiamate le disposizioni del CCS in tema di divorzio;

Vista, per le spese, la vigente T.G.

DICHIARA E PRONUNCIA:

1/. E' sciolto per divorzio il matrimonio celebrato ad Amsterdam il 18 agosto 1966 fra Hauer Rutger-Oelsen e Heidi Merz.

2/. La figlia Ayscha resta affidata alla madre, che eserciterà la patria potestà; riservato il diritto del padre di intrattenere con la stessa le relazioni personali indicate dalle circostanze.

3/. Il convenuto è condannato a pagare all'attrice:

a) fr. 100.- mensili a titolo di contributo alimentare;

b) fr. 200.- mensili a titolo di contributo alimentare a favore della figlia Ayscha;

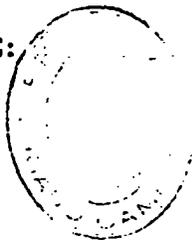
. /.

c) fr. 6'000.- (seimila) per restituzione del ricavo della vendita del battello.

4/. La tassa di giustizia in fr. 250.- e le spese, da anticiparsi come di rito, sono a carico del convenuto il quale rifonderà inoltre alla controparte fr. 1'500.- a titolo di ripetibili.

5/. Comunicazione del dispositivo, tosto cresciuto in giudicato, agli Uffici di Stato Civile di Leimbach e Novaggio.

I L P R E T O R E:



I L S E G R E T A R I O - A S S E S S O R E:



RALPH EHRENPREIS  
BERNARD J. LURIE

RALPH EHRENPREIS  
A PROFESSIONAL LAW CORPORATION  
1801 CENTURY PARK EAST, SUITE 450  
LOS ANGELES, CALIFORNIA 90067

TELEPHONE  
(310) 553-6600  
FAX  
(310) 553-2616  
CABLE ADDRESS  
"IMMLAW"

June 20, 1994

Immigration and Naturalization Service  
300 North Los Angeles Street  
Los Angeles, California 90012

Re: Rutger Oelsen Hauer and his wife,  
Klazina Frederika Hauer, Applicants

Application for Permanent Residence,  
Form I-485.

Gentlemen:

Please be advised that my client, Mr. Rutger Hauer, is the beneficiary of an approved First Preference Petition, as evidenced by the enclosed Form I-767, Notice of Action, one copy enclosed for each family member.

Mr. Hauer's file has been sent to the American Consulate in London, England. I am enclosing a request form to assist you in retrieving his file.

Enclosed for filing find the following documents in order to obtain lawful permanent resident status for Mr. and Mrs. Hauer, together with my check in the sum of \$240.00 in payment of the filing fee:

- (a) Notice of Entry of Appearance as Attorney or Representative, Form G-28.

For Rutger Hauer:

- (b) Copy of Form I-94, Departure Record.
- (c) Application for Permanent Residence, Form I-485.
- (d) Biographic Information, Form G-325A.
- (e) Data Collection for Alien Documentation, Identification & Telecommunications System (ADIT), Form I-468.
- (f) Two color photographs.
- (g) Completed Fingerprint Card, Form FD-258.

Immigration and Naturalization Service  
Page Two  
June 20, 1994

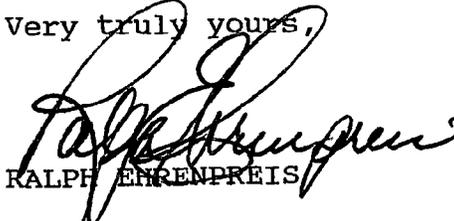
- (h) Copy of Mr. Hauer's Birth Certificate.
- (i) Copy of the divorce certificate for Rutger Hauer and translation thereof.
- (j) Copy of the marriage certificate for Rutger Hauer and Klazina Hauer.

**For Klazina Hauer:**

- (a) Copy of Form I-94, Departure Record.
- (b) Application for Permanent Residence, Form I-485.
- (c) Biographic Information, Form G-325A.
- (d) Data Collection for Alien Documentation, Identification & Telecommunication System (ADIT), Form I-468.
- (e) Two color photographs.
- (f) Completed Fingerprint Card, Form FD-258.
- (g) Certified copy of Klazina Hauer,s birth Certificate.
- (h) Copy of the marriage certificate for Rutger Hauer and Klazina Hauer.

Should you require anything further, please immediately contact this office.

Very truly yours,

  
RALPH EHRENPREIS

RE:cpd  
Encls.

CAD-628-94

U.S. Department of Justice  
Immigration and Naturalization Service

AUTHORIZATION FOR PAROLE OF AN ALIEN

350 N. Los Angeles Street, L.A., CA 90012

INTO THE UNITED STATES 22/09/94

Name of Alien (First)	(Middle)	(Last)	Date
Rutger	B.	HAUER	06/27/94
Date of Birth (Month) (Day) (Year)			File Number
01/23/44			NYC 893 354
Place of Birth (City or town)		(State or province)	(Country)
The Netherlands			
U.S. Address (Apt. number and/or in care of) (Number and street) (City or town) (State) (ZIP Code)			
32 Sea Colony Drive Santa Monica, CA 90405			

Presentation of the attached duplicate of this document will authorize a transportation line to accept the named bearer on board for travel to the United States without liability under section 273 of the Immigration and Nationality Act for bringing an alien who does not have a visa.

Presentation of the original of this document prior to OCTOBER 27, 1994 will authorize an immigration officer at a port of entry in the United States to permit the named bearer, whose photograph appears hereon, to enter the United States:

as an alien paroled pursuant to section 212(d)(5) of the Immigration and Nationality Act.

**Remarks:** \*\* MULTIPLE ENTRY \*\*  
 If your application for Adjustment of Status is denied, you will be subject to exclusion proceedings under Section 236, of the Immigration and Nationality Act. Individual is to be paroled into the United States for an indefinite period of time providing prima facie eligibility for adjustment of status continues.  
 Advance Parole authorized by the undersigned.

*Richard K Rogers*

Los Angeles, California

DISTRICT DIRECTOR (Authorizing Office)  
Richard K. Rogers, District Director



IMMIGRATION SERVICE

UNITED STATES DEPARTMENT OF JUSTICE  
Immigration and Naturalization Service  
300 N. Los Angeles Street  
Los Angeles, CA 90012

#8

ROOM 1001, ATTN: CASHIER, PLEASE ALLOW TO FEE IN FORM I-131  
NOTE: MUST HAVE 245/249 PENDING CASE / UPCOMING SCHEDULED  
INTERVIEW / CONSULATE APPT. / TO ADJUDICATE FORM I-131  
IN THIS DEPARTMENT.

ADVANCE PAROLE REQUEST  
ROOM B024

TICKET #: \_\_\_\_\_  
TODAY'S DATE: 6/27/94

PLEASE ENSURE YOU FOLLOW ALL INSTRUCTION ON FORM I-131. ON  
COMPLETION OF FILLING OUT FORM (I-131) "REQUEST FOR ADVANCE  
PAROLE" YOU MUST FEE IN FORM I-131 IN ROOM 1001 (CASHIER) AND  
RETURN WITH ALL REQUIREMENTS.

- NEED:
1. (2) PHOTO'S
  2. FORM G-325 (CONSULATE APPT'S ONLY)
  3. COPY OF (G-56) APPOINTMENT LETTER / APPOINTMENT  
DATE OF (PREVIOUS / UPCOMING APPOINTMENT)  
DATE: 11-9-94 BUNDLE E NUMBER # 2  
INTERVIEWING OFFICER: \_\_\_\_\_ LOS# \_\_\_\_\_
  4. WRITTEN REQUEST FOR REASON FOR TRAVEL (BUSINESS  
LETTER / TELEGRAM / INVITATION ETC.....)
  5. REQUIRED FEE

NAME: RUTGER HAUER DOB: 1-23-44  
COB: NETHERLANDS (OTHER NAME(S) IF ANY \_\_\_\_\_)  
TELEPHONE #:  WORK # ( ) \_\_\_\_\_  
(b)(6)  
REASON FOR DEPARTURE / TRAVEL: \_\_\_\_\_

U.S. IMMIGRATION &  
NAT. SERVICE  
1994 JUN 25 AM 8:36  
REC'D DIEXM

- ( ) CONSULATE APPOINTMENT DATE OF APPOINTMENT: \_\_\_\_\_  
( ) FAMILY EMERGENCY  
(X) BUSINESS TRIP  
( ) OTHER \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

SIGNATURE: \_\_\_\_\_  
TODAY'S DATE: 6-27-94

**START HERE - Please Type or Print**

**Part 1. Information about you.**

Family Name <b>HAUER</b>	Given Name <b>Rutger</b>	Middle Initial <b>O</b>
Address- C/O		
Street Number and Name <b>32 Sea Colony Drive</b>	Apt. #	
City <b>Santa Monica</b>	State or Province <b>California</b>	
Country <b>USA</b>	ZIP/Postal Code <b>90405</b>	
Date of Birth (Month/Day/Year) <b>01-23-44</b>	Country of Birth <b>Netherlands</b>	
Social Security # <b>111-64-2139</b>	A # <b>72-893-354</b>	

**Part 2. Application Type (check one).**

- a.  I am a permanent resident or conditional resident of the United States and I am applying for a Reentry Permit.
- b.  I now hold U.S. refugee or asylee status and I am applying for a Refugee Travel Document.
- c.  I am a permanent resident as a direct result of refugee or asylee status, and am applying for a Refugee Travel Document.
- d.  I am applying for an Advance Parole to allow me to return to the U.S. after temporary foreign travel.
- e.  I am outside the U.S. and am applying for an Advance Parole.
- f.  I am applying for an Advance Parole for another person who is outside the U.S. Give the following information about that person:

Family Name	Given Name	Middle Initial
Date of Birth (Month/Day/Year)	Country of Birth	
Foreign Address - C/O		
Street Number and Name	Apt. #	
City	State or Province	
Country	ZIP/Postal Code	

**Part 3. Processing Information.**

Date of intended departure (Month/Day/Year) <b>06-29-94</b>	Expected length of trip. Multiple <b>126 Days</b>
Are you, or any person included in this application, now in exclusion or deportation proceedings? <input checked="" type="checkbox"/> No <input type="checkbox"/> Yes, at (give office name)	

*If applying for an Advance parole Document, skip to Part 7.*

Have you ever before been issued a Reentry Permit or Refugee Travel Document? <input type="checkbox"/> No <input type="checkbox"/> Yes (give the following for the last document issued to you)	
Date Issued	Disposition (attached, lost, etc.)

00001884

**FOR INS USE ONLY**

Returned	Receipt
Resubmitted	
Reloc Sent 0117 092 R 1	06/23/94 13:44 1131
Reloc Rec'd	
<input type="checkbox"/> Applicant Interviewed on	

Document issued

- Reentry Permit
- Refugee Travel Document
- Single Advance Parole
- Multiple Advance Parole

Validity to 120 days

If Reentry Permit or Refugee Travel Document

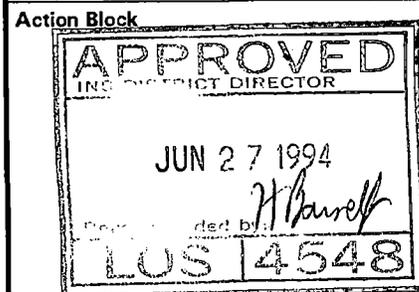
- Mail to Address in Part 2
- Mail to American Consulate
- Mail to INS overseas office

AT

Remarks:

- Document Hand Delivered

On \_\_\_\_\_ By \_\_\_\_\_



To Be Completed by Attorney or Representative, if any

- Fill in box if G-28 is attached to represent the applicant

VOLAG#

ATTY State License #  
40154

### Part 3. Processing information. (continued)

Where do you want this travel document sent? (check one)

- a.  Address in Part 1, above  
b.  American Consulate at (give City and Country, below)  
c.  INS overseas office at (give City and Country, below)

City

Country

If you checked b. or c., above, give your overseas address:

### Part 4. Information about the Proposed Travel.

Purpose of trip. *If you need more room, continue on a separate sheet of paper.*

List the countries you intend to visit.

### Part 5. Complete only if applying for a Reentry Permit.

Since becoming a permanent Resident (or during the past five years, whichever is less) how much total time have you spent outside the United States?

- less than 6 months     2 to 3 years  
 6 months to 1 year     3 to 4 years  
 1 to 2 years     more than 4 years

Since you became a Permanent Resident, have you ever filed a federal income tax return as a nonresident, or failed to file a federal return because you considered yourself to be a nonresident? (if yes, give details on a separate sheet of paper).

- Yes     No

### Part 6. Complete only if applying for a Refugee Travel Document.

Country from which you are a refugee or asylee:

If you answer yes to any of the following questions, explain on a separate sheet of paper.

Do you plan to travel to the above-named country?

- Yes     No

Since you were accorded Refugee/Asylee status, have you ever: returned to the above-named country; applied for an/or obtained a national passport, passport renewal, or entry permit into this country; or applied for an/or received any benefit from such country (for example, health insurance benefits)?

- Yes     No

Since being accorded Refugee/Asylee status, have you, by any legal procedure or voluntary act, re-acquired the nationality of the above-named country, acquired a new nationality, or been granted refugee or asylee status in any other country?

- Yes     No

### Part 7. Complete only if applying for an Advance Parole

*On a separate sheet of paper, please explain how you qualify for an Advance Parole and what circumstances warrant issuance of Advance Parole include copies of any documents you wish considered. (See instructions.)*

For how many trips do you intend to use this document?

- 1 trip     More than 1 trip

*If outside the U.S., at right give the U.S. Consulate or INS office you wish notified if this application is approved.*

### Part 8. Signature

*Read the information on penalties in the instructions before completing this section. You must file this application while in the United States if filing for a reentry permit or refugee travel document.*

I certify under penalty of perjury under the laws of the United States of America that this petition, and the evidence submitted with it, is all true and correct. I authorize the release of any information from my records which the Immigration and Naturalization Service needs to determine eligibility for the benefit I am seeking.

Signature

Date

(b)(6)

Daytime Telephone #

*Please Note. If you do not completely fill out this form, or fail to submit required documents listed in the instructions, you may not be found eligible for the requested document and this application will have to be denied.*

### Part 9. Signature of person preparing form if other than above. (sign below)

I declare that I prepared this application at the request of the above person and it is based on all information of which I have knowledge.

Signature

Print Your Name

Date

Ralph Ehrenpreis

Firm Name and Address  
1801 Century Park East, Suite 450  
Los Angeles CA 90067

Daytime Telephone #  
( 310 ) 553-6600

00001884

\*U.S. GPO:1992-312-328/51145



U.S. Department of Justice

Immigration and Naturalization Service

HAUER, RUTGER # A D2 893 354 File Number

HAUER, KHAZINA [Redacted] Date (b)(6) JUNE 22, 1994

IN ORDER TO OBTAIN AN EMPLOYMENT AUTHORIZATION CARD, YOU MUST BRING WITH YOU YOUR ORIGINAL APPOINTMENT LETTER. (FORM G-56).

Please come to the office shown below at the time and place indicated in connection with an official matter.

OFFICE LOCATION	FEDERAL BUILDING 300 NORTH LOS ANGELES STREET LOS ANGELES, CA., 90012	Room No. 8024	Floor No. 8th
DATE AND HOUR	NOVEMBER 9, 1994 AT 7:50-8:10 A.M.		
BUNDLE/NO.	E / 2-3		
REASON FOR APPOINTMENT	ADJUSTMENT OF STATUS, SECTION 245		
BRING WITH YOU	MEDICAL (COMPLETED), BIRTH CERTIFICATE, MARRIAGE CERTIFICATE, DIVORCE CERTIFICATE, PASSPORT, I-94, PROOF OF SUPPORT, OTHER:		

IT IS IMPORTANT THAT YOU KEEP THIS APPOINTMENT AND BRING THIS LETTER WITH YOU.

If you are unable to do so, state your reason, sign below and return this letter to this office at once.

IMPORTANT NOTE: IF YOUR ADJUSTMENT APPLICATION IS BASED ON A SPOUSE PETITION, YOUR SPOUSE MUST ACCOMPANY YOU TO THIS INTERVIEW.

IF YOU CONSIDER DEPARTING FROM THE UNITED STATES TO ANY COUNTRY INCLUDING MEXICO (TIJUANA INCLUDED), OR CANADA PRIOR TO YOUR INTERVIEW, YOU MUST OBTAIN PERMISSION FROM THIS SERVICE. FAILURE TO OBTAIN AN "ADVANCE PAROLE", WILL RESULT IN CANCELLATION OF YOUR INTERVIEW AND YOUR APPLICATION(S) WILL BE CONSIDERED TO BE ABANDONED.

I am unable to keep the appointment because:

Very truly yours,

[Handwritten Signature]

SIGNATURE	DATE
-----------	------

# RUTGER O. HAUER

---

June 20, 1994

Immigration and Naturalization Service  
300 North Los Angeles Street  
Los Angeles, California 90012

Dear Sir/Madame:

This letter serves to request that I (Rutger O. Hauer) be granted multiple entry Advance Parole for a period of not less than 120 days to travel to and from Europe and other countries that may be required in the performance of my work and related duties.

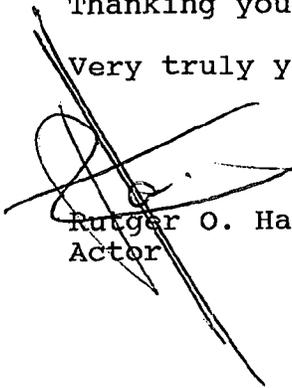
I am by trade an independent actor, and as such I am under contract to perform in various motion picture and television films and special events. In order to fulfill these contract requirements I must have the freedom to travel to the subject areas to participate in "on location" shoots and other job related requirements. The very nature of my skills require my presence and prohibits the use of stand-in actors.

The ongoing employment of many people within the entertainment industry depend on the timely completion of my work and the timely filming that must accompany these projects. In order to accomplish this it is imperative that I be able to travel during the period my application for Permanent Residence Status is pending.

I am requesting that advance parole be granted for travel beginning on or about June 29, 1994.

Thanking you in advance for your cooperation in this matter.

Very truly yours,



Rutger O. Hauer  
Actor

32 Sea Colony Drive  
Santa Monica, California 90405

(Family name) <b>HAUER, Rutger Oelsen</b>	(First name)	(Middle name)	<input checked="" type="checkbox"/> MALE <input type="checkbox"/> FEMALE	BIRTHDATE(Mo.-Day-Yr.) <b>01-23-44</b>	NATIONALITY <b>The Netherlands</b>	FILE NUMBER <b>A--</b>
ALL OTHER NAMES USED (including names by previous marriages) <b>None</b>			CITY AND COUNTRY OF BIRTH <b>Breukelen, Netherlands</b>		SOCIAL SECURITY NO. (if any) <b>111-64-2139</b>	
<b>HAUER, Arend</b>		DATE, CITY AND COUNTRY OF BIRTH(if known) <b>Unknown Utrecht, Netherlands</b>		CITY AND COUNTRY OF RESIDENCE. <b>Deceased 1982</b>		
FATHER <b>MELLEMA, Teunke</b>		DATE, CITY AND COUNTRY OF BIRTH <b>11-22-10 Utrecht, Netherlands</b>		CITY AND COUNTRY OF RESIDENCE. <b>Deceased 1980</b>		
MOTHER (Maiden name)						
HUSBAND (if none, so state) OR WIFE	FAMILY NAME (For wife, give maiden name) <b>TEN CATE</b>	FIRST NAME <b>Klazina</b>	BIRTHDATE	CITY & COUNTRY OF BIRTH	DATE OF MARRIAGE <b>11-22-85</b>	PLACE OF MARRIAGE <b>Opsterland Netherlands</b>
FORMER HUSBANDS OR WIVES(if none, so state)						<b>(b)(6)</b>
FAMILY NAME (For wife, give maiden name)	FIRST NAME	BIRTHDATE	DATE & PLACE OF MARRIAGE	DATE AND PLACE OF TERMINATION OF MARRIAGE		
<b>MERZ</b>	<b>Heidi</b>	<b>Unknown</b>				

APPLICANT'S RESIDENCE LAST FIVE YEARS. LIST PRESENT ADDRESS FIRST.				FROM		TO	
STREET AND NUMBER	CITY	PROVINCE OR STATE	COUNTRY	MONTH	YEAR	MONTH	YEAR
<b>32 Sea Colony Drive</b>	<b>Santa Monica</b>	<b>California</b>	<b>USA</b>	<b>12</b>	<b>88</b>	PRESENT TIME	

APPLICANT'S LAST ADDRESS OUTSIDE THE UNITED STATES OF MORE THAN ONE YEAR				FROM		TO	
STREET AND NUMBER	CITY	PROVINCE OR STATE	COUNTRY	MONTH	YEAR	MONTH	YEAR
<b>Postweg 2, Beesterzwaag 9244 B2</b>	<b>Amsterdam</b>		<b>Netherlands</b>	<b>1985</b>		<b>1989</b>	

APPLICANT'S EMPLOYMENT LAST FIVE YEARS. (IF NONE, SO STATE.) LIST PRESENT EMPLOYER FIRST			FROM		TO	
FULL NAME AND ADDRESS OF EMPLOYER	OCCUPATIONS(SPECIFY)	MONTH	YEAR	MONTH	YEAR	
<b>HEADROOM PROD., 1900 Av. of the Stars, Ste. 2000, Los Angeles Ca.</b>	<b>Actor</b>	<b>10</b>	<b>89</b>	PRESENT TIME		

Show below last occupation abroad if not shown above. (Include all information requested above.)

<b>Self Employed, Amsterdam, Holland</b>	<b>Student/Actor</b>	<b>1944</b>	<b>1989</b>
THIS FORM IS SUBMITTED IN CONNECTION WITH APPLICATION FOR:		SIGNATURE OF APPLICANT	
<input type="checkbox"/> NATURALIZATION	<input checked="" type="checkbox"/> STATUS AS PERMANENT RESIDENT	DATE	
<input type="checkbox"/> OTHER (SPECIFY):		if your native alphabet is in other than roman letters, write your name in your native alphabet in this space:	
<b>Are all copies legible? <input checked="" type="checkbox"/> Yes</b>		<b>N/A</b>	

PENALTIES: SEVERE PENALTIES ARE PROVIDED BY LAW FOR KNOWINGLY AND WILLFULLY FALSIFYING OR CONCEALING A MATERIAL FACT.

**APPLICANT:** BE SURE TO PUT YOUR NAME AND ALIEN REGISTRATION NUMBER IN THE BOX OUTLINED BY THE HEAVY BORDER BELOW.

COMPLETE THIS BOX (Family Name)	(Given Name)	(Middle Name)	(Alien registration number)
<b>HAUER</b>	<b>Rutger</b>	<b>Oelsen</b>	

00001884

**NOTICE OF ENTRY OF APPEARANCE AS ATTORNEY OR REPRESENTATIVE**

<b>In re: Rutger O. Hauer, Applicant</b> <b>Klazina Hauer, Applicant</b>	<b>DATE</b> <span style="float:right"><b>06-06-94</b></span>
<b>FILE No.</b>	

I hereby enter my appearance as attorney for (or representative of), and at the request of, the following named person(s):

<b>NAME</b> <b>Rutger Oelsen HAUER</b>	<input type="checkbox"/> Petitioner <input type="checkbox"/> Beneficiary	<input checked="" type="checkbox"/> Applicant <input type="checkbox"/>	
<b>ADDRESS (Apt. No.) (Number &amp; Street) (City) (State) (ZIP Code)</b> <b>32 Sea Colony Drive Santa Monica California 90405</b>			
<b>NAME</b> <b>Klazina Hauer</b>	<input type="checkbox"/> Petitioner <input type="checkbox"/> Beneficiary	<input checked="" type="checkbox"/> Applicant <input type="checkbox"/>	(b)(6)
<b>ADDRESS (Apt. No.) (Number &amp; Street) (City) (State) (ZIP Code)</b> <div style="border: 1px solid black; height: 20px; width: 100%;"></div>			

**Check Applicable Item(s) below:**

1. I am an attorney and a member in good standing of the bar of the Supreme Court of the United States or of the highest court of the following State, territory, insular possession, or District of Columbia

California \_\_\_\_\_ and am not under a  
(Name of Court)

court or administrative agency order suspending, enjoining, restraining, disbaring, or otherwise restricting me in practicing law.

2. I am an accredited representative of the following named religious, charitable, social service, or similar organization established in the United States and which is so recognized by the Board:

3. I am associated with \_\_\_\_\_ the attorney of record who previously filed a notice of appearance in this case and my appearance is at his request. (If you check this item, also check item 1 or 2 whichever is appropriate.)

4. Others (Explain fully.)

**Please Note: Pursuant to Public Law 90-83, 5 U.S.C. 500 (f), 81 Stat. 195, please give the undrsigned notice of all notices or other written communications in this case.**

<b>SIGNATURE</b> 	<b>COMPLETE ADDRESS</b> <b>1801 Century Park East, Suite 450</b>  <b>Los Angeles CA 90067</b>
<b>NAME (Type or Print)</b> <b>Ralph Ehrenpreis</b>	<b>TELEPHONE NUMBER</b> <b>310-553-6600</b>

PURSUANT TO THE PRIVACY ACT OF 1974, I HEREBY CONSENT TO THE DISCLOSURE TO THE FOLLOWING NAMED ATTORNEY OR REPRESENTATIVE OF ANY RECORD PERTAINING TO ME WHICH APPEARS IN ANY IMMIGRATION AND NATURALIZATION SERVICE SYSTEM OF RECORDS:

**RALPH EHRENPREIS, A PROFESSIONAL LAW CORPORATION**

(Name of Attorney or Representative)

THE ABOVE CONSENT TO DISCLOSE IS IN CONNECTION WITH THE FOLLOWING MATTER:

**Form I-485, Application for Permanent Residence**

<small>NAME OF PERSON CONSENTING</small> <b>Rutger Oelsen Hauer</b>	<small>SIGNATURE OF PERSON CONSENTING</small> 	<small>DATE</small> <b>6-20-94</b>
--	---	---------------------------------------

(NOTE: Execution of this box is required under the Privacy Act of 1974 where the person being represented is a citizen of the United States or an alien lawfully admitted for permanent residence.)

# EMPLOYMENT AUTHORIZATION

U.S. DEPARTMENT OF JUSTICE      Immigration and Naturalization Service

Name

0972903331

MARTIN

Signature



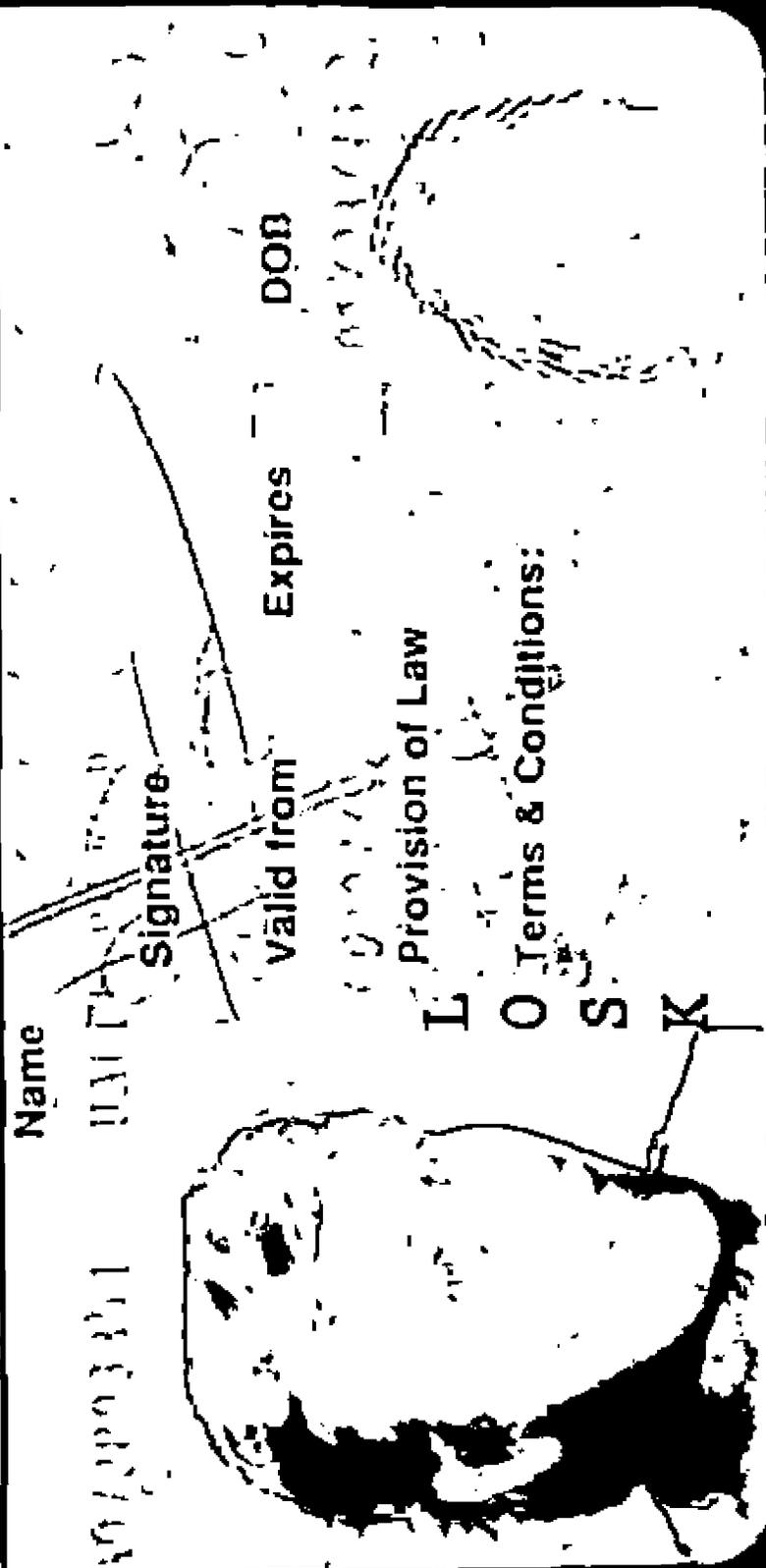
Valid from

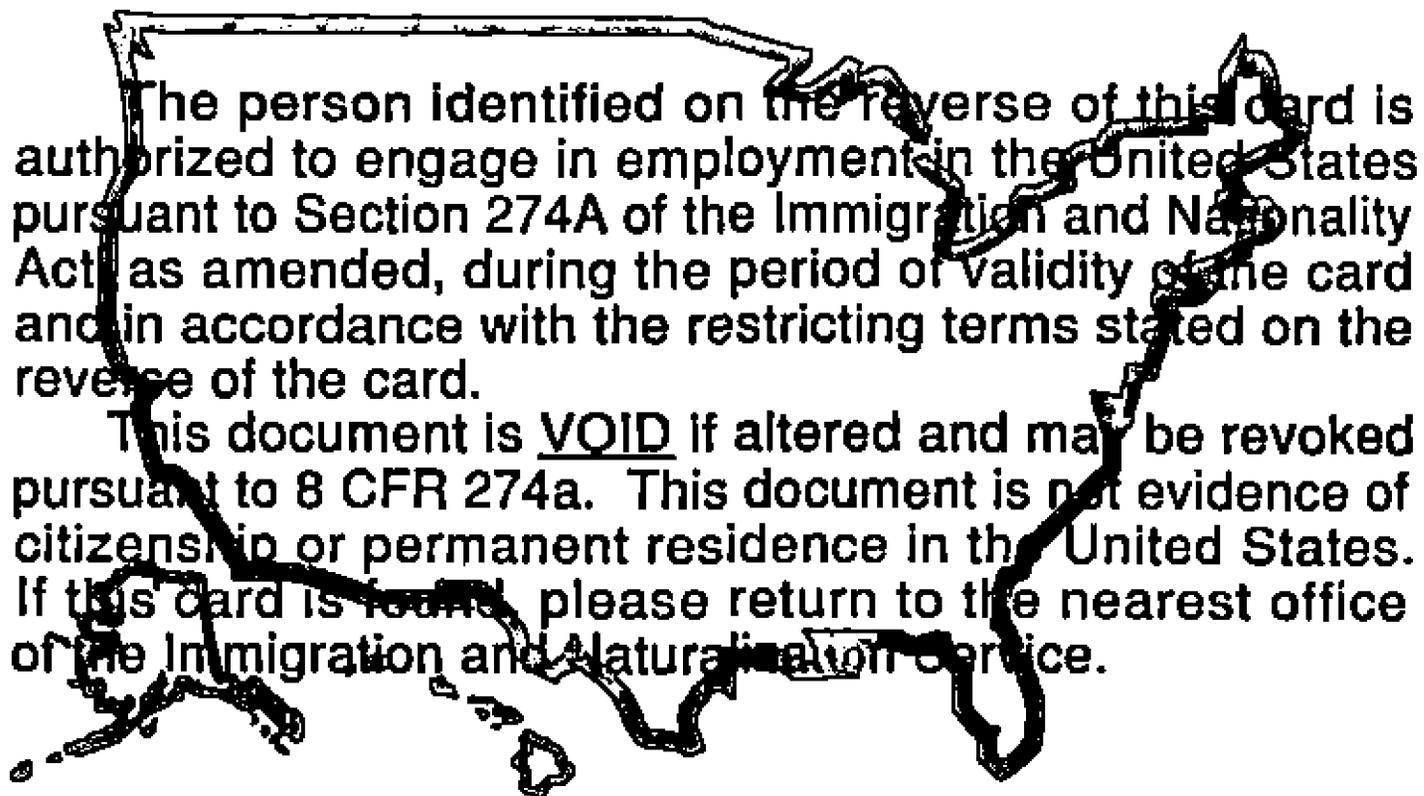
Expires

DOB

Provision of Law

L O S K  
Terms & Conditions:





The person identified on the reverse of this card is authorized to engage in employment in the United States pursuant to Section 274A of the Immigration and Nationality Act, as amended, during the period of validity of the card and in accordance with the restricting terms stated on the reverse of the card.

This document is VOID if altered and may be revoked pursuant to 8 CFR 274a. This document is not evidence of citizenship or permanent residence in the United States. If this card is found, please return to the nearest office of the Immigration and Naturalization Service.

<b>INQUIRY</b>		
Enter File Number: <input style="width: 150px;" type="text" value="A072893354"/>		
<input checked="" type="checkbox"/> Search In ALL Converted Offices? <input type="checkbox"/> Search For ONLY Specified File Prefix?		
Show information entered on or after in format of MM/DD/YYYY: <input style="width: 100px;" type="text"/>		
<u>History</u>	<u>Comments</u>	<u>Rider</u>
Consolidation	Request	Hold
Retire	In Transit	Shelf Location
<input type="button" value="Search"/>	<input type="button" value="Clear"/>	<input type="button" value="Exit"/>

**General Inquiry For A072893354**

File #	Seq	Office	Status/Last Action	Location
<b>A072893354</b>	<b>000</b>	NRC	Status: AVAILABLE IN RECORDS Audit Date: 06/09/2016 08:24:40 PM Last Action: 06/09/2016 08:24:40 PM Batch Audit	Sect: /MD - ADMINISTRATION Resp: 0050 - MD0050 - SPECIAL HOLDING



INQUIRY		
Enter File Number: <input style="width: 150px;" type="text" value="A072893354"/>		
<input checked="" type="checkbox"/> Search In ALL Converted Offices? <input type="checkbox"/> Search For ONLY Specified File Prefix?		
Show information entered on or after in format of MM/DD/YYYY: <input style="width: 100px;" type="text"/>		
<b>History</b>	<b>Comments</b>	<b>Rider</b>
Consolidation	Request	Hold
Retire	In Transit	Shelf Location
<input type="button" value="Search"/>	<input type="button" value="Clear"/>	<input type="button" value="Exit"/>

General Inquiry For A072893354

File #	Seq	Office	Status/Last Action	Location
<b>A072893354</b>	<b>000</b>	NRC	Status: AVAILABLE IN RECORDS Audit Date: 05/12/2016 08:00:46 PM Last Action: 05/12/2016 08:00:46 PM Batch Audit	Sect: MD - ADMINISTRATION Resp: 0050 - MD0050 - SPECIAL HOLDING



# CIV-CPMS-IVT Verification Worksheet

Department of Homeland Security  
U.S. Citizenship and Immigration Services

USCIS  
Form G-1221  
Internal Use

NOTE: The edition dated 10/29/14 is the only version that will be accepted. Editions prior to 10/29/14 will not be accepted.

## Part 1. Case Information

Alien Number (A-Number) ▶ A- 72 893 354	Application Type I-90
--	--------------------------

## Part 2. CPMS-IVT: Initial Verification Match Results

Typed or Printed Name of Officer Conducting CPMS-IVT Verification

Subject Fingerprint ID Number (FIN) 1089559436	Other A-Number Found ▶ A- <input type="text" value="(b)(7)(e)"/>
---	---

Check One:		Check Two:		Check Three:	
Initials	Date	Initials	Date	Initials	Date

- Subject Verified: Watch List
- Subject Verified: No Issues
- Potential Mismatch
- If the subject is a *Potential Mismatch*
  
- Subject Verified: No Issues
- Subject Confirmed Mismatch
- Suspected Imposter
- Date Referred to FDNS-IO (mm/dd)

## Part 3. Review of Encounters Found in CPMS-IVT

	Check One:		Check Two:		Check Three:	
	Initials	Date	Initials	Date	Initials	Date
Subject Maintained Same Identity	<input type="text"/>					
Previously Resolved Encounters	<input type="text"/>					
Different Identity Listed in Another Encounter	<input type="text"/>					
Watch List Hit on Subject	<input type="text"/>					

**ACTION COMPLETED**  
**APPROVED FOR FILING**  
 Initials: *EP* Date: *5-23-14*  
 FCO/Unit: *103*

For Official Use Only // Law Enforcement Sensitive



## **WARNING**

TECS documents are LAW ENFORCEMENT SENSITIVE (LES) information. They contain information that may be exempt from public release under the Freedom of Information Act (5 U.S.C. 552). TECS documents are to be controlled, stored, handled, transmitted, distributed, and disposed of in accordance with DHS policy relating to FOUO information and are not to be released to the public or other personnel who do not have a valid "need-to know" without prior approval of an authorized CBP official.

For Official Use Only // Law Enforcement Sensitive

**Record of Inquiry - TECS (ROIT)**

FOR OFFICIAL USE ONLY  
Do Not Distribute Beyond DHS without Prior Authorization from the Originator

**Record of Inquiry - TECS (ROIT)**

**Record of Inquiry - TECS (ROIT)**

(b)(7)(e) (b)(7)(c)

A-Number or Receipt Number:

#	Last Name, First Name	DOB	NO	DNR	RELATES	Resolution Memo
1	HAWER, Rutger	1/23/44				
	<input checked="" type="checkbox"/> A <input type="checkbox"/> P <input type="checkbox"/> B <input type="checkbox"/> D <input type="checkbox"/> R	2nd Check				
		3rd Check				

#	Last Name, First Name	DOB	NO MATCH	DNR	RELATES	Resolution Memo Completed?
2						
	<input checked="" type="checkbox"/> A <input type="checkbox"/> P <input type="checkbox"/> B <input type="checkbox"/> D <input type="checkbox"/> R	2nd Check				<input type="checkbox"/>
		3rd Check				

#	Last Name, First Name	DOB	NO MATCH	DNR	RELATES	Resolution Memo Completed?
3						
	<input checked="" type="checkbox"/> A <input type="checkbox"/> P <input type="checkbox"/> B <input type="checkbox"/> D <input type="checkbox"/> R	2nd Check				<input type="checkbox"/>
		3rd Check				

#	Last Name, First Name	DOB	NO MATCH	DNR	RELATES	Resolution Memo Completed?
4						
	<input checked="" type="checkbox"/> A <input type="checkbox"/> P <input type="checkbox"/> B <input type="checkbox"/> D <input type="checkbox"/> R	2nd Check				<input type="checkbox"/>
		3rd Check				

#	Last Name, First Name	DOB	NO MATCH	DNR	RELATES	Resolution Memo Completed?
5						
	<input checked="" type="checkbox"/> A <input type="checkbox"/> P <input type="checkbox"/> B <input type="checkbox"/> D <input type="checkbox"/> R	2nd Check				<input type="checkbox"/>
		3rd Check				

Properly annotate TECS results on the ROIT:  
 \*Include the date of query in the appropriate box (NO MATCH, DNR or RELATES).  
 \*Include the initials or identifying number of the USCIS personnel conducting the query in the same box as the date.  
 \*If the hit was a RELATES and a resolution memo was completed, check the Resolution Memo Completed Box in the last column.

NO MATCH - No information found in TECS  
 DNR - Information found in TECS but does not relate to the subject  
 RELATES - Information found in TECS that relates to the subject, case referred for resolution

A = Applicant  
 P = Petitioner  
 B = Beneficiary  
 D = Derivative/Household Member  
 R = Requestor

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Do Not Distribute Beyond DHS without Prior Authorization from the Originator

CIMIDN  
COMMAND:

DEPARTMENT OF HOMELAND SECURITY - USCIS  
CENTRAL INDEX SYSTEM - ID # SEARCH/DISPLAY

05/23/16  
16:52:06

ID # (A/AA/AB/C/DA/EE): A72893354  
(DL/FB/FI/FP/I/PP/SS/TD)

A#: 072893354    DOB: 01231944

LAST: HAUER  
FIRST: RUTGER  
MIDDLE: OELSEN  
ALIASES:

NATZ DATE:  
COURT:  
LOCATION:

POE: LOS    COB: NETHE    DOE: 11091994  
SEX: M    COC:    DFO: 07141994  
COA: E16 ( ALIENS WITH EXTRA ABILITY )

FATHER: AREND  
MOTHER: TEUNKE

SSN: 116642139

CONSOLIDATED A-NOS

--OTHER INFORMATION--  
EADS-X  CARD-X

I-94 ADM #:  
PASSPORT #:  
FBI #:  
DRIVER LIC:  
FINGER CD#:  
IDENT FIN:

(b)(7)(e)

OVER-KEY ID# TO DISPLAY NEW PERSON, PRESS ENTER. CLEAR EXIT PF1 NEXT CONS A#  
PF2 PRIOR CONS A# PF3 REFRESH PF4 RETURN PF5 HELP PF6 MAIN MENU PF8 HISTORY  
PF9 EAD

## Details for Person

Account Header	
Name	HAUER, RUTGER OELSEN
Alien Number	A072893354
Account ID	077574491624
Date of Birth	01-23-1944
Country of Birth	Netherlands
Place of Birth	BREUKELEN SINT PIETERS
Gender	Male
Case ID	6378315
Case State	Accepted
Case Status	In Process
Case Sub Status	Ready for Pre-Adjudication

Account Details	
Daytime Phone	[REDACTED] (b)(6)
Mobile Phone	
Email	RUTGERHAUER@ME.COM
Email Address Type	Other
Source Reference	EXTERNAL
Mailing Address	10880 WILSHIRE BOULEVARD APT 2100, LOS ANGELES, CA 90024 United States
Physical Address	

Account Biographics	
Date of Birth	01-23-1944
Country of Birth	Netherlands
Gender	Male
Height	73
Weight	245
Race/Ethnicity	White/Not Hispanic or Latino
Eye Color	Blue
Hair Color	Blond
Father's Given Name	AREND
Mother's Given Name	FEMKE

Account Contacts							
Type	Sub Type	Primary	Value	Source Type	Start Date	End Date	Action
Daytime Phone	Not Available	true	[REDACTED]	EXTERNAL	Not Available	Not Available	Not Available
Email	Other	false	RUTGERHAUER@ME.COM	EXTERNAL	Not Available	Not Available	Not Available
Email	Other	true	savcoteam1@savco.com	EXTERNAL	Not Available	Not Available	Not Available
Daytime Phone	Not Available	true	[REDACTED]	EXTERNAL	Not Available	Not Available	Not Available

(b)(6)

Phone	Available				Available	Available	Available
Email	Other	false	RUTGERHAUER@ME.COM	EXTERNAL	Not Available	Not Available	Not Available
Email	Other	true	savcoteam1@savco.com	EXTERNAL	Not Available	Not Available	Not Available

Account Alien Numbers						
Alien Number	Status	Parent Alien Number	Source Type	Start Date	End Date	Action
A072893354	Active	Not Available	EXTERNAL			Not Available
A072893354	Active	Not Available	EXTERNAL			Not Available

Account Names						
Last Name	First Name	Middle Name	Source Type	Start Date	End Date	Action
HAUER	RUTGER	OELSEN	EXTERNAL		Not Available	Not Available
HAUER	RUTGER	O	C3MF		Not Available	Not Available
HAUER	RUTGER	NMN	CIS		Not Available	Not Available
HAUER	RUTGER	OELSEN	EXTERNAL		Not Available	Not Available
HAUER	RUTGER	O	C3MF		Not Available	Not Available
HAUER	RUTGER	NMN	CIS		Not Available	Not Available

Account Dates of Birth			
Date of Birth	Primary	Source	Type
01-23-1944	true	EXTERNAL	
01-23-1944	true	EXTERNAL	

Case Details	
Case ID	6378315
Receipt Number	IOE0312404798
Receipt Date	04-14-2016
Case Status	In Process
Case Status Date	05-04-2016
Case State	Accepted
Case State Date	04-14-2016
Card Issue Date	
Card Expiration Date	
Card Serial Number	
Name on Card	
Name Legally Changed	false
Social Security Number	116642139

Class of Admission	E16
Date of Admission	11-09-1994
Application Type	Permanent resident applying to replace permanent resident card
Reason for Application	Lost, stolen, destroyed
Port of Entry	
Admission Port of Entry	
Applied for at	
Received at	
Destination at Time of Admission	
Ordered Removed from U.S.	
Filed I-407/ Has Abandoned	
Requesting Accommodation	false
Preparer's Name	
Preparer's Mailing Address	
Filing Fee	365
Biometric Fee	365
Referral Reason	Not Available
Assigned Date	
Assigned To	
Case Account Role	Applicant
Owner	
Current USCIS Location	
Deposit Receipt	87486P
External Financial System	25R264GJ
Fee Type	Form Fee
Payment Amount	365
Payment Processor	Pay.gov
Payment Status	Completed
Document Subcategory	Identity/Travel Documents
Document Title	green card -USCIS.pdf
Document Mailing Preferred Type	Original Notice Applicant
Intent Notices	
Case Decision Notices	
Other Notices	
RFE Notices	
10 Print Image Present	true

## Case Benefit Card Details

Document ID	Card Type	Card Status	Date Requested	Date Issued	Action
-------------	-----------	-------------	----------------	-------------	--------

## Case Appointments

Appointment Time	Reservation Identifier	Appointment Type	Appointment Status	Location
05-04-2016 11:00	c5db1158-73ad-4179-8eb7-8392f4ed42ed	Biometrics	Completed	FAIRFAX ASC

Case Activity History				
Date	Action	State	Status	Sub Status
05-12-2016	IAFIS Results Received	Accepted	In Process	Ready for Pre-Adjudication
05-04-2016	Ready for Pre-Adjudication	Accepted	In Process	Ready for Pre-Adjudication
05-04-2016	Appointment Completed	Accepted	In Process	ASC Appt. Completed
04-16-2016	TECS Batch Query Results Review Not Required	Accepted	In Process	ASC Appt. Scheduled
04-16-2016	Appointment Scheduled	Accepted	In Process	ASC Appt. Scheduled
04-15-2016	Receipt Notice Sent	Accepted	In Process	ASC Appt. Requested
04-14-2016	Appointment Requested	Accepted	In Process	ASC Appt. Requested
04-14-2016	BBSS Name Harvest Completed	Accepted	In Process	Completed A-Number Validation
04-14-2016	C3MF Name Harvest Completed	Accepted	In Process	Completed A-Number Validation
04-14-2016	CIS Name Harvest Completed	Accepted	In Process	Completed A-Number Validation
04-14-2016	Name Added	Accepted	In Process	Completed A-Number Validation
04-14-2016	Name Added	Accepted	In Process	Completed A-Number Validation
04-14-2016	A-Number Matches	Accepted	In Process	Completed A-Number Validation
04-14-2016	Risk and Fraud Check Initiated	Accepted	In Process	In Process
04-14-2016	Case Accepted	Accepted	In Process	In Process

Case Notes		
Date	Notes	User ID

Case Decision History			
Previous Decision	Decision Date	User ID	Decision Reason Code

Representative Attorney Details	
Rep Type	A
Last Name	ASSER
First Name	DAVID
Middle Name	NMN
Firm Name	ASSER LAW GROUP PC
Address Type	MAILING_ADDRESS
Street Address	3420 E. SHEA BOULEVARD STE 200
City	PHOENIX
State	AZ
ZIP Code	85028

Postal Code	
Province	
Country	United States
Attorney State License #	212026
USCIS Attorney #	012580671817

FOR OFFICIAL USE ONLY (FOUO) - (2016-05-23 13:53:29)

Departure Number

566151933 04

PAROLED PURSUANT TO SEC. 212(a) (5)  
OF THE I & N ACT TO:

Immigration and  
Naturalization Service

PURPOSE:

I-94  
Departure Record

*indefinite*  
*parole 245(a)*  
*adj of status*

(Port) (Date) (Officer)

LOS 4304 OCT 20 1994

14 Family Name <i>Hauer</i>		
15 First (Given) Name <i>Rutger</i>	16 Birth Date (Day/Mo/Yr) <i>23.01.44</i>	
17 Country of Citizenship <i>NETHERLANDS</i>		

See Other Side

ENGLISH

STAPLE HERE

**Warning** - A nonimmigrant who accepts unauthorized employment is subject to deportation.

**Important** - Retain this permit in your possession; *you must surrender it when you leave the U.S.* Failure to do so may delay your entry into the U.S. in the future.

You are authorized to stay in the U.S. only until the date written on this form. To remain past this date, without permission from immigration authorities, is a violation of the law.

**Surrender this permit when you leave the U.S.:**

- By sea or air, to the transportation line;
- Across the Canadian border, to a Canadian Official;
- Across the Mexican border, to a U.S. Official.

Students planning to reenter the U.S. within 30 days to return to the same school, see "Arrival-Departure" on page 2 of Form I-20 prior to surrendering this permit.

**Record of Changes**

A# 072893354

multiple entry

**Port:**

**Departure Record**

**Date:**

**Carrier:**

**Flight #/Ship Name:**

**ROUTING AND TRANSMITTAL SLIP**

Date

2-3-98

TO: (Name, office symbol, room number, building, Agency/Post)	Initials	Date
1. LOS		
2.		
3.		
4.		
5.		

Action	File	Note and Return
Approval	For Clearance	Per Conversation
As Requested	For Correction	Prepare Reply
Circulate	For Your Information	See Me
Comment	Investigate	Signature
Coordination	Justify	

**REMARKS**

INTERFILE  
BC 102

DO NOT use this form as a RECORD of approvals, concurrences, disposals, clearances, and similar actions

FROM: (Name, org. symbol, Agency/Post)  WSC	Room No.—Bldg.
	Phone No.

CIMFTD  
COMMAND:

IMMIGRATION AND NATURALIZATION SERVICE  
CIS - FILE TRANSFER DISPLAY (FTD)

02/03/98  
11:22:39

A#: 072893354 NAME: HAUER

,RUTGER

DOB: 012344

PREVIOUS FCD:  
CURRENT FCD: LOS  
REQUEST FCD:

FCD CREATING SUB-FILE:  
SUB-FILE CREATION IND:

FILE LOCATED IND:

DATE FTR: 000000 (MMDDYY)  
DATE FTI: 000000  
DATE FTC: 000000

ACCESSION NUMBER: 0000  
INS BOX NUMBER:

PERSON/ACTION:

REQUEST NUMBER:  
2ND REQUEST DATE:  
3RD REQUEST DATE:

YOU MAY REQUEST A DISPLAY OF ANOTHER A-FILE BY KEYING A DIFFERENT A-NUMBER.

CLEAR EXIT PF3 REFRESH PF4 FTS MENU PF5 HELP PF6 CIS MAIN MENU

Online to WSC\_D2 (11) |4B#

| |F10 EXIT

Date

# ROUTING AND TRANSMITTAL SLIP

TO: (Name, office symbol, room number, building, Agency/Post)		Initials	Date	
1.	<b>RECORDS</b>			
2.			LAST ACTIVITY DATE- 11/17/94	
3.			AUDIT DATE-----	
4.			A- 72 893 354	
5.				

Action	File	Note and Return
Approval	For Clearance.	Per Conversation
As Requested	For Correction	Prepare Reply
Circulate	For Your Information	See Me
Comment	Investigate	Signature
Coordination	Justify	

### REMARKS

"PLEASE INSERT ATTACH DOCUMENTS INTO  
INDICATED FILE."

DO NOT use this form as a RECORD of approvals, concurrences, disposals, clearances, and similar actions

FROM: (Name, org. symbol, Agency/Post) DIEXMS.	Room No.—Bldg. 8036
	Phone No. #6030

5041-102

OPTIONAL FORM 41 (Rev. 7-76)  
Prescribed by GSA  
FPMR (41 CFR) 101-11.206

**START HERE - Please Type or Print**

**Part 1. Information about the person or organization filling this petition.**

If an individual is filing, use the top Name line. Organizations should use the second line.

Family Name <b>HAUER</b>	Given Name <b>Rutger</b>	Middle Initial
Company or Organization <b>Not Applicable</b>		
Address - Attn: <b>Mark A. Stankevich, Esq.</b>		
Street Number and Name <b>1900 Avenue of the Stars, Suite 2000</b>	Room #	
City <b>Los Angeles</b>	State or Province <b>California</b>	
Country <b>U.S.A.</b>	ZIP/Postal Code <b>90067</b>	
IRS Tax # <b>Not Applicable</b>	Social Security # <b>116-64-2139</b>	

**Part 2. Petition Type.** This petition is being filed for: (check one)

- a.  An alien of extraordinary ability (See Exhibits "A" and "B")
- b.  An outstanding professor or researcher
- c.  A multinational executive or manager
- d.  A member of the professions holding an advanced degree or an alien of exceptional ability
- e.  A skilled worker (requiring at least two years of specialized training or experience) or professional
- f.  An employee of a U.S. business operating in Hong Kong
- g.  Any other worker (requiring less than two years training or experience)

**Part 3. Information about the person you are filing for.**

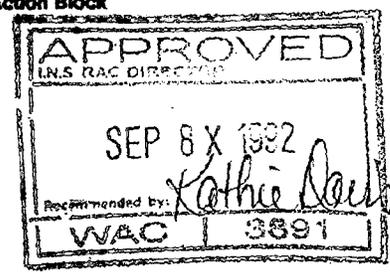
Family Name <b>HAUER</b>	Given Name <b>Rutger</b>	Middle Initial
Address - C/O <b>Mark A. Stankevich, Esq.</b>		
Street # and Name <b>1900 Avenue of the Stars, Suite 2000</b>	Apt #	
City <b>Los Angeles</b>	State or Province <b>California</b>	<b>USA</b>
Country <b>U.S.A.</b>	Zip or Postal Code <b>90067</b>	
Date of Birth (month/day/year) <b>1/23/44</b>	Country of Birth <b>The Netherlands</b>	<b>NETH</b>
Social Security # (if any) <b>116-64-2139</b>	A # (if any) <b>Not Applicable</b>	
If in the U.S. Date of Arrival (month/day/year) <b>7/6/92</b>	I-94# <b>99153910202</b>	
Current Nonimmigrant Status <b>H-1B</b>	Expires on (month/day/year) <b>6/30/94</b>	

**Part 4. Processing Information.**

Below give the U.S. Consulate you want notified if this petition is approved and if any requested adjustment of status cannot be granted.

U.S. Consulate: City **London** Country **England, U.K.**

**FOR INS USE ONLY**

Returned	Receipt <b>31 JUL 1992</b>
Resubmitted	
Reloc Sent	
Reloc Rec'd	
<input type="checkbox"/> Petitioner Interviewed <input type="checkbox"/> Beneficiary Interviewed	
<b>Classification</b> <input checked="" type="checkbox"/> 203(b)(1)(A) Alien Of Extraordinary Ability <input type="checkbox"/> 203(b)(1)(B) Outstanding or Researcher <input type="checkbox"/> 203(b)(1)(C) Multi-national executive or manager <input type="checkbox"/> 203(b)(2) Member of professions w/adv. degree or of exceptional ability <input type="checkbox"/> 203(b)(3) (A) (i) Skilled worker <input type="checkbox"/> 203(b)(3) (A) (ii) Professional <input type="checkbox"/> 203(b)(3) (A) (iii) Other worker <input type="checkbox"/> Sec. 124 IMMACT-Employee of U.S. business in Hong Kong	
Priority Date <b>July 31, 1992</b>	Consulate <b>LONDON</b>
Remarks <b>ET</b>	
<b>Action Block</b> 	
To Be Completed by Attorney or Representative, if any <input checked="" type="checkbox"/> Fill in box if G-28 is attached to represent the petitioner.	
VOLAG#	
ATTY State License # <b>40154</b>	

**Part 4. Processing Information. (continued)**

If you gave a U. S. address in Part 3, print the person's foreign address below. If his/her native alphabet does not use Roman letters, print his/her name and foreign address in the native alphabet.

Name Rutger Hauer Address Zwaag Postweg 2, Beesterveen 9244 B2, The Netherlands

Are you filing any other petitions or applications with this one?  No  yes attach an explanation  
Is the person you are filing for in exclusion or deportation proceedings?  No  yes attach an explanation  
Has an immigrant visa petition ever been filed by or in behalf of this person?  No  yes attach an explanation

**Part 5. Additional information about the employer.**

Type of petitioner (check one)  Self  Individual U.S. Citizen  Company or organization  
 Permanent Resident  Other explain \_\_\_\_\_

If a company, give the following:  
Type of business Not Applicable

Date Established	Current # of employees	Gross Annual Income	Net Annual Income
------------------	------------------------	---------------------	-------------------

If an individual, give the following:  
Occupation Motion Picture Actor Annual Income \$500,000.00 U.S. per television project and \$1 million U.S. per feature motion picture.

**Part 6. Basic information about the proposed employment.**

Job Title Motion Picture Actor Nontechnical description of job Starring and creative services for motion picture projects

Address where the person will work if different from address in Part 1. Shooting locations in and around Los Angeles, California

Is this a full-time position?  yes  No (hours per week 40) Wages per week \$500,000.00 U.S. per project

Is this a permanent position?  yes  No Is this a new position?  yes  No

**Part 7. Information on spouse and all children of the person you are filing for.**

Provide an attachment listing the family members of the person you are filing for. Be sure to include their full name, relationship, date and country of birth, and present address. Not Applicable

**Part 8. Signature.** Read the information on penalties in the instructions before completing this section.

I certify under penalty of perjury under the laws of the United States of America that this petition, and the evidence submitted with it, is all true and correct. I authorize the release of any information from my records which the Immigration and Naturalization Service needs to determine eligibility for the benefit I am seeking.

Signature [Signature] Date 7/29/92

Please Note: If you do not completely fill out this form, or fail to submit required documents listed in the instructions, you cannot be found eligible for the requested document and this application may be denied.

**Part 9. Signature of person preparing form if other than above. (Sign below)**

I declare that I prepared this application at the request of the above person and it is based on all information of which I have knowledge.

Signature [Signature] Print Your Name Ralph Ehrenpreis Date 7/29/92  
Firm Name and Address Ralph Ehrenpreis, A Professional Law Corp. 1801 Century Park East, Suite 450, Los Angeles, California 90067

**NOTICE OF ENTRY OF APPEARANCE AS ATTORNEY OR REPRESENTATIVE**

In re: Rutger Hauer, Applicant	DATE 7/29/92
FILE No.	

I hereby enter my appearance as attorney for (or representative of), and at the request of, the following named person(s):

NAME Rutger Hauer	<input type="checkbox"/> Petitioner <input checked="" type="checkbox"/> Applicant <input type="checkbox"/> Beneficiary <input type="checkbox"/>
ADDRESS (Apt. No.)                      (Number & Street)                      (City)                      (State)                      (ZIP Code) c/o Mark Stankevich, 1900 Avenue of the Stars, Ste. 2000, Los Angeles, CA 90067	
NAME	<input type="checkbox"/> Petitioner <input type="checkbox"/> Applicant <input type="checkbox"/> Beneficiary <input type="checkbox"/>
ADDRESS (Apt. No.)                      (Number & Street)                      (City)                      (State)                      (ZIP Code)	

Check Applicable Item(s) below:

1. I am an attorney and a member in good standing of the bar of the Supreme Court of the United States or of the highest court of the following State, territory, insular possession, or District of Columbia  
California and am not under a  
(Name of Court)  
 court or administrative agency order suspending, enjoining, restraining, disbaring, or otherwise restricting me in practicing law.

2. I am an accredited representative of the following named religious, charitable, social service, or similar organization established in the United States and which is so recognized by the Board:

3. I am associated with \_\_\_\_\_, the attorney of record who previously filed a notice of appearance in this case and my appearance is at his request. (If you check this item, also check item 1 or 2 whichever is appropriate.)

4. Others (Explain fully.) PLEASE NOTE: Pursuant to Public Law 90-83, 5 U.S.C. 500(f), 81 Stat. 195, please give notice to the undersigned of all notices or other written communications in this case.

SIGNATURE 	COMPLETE ADDRESS 1801 Century Park East, Suite 450 Los Angeles, California 90067
NAME (Type or Print) RALPH EHRENPREIS, for RALPH EHRENPREIS, A Professional Law Corp.	TELEPHONE NUMBER (310) 553-6600

PURSUANT TO THE PRIVACY ACT OF 1974, I HEREBY CONSENT TO THE DISCLOSURE TO THE FOLLOWING NAMED ATTORNEY OR REPRESENTATIVE OF ANY RECORD PERTAINING TO ME WHICH APPEARS IN ANY IMMIGRATION AND NATURALIZATION SERVICE SYSTEM OF RECORDS: RALPH EHRENPREIS, A PROFESSIONAL LAW CORPORATION  
(Name of Attorney or Representative)

THE ABOVE CONSENT TO DISCLOSE IS IN CONNECTION WITH THE FOLLOWING MATTER:  
 Immigrant Petition for Alien Worker, Form I-140

NAME OF PERSON CONSENTING Rutger Hauer	SIGNATURE OF PERSON CONSENTING 	DATE 7/29/92
---	------------------------------------	-----------------

(NOTE: Execution of this box is required under the Privacy Act of 1974 where the person being represented is a citizen of the United States or an alien lawfully admitted for permanent residence.)

For sale by the U.S. Government Printing Office  
 Superintendent of Documents Mail Stop: SSOP, Washington, DC 20402-9328

**APPEARANCES** – An appearance shall be filed on Form G-28 by the attorney or representative appearing in each case. Thereafter, substitution may be permitted upon the written withdrawal of the attorney or representative of record or upon notification of the new attorney or representative. When an appearance is made by a person acting in a representative capacity, his personal appearance or signature shall constitute a representation that under the provisions of this chapter he is authorized and qualified to represent. Further proof of authority to act in a representative capacity may be required.

**AVAILABILITY OF RECORDS** – During the time a case is pending, and except as otherwise provided in 8 CFR 103.2(b), a party to a proceeding or his attorney or representative shall be permitted to examine the record of proceeding in a Service office. He may, in conformity with 8 CFR 103.10, obtain copies of Service records or information therefrom and copies of documents or transcripts of evidence furnished by him. Upon request, he may, in addition, be loaned a copy of the testimony and exhibits contained in the record of proceeding upon giving his receipt for such copies and pledging that it will be surrendered upon final disposition of the case or upon demand. If extra copies of exhibits do not exist, they shall not be furnished free on loan; however, they shall be made available for copying or purchase of copies as provided in 8 CFR 103.10.

**“THIS FORM MAY NOT BE USED TO REQUEST RECORDS UNDER THE FREEDOM OF INFORMATION ACT OR THE PRIVACY ACT. THE MANNER OF REQUESTING SUCH RECORDS IS CONTAINED IN 8 CFR 103.10 AND 103.20 ET. SEQ.”**

RALPH EHRENPREIS  
BERNARD J. LURIE

RALPH EHRENPREIS  
A PROFESSIONAL LAW CORPORATION  
1801 CENTURY PARK EAST, SUITE 450  
LOS ANGELES, CALIFORNIA 90067

TELEPHONE  
(310) 553-6600  
FAX  
(310) 553-2616  
CABLE ADDRESS  
"IMMLAW"

July 29, 1992

Immigration and Naturalization Service  
Western Service Center  
24000 Avila Road, 2nd Floor  
Laguna Niguel, California 92656

Re: Rutger HAUER, Petitioner/Beneficiary

Immigrant Petition for Alien Worker, Form I-140

Dear Sir/Madam:

Pursuant to the provisions of Section 203(b)(1)(A) of the Immigration Act of 1990, enclosed please find documents which are being submitted in order to obtain First Preference classification as an "Alien of Extraordinary Ability" for The Netherland's most popularly successful actor, the award-winning actor, Rutger Hauer.

Please note that the enclosed documents specifically include the following:

- (a) A check in the sum of \$70.00 in payment of the filing fee for Form I-140.
- (b) Form G-28, Notice of Entry of Appearance as Attorney or Representative, which evidences the representation by this office of the Petitioner/Beneficiary in this matter.
- (c) Form I-140, Immigrant Petition for Alien Worker, together with the following exhibits:

EXHIBIT "A" - "EVIDENCE THAT THE BENEFICIARY IS COMING TO THE UNITED STATES TO CONTINUE WORK IN THE AREA OF EXPERTISE"

The documents which are attached to this exhibit, including a statement from Mr. Hauer "detailing plans on how he or she intends to continue his or her work in the United States," constitute "clear evidence that [Mr.

Hauer] is coming to the United States to continue work in the area of expertise," as required by the provisions of 8 CFR 204.5(h)(5).

EXHIBIT "B" - "QUALIFICATIONS OF BENEFICIARY FOR FIRST PREFERENCE CLASSIFICATION AS AN ALIEN OF EXTRAORDINARY ABILITY"

The documents which are attached to this exhibit, including, but not limited to, (a) a letter of the Screen Actors Guild; (b) approval notices evidencing his prior receipt of classification as an Alien of Distinguished Merit and Ability, H-1B; (c) reviews from the 1991 Video Movie Guide of over 15 of the motion pictures in which he has starred; and (d) numerous published articles and reviews, amply evidence Mr. Hauer's stature as an individual who, in accordance with the definition contained in 8 CFR 204.5(h)(2), is "one of that small percentage who have risen to the very top of the field of endeavor," and provide the following categories of evidence which are set forth in 8 CFR 204.5(h)(3) as providing documentation that an alien has "sustained national or international acclaim and that his achievements have been recognized in the field of expertise":

- (i) Documentation of the alien's receipt of lesser nationally or internationally recognized prizes and awards for excellence in the field of endeavor. As evidenced by the attached documents, the Beneficiary has received major honors as the Best Actor in a Foreign Film Award of the Hollywood Foreign Press Association for "Soldier of Orange," and the Best Actor Award of the 1989 Seattle Film Festival for the "The Legend of the Holy Drinker," as well as the receipt by motion pictures in which has starred of such honors as have included the various awards and nominations received by the recent motion picture "The Legend of the Holy Drinker," including a Venice

Film Festival Gold Lion Award, a nomination as the Italian entry for the 1989 United States Academy Award for Best Foreign Film, and numerous Donatello Awards (the Italian equivalents of the United States Academy Awards.)

- (ii) Published material about the alien in professional or major trade publications or other major media, relating to the alien's work in the field for which classification is sought, including the title, date and author of the material. As evidenced by the attached documents, the Beneficiary and his work have been the subject of numerous articles and reviews in both motion picture trade publications and the media. (In this regard, please note that such documents include articles and reviews from such publications as The Morning News Tribune, Daily Variety, the Los Angeles Times, The Hollywood Reporter, Screen International, The New York Times, People magazine, GQ magazine, The New York Post, and the L.A. Reader, identified by title, date and author.
- (iii) Evidence of the alien's original scientific, scholarly, artistic, athletic, or business-related contributions of major significance in the field. As evidenced by the attached documents, the Beneficiary's motion pictures "Soldier of Orange," "The Legend of the Holy Drinker," "Turkish Delight," "Spetters," "Chanel Solitaire," "Keetje Tippel," "Nighthawks" (with Sylvester Stallone), "Blade Runner" (with Harrison Ford), "Eureka" (with Gene Hackman), "The Osterman Weekend," "Rare Breed," "Blind Fury," "Bloodhounds of Broadway," "Wanted Dead or Alive," "Ladyhawke" (with Michelle Pfeiffer and Matthew Broderick), "The Hitcher," "Lion In The Desert," "Crystal, Ashes, Fire and Wind As Long As It's Love" (with Faye Dunaway, Peter O'Toole and Natasha Kinski), and such acclaimed television miniseries as "Inside the Third Reich," and "Escape

From Sobibor," evidence the Beneficiary's artistic contributions of major significance in his field by the receipt of the Beneficiary and the above-referenced motion pictures of international critical acclaim and awards, as well as evidence the Beneficiary's business-related contributions of major significance in his field by the international box-office success of the above-referenced motion pictures. Moreover, the Beneficiary's other achievements involving his starring roles in several Dutch-language motion picture and television productions have also been recognized as outstanding accomplishments of major significance in the development of the art of modern Dutch-language films.

- (iv) Evidence of the display of the alien's work in the field at artistic exhibitions or showcases. As evidenced by the attached documents, motion pictures in which the Beneficiary has starred have been widely exhibited at major international film festivals, including, but not limited to, such prestigious festivals as the Seattle Film Festival.
- (v) Evidence that the alien has performed in a leading or critical role for organizations or establishments that have a distinguished reputation. As evidenced by the attached documents, the Beneficiary has served in critical roles as the star of motion pictures which have been produced and/or released by many of the largest and most distinguished motion picture studios in the world, including Warner Bros. ("Blade Runner" and "Ladyhawke"), Universal ("Nighthawks"), and ABC Television ("Inside the Third Reich"), as well as for the leading motion picture and television production companies in The Netherlands, the United Kingdom and Italy.
- (vi) Evidence that the alien has commanded a high salary or other significantly high remuneration for his

services, in relation to others in the field. As evidenced by the attached documents, the Beneficiary's compensation will be no less than \$500,000.00 U.S. per project, which compensation is within the very highest echelon of the most successful actors in the motion picture industry.

- (vii) Evidence of commercial successes in the performing arts, as shown by box office receipts or record, cassette, compact disk, or video sales. As evidenced by the attached documents, the motion pictures in which the Beneficiary has starred have achieved unparalleled box office success, as demonstrated, for example, by (i) the fact that the motion picture "Soldier of Orange," in which he starred, was one of the most critically acclaimed and popularly successful motion pictures in the history of the Dutch cinema, not to mention one of the most successful foreign-language motion pictures ever released in the United States; and (ii) the fact that the motion picture "Blade Runner," in which he starred, was a box-office success in the United States and world-wide.

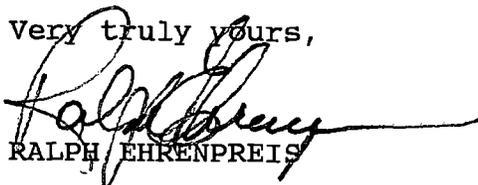
In view of (i) the fact that the above-referenced evidence which is hereby attached to Exhibit "B" includes seven of the categories of evidence which are set forth in 8 CFR 204.5(h)(3), of which only three are required in order to establish that an individual has met the definition of an alien of "extraordinary ability"; and (ii) the fact that such evidence includes documentation from such expert sources as the the Screen Actors Guild, it is submitted that the enclosed documents amply evidence Mr. Hauer's qualifications under Section 203(b)(1)(A) for First Preference classification as an "Alien of Extraordinary Ability," and it is therefore respectfully requested that Mr. Hauer be now granted such classification by your office.

If you should have any questions, please do not hesitate to contact this office.

Immigration and Naturalization Service  
Page Six

Thank you very much for your attention to this matter.

Very truly yours,



RALPH EHRENPREIS

RE:gs  
Encls.

EXPRESS MAIL  
RETURN RECEIPT REQUESTED

EXHIBIT "A"

PART 2. PETITION TYPE. THIS PETITION IS BEING FILED FOR:  
a. An alien of extraordinary ability - continued

EVIDENCE THAT THE BENEFICIARY IS COMING TO THE UNITED STATES  
TO CONTINUE WORK IN THE AREA OF EXPERTISE

Pursuant to the provisions of 8 CFR 204.5(h)(5), the following documents are attached hereto as evidence that the Beneficiary is coming to the United States to continue work in his area of expertise:

(i) Exhibit "A-1", which consists of a statement from the Beneficiary "detailing plans on how he intends to continue his work in the United States."

(ii) Exhibit "A-2", which consists of a letter of Mark A. Stankevich, the Beneficiary's representative in business and entertainment matters, which letter attests to the Beneficiary's prospective activities and prearranged commitments in the United States, and his clear plans to continue his work as a Motion Picture Actor in the United States.

EXHIBIT "A"

STATEMENT OF RUTGER HAUER

1. I hereby state that I am applying for lawful permanent resident status in the United States in order to continue my work as a Motion Picture Actor.

2. I hereby state that my prospective work in the United States will provide me with compensation comparable to, or exceeding, the level of compensation which I have received for my previous motion picture projects, including a basic acting fee of no less than \$1,000,000.00 for starring roles in theatrical motion pictures, and in excess of \$500,000.00 for starring roles in motion pictures for television.

3. I hereby state that I am currently involved in motion picture projects which specifically include, but are not limited to the following:

(i) "Blind Side," a motion picture being produced by HBO (Home Box Office) in which I will be starring with Rebecca de Mornay, who recently starred in the box office hit "The Hand That Rocks The Cradle" and Ron Silver.

(ii) "Buffy The Vampire Slayer," a motion picture being released by Twentieth Century Fox Films in which I co-star with, among others, Donald Southerland and Luke Perry.

EXHIBIT "A-1"

(iii) "The Hitcher 2," a theatrical motion picture which Headroom Productions, Inc. and I are developing in conjunction with Steve White Productions for me to star in and possibly direct.

(iv) a "blind" development deal between Headroom Productions, Inc. and HBO pursuant to which HBO will finance the development of a project to be selected by me in which I will star.

(v) "The Tunnel," a feature motion picture to be produced by Challenge Productions, the company which recently produced the film entitled "Split Second" in which I starred.

(vi) "The Whaler," a motion picture being developed by me with an ecological theme.

(vii) "Telephone," a television motion picture based on the short film of the same title by Eric Red which I will direct.

(viii) "The Algonquin Goodbye," a motion picture being developed by Headroom Productions, Inc. for me to star in and direct.

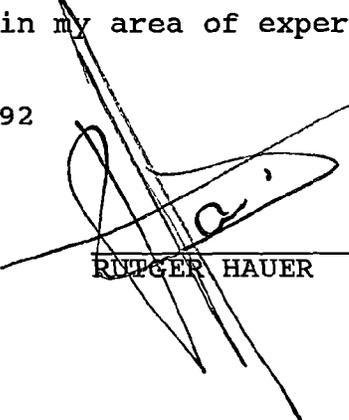
(ix) "Raindogs," a theatrical motion picture based on the play "Fleas" by D.W. Brown which I will direct.

4. I hereby state that, in addition to being involved in the above-mentioned projects, I am in regular contact with

agents, producers, screenwriters and other filmmakers who have submitted projects for my consideration as future motion pictures in which I might star, and that I have been sought after to star in a number of projects which are in various stages of development by major motion picture studios and independent production companies.

5. Therefore, I hereby finally state that both my past work and my current activities clearly evidence that my intention in applying for permanent resident status in the United States is in order that I might come to the United States to continue work in my area of expertise.

DATED: July 29, 1992



RUTGER HAUER

LAW OFFICES OF  
GREENBERG, GLUSKER, FIELDS, CLAMAN & MACHTINGER

ARTHUR N. GREENBERG  
PHILIP GLUSKER  
SIDNEY J. MACHTINGER  
STEPHEN CLAMAN  
BERTRAM FIELDS  
HARVEY R. FRIEDMAN  
BERNARD SHEARER  
JON J. GALLO  
PAULA J. PETERS  
MICHAEL K. COLLINS  
JOHN L. CHILD  
C. BRUCE LEVINE  
MICHAEL A. GREENE  
JOSEPH M. CAHN  
GARRETT L. HANKEN  
NORMAN H. LEVINE  
WILLIAM A. HALAMA  
JAMES E. HORNSTEIN  
ROBERT S. CHAPMAN  
ROBERT F. MARSHALL  
ROBERT E. BENNETT, JR.  
MARC S. COHEN  
CHARLES N. SHEPARD  
DENNIS B. ELLMAN  
GARY L. KAPLAN  
ROBERT W. BARNES  
LAWRENCE V. ISER  
E. BARRY HALDEMAN  
MARK A. STANKEVICH

MARTIN H. WEBSTER  
MICHAEL V. BALES  
HENRY D. FINKELSTEIN  
DIANE J. CRIMPACKE  
JEAN MORRIS  
ELIZABETH WATSON  
ELIZABETH G. CHILTON  
JILL A. COSSMAN  
LILIANNE G. CHAUMONT  
PETER J. NIEMIEC  
ROGER L. FUNK  
RICHARD A. KALE  
DEBBY R. ZURZOLO  
ARNOLD D. KAHN  
CHRISTINA M. JACOBS  
LEE A. DRESIE  
DAVID C. KLEIN  
JEFFREY SPITZ  
MARK A. GOCHMAN  
NANCY G. HSIEH  
THEODORE F. KAHAN  
JILL L. SMITH  
EVE H. WAGNER  
MICHAEL R. BENNETT  
SANDRA A. DEWEY  
GLENN A. DRYFOOS  
CARRIE A. LEVINSON  
LAWRENCE A. EPTER  
STEVEN J. LURIE

ROBERTA M. WOLFF  
BRIAN L. EDWARDS  
GERALD L. SAUER  
JILL E. BURTTIS  
DARRYL W. CLUSTER  
KELLY A. COLEMAN  
NANETTE L. KLEIN  
GLENN E. LERMAN  
ELIZABETH M. PRIESTLEY  
ELIZABETH H. PUGH  
CAROL W. DAVIES  
STEVEN H. FEDER  
LORI A. LOO  
CHRISTINE B. MERSTEN  
DAVID R. MERSTEN  
PATRICIA A. MILLETT  
NANCY A. BERTRANDO  
BONNIE E. ESKENAZI  
AMY L. DIXON  
ELISABETH A. BASINI  
LAURIE B. HILLER  
JEFFREY A. KRIEGER  
KIERSTEN Y. MAYER  
CARLA M. ROBERTS  
PAMELA M. ROSENTHAL  
EDWARD N. SABIN  
CHRISTINE H. BELGRAD  
GARY A. WATSON

1900 AVENUE OF THE STARS  
SUITE 2000  
LOS ANGELES, CALIFORNIA 90067

TELEPHONE: (310) 553-3610  
FAX: (310) 553-0687

WRITER'S DIRECT DIAL NUMBER

(310) 201-7409

OUR FILE NUMBER:  
35048-010.00

July 28, 1992

U.S. Immigration and Naturalization Service  
Laguna Niguel, California 92656

Re: Rutger Hauer - Immigration

To whom it may concern:

As the legal representative of Mr. Rutger Hauer in business and entertainment matters, I am fully apprised of Mr. Hauer's current and prospective activities as a motion picture actor.

It is in that capacity that I would like to direct your attention to the following facts regarding Mr. Hauer's current activities and career:

(a) Mr. Hauer is regarded throughout the film industry world-wide as being on the so-called "A list", comprised of only the very finest and best-known actors. Mr. Hauer is "bankable": that is, the mere fact of his involvement with a movie can make the difference between being able to raise financing for the movie or not. As a consequence, his services are highly sought-after by the industry's major motion picture studios and producers.

(b) Mr. Hauer has entered into agreements for compensation of no less than \$1,000,000 (for starring roles in theatrical motion pictures) and in excess of \$500,000.00 (for starring roles in movies for television) as well as for his other creative services.

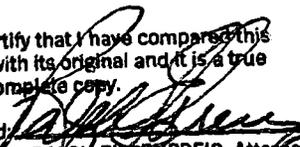
(c) The motion picture projects with which Mr. Hauer is currently involved include, but are not limited to: (i) "Blind Side", a motion picture being produced by HBO in which Mr. Hauer is starring with Rebecca de Mornay and Ron Silver; (ii) "Buffy The Vampire Slayer", a motion picture being released by Twentieth

3504801000-158365.204

Exhibit "A-2"

SEE REVERSE SIDE FOR CERTIFICATION

I certify that I have compared this  
copy with its original and it is a true  
and complete copy.

Signed: 

Date

7/29/92

Name: RALPH EHRENPREIS, Attorney at Law

Address: 1801 Century Park East, Suite 450  
Los Angeles, California 90067

Admitted to Practice in State of California

U.S. Immigration and Naturalization Service  
July 28, 1992  
Page 2

Century Fox Films in which Mr. Hauer co-stars with, among others, Donald Sutherland and Luke Perry; (iii) "The Hitcher 2", a theatrical motion picture which Headroom Productions, Inc. and Mr. Hauer are developing in conjunction with Steve White Productions for Mr. Hauer to star in and possibly direct; (iv) a "blind" development deal between Headroom Productions, Inc. and HBO pursuant to which HBO will finance the development of a project to be selected by Mr. Hauer in which Mr. Hauer will star; (v) "The Tunnel" a feature motion picture to be produced by Challenge Productions, the company which recently produced the film entitled "Split Second" in which Mr. Hauer starred; (vi) "The Whaler", a motion picture being developed by Mr. Hauer with an ecological theme; (vii) "Telephone", a television motion picture based on the short film of the same title by Eric Red which Mr. Hauer will direct; (viii) "The Algonquin Goodbye", a motion picture being developed by Headroom Productions, Inc. for Mr. Hauer to star in and direct; (ix) "Raindogs", a theatrical motion picture based on the play "Fleas" by D.W. Brown which Mr. Hauer will direct.

(d) In addition to being involved in the above-referenced projects, Mr. Hauer is regularly contacted by agents, producers, screenwriters and other filmmakers who have submitted projects for his consideration as future motion pictures in which he might participate. Mr. Hauer has been sought after to star in a number of projects which are in various stages of development by major motion picture studios and independent production companies, such as the following projects currently submitted to him for his consideration: "The Flood" (co-starring Isabelle Huppert); "Where The Wolves Howl" (to be produced by Luc Besson, director of "La Femme Nikita"); "Dancing With The Devil" (to co-star Theresa Russell); "Voyage" (to co-star Pierce Brosnan).

Based on the foregoing, I can without hesitation attest to the fact that Mr. Hauer is indeed "coming to the United States to continue work in [his] area of expertise."

Sincerely,



Mark A. Stankevich  
of GREENBERG, GLUSKER, FIELDS,  
CLAMAN & MACHTINGER

MAS:ms

EXHIBIT "B"

PART 2. PETITION TYPE. THIS PETITION IS BEING FILED FOR:  
a. An alien of extraordinary ability - continued

QUALIFICATIONS OF BENEFICIARY FOR FIRST PREFERENCE  
CLASSIFICATION AS AN ALIEN OF EXTRAORDINARY ABILITY

I.

Pursuant to the provisions of 8 CFR 204.5(h)(3), which stipulate that at least three categories of evidence must be submitted in order to establish an individual's qualifications as "an alien of extraordinary ability," attached hereto are seven such categories of evidence of the Beneficiary's extraordinary ability, his sustained national and international acclaim in his field, and his world-recognized achievements in his field of expertise.

The attached seven categories of evidence specifically include the following categories specified in 8 CFR 204.5(h)(3):

(i) Documentation of the alien's receipt of lesser nationally or internationally recognized prizes and awards for excellence in the field of endeavor. As evidenced by the attached documents, the Beneficiary has received major honors

EXHIBIT "B"

as the Best Actor in a Foreign Film Award of the Hollywood Foreign Press Association for "Soldier of Orange," and the Best Actor Award of the 1989 Seattle Film Festival for the "The Legend of the Holy Drinker," as well as the receipt by motion pictures in which has starred of such honors as have included the various awards and nominations received by the recent motion picture "The Legend of the Holy Drinker," including a Venice Film Festival Gold Lion Award, a nomination as the Italian entry for the 1989 United States Academy Award for Best Foreign Film, and numerous Donatello Awards (the Italian equivalents of the United States Academy Awards.)

(ii) Published material about the alien in professional or major trade publications or other major media, relating to the alien's work in the field for which classification is sought, including the title, date and author of the material.

As evidenced by the attached documents, the Beneficiary and his work have been the subject of numerous articles and reviews in both motion picture trade publications and the media. (In this regard, please note that such documents include articles and reviews from such publications as The Morning News Tribune, Daily Variety, the Los Angeles Times, The Hollywood Reporter, Screen International, The New York Times, People magazine, GQ magazine, The New York Post, and

the L.A. Reader, identified by title, date and author.

(iii) Evidence of the alien's original scientific, scholarly, artistic, athletic, or business-related contributions of major significance in the field. As evidenced by the attached documents, the Beneficiary's motion pictures "Soldier of Orange," "The Legend of the Holy Drinker," "Turkish Delight," "Spetters," "Chanel Solitaire," "Keetje Tippel," "Nighthawks" (with Sylvester Stallone), "Blade Runner" (with Harrison Ford), "Eureka" (with Gene Hackman), "The Osterman Weekend," "Rare Breed," "Blind Fury," "Bloodhounds of Broadway," "Wanted Dead or Alive," "Ladyhawke" (with Michelle Pfeiffer and Matthew Broderick), "The Hitcher," "Lion In The Desert," "Crystal, Ashes, Fire and Wind As Long As It's Love" (with Faye Dunaway, Peter O'Toole and Natasha Kinski), and such acclaimed television miniseries as "Inside the Third Reich," and "Escape From Sobibor," evidence the Beneficiary's artistic contributions of major significance in his field by the receipt of the Beneficiary and the above-referenced motion pictures of international critical acclaim and awards, as well as evidence the Beneficiary's business-related contributions of major significance in his field by the international box-office success of the above-referenced motion pictures. Moreover,

the Beneficiary's other achievements involving his starring roles in several Dutch-language motion picture and television productions have also been recognized as outstanding accomplishments of major significance in the development of the art of modern Dutch-language films.

(iv) Evidence of the display of the alien's work in the field at artistic exhibitions or showcases. As evidenced by the attached documents, motion pictures in which the Beneficiary has starred have been widely exhibited at major international film festivals, including, but not limited to, such prestigious festivals as the Seattle Film Festival.

(v) Evidence that the alien has performed in a leading or critical role for organizations or establishments that have a distinguished reputation. As evidenced by the attached documents, the Beneficiary has served in critical roles as the star of motion pictures which have been produced and/or released by many of the largest and most distinguished motion picture studios in the world, including Warner Bros. ("Blade Runner" and "Ladyhawke"), Universal ("Nighthawks"), and ABC Television ("Inside the Third Reich"), as well as for the leading motion picture and television production companies in The Netherlands, the United Kingdom and Italy.

(vi) Evidence that the alien has commanded a high salary

or other significantly high remuneration for his services, in relation to others in the field. As evidenced by the attached documents, the Beneficiary's compensation will be no less than \$500,000.00 U.S. per project, which compensation is within the very highest echelon of the most successful actors in the motion picture industry.

(vii) Evidence of commercial successes in the performing arts, as shown by box office receipts or record, cassette, compact disk, or video sales. As evidenced by the attached documents, the motion pictures in which the Beneficiary has starred have achieved unparalleled box office success, as demonstrated, for example, by (i) the fact that the motion picture "Soldier of Orange," in which he starred, was one of the most critically acclaimed and popularly successful motion pictures in the history of the Dutch cinema, not to mention one of the most successful foreign-language motion pictures ever released in the United States; and (ii) the fact that the motion picture "Blade Runner," in which he starred, was a box-office success in the United States and world-wide.

## II.

As documented by the above-referenced categories of evidence, the Beneficiary's qualifications for First

Preference classification as an "Alien of Extraordinary Ability" are evidenced by his record of more than 25 years of extraordinary achievement as an artist who is the most popularly successful Actor in The Netherland's motion picture industry.

Such record of extraordinary achievement has specifically included, but not been limited to, the following:

(i) His receipt of classification as an Alien of Distinguished Merit and Ability, H-1.

(ii) His receipt of such major honors as the Best Actor in a Foreign Film Award of the Hollywood Foreign Press Association for "Soldier of Orange," and the Best Actor Award of the 1989 Seattle Film Festival for "The Legend of the Holy Drinker," as well as the receipt by motion pictures in which he has starred of such honors as have included the various awards and nominations received by the recent motion picture "The Legend of the Holy Drinker," including a Venice Film Festival Gold Lion Award, a nomination as the Italian entry for the 1989 United States Academy Award for Best Foreign Film, and numerous Donatello Awards (the Italian equivalents of the United States Academy Awards).

(iii) His extensive record of experience as an Actor whose starring credits have included such major motion

pictures as "Soldier of Orange," "Turkish Delight," "Spetters," "Chanel Solitaire," "Keetje Tippel," "Nighthawks," (with Sylvester Stallone), "Blade Runner" (with Harrison Ford), "Eureka" (with Gene Hackman), "The Osterman Weekend," "Rare Breed," "Flesh and Blood," "Up to Date," "Salute of the Jugger," "Blind Fury," "Bloodhounds of Broadway," "Wanted Dead or Alive," "Ladyhawke," "The Hitcher," "The Legend of the Holy Drinker," "Lion In The Desert," and "Crystal, Ashes, Fire and Wind As Long As It's Love," as well as included such acclaimed television miniseries as "Inside The Third Reich" (with John Gielgud and Derek Jacobi) and "Escape From Sobibor."

(iv) His other special qualities and abilities as an Actor, as well as his possession of specific qualifications and screen presence which make him "an alien of extraordinary ability," and that he assuredly ranks among "that small percentage who have risen to the very top of the field of endeavor."

(v) His wide range of further outstanding accomplishments in the motion picture industry, including his specific accomplishments, as an Actor, and the additional expertise which he has thereby demonstrated in fields required for the continuation of his work in the United States.

(vi) His other outstanding qualifications and

achievements, as well as his international reputation in his field, including as demonstrated by documentation submitted below.

III.

As documentation of the Beneficiary's above-referenced qualifications for First Preference classification as an "Alien of Extraordinary Ability," and as specific documentation of the categories of evidence which are hereby submitted pursuant to the provisions of 8 CFR 204.5(h)(3), attached hereto are the following:

(i) Exhibit "B-1", which consists of a letter of the Screen Actors Guild of America, which letter describes the Beneficiary's extraordinary achievements and receipt of international acclaim, and attests to the fact that the Beneficiary is a "highly experienced motion picture and television actor, having appeared in well-known international films and television series and features of international stature." (Please note that, in accordance with the requirements of 8 CFR 204.5(h)(3), this exhibit provides documentation that the Beneficiary has risen to the top of his field of endeavor, has sustained national and international acclaim, has had achievements which have been recognized in

his field, has made original artistic contributions of major significance in his field, has performed in critical roles for organizations that have distinguished reputations, and has attained commercial success as evidenced by box office receipts and video sales.)

(2) Exhibit "B-2", collectively consisting of approval notices (Forms I-171C, and Forms I-797) which were issued pursuant to the Beneficiary's receipt of H-1 classification as an "Alien of Distinguished Merit and Ability." (Please note that, in accordance with the requirements of 8 CFR 204.5(h)(3), this exhibit provides documentation that the Beneficiary has sustained national and international acclaim, and has had achievements which have been recognized in his field.)

(iii) Exhibit "B-3", collectively consisting of pages from the Video Movie Guide, 1991, which reviews motion pictures in which the Beneficiary has starred, including "Blade Runner," "Blind Fury," "Bloodhounds of Broadway," "A Breed Apart," "Chanel Solitaire," "Eureka," "Flesh and Blood," "The Hitcher," "Inside the Third Reich," "Ladyhawke," "Mysteries," "Nighthawks," "The Osterman Weekend," "Soldier of Orange," "Wanted: Dead or Alive," and "Turkish Delight." (Please note that, in accordance with the requirements of 8

CFR 204.5(h)(3), this exhibit provides documentation that the Beneficiary has risen to the top of his field of endeavor, has sustained national and international acclaim, has had achievements which have been recognized in his field, has received nationally and internationally recognized honors awards for excellence, has made original artistic contributions of major significance in his field, has attained commercial success as evidenced by box office receipts and video sales.)

(iv) Exhibit "B-4", collectively consisting of motion picture reviews, newspaper and magazine articles, and other published materials concerning the Beneficiary and his work. (Please note that, in accordance with the requirements of 8 CFR 204.5(h)(3), this exhibit not only provides published material about the Beneficiary in professional and major trade publications and other major media (including the titles, dates and authors of such material, but also provides further documentation that the Beneficiary has risen to the top of his field of endeavor, has sustained national and international acclaim, has had achievements which have been recognized in his field, has received nationally and internationally recognized honors awards for excellence, has made original artistic contributions of major significance in his field, has

performed in critical roles for organizations that have distinguished reputations, has commanded a high salary and other significantly high remuneration for services, and has attained commercial success as evidenced by box office receipts and video sales.) Such motion picture reviews, newspaper and magazine articles, and other published materials specifically include the following:

- (a) Article from the June 5, 1989 issue of The Morning News Tribune.
- (b) Article from the June 6, 1989 issue of Daily Variety.
- (c) Additional article from Daily Variety.
- (d) Advertisement for "The Legend of the Holy Drinker."
- (e) Advertisements for "Salute of the Jugger."
- (f) Article from the February 8, 1989 issue of Daily Variety.
- (g) Article from the January 20, 1989 issue of the Los Angeles Times.
- (i) Review from the May 31, 1989 issue of Daily Variety.
- (j) Article from the February 3, 1989 issue of Daily Variety.
- (k) Article, including photograph of the Beneficiary in a scene from "The Legend of the Holy Drinker," from the June

20, 1989 issue of Screen International.

(l) Article entitled "Hauer Hoping America Is Ready To Go Dutch" from the March 14, 1982 issue of the Los Angeles Times.

(m) Article entitled "Bringing a New Dimension to Badness" from the April 19, 1981 issue of The York Times.

(n) Article entitled "Stallone's The Star, But The Real 'Nighthawks' Ladykiller Is Dutch Treat Rutger Hauer" from the June 22, 1981 issue of People magazine.

(o) Article entitled "Hauer, The High-Profile Lowlander" from the Sunday Daily News.

(p) Article and photographs of the Beneficiary from GQ.

(q) Article from the August 24, 1982 issue of The New York Post.

(r) Advertisement for the motion picture "Wedlock" which features a photograph of the Beneficiary, as well as lists his credit in the starring lead male role in that film.

(s) Excerpt entitled "Critic's Choice" from the March 16, 1990 issue of the L.A. Reader, which excerpt features a photograph of the Beneficiary in a scene from the motion picture "Blind Fury," and a description of the Beneficiary as "The most intelligent and quick-witted of action stars."

IV.

Therefore, in view of (i) the fact that the evidence which is hereby submitted includes seven of the categories of evidence which are set forth in 8 CFR 204.5(h)(3), of which only three are required in order to establish that an individual has met the definition of an alien of "extraordinary ability"; and (ii) the fact that such evidence includes documentation from expert sources, which documentation specifically attests to the fact that the Beneficiary is "one of that small percentage who have risen to the very top of the field of endeavor," it is respectfully submitted that the documentation and information which is hereby presented amply evidence the Beneficiary's qualifications under Section 203(b)(1)(A) for First Preference classification as an "Alien of Extraordinary Ability."



# SCREEN ACTORS GUILD

July 28, 1992

LEONARD CHASSMAN  
Hollywood Executive Director

U. S. Immigration and Naturalization Service  
Western Regional Service Center  
24000 Avila Road  
Laguna Niguel, California 92653

Re: Application for Permanent Residence  
Rutger Hauer

Dear Examiner:

This is to advise that the Screen Actors Guild, which represents the occupational peers of the proposed beneficiary, raises no objection to the granting of an application for permanent residence for Rutger Hauer.

We have fully reviewed documentation relating to Mr. Hauer, and do hereby certify that Mr. Hauer is a highly experienced motion picture and television actor, having appeared in well-known international films and television series and features of international stature.

Sincerely,

Leonard Chassman  
Hollywood Executive Director

LC:jd

Exhibit "B-1"

7065 HOLLYWOOD BOULEVARD \* HOLLYWOOD, CA 90028-6065 \* TELEPHONE (213) 856-6612 \* FAX (213) 856-6603

Branch of Associated Actors and Artists of America / AFL-CIO \* Affiliate of International Federation of Actors

11-17-94  
UNITED STATES GOVERNMENT

# memorandum

DATE: January 4, 1995

~~XXXXXXXXXX~~  
~~XXXXXXXXXX~~  
FROM: Immigrant Visa Unit, Amconsul Amsterdam

SUBJECT: return of I-140 Immigrant Visa Petition for HAUER, Rutger A 72 893 354  
Officer in Charge . U.S. Department of Justice , INS LOS ANGELES,

TO:

We are herewith returning for your disposition the approved I-140  
Employment based Pref. Petition on behalf of

RUTGERRO. HAUER, A 72 893 354

applicant adjusted status at your office on Nov 9, 1994.  
Applicant's wife presented husband's passport as proof of his permanent residency  
and  
enc;" I-140 and copies of applicant's Dutch passport and adjustment stamp.



Buy U.S. Savings Bonds Regularly on the Payroll Savings Plan

OPTIONAL FORM NO. 10  
(REV. 7-76)  
GSA FPMR (41 CFR) 101-11.6  
5010-111

PA (Last) (First) (Middle)			FOR STATE		
NAME HAUER, RUTGER			PA E1	NETH	
aka			SPOUSE		
POB (City)	(Prov)	(Country)	DOB (Mo., Day, Yr.)	SYMBOL	PTY DATE
		Neth.	23JAN44	E11	31JUL92
SPOUSE (First) (Middle) (Nee) (aka)			SYMBOL		PTY DATE
POB (City)	(Prov)	(Country)	DOB (Mo., Day, Yr.)	PKT 3a TIVPC	
				PKT 3 18NOV92	
CHILDREN (First) (POB) (DOB)			HAS DOCS		
			RPTD QUAL		
			PKT 4		
ADDRESS			APPT DATE		
Ralph Ehrenpreis					
1801 Century Park East, STE450			FINAL ACTION		
Los Angeles, CA 90067					
PETITION (Exp. Date) (INS Office)		(Reval req'd on)	(Revalidated to)		
31JUL92 WAC		AMS	Fdk		
50224-301			Post Initials		



PA (Last)	(First)	(Middle)	FOR STATE	
NAME	HAUER, RUTGER		PAE1	NETH
aka			SPOUSE	
POB (City)	(Prov)	(Country)	DOB (Mo., Day, Yr.)	SYMBOL PTY DATE
		Neth.	23JAN44	E11 31JUL92
SPOUSE (First)	(Middle)	(Nee)	(aka)	SYMBOL PTY DATE
POB (City)	(Prov)	(Country)	DOB (Mo., Day, Yr.)	PKT 3a TIVPC
				PKT 3 18NOV92
CHILDREN (First)	(POB)	(DOB)		HAS DOCS
				RPTD QUAL
				PKT 4
ADDRESS	Ralph Ehenpreis		APPT DATE	
	1801 Century Park East, STE450		FINAL ACTION	
	Los Angeles, CA 90067			
PETITION (Exp. Date)	(INS Office)	(Reval req'd on)	(Revalidated to)	
31JUL92	WAC	AMS	FdK	
50224-301			Post Initials	



2

Naam/Nom/Surname (1)

HAUER,

Voornamen/Prénoms/Given names (2)

RUTGER OELSEN

Geboortedatum/Date de naissance/Date of birth (3)

23 JANUARI 1944 (23-01-1944)

Geboorteplaats/Lieu de naissance/Place of birth (4)

BREUKELEN-SINT PIETERS

Datum van afgifte/Date de délivrance/Date of issue (5)

23 JULI 1993 (23-07-1993)

Geldig tot/Date d'expiration/Date of expiry (6)

23 JULI 1998 (23-07-1998)

Instantie/Autorité/Authority (7)

DE BURGEMEESTER VAN 'S-GRAVENHAGE

VOOR DEZE,



23 JUL 1993

3

Woonplaats/Domicile/Residence (8)

LOS ANGELES

Geslacht/Sexe/Sex (9)

M

Lengte/Taille/Height (10)

1.80M



Nationaliteit/Nationalité/Nationality (11)

NEDERLANDSE  
NEERLANDAISE  
NETHERLANDS

Geldig voor/Valable pour/Valid for

ALLE LANDEN  
TOUS LES PAYS  
ALL COUNTRIES

Handtekening van de houder/Signature du titulaire/Holder's signature (12)

*[Handwritten signature]*

23 JUL 1993

DATE: NOV 18, 1992

BIO-DATA INFORMATION

PAGE: 7

Case Number: AMS - 928090008

FSC: NETHERLANDS  
Visa Symbol 1: E1

INS Ofc/Rec No: WAC 9223250301  
Priority Date 1: 31JUL92

BENEFICIARY:  
HAUER, RUTGER  
1900 AVE OF THE STARS STE 2000  
LOS ANGELES CA 90067

LAWYER:  
EHREVDREIS, RALPH  
LAW OFFICES  
1801 CENTURY PARK E STE 450  
LOS ANGELES CA 90067  
Work: 310 553-6600

UNITED STATES OF AMERICA

PETITIONER:  
HAUER, RUTGER  
1900 AVE OF THE STARS STE 2000  
LOS ANGELES CA 90067  
Relation to PA: SELF  
DOB:  
US Status: NON-IMMIGRANT  
Id No: SSN: 116-64-2139

Date Current: 04NOV92 Pkt 3A/RP Sent: Pkt 3 Sent: 18NOV92  
Packet Destination: LAWYER  
Label Language: ENGLISH  
Record Sent to Post:

=====

BENEFICIARIES:

NAME	DOB	S	M
1. HAUER, RUTGER	23JAN44	M	S
REL PRINCIPAL APPLICANT			
POB NETHERLANDS			
OCC WRITERS, ARTISTS, ENTERTAINERS, ATHLETES			



A #		Application/Petition	I 129H
		PETITION TO CLASSIFY NON-IMMIGRANT AS TEMPORARY W	
Receipt #		Applicant/Petitioner	HEADROOM PRODUCTIONS INC
MAC -91-226-00050			
Notice Date	Page	Beneficiary	
06/26/91	1 OF 1	RUTGER	HAUER

R. EHRENPREIS  
  
1801 CENTURY PARK EAST STE 450  
LOS ANGELES CA  
90067-0000

APPROVAL NOTICE  
CLASS. GRANTED H1B  
PETITION VALID FROM 08/15/91  
TO 06/30/94  
  
CONSULATE  
LONDON

Notice also sent to:  
  
APPLICANT

THE ABOVE PETITION IS APPROVED. IT IS VALID FOR THE PERIOD SHOWN ABOVE. WE HAVE FORWARDED IT TO THE CONSULATE LISTED ABOVE.

THIS COMPLETES ALL INS ACTION ON THIS PETITION. PLEASE CONTACT THE CONSULATE DIRECTLY IF YOU HAVE ANY QUESTIONS ABOUT VISA ISSUANCE OR WISH TO HAVE THE PETITION MOVED THE ANOTHER CONSULATE.

THE BACK OF THIS FORM CONTAINS ADDITIONAL INFORMATION ABOUT WHAT APPROVAL OF A NONIMMIGRANT PETITION MEANS. PLEASE READ IT CAREFULLY.

You will be notified separately about any other applications or petitions you filed. Save this notice. Please enclose a copy of it if you write to us about this case, or if you file another application.

Exhibit "B-2"

**SEE REVERSE SIDE FOR CERTIFICATION**

WESTERN SERVICE CNTR  
P. O. BOX 30111  
LAGUNA NIGUEL, CA 92607-0111

I certify that I have compared this  
copy with its original and it is a true  
and complete copy.

Signed: *Ralph E. Egenpreis* Date: 7/29/92  
Name: RALPH EGENPREIS, Attorney at Law  
Address: 1801 Century Park East, Suite 450  
Los Angeles, California 90067  
Admitted to Practice in State of California

Application/Petition 11293 PETITION FOR NONIMMIGRANT WORKER	
Receipt # WAC-90-247-50792	Applicant/Petitioner HEADROOM PRODUCTIONS INC
Notice Date 03/27/90	Page 1 OF 1
Beneficiary RUTGER	HAUER

**RECEIVED**

R. FROENPREIS  
 1901 CENTURY PARK EAST STE 450  
 LOS ANGELES CA  
 90067-0000

APPROVAL NOTICE  
 CLASS. GRANTED: H1  
 PETITION VALID FROM 03/21/90  
 TO 07/15/91  
 CONSULATE:  
 AMSTERDAM/CABLE

Notice also sent to:  
 APPLICANT

THE ABOVE PETITION IS APPROVED. IT IS VALID FOR THE PERIOD SHOWN ABOVE. WE HAVE FORWARDED IT TO THE CONSULATE LISTED ABOVE.

THIS COMPLETES ALL INS ACTION ON THIS PETITION. PLEASE CONTACT THE CONSULATE DIRECTLY IF YOU HAVE ANY QUESTIONS ABOUT VISA ISSUANCE OR WISH TO HAVE THE PETITION MOVED TO ANOTHER CONSULATE.

THE BACK OF THIS FORM CONTAINS ADDITIONAL INFORMATION ABOUT WHAT APPROVAL OF A NONIMMIGRANT PETITION MEANS. PLEASE READ IT CAREFULLY.

You will be notified separately about any other applications or petitions you filed. Save this notice. Please enclose a copy of it if you write to us about this case, or if you file another application based on this decision. Our address is:

WESTERN SERVICE CNTR  
 P. O. BOX 30111  
 LAGUNA HILLS, CA 92653-0111

**UNITED STATES DEPARTMENT OF JUSTICE**

IMMIGRATION AND NATURALIZATION SERVICE

**WESTERN REGIONAL SERVICE CENTER**

P.O. BOX 30111

LAGUNA HIGUEL, CA 92677-8111

**NOTICE OF APPROVAL OR EXTENSION OF NONIMMIGRANT VISA PETITION OF H OR L ALIEN**

**NAME AND ADDRESS OF EMPLOYER OR TRAINER**  
**HEADROOM PRODUCTIONS, INC.**  
**ATTN: MARK STANKEVICH**  
**1900 AVENUE OF THE STARS, STE 2000**  
**LOS ANGELES, CA 90067**

Name of Beneficiary or Beneficiaries	
HAUER, Rutger	
Classification	File Number
R-1	WAC 90 008 00275
Date of Approval	Valid to Date
10/22/89	08/15/90

The approval of the petition is a determination that the beneficiary is classifiable under a specified nonimmigrant classification. The approval is no assurance that the beneficiary will be found eligible for visa issuance, admitted to the United States, receive a change of nonimmigrant status, or obtain an extension of temporary stay. Eligibility for visa issuance is determined only when application is made to a consular officer. Eligibility for admission or change of status is determined only when application is made to an immigration officer. Also, please note the items below which are indicated by "X" marks concerning this petition.

- The petition has been forwarded to the United States Consulate at AMSTERDAM where the beneficiary or beneficiaries will apply for visa issuance. Any inquiry concerning visa issuance should be directed to the consulate.
- The beneficiary(ies) will not require visa(s) to enter the United States. Notice of approval of the petition has been forwarded to the port of entry at \_\_\_\_\_ . Please notify this office of any changes in the intended port of entry.
- It is indicated that the beneficiary is in the United States. The beneficiary may apply to change status to the nonimmigrant classification shown above by submitting Form I-506, or if already in the above status, may apply for extension of temporary stay on Form I-539 at this office.
- The following businesses and positions are eligible under this L-1 blanket classification. The file number above must be furnished to an American consular officer each time a visa is requested:

WSC/3820/sm cc: R. Ehrenpreis, Esq. Cable sent to Amsterdam.

**IMPORTANT**

The petitioner is required to notify this office immediately if the employment or training specified in this petition is terminated before the expiration of the approved visa petition. In the case of a blanket petition you must notify this office of any change in the business interrelationship(s) or employment of the beneficiary.

**WARNING ON VIOLATION OF NONIMMIGRANT STATUS**

The beneficiary may not commence employment until the status authorizing such employment is granted; remain in the U. S. beyond the validity of this petition; or accept employment or training not specified in this petition. Any unauthorized employment is a violation of status and would result in a denial under Section 245, Adjustment to Permanent Residence, and Section 248, Change of Nonimmigrant Status.

**INFORMATION REGARDING BENEFICIARYS DEPARTURE AND RETURN**

Do not make copies of this notice except in the case of an L-1 blanket petition. You may furnish this form only to beneficiaries who are not in possession of a valid H or L visa and who desire to depart from and return to the United States to resume the same employment or training during the period for which the petition is valid. Additional forms will be issued by this office upon written request by the petitioner furnishing the file number and name of the beneficiary. If a new visa is required this notice should be presented to an American Consul abroad. If exempt from visa requirement, this notice should be presented at a U. S. port of entry. If the beneficiary desires to return to the same employment or training after the expiration of the validity of the petition, a new petition will be required. The beneficiary may be readmitted to this country only if found admissible under the immigration laws.

*Fig 7. Kern*

**NOTICE OF APPROVAL OR EXTENSION OF NONIMMIGRANT VISA PETITION OF H OR L ALIEN**

**NAME AND ADDRESS OF EMPLOYER OR TRAINER**

Headroom Productions, Inc.  
 ATTN: Mark Stankevich  
 1900 Ave. of the Stars, Ste. 2000  
 Los Angeles, CA 90067

Name of Beneficiary or Beneficiaries	
HALER, Rutger	
Classification	File Number
H-1	MAC 89 230 00119
Date of Approval	Valid to Date
06/23/89	09/26/89

The approval of the petition is a determination that the beneficiary is classifiable under a specified nonimmigrant classification. The approval is no assurance that the beneficiary will be found eligible for visa issuance, admitted to the United States, receive a change of nonimmigrant status, or obtain an extension of temporary stay. Eligibility for visa issuance is determined only when application is made to a consular officer. Eligibility for admission or change of status is determined only when application is made to an immigration officer. Also, please note the items below which are indicated by "X" marks concerning this petition.

- The petition has been forwarded to the United States Consulate at \_\_\_\_\_ where the beneficiary or beneficiaries will apply for visa issuance. Any inquiry concerning visa issuance should be directed to the consulate.
- The beneficiary(ies) will not require visa(s) to enter the United States. Notice of approval of the petition has been forwarded to the port of entry at \_\_\_\_\_. Please notify this office of any changes in the intended port of entry.
- It is indicated that the beneficiary is in the United States. The beneficiary may apply to change status to the nonimmigrant classification shown above by submitting Form I-506, or if already in the above status, may apply for extension of temporary stay on Form I-539 at this office.
- The following businesses and positions are eligible under this L-1 blanket classification. The file number above must be furnished to an American consular officer each time a visa is requested:

WSC/3828/ej \_\_\_\_\_ I-506 has been granted.

cc: R. Ehrenpreis, Esq.                      **IMPORTANT**                      I-94 sent to attorney of record.

The petitioner is required to notify this office immediately if the employment or training specified in this petition is terminated before the expiration of the approved visa petition. In the case of a blanket petition you must notify this office of any change in the business interrelationship(s) or employment of the beneficiary.

**WARNING ON VIOLATION OF NONIMMIGRANT STATUS**

The beneficiary may not commence employment until the status authorizing such employment is granted; remain in the U. S. beyond the validity of this petition; or accept employment or training not specified in this petition. Any unauthorized employment is a violation of status and would result in a denial under Section 245, Adjustment to Permanent Residence, and Section 248, Change of Nonimmigrant Status.

**INFORMATION REGARDING BENEFICIARY'S DEPARTURE AND RETURN**

Do not make copies of this notice except in the case of an L-1 blanket petition. You may furnish this form only to beneficiaries who are not in possession of a valid visa. Additional forms will be issued by the office in the name of the beneficiary. If a new beneficiary is exempt from visa requirement, a new petition is required. The beneficiary may be granted a new petition if the beneficiary desires to return to the same employment. The beneficiary may be granted a new petition if the beneficiary desires to return to the same employment. The beneficiary may be granted a new petition if the beneficiary desires to return to the same employment. The beneficiary may be granted a new petition if the beneficiary desires to return to the same employment.

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Exhibit "B-3"

SEE REVERSE SIDE FOR CERTIFICATION

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Signed:  Date 7/29/92  
Name: RALPH EHRENPREIS, Attorney at Law  
Address: 1801 Century Park East, Suite 450  
Los Angeles, California 90067  
Admitted to Practice in State of California

**ST:** Wayne Crawford, Fred. **♥**  
bore about chemical table effect on fish is gly rooted in the genre. Rated R. 1978; 90m.

**THE STARS** ★★ ★★  
akami. **CAST:** Richard Robert Vaughn, George

erent: a space fantasy- as stars in this funny vie as an emissary desperately search- ave it from destruc- y an evil warlord. It's e *Magnificent Seven*, check performances. n.

**PLANET OF THE** ★★  
**CAST:** Roddy McDowall, uston, Claude Akins, Paul

role in this final *Apes* dy McDowall attempt- nce with conquered not everybody plays n, and an impending tie tension to a story own. Rated PG for vi-

**ACTICA** **♥**  
ia. **CAST:** Lorne Greene, benedict, Lew Ayres, Jane

from the television se- preparation for a peace Adar (Lew Ayres). He d a thousand years of ind and the subhuman ownhill from there. It's *Wars*. Rated PG. 1978;

**THE** ★★ ★★ 1/2  
**CAST:** Marc Singer, Tanya nn Amos, Rod Loomis. warrior (Marc Singer) ability to communicate nimals takes revenge— ave (Tanya Roberts) and ohn Amos)—on the evil ). It's fun for kids of all r violence and brief nu-

**BEAUTY AND THE BEAST (TV SERIES)** ★★ ★★ 1/2  
**DIR:** Richard Franklin, Victor Lobl. **CAST:** Ron Perlman, Linda Hamilton, Roy Dotrice, Jay Acovone.

The classic legend received an updated facelift with this popular cult television series, which teamed Linda Hamilton's crusading district attorney with Ron Perlman's underworld dweller. Some admire the Renaissance surroundings and unusually literate scripts; others simply yearn for the sort of deep, platonic love shared by the two central characters. This much is certain: You'll either roll with the poetic dialogue or find it outrageously melodramatic. Unrated; suitable for family viewing. 1987; 100m.

**BENEATH THE PLANET OF THE APES** ★★ ★ 1/2  
**DIR:** Ted Post. **CAST:** Charlton Heston, James Franciscus, Maurice Evans, Kim Hunter, Linda Harrison, James Gregory.

Charlton Heston let himself get sucked into this sequel to *Planet of the Apes*. Astronaut James Franciscus—sent to find out what happened to the first team sent to the planet—has more than simians to contend with; he also discovers a race of u-g-y mutants that worships an atomic bomb, since it made them what they are.... Some of the original's energy remains. Rated PG for violence. 1970; 95m.

**BEYOND THE RISING MOON** ★★  
**DIR:** Philip Cook. **CAST:** Tracy Davis, Hans Bachmann.

In the twenty-first century, a genetically created troubleshooter rebels against her training when the corporation that designed her sends her on a mission to help them exploit alien technology. The same theme was handled much better in *Blade Runner*, though here the plot is secondary to the mediocre special effects and outer-space shootouts. 1988; 93m.

**BEYOND TOMORROW** ★★ ★ 1/2  
**DIR:** A. Edward Sutherland. **CAST:** Jean Parker, Richard Carlson, Helen Vinson, Charles Winninger, Harry Carey, C. Aubrey Smith, Maria Ouspenskaya, Rod La Rocque. Sudden success goes to singer Richard Carlson's head. He switches his affections from fiancée Jean Parker to captivating stage star Helen Vinson. To see that right is done, three ghosts return from the grave and change his troubled mind. An interesting premise on paper, the film fails to live up to its possibilities. 1940; B&W; 84m.

**BIGGLES—ADVENTURES IN TIME** ★★ ★★  
**DIR:** John Hough. **CAST:** Neil Dickson, Alex Hyde-White, Peter Cushing, Fiona Hutchison, William Hootkins.

Delightful fantasy film focuses on the adventures of a New York frozen-food merchandiser, Jim Ferguson (Neil Dickson), who discovers he has a time twin—a World War I British fighter ace named Biggles (Alex Hyde-White). Every time Biggles is in danger, Ferguson finds himself bouncing back through time to come to his twin's rescue. Rated PG for profanity and violence. 1985; 100m.

**BILL VIOLA: SELECTED WORKS** ★★ ★ 1/2  
**DIR:** Bill Viola.

Four major works by conceptual video artist Bill Viola are a study in visual poetry, while cleverly exploiting the medium of video technology. Unfortunately these four pieces suffer from tedium. Not rated. 1981; 54m.

**BIONIC WOMAN, THE** ★★  
**DIR:** Richard Moder. **CAST:** Lindsay Wagner, Lee Majors, Richard Anderson.

What we have here is the female equivalent of TV's *The Six Million Dollar Man*. Lindsay Wagner is the superwoman who annihilates the bad guys. But with all of her indestructible parts that are able to stand any strain, why does she always go through her stunts in slow motion? 1975; 96m.

**BLACK HOLE, THE** **♥**  
**DIR:** Gary Nelson. **CAST:** Maximilian Schell, Anthony Perkins, Robert Forster, Joseph Bottoms, Yvette Mimieux, Ernest Borgnine. Only the splendid special effects make this sappy science-fiction dud from the Disney Studios bearable. Complete with a cute little robot (à la *Star Wars*) and a colorful crew (like *Star Trek*), it's an uninspired collection of space movie clichés. Rated PG. 1979; 97m.

**BLADE RUNNER** ★★ ★★ 1/2  
**DIR:** Ridley Scott. **CAST:** Harrison Ford, Rutger Hauer, Sean Young, Daryl Hannah, Joanna Cassidy, Edward James Olmos, M. Emmet Walsh. This Ridley Scott (*Alien*) production is thought-provoking and visually impressive. Harrison Ford stars as a futuristic Philip Marlowe trying to find and kill the world's remaining rebel androids in 2817 Los Angeles. *Blade Runner* may not be for everyone, but those who appreciate something of substance will find it worthwhile. Rated R for brief nudity and violence. 1982; 118m.

**BOY AND HIS DOG, A** ★★ ★★ 1/2  
**DIR:** L. Q. Jones. **CAST:** Don Johnson, Suzanna Benton, Jason Robards Jr. Looking for intelligence and biting humor in a science-fiction satire? Try this Hugo Award-winning screen adaptation of Harlan Ellison's novel, which focuses on the adventures of a young scavenger (Don Johnson) and his telepathic dog as they roam the earth circa 2024 after a nuclear holocaust. Rated R for violence, sexual references, and nudity. 1976; 87m.

**BRAIN FROM PLANET AROUS, THE** ★★ ★★  
**DIR:** Nathan Juran. **CAST:** John Agar, Joyce Meadows, Robert Fuller.

Great little film is much better than the plot or title would suggest. Giant brain from outer space takes over John Agar's body in an attempt to conquer the world. Not far behind is another brain that inhabits the body of Agar's dog and tries to prevent it. Good stuff. 1958; B&W; 70m.

**BRAIN THAT WOULDN'T DIE, THE** **♥**  
**DIR:** Joseph Green. **CAST:** Jason (Herb) Evers, Virginia Lath, Adele Lamont.

Only the most dedicated science-fiction fans will enjoy this story, which revolves around a doctor who experiments with human limbs. When his fiancée is decapitated in a car accident, he saves her head and searches for the perfect body to go with it. 1963; B&W; 81m.

**BRAINSTORM** ★★ ★★ 1/2  
**DIR:** Douglas Trumbull. **CAST:** Christopher Walken, Natalie Wood, Louise Fletcher. Christopher Walken and Natalie Wood star in this sci-fi thriller about an invention that can read and record physical, emotional, and intellectual sensations as they are experienced by an individual and allow them to be reexperienced by another human being. The machine's potential for good is impressive. But what happens if it's used for evil? Rated PG for nudity and profanity. 1983; 106m.

**BRONX EXECUTIONER, THE** **♥**  
**DIR:** Bob Collins. **CAST:** Margie Newton, Chuck Valenti, Woody Strode. Who comes up with the money for pieces of junk such as this? A group of humans battle for their lives against cyborgs bent on their destruction. How original! This schlock doesn't even have any scenes filmed in the Big Apple, not that it would have helped. Not rated, but contains violence. 1989; 88m.

## ACTION/ADVENTURE

me rather grue-

**BLACKOUT (1978)**

★★★  
DIR: Eddy Matalon. CAST: Jim Mitchum, Robert Carradine, Belinda Montgomery, June Allyson, Jean-Pierre Aumont, Ray Milland.

At times, this movie, about a New York City apartment building attacked by a gang of escaped criminals during a blackout, reeks of a disaster film. Still, there are good action scenes and enough drama to make you almost forget the shortcomings. Rated R for violence. 1978; 86m.

**BLADE**

★★★  
DIR: Ernest Pintoff. CAST: John Marley, Jon Cypher, Kathryn Walker, William Prince, Michael McGuire, Joe Santos, John Schuck, Keene Curtis, Ted Lange, Marshall Efron, Steve Landesberg.

Middle-aged New York detective Blade (John Marley) stalks the psycho who murdered the daughter of a powerful right-wing congressman. Along the way he uncovers a lot of other goings-on in the naked city. The story's not much, but TV addicts can count the faces that later went on hit shows (*Barney Miller's* Steve Landesberg, *The Love Boat's* Ted Lange, *McMillan and Wife's* John Schuck). Rated R for violence. 1973; 90m.

**BLADE MASTER, THE**

★★★  
DIR: David Hills. CAST: Miles O'Keefe, Lisa Foster.

Muscleman Miles O'Keefe, along with his small band of followers, chops his way across the countryside battling nasty sorcerers and spirits in a quest to conquer evil. Rated PG. 1984; 92m.

**BLAKE OF SCOTLAND YARD**

★★★  
DIR: Robert Hill. CAST: Ralph Byrd, Lloyd Hughes, Joan Barclay, Herbert Rawlinson, Dickie Jones, Bob Terry, Nick Stuart.

A power-mad count offers a king's ransom to the man who helps him to obtain a death-dealing device, and a mysterious cloaked character called The Scorpion begins a reign of terror in his campaign to secure the weapon. Made by Victory Pictures, a bargain-basement independent producer, this cliffhanger lacks the values that Universal or Republic put into their product, but it's still fun. 1937; B&W; 15 chapters.

**BLASTFIGHTER**

★★★  
DIR: John Old Jr. CAST: Michael Sopkiw, Valerie Blake, George Eastman, Mike Miller. Michael Sopkiw is Jake "Tiger" Sharp, a dull ex-convict who becomes a Rambo trying to clean up an immoral populace. Not rated, but contains violence. 1984; 93m.

★★★  
glas Fairbanks Sr., ders Randolph. Fairbanks's most color production dozen pictures. contains a duel on the beach, a pirate ship, and all movie stunts: ship's sail on a ith an apparatus ra. Silent. 1926;

★★★  
chael Douglas, Andy Capshaw. solid performance ilm as a maverick signed to deliver a Japanese authori- escape upon ar- ite protests from las insists on stay- he escaped crimi- akakura (so mem- Robert Mitchum) ered American de- ence and profanity.

★★  
AST: George Zucco, nge, I. Stanford Jolley. re Black Raven, the ts about embezzle- rder, and revenge. n hour to kill may familiar faces. 1943:

★★  
A, A. CAST: John Mills, offman. elodrama with John glo star imported to ovie marketable out- iction flick, if a trifle ; 88m.

★★★  
PIRATE. Robert Newton, Linda Keith Andes. rn with some good ac- erizations. Gorgeous charming damsel in le, Robert Newton is nes, but puts in a fine it. 1952; 99m.

## ACTION/ADVENTURE

15

**BLIND FURY**

★★★  
DIR: Philip Noyce. CAST: Rutger Hauer, Terry O'Quinn, Brandon Call, Lisa Blount, Randall "Tex" Cobb.

In this outrageously violent, tongue-in-cheek martial arts movie, Rutger Hauer stars as a blind swordsman who comes to the aid of an army buddy (Terry O'Quinn) when the latter is kidnapped by gangsters and forced to make designer drugs. Directed in a completely over-the-top fashion by Phillip Noyce, *Blind Fury* is a real hoot. Rated R for violence and profanity. 1990; 86m.

**BLIND RAGE**

★★★  
DIR: Efren C. Pinion. CAST: D'Urville Martin, Leo Fong, Tony Ferrer, Dick Adair, Darnell Garcia, Charlie Davao, Lola Hermosa, Fred Williamson, Jessie Crowder.

If you really believe that four blind men could rob a bank during business hours, you deserve this film. Rated R for violence and profanity. 1978; 81m.

**BLINDSIDE**

★★★  
DIR: Paul Lynch. CAST: Harvey Keitel, Lori Hallier, Allen Fawcett.

Only the acting talent of Harvey Keitel distinguishes this would-be suspense film yawner. Keitel stars as a former surveillance expert who discovers a murder plot. Rated R for violence and profanity. 1988; 102m.

**BLOOD ALLEY**

★★★  
DIR: William Wellman. CAST: John Wayne, Lauren Bacall, Paul Fix, Mike Mazurki. Humphrey Bogart was originally set to star opposite wife Lauren Bacall in this story of a merchant marine captain helping Chinese refugees make it to Hong Kong, but he dropped out. For diehard Duke Wayne fans only. 1955; 115m.

**BLOOD AND GUNS**

★★★  
DIR: Giulio Patroni. CAST: Orson Welles, Tomas Milian, John Steiner. Orson Welles's screen presence is at a loss in this dull action yarn about three men whose lives intertwine after the Mexican revolution. Rated R for profanity and violence. 1968; 90m.

**BLOOD IN THE STREETS**

★★★  
DIR: Sergio Sollima. CAST: Oliver Reed, Fabio Testi, Agostina Belli. In this French-Italian film, a prison warden (Oliver Reed) is forced to release a prisoner as ransom for his kidnapped wife. There are some exciting chase scenes in this overall

so-so film. Rated R for sex, nudity, language, and violence. 1974; 111m.

**BLOOD ON THE SUN**

★★★  
DIR: Frank Lloyd. CAST: James Cagney, Robert Armstrong, Wallace Ford, Sylvia Sydney. This hard-hitting action drama finds James Cagney fighting Japanese military and government men in Japan just before World War II. An unusual plot and good pace make this worth watching. 1945; B&W; 98m.

**BLOODFIST**

★★★  
DIR: Terence H. Winkless. CAST: Don "The Dragon" Wilson, Bob Kaman.

Typical martial arts chop-out, peopled by actual World Kickboxing Association champs, karate kings, and a wealth of other unsightly folks who just can't act. Forgettable. Rated R for ketchup. 1989; 86m.

**BLOODSPORT**

★★★  
DIR: Newt Arnold. CAST: Jean Claude Van Damme, Donald Gibb, Leah Ayres, Norman Burton, Forest Whitaker, Bolo Yeung.

Kung-fu expert Jean Claude Van Damme plays a martial arts master who arrives in Hong Kong to compete in the *kwintie*, a violent championship contest. The fighting sequences are tremendous, and the action surrounding the contest is great, but the framing story offers only clichés. Rated R for violence and language. 1987; 100m.

**BLOODSTONE**

★★★  
DIR: Dwight H. Little. CAST: Brett Stoney. An adventure film in the tradition of *Raiders of the Lost Ark*, this falls short of the mark. The story involves newlyweds who become involved in a jewel heist in the Middle East. Loaded with humor and lots of action, but marred by poor performances. Rated PG-13 for violence. 1988; 90m.

**BLOODY MAMA**

★★★  
DIR: Roger Corman. CAST: Shelley Winters, Don Stroud, Pat Hingle, Robert Walden, Bruce Dern, Robert De Niro. Shelley Winters plays Ma Barker in this gangster flick. Her four sons share her notoriety as Depression-era bandits. Rated R. 1970; 90m.

**BLOWING WILD**

★★★  
DIR: Hugo Fregonese. CAST: Gary Cooper, Barbara Stanwyck, Anthony Quinn, Ruth Roman, Ward Bond. Wildcat Barbara Stanwyck lusts almost in vain for Gary Cooper in this foul tale of bandits in the Mexican oilfields. 1953; 90m.

Crystal shows up as Whoopi Goldberg, and tempt to show us what scenes prior to show-if is the actual live per-stal inviting Fernando (s!) to the stage. 1986;

some George" wiggles free, but falls for her anyway. Don't settle for imitations. Insist on the original. 1956; 94m.

### BIRTHDAY BOY, THE ★★★

DIR: Claude Conrad. CAST: James Belushi, Michelle Riga, Dennis Farina, Ron Dean, Jim Johnson, Ed Blatchford, Fred Kaz.  
A Cinemax Comedy Experiment that proves once again how difficult it is to produce an even moderately funny film. James Belushi (who also wrote the script) is a sporting-goods salesman who journeys cross-country on his birthday in an attempt to sell his old gym coach a load of basketballs. Unrated, but contains adult language. 1986; 30m.

### BISHOP'S WIFE, THE ★★★

DIR: Henry Koster. CAST: Cary Grant, Loretta Young, David Niven, James Gleason.  
Harmless story of debonair angel (Cary Grant) sent to Earth to aid a bishop (David Niven) in his quest for a new church. The kind of film they just don't make anymore. No rating, but okay for the whole family. 1947; B&W; 108m.

### BLACK BIRD, THE ★★★

DIR: David Giler. CAST: George Segal, Stéphane Audran, Lionel Stander, Lee Patrick.  
Surprisingly enjoyable comedy produced by and starring George Segal as Sam Spade Jr. The visual gags abound, and an air of authenticity is added by the performances of 1940s detective film regulars Lionel Stander, Elisha Cook, and Lee Patrick. The latter two co-starred with Humphrey Bogart in *The Maltese Falcon*, on which the film is based. It's funny, with a strong performance from Segal. Rated PG. 1975; 98m.

### BLACKSMITH, THE/COPS ★★★½

DIR: Buster Keaton. CAST: Buster Keaton, Virginia Fox.  
Two shining examples of deadpan silent comedian Buster Keaton at his best. What he does to a white luxury limo in *The Blacksmith* is a hilarious crime. His antics in *Cops* bid fair to prove him Chaplin's master. The chase scene is a classic of timing and invention. Silent. 1922; B&W; 38m.

### BLAME IT ON RIO ★★★½

DIR: Stanley Donen. CAST: Michael Caine, Joseph Bologna, Valerie Harper, Michelle Johnson.  
A middle-aged male sex fantasy directed by Stanley Donen (*Lucky Lady*; *Chorade*), this film—which equally combines both good and bad elements—features Michael Caine as a befuddled fellow who finds himself involved in an affair with the teenage daughter (Michelle Johnson) of his best friend

(Joseph Bologna). Although essentially in bad taste, *Blame It on Rio* does have a number of very funny moments. Rated R for nudity, profanity, and suggested sex. 1984; 110m.

### BLAZING SADDLES ★★★½

DIR: Mel Brooks. CAST: Cleavon Little, Gene Wilder, Harvey Korman, Madeline Kahn, Mel Brooks, Slim Pickens.  
Mel Brooks directed this sometimes hilarious, mostly crude spoof of westerns. The jokes come with machine-gun rapidity, and the stars race around like maniacs. If it weren't in such bad taste, it would be perfect for the kiddies. Rated R. 1974; 93m.

### BLIND DATE (1987) ♥

DIR: Blake Edwards. CAST: Bruce Willis, Kim Basinger, John Larroquette, William Daniels, George Coe, Mark Blum, Phil Hartman.  
A tasteless exercise in slapstick that sends Bruce Willis on a last-minute blind date with Kim Basinger, an attractively gift-wrapped bundle that comes with one explicit instruction: do not let her drink. Rated PG-13 for adult situations. 1987; 93m.

### BLISS ★★★

DIR: Ray Lawrence. CAST: Barry Otto, Lynette Curran, Helen Jones, Jeff Truman.  
In this biting black comedy from Australia, a business executive (Barry Otto) nearly dies from a heart attack. By managing to survive, he finds himself in a hellish version of the life he once had. Not everyone will appreciate this nightmarish vision of modern life, but it is one of the most original motion pictures of recent years. Rated R. 1986; 93m.

### BLOCK-HEADS ★★★

DIR: John G. Blystone. CAST: Stan Laurel, Oliver Hardy, Patricia Ellis, Minna Gombell, Billy Gilbert, James Finlayson.  
Twenty years after the end of World War I, Stan Laurel is discovered still guarding a bunker. He returns to a veterans' home, where Oliver Hardy comes to visit and take him to dinner. A well-crafted script provides the perfect setting for the boys' escapades. Their characters have seldom been used as well in feature films. 1938; B&W; 55m.

### BLOODBATH AT THE HOUSE OF DEATH ★★★

DIR: Ray Cameron. CAST: Vincent Price, Kenny Everett, Pamela Stephenson, Gareth Hunt, Don Warrington, John Fortune, Sheila Steafel.  
Although advertised as one, this British movie is not all that much of a spoof on horror films. There is realistic gore (especially

in the opening scene, where the film lives up to its not-so-ironic title), and near the film's end the camp antics turn serious. In the story, a team of paranormal specialists investigates a house that was the scene of a mysterious massacre. Vincent Price plays a nutty devil worshiper who plots to get rid of the snooty scientists who are inhabiting this house of Satan. Not rated, but equivalent to an R for violence, gore, sex, nudity, and profanity. 1985; 92m.

### BLOODHOUNDS OF BROADWAY ★★★

DIR: Howard Brookner. CAST: Matt Dillon, Jennifer Grey, Julia Hagerty, Rutger Hauer, Madonna, Esai Morales, Anita Morris, Randy Quaid.  
This featherweight period comedy was stitched together by writer-director Howard Brookner from four stories by Damon Runyan. While not as hilarious as one might hope, this story of what happens to a set of wild characters on New Year's Eve in 1928 has its moments, the best of which are provided by Randy Quaid as a lovesick loser and Madonna as the object of his affections. Rated PG for brief profanity and stylized violence. 1989; 90m.

### BLOOPERS FROM STAR TREK AND LAUGH-IN ★★★½

DIR: Various. CAST: William Shatner, Leonard Nimoy, DeForest Kelley, Dan Rowan, Dick Martin, Martin Milner, Kent McCord, Sammy Davis Jr., Dean Cain.  
Don't try to explain the melding of these two television shows. Just sit back and enjoy the *Star Trek* bloopers and ignore the *Laugh-In* gaffes. It's genuinely funny to see the unemotional Spock (Leonard Nimoy) dissolve into laughter when he walks into one of the sliding *Enterprise* doors that is supposed to open smoothly at his approach. *Rowan and Martin's Laugh-In* depended on its topicality for humor, and many of the bloopers will leave people of the Eighties wondering what was so funny about this Sixties telehit. 1966; 26m.

### BLUE IGUANA ★★★

DIR: John Lafia. CAST: Dylan McDermott, Jessica Harper, James Russo, Tovah Feldshuh, Dean Stockwell.  
For his first film, writer-director John Lafia attempted a *Raising Arizona*-style spoof of the hard-boiled detective story—and failed. The story concerns a "recovery specialist" (Dylan McDermott) who is coerced by IRS agents Tovah Feldshuh and Dean Stockwell into going after \$40 million in contraband money stored in a south-of-the-border bank.

### BLIND NIGHT TRAIN ★★★

CAST: Billy Crystal.  
Comedy performance Billy Crystal is neatly format, as he traces his ward from great-grand-ed by daughter Jenni-ef Martin Scorsese im-

CAST: Matthew Broderick, Matt Mulhern, Casey

son's loosely autobio-fter *Brighton Beach* mipse of growing up d War II boot camp ck as Simon's obser- not clashing with sly drill sergeant or ds and bees from an rostitute, Broderick ments about life, the dies. Rated PG-13 for themes. 1988; 106m.

### BLIND VELING MOTOR KINGS, ★★★

CAST: Billy Dee Williams, and Pryor, Ted Ross.  
ature of a barnstorm-eball players as they the late 1930s. Billy d Pryor, and James f the team's players niving, clowning, and heir team's survival. esive script keeps this stars. Rated PG. 1976;

CAST: George Gobel, Mitzi

of the 1941 Barbara nda comedy hit, *The* ary cardsharp David ter Mitzi Gaynor on orge Gobel in hopes he marriage. "Lone-

**BRANNIGAN**

★★★½

DIR: Douglas Hickox. CAST: John Wayne, Richard Attenborough, Judy Geeson, Mel Ferrer, Ralph Meeker, John Vernon.

John Wayne travels to London to bring back a fugitive in this enjoyable cops-and-robbers chase film. It's fun to see the Duke in jolly old England and the cast is outstanding. Rated PG. 1975; 111m.

**BRASS TARGET**

★★

DIR: John Hough. CAST: Sophia Loren, George Kennedy, John Cassavetes, Robert Vaughn, Max von Sydow, Bruce Davison.

Pure Hollywood hokum at its most ridiculous would ask us to believe that Gen. George Patton (George Kennedy) was murdered after World War II because of a large gold robbery committed by his staff. Not much to recommend this boring film. Rated PG for moderate language and violence. 1978; 111m.

**BREAKER! BREAKER!**

♥

DIR: Don Huletta. CAST: Chuck Norris, George Murdock, Terry O'Connor, Don Gentry. A quickie thrown together to cash in on the CB craze. Rated PG. 1977; 86m.

**BREAKER MORANT**

★★★★★

DIR: Bruce Beresford. CAST: Edward Woodward, Jack Thompson, John Waters, Bryan Brown.

This is one Australian import you won't want to miss. Imagine the high adventure of the original *Gunga Din*, the wisecracking humor of *To Have and Have Not*, and the character drama of *The Caine Mutiny* all rolled into one super movie. Rated PG. 1979; 107m.

**BREAKOUT**

★★★

DIR: Tom Gries. CAST: Charles Bronson, Robert Duvall, Jill Ireland, John Huston, Sheree North, Randy Quaid.

While not exactly Charles Bronson at his best, this action-adventure film does have its moments as the star, playing a devil-may-care helicopter pilot, rescues Robert Duvall, an American businessman framed for murder and held captive in a Mexican jail. Rated PG. 1975; 96m.

**BREAKTHROUGH**

♥

DIR: Andrew V. McLaglen. CAST: Richard Burton, Robert Mitchum, Rod Steiger, Curt Jurgens. This dull war film—a sequel to Sam Peckinpah's *Cross of Iron*—stars Richard Burton as a heroic German officer who saves the life of an American colonel (Robert Mitchum) after the Nazis thwart an attempt on Hitler's life. Rated PG. 1978; 115m.

**BREED APART, A**

★★★★½

DIR: Philippe Mora. CAST: Rutger Hauer, Kathleen Turner, Powers Boothe, Donald Pleasence. When a billionaire collector hires an adventurous mountain climber to steal the eggs of an endangered pair of nesting eagles, the result is a nicely paced film that manages to combine drama, suspense, romance, and even a touch of post-Vietnam commentary. Rutger Hauer plays the strange recluse who lives in a tent-palace in the loneliest reaches of the Blue Ridge Mountains. Rated R for sex, nudity, and violence. 1984; 95m.

**BRIDE AND THE BEAST**

♥

DIR: Adrian Weiss. CAST: Charlotte Austin, Lance Fuller, Johnny Roth, Steve Cavert, William Justine.

Stock jungle footage is used to pad out this tale of the new bride of a big-game hunter who, under hypnosis, discovers that she lived a past life as a gorilla. 1958; 78m.

**BRIDGE ON THE RIVER KWAI, THE**

★★★★★

DIR: David Lean. CAST: William Holden, Alec Guinness, Jack Hawkins, Sessue Hayakawa, James Donald.

Considered by many to be David Lean's greatest work, this war epic brought the British director his first Oscar. The powerful, dramatic story centers around the construction of a bridge by British and American prisoners of war under the command of Japanese colonel Sessue Hayakawa. Alec Guinness, a Lean semiregular since *Great Expectations*, is the stiff-upper-lipped British commander who uses the task as a way of proving British superiority. 1957; 161m.

**BRIDGE TO HELL**

★½

DIR: Umberto Lenzi. CAST: Andy J. Forest.

After a group of World War II POWs escape, they must fight their way home. A bridge is their last obstacle and they decide to take it out after crossing. (Sound familiar?) Lots of shooting and explosions. Unfortunately, not much of a plot. Not rated, but contains violence and profanity. 1989; 94m.

**BRIDGE TOO FAR, A**

★★★★½

DIR: Richard Attenborough. CAST: Dirk Bogarde, James Caan, Michael Caine, Sean Connery, Laurence Olivier, Robert Redford.

Here's another story of a famous battle with the traditional all-star cast. In this case it's World War II's "Operation Market Garden," a disastrous Allied push to get troops behind German lines and capture an early bridgehead on the Rhine. Rated PG. 1977; 175m.

**BRIDGES AT TOKO-RI, THE**

DIR: Mark Robson. CAST: William F. March, Grace Kelly, Mickey Rourke, Holliman, Charles McGraw, Robert C. Ollis, Bouche, Gene Reynolds.

With this picture, screenwriter Davies and director Mark Robson are one of the cinema's most authentications of war. It is certainly the picture about the Korean War. Michener's novel, as adapted here, on a bomber pilot and his crew, aircraft-carrier force assigned to vital North Korean bridges. 1954

**BRING ME THE HEAD OF AL GARCIA**

DIR: Sam Peckinpah. CAST: Warren Oates, Gig Young, Robert Webber, Emilio Fernandez, Kris Kristofferson, Helmut Dantine. Warren Oates gives an outstanding performance as a piano player in Mexico comes mixed up with vicious bombers. Hard-core Sam Peckinpah appreciate this one more than the viewer. Rated R. 1974; 112m.

**BROTHERHOOD OF DEATH**

DIR: Bill Berry. CAST: Roy Jefferson, Haskell V. Anderson.

Satanic Ku Klux Klansmen battle g black Vietnam veterans in the rights-movement South. Rated R for violence and language. 1976; 85m.

**BUCCANEER, THE**

DIR: Anthony Quinn. CAST: Yul Brynner, Charlton Heston, Claire Bloom, Charles Bronson, Douglas Dumbrille, Lorne Greene, Ted Knight. Studio-bound remake of C. B. De Mille's 1938 romance of pirate Jean Lafitte's involvement in the War of 1812; boasts a capable of hamming and acting, but not enough to make this stiff color come alive. 1958; 121m.

**BUCKTOWN**

DIR: Arthur Marks. CAST: Fred Williamson, Grier, Thalmus Rasulala, Tony King, Barbra Streisand, Art Lund.

This mindless blaxploitation flick features Williamson journeying to a southern town to bury his brother, who has been killed by corrupt cops. Rated R. 1975; 95m.

**BULLDOG DRUMMOND**

DIR: F. Richard Jones. CAST: Ronald Reagan, Joan Bennett, Lilyan Tashman.

Ronald Colman smoothly segued into silent to sound films playing the title role of a British army officer adventurer in

while forsaking his friends and family. He gives one of his best performances in an unsympathetic role. 1949; B&W; 100m.

**CHAMPIONS**

★★★★

DIR: John Irvin. CAST: John Hurt, Edward Woodward, Jan Francis, Ben Johnson.

The touching true story of English steeple-chase jockey Bob Champion (John Hurt), who fought a desperate battle against cancer through chemotherapy to win the 1981 Grand National. Rated PG. 1984; 113m.

**CHANEL SOLITAIRE**

★★

DIR: George Kaczender. CAST: Marie-France Pisier, Timothy Dalton, Rutger Hauer, Karen Black, Brigitte Fossey.

This half-hearted rendering of the rise to prominence of French designer Coco Chanel (played by fragile Marie-France Pisier) is long on sap and short on plot. Timothy Dalton and Rutger Hauer, as two of Coco's well-heeled suitors, fare best; Miss Pisier wears a sour pout throughout. For the terminally romantic only. Rated R. 1981; 120m.

**CHANGE OF HABIT**

★★

DIR: William A. Graham. CAST: Elvis Presley, Mary Tyler Moore, Barbara McNair, Jane Elliot, Edward Asner.

In direct contrast to the many comedy-musicals that Elvis Presley starred in, this drama offers a more substantial plot. Elvis plays a doctor helping the poor in his clinic. Mary Tyler Moore plays a nun who is tempted to leave the order to be with Elvis. Rated G. 1970; 93m.

**CHAPTER TWO**

★★★★½

DIR: Robert Moore. CAST: James Caan, Marsha Mason, Valerie Harper, Joseph Bologna.

In *Chapter Two*, writer Neil Simon examines the problems that arise when a recently widowed author courts and marries a recently divorced actress. George Schneider (James Caan) is recovering from the death of his wife when he strikes up a whirlwind courtship with actress Jennie MacLaine (Marsha Mason). They get married, but George is tormented by the memory of his first, beloved wife. Rated PG. 1979; 124m.

**CHARIOTS OF FIRE**

★★★★★

DIR: Hugh Hudson. CAST: Ben Cross, Ian Charleson, Nigel Havers, Nicolas Farrell, Alice Krige.

Made in England, this is the beautifully told and inspiring story of two runners (Ian Charleson and Ben Cross) who competed for England in the 1924 Olympics. An all-star supporting cast—Ian Holm, John

Gielgud, Dennis Christopher (*Breaking Away*), Brad Davis (*Midnight Express*), and Nigel Davenport—and taut direction by Hugh Hudson help make this a must-see motion picture. Rated PG, the film has no objectionable content. 1981; 123m.

**CHASE, THE (1946)**

★★

DIR: Arthur Ripley. CAST: Robert Cummings, Michele Morgan, Peter Lorra, Steve Cochran.

If the tempo were faster and the writing tighter, this film might have been interesting. As it is, it staggers along. The plot is quite predictable as Michele Morgan runs away from her husband. 1946; B&W; 86m.

**CHASE, THE (1966)**

★★½

DIR: Arthur Penn. CAST: Robert Redford, Jane Fonda, Marlon Brando, Angie Dickinson, Janice Rule, James Fox, Robert Duvall, E. G. Marshall, Mimiam Hopkins, Martha Hyer.

Convoluted tale of prison escapee (Robert Redford) who returns to the turmoil of his Texas hometown. The exceptional cast provides flashes of brilliance, but overall, the film is rather dull. Redford definitely showed signs of his superstar potential here. 1966; 135m.

**CHASING DREAMS**

★★★

DIR: Sean Roche, Therese Conte. CAST: David G. Brown, Jim Shane, Kevin Costner.

Here's another film made before a current top-billed player's stardom. In this case Kevin Costner is in and out of the story within the first five minutes. We're left with a low-budget, but very appealing, tear-jerker. While Costner's away at college, his slightly younger brother must work on the farm, care for their ill youngest brother, and somehow sneak in baseball practice. Rated PG for profanity. 1981; 96m.

**CHATTAHOOCHEE**

★★★★

DIR: Mick Jackson. CAST: Gary Oldman, Dennis Hopper, Frances McDormand, Pamela Reed, Ned Beatty, M. Emmet Walsh.

British actor Gary Oldman gives a brilliant performance as an American war hero who attempts a bizarre suicide and ends up in the nightmarish Chattahoochee State Mental Hospital. Once inside, he devotes himself to exposing the horrific treatment of the patients. Rated R for brutality, nudity, and profanity. 1990; 98m.

**CHEERS FOR MISS BISHOP**

★★★

DIR: Tay Garnett. CAST: Martha Scott, William Gargan, Edmund Gwenn, Sterling Holloway, Sidney Blackmer.

Nostalgic, poignant story of a school teacher in a midwestern town who devotes

her life to teaching in the tradition of the 1940s; B&W; 100m.

**CHERRY, I**

DIR: Russ M. Maitlin. One of the best of the "cherry" films, though he is a bit of a cliché at the last. A commentary by an Indian in a drug-ridden town. Charles N. Tom Wolfe in 1969, the 1969; 71m.

**CHILD BE**

DIR: Robert Altman. Based on a play by Tom Wolfe in 1969, the 1969; 71m.

**CHILD IS**

DIR: John G. Hart. A gut-wrenching emotional brilliant capital treat. 1963; 102m.

**CHILDREN**

DIR: Ran M. Maitlin. Based on a play by Mark M. Hart (John Hurt) for a woman performer inspired by Haines, ity, and

**CHILD**

DIR: Jo Shirley. Just be a woman!

DRAMA

an interesting despite the draz that have been always in the will vary on this

Cruise") are more humorous. 1952; B&W; 85m.

**END OF THE LINE** ★★★

DIR: Jay Russell. CAST: Wilford Brimley, Levon Helm, Kevin Bacon, Bob Balaban, Barbara Barrie, Mary Steenburgen, Holly Hunter, Bruce McGill, Howard Morris.

Financed as a labor of love by executive producer and co-star Mary Steenburgen, this first film by director Jay Russell features Wilford Brimley as a railroad worker who, with buddy Levon Helm, steals a train engine to protest the closing of the freight depot where he has worked for thirty-eight years. The skilled performances will keep you interested right to the end of the line. Rated PG for profanity. 1988; 105m.

**END OF THE ROAD** ★★

DIR: Aram Avakian. CAST: Stacy Keach, Harris Yulin, Dorothy Tristan, James Earl Jones.

Stacy Keach plays a college graduate who falls out of society, receives help from an unorthodox psychotherapist named Doctor D (James Earl Jones), then becomes intimately involved with a married couple. The imagery can be compelling, but the finale is too graphic. Rated X (by 1960s standards) but more like a hard R for sex, nudity, and adult themes. 1969; 110m.

**ENDLESS GAME, THE** ★★

DIR: Bryan Forbes. CAST: Albert Finney, George Segal, Anthony Quayle, Nanette Newman.

With a creakily indifferent tone that mirrors the world-weary bitterness of his lead character, writer-director Bryan Forbes's cold war-styled spy thriller overdoses on the residual cynicism of a once-vibrant genre. Albert Finney stars as a retired agent summoned back to learn why aged and mentally wrecked members of a disbanded European operation are being killed. Unrated; explicit dialogue, brief nudity, and violence. 1990; 120m.

**ENDLESS LOVE** ★★

DIR: Franco Zeffirelli. CAST: Brooke Shields, Martin Hewitt, Shirley Knight, Don Murray.

Though this story of a teenage love affair has all the elements of a great romance, it is marred by implausibility and inconsistency. The film improves as it progresses and even offers some compelling moments, but not enough to compensate for its flaws. Rated R because of sex and nudity. 1981; 115m.

★★★1/2 Christian Bale, son, Nigel Ha-

biographical War II Japan- en the Holly- ctor Steven crew to Shang- n work. Young ard's boyhood is parents dur- Shanghai and camp for four gloss prevents classic, but it of surprising d PG for lan- im.

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DRAMA

**ENEMIES—A LOVE STORY** ★★

DIR: Paul Mazursky. CAST: Ron Silver, Anjelica Huston, Lena Olin, Margaret Sophie Stein, Alan King, Paul Mazursky.

Director Paul Mazursky achieves a delicate mixture of drama and comedy in his adaptation of the novel by Isaac Bashevis Singer. Set in New York in 1949, the film focuses on the hectic life of Holocaust survivor and womanizer Herman Broder (Ron Silver). Rated R for profanity, nudity, and simulated sex. 1989; 120m.

**ENOLA GAY: THE MEN, THE MISSION, THE ATOMIC BOMB** ★★

DIR: David Lowell Rich. CAST: Billy Crystal, Kim Darby, Patrick Duffy, Gary Frank, Gregory Harrison.

In this made-for-TV drama, Patrick Duffy plays Paul Tibbets, the man in charge of the plane that dropped the atomic bomb over Hiroshima. The film delves into the lives and reactions of the crew members in a fairly effective manner. 1980; 150m.

**ERIC** ★★

DIR: James Goldstone. CAST: Patricia Neal, John Savage, Claude Akins, Sian Barbara Allen, Mark Hamill, Nehemiah Persoff.

This made-for-TV movie is the true story of Eric Lund, a teenager with a promising athletic future who becomes terminally ill. John Savage, in the title role, gives a meaningful portrayal of a young man who refuses to give up. Patricia Neal, as the mother, gives the kind of warm, sensitive performance she is noted for, and there is a fine supporting cast. 1975; 100m.

**ESCAPE TO BURMA** ★

DIR: Alan Dwan. CAST: Barbara Stanwyck, Robert Ryan, David Farrar, Murvyn Vye.

This features a tea plantation, wild animals, and a hunted man seeking refuge. Every great star makes a turkey, and this is Barbara Stanwyck's. 1955; B&W; 87m.

**ESCAPE TO LOVE** ★★

DIR: Herb Stein. CAST: Clara Perryman.

This adventurous romance pits a beautiful American student (Clara Perryman) and her lover against the Polish KGB as they speed on a train toward Paris. Their passion increases to a point where they must both reach a life-changing decision. 1982; 105m.

**ESCAPE TO THE SUN** ★★

DIR: Menahem Golan. CAST: Laurence Harvey, Josephine Chaplin, John Ireland, Jack Hawkins. Two young university students try to escape from the oppressive Soviet Union under the watchful eyes of the KGB. They

try first for an exit visa; only one visa is issued, and one of the students is taken into custody. The two are forced to make a heroic escape to the West. Rated PG for violence. 1972; 94m.

**ESCAPIST, THE** ★

DIR: Eddie Beverly Jr. CAST: Bill Shirk, Peter Lupus.

Real-life escape artist, Bill Shirk, plays himself in this exhibition of his talents through multiple escapes. Unrated, the film contains nudity and simulated sex. 1983; 87m.

**ETERNALLY YOURS** ★★

DIR: Tay Garnett. CAST: Loretta Young, David Niven, C. Aubrey Smith, ZaSu Pitts, Billie Burke, Eve Arden, Hugh Herbert, Broderick Crawford.

A stellar cast of accomplished scene-stealers deftly brings off this iffy story of a magician (David Niven) and his wife (Loretta Young), who thinks his tricks are overshadowing their marital happiness. 1939; B&W; 95m.

**EUREKA** ★★1/2

DIR: Nicolas Roeg. CAST: Gene Hackman, Theresa Russell, Rutger Hauer, Jane Lapotaire, Mickey Rourke, Ed Lauter, Joe Pesci.

Another stunner from Nicolas Roeg, *Eureka* is about an ambitious gold miner (Gene Hackman) who makes his fortune in the snowbound Canadian wilderness, then retires to his very own Caribbean island. Rated R for sex, nudity, violence, and profanity. 1983; 130m.

**EUROPEANS, THE** ★★

DIR: James Ivory. CAST: Lee Remick, Robin Ellis, Wesley Addy, Tim Choata, Lisa Eichhorn, Tim Woodward, Kristin Griffith.

This intelligent, involving adaptation of the Henry James novel is another wonder from director James Ivory. Lee Remick is one of two free-thinking, outspoken foreigners who descend on their Puritan relatives in nineteenth-century New England. The result is a character-rich study of a clash of cultures. Rated PG. 1979; 90m.

**EVERY TIME WE SAY GOODBYE** ★★

DIR: Moshe Mizrahi. CAST: Tom Hanks, Cristina Marsillach, Benedict Taylor.

A change-of-pace role for Tom Hanks, who stars as an American pilot in WWII Jerusalem who falls in love with a young Jewish girl. The Jewish girl's family is dead set against a gentile-Jew match. Hanks brings a certain well-rounded realism to this dramatic part, injecting the seriousness with humor, and Cristina Marsillach is very sub-

**FIVE GOLDEN DRAGONS** ♥

DIR: Jeremy Summers. CAST: Robert Cummings, Rupert Davies, Margaret Lee, Brian Donlevy, Christopher Lee, George Raft, Dan Duryea.

An innocent man runs into an international crime ring in Hong Kong. This British production was Bob Cummings's last feature film. It's a boring, poorly made adventure. 1967; 93m.

**FIVE WEEKS IN A BALLOON** ★★★

DIR: Irwin Allen. CAST: Red Buttons, Barbara Eden, Fabian, Cedric Hardwicke, Peter Lorre, Herbert Marshall, Billy Gilbert, Reginald Owen, Henry Daniell, Barbara Luna, Richard Haydn.

Up, up, and away on a balloon expedition to Africa, or Kenya, here we come! Author Jules Verne wrote the story. Nothing heavy here, just good, clean fun and adventure in the mold of *Around the World in Eighty Days*. 1962; 101m.

**FIX, THE** ♥

DIR: Will Zens. CAST: Vince Edwards, Tony Dale, Richard Jaeckel, Julie Hill, Byron Cherry, Charles Dierkop, Don Dubbins, Laslie Leah, Robert Tessier.

Tedious film about drug dealers and the country-and-western performers (Vince Edwards and Tony Dale) who get caught up in the smuggling. Not rated, has violence. 1984; 95m.

**FLAME AND THE ARROW, THE**

DIR: Jacques Tourneur. CAST: Burt Lancaster, Virginia Mayo, Nick Cravat.

Burt Lancaster is at his acrobatic, tongue-in-cheek best in this film as a Robin Hood-like hero in Italy leading his oppressed countrymen to victory. It's a rousing swash-buckler. 1950; 88m.

**FLAME OF THE BARBARY COAST**

DIR: Joseph Kane. CAST: John Wayne, Ann Dvorak, William Frawley, Joseph Schildkraut.

John Wayne plays a Montana rancher who fights with a saloon owner (Joseph Schildkraut) over the affections of a dance hall girl (Ann Dvorak). This romantic triangle takes place against the backdrop of the San Francisco earthquake. It's watchable, nothing more. 1945; B&W; 91m.

**FLAME TO THE PHOENIX, A** ★★

DIR: William Brayne. CAST: Frederick Traves, Ann Firbank.

On the eve of Hitler's invasion of Poland, British diplomats plan their strategy while the Polish underground prepares for a long,

bloody struggle. This talky drama is hard to follow, with characters of various nationalities all speaking with British accents. Unrated, the movie contains brief nudity and sexual situations. 1983; 80m.

**FLASH AND THE FIRECAT** ♥

DIR: Ferd Sebastian, Beverly Sebastian. CAST: Richard Kiel, Roger Davis, Tricia Sembera.

Flash (Roger Davis) and Firecat (Tricia Sembera) blaze across the California beaches, stealing cars and robbing banks and doing other dumb things. 1975; 94m.

**FLASHBACK** ★★

DIR: Franco Amurri. CAST: Dennis Hopper, Kiefer Sutherland, Carol Kane, Cliff De Young, Paul Dooley, Richard Masur, Michael McKean.

Straitlaced FBI agent Kiefer Sutherland is assigned to take hippie prankster Dennis Hopper to Oregon, where he is to stand trial for skipping bail and subversive political activities in the 1960s. On the way Hopper switches places with Sutherland, and the chase is on. Clichés abound in this mushy mishmash. Rated R for profanity and violence. 1990; 106m.

**FLAT TOP** ★★

DIR: Lesley Selander. CAST: Richard Carlson, Sterling Hayden, Keith Larsen, Bill Phillips.

A mediocre World War II action film following the exploits of an aircraft carrier battling the Japanese forces in the Pacific. Most of the battle scenes are taken from actual combat footage. 1952; B&W; 83m.

**FLATBED ANNIE AND SWEETIE PIE:**

**LADY TRUCKERS** ★★1/2

DIR: Robert Greenwald. CAST: Annie Potts, Kim Darby, Harry Dean Stanton, Arthur Godfrey, Rory Calhoun.

Annie Potts is Flatbed Annie, a veteran trucker who trains a novice named Sweetie Pie (Kim Darby). The two team up in an effort to support their costly rig. A mildly entertaining diversion with a few chuckles along the way. Made for TV. 1979; 104m.

**FLESH AND BLOOD** ★★1/2

DIR: Paul Verhoeven. CAST: Rutger Hauer, Jennifer Jason Leigh, Tom Burlinson, Susan Tyrrell, Ronald Lacey, Jack Thompson.

Set in medieval Europe, *Flesh and Blood* follows the lives of two men—mercenary soldier Rutger Hauer and the son of a feudal lord (Tom Burlinson)—and their love for the same woman (Jennifer Jason Leigh). The cast is stellar, the sets are lavish, and the plot turns will keep the viewer guessing, but not in the dark. Rated R for violence, sex, nudity, profanity. 1985; 126m.

**FLIGHT OF THE PHOENIX**

DIR: Robert Aldrich. CAST: Richard Attenborough, Borchers, Hardy Krüger, Marquand, Ian Bannen, Duryea.

An all-star international gripping adventure as the meager band of pilots and repair it against the least of which are heat prostration. 1966;

**FLORIDA STRAITS**

DIR: Mike Hodges. CAST: Daniel H. Jenkins, Jaime Ika Tanya Payan, Antonio Raul Julia is a Cuban the aid of charter boat Daniel Jenkins to help and rescue the woman a bit contrived in spot. An unrated HBO produced some violence and 98m.

**FLYING BLIND**

DIR: Frank McDonald. CAST: Jean Parker.

This is the third re-release from the William Thomas production of Paramount Pictures in 1945. The previous film and *Forced Landing*, on same topic: aviation. T. Maxwell Shane and de sus evil foreign agents. 1941; B&W; 70m.

**FLYING FOOL, THE**

DIR: Tay Garnett. CAST: Prevost, Russell Gleason. The story about the brother and his kid brother same girl was old when was released, but top-good aviation sequence programmer good on B&W; 73m.

**FLYING LEATHERNEI**

DIR: Nicholas Ray. CAST: Ryan, Jay C. Flippen.

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**HELLO, MARY LOU: PROM NIGHT II**

DIR: Bruce Pittman. CAST: Lisa Schrage, Wendy Lyon, Michael Ironside.  
Another tedious exploitation flick about a girl who returns from the grave to get revenge on her killers, who now run the school where she was murdered. Only redeeming features are the visual effects. Rated R for violence, nudity, and language. 1987; 96m.

**HELLRAISER**

DIR: Clive Barker. CAST: Andrew Robinson, Clara Higgins, Ashley Laurence.  
In his directing debut, Clive Barker adapts his short story and proves even the author can't necessarily bring his work to life on the screen. The story is about a man who acquires a demonic Rubik's Cube. Although imbued with marvelous visuals, the film has little of the intensity of a Barker novel. Rated R for violence, sex, and adult language. 1987; 90m.

**HIDE AND GO SHRIEK**

DIR: Skip Schoolnik. CAST: George Thomas, Brittain Frye.  
Slasher film that's a cut above the others because of the acting. Eight high-school seniors, four boys and four girls, celebrate their graduation by partying in a deserted furniture store. Their plans for casual sex are interrupted by a psychotic killer. Not rated; contains nudity, and extreme violence. 1987; 94m.

**HIDEOUS SUN DEMON, THE**

DIR: Robert Clarke. CAST: Robert Clarke, Patricia Manning.  
Everyone who saw this Fifties horror film as a kid probably remembers it as one of the scariest movies ever made. But look again—it's dreadful and just plain silly. Robert Clarke directed and also stars as the scientist turned into a lizardlike monster by radiation. 1959; B&W; 74m.

**HILLS HAVE EYES, THE**

DIR: Wes Craven. CAST: Susan Lamer, Robert Houston, Virginia Vincent, Russ Grieve, Dee Wallace.  
The first scenes of this horror film reek of cheapness, and it gets worse. Foolish city folk have inherited a silver mine and are stopping on their way to California to check it out. That's when a ghoulish family comes crawling out of the rocks. Rated R for violence and profanity. 1977; 89m.

**HILLS HAVE EYES: PART TWO, THE**

DIR: Wes Craven. CAST: John Laughlin, Michael Berryman.  
This really lame sequel wouldn't scare the most timid viewer. Teenagers are traveling to a motorcross meet in a schoolbus that breaks down in the desert. They battle the surviving members of the cannibal family from part one. A waste of everyone's time, especially yours. Rated PG-13 for violence (mild by horror standards). 1984; 86m.

**HITCHER, THE**

DIR: Robert Harmon. CAST: Rutger Hauer, C. Thomas Howell, Jeffrey DeMunn, Jennifer Jason Leigh.  
C. Thomas Howell plays a young, squeamish California-bound motorist who picks up a hitchhiker, played by Rutger Hauer, somewhere in the barren Northwest. What transpires is action that will leave you physically and emotionally drained. If you thought *The Terminator* was too violent, this one will redefine the word for you. Rated R. 1986; 96m.

**HITCHHIKER—VOL. 1, THE**

DIR: Phillip Noyce, Mai Zetterling, Michael Hodges. CAST: Page Fletcher, Harry Hamlin, Karen Black, Fernando Allende, Donnelly Rhodes, Gary Busey, Geraldine Page, Robert Ito.  
Three episodes from the HBO anthology series are included in this compilation. Harry Hamlin learns the hard way that a man must keep his promises. Karen Black faces the wrath of her workers whom she cares nothing about. And Gary Busey is a radio preacher whose past comes back to haunt him. Wonderful additions to the horror anthology archives. Not rated but contains adult language and nudity; 1985; 80m.

**HITCHHIKER (SERIES) THE**

DIR: R. Vadim, P. Verhoeven, C. Schenkel, P. Noyce, M. Zetterling, R. Rothstein, D. Wickes, M. Hodges. CAST: Page Fletcher, Harry Hamlin, Karen Black, Gary Busey, Geraldine Page, Margot Kidder, Darren McGavin, Susan Anspach, Peter Coyote, Barry Bostwick, Willem Dafoe, M. Emmet Walsh, Tom Skerritt, S. Collins, S. Tweed, R. Vaughn, S. Danning, M. O'Keef.  
Stories culled from HBO anthology series are included in this compilation of tapes. Reminiscent of *The Twilight Zone* TV series, the stories always have a supernatural background and a moral. The direction is first-rate, as is the acting, but sometimes the stories are a bit shallow. Not rated but contains adult language, violence, and nudity. 1985; 90m. each tape.

**HITCHHIKERS**

DIR: Ferd Sebastian. CAST: Misty Rowe, Norman Klar, Linda Avery.  
Awful piece of trash about female hitchhikers who rob the motorists who stop to pick them up. Don't stop for this no-hitter! Rated R for nudity, profanity, and simulated sex. 1971; 87m.

**HOLLYWOOD CHAINSAW HOOKERS**

DIR: Fred Olen Ray. CAST: Gunnar Hansen, Linnea Quigley.  
Easily Fred Olen Ray's best film (which admittedly is saying very little), this is not the cheapjack rip-off its title suggests. Ray delivers precisely what he says he will: a campy, sexy, very bloody parody about attractive prostitutes who dismember their unsuspecting customers. Both gory and tedious. Rated R. 1988; 90m.

**HOLLYWOOD STRANGLER MEETS THE SKID ROW SLASHER**

DIR: Wolfgang Schmidt. CAST: Pierre Agostino, Carolyn Brandt.  
For a little over an hour, a psycho wanders around L.A. taking photos of amateur models and then strangling them, babbling all the while about his ex-girlfriend. This is occasionally interrupted by scenes of a woman who works at a magazine store stabbing bums to death. There's no dialogue, just voice-overs and a lot of canned music. Rated R for nudity, violence, and gore. 1982; 72m.

**HOLOCAUST 2000**

DIR: Alberto De Martino. CAST: Kirk Douglas, Agostina Belli, Simon Ward, Anthony Quayle.  
This is a shameless rip-off of *The Omen*. The Antichrist plans to destroy the world, using nuclear reactors. This movie stinks. Rated R. 1978; 96m.

**HOMEODIES**

DIR: Larry Yust. CAST: Douglas Fowley, Ruth McDevitt, Ian Wolfe.  
A cast of aging screen veterans liven up this offbeat thriller about a group of senior citizens who turn into a hit squad when faced with eviction. Director Larry Yust keeps things moving at a lively pace and even manages a few bizarre twists in the final scenes. Rated PG for violence, language. 1974; 96m.

**HONEYMOON**

DIR: Patrick Jamain. CAST: Nathalie Baye, John Shea, Richard Berry, Peter Donat.  
A Frenchwoman (Nathalie Baye) goes on what appears to be a carefree New York va-

ate because of his tough-guy accent. Not rated; contains some nudity and violence. 1986; 106m.

**INSERTS**

**DIR:** John Byrum. **CAST:** Richard Dreyfuss, Jessica Harper, Bob Hoskins, Veronica Cartwright. Dreary film about a once-great 1930s film director now making porno movies. Rated R. 1976; 99m.

**INSIDE MOVES**

**DIR:** Richard Donner. **CAST:** John Savage, David Morse, Amy Wright, Tony Burton. This is a film that grows on you as the heart-warming story unfolds. With a unique blend of humor and insight, director Richard Donner and screenwriters Valerie Curtin and Barry Levinson provide a captivating look into a very special friendship. John Savage plays a man who, after failing at suicide, succeeds at life with the help of some disabled friends. Rated PG. 1980; 113m.

**INSIDE THE THIRD REICH** ★★★½

**DIR:** Marvin J. Chomsky. **CAST:** Rutger Hauer, Derek Jacobi, Blythe Danner, John Gielgud, Ian Holm, Elke Sommer, Trevor Howard, Robert Vaughn.

This made-for-TV miniseries is based on the autobiography of Albert Speer, the German architect who became Hitler's chief builder. Rutger Hauer portrays Speer as a man obsessed with the opportunity to build extensively while being blissfully unaware of the horrors of war around him. 1982; 250m.

**INSIGNIFICANCE**

**DIR:** Nicolas Roeg. **CAST:** Michael Emil, Theresa Russell, Gary Bussey, Tony Curtis, Will Sampson. Michael Emil's absolutely wonderful impersonation of Albert Einstein makes this film worth seeing. Director Nicholas Roeg has envisioned a night in 1954 New York where Marilyn Monroe comes to visit Einstein in his hotel room to explain the theory of relativity to him. The encounter is a charming one, but it eventually loses its uniqueness as it incorporates disjunctive symbolic flashbacks into the narrative. Rated R. 1985; 110m.

**INTERIORS**

**DIR:** Woody Allen. **CAST:** Diane Keaton, E. G. Marshall, Geraldine Page, Richard Jordan, Sam Waterston. Woody Allen tips his hat to Swedish director Ingmar Bergman with this very downbeat drama about a family tearing itself apart. Extremely serious stuff, with fine performances by all. Allen shows he can di-

rect more than comedy. Rated R for language. 1978; 99m.

**INTERMEZZO**

**DIR:** Gregory Ratoff. **CAST:** Leslie Howard, Ingrid Bergman, Cecil Kellaway. A love affair between a married concert violinist and a young woman doesn't stray very far from the standard eternal love triangle. This classic weeper has more renown as the English-language debut of Ingrid Bergman. 1939; B&W; 70m.

**INTERNS, THE**

**DIR:** David Swift. **CAST:** Cliff Robertson, Michael Callan, James MacArthur, Nick Adams, Suzy Parker, Buddy Ebsen, Telly Savalas. This melodrama of the lives of interns in an American hospital has it all. The new doctors must deal with death, drugs, abortions, and personal problems. Competently acted and directed. 1962; B&W; 130m.

**INTERVAL**

**DIR:** Daniel Mann. **CAST:** Merle Oberon, Robert Wolders, Claudio Brook, Russ Conway. Merle Oberon's last feature film is a weepy story of a woman who tours the world trying to find her one true love while attempting to forget her own unfortunate past. Filmed in Mexico, this melodrama is passable, but hardly a distinguished finale for Oberon's career. Rated PG. 1973; 84m.

**INTIMATE CONTACT**

**DIR:** Waris Hussein. **CAST:** Claire Bloom, Daniel Massey, Sylvia Syms, Mark Kingston, Maggie Steed. Claire Bloom and Daniel Massey are wonderful as an affluent couple whose lives are shattered when they are confronted with the specter of AIDS. A sobering account of a family's attempt to deal with this tragic disease. Rate PG. 1987; 159m.

**INTIMATE STRANGERS**

**DIR:** John Llewellyn Moxey. **CAST:** Dennis Weaver, Sally Struthers, Tyne Daly, Larry Hagman, Melvyn Douglas. Dennis Weaver and Sally Struthers are a husband and wife who permit a lack of self-esteem to drag them into the dark areas of psychological warfare and wife beating. Melvyn Douglas is outstanding and Tyne Daly was nominated for an Emmy Award for her work in this made-for-TV film. 1977; 120m.

**INTO THE NIGHT**

**DIR:** John Landis. **CAST:** Jeff Goldblum, Michelle Pfeiffer, Paul Mazursky, Kathryn Harrold, Rich-

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and-a-half hours, there isn't enough to hold the viewer's interest. Rated PG. 1981; 145m.

#### KNIGHTS OF THE ROUND TABLE

★★½

DIR: Richard Thorpe. CAST: Robert Taylor, Ava Gardner, Mel Ferrer, Stanley Baker, Felix Ayimer, Robert Urquhart.

Colorful wide-screen epic of King Arthur's court is long on pageantry but lacks the spirit required to make this type of film work well. 1953; 115m.

#### KUNG FU

★★★

DIR: Jerry Thorpe. CAST: David Carradine, Keys Luke, Philip Ahn, Keith Carradine, Barry Sullivan. The pilot of the 1970s television series starring David Carradine has its moments for those who fondly remember the show. Carradine plays a Buddhist monk roaming the Old West. When his wisdom fails to mollify the bad guys, he is forced to use martial arts to see justice done. 1971; 75m.

#### L.A. CRACKDOWN

★★

DIR: Joseph Merhi. CAST: Pamela Dixon, Tricia Parks.

An undercover cop (Pamela Dixon) battles crack dealers and blows away bad guys by the dozen, but she has a soft spot in her heart for women who have been forced into prostitution and crime. Made-for-video cheapie that is more concerned with showing sexy women than exploring their problems. The sequel followed so fast, it was probably made at the same time. Unrated; nudity, violence. 1988; 84m.

#### L.A. CRACKDOWN II

★★

DIR: Joseph Merhi. CAST: Pamela Dixon, Anthony Gates.

More of the same, with Pamela Dixon and her new partner stalking a serial killer with a penchant for bar girls. Unrated; nudity, strong violence. 1988; 87m.

#### L. A. BOUNTY

★★

DIR: Worth Keller. CAST: Wings Hauser, Sybil Danning, Henry Darrow.

Wings Hauser was born to play wiggled-out psychos, and he's a stand-out in this otherwise pedestrian cop thriller. Rated R for violence and profanity. 1989; 85m.

#### LADIES CLUB

★★

DIR: A. K. Allen. CAST: Karen Austin, Diana Scarwid, Christina Belford, Beverly Todd.

A policewoman and a female doctor organize a support group to help rape victims deal with their feelings of rage and disgust. The club of the title soon turns into a vigilante group with the women punishing re-

peat offenders who commit rape and are freed on a technicality or by a lenient court. Rated R for violence and gore. 1987; 86m.

#### LADY IN RED

★★★★½

DIR: Lewis Teague. CAST: Pamela Sue Martin, Robert Conrad, Robert Forster, Louise Fletcher, Robert Hogan.

A splendid screenplay by John Sayles energizes this telling of the Dillinger story from the distaff side, with Pamela Sue Martin as the gangster's moll enduring the results of a life of crime. Director Lewis Teague keeps things moving right along. Rated R for profanity, nudity, and violence. 1979; 93m.

#### LADY OF BURLESQUE

★★★

DIR: William Wellman. CAST: Barbara Stanwyck, Michael O'Shea, J. Edward Bromberg, Iris Adrian, Pinky Lee.

Slick and amusing adaptation of Gypsy Rose Lee's clever mystery novel of top bananas, blackouts, and strippers, *The G-String Murder*. Interesting look into an aspect of show business that now exists only in fading memories. 1943; B&W; 91m.

#### LADY SCARFACE

★★½

DIR: Frank Woodruff. CAST: Judith Anderson, Dennis O'Keefe, Frances Neal, Eric Blora, Marc Lawrence.

Role reversal is the order of the day for this story of a hardened dame who spits lead and asks questions later, ruling her gang with a velvet glove and leading the police and authorities on a grim chase. Atmospheric but pretentious, this offbeat attempt to inject new life into a basic crime story isn't as good as it could have been despite the presence of classy Judith Anderson. 1941; B&W; 66m.

#### LADYHAWKE

★★★★½

DIR: Richard Donner. CAST: Matthew Broderick, Rutger Hauer, Michelle Pfeiffer, Leo McKern, John Wood.

In this seven-hundred-year-old legend of love and honor, Rutger Hauer and Michelle Pfeiffer are lovers separated by an evil curse. Hauer, a valiant knight, is aided by a wisecracking thief, Matthew Broderick, in his quest to break the spell by destroying its creator. This is a lush and lavish fantasy that will please the young and the young at heart. Rated PG-13 for violence. 1985; 124m.

#### LAS VEGAS LADY

♥

DIR: Noel Nossack. CAST: Stella Stevens, Stuart Whitman, George DiCenzo, Lynne Moody, Linda Scruggs.

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### MOSCOW DOES NOT BELIEVE IN TEARS

★★★★  
DIR: Vladimir Menshov. CAST: Vera Alentova, Irina Muravyova.

For all its rewards, *Moscow Does Not Believe in Tears* requires a bit of patience on the part of the viewer. The first hour of this tragic comedy is almost excruciatingly slow. You're tempted to give up on it. But once it gets deeper into the story, you're very glad you toughed it out. MPAA unrated, but contains brief nudity and brief violence. 1980; 152m.

### MOTHER

★★★★  
DIR: Mikio Narusa. CAST: Kinuyo Tanaka.  
This is a beautifully shot black-and-white movie about a working-class mother who must raise her family after her husband's death in post-World War II. While the story appears to be simple, there is great depth in each character. This was voted Japan's best film in 1952. In Japanese with English subtitles. 1952; B&W; 98m.

★★★★  
DIR: Suzanne Osten. CAST: Etienne Glaser, Philip Zanden.

This surrealistic film about a zany director's insane production of *Don Giovanni* owes far more to the madcap antics of the Marx Brothers than the music of Mozart. Etienne Glaser is splendid as the spacy director with vague, but grand plans to reinterpret the opera. However refreshing, the plot is not developed beyond the initial sniggers. Unrated. In Swedish with English subtitles. 1988; 111m.

### MURMUR OF THE HEART

★★★★  
DIR: Louis Malle. CAST: Lea Massari, Benoit Ferreux, Daniel Gelin, Michel Lonsdale.

Director Louis Malle's story of a sickly French teenager and his youthful, free-spirited mother in the 1950s gets off to a wonderful start, then runs out of steam in its second half as the two check into a health resort. Still, it has charm, wit, and style to spare. Not rated, but Malle's treatment of a single act of incest may raise American eyebrows, although the subject is very tastefully handled. In French, with English subtitles. 1971; 118m.

### MUSIC TEACHER, THE

★★★★★  
DIR: Gerard Corbiau. CAST: José Van Dam, Anne Roussel, Philippe Volter.

Belgian director and co-scenarist Gerard Corbiau weave an incredibly sensual story of the love of a gifted singer (Anne Roussel) for her music teacher (José Van Dam). Superb acting, exquisite cinematography, and

great music. In French with English subtitles. Rated PG for suggested sex. 1989; 100m.

### MY BEST FRIEND'S GIRL

★★★  
DIR: Bertrand Blier. CAST: Isabelle Huppert, Thierry Lhermitte, Coluche.

A philosophical comedy about two best but very different friends who find themselves in love with the same girl. Isabelle Huppert marvelously plays the sultry and amoral object of both men's desire, but the real gem of this film is the performance of Coluche, who falls in love with his best friend's girl. Nudity and simulated sex. In French with English subtitles. 1984; 99m.

### MY LIFE AS A DOG

★★★★★  
DIR: Lasse Hallstrom. CAST: Anton Glanzelius.

This charming, offbeat, and downright lovable import from Sweden is a big surprise. It tells of a young boy in 1950s Sweden who's shipped off to a country village when his mother becomes seriously ill. There, as he tries to come to terms with his new life, he encounters a town filled with colorful eccentrics and a young tomboy who becomes his first love. In Swedish, with English subtitles. 1987; 101m.

### MY LIFE TO LIVE

★★★  
DIR: Jean-Luc Godard. CAST: Anna Karina, Saddy Rabbot, André S. Labarthe.

Twelve vignettes in the life of a woman who leaves her husband to become an actress but eventually turns to prostitution. As with any Jean-Luc Godard film, the point is not so much the plot as the director's relentless experimentation with film technique and probing of social issues. In French with English subtitles. 1963; B&W; 85m.

### MY NEW PARTNER

★★★★★  
DIR: Claude Zidi. CAST: Philippe Noiret, Thierry Lhermitte, Regina.

Walrus-faced Philippe Noiret is hilarious in this French comedy that swept the César Awards (the French Oscars). He plays a corrupt but effective police detective who is saddled with a new partner, an idealistic young police-academy graduate. Hollywood would never make a comedy this cynical about police work; they've seldom made one as funny either. Rated R for nudity and sexual situations. In French with English subtitles. 1984; 106m.

### MY NIGHT AT MAUD'S

★★★★★  
DIR: Eric Rohmer. CAST: Jean-Louis Trintignant, Françoise Fabian, Marie-Christine Barrault.

*My Night At Maud's* was the first feature by Eric Rohmer to be shown in the United States. It is the third film of the cycle he

called *Six Moral Tales*. A man is in love with a woman, but his eyes wander to another. However, the transgression is only brief, for, according to Rohmer, the only true love is the love ordained by God. Beautifully photographed in black and white, the camera looks the actors straight in the eye and captures every nuance. In French with English subtitles. 1970; B&W; 105m.

### MY OTHER HUSBAND

★★★★  
DIR: Georges Lantier. CAST: Miou-Miou, Roger Hanin, Eddy Mitchell.

At first, this French import starring the marvelous Miou-Miou seems rather like a scatterbrained, faintly funny retreat of the old person-with-two-spouses comedy plot. But it goes on to become an affecting, sweetly sad little treasure. In French with English subtitles. Rated PG-13 for profanity. 1981; 110m.

### MY UNCLE (MON ONCLE)

★★★★  
DIR: Jacques Tati. CAST: Jacques Tati, Jean-Pierre Zola.

The second of Jacques Tati's cinematic romps as Mr. Hulot (the first was the famous *Mr. Hulot's Holiday*), this delightful comedy continues Tati's recurrent theme of the common man confronted with an increasingly mechanized and depersonalized society. (It's also the only Tati film to win the Academy Award for best foreign film.) 1958; 116m.

### MYSTERIES

★★★  
DIR: Paul de Lussanet. CAST: Sylvia Kristel, Rutger Hauer, David Rappaport, Rita Tushingham, Andrea Ferrel.

Rutger Hauer plays an affluent foreigner in a seaside village who becomes obsessed by a local beauty. His love drives him to progressively stranger behavior. This intriguing drama is hampered by poorly dubbed dialogue. Not rated, but has sex and nudity. 1984; 93m.

### NAPOLEON (1927)

★★★★★  
DIR: Abel Gance. CAST: Albert Dieudonné, Antonin Artaud.

Over a half century after its debut, *Napoleon* remains a visual wonder, encompassing a number of film-making techniques, some of which still seem revolutionary. The complete film—as pieced together by British film historian Kevin Brownlow over a period of twenty years—is one motion picture event no lover of the art form will want to miss even on the small screen without the full effect of its spectacular three-screen climax. 1927; B&W; 235m.

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noses of his fellow officers. Solid performances. 1957; B&W; 93m.

#### NIGHT CROSSING ★★★½

DIR: Deibert Mann. CAST: John Hurt, Jane Alexander, Beau Bridges, Ian Bannen.

This Disney film is about a real-life escape from East Germany by two families in a gas-filled balloon. Unfortunately, minor flaws, such as mismatched accents and Americanized situations, prevent it from being a total success. Rated PG for violence. 1981; 106m.

#### NIGHT FLIGHT FROM MOSCOW ★★★

DIR: Henri Verneuil. CAST: Henry Fonda, Yul Brynner, Farley Granger, Dirk Bogarde, Virna Lisi, Philippe Noiret.

A decent, if overly talky, espionage film with a strong cast. Yul Brynner is a Russian diplomat who engages in a complicated plan to defect to the West. Rated PG. 1973; 113m.

#### NIGHT FRIEND ♥

DIR: Peter Gerretsen. CAST: Art Carney, Chuck Shamata.

A crusading priest becomes involved in organized crime. Rated R for profanity, nudity, and violence. 1987; 94m.

#### NIGHT OF THE GENERALS ♥

DIR: Anatole Litvak. CAST: Peter O'Toole, Omar Sharif, Tom Courtenay, Donald Pleasance, Joanna Pettet, Christopher Plummer.

This lurid WWII murder mystery, revolving around a group of Nazi generals, has very little to offer. It will leave you bored, confused, and slightly repulsed. 1967; 148m.

#### NIGHT OF THE JUGGLER ★★

DIR: Robert Butler. CAST: James Brolin, Cliff Gorman, Richard Castellano, Abby Bluestone, Linda G. Miller, Mandy Patinkin.

Psychopath kidnaps little girl for ransom. It's the wrong little girl. Her daddy's an ex-cop with no money and lots of rage. The movie, buoyed by James Brolin's potent performance, initially grabs viewers' attention. Eventually, a cruel streak undermines the drama as it wheezes to a predictable conclusion. Rated R. 1980; 101m.

#### NIGHT OF THE SHARKS ★★½

DIR: Anthony Richmond. CAST: Treat Williams, Antonio Fargas, Christopher Connolly.

Blackmail and intrigue, washed prettily in the lustrous clear water of Cancun, Mexico, compensate somewhat for the predictable post-Jaws approach, in which a one-eyed monster shark makes tropical snorkeling sticky. Rated R. 1989; 87m.

#### NIGHT TRAIN TO MUNICH ★★★★★½

DIR: Carol Reed. CAST: Rex Harrison, Margaret Lockwood, Paul Henreid, Basil Radford, Naunton Wayne.

Based on Gordon Wellesley's novel *Report on a Fugitive*, this taut thriller concerns a British agent (Rex Harrison) trying to rescue a Czech scientist who has escaped from the Gestapo. Along with a fine cast and superb script and direction, this film is blessed with the moody and wonderful photography of Otto Kanturek. Also known under the title *Night Train*. 1940; B&W; 93m.

#### NIGHTFORCE ★★

DIR: Lawrence D. Foldes. CAST: Linda Blair, Claudia Udy, James Van Patten, Richard Lynch, Chad McQueen, Cameron Mitchell.

Though it's hard to buy Linda Blair as a commando, that's exactly what she's doing in this tale of a group of kids who venture to Central America to free the kidnapped daughter of a prominent American politician. Rated R for violence. 1987; 82m.

#### NIGHTHAWKS ★★★★★½

DIR: Bruce Malmuth. CAST: Sylvester Stallone, Billy Dee Williams, Rutger Hauer, Lindsay Wagner.

From its explosive first scene to the breathtakingly suspenseful denouement, *Nighthawks*, about a police detective hunting a wily terrorist, is a thoroughly enjoyable, supercharged action film. Rated R for violence, nudity, and profanity. 1981; 99m.

#### NIGHTSTICK ★★

DIR: Joseph L. Scanlan. CAST: Bruce Fairbairn, Robert Vaughn, Karle Keane, John Vernon, Leslie Nielsen.

A fast-paced thriller with Bruce Fairbairn as an unorthodox cop who is hunting down two ex-convict brothers. The deadly duo are placing bombs in banks and threatening to blow them up unless a ransom is met. A good cast and above-average script make this one worth renting. Equivalent to an R, violent! 1987; 94m.

#### NINE DEATHS OF THE NINJA ♥

DIR: Emmet Alston. CAST: Sho Kosugi, Brent Huff, Emilia Lasniak, Blackie Dammett.

Sho Kosugi (*Enter the Ninja*) stars in yet another grunt-and-groan, low-budget martial arts mess. This time, he attempts to rescue a congressman who has been kidnapped by terrorists. Rated R. 1985; 94m.

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**ACTION/ADVENTURE**

**NO TO GO** ★★  
son. **CAST:** Fred Williamson, Kelly, Richard Roundtree. (Jim Kelly) suspects a tourist and calls on his buddies and director Fred Williamson) low-budget, theatrically unrel to *Three the Hard Way*. are hopelessly amateurish, a mere sketch. Unrated, the e. 1983; 84m.

**ICE** ★★★  
on. **CAST:** John Matuszak, Napier. says an L.A. cop seeking to er's murder. Good action for violence and profanity.

**TO ZERO** ★★  
**CAST:** Robert Mitchum, Ann lman, Charles McGraw, Richard

about the Korean War bene- e good acting by the male mantic subplot doesn't help n not much could help this ble story about servicemen. m.

**AIRCRAFT IS MISSING** ★★★★★  
all, Emeric Pressburger. **CAST:** Eric Portman, Pamela Brown, Googie Withers, Peter Ustinov. oduction is similar to *Desper* (1942) with Errol Flynn and n. The story concerns an RAF shot down over Holland dur- r II and who try to escape to gh-caliber suspense. 1941;

**TO HELL** ★★  
ward. **CAST:** Ty Hardin, Pier An- azz, George Sanders. o a South African jail, a trio e and head for the jungle in iden gold mine, with police in hot on their trail. Not bad, n't want to expend a lot of ef- or it. 1968; 94m.

**JOT AWAY, THE** ★★★★★  
r. **CAST:** Hardy Krüger, Colin Gor- oodliffs. uption of the book by Kendal nes Leasor about a captured or who keeps escaping from a British prisoner-of-war camps. rue story and especially well

directed and performed, this adventure is highly recommended. 1958; B&W; 106m.

**OPERATION AMSTERDAM** ★★★★★  
**DIR:** Michael McCarthy. **CAST:** Peter Finch, Eva Bartok, Tony Britton, Alexander Knox. It's 1940 and Allied spies penetrate Holland to prevent the invading Nazis from getting their hands on Amsterdam's rich cache of diamonds. Filmed in a semidocumentary style, this movie is standard but well acted and produced. 1960; B&W; 105m.

**OPERATION C.I.A.** ★★1/2  
**DIR:** Christian Nyby. **CAST:** Burt Reynolds, Kieu Chinh, Danielle Aubry, John Hoyt. Political intrigue in Vietnam before the United States' full involvement finds a youthful Burt Reynolds at his physical peak as an agent assigned to derail an assassination attempt. Good location photography and Reynolds's enthusiasm and believability mark this film as one of the best chase films of the mid-1960s. 1965; B&W; 90m.

**OPERATION 'NAM** ★★  
**DIR:** Larry Ludman. **CAST:** Oliver Tobias, Christopher Connolly, Manfred Lehman, John Steiner, Ethan Wayne, Donald Pleasence. Run-of-the-mill tale about a group of bored Vietnam vets going back to Vietnam to rescue their leader, still held in a POW camp. Notable only for the appearance of Ethan Wayne, one of John's sons. Not rated, but contains violence, language, and nudity. 1985; 85m.

**OPERATION THUNDERBOLT** ★★  
**DIR:** Menahem Golan. **CAST:** Yehoram Gaon, Klaus Kinski, Assaf Dayan. Another film, like *The Raid on Entebbe*, dealing with the Israeli commando raid in Uganda in 1976 to free 104 hijacked airline passengers. Overly sentimental, with routine action sequences. No MPAA rating. 1977; 125m.

**OPPOSING FORCE** ★★1/2  
**DIR:** Eric Carson. **CAST:** Tom Skerritt, Lisa Eichhorn, Anthony Zerbe, Richard Roundtree, John Considine. In this average action-adventure movie, a group of soldiers undergoes simulated prisoner-of-war training. When the commanding officer (Anthony Zerbe) goes insane, he rapes the sole female soldier (Lisa Eichhorn) and sets into motion a chain of violent events. Rated R for profanity and violence. 1986; 97m.

**ACTION/ADVENTURE**

**ORDER OF THE BLACK EAGLE** ★★  
**DIR:** Worth Keeter. **CAST:** Ian Hunter, Charles K. Bibby, William T. Hicks, Jill Donnellan, Anna Rappagna, Flo Hyman. Ian Hunter is the James Bond-ish main character, Duncan Jax, abetted in destroying a neo-Nazi group by his sidekick, a baboon, and a band of misfits. Rated R for violence and language. 1987; 93m.

**ORGANIZATION, THE** ★★★★★  
**DIR:** Don Medford. **CAST:** Sidney Poitier, Barbara McNair, Raul Julia, Sharee North. This is the third and last installment of the Virgil Tibbs series based on the character Sidney Poitier originated in *In the Heat of the Night*. Tibbs is out to break up a ring of dope smugglers. A pretty good cop film, with some exciting action scenes. Rated PG; some strong stuff for the kids. 1971; 107m.

**OSTERMAN WEEKEND, THE** ★★  
**DIR:** Sam Peckinpah. **CAST:** Rutger Hauer, John Hurt, Burt Lancaster, Dennis Hopper, Chris Sarandon, Meg Foster. Sam Peckinpah's last is a confusing action movie with scarce viewing rewards for the filmmaker's fans. Based on Robert Ludlum's novel, it tells a complicated and convoluted story of espionage, revenge, and duplicity. Rated R for profanity, nudity, sex, and violence. 1983; 102m.

**OUR MAN FLINT** ★★1/2  
**DIR:** Daniel Mann. **CAST:** James Coburn, Lee J. Cobb, Gila Golan, Edward Mulhare. Of the numerous imitators who followed James Bond's footsteps in the spy-crazed 1960s, Derek Flint of *ZOWIE* was by far the best. Ultra-cool and suavely sophisticated, James Coburn puts his ear-splitting grin to good use as a renegade secret agent. One sequel followed: *In Like Flint*. Unrated; suitable for family viewing. 1966; 107m.

**OUT** ★1/2  
**DIR:** Eli Hollander. **CAST:** Peter Coyote, Danny Glover, O-Lan Shephard, Gail Darte, Jim Hoynes, Scott Beach. You may want out before the final countdown of this offbeat, surrealistic action film. Peter Coyote is an urban guerrilla who starts out in Greenwich Village and goes cross-country on assignments from a mysterious commander. This comedy-action pastiche tries very hard to be artsy. Rated PG. 1983; 88m.

**OUT OF BOUNDS** ★  
**DIR:** Richard Tuggle. **CAST:** Anthony Michael Hall, Jenny Wright, Jeff Kober, Glyn Turman, Raymond J. Barry. In this incomprehensible thriller, Anthony Michael Hall plays a naive Iowa boy who journeys to Los Angeles and accidentally switches luggage with a nasty heroin smuggler. Rated R for extreme violence. 1986; 93m.

**OUTLAW FORCE** ★★  
**DIR:** David Heavener. **CAST:** David Heavener, Paul Smith, Frank Stallone, Warren Berlinger. It had to happen. Somebody crossed *Rambo* with *Urban Cowboy*. A gang of punks run out of town by a handsome country singer (David Heavener) gets revenge when they rape and kill his wife, then kidnap his young daughter and return home to (where else?) Hollywood. Heavener, a Vietnam vet, takes justice into his hands. Rated R for violence. 1987; 95m.

**OUTPOST IN MOROCCO** ★★  
**DIR:** Robert Florey. **CAST:** George Raft, Marie Windsor, Akim Tamiroff. George Raft is out of his element as a French legionnaire assigned to stop the activities of desert rebels only to find himself falling in love with the daughter (Marie Windsor) of their leader (Akim Tamiroff). Pure hokum and slow moving, too. 1949; B&W; 92m.

**OVERKILL** ★  
**DIR:** Ulli Lommel. **CAST:** Steve Raily, John Nishio, Laura Burkett, Allen Wisch, Roy Summersett, Antonio Caprio. Racist, violent *Miami Vice*-type of crime story: all flash and no substance. Rated R for extreme violence, extreme language, sex, and nudity. 1986; 81m.

**PACIFIC INFERNO** ★★1/2  
**DIR:** Rolf Bayer. **CAST:** Jim Brown, Richard Jaeckel, Tim Brown, Tad Horino, Wima Redding, Vic Diaz. This war adventure film is set in the Philippines during the final fall and capture of U.S. and Filipino soldiers. General MacArthur ordered the dumping of \$16 million in silver in Manila Bay to avoid seizure by the enemy, Jim Brown and Richard Jaeckel are American navy prisoners who are forced to dive for its recovery. Good, steady action follows. Unrated. 1985; 90m.

**PAINT IT BLACK** ★★1/2  
**DIR:** Tim Hunter. **CAST:** Rick Rossovich, Sally Kirkland, Martin Landau, Julie Carmen, Doug Savant.

FOREIGN LANGUAGE FILMS

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Vivid, spectacular story of young god Siegfried, whose conquests and eventual murder form an intrinsic part of Teutonic legend, this nationalistic triumph for German director Fritz Lang was the most ambitious attempt to transfer folklore to film and proved an international success. Moody sets and photography give this movie an otherworldly feeling and evoke just the right atmosphere. Silent. 1923; B&W; 100m.

**SILENCE, THE** ★★★  
DIR: Ingmar Bergman. CAST: Ingrid Thulin, Gunnar Lindblom, Birger Malmsten.

The *Silence* is one of Ingmar Bergman's more pretentious and claustrophobic films. Two sisters who are traveling together stop for a time in a European hotel. The film is laden with heavy-handed symbolism and banal dialogue concerning repression, sexuality, guilt, and hate. In Swedish with English subtitles. 1963; 95m.

**SIMON OF THE DESERT** ★★★★★  
DIR: Luis Buñuel. CAST: Claudio Brook, Silvia Pinal.

One has the feeling that *Simon of the Desert* is a short film because Luis Buñuel simply ran out of money (and tacked on a fairly unsatisfactory ending). It is, however, impossible to deny the sly pleasure we have with St. Simon Stylites, the desert anchorite who spent thirty-seven years atop a sixty-foot column (circa A.D. 400) preaching to Christian flocks and avoiding temptation—particularly with knockout Silvia Pinal, as the devil, who comes along to tempt him. Good nasty fun for aficionados and novices alike. In Spanish with English subtitles. 1965; B&W; 40m.

**SIMPLE STORY, A** ★★★★★  
DIR: Claude Sautet. CAST: Romy Schneider, Bruno Cremer, Claude Brasseur, Roger Pigaut.

Marie (Romy Schneider) is pregnant and decides to have an abortion. At forty, she is forced to reevaluate her life and her relationships with men. Rewarding film is paced very slowly and plot is interwoven with subplots of other characters in distress. One of Romy Schneider's best performances. In French, with English subtitles. No MPA rating. 1978; 110m.

**SINCERELY CHARLOTTE** ★★★  
DIR: Caroline Huppert. CAST: Isabelle Huppert, Neils Arestrup, Christine Pascal, Luc Beraud.

Caroline Huppert directs her sister Isabelle in this intriguing tale of a woman with a shady past. Isabelle finds herself in trouble with the law and seeks the help of her old

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lover, who's now married. It's the interaction between these three characters that is fun and enticing. In French, with English subtitles. 1986; 92m.

**SINGING THE BLUES IN RED** ★★★★★  
DIR: Kenneth Loach. CAST: Gerulf Pannach.

An oppressed East German protest singer is forced to defect and ply his trade in the West, only to discover new avenues of repression in the capitalist system. Exactingly scripted in English with German subtitles, Kenneth Loach's film is a testament to the failings of two very different social structures. Not rated. 1989; 110m.

**SLAVE OF LOVE, A** ★★★★★  
DIR: Nikita Mikhalkov. CAST: Elena Soloyei, Rodion Nakhapetov, Alexander Kalyagin.

Shortly after the Bolshevik revolution, a crew of silent filmmakers attempt to complete a melodrama while fighting the forces of the changing world around them. This examines the role of the Bourgeois as Olga (Elena Soloyei) changes from matinee idol to revolutionary. Politically and emotionally charged. In Russian, with English subtitles. Unrated. 1978; 94m.

**SLEEPING CAR MURDERS, THE** ★★★★★  
DIR: Constantin Costa-Gavras. CAST: Yves Montand, Simone Signoret, Pierre Mondy, Michel Piccoli, Jean-Louis Trintignant, Charles Denner.

An all-star French cast and crisp direction from Costa-Gavras (his first film) make this a first-rate thriller. Yves Montand stars as the detective investigating the case of a woman found dead in a sleeping compartment of a train when it pulls into Paris. Soon other occupants of the car are found murdered as well. In French with English subtitles. 1966; B&W; 92m.

**SLIGHTLY PREGNANT MAN, A** ★★  
DIR: Jacques Demy. CAST: Catherine Deneuve, Marcello Mastroianni, Mireille Mathieu.

This French comedy features Marcello Mastroianni as the first pregnant man. The reversal of parenting roles provides a few laughs and the surprise ending is worth the wait in an otherwise ho-hum film. Unrated, this film contains adult subject matter. In French, with subtitles. 1973; 92m.

**SMALL CHANGE** ★★★★★  
DIR: François Truffaut. CAST: Geary Desmouzeaux, Philippe Goldman.

One of François Truffaut's best pictures, this is a charming and perceptive film view-

ing the joys and sorrows of young children's lives in a small French town. Wonderfully and naturally acted by a cast of young children. French. 1976; 104m.

**SMILES OF A SUMMER NIGHT** ★★★★★  
DIR: Ingmar Bergman. CAST: Ulla Jacobsson, Gunnar Björnstrand, Eva Dahlbeck, Harriet Andersson, Jarl Kulle.

Nowhere in Ingmar Bergman's amazing oeuvre, perhaps nowhere in cinema, is there such a classic of carnal comedy. An elegant roundelay that is, at heart, an enlightened boudoir farce. Used as the basis of Stephen Sondheim's *A Little Night Music*. In Swedish with English subtitles. 1955; B&W; 106m.

**SNOW COUNTRY** ★★★★★  
DIR: Shiro Toyoda. CAST: Ryo Ikebe.

A painter's romance with a lovely geisha is complicated by various friends and acquaintances. Fine Japanese love story set amidst the snow banks of an isolated village. In Japanese with English subtitles. 1957; B&W; 134m.

**SOFT SKIN, THE** ★★★★★  
DIR: François Truffaut. CAST: Jean Desailly, Nelly Benedetti, Françoise Dorléac.

For some critics, *The Soft Skin* ranks as one of the New Wave master's worst; for some it remains one of his best. As usual, the truth lies in between. What keeps this from being at least a minor classic is the less-than-fresh plot. In French with English subtitles. 1964; 118m.

**SOIS BELLE ET TAIS-TOI (JUST ANOTHER PRETTY FACE)** ★★  
DIR: Marc Allegret. CAST: Mylene Demongeot, Henri Vidal, René Lefèvre, Jean-Paul Belmondo, Alain Delon.

This French import tries to be a light-hearted, romantic adventure, but doesn't focus itself properly. Mylene Demongeot is Virginie, an 18-year-old orphan who runs away from a reformatory and falls in with a jewel-smuggling gang. Jean-Paul Belmondo and Alain Delon, both in their first film roles, are members of the teen-age gang. In French, with English subtitles. 1958; B&W; 110m.

**SOLDIER OF ORANGE** ★★★★★  
DIR: Paul Verhoeven. CAST: Rutger Hauer, Peter Faber, Jeroen Krabbé.

Rutger Hauer became an international star as a result of his remarkable performance in this Dutch release, in which he plays one of four college buddies galvanized into ac-

tion when the Nazis invade the Netherlands. This is an exceptional work; an exciting, suspenseful, and intelligent war-adventure. In several languages and subtitled. Rated R for nudity, profanity, implied sex, and violence. 1979; 165m.

#### SOLDIER OF THE NIGHT

DIR: Dan Wolman. CAST: Iris Kaner, Hillel Neeman, Yftach Katzur.

This Israeli movie about a man who kills soldiers by night while working in a toy store by day has some psychological thriller elements, but its plodding storyline and poor dubbing make it almost impossible to watch. Not rated, has nudity, violence, and profanity. 1984; 89m.

#### SOTTO SOTTO

DIR: Lina Wertmüller. CAST: Enrico Montesano, Veronica Lario.

A sexy, raucous, hilarious farce about a woman who finds herself romantically drawn to her best friend's husband. This leads to comically disastrous results. Good entertainment, especially for hard-core fans of Lina Wertmüller. In Italian with English subtitles. 1984; 104m.

#### SPAGHETTI HOUSE

DIR: Giulio Paradisi. CAST: Nino Manfredi, Rita Tushingham.

Five Italian restaurant employees are held hostage in a food storage room by three crooks who resort to desperate measures. Most of the film is lighthearted, though—and, unfortunately, light-headed. In Italian with English subtitles. Not rated, contains violence and profanity. 1985; 103m.

#### SPECIAL DAY, A

DIR: Ettore Scola. CAST: Sophia Loren, Marcello Mastroianni.

Antonietta (Sophia Loren), a slovenly housewife, and Gabriele (Marcello Mastroianni), a depressed homosexual, meet in the spring of 1938—the same day Hitler arrives in Rome. Their experience together enriches but does not change the course of their lives. In Italian, with English subtitles. No MPAA rating. 1977; 106m.

#### SPETTERS

DIR: Paul Verhoeven. CAST: Hans Van Tongeren, Toon Aagterberg, Renée Soutenduk.

A study of the dreams, loves, discoveries, and tragedies of six young people in modern-day Holland, this is yet another tough, uncompromising motion picture from Paul Verhoeven. Though the sex scenes are more graphic than anything we've ever had in a major American movie, *Spetters* is never

exploitative. MPAA-unrated, it contains violence, profanity, nudity. 1980; 115m.

#### SPIES

DIR: Fritz Lang. CAST: Rudolf Klein-Rogge, Gerda Maurus, Willy Fritsch, Fritz Rasp.

Thrilling, imaginative drama of the underworld and the dark doings of espionage agents is one of the finest of all such films and remains a classic of the genre as well as a terrific adventure movie. The camera moves in and out among the shadowy doings of the spies and their pursuers like a silent spider weaving all the components together. The final chase provides a fitting climax to this topflight entertainment from Fritz Lang. Silent. 1928; B&W; 90m.

#### SPIRIT OF THE BEEHIVE, THE

DIR: Victor Erice. CAST: Fernando Fernán Gomez, Ana Torrent.

A disturbing cinematic study of the isolation of an individual. Ana Torrent gives an unforgettable performance as a lonely girl who enters the world of fantasy when she sees the 1931 *Frankenstein* and falls in love with the monster. By far one of the most haunting films ever made about children. In Spanish with English subtitles. Not rated. 1974; 95m.

#### SPRING SYMPHONY

DIR: Peter Schamoni. CAST: Nastassja Kinski, Herbert Gronemeyer, Bernhard Wicki.

*Spring Symphony* is a routine presentation of the lives of German composer Robert Schumann and celebrated pianist Clara Wieck, who wooed and wed despite the objections of Clara's father. The film portrays emotion in fairy-tale fashion, simplistic and overstated. The music is the star of this show. Dubbed in English. Rated PG. 1984; 102m.

#### SPUTNIK

DIR: Jean Drville. CAST: Noel-Noel, Denise Gray, Mischa Auer.

The memorable character actor Mischa Auer (remember the artist who imitated a gorilla in *My Man Godfrey?*) co-stars in this French comedy about an animal lover trying to protect a dog and a mouse that escaped from a Russian satellite. Pleasant family comedy. 1960; B&W; 80m.

#### STATE OF SIEGE

DIR: Constantin Costa-Gavras. CAST: Yves Montand, O. E. Hassa, Renato Salvatori.

This is a highly controversial but brilliant film about the kidnapping of an American A.I.D. official by left-wing guerrillas in Uru-

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**WALK IN THE SUN, A** ★★★★★  
DIR: Lewis Milestone. CAST: Dana Andrews, Richard Conte, Sterling Holloway, John Ireland. Based on Harry Brown's novel, this picture really gets to the heart of the human reaction to war. The story of an American army unit's attack on a German stronghold in World War II Italy is a first-rate character study. 1945; B&W; 117m.

**WALK INTO HELL** ★★★  
DIR: Les Robinson. CAST: Chips Rafferty, Françoise Christophe, Reg Lye. Popular Australian star Chips Rafferty is something of a precursor to "Crocodile" Dundee in this Outback adventure. He plays a bush explorer who helps a businessman find oil in New Guinea. Of course, the aborigines aren't all too happy about this. Plenty of *National Geographic*-type footage pads out this okay adventure. 1957; 93m.

**WALKING TALL** ★★½  
DIR: Phil Karlson. CAST: Joe Don Baker, Elizabeth Hartman, Noah Beery Jr., Rosemary Murphy. Poor Joe Don Baker never outran his one-note performance as Buford Pusser, the baseball bat-toting southern sheriff who decided to take the law into his own hands in his fight against the cancerous scum of society. Unpleasantly brutal and difficult to enjoy for any reason; good guy Baker is almost worse than the outrageously stereotyped baddies he reduces to pulp. Talented Elizabeth Hartman is completely wasted. Not a family picture. Rated R. 1973; 125m.

**WALKING TALL PART II** ★½  
DIR: Earl Bellamy. CAST: Bo Svenson, Luke Askew, Richard Jaeckel, Noah Beery Jr. This follow-up to the successful *Walking Tall* proves that sequels are better off not being made at all. This storyline gives Svenson a chance to flex his muscles and look mean, but that's about it. Rated R for violence and language. 1975; 109m.

**WANDA NEVADA** ★★½  
DIR: Peter Fonda. CAST: Peter Fonda, Brooke Shields, Fiona Lewis. Interesting little film with Peter Fonda as a shifty, amoral gambler who wins Brooke Shields in a poker game. They come into the possession of a map that marks a gold strike. If you watch carefully, you'll see Henry Fonda as a gold prospector. It's the only film that father and son ever did together. Rated PG for violence and mature situations. 1979; 105m.

**WANTED: DEAD OR ALIVE** ★★★  
DIR: Gary A. Sherman. CAST: Rutger Hauer, Gene Simmons, Robert Guillaume, Mel Harris, William Russ.

In this lean and mean action thriller, Rutger Hauer stars as Nick Randall, the great-grandson of Old West bounty hunter Josh Randall (who was played by Steve McQueen in the *Wanted: Dead or Alive* television series). Nick is a former CIA agent who is brought out of retirement by the Company when an international terrorist (Gene Simmons) begins leaving a bloody trail across Los Angeles. Rated R for profanity and violence. 1987; 104m.

**WAR BOY, THE** ★★½  
DIR: Alan Eastman. CAST: Helen Shaver, Kenneth Welsh, Jason Hopely. A 12-year-old boy (Jason Hopely) living in World War II Germany suffers the experiences of growing up amid the brutalities of conflict. Hopely's performance is terrific. The story and production are nowhere near as ambitious as *Hope and Glory* or *Empire of the Sea*, but *The War Boy* is a good film in its own right. Rated PG for violence and some sex. 1985; 96m.

**WAR PARTY** ★★  
DIR: Franc Roddam. CAST: Kevin Dillon, Billy Wirth, Tim Sampson, M. Emmet Walsh. An interesting idea, but not suitably developed, this film details what happens when a group of disgruntled, modern-day native Americans go on the warpath. They disrupt a summer festival by taking the cowboy-and-Indian war games seriously—and use real ammunition. Rated R, with strong violence. 1988; 100m.

**WARBIRDS** ★  
DIR: Ulli Lommel. CAST: Jim Eldbert. Woefully inept action flick concerns American intervention in a Middle Eastern revolution. Rated R for violence and profanity. 1988; 88m.

**WARBUS** ★★  
DIR: Ted Kaplan. CAST: Daniel Stephen, Rom Kristoff, Urs Althaus, Gwendoline Cook, Emie Zarta, Don Gordon. A Vietnam adventure about a motley crew fleeing a mission in a school bus, heading south during the closing days of the war. Hardly a realistic portrayal of the war, but the characters are likable and the action is tightly paced. Rated R for violence and profanity. 1985; 90m.

**WARLORDS OF HELL** ★  
DIR: Clark Henderson. CAST: Brad Henson, Jeffrey D. Rice.

The plot (what little there is of it) has two dirt bike-riding brothers who accidentally wander into a marijuana plantation south of the border. Rated R for nudity, violence, and profanity. 1987; 76m.

**WARNING, THE** ★  
DIR: Damiano Damiani. CAST: Martin Balsam, Giuliano Gemma, Giancarlo Zanetti. Convoluted dirty-cop flick from Italy. Not rated, but probably equal to an R for violence, profanity, and nudity. 1985; 101m.

**WARRIOR QUEEN** ★  
DIR: Chuck Vincent. CAST: Sybil Danning, Donald Pleasence, Richard Hill, Josephine Jacqueline Jones. This celluloid stinker robs footage from an old Italian epic about the eruption of Mount Vesuvius and pads it out with a nonstory about Sybil Danning as an emissary from Rome inspecting the city of Pompeii. There are two different versions, an R-rated one with nudity and violence and an unrated one with more nudity. 1987; 69m/79m.

**WARRIORS, THE (1955)** ★★  
DIR: Henry Levin. CAST: Errol Flynn, Joanne Dru, Peter Finch, Yvonne Furneaux, Michael Hordern. In this, his last swashbuckling role, Errol Flynn looks older than his 46 years. Cast as a British prince, he seems more qualified to battle the bulge and the bottle than the murderous hordes of nasty Peter Finch. Nevertheless, even in his decline, Flynn was more adept with a sword and a leer than anyone else in Hollywood. Though the movie is predictable, it's also quite entertaining. 1955; 85m.

**WARRIORS, THE (1979)** ★★  
DIR: Walter Hill. CAST: Michael Beck, James Remar, Thomas Waits. Comic book-style violence and sensibilities made this Walter Hill film an unworthy target for those worried about its prompting real-life gang wars. It's just meant for fun, and mostly it is, as a group of kids try to make their way home through the territories of other, less understanding gangs in a surrealistic New York. Rated R. 1979; 94m.

**WATCHED!** ★  
DIR: John Parsons. CAST: Stacy Keach, Harris Yulin, Brigid Polk, Tony Serra. Stacy Keach stars as a former U.S. attorney who suffers a drug-related mental break-

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**OWN!** ★★★<sup>1/2</sup>  
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**US PART** ★★  
 DIR: Laura Antonelli.  
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 CAST: David Bennant,  
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 tale of three-year-old  
 ing as the Nazis rise  
 Oskar expresses his  
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 bing dreamlike qual-  
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*Drum* won an Acad-  
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 of his visit to Japan,  
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 Yasujiro Ozu, the di-  
 A great introspective  
 r is much of the film's  
 th English subtitles.

**TOKYO STORY** ★★★★★  
 DIR: Yasujiro Ozu. CAST: Chishu Ryu, Chiyoko Higashiyama.  
 Yasujiro Ozu's overpowering masterpiece is a deeply felt human drama about an elderly couple who travel to Tokyo, where they are unenthusiastically received by their grown-up children. Outstanding black-and-white cinematography brilliantly captures the landscape of Tokyo. In Japanese with English subtitles. 1953; B&W; 139m.

**TONI** ★★★★★  
 DIR: Jean Renoir. CAST: Charles Blavette, Max Dalban.  
 Of the Italian neorealists, only Luchino Visconti is known to have been aware of this film before 1950, but in story, style, and mood, *Toni* anticipates the methods of the future master postwar directors. A love quadrangle, a murder, a trial, an execution, a confession—these are the everyday elements director Jean Renoir chose to show as objectively as possible. No studio sets were used, and many citizens of the town where *Toni* was shot filled out the cast. Renoir was proud of his film (something of an experiment), and it holds up well. In French with English subtitles. 1934; B&W; 90m.

**TONIO KROGER** ★★  
 DIR: Rolf Thiele. CAST: Jean-Claude Brialy, Najda Tiller, Werner Heinz, Gert Fröbe.  
 This adaptation of Thomas Mann's semi-autobiographical novel, about a young writer wandering Europe while trying to choose between bourgeois comfort and the excitement of the unchained life, never comes alive on screen. It works best as an illustrated version of the novel for those already familiar with it. In German with English subtitles. 1965; 92m.

**TOO BEAUTIFUL FOR YOU** ★★★★★<sup>1/2</sup>  
 DIR: Bertrand Blier. CAST: Gerard Depardieu, Carole Bouquet, Josiane Balasko.  
 Bertrand Blier's subtle, surprising French comedy about an offbeat romantic triangle. Gerard Depardieu stars as a married automobile dealer who falls for the rather dowdy secretary who works in his office. Rated R for profanity. In French with English subtitles. 1990; 91m.

**TOPSY TURVY** ★★  
 DIR: Edward Fleming. CAST: Lisbet Dahl, Ebbe Rode.  
 A conservative young man finds his world turned topsy-turvy when a swinging neighbor girl takes him on vacation. This Euro-

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pean sex comedy, dubbed into English is mediocre. 1984; 90m.

**TREASURE OF ARNE** ★★  
 DIR: Mauritz Stiller. CAST: Richard Lund, Mary Johnson, Hjalmar Selander.  
 Swedish master Mauritz Stiller forsook his flair for comedy and wrought this grim tale of crime, guilt, and sacrifice—famous in its day but unrelievedly tedious today. Based on Selma Lagerlöf's tale about escaped prisoners who steal a treasure with a curse on it. Silent. 1919; B&W; 100m.

**TURKISH DELIGHT** ★★★★★<sup>1/2</sup>  
 DIR: Paul Verhoeven. CAST: Rutger Hauer, Monique van de Ven.  
 Those already familiar with the work of Dutch director Paul Verhoeven (*Spetters*, *The 4th Man*) will be the most appreciative audience for this drama about a bohemian artist and his wife who learn the hard way what it means to create and honor a commitment to each other. Others may be put off by the graphic sexuality and crude behavior of the characters. Dubbed in English. 1974; 96m.

**TWENTY-FOUR EYES** ★★★★★<sup>1/2</sup>  
 DIR: Teinosuke Kinugasa. CAST: Keisuke Kinoshita, Chishu Ryu.  
 Beauty and innocence are lost as war and progress intrude upon a rural village in this poignant, touching drama. The story concerns a progressive schoolteacher from Tokyo who changes the lives of students in an elementary school on a remote island off Japan in the late 1920s. In Japanese with English subtitles. 1954; B&W; 158m.

**TWIST AND SHOUT** ★★★★★<sup>1/2</sup>  
 DIR: Billa August. CAST: Adam Tonsberg, Lars Simonsen.  
 An exceptional coming-of-age story about two friends, a drummer with a pseudo-Beatles group, and a quiet sort with severe problems at home, circa 1964. It is a true-to-life movie that will leave no viewer unmoved. Unrated, the film has profanity, nudity, and suggested sex. In Danish with English subtitles. 1986; 99m.

**TWO DAUGHTERS** ★★★★★  
 DIR: Satyajit Ray. CAST: Anil Chatterjee, Chandana Bannerjee, Soumitra Chatterjee.  
 Satyajit Ray's beautiful two-part film is based on tales by Nobel Prize-winning author Rabindranath Tagore. With Chekhovian delicacy and pathos, Ray explores the hopes and disappointments of two young women experiencing first love. Ray's stories transcend the surface of Indian culture while creating a universally felt character

study. In Bengali with English subtitles. 1961; B&W; 114m.

**TWO ENGLISH GIRLS** ★★★★★<sup>1/2</sup>  
 DIR: François Truffaut. CAST: Jean-Pierre Léaud, Kiki Markham, Stacey Tendeter.  
 Twenty-two minutes were recently added to this very civilized and rewarding film. Set in pre-World War I Europe and based on the Henri-Pierre Roché novel (his only other being *Jules et Jim*, the modern flipside of the arrangement here), Truffaut's work has Frenchman Léaud the object of two English sisters' desire. In French with English subtitles. 1972; 130m.

**TWO MEN AND A WARDROBE** ★★<sup>1/2</sup>  
 DIR: Roman Polanski. CAST: Henlyk Kluga, Jakub Goldberg.  
 Roman Polanski's award-winning short made while he was a student at the Polish Film Institute is a bitter parable blending slapstick and the absurd. It concerns two men who emerge from the sea sporting a single wardrobe. Also included in the package is a second short, *The Fat and the Lean*, an outrageously funny attack on governmental tyranny. Silent. 1958; B&W; 35m.

**TWO OF US, THE** ★★★★★<sup>1/2</sup>  
 DIR: Claude Berri. CAST: Alain Cohen, Michel Simon.  
 This story of generational and religious differences joins an 8-year-old Jewish boy (Alain Cohen) and an irascible Catholic grandpa (Michel Simon). The boy is fleeing Nazi-occupied France in 1944 and comes to live with the anti-Semitic old man who is a family friend's relative. Beautifully acted, this is a different kind of movie for parents to enjoy with their older children. In French with English subtitles. 1968; 86m.

**TWO WOMEN** ★★★★★  
 DIR: Vittorio De Sica. CAST: Sophia Loren, Eleanora Brown, Jean-Paul Belmondo, Raf Vallone.  
 In the performance that won her an Oscar, Sophia Loren is a widow who, with her 13-year-old daughter, escapes war-torn Rome, eventually finding solace in her native village. This uncompromising drama was a Grand Prize winner at the Cannes Film Festival. Not rated. In Italian with English subtitles. 1960; 99m.

**UGETSU** ★★★★★<sup>1/2</sup>  
 DIR: Kanji Mizoguchi. CAST: Machiko Kyo, Masayuki Mori.  
 Set in sixteenth-century Japan, this film follows the lives of two Japanese peasants as their quest for greed and ambition brings disaster upon their families. There is a fine blending of action and comedy in this

## Entertainment

## Hauer's latest work brings festival praise

By Soren Andersen  
The News Tribune

"I'm very pregnant at the moment," Rutger Hauer said late last week.

The imposing-looking Dutch actor, known for his portrayals of both heroes ("Soldier of Orange," "Ladyhawke") and villains ("Blade Runner," "The Hitcher"), is awaiting the delivery of quintuplets. Their names: "The Legend of the Holy Drinker," "Bloodhounds of Broadway," "Blind Fury," "Salute of the Jugger" and one tentatively called "Crystal, Ashes, Fire and Wind As Long As It's Love." They're all feature films and they all star Hauer. Sometime within the next six months, several if not all of them will be appearing in theaters around the world.

Hauer hasn't been seen on U.S. movie screens since 1987's "Wanted Dead or Alive," an action drama in which he played a modern-day bounty hunter. But he's been working "constant-ly" in the intervening two years, and not just as an actor. He co-wrote the script of "Crystal, Ashes, Fire, etc." with Italian director Lina Wertmuller and produced two short documentaries in that time as well. He's also preparing to become a film director, something he's never done before.

Seattle audiences got an opportunity to sample some of Hauer's recent work in the last week when



Rutger Hauer

several of his films were shown at the Seattle International Film Festival. "Bloodhounds of Broadway," a Runyonesque fantasy set in the '20s in which he plays a wounded gangster, screened early in the week. This past weekend, audiences saw him play a doomed, dignified drunk in "The Legend of the Holy Drinker" and also saw the two documentaries that he produced, "Who Are They?," a profile of a homeless man, and "Submitting," about the politics of submission.

Hauer, whose career in America received a crucial boost from the film festival thanks to the support and exposure it gave "Soldier of

Orange," was in Seattle during the weekend to attend the screenings of "Holy Drinker" and the documentaries and to discuss his recent work with audiences and the press.

He was particularly enthusiastic about "Salute of the Jugger," a futuristic, post-apocalyptic film that he calls "a beautiful piece of darkness and bleakness." Hauer describes his character as "a kind of scarred lion," a leader of a band of athletes who travel from village to village, staging competitions in exchange for food and sexual favors. It's written and directed by David Peoples, co-writer of "Blade Runner," in which Hauer gave a chilling performance as a murderous "replicant," a manufactured humanoid warrior.

"Blade Runner" is itself a dark vision of the future, but Hauer said "Salute of the Jugger" goes even further. "It's more original and rawer ... more pure in a sense."

Hauer's choice of roles is dictated both by the quality of a particular script and by his wish to avoid repeating himself and becoming stereotyped. After "Blade Runner" he said he didn't want to do any more villains, although he changed his mind when the script for "The Hitcher" came along.

But variety is still important to him, so his role in the "Jugger" movie is very different from the man he plays in "The Holy Drinker," a part that depends more on

subtle shadings of expression and body language than on dialogue. Hauer said he took the role because he was intrigued by the challenge of "trying to act without words."

And the drunkard of the "Drinker" is dissimilar to his part in "Crystal, Ashes, Fire, etc." In that film, he plays a journalist researching a story on AIDS who pretends he has the disease and later discovers he's really infected with the virus.

Hauer's work in "The Legend of the Holy Drinker" was recognized Sunday night when it was announced that he was the winner of the film festival's Golden Space Needle award for Best Actor. The announcement was made during a brief ceremony at the Egyptian Theatre on Capitol Hill on the final night of the 3½-week film extravaganza.

Golden Space Needles are awarded on the basis of ballots cast by audiences throughout the festival.

The big winner of the evening was the noirish American thriller, "Apartment Zero." In addition to being chosen Best Film by festival audiences, its director, Martin Donovan, was named recipient of the Best Director prize.

Australia's Wendy Hughes was voted Best Actress for her work in "Boundaries of the Heart," in which she plays a small-town spinster involved in a series of brief affairs.

Best Short went to "Tin Toy."

DAILY VARIETY, 6/6/89

DAILY **VARIETY** DAILY

## 'Zero,' Donovan Seattle Film Fest Favorites

Martin Donovan's "Apartment Zero" took favorite film honors at the 15th annual Seattle International Film Festival, which ended Sunday. Donovan was named favorite director.

Awards, in the shape of Seattle's trademark Space Needle, are voted on by fest audience and were bestowed Sunday. Fest presented 160 films from 39 countries and ran May 11-June 4.

Also honored was Rutger Hauer as favorite actor for his portrayal of a hard-pressed ex-miner in the Italian film "Legend Of The Holy Drinker"; and Wendy Hughes as best actress for her role as a 40ish spinster barmaid in the Australian drama "Boundaries Of The Heart."

"Tin Toy," a four-minute computer-animated film by John Lasseter, took short film honors.

"Apartment Zero" is a psychological thriller set in Buenos Aires, produced in 1988 and skedded for October domestic release by Skouras Pictures. Colin Firth and Hart Bochner star in the tale of murder and political corruption.

# 'Rain Man' Hoffman Win Top Italo Foreign Awards

By MARK THOMAS

ROME — "Rain Man" was tagged best foreign film of the year and Dustin Hoffman top foreign actor at the annual David di Donatello Awards. Italy's version of the Oscars.

Statuette for top local picture went to "The Legend Of The Holy Drinker," while its director, Ermanno Olmi, was named best director.

Unlike previous years, results were kept secret until envelopes were unsealed during a three hour-plus ceremony June 3 that was broadcast live by pubcaster RAI-1.

The suspense attracted a SRO crowd that included many nominees and such industry heavies as Entertainment Minister Franco Carraro and Italian Motion Picture Association (Anica) prexy Carmen Cianfarani.

The David for best foreign director went to Pedro Almodovar for "Women On The Edge Of A Nervous Breakdown," while Robert Watson and Frank Marshall were named best foreign producers for "Who Framed Roger Rabbit," the top b.o. grosser in Italy this season.

Jodie Foster was named best foreign actress ("The Accused") and John Cleese won for best foreign screenplay ("A Fish Called Wanda").

The local pic reaping the most Davids was newcomer Francesca Archibugi's "Mignon Has Gone Away," which won for best new director, actress (Stefani Sandrelli), supporting actor (Massimo Dapporto), screenplay (Archibugi, Gloria Malatesta, Claudia Sbarigia) and sound (Candido Raini).

David for best actor went to Roberto Benigni for "Little Devil," top Italo grosser of the season.

## Who's Where

Ian Jessel, Thereza Ellis in from London, Cannes.

Anthony Quinn to Rome.

Manny Harmon to Portland.

Jack Carter to Milwaukee.

Rosemary Lord back from London, Cannes.

Hugh O'Brian to Hawaii.

Lance Le Gault back from Chi.

Peter Graves in from London.

Michael Sloan to London.

Joseph Sirola in from Frisco.

Melody Thomas to Toronto.

Jesse White to Tampa.

while Filiberto Bandini was named top producer for "Dear Gorbachev."

Giuseppe Tornatore's "Nuova Cinema Paradiso," which won the special jury prize at Cannes, received Davids for editing (Olmi) and music soundtrack (Ennio Morricone).

Complete list of winners follows:

### FOREIGN Film

"Rain Man."

#### Director

Pedro Almodovar.

#### Actor

Dustin Hoffman. "Rain Man."

#### Actress

Jodie Foster. "The Accused."

#### Screenplay

John Cleese. "A Fish Called Wanda."

#### Producer

Robert Watson, Frank Marshall. "Who Framed Roger Rabbit."

### ITALIAN Film

"The Legend Of The Holy Drinker."

#### Director

Ermanno Olmi. "The Legend Of The Holy Drinker."

#### New Director

Francesca Archibugi. "Mignon Has Gone Away."

#### Actor

Roberto Benigni. "Little Devil."

#### Actress

Stefania Sandrelli. "Mignon Has Gone Away."

#### Producer

Filiberto Bandini. "Dear Gorbachev."

#### Supporting Actor

Tie: Massimo Dapporto. "Mignon Has Gone Away"; Carlo Croccolo. "O' King."

#### Supporting Actress

Athina Cenci. "Schoolmates."

#### Screenplay

Francesca Archibugi, Claudia Sbarigia, Gloria Malatesta. "Mignon Has Gone Away."

#### Original Song

Lucio Dalla, Mauro Malavasi. "Moments Of Love."

#### Soundtrack

Ennio Morricone. "Nuovo Cinema Paradiso."

#### Cinematography

Dante Spinotti. "The Legend Of The Holy Drinker."

#### Art Direction

Daniilo Doratti. "Francesco."

#### Costumes

Lucia Mirisola. "O' King."

#### Editing

Ermanno Olmi. "Nuovo Cinema Paradiso."

#### Sound

Candido Raini. "Nuovo Cinema Paradiso."

### SPECIAL AWARDS

#### Premio Seleco

Vito Zagaro for "Un Bel Di Vedremo." HD-TV short.

#### Premio Visconti

Tavianni.

#### Premio David di Donatello

Nilde Iotti.

#### Premio Alitalia

Monica Vitti.

## FILM REVIEW

### Food Of The Gods II

(Horror — Color)

A Concorde-Centaur Films release of a Carolco picture. Produced by David Mitchell, Damian Lee. Executive producers, Andras Hamon, Robert Misiorowski. Directed by Lee. Screenplay, Richard Bennett, E. Kim Brewster. Camera (Film House Color), Curtis Petersen; music, Parsons/Haines; visual effects, Ted Rae; casting, Ann Tait. Reviewed at Americana 8, Southfield, Mich., May 31, 1989. MPA Rating: R. Running time: 91 min.

Neil Hamilton ..... Paul Coufos  
Alex Reed ..... Lisa Schrage  
Edmund Delhurst ..... Colin Fox  
Jacques ..... Frank Moore  
Mark ..... Real Andrews  
Dr. Treger ..... Jackie Burroughs  
Al ..... Stuart Hughes

SOUTHFIELD, Mich. — "Food Of The Gods II" opens with a band of students protesting animal research, chanting, "Animals have rights, too." But the animals come off pretty well. It's the audience that doesn't seem to have any rights. "Food's" theatrical life will be short, and, even though its makers hope to rush it into videocassette, it should get lost on the shelves there, too.

Film is a silly sequel to two previous efforts at scaring up an audience with overgrown rats. Failing once again, perhaps this is the last we'll see of Lassie-sized rodents.

Originally titled "Gnaw," "Food Of The Gods II" is only loosely connected to "Food Of The Gods," a tepid 1976 remake of the wretched '65 "Village Of The Giants," both films by Bert I. Gordon.

In those earlier efforts, a menag-

(Continued on Page 8, Column 3)

## Pay-Tv/Vid, Pix Fill WG Coffers

By DAVE KAUFMAN

Impressive increases in pay-tv/cassettes and for pix-to-tv more than compensated for a drop in tv residuals in May, resulting in an increase in cumulative residuals collected by the Writers Guild of America for this year, compared to 1988.

Guild is ahead 17.82% for the year-to-date and collected 52.6% more in May, compared to the same periods last year. Year-to-date receipts total \$26,374,030, compared to \$22,353,284 last year at this time.

Coin from pay-tv/cassettes in May was 1585.4% greater than May 1988 and results in a hike of 167.2% for the year-to-date. May residuals

(Continued on Page 19, Column 3)

## CBS News By Ch

CBS News co-anchors Roth and came liams were detained by Chinese day during the massacre in Tian subsequently reter 19 hours.

CBS News permitted to some of the pair's who known and wro of State James requesting gove securing Roth lease.

Roth's detent audiotape and Evening News with dramatic p in the square, more than 200 more injured.

Burke said ne produced a "ve for CBS staffe network would minutes of "Minutes" broad events in Chin: Rather.

NBC and AE long specials o with network ar and Peter Jenni tively.

An NBC crew

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Joseph Roth*

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RUTGER HAUER

JOAN CHEN

# SALUTE TO JUGGER

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PHOTO WIKY RIAN MICHAEL WESTMORE BOB McCLAREN "GODS LOCAL HERO" RICHARD FRANCIS-BRUCE  
CRAIG A. TATE DAVID LICHT "THE CHAMPION" ROVEN "TODAY'S PEOPLES" KINGS ROAD

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- NOTES
- OTHER

SUBJECT:

Wed., Feb. 8, 1989

Telephone No.



# New Wertmuller Pic Deals With AIDS & Media

By RICHARD GOLD

NEW YORK — Italian filmmaker Lina Wertmuller, accompanied by Rutger Hauer, Nastassja Kinski and producer Fulvio Lucisano, invited the Gotham press yesterday to the set of her \$7 million globetrotting English-language pic "Crystal Ash, Fire Or Wind, As Long As It's Love."

Faye Dunaway also stars in the film about the relationship of a worldlywise journalist (Hauer) and a photographer (Kinski) who meet covering the war in Lebanon. Storyline concerns Hauer's subsequent investigations into the existential human crises brought on by the AIDS epidemic.

Wertmuller and Hauer expressed concern that the picture would be tabbed "an AIDS film." According to the director, the production was denied access to certain locations when it was learned the film deals with the disease.

Speaking through an interpreter although she is conversant with English, Wertmuller declared the film is about "the mass neuroses caused by mass media."

The filmmaker acknowledged a "crisis" in Italian cinema at home and abroad, but added she's convinced Italian and other "European filmmaking is coming out of this crisis." European filmmaking "must be international — it's the culture of our century," Wertmuller remarked. Working in English is the best way to reach an international audience "from an industrial point of view," she said.

The filmmaker was vague about when the picture, which has no distributor, will be finished.

Lucisano is producing for Italian Intl. Film and the Istituto Luce Italo-noleggio Cinematografico, in collaboration with RAI-2 and Carthago Films of Paris.

# Wertmuller Explores AIDS Love Story

By DONALD CHASE

**N**EW YORK—The scene is being shot in a splendid, eccentric, high-rise office filled with antique heavy horses. Fifty tiny lamps and loads of roses, with expensive windows looking down on Times Square. Faye Dunaway and Nastassja Kinski confront each

other over the affection of Huger Hauer with a passion worthy of many intense romantic triangles committed to film. But this one will break new ground for the big screen: Both women are quite aware that Hauer's character is infected with the AIDS virus—and both women want him.

The film, which began shooting here Jan. 30, is called "Crystal Ash, Fire or Wind, as Long as It's Love." The director is Lina Wertmuller, the petite, bespectacled Italian whose work includes the provocative, irony-streched 1976 sociopolitical comedies "Love and Anarchy," "The Seduction of Mimi," "Sweet Away" and "Seven Beauties."

Due partly to the element of AIDS in the story, "As Long as It's Love" is probably more "serious" Wertmuller. Looking for a traditional story, which often blurs the line between comedy and drama. But the subject, she declared during a break in shooting, is nonetheless "love, which is the subject of all my movies."

The director, who has been known to waffle vapourously in interviews, also said that the film deals with "the kind of collective psychosis that can be created today by the terrorizing machine of the mass media." More specifically, it touches upon "the biggest of the contemporary psychoses": the one surrounding AIDS.

Huger Hauer is more direct. "It's a love story, between my character and Nastassja Kinski's, but a love story needs crisis and conflict, and those are provided here by the fact that my character is an AIDS carrier." That is, his character has tested positive for the acquired immune deficiency syndrome virus but has not come down with the disease.

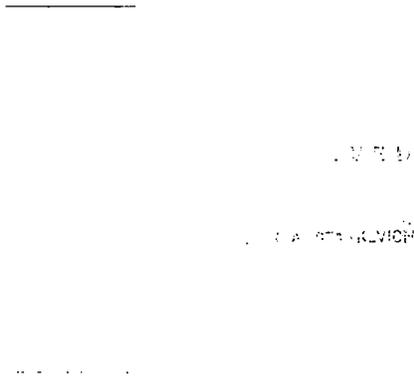
The movie's focus on AIDS was sufficiently off-putting to one major American studio that the producer, Fulvio Lucisano, approached for backing. "They wrote me a letter," he reported, "saying that it was a beautifully written script, but that they were afraid of it because of AIDS."

Lucisano eventually secured financing for the project from Italian

and French distributor advances. He said it will cost a moderate \$6 million to \$7 million despite an expensive cast that also includes Peter Onofri and a schedule that will take it to Paris, Rome, Venice and London between now and early April.

(Meanwhile, AIDS, a viable TV-film subject since "An Early Frost" three years ago, has yet to be contracted by the protagonist of the Hollywood-financed feature, though just last week producer David Picker announced that the long-delayed "The Normal Heart"—based on Larry Kramer's stage play about the early history of AIDS—is reportedly being prepared for summer filming. In France, the protagonist of Paul Verhoeven's fall 1988 release "Enfer" eventually becomes ill with AIDS.)

Although Wertmuller describes "As Long as It's Love" as her first "non-ironic" film, it has its ironies. Huger Hauer's hero is a Paris-based American magazine writer, or, as the director put it, "an operator within the world of mass media." He learns of his own AIDS-infected condition after a period of pretending to be infected to gather material for an article on public attitudes about the disease— he takes a job as a dockhand in London, for example, and announces his condition to co-workers. "The reactions vary," said the actor of character's responses to his condition, "but are all pretty much



Director Lina Wertmuller, left, with the actors in her AIDS love story, Faye Dunaway, center, and Nastassja Kinski.



Director Lina Wertmuller, left, with the actors in her AIDS love story, Faye Dunaway, center, and Nastassja Kinski.

After his character learns that he "sero-positive," Hauer went on, the film becomes the story of what goes on in your mind when you now that you're closer to the end of your life than you thought, though you don't know how close, and how do you live what's left of your life? I did speak to some people with AIDS who were actually quite close to the end. But mostly I'm relying on what Lina wants to say and on my own imagination."

One of the first things Wertmuller has the character do is try to determine the source of his infection. In an early version of the script, Hauer reported, "there was

a link to bisexuality. But Lina took that out because she felt it was almost too much on the money, too easy." In the shooting script, the transmission is heterosexual.

Hauer's character also gives up journalism, and out of a combination of fear, shame and denial leaves his colleague/lover Kinski and their young daughter, to return to New York. There, he persuades the head of a pharmaceutical company specializing in baby products (Dunaway) to diversify into condom manufacturing—and to funnel the profits from this operation into AIDS education and research. In the course of this, he begins an affair with Dunaway's character, who is also infected with the deadly virus.

Though Dunaway's role is relatively brief, requiring only a week's shooting, she said that "the work was equally intense as the work I've done for longer roles. I spoke to friends who are active in research and raising money for AIDS; I spoke to groups for women who have tested positive, which is a relatively new thing; I read Susan Sontag's book, 'AIDS and Its Metaphors.'"

Wertmuller, too, has read Sontag. "She says some beautiful

things," she said. Sontag's thesis is that the vocabulary (e.g., the word *plague*) used by the media and, consequently, the public in discussing AIDS creates a hopelessness among persons with AIDS by suggesting that their condition is a kind of retribution for immoral behavior.

In fact, Wertmuller's view—which may have influenced her to change the source of her protagonist's infection—is similar. "Somehow the mass media have

made it into a biblical condemnation of freedom of choice and style of life. Even if I think that the restrictions, the rules around the game of love are very evil... I cannot accept or suggest that this disease is a damnation of God for those who are free lovers."

The film takes pains to brand as absurd the idea advanced by European "hard" Greens, or extremist environmentalists, that AIDS is a form of natural population control. *Please see Page 31*

MOVIES

# Wertmuller

Continued from Page 33

Though this last is apparently a fairly recent notion, the film, which takes place between 1986 and 1989,

views the AIDS crisis as becoming more optimistic over time. "The movie is on the sunny side of the street," is how Wertmuller puts it.

Part of this has to do with Wertmuller's belief in the redemptive power of love—Kinski's for

Hauer in this case. "It's also a question of them both accepting their responsibilities toward each other," Kinski said. "I think you feel that some sort of life, however long it will be, is possible for them."

And some part of it comes from

the director's view of history and of humankind. "As ugly as our times may be," Wertmuller commented, "they're still the least ugly in the history of humanity, because the so-called beautiful old times were a long tragedy of pain, sorrow and

injustice. So man is becoming better—though the price for that is that he has at his disposal the means for his own self-destruction.

"But I am an optimist—even though I say sometimes I'm an optimist terrorized."

\* Hall - up to date  
F Dunaway - up to date

# THE HOLLYWOOD REPORTER

58th year

Friday, January 20, 1989

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## Silver officially assumes reins as Uni prod'n pres.

Universal Pictures has confirmed Casey Silver as successor to Sean Daniel as president of worldwide production for the studio.

Silver had been serving under Daniel as executive vp of production since August 1987. As reported (HR 1/10), Daniel resigned his post last week, ending a 12-year tenure at the studio, to head up the film division of the Geffen Co.

During the past year, Silver supervised the production of such films as "Midnight Run." He has been overseeing all of the studio's ongoing projects from Imagine Film Entertainment, including "The 'Burbs" and "The Dream Team."

— continued on page 121

## Lina Wertmuller to helm AIDS pic

By GIOVANNA GRASSI

ROME — Lina Wertmuller has gathered an international cast of actors for a new English-language film on AIDS and the news media, scheduled to start shooting Jan. 30 in New York.

Tentatively titled "Di Cristallo O di Genere, Ol Fuoco O di Vento, Purche' Sia Amore" ("Of Crystal or of Ash, of Fire or of Wind, as Long as It's Love"), the film will star Faye Dunaway, Rutger Hauer and Nastassja Kinski. It is unlikely this will be the final title of the film, acknowl-

— continued on page 6

## TV watchers tune in to NATPE '89

By RICHARD HACK

The 26th annual program conference of the National Association of Television Programming Executives opens Tuesday at the George R. Brown Convention Center in Houston. A record attendance of 7,500 is expected.

— continued on page 119

## USA net wins round in court battle with TNT

By RICHARD HUFF

NEW YORK — The Federal District Court here has ruled that Jones Intercable wrongfully broke its contract to carry the USA Network on its systems in order to deliver Turner Network Television in USA's place (HR 9/29).

In an opinion and order issued by U.S. District Judge Kenneth Conboy on Thursday, the justice concluded that Jones Intercable has a wholly enforceable contract with USA through Dec. 31, 1990. However, the court did not rule in USA's

favor with its request for injunctive relief. If it had done so, Jones would have been forced to put USA back on the air.

Jones Intercable, the nation's 10th-largest multiple system operator, announced in late September that it would be dropping USA and replacing it with TNT in 67% of its 1.02 million subscriber homes. At the time, Glenn Jones, chairman and chief executive of the MSO, told The Hollywood Reporter he was removing the service because of its pro-

— continued on page 121

## Hispanic investment group seeks net-affiliate ownership

By CHRISTOPHER VAUGHN

NEW YORK — In a move that one of the principals described as "breaking down the old-boy network and starting up a homeboy network," Geraldo Rivera and four other prominent Hispanic leaders have formed Maravilla Communications, a partnership set up to acquire network-affiliate television stations.

The partners — talk show host Rivera, actor Richard "Cheech" Marin, politician-attorney Herman Badillo, Times Square Studios president Marcelino Miyares and attor-

ney-community leader Tony Bonilla Sr. — stressed that Hispanics will totally own and operate the acquired stations. Details for financing or a bank line of credit were not announced.

Maravilla will be looking strictly for network affiliates and not independents. "Despite the growing strength of the indies, there is still a lot of miles left in the affiliates," Rivera said. The company expects to announce its first acquisition, which could be a group or an individual station, within three to six months.

— continued on page 6

## Dreyfuss, Tri-Star settle 'Fifty' suit; action by Rydell continues

By ANDREA KING

Tri-Star Pictures and actor Richard Dreyfuss have settled Dreyfuss' recent lawsuit against the studio regarding its Dec. 11 axing of the Mark Rydell film "Fifty," in which Dreyfuss was to star. Despite the resolution of the suit, however, Tri-Star still faces a breach-of-contract suit worth more than \$3.4 million, filed by Rydell and his Concourse

Productions Inc. last week.

The Dreyfuss suit, filed Dec. 14 in Los Angeles Superior Court, claimed that Dreyfuss did not hold up and suspend production of "Fifty," as Tri-Star contended. Dreyfuss asked for the \$3.5 million pay-or-play fee promised him.

Dreyfuss was unavailable for comment Thursday.

— continued on page 120

## 'Three Men' won't deliver for Disney until spring 1990

By CLAUDIA ELLER

Stonewalled by the lack of a workable script, an inability to coordinate talent schedules and the threat of a late-summer actors strike, Touchstone Pictures has pushed back the production of its "Three Men and a Baby" sequel to the spring of 1990, according to Disney executive Ricardo Mestres.

Pending delivery and approval (by studio and talent) of the right script, Touchstone had expected to roll the sequel in mid-April under the direction of Leonard Nimoy and reuniting the first film's three bachelors, Tom Selleck, Ted Danson and Steve

— continued on page 121

## News Analysis

### Acting unions mull merits of marriage

By JAMES ULMER

With a vote on the marriage of SAG and AFTRA possible by year's end, the battle for merger appears to be heading into the final round.

What follows is a look at the pros and cons of merging America's two largest actors unions.

— continued on page 14

### 'Sunrise' shines as U.S. Fest opener

By DUANE BYRGE

The 1989 United States Film Festival kicks off tonight in Salt Lake City with a gala screening of F.W. Murnau's 1927 silent masterpiece "Sunrise." The screening will be accompanied by an original score com-

— continued on page 117

## Inside

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Shamrock ups Polaroid bid .... 118

IA talks stalemated..... 3

# COLORADO

It helps to have friends in high places. 303 866-2778.

## Wertmuller

*continued from page 1* — edged a smiling Wertmuller, who is known for her long titles.

Shooting will then move to Paris, London, Venice and Rome. Fulvio Lucisano is producing in association with RAI-TV Channel 2, the Ente Gestione Cinema, and French and American partners whose names have not been announced.

Wertmuller said last week that the picture "is a film about journalism, the use, the abuse and the dangers of public information, about the risk of attacking people and of using journalism to open up chasms that can lead to madness."

"In the film, Hauer is an American reporter born in Holland, a freelancer who for years has lived in all the hot spots of the globe — from

Vietnam to the Mid East, amid wars and massacres," Wertmuller continued. "The film will open with an inquiry into AIDS that the character writes up. Kinski is the girl he meets in Beirut and falls in love with. Dunaway is a widow who heads up an industrial empire in America."

The story follows these characters from 1986 to 1989. Wertmuller is enthusiastic about her new venture and defines it as, above all, "like a great love story. What I'm interested in doing is producing an international film with no particular European connotations. I think that good cinema should have neither flags nor nationality.

"I worked on this screenplay with Aldo Busi, one of the most provocative and intelligent writers in Italy." Work on the film will keep Wertmuller away from her job as director

of Rome's experimental film school, Centro Sperimentale di Cinematografia, for two months, plus the editing period.

Wertmuller's previous films include "Swept Away," "Seven Beauties," "Love and Anarchy" and "The End of the World in our Usual Bed in a Nightful of Rain." Dunaway recently made another film in Italy, "The Match," co-starring Matthew Modine and Jennifer Beals. Kinski has not been in a film since the French "Maladie d'Amour" and the German "Silent Night," neither of which has been released in the United States.

Del Zamora featured in "The Fabulous Baker Boys" produced by Glorious Prods. Inc.

Harry Basil to appear in "Martians Go Home" with Randy Quaid.

## IATSE

*continued from page 3* — reported.

Another bone of contention is the eligibility of members to be listed on a "producer's roster," which lists members eligible to work on productions shooting in a particular area and may exclude members not within that area.

"They want to be able to put anyone on the roster that works in a certain craft, no matter whether they're union or non-union," he noted — a situation that could threaten a number of union jobs.

The source also mentioned a "difficult" issue that figured prominently during the Teamster negotiations — the five-out-of-seven-day workweek — noting that it is a "very big subject with the back-lot locals."

"Yes, we keep plugging away at these points and a host of others," he reported, "but there's absolutely no more chance now that we would ever consider a walkout than there ever has been."

A spokesman for the AMPTP declined to comment on the negotiations.

IATSE president Al DiTolla has said, however, that the union would tolerate "no rollbacks" in key areas, which include contractual rollbacks in health care benefits.

The current contract covers 23,000 Hollywood IATSE members as well as 6,000 in the Basic Crafts. The latter has already negotiated a contract with the producers, but left pension and health benefits to be negotiated by IATSE.

## Rivera

*continued from page 1* —

The quintet stressed that they would not be "fronts for all the old players. There is not one TV station in the U.S. which is owned by Hispanics, even though there are 20 million of us in this country. We are the first Hispanic group to attempt to do this."

The group will investigate areas outside of New York, California, Texas and Florida — the centers of Hispanic population in the United States. "I believe there are (about) 40 affiliate stations around the country which might be up for sale — we'll look at them all," said Rivera.

A key to Maravilla's purchasing strategy is the minority certificate, a government-backed plan that allows the seller of a television station to eliminate the payment of a capital gains tax if he sells the station to a minority company. A minority-backed company recently purchased the New York Times Cable System for \$420 million; in addition to the cash, the Times will get a \$55 million tax break.

Mat Plendl to New Orleans.

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VIDEO TRANSITIONS

## SEATTLE FILM FESTIVAL REVIEW

**Bloodhounds Of Broadway**  
(Comedy — Color)

A Vestron Pictures production in association with American Playhouse. Produced, directed by Howard Brookner. Executive producer, Lindsay Law. Screenplay, Brookner, DeKay, adapted from short stories by Damon Runyon ("The Bloodhounds Of Broadway," "A Very Honorable Guy," "Social Error" and "The Brain Goes Home"). Camera, Elliot Davis; music, Jonathan Sheffner; casting, Richard Pagana, Sharon Bialy. Reviewed at Seattle International Film Festival, May 29, 1989. No MPA Rating. Running time: 101 min.

Harriet Mackyle.....	Julie Hagerty
Feet Samuels.....	Randy Quaid
Hortense Hathaway.....	Madonna
Handsome Jack	
Maddigan.....	Esai Morales
Basil Valentine.....	Ethan Phillips
Regret.....	Matt Dillon
Lovey Lou.....	Jennifer Grey
Waldo Winchester.....	Josef Sommer
Missouri Martin.....	Anita Morris
The Brain.....	Rutger Hauer

**SEATTLE — Howard Brookner and Colman DeKay interweave four of Damon Runyon's famous "Broadway" short stories about New Year's Eve on Broadway in 1928 to produce a gangster's farce that falls somewhat short of true comic inspiration, but moves quickly enough to provide some light-hearted entertainment. Strong character acting by an all-star cast enlivens this fluffy little piece about romance and gangsters during Prohibition. Box-office prospects appear dim.**

"Bloodhounds Of Broadway" first introduces its host of characters.  
(Continued on Page 14, Column 2)

## Marenzi Named UIP Pay-Tv Group Prexy

LONDON — Gary Marenzi was appointed London-based pay-tv group president by United International Pictures, joint foreign distributor for Paramount, Universal and MGM/UA.

He succeeds Joan Estes, who shifted to the Disney Channel as European development exec.

Marenzi most recently was senior v.p. at Skouras Pictures, and before that was vice president for tv programming and ancillary sales at the

# Trio Backing Soderbergh's 'sex' Flooded With Scripts

By LAWRENCE COHN

NEW YORK — With nonstop industry attention since its Park City debut in January, Steve Soderbergh's Cannes Palme D'Or winner "sex, lies & videotape" already is affecting its filmmakers' futures way in advance of its public unveiling in August via Miramax.

While Soderbergh preps "King Of The Hill" (for Robert Redford's Wildwood Prods.) and "The Last Ship" (to be produced by Sydney Pollack) for distribution by Universal (*Daily Variety*, May 19) (the major passed on "sex, lies" early in its gestation period), the triumvirate of executive producers on the Robert Newmyer-John Hardy production are readying their next efforts.

Gotham-based exec producer Nancy Tenenbaum reports an immediate fallout of the pic's notoriety has come in script submissions.

She now receives as many as 25 new screenplays a week, compared to about five before the film became the darling of film fests and the undisputed hit of the American Film Market in February.

"Since 'sex, lies,' a lot of the scripts I'm getting are from first-time feature directors, apparently attracted because we got this challenging project made," Tenenbaum says.

She's looking through drafts and

director's reels, since it was Soderbergh's own reel comprising short films, tv commercials and a Yes concert documentary that attracted her attention before she read his "sex, lies" screenplay.

The other exec producers on the pic, Nick Wechsler and Morgan Mason, brought the script to Tenenbaum in February 1988. She was immediately taken with the project.

Spearheading the film was Soderbergh's agent at Leading Artists, Ann Dollard, who died before the film was completed (pic is dedicated to her).

With seed money funding from Mason's home base at Musifilm, pic went into initial casting (with casting director Deborah Aquila) the following month in New York, bringing aboard the female leads, Laura San Giacomo and Andie MacDowell.

Ultimately James Spader (best actor winner at Cannes for his role) and Peter Gallagher were cast in L.A. as the male leads.

Mason recalls that pic's scale changed considerably. Soderbergh's conception was of a \$200,000, black & white movie. It was finally made for \$1.2 million with backing by Virgin Vision (for foreign rights) and RCA/Columbia Pictures Home Video.

(Continued on Page 17, Column 1)



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ing, there are some really good scenes, such as a particularly funny one when Jason is hawking pe... earn some extra money.

The ending itself — when Jason wakes up and realizes it was all dream, only then to meet Amanda — lacks originality and reinforces the notion that the picture has failed to pass along the kind of information audience needs to draw conclusions when the film fails to do so itself. *Magg.*

## Sale

### Bloodhounds Of Broadway

(Continued from Page 2, Column 3)

ters at one of Broadway's watering holes as they prepare to celebrate the coming New Year in grand style with raucous parties, bootleg hooch, clandestine crap games and chorus girls ready to sing and shimmy at the stroke of midnight.

Narrated by newspaper scribe Waldo Winchester (Josef Sommer), who helps sort out the host of characters, "Bloodhounds" blends the stories of some of the colorful creatures of that time.

There's Harriet Mackyle, played by Julie Hagerty, who delivers a fine performance as a rich society babe who's throwing the party and invites some local mobsters for added color.

Randy Quaid as Feet Samuels does a satisfying job as an honorable dimwit who's madly in love with a beautiful, diamond-hungry showgirl, Hortense Hathaway, very adeptly played by Madonna.

Matt Dillon gives a rather tepid performance as Regret, Broadway's lousiest horse player, especially in comparison with Jennifer Grey, who does a good job as Lovey Lou, an angle-faced showgirl in love with Regret.

Rutger Hauer provides an appropriately restrained performance as a powerful gangster who spends the entire night being driven around with a knife in his stomach in search of some refuge.

Inspired costuming, particularly during the showgirl sequences, lends strong support to the production. The pic does suffer from a flawed sound system that delivers too many one-liners garbled and otherwise incomprehensible, which inadvertently slows down an otherwise quickly moving plot. *Magg.*

that elicited cheers and impromptu conga lines.

Soulfully displaying Grade A vocal chops, Volker took the mike for "I Want To Live" and the jazzy "Zig-Zaggin' Through Ghostland," the title cut from group's recent Epic Records follow-up.

Malone's whiskey-stained voice well-commanded a slight majority of the band's songs such as the gritty "Confidential," the Radiators' most recent claim to fame.

An ominous, pseudo-psychedelic organ intro was the only uncharacteristic element to be found during the straightforward, "good times had here" set.

While there was plenty of musical grooving, the lack of apparent interaction and spontaneity gave the show a stagnant air not usually associated with a "bar band" of this class.

## TELECASTINGS

Lou Ferrigno, "Daredevil: The Trial Of The Incredible Hulk"; Alex Alexander, "The Case Of The Sudden Death Playoff"; Bob Larkin, "Hidden Rage," NBC.

Don Rickles, "The Nice Man Cometh" episode of "Newhart."

Dennis Haysbert, "Pen Pal" stanza of "Night Court."

Chuck Hicks, James Crittenden, "A Matter Of Honor"; James Crittenden, "Hour Of The Wolf" frames of "Paradise."

Robina Suwol, "Just A Gigolo" seg of "Perfect Strangers."

Michael D. Roberts, Michael Kruger, "August 8, 1955" editions of "Quantum Leap."

Meg Bennett, Julie Condra, Carrington Garland, Paul Johansson, Tawny Kitaen, continuing role, "Santa Barbara."

Ed Berke, "You Always Hurt The One You Love" verse of "She's The Sheriff."

Michael Mitz, "To Air Is To Human," "Surrogate" segs of "Studio 5B."

David Schroeder, "Psychic" edition of "Superior Court."

Phyllis Applegate, "Michael Writes A Story" seg of "thirty-something."

Robert Nadder, "Outlaws" chapter of "Moonlighting."

33					34	
36					37	
			39	40		
42	43	44				
49				50	51	52
55				56		
58				59		

No. 285

### ACROSS

- Grammy-winning singer Janis
- Dir.-writer Polanski
- Young '\_\_\_\_ Love Again'
- Life: French
- Muse of love poetry
- He was Tarzan
- An epoch
- She was Julie McCoy 'The Love Boat'
- Suffix: Like
- Former French territory of Asia Minor
- Alex of 'Beverly Hills Cop'
- Cecilia role 'The Purple Rose Of Cairo'
- Peter Gynt's mother (Ibsen)
- Actor George 'The Gay Blade'
- Tattle
- Struck
- Mitchum, MacLaine '\_\_\_\_ For The Seesaw'
- Exude
- Sponge spicule
- Syndicated columnist Jack
- Karloff '\_\_\_\_ gets'
- Bombast
- CBS sportscaster Mel
- Husband of Phylicia Rashad
- She's 'Golden Girls' Dorothy
- Major diatonic scale
- '\_\_\_\_ Got A Secret,' CBS quiz show
- Kurosawa's adaptation of 'King Lear,' 1 wd.
- She was Mary 'Welcome Back, Kotter'
- Flightless extinct bird
- Anger
- Earlike appendages
- 'The \_\_\_\_ Of The Rainbow,' '50s NBC series

### DOWN

- He was Justin ABC's 'Roots'
- Light or breezy
- Edwards '\_\_\_\_ly A Nasty Accident'
- Not wholesale
- California's eureka
- Gaping opening
- 'The Eggplant That \_\_\_\_ Cincinnati,' Dr. Demento

VH-1 in August. Additional merchandise include rereleasing the old "Woodstock II" formats, remarketing of the film and of the pic.

The Arts & Sciences divisions of the 1988 will be revealed at a Beverly Hills h.q.

A eight-hour miniseries-respondent William scheduled to begin in from a script by York Television will ni of the beginning

osting a gala "Day n group.

services, and Tim i Inc. Kudaka will camera operations a rental inventory,

o an exclusive U.S. an and Larry Wil-

re a six-hour mini-d classic, "Berlin in early 1990 for

asures — Live." luced by Kushner: will air April 19.

drive-time show mentally borrowing 100 in New York.

ontract administra-e for the adminis-ity via the compa- Lee joined New promoted to man-

ding the account on a consultant basis is to develop a radio-tv rate card.

## Talks Under Way For SAG Extras

Bargaining for a new contract covering the Screen Actors Guild's east coast extra players began yesterday at the Sherman Oaks office of management's Alliance of Motion Picture & Television Producers.

SAG's current extras pact had been set to expire on Wednesday, but SAG's board of directors has given the Guild's negotiating committee the authority to extend the talks on a day-to-day basis. Representing SAG at the talks are SAG national executive director Ken Orsatti; SAG associate national executive director John McGuire, and SAG New York executive director John Sucke. Representing management in the talks is AMPTP president Nick Counter.

SAG has jurisdiction over extras in New York City, Philadelphia and Boston. The Screen Extras Guild, which represents extras on the west coast, is not involved in these talks.

DAILY VARIETY 2/3/89

## Vestron Gets Rights To 'Bloodhounds' Pic

Vestron Pictures has acquired rights to the comedy "Bloodhounds Of Broadway," a film starring Madonna, Matt Dillon, Rutger Hauer, Randy Quaid and others, that was developed and produced by American Playhouse Theatrical Films.

With the exception of PBS and pay-television rights, Vestron will distribute the film worldwide.

Based on three short stories by Damon Runyon, "Bloodhounds" is set in 1929 New York on New Year's Eve at the last great party before the Great Depression. It was produced and directed by Howard Brookner.

On Jan. 31, MPAA says a video operation in Mobile, Ala., was raided and 554 videocassettes taken

prexy and chief of Mitchell Goldman opening day, Feb. 1



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# INTERNATIONAL NEWS

## French investment hits record high

JUNE 6 Investment in French motion picture production rose 33% - or FF600m (\$95.1m) - to a record sum of more than FF2.5bn (\$472m) in 1988, according to the Centre National de la Cinematographie (CNC). However, the total number of films made remained nearly the same (17 in 1988, 13 in 1987) owing to an increased number of bigger-budget projects.

Last week's CNC report puts the average budget of a French film in 1988 at FF135m (\$2m), compared with FF122m (\$1.8m) in 1987. The rise is attributed to 41 motion pictures with budgets greater than FF20m (\$3m) (compared with 23 such projects in 1987). Last year, four French productions cost more than FF50m (\$7.4m). Those films were

Milos Forman's *Valmont* (France-UK); Richard Lester's *The Return Of The Musketeers* (France-UK-Spanish); Claude Lelouch's *Itineraire d'un enfant gâte* (France-German); and Jacques Demy's *Trois places pour le 2e*.

Volume of co-production in 1988 was also on the rise, up 19% to 14 titles (against 17 in 1987). Of these, 22 were majority French ventures. Among international production partners, the Swiss were number one for the French, with eight co-productions, followed by the Italians (seven) and the Canadians (six). At the same time, financial contributions for production from

domestic television as well as France's motion picture tax shelter (SOHCA) companies remained constant. According to the CNC, 107 directors benefited from some form of state subsidy last year.

The number of feature film production companies in France increased by 141 to 1,153, while 65 outfits were obliged to close their doors. Last year, 26 French directors made their first films.

CNC 1988 distribution and exhibition figures are, predictably, less bullish - and less encouraging for the domestic industry. Of the 4,806 films released theatrically in France last year, American films

### William Fisher in Paris

accounted for 35.5% of all titles followed by French with 28.8%. Among the rest, Soviet films occupied 6.3% of the titles distributed, followed by films from Hong Kong (6%), the UK (3.2%), Italy (2.5%), Germany (1.9%), Poland and Spain (1.6% each), with another 12.5% of miscellaneous nationality.

In terms of exhibition, France remains the European country with the greatest number of screens. However, the number of cinemas fell another 4% last year to 4,821 at

the end of 1988 compared with 5,026 at the end of 1987. Of those, three chains now account for 20.9% of the market - UGC (176 screens or 7.7%), Pathe (133 screens or 6.9%) and Gaumont (105 screens or 6.2%) - as independent exhibitors are increasingly squeezed out.

Likewise, the total number of admissions fell 7% to 122.4 million (from 136.7 million in 1987) with receipts tumbling 3% for a total of FF1,166,280,000 (\$172m) - against FF1,111,267,000 (\$161m) in real terms for 1987.

French market share of those receipts rose slightly, up to 39% in 1988 (compared with 35.6% for 1987). However, the market share of American films rose as well, up 5% to 45.9% - compared to 43.8% in 1987.

JUNE 6 Ermanno Olmi's *Legend Of The Holy Drinker* won four of the top Davids of Donatello, Italy's Oscars equivalent, which were handed out during a live TV

### John Francis Lane in Rome

broadcast on RAI's first Channel on June 3.

*Holy Drinker* - already the winner of the Venice Golden Lion last year and recently of the Silver Ribbons for Best Italian Film and Best Screenplay - won the Davids for Best Film, Best Director, Best Cinematography (Dante Spinottii) and Best Editing (Olmi himself).

Five Davids went to the most highly acclaimed outsider of the Italian 1988-89 season, Mignon Has Left, directed by 28-year-old Francesca Archibugi, who won for Best Directorial Debut and for Best Screenplay (together with Gloria Malatesta and Claudia Sbarra). Mignon also won Davids for Best Actress (Stelania Sandrelli), Best Supporting Actor (Massimo Dapporto) and Best Live Sound Recording (Candido Raini).

The David for Best Producer went to Filiberto Bandini for *Dear Gorbachev* in preference to the other nominees, Franco Cristaldi for *Nuovo Cinema Paradiso* and Claudio Bonivento for *Forever Mary*.

*Nuovo Cinema Paradiso*, which won the Special Jury Prize at Cannes, had been nominated for five Davids but won only one, for

## Olmi's Holy Drinker takes top David honours



*Legend Of The Holy Drinker* - David - winning director Olmi (left) and actor Rutger Hauer

Ennio Morricone's music Liliana Cavani's *Francesca*, also with five nominations, won only for Art Direction (Danilo Donati). Robert Benigni won Best Actor for *Little Devil*.

The Davids, voted by a mix of 180 people from the film industry and Italian culture, are the brainchild of Gian Luigi Rondi. For the first time this year, the winners' names were not revealed until the envelopes were opened during the live show.

The Davids for foreign film went

to *Who Framed Roger Rabbit* for best producers; to Pedro Almodovar as Best Director for *Women On The Verge Of A Nervous Breakdown*; to John Cleese for Best Screenplay for *A Fish Called Wanda*, and to Jodie Foster and Dustin Hoffman.

Foster and Almodovar were present, as was John Malkovich, who was among the losers in his speech of thanks. John Cleese said it was the first time he had won a prize outside the UK and the first time for a screenplay.

Burt Lancaster got an ovation when he appeared to present the Special David "Luchino Visconti Award" for directorial achievement, which this year went to Paolo and Vittorio Taviani.

The biggest surprise of the evening was when Monica Vitti won the Alitalia award for the Italian star who brings most international prestige to Italian films. Vitti never lies Alitalia because she never lies. And she hasn't been seen in a film for the past two years.

## German prizes focus on new and young film-makers

JUNE 6 In what are widely seen as a series of safe and predictable decisions, the German Film Prizes (Bundesfilmpreis) were presented at the annual awards ceremony in Berlin last week by newly appointed West German Minister of the Interior Wolfgang Schauble, who replaces Germany's other film expert Dr Friedrich Zimmermann, now Minister of Transport.

The one positive aspect of the awards however, aside from the healthy cash handouts, is that, in keeping with tradition, many young and first-time film-makers have been supported.

Winner of the prestigious Filmband In Gold for his Hamburg-made German/Turkish Romeo & Juliet story *Yasemin*, was veteran director/actor Burk Bohm, while

### Mike Downey in Munich

newcomers Christian Wagner and Joseph Vilsmaier took the Filmbands In Silver for their first features *Wallers Last Trip* and *Autumn Milk*. Autumn Milk and *Yasemin* were also singled out by the German Guild Of Art Film Theaters' picking up respectively the Gold and Silver Film Prizes of that organisation.

In honouring these films a clear message comes across from the Ministry of the Interior: "human films, and human stories which are not aimed at social issues are to be supported, but gone are the days when the government will create the support of sedition and direct criticism of itself."

A further Filmband In Gold went to actor Heinz Bennent for his outstanding performance in Ute Wieland's *The Year Of The Turtle*, in which he plays a pensioner who falls in love with a young student. Vicco von Bülow, alias popular comedian Loriot, also received one for his comic artistry in his first feature odyssey, Heidemarie Huttmeyer also took Gold for her performance in Kai Wessel's debut film, *Martha Jellneck*, as did veteran cameraman Thomas Mauch for his work on *Waller's Last Trip*. Turkish actress Zubal Okyar for her performance in Levik Baser's *Farewell To The False Paradise*, Dana Vayrova for her role in Autumn Milk as well as directors Ulrike Offinger (*Man Of Arc Of Mongolia*), and Maria Theresia Wagner (*The Night Of The Marrent*).

Special honorary Filmbands in Gold for their long-standing and excellent work in German film went to Carsta Lock, Brigitte Mira, Charles Regnier, Hans Richter

and to film archivist Hans-Wolf Barkhausen.

And, as a special tribute, the Minister Of The Interior handed out four Filmbands in Gold to four films that best represent the Germany of the last 40 years, in commemoration of the 40 years, since the founding of the Federal Republic. Bernhard Wicki's *The Bridge* (1959), Alexander Kluge's *Yesterday Girl* (1966), Rainer Werner Fassbinder's *The Marriage Of Maria Luise* (1978) and Margarete von Trotta's *The German Sisters* (1981).

Nominations for the Bundesfilmpreis have, until this year, earned an award of DM200,000 (\$101,000), however this year the amount has been upped to DM300,000 (\$151,000). Prize money for the Filmbands have also been increased to DM200,000 for a simple Filmband, DM150,000 (\$227,000) for Filmbands in Silver and DM100,000 (\$50,000) for Filmbands in Gold.

## San Sebastian prepares for September run

JUNE 6 Spain's flagship international film event, the San Sebastian Film Festival, has closed its line-up for this year's meet (September 15-23).

### John Hopewell in Madrid

Main events include an official competitive section for films unscreened at other major festivals an "Open Zone" featuring the work of a number of new directors, complete panoramas of the work of James Whale and Krzysztof Kieslowski, a survey of Latin American melodramas, and a look at the non-cinema work - largely TV commercials - of famous film directors.

There will also be a special screening of *The Drums Of Fu Manchu*, a presentation of various screen versions of the basic scenario of *Stage Coach* as a 50th anniversary tribute to John Ford's classic.

And in addition there is to be a survey of films made by Spanish Republican exiles and a presentation of the Magnapax giant screen system in the Aneta Velodrome.

The big novelties of this year's Festival are the \$100,000 prize for the winner of the Open Zone section and the Euro-AIM Screenings Donostia, a new film market for films and TV programmes, organised by the MEDIA programme and running September 18-21 at the local Palacio de Miramar (see story, page 11).

Despite the new commercial edge to the San Sebastian Festival (which previously had an effluent but small film market), the Festival's general delegate, Diego Galan, still sees his festival as an eclectic cultural event. "Our slogan, as last year, is 'May every spectator find a film he or she likes'," he said.

Galan took over at San Sebastian in 1985 and since then in tandem with Festival secretary general Pilar Olasoaga, he has very much pulled the event together.

Last year saw a record attendance of foreign press. "135 journalists 'at Cannes this year,'" said Galan, "people have started to come to us instead of us going to them."



Rutger Hauer, shown with Belinda Meldyk, in a scene from "Soldier of Orange."



Hauer and Karen Black in "Chanel Solitaire," which passed without notice.

## HAUER HOPING AMERICA IS READY TO GO DUTCH

By RODERICK MANN

**R**utger Hauer, reads the studio biography. "is known as the Paul Newman of Holland..."

Now wait a minute. That isn't even half the story. As Holland's only international actor, Hauer also is known as the Warren Beatty, Marlon Brando and Jack Nicholson of that tiny country.

All of which is highly flattering. But what this tall and good-looking Dutch actor would like to know is—can he now have the same sort of career in the United States that he had in his own country?

It isn't easy for a foreign actor to build a career here in Hollywood. He knows it. One or two English stars have done it, but they've had the advantage of being able to play roles in which their English accents hardly mattered. For Hauer, it's not so easy. His accent is slight—but it's there and it's limiting.

To date, of course, his American exposure has been minimal. Indeed, he has really been seen in only one film—"Nighthawks"—in which he starred opposite Sylvester Stallone. ("Chanel Solitaire," an American film which he made in Europe immediately afterwards, passed without notice.)

But this year will be different. He has one major film awaiting release—Ridley ("Alien") Scott's futuristic film, "Blade Runner," and a coming five-hour ABC-TV miniseries, "Inside the Third Reich," in which he plays the lead role of Albert Speer, architect of Hitler's Germany.

And now he is in Jamaica starring in Nicolas Roeg's new film, "Eureka," with Gene Hackman and Theresa Russell.

In all of these roles, be it noted, he portrays a "foreigner." He was a "Carlos"-type terrorist in "Nighthawks," a French playboy in "Chanel Solitaire," an alien creature in "Blade Runner" and a German in "Inside the Third Reich." In "Eureka," he plays the role of a French count.

What Hauer now wants is an American picture in which his nationality is not a factor.

"And until that happens," he said the other day, "I won't feel I've made it here in America."

Of course, there are lots of American actors who would be happy enough to adopt a slight accent in order to gain the credits that Hauer already has accumulated. And to make the kind of money he does. In his native Holland, several actors have a hard time concealing their envy. Hauer knows this. But he will still not be satisfied until he is as accepted here as, say, Michael Caine.

Although he began his career in Holland 15 years ago with a traveling troupe taking plays to farms and factories, nobody took much notice of Hauer until he starred in the war movie, "Soldier of Orange." His role as an aristocratic World War II resistance hero won him instant acclaim, and it was not long before Hollywood took notice.

Even so, it was a year before anything happened. Then he was offered two films at the same time—"Sphinx" and "Nighthawks." He chose the latter and even though it did not prove to be the blockbuster everyone hoped for, it gave Hauer the break he had been seeking.

He thinks "Blade Runner" will do even more for him.

"I'm very optimistic about that one," he said. "Ridley Scott is such an extraordinary talent. I think it will prove to be a highly controversial film. And the best thing about it is it's intelligent. Everything isn't spelled out for the audience. They have to think, and I'm all in favor of that. Audiences are much more intelligent than most producers imagine."

In the film—a police story set in the future—Hauer, his hair bleached white, plays a "replicant," a sinister product of genetic-engineering excesses.

"The kind of creature I play is only supposed to live for four years," said



Hauer as replicant in "Blade Runner."

Hauer. "By the time our movie starts, I should have been dead already. But it seems my design is slightly different from other 'replicants.' For a start, I have willpower; I also have the ability to love."

"It's an exciting film, and it ends with a dramatic chase between myself and Harrison Ford. During this chase we run through a hut full of pigeons—one of which I grab. I'm already dying, you see, and our idea was that instead of dying the way you've seen on the screen a thousand times, all you'd see is me collapsing and the pigeon flying away."

"We shot the chase two ways in case the bit with the pigeon didn't work. But when it came to the last scene, there wasn't time to do the two versions, so we just shot the one with the pigeon. And guess what? It was so cold and wet when we filmed the scene that the pigeon stayed snug next to me and refused to fly away. And there wasn't a thing I could do, since I was supposed to be dead. Finally, to Ridley's relief, it took off."

**I**t is a meaty role, one he enjoyed, but it is clear that his biggest part to date is in "Inside the Third Reich."

"That's because it's Speer's story," said Hauer. "The story follows him all the way through, giving a potted history

of Hitler's Germany. It was an interesting part to play because although Speer was one of Hitler's crew, he had a little more style than the others. Most of them should have been flung into prison before the war started—not when it finished."

In the series, John Gielgud plays Hauer's father and Derek Jacobi plays Hitler. "Derek is absolutely riveting as Hitler," said Hauer. "He's even funny in some scenes, and it works. I think it's the best portrayal of Hitler we've ever seen; totally believable."

Each time Hauer has finished work on an American project, he has gone back to Holland, where he lives on a farm in the north.

What sort of reception did he get on his return there?

"Oh, nothing much," he said. "The Dutch don't get too excited about that kind of thing. They're very low-key. Even if someone recognizes me, he doesn't make a fuss or anything."

"In that respect I'm a lot luckier than Sylvia Kristel (the Dutch-born actress who starred in the "Emmanuelle" films). The Dutch give her quite a bad time. It seems the press really hates her. That's because she's an outspoken woman who always says what she thinks. She doesn't bother to try being tactful, and that upsets a lot of people. It's a shame, really, because she's an intelligent woman and a nice one."

"I've had a few run-ins with the Dutch press myself. Amsterdam is a small town, so you usually know what's going on, and not long ago I learned that the biggest newspaper there was going to run a really scandalous story about me."

"I found out who was writing it and got in touch with the man. I told him if he ran that particular story, I'd find him in a square in Amsterdam, where the show-business people gather, and take down his trousers and give him a good hiding. That scared him. Instead of running the article, he wrote a piece which said: 'I was going to do a story about Rutger Hauer but he threatened to beat me up if I ran it...'"

"That wasn't exactly what I'd said, but I didn't care. It achieved the right result." □

# Bringing a New Dimension to Badness

By **ESLIE BENNETTS**

**H**e is the kind of man who can stroll into a shop, tell a lovely young salesgirl how pretty she is and that he'll be back in a moment, and then coolly blow up the building. He is the kind of man who shoots a colleague at point-blank range for making a mistake. Whether the day's work includes machine-gunning a crowd of people, charming a stewardess into letting him move in with her (needless to say, she will die for her lack of judgment), or hijacking the Roosevelt Island tramway and casually dropping people overboard, he remains at all times calm, calculating and unrelentingly sadistic.

He is Wulfgar, an international terrorist and the villain of the newly released police thriller "Nighthawks," and he energizes the movie with his diabolical presence. As bad a guy as he is — and Wulfgar brings new dimensions to badness — he is also magnetically attractive, thanks to the rugged good looks and cynical humor of Rutger Hauer, the Dutch actor who plays the role. Pitted against the film's star, Sylvester Stallone, as the undercover New York policeman who dogs his trail, the relatively unknown Mr. Hauer more than holds his own on the screen.

Blond and blue-eyed, the 37-year-old

Mr. Hauer is hardly a film novice. He has made "around 17" movies, he says, but while he starred in many of them, most were Dutch and have not been seen in America. But if Mr. Hauer has remained largely unfamiliar here thus far, that should begin to change with his performance in "Nighthawks."

Mr. Hauer landed the part of Wulfgar after playing Erik, the aristocratic Dutch war hero in "Soldier of Orange." Usually quite dashing, these days the actor is looking a bit weird, due to the demands of his current role in a movie called "Blade Runner," a thriller now being filmed in Los Angeles. Mr. Hauer plays a "replicant," a sinister human product of genetic engineering excesses. In preparation for the role, he had to cut off his golden hair and bleach the remaining tufts white — a bizarre look, he acknowledges, adding that it's not really any stranger than that sported by any number of "punk" denizens of New York or Los Angeles.

Mr. Hauer made a brief trip to New York the other day to talk about his work in "Night Hawks," and between the spiky white hair and his get-up (he was wearing black leather pants, suede boots, and a sweater with a large, furry appliqued fox crawling over one shoulder and down the chest, its fangs bared, its eyes wild, its mouth blood-red), Mr. Hauer was a colorful figure. His life

has been no less colorful, judging from his own account.

The son of two actors, Mr. Hauer grew up in Amsterdam, where he seems to have been an exceedingly rebellious child. ("I still am," he interjects. "I didn't get rid of it yet.") Back then, he recalls, "I was living on the streets. I liked the streets. I was one of those little creeps trying to scare people — tease them, have fun. Home wasn't that much fun." He hated school: "Schools are like prisons. Why don't they make it a nice place to go to, instead of always this punishment in the background? It's so Calvinist."

Not surprisingly, his academic career was turbulent and erratic, and at 16 the young Rutger decided to go to sea, as had his grandfather and his great-grandfather, the captain of a tea schooner. "I just wanted to get out," says Mr. Hauer, "to have my own life." For a few months, a life of scrubbing decks aboard a freighter bound for Sri Lanka or Saigon seemed a marvelous reprieve from dreary routine. "I really was crazy about the sea," Mr. Hauer explains. "There were all kinds of strange people — freaks and criminals and very individualistic sorts."

But within a year, the experience palled. "I left the sea because I thought everyone was stupid, and I didn't think I was," Mr. Hauer says. "I think it's rather stupid to be a grown-up male going from harbor to harbor spending

your time with hookers in bars. I thought there might be more interesting things than that."

And so he returned to Amsterdam to go to school at night, working as an electrician and a carpenter during the day. When he failed at school, his weary parents suggested the dramatic arts. "I hadn't thought of it as a profession before," says Mr. Hauer. "I hadn't disliked it, but I'm a shy person and it's really a ridiculous profession, where you think about it."

At this point in his life, Mr. Hauer says, "I started to think of myself as an artist — a poet." After staying up all night writing poetry, however, he invariably overslept in the morning and missed his acting class, which eventually resulted in his being expelled from the school. "I'm sure the reasons I did it were pathological, but that didn't help me at the time," he notes.

A stint in the Army proved rather like life as a sailor. "It was another one of those so-called macho scenes — I just didn't fit in," says Mr. Hauer. "So I played the sad soldier missing his mother and having problems adjusting, which was true — I was having problems adjusting, so they discharged me from the army. Then I finally was more motivated and managed to do the discipline thing."

He returned to drama school and this

*Continued on Page 21*



ger Hauer—"It's really a ridiculous profession."

Continued from Page 15

time around he made it through the three-year program. "Acting is so absorbing," he says. "If you want to, it can give you such fire. It's very fulfilling." After leaving school, Mr. Hauer joined a new theater group. "We were going to serve the workers and the farmers, all the people who wouldn't really go to the theater because it was too far from where they lived," he explains. "We would go to the farmers and bring them our craft. They were a sweet audience: like children, willing to believe anything we did was real."

Mr. Hauer spent six years doing Beckett, Pinter, Ionesco and O'Neill for such audiences, along with other projects such as "Turkish Delight," his first film, and a successful Dutch television series in which he played "a Robin Hood sort of character, in the Middle Ages, with horses and sword-fights and all that." After leaving the acting troupe, Mr. Hauer decided to concentrate on becoming a film actor. "I didn't do so bad," he says with a sly grin.

Despite his long string of films, Mr. Hauer's exposure in America has been minimal, although he is hoping that will soon change with "Nighthawks" and the completed but as yet unreleased "Chanel Solitaire," in which he plays a French playboy who becomes Coco Chanel's first lover.

Thus far, Mr. Hauer's European successes have not altered his unpretentious view of his craft. "An actor is a clown who does his trick, and the audience pays to see your trick, and that's it—you shouldn't go beyond that," he declares. "An actor shouldn't give a message; he should choose a good play, and

if the content of the play is about something political, that's fine, but that comes from the playwright. We're telling fairy tales, anyway; we're making money on it; it's entertainment. We are a luxury; we're just like paintings on the wall, except we're moving. We're dispensable."

Mr. Hauer takes an equally pragmatic attitude toward his private life, which does not include marriage or a family. "I'm not into that," he says, shaking his head. "I think it's not sensible. It's difficult to raise a family when you're an actor." Nonetheless, Mr. Hauer's domestic arrangement sounds considerably more stable than that of many actors: he has lived with his girlfriend, a painter, for 11 years. Named a former co-narrator of "Holland," Mr. Hauer does not relish the prolonged absences necessitated by his current filming schedule. "This is the longest period in my life I have been separated from her, and we're both biting through," he says, then pauses and looks quizzical. "How do you say, when you hold on —" he clenches his teeth most expressively.

Despite an occasional lapse, Mr. Hauer is fluent in English as well as Dutch and German. Asked how he had mastered several languages, he replies simply, "I worked on it."

He also worked on his role as Wilf-gar, for which he read "anything that had been written on terrorist groups operating in Europe." (Honderd the line, however, at seeking out real terrorists: "I'm only an actor!") The chillingly evil character pleased Mr. Hauer: "I love a character who says, 'I'm bad. You understand? I think it's good to admit things about yourself, to come out with them.'"

**STALLONE'S THE STAR, BUT TO THE TOP**  
**THE REAL 'NIGHTHAWKS' LADYKILLER**  
**IS DUTCH TREAT RUTGER HAUER**

To: Rutger etc



He's Holland's sex symbol, but with hair dyed fright white for a sci-fi film role in L.A., Hauer even scares horses.

Until Rutger Hauer came along, Dutch imports usually ran to bulbs and beer—never box office dreamboats. Though he has been the Robert Redford of Holland's tiny film industry for nearly a decade, the exotically Nordic 6'2" Hauer, 37, is only now explosively breaching the dike in the U.S. hit thriller *Nighthawks*. Pursued by undercover cop Sylvester Stallone, Hauer's impeccably tailored terrorist hangs out in discos and prowls New York—bombing, shooting, threatening babies and defenestrating a sexy stew-

ardess. Is it a sign of the times or only of Hauer that such murderousness elicits libidinous bravos instead of boos?

"People are tired of the bad-looking bad guy," reasons Hauer. "It's more terrifying when you don't see the bad things on a person's face." Still, Stallone himself reportedly felt menaced on *Nighthawks* by his co-star's scene-stealing charisma. "There was competition," Hauer admits. "But it's normal and healthy—two guys in front of the camera wondering who's

CONTINUED



With Stallone's okay, some of Sty's lines in *Nighthawks'* tramway scene were cut to benefit Hauer in his big U.S. film.

Photographs by Mark Semot/Dougle

Rutger Hauer

winning. He's tough, but I'm a tough guy too," adds Rutger. "In the end Stallone said: 'You're going to be a star.'"

Hauer fervently hopes so. Last winter he left his small farm in northern Holland's rural Friesland for L.A. "It's still a miracle," says Rutger of his new



"Rutger's mixture of sober-mindedness and cynicism appeals to me," says girlfriend Sientje at their Dutch farm.

fame. "You can be very content with a small audience." But less so with a small income. In Holland, he says, "The most I would make is \$50,000, and I'd pay about 70 percent taxes on that." Sientje Ten Cate, an artist with whom he has lived for eight years, soon will join Hauer to look for a permanent home in California. "She is suffering and I am suffering," says Rutger of their separation. But during a recent visit Sientje may have been more pained by his white-haired alien look for the sci-fi thriller *Blade Runner*. Usually a dead ringer for dancer Mikhail Baryshnikov, he now looks like a punk rocker. "I frighten the groupies off," he jokes. "I'm a loner, not social."

Though Hauer remains intensely loyal, marriage is remote and children "out of the question." Says Sientje: "I cannot guarantee children the kind of life they should have." He is reluctant to discuss his own two-month marriage (in his early 20s) after a surprise pregnancy. "That was the wrong decision," scowls Hauer, who never sees his daughter or his ex-wife.

His own childhood, which he describes as "terrible," was far from average. While his adoptive parents toured, Rutger was raised by a nanny and admits to being "a bastard to my sisters [two younger, one older]. I also stole cars and motorcycles, lit haystacks. But I was too young to go to

jail." He doesn't blame his parents' absence: "That's sort of cheap. It was me, not them." Hating school except for math and languages (he speaks Dutch, French, Frisian, German and English), Rutger went to sea at 15, later tried the army, wangled a discharge, climbed the Alps and worked as a handyman before enrolling at drama school in Amsterdam. Graduating in 1967, he wrote poetry and toured with a theater group that played for Dutch farmers before making his film debut in 1973's *Turkish Delight*. His other U.S. releases include *Koetje Toppel*, *Spetters* and *Soldier of Orange*.

While waiting in L.A. for major stardom, Rutger tools around town on a borrowed Harley-Davidson, exercises at Jane Fonda's Workout salon (he's a vegetarian, with lapses) and looks for good-guy movie roles. He has one in the recently completed *Chanel Solitaire*, in which he plays an early love of designer Coco Chanel. Finding other parts has been tough. "I've been offered 10 scripts so far, and they're all bad guys," says the man who launched the Viking villain look and now wants to sink it. "If I play one more German or one more terrorist, it'll kill me." **SUE ELLEN JARES**

Rutger, who is tattooed on both shoulders, frets about typecasting: "I can go beyond my looks."



# HAUER, THE HIGH-PROFILE LOWLANDER



**R**UTGER HAUER MAY not be a household name, but just wait. It will be. He is already the Paul Newman of Holland, and if good old grit and determination have anything to do with it, he'll conquer America, too. The first Dutch actor to break into the American film industry in a big way already has a fan club of critics, and ticket buyers are now discovering him, too. In "Nighthawks," the new blockbuster about an international terrorist stalking the streets of New York, Hauer even steals a few scenes from Sylvester Stallone.

Rutger Hauer is a character, on and off the screen. Gladys Poll, wife of "Nighthawks" producer Martin Poll, says every time he comes to America he forgets his passport and once her husband had to bail him out of customs to continue the film. He's feisty, rebellious, mischievous. He wears rhinestone American flags on his lapels and usually dresses entirely in white. Last year at the New York Film Critics awards, he showed up at Sardi's in a full-dress tuxedo and took pictures of all the critics with his Instamatic. He says, "I'm not interested in glamour," but one friend of his says, "It's his motivating force—he wants nothing in life except to be a star." During the filming of "Nighthawks," in which he plays a cold, maniacal killer with a baby face who holds a group of U.N. delegates hostage high above the East River in a Roosevelt Island tram, he would rollerskate to and from the set, until the producer advised him it wasn't good for a terrorist's image to shuffle up and down the streets playing Toreador with the Manhattan traffic. During his last trip to New York, the Polls left messages at his hotel for two days to come for dinner if you feel like it. They never got a reply. Several nights later, Martin and Gladys were in their bathrobes, having dinner on a tray, when the doorbell rang. "Throw away the dinner," said Gladys. "It's Rutger."

It is now early morning. The unruly star from the land of tulips has flown to New York on an all-night flight from Los Angeles, where he is starring in a futuristic detective thriller called "Blade Runner," to appear on the "Today" show. We are

view. I am looking for a blond, blue-eyed, hero type. What shows up is a freak from some punk rock musical. His hair has been shaved into a bleached peroxide crewcut. His eyebrows are bleached. His face has been bleached. He looks like an albino from outer space. "I was on the 'Today' show with Ronald Reagan's son," he announces. "The secret service was everywhere, but nobody stopped me. They said I looked so strange I had to be okay." If his rise to stardom is slow, it just might be because nobody ever knows what he'll look like from one film to the next. "I always try to be different. In Holland, I'm a hero. Some of my films have come to America. The first one was 'Turkish Delight' in which I played a rough

(Continued on page 16)



# Rex Reed

◀ p 41



CHANGE OF FACE: HIGH-FLYING HOLLANDER RUTGER HAUER IN "BLADE RUNNER" AND "NIGHTHAWKS"

## DUTCH MASTER

**H**olland has produced windmills, wooden shoes, tulips, and now a movie star. His name is Rutger Hauer, and his performance as a terrorist in "Nighthawks" got more attention than Sylvester Stallone's starring role as a noble cop. "People don't know what I really look like," says the new screen hero, who gets more fan mail from American women than fellow villain, TV's J.R. Ewing. "I disguise myself in every film. For the first half of 'Nighthawks' I looked like Sigmund Freud: heavy, Germanic, with dyed red hair. In the second half, I looked more like myself, but the audience thought the

role was played by two different people. I like to keep them guessing." In his next two films, he'll add to the confusion by playing Coco Chanel's lover in "Chanel Solitaire" and a man-made albino warrior from outer space with a peroxide crew cut in Ridley Scott's futuristic sci-fi thriller, "Blade Runner." Already a star in Holland, his American comet ascended when he looked up Bette Davis's agent and moved to Hollywood. He finds Hollywood movie making "crazy and hysterical," but has no intention of going home. "I plan to become one of those terrific, amazing stars like Paul Newman," he insists, "as soon as they get my face right."

## FLOUR POWER

**A** young man recently approached me in the lobby of the Beverly Hills Hotel and asked if I'd sample his cookies. Although I fled in trepidation, later a handsomely gift-wrapped package arrived filled with amazing goodies. He turned out to be Michael Di Camillo, from Di Camillo Baking Co. in Niagara Falls, a family institution that's been cooking up

some uniquely sophisticated edibles for stores like Henri Bendel and Bloomingdale's in New York, Neams and the Griffin Market in Washington, D.C., plus I. Magnin and Williams-Sonoma stores countrywide. If you've had your fill of Famous Amos, try the delectable Biscotti di Vino. Resembling whole-wheat breadsticks, they're really sweet, winy, cylindrical shaped cookies with a crunchy texture, provid-

ing the ideal accompaniment for cappuccino, coffee, tea or festive punches at holiday time. I also loved the Di Camillo family fruitcake (or Torta di Frutta Suprema), richly encrusted with walnuts, at \$8.25. Requests for mail orders, even for cases, are cheerfully handled by the Di Camillo aunts, cousins, nephews and in-laws out of their family operation at 811 Linwood Avenue, Niagara Falls, N.Y. 14305.

# ON THE TOWN

## Second bananas steal the show

THEY DON'T GET TOP BILLING IN THE MOVIES, BUT THEY OFTEN GET THE BEST REVIEWS

ter actors to provide instant background and texture to even the most simplistic movies: Lionel Barrymore as the crutchy banker, Gloria Grahame as the local "B" girl, Jane Darwell as the nosy neighbor.

These days, trained stage artists and even nightclub and TV performers are filling the void.

*Whorehouse* is a glitzy musical that tries to match Burt and Dolly, but their romance turns out to be surprisingly lackluster.

Although the movie's a commercial hit, the critics rallied behind only one scene: when, toward the end, Charles Durning pops up as the evasive Texas Governor and sings: "I love to do the sidestep."

Prancing and weaving around the columns of the State Capital, Durning momentarily makes the movie's big budget worthwhile.

Durning has been around, but not many people are familiar with theater actress Glenn Close, thus making it

even more of an awakening to find her — and another stage actor, John Lithgow — stealing *The World According to Garp*.

Miss Close has been called "marvelous" by *The Post's* Archer Winsten as Garp's feminist mother, Jenny Fields, managing to be subtle, convincing, likable — and an obvious candidate for an Oscar nomination.

Lithgow plays Robert (formerly Robert) Muldoon, former tight

end for the Philadelphia Eagles who's undergone a sex change. The chance role is adroitly handled by Lithgow with touches of pathos and humor.

Some critics have dismissed the lead lovers of *An Officer and a Gentleman*, finding Richard Gere and Debra Winger's performances annoyingly incomplete. Dependable character Lou Gossett Jr. has received nothing but raves for bringing sympathy to what's basically a cliché part, that of sneering

disciplinarian Sgt. Foley.

Villains are traditionally attention-getting roles, and character actors from Peter Lorre on have seized on them with a passion.

David Warner as the corporate exec who rises to power by stealing video programs is so deliciously mean he manages to compete with all those visual effects in *Tron*.

Ditto for Rutger Hauer as the evil clone in *Blade Runner*, emi-

nently more memorable than the actual star, Harrison Ford.

Ford gives a performance one reviewer said is so wooden he's in danger of becoming the Stephen Boyd of the '80s. You may find yourself secretly rooting for the bad guy when Hauer and Ford face their climactic confrontation.

Hauer, by the way, has just been signed to do his first Hollywood lead — in Sam Peckinpah's *The Osterman Weekend* — a reminder that character actors can be advanced into leads.

David Keith, excellent as Richard Gere's fellow trainee in *Officer and Gentleman*, is also being elevated to leading man. The movie is *The Lords of Discipline*.

Not that all back-

He considers work the key to a small part notice.

"Usually the lead actors take the credit when their work is plermented by the porting players, (but) seen brilliant support performers and really haven't been acknowledged the way should have."

Maybe the best example of a supporting player walking away with movie is Dom DeLuise's bumbling Jeremy in *Secret of NIMH*.

DeLuise gives a tuoso performance the lovesick hero building a love nest himself and Miss R — if only Miss R would come along.

And DeLuise deserves all the more credit cause he steals *N* with his voice alone.

The movie's a carto

### THEATER DIRECTORY

### THEATER DIRECTORY

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A New York City  
Produced by ADOLPH  
GILLEN  
MUSIC BY  
JOHN WILLIAMS  
CASTING BY  
JOHN WILLIAMS

TOM W AT 1 & 2 PM  
SAT. EVES. NOW AT 4-6:30  
**ANNIE** The Broadway Musical  
Wed Fri & Sat 2 PM & 4 PM, Mon Wed, Sat 2 PM & 4 PM  
TICKETRON (212) 277 9074  
CHARGIT (212) 244 4200  
GROUP SALES BOX OFFICE (212) 279 4200  
URIS THEATRE 1433 8th Ave NY 100 193

TONIGHT AT 8, TOM W 2 & 8  
1981 WINNER PULITZER PRIZE  
1981 DRAMA CRITICS CIRCLE AWARD  
COMBUSTIBLE SPASMS OF  
LAUGHTER BEGUILING  
— F. E. Kilmer, Time Mag

**CRIMES OF THE HEART**  
Tues Sat 8, Mon Wed & Sat 7, Sun 2  
TELECHARGE (212) 279 4200  
8 A.M. Mondays - 7 Days a Week  
GROUPS 279 4200/TICKETRON 277 9074  
GOLDEN THEATRE 252 W 45th St NY, NY

SOME SEATS AVAILABLE TONITE & TOMORROW  
"A MUSICAL MADE IN HEAVEN!"  
— Jay Corbin, Time  
**42ND STREET**  
David Mamet's R'd Roaming Musical Hit  
TELECHARGE (212) 244 4200 (800) 222 4942  
GROUPS 279 4200/TICKETRON 277 9074  
MAJESTIC THEATRE 45 W 42nd St NY 100 18

PREVIEWS BEG TONIGHT AT 8  
OPENS MON. AUG 30 AT 4:30  
LIMITED ENGAGEMENT 3 WEEKS ONLY  
LIV ULLMANN in  
**GHOSTS**  
Mon Sat 8, Mon Wed & Sat 2  
CHARGIT 244 4200/Group Sales 279 4200  
ROCKS AT RIVINGTON THEATRE 26 W 47th St NY 100 13

"A BUOYANT MUSICAL!"  
— Time  
**JOSEPH AND THE AMAZING  
TECHNICOLOR DREAMCOAT**  
Music by Andrew Lloyd Webber Lyrics by Tim Rice  
Tue Sat 8, Mon Wed & Sat 2

MON, TUES, WED & FRI AT 8  
SAT AT 7 & 9, SUN AT 7, WED AT 2  
N.Y.'s Funniest Sex Musical  
For Mature Audiences Only!  
**OMI CALCUTTA**  
PHONCHARGE - Charge credit cards  
CALL (212) 277 9143 Ticketron 277 9074  
EDISON THEATRE 246 W 47th St NY 100 14

TONIGHT AT 8, TOM W AT 2 & 8  
TOTALLY TERRIFIC!  
**PUMP BOYS & DINETTES**  
CHARGIT 244 4200/ GROUPS 279 4200  
PRINCESS THEATRE 246 W 47th St NY 100 14

TONIGHT AT 8, TOM W 2 & 8  
"A STROKE OF GENIUS!"  
"I LOVED IT MADLY!"  
MAURICE JUDITH JAMISON  
MINES PHYLLIS HYMAN  
**SOUKE ELLINGTON'S  
SOPHISTICATED LADIES**  
Tue Sat 8, Mon Wed & Sat 2  
CHARGIT 244 4200/ GROUPS 279 4200

TONIGHT AT 8, TOM W 2 & 8  
"STUNNING!"  
— Time  
MARVEY FIERSTEIN'S  
**TORCH SONG TRILOGY**  
Mon Sat 8, Mon Wed & Sat 2  
CHARGIT 244 4200/ GROUPS 279 4200  
8 WAYS LITTLE THEATRE W 45th St NY 100 14

TONIGHT AT 8, TOM W 2 & 8  
WINNER 4 TIME TONY AAWARDS  
RAQUEL WELCH in  
**WOMAN OF THE YEAR**  
2nd Small Year!  
TUES SAT 8, MON WED & SAT 2, SUN 2  
CHARGIT 244 4200/ GROUPS 279 4200  
PALACE THEATRE 144 W 4th St NY 100 14

**WORLD PREMIERE**

TODAY (Tue.)  
at 1:30 PM

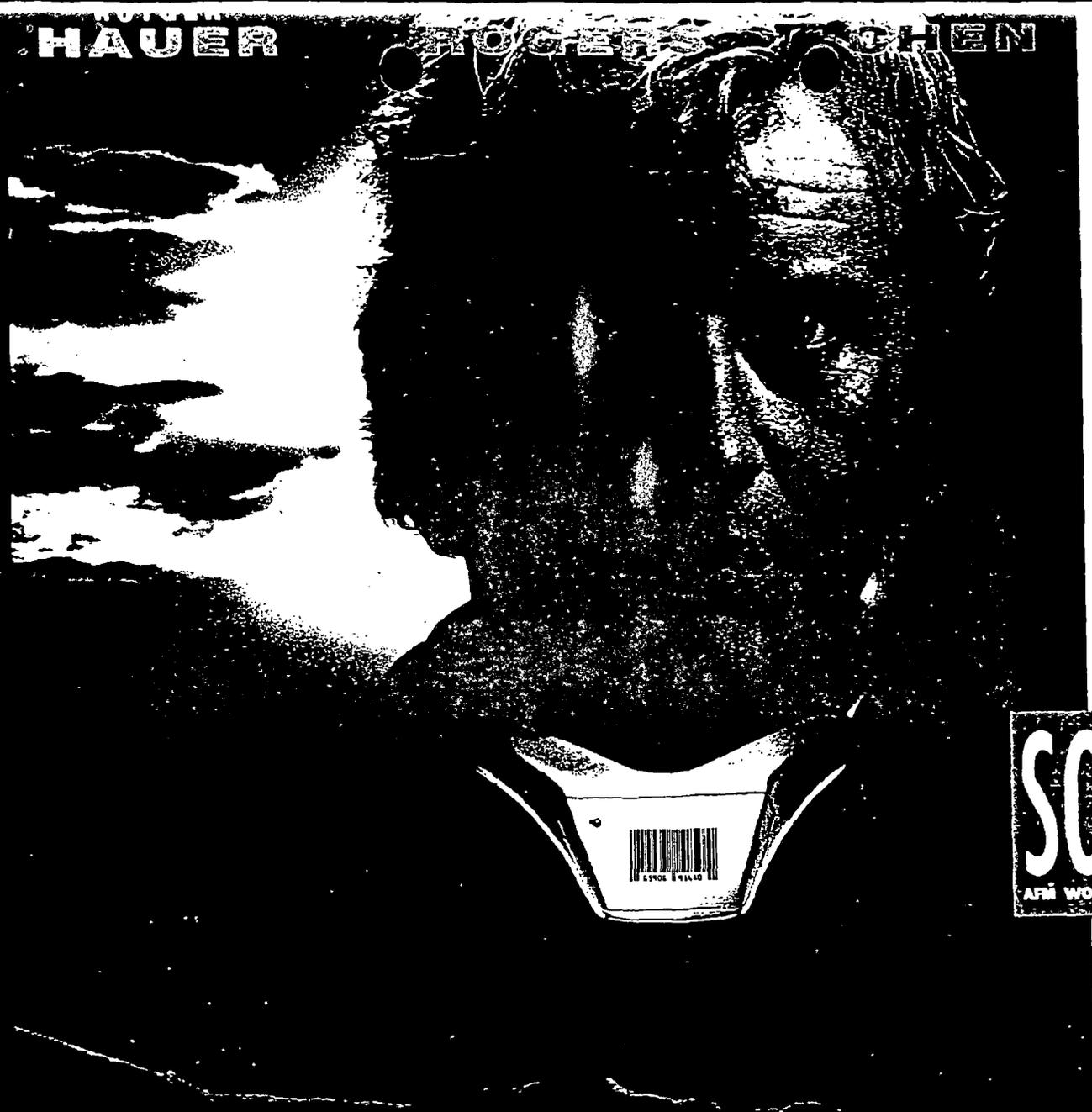
Sun. 29  
AUG. 29

**Walt Disney's**

HAUER

ROGERS

CHEN



**SOLD**  
AFM WORLDWIDE 1997

# WEDLOCK

SPECTACOR FILMS in association with THE FREDERICK S. PIERCE COMPANY Presents A LEWIS TEAGUE FILM

RODGER BAUER MIMI ROGERS JOAN CHEN WEDLOCK JAMES REMICK

MUSIC BY RICHARD GIBBS Edited by CARL KRESS Production Designer VERONICA HADFIELD Director of Photography DIETRICH LUDMANN

Executive Producers FREDERICK S. PIERCE and MICHAEL JAFFE Produced by BRANKO LUSTIG Written by BRADDERICK JAMES

Directed by LEWIS TEAGUE

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## Blind Fury

This exuberant action comedy by director Phillip Noyce provides both thrills and laughs, thanks to its overwhelming good nature. A remake of the Japanese *Zatoichi* samurai series about a blind swordsman, *Blind Fury* stars Rutger Hauer as a blind Vietnam vet who, armed only with a sword cane and heightened, but not wholly reliable, senses, sets out to rescue a boy's father from a mob of villainous gangsters. Noyce has previously-untested pure action skills that have never received such showcasing, and his tongue-in-cheek humor (as one sign in the film announces) never descends to low camp. Hauer, meanwhile, continues to stake out a claim as the most intelligent and quick-witted of action stars. RRR —Henry Sheehan

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### CRITIC'S CHOICE

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EXHIBIT "A"

PART 2. PETITION TYPE. THIS PETITION IS BEING FILED FOR:  
a: An alien of extraordinary ability - continued

EVIDENCE THAT THE BENEFICIARY IS COMING TO THE UNITED STATES  
TO CONTINUE WORK IN THE AREA OF EXPERTISE

Pursuant to the provisions of 8 CFR 204.5(h)(5), the following documents are attached hereto as evidence that the Beneficiary is coming to the United States to continue work in his area of expertise:

(i) Exhibit "A-1", which consists of a statement from the Beneficiary "detailing plans on how he intends to continue his work in the United States."

(ii) Exhibit "A-2", which consists of a letter of Mark A. Stankevich, the Beneficiary's representative in business and entertainment matters, which letter attests to the Beneficiary's prospective activities and prearranged commitments in the United States, and his clear plans to continue his work as a Motion Picture Actor in the United States.

EXHIBIT "A"

STATEMENT OF RUTGER HAUER

1. I hereby state that I am applying for lawful permanent resident status in the United States in order to continue my work as a Motion Picture Actor.

2. I hereby state that my prospective work in the United States will provide me with compensation comparable to, or exceeding, the level of compensation which I have received for my previous motion picture projects, including a basic acting fee of no less than \$1,000,000.00 for starring roles in theatrical motion pictures, and in excess of \$500,000.00 for starring roles in motion pictures for television.

3. I hereby state that I am currently involved in motion picture projects which specifically include, but are not limited to the following:

(i) "Blind Side," a motion picture being produced by HBO (Home Box Office) in which I will be starring with Rebecca de Mornay, who recently starred in the box office hit "The Hand That Rocks The Cradle" and Ron Silver.

(ii) "Buffy The Vampire Slayer," a motion picture being released by Twentieth Century Fox Films in which I co-star with, among others, Donald Southerland and Luke Perry.

EXHIBIT "A-1"

(iii) "The Hitcher 2," a theatrical motion picture which Headroom Productions, Inc. and I are developing in conjunction with Steve White Productions for me to star in and possibly direct.

(iv) a "blind" development deal between Headroom Productions, Inc. and HBO pursuant to which HBO will finance the development of a project to be selected by me in which I will star.

(v) "The Tunnel," a feature motion picture to be produced by Challenge Productions, the company which recently produced the film entitled "Split Second" in which I starred.

(vi) "The Whaler," a motion picture being developed by me with an ecological theme.

(vii) "Telephone," a television motion picture based on the short film of the same title by Eric Red which I will direct.

(viii) "The Algonquin Goodbye," a motion picture being developed by Headroom Productions, Inc. for me to star in and direct.

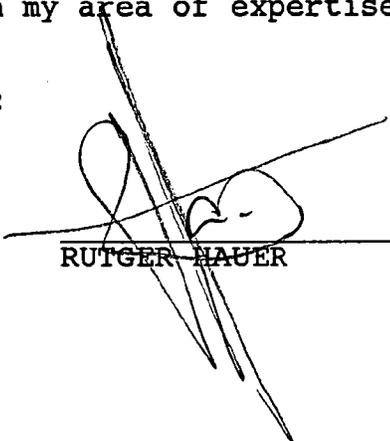
(ix) "Raindogs," a theatrical motion picture based on the play "Fleas" by D.W. Brown which I will direct.

4. I hereby state that, in addition to being involved in the above-mentioned projects, I am in regular contact with

agents, producers, screenwriters and other filmmakers who have submitted projects for my consideration as future motion pictures in which I might star, and that I have been sought after to star in a number of projects which are in various stages of development by major motion picture studios and independent production companies.

5. Therefore, I hereby finally state that both my past work and my current activities clearly evidence that my intention in applying for permanent resident status in the United States is in order that I might come to the United States to continue work in my area of expertise.

DATED: July 29, 1992



~~RUTGER HAUER~~

LAW OFFICES OF  
GREENBERG, GLUSKER, FIELDS, CLAMAN & MACHTINGER

ARTHUR N. GREENBERG  
PHILIP GLUSKER  
SIDNEY J. MACHTINGER  
STEPHEN CLAMAN  
BERTRAM FIELDS  
HARVEY R. FRIEDMAN  
BERNARD SHEARER  
JON J. GALLO  
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JOHN L. CHILD  
C. BRUCE LEVINE  
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NORMAN H. LEVINE  
WILLIAM A. HALAMA  
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ROBERT W. BARNES  
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E. BARRY HALDEMAN  
MARK A. STANKEVICH

MARTIN H. WEBSTER  
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HENRY D. FINKELSTEIN  
DIANE J. CRUMPACKER  
JEAN MORRIS  
ELIZABETH WATSON  
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JILL A. COSSMAN  
LILIANNE G. CHAUMONT  
PETER J. NIEMIEC  
ROGER L. FUNK  
RICHARD A. KALE  
DEBBY R. ZURZOLO  
ARNOLD D. KAHN  
CHRISTINA M. JACOBS  
LEE A. DRESIE  
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MARK A. GOCHMAN  
NANCY C. HSIEH  
THEODORE F. KAHAN  
JILL L. SMITH  
EVE H. WAGNER  
MICHAEL R. BENNETT  
SANDRA A. DEWEY  
GLENN A. DRYFOOS  
CARRIE A. LEVINSON  
LAWRENCE A. EPTER  
STEVEN J. LURIE

ROBERTA M. WOLFF  
BRIAN L. EDWARDS  
GERALD L. SAUER  
JILL E. BURTS  
DARRYL W. GLUSTER  
KELLY A. COLEMAN  
NANETTE L. KLEIN  
GLENN E. LERMAN  
ELIZABETH M. PRIESTLEY  
ELIZABETH H. PUGH  
CAROL W. DAVIES  
STEVEN H. FEDER  
LORI A. LOD  
CHRISTINE B. MERSTEN  
DAVID R. MERSTEN  
PATRICIA A. MILLETT  
NANCY A. BERTRANDO  
BONNIE E. ESKENAZI  
AMY L. DIXON  
ELISABETH A. BASINI  
LAURIE B. HILLER  
JEFFREY A. KRIEGER  
KIERSTEN Y. MAYER  
CARLA M. ROBERTS  
PAMELA M. ROSENTHAL  
EDWARD N. SABIN  
CHRISTINE H. BELGRAD  
GARY A. WATSON

1900 AVENUE OF THE STARS  
SUITE 2000  
LOS ANGELES, CALIFORNIA 90067

TELEPHONE: (310) 553-3610  
FAX: (310) 553-0687

WRITER'S DIRECT DIAL NUMBER  
(310) 201-7409

OUR FILE NUMBER:  
35048-010.00

July 28, 1992

U.S. Immigration and Naturalization Service  
Laguna Niguel, California 92656

Re: Rutger Hauer - Immigration

To whom it may concern:

As the legal representative of Mr. Rutger Hauer in business and entertainment matters, I am fully apprised of Mr. Hauer's current and prospective activities as a motion picture actor.

It is in that capacity that I would like to direct your attention to the following facts regarding Mr. Hauer's current activities and career:

(a) Mr. Hauer is regarded throughout the film industry world-wide as being on the so-called "A list", comprised of only the very finest and best-known actors. Mr. Hauer is "bankable": that is, the mere fact of his involvement with a movie can make the difference between being able to raise financing for the movie or not. As a consequence, his services are highly sought-after by the industry's major motion picture studios and producers.

(b) Mr. Hauer has entered into agreements for compensation of no less than \$1,000,000 (for starring roles in theatrical motion pictures) and in excess of \$500,000.00 (for starring roles in movies for television) as well as for his other creative services.

(c) The motion picture projects with which Mr. Hauer is currently involved include, but are not limited to: (i) "Blind Side", a motion picture being produced by HBO in which Mr. Hauer is starring with Rebecca de Mornay and Ron Silver; (ii) "Buffy The Vampire Slayer", a motion picture being released by Twentieth

3504801000-158365.204

Exhibit "A-2"

SEE REVERSE SIDE FOR CERTIFICATION

I certify that I have compared this copy with its original and it is a true and complete copy.

Signed:

Name: *Elyse Ehrenpreis* Attorney at Law

Date:

7/29/92

Address: 1301 Century Park East, Suite 450  
Los Angeles, California 90067

Admitted to Practice in State of California

U.S. Immigration and Naturalization Service  
July 28, 1992  
Page 2

Century Fox Films in which Mr. Hauer co-stars with, among others, Donald Sutherland and Luke Perry; (iii) "The Hitcher 2", a theatrical motion picture which Headroom Productions, Inc. and Mr. Hauer are developing in conjunction with Steve White Productions for Mr. Hauer to star in and possibly direct; (iv) a "blind" development deal between Headroom Productions, Inc. and HBO pursuant to which HBO will finance the development of a project to be selected by Mr. Hauer in which Mr. Hauer will star; (v) "The Tunnel" a feature motion picture to be produced by Challenge Productions, the company which recently produced the film entitled "Split Second" in which Mr. Hauer starred; (vi) "The Whaler", a motion picture being developed by Mr. Hauer with an ecological theme; (vii) "Telephone", a television motion picture based on the short film of the same title by Eric Red which Mr. Hauer will direct; (viii) "The Algonquin Goodbye", a motion picture being developed by Headroom Productions, Inc. for Mr. Hauer to star in and direct; (ix) "Raindogs", a theatrical motion picture based on the play "Fleas" by D.W. Brown which Mr. Hauer will direct.

(d) In addition to being involved in the above-referenced projects, Mr. Hauer is regularly contacted by agents, producers, screenwriters and other filmmakers who have submitted projects for his consideration as future motion pictures in which he might participate. Mr. Hauer has been sought after to star in a number of projects which are in various stages of development by major motion picture studios and independent production companies, such as the following projects currently submitted to him for his consideration: "The Flood" (co-starring Isabelle Huppert); "Where The Wolves Howl" (to be produced by Luc Besson, director of "La Femme Nikita"); "Dancing With The Devil" (to co-star Theresa Russell); "Voyage" (to co-star Pierce Brosnan).

Based on the foregoing, I can without hesitation attest to the fact that Mr. Hauer is indeed "coming to the United States to continue work in [his] area of expertise."

Sincerely,



Mark A. Stankevich  
of GREENBERG, GLUSKER, FIELDS,  
CLAMAN & MACHTINGER

MAS:ms

EXHIBIT "B"

PART 2. PETITION TYPE. THIS PETITION IS BEING FILED FOR:  
a. An alien of extraordinary ability - continued

QUALIFICATIONS OF BENEFICIARY FOR FIRST PREFERENCE  
CLASSIFICATION AS AN ALIEN OF EXTRAORDINARY ABILITY

I.

Pursuant to the provisions of 8 CFR 204.5(h)(3), which stipulate that at least three categories of evidence must be submitted in order to establish an individual's qualifications as "an alien of extraordinary ability," attached hereto are seven such categories of evidence of the Beneficiary's extraordinary ability, his sustained national and international acclaim in his field, and his world-recognized achievements in his field of expertise.

The attached seven categories of evidence specifically include the following categories specified in 8 CFR 204.5(h)(3):

(i) Documentation of the alien's receipt of lesser nationally or internationally recognized prizes and awards for excellence in the field of endeavor. As evidenced by the attached documents, the Beneficiary has received major honors

EXHIBIT "B"

as the Best Actor in a Foreign Film Award of the Hollywood Foreign Press Association for "Soldier of Orange," and the Best Actor Award of the 1989 Seattle Film Festival for the "The Legend of the Holy Drinker," as well as the receipt by motion pictures in which has starred of such honors as have included the various awards and nominations received by the recent motion picture "The Legend of the Holy Drinker," including a Venice Film Festival Gold Lion Award, a nomination as the Italian entry for the 1989 United States Academy Award for Best Foreign Film, and numerous Donatello Awards (the Italian equivalents of the United States Academy Awards.)

(ii) Published material about the alien in professional or major trade publications or other major media, relating to the alien's work in the field for which classification is sought, including the title, date and author of the material.

As evidenced by the attached documents, the Beneficiary and his work have been the subject of numerous articles and reviews in both motion picture trade publications and the media. (In this regard, please note that such documents include articles and reviews from such publications as The Morning News Tribune, Daily Variety, the Los Angeles Times, The Hollywood Reporter, Screen International, The New York Times, People magazine, GQ magazine, The New York Post, and

the L.A. Reader, identified by title, date and author.

(iii) Evidence of the alien's original scientific, scholarly, artistic, athletic, or business-related contributions of major significance in the field. As evidenced by the attached documents, the Beneficiary's motion pictures "Soldier of Orange," "The Legend of the Holy Drinker," "Turkish Delight," "Spetters," "Chanel Solitaire," "Keetje Tippel," "Nighthawks" (with Sylvester Stallone), "Blade Runner" (with Harrison Ford), "Eureka" (with Gene Hackman), "The Osterman Weekend," "Rare Breed," "Blind Fury," "Bloodhounds of Broadway," "Wanted Dead or Alive," "Ladyhawke" (with Michelle Pfeiffer and Matthew Broderick), "The Hitcher," "Lion In The Desert," "Crystal, Ashes, Fire and Wind As Long As It's Love" (with Faye Dunaway, Peter O'Toole and Natasha Kinski), and such acclaimed television miniseries as "Inside the Third Reich," and "Escape From Sobibor," evidence the Beneficiary's artistic contributions of major significance in his field by the receipt of the Beneficiary and the above-referenced motion pictures of international critical acclaim and awards, as well as evidence the Beneficiary's business-related contributions of major significance in his field by the international box-office success of the above-referenced motion pictures. Moreover,

the Beneficiary's other achievements involving his starring roles in several Dutch-language motion picture and television productions have also been recognized as outstanding accomplishments of major significance in the development of the art of modern Dutch-language films.

(iv) Evidence of the display of the alien's work in the field at artistic exhibitions or showcases. As evidenced by the attached documents, motion pictures in which the Beneficiary has starred have been widely exhibited at major international film festivals, including, but not limited to, such prestigious festivals as the Seattle Film Festival.

(v) Evidence that the alien has performed in a leading or critical role for organizations or establishments that have a distinguished reputation. As evidenced by the attached documents, the Beneficiary has served in critical roles as the star of motion pictures which have been produced and/or released by many of the largest and most distinguished motion picture studios in the world, including Warner Bros. ("Blade Runner" and "Ladyhawke"), Universal ("Nighthawks"), and ABC Television ("Inside the Third Reich"), as well as for the leading motion picture and television production companies in The Netherlands, the United Kingdom and Italy.

(vi) Evidence that the alien has commanded a high salary

or other significantly high remuneration for his services, in relation to others in the field. As evidenced by the attached documents, the Beneficiary's compensation will be no less than \$500,000.00 U.S. per project, which compensation is within the very highest echelon of the most successful actors in the motion picture industry.

(vii) Evidence of commercial successes in the performing arts, as shown by box office receipts or record, cassette, compact disk, or video sales. As evidenced by the attached documents, the motion pictures in which the Beneficiary has starred have achieved unparalleled box office success, as demonstrated, for example, by (i) the fact that the motion picture "Soldier of Orange," in which he starred, was one of the most critically acclaimed and popularly successful motion pictures in the history of the Dutch cinema, not to mention one of the most successful foreign-language motion pictures ever released in the United States; and (ii) the fact that the motion picture "Blade Runner," in which he starred, was a box-office success in the United States and world-wide.

## II.

As documented by the above-referenced categories of evidence, the Beneficiary's qualifications for First

Preference classification as an "Alien of Extraordinary Ability" are evidenced by his record of more than 25 years of extraordinary achievement as an artist who is the most popularly successful Actor in The Netherland's motion picture industry.

Such record of extraordinary achievement has specifically included, but not been limited to, the following:

(i) His receipt of classification as an Alien of Distinguished Merit and Ability, H-1.

(ii) His receipt of such major honors as the Best Actor in a Foreign Film Award of the Hollywood Foreign Press Association for "Soldier of Orange," and the Best Actor Award of the 1989 Seattle Film Festival for "The Legend of the Holy Drinker," as well as the receipt by motion pictures in which he has starred of such honors as have included the various awards and nominations received by the recent motion picture "The Legend of the Holy Drinker," including a Venice Film Festival Gold Lion Award, a nomination as the Italian entry for the 1989 United States Academy Award for Best Foreign Film, and numerous Donatello Awards (the Italian equivalents of the United States Academy Awards).

(iii) His extensive record of experience as an Actor whose starring credits have included such major motion

pictures as "Soldier of Orange," "Turkish Delight," "Spetters," "Chanel Solitaire," "Keetje Tippel," "Nighthawks," (with Sylvester Stallone), "Blade Runner" (with Harrison Ford), "Eureka" (with Gene Hackman), "The Osterman Weekend," "Rare Breed," "Flesh and Blood," "Up to Date," "Salute of the Jugger," "Blind Fury," "Bloodhounds of Broadway," "Wanted Dead of Alive," "Ladyhawke," "The Hitcher," "The Legend of the Holy Drinker," "Lion In The Desert," and "Crystal, Ashes, Fire and Wind As Long As It's Love," as well as included such acclaimed television miniseries as "Inside The Third Reich" (with John Gielgud and Derek Jacobi) and "Escape From Sobibor."

(iv) His other special qualities and abilities as an Actor, as well as his possession of specific qualifications and screen presence which make him "an alien of extraordinary ability," and that he assuredly ranks among "that small percentage who have risen to the very top of the field of endeavor."

(v) His wide range of further outstanding accomplishments in the motion picture industry, including his specific accomplishments, as an Actor, and the additional expertise which he has thereby demonstrated in fields required for the continuation of his work in the United States.

(vi) His other outstanding qualifications and

achievements, as well as his international reputation in his field, including as demonstrated by documentation submitted below.

### III.

As documentation of the Beneficiary's above-referenced qualifications for First Preference classification as an "Alien of Extraordinary Ability," and as specific documentation of the categories of evidence which are hereby submitted pursuant to the provisions of 8 CFR 204.5(h)(3), attached hereto are the following:

(i) Exhibit "B-1", which consists of a letter of the Screen Actors Guild of America, which letter describes the Beneficiary's extraordinary achievements and receipt of international acclaim, and attests to the fact that the Beneficiary is a "highly experienced motion picture and television actor, having appeared in well-known international films and television series and features of international stature." (Please note that, in accordance with the requirements of 8 CFR 204.5(h)(3), this exhibit provides documentation that the Beneficiary has risen to the top of his field of endeavor, has sustained national and international acclaim, has had achievements which have been recognized in

his field, has made original artistic contributions of major significance in his field, has performed in critical roles for organizations that have distinguished reputations, and has attained commercial success as evidenced by box office receipts and video sales.)

(2) Exhibit "B-2", collectively consisting of approval notices (Forms I-171C, and Forms I-797) which were issued pursuant to the Beneficiary's receipt of H-1 classification as an "Alien of Distinguished Merit and Ability." (Please note that, in accordance with the requirements of 8 CFR 204.5(h)(3), this exhibit provides documentation that the Beneficiary has sustained national and international acclaim, and has had achievements which have been recognized in his field.)

(iii) Exhibit "B-3", collectively consisting of pages from the Video Movie Guide, 1991, which reviews motion pictures in which the Beneficiary has starred, including "Blade Runner," "Blind Fury," "Bloodhounds of Broadway," "A Breed Apart," "Chanel Solitaire," "Eureka," "Flesh and Blood," "The Hitcher," "Inside the Third Reich," "Ladyhawke," "Mysteries," "Nighthawks," "The Osterman Weekend," "Soldier of Orange," "Wanted: Dead or Alive," and "Turkish Delight." (Please note that, in accordance with the requirements of 8

CFR 204.5(h)(3), this exhibit provides documentation that the Beneficiary has risen to the top of his field of endeavor, has sustained national and international acclaim, has had achievements which have been recognized in his field, has received nationally and internationally recognized honors awards for excellence, has made original artistic contributions of major significance in his field, has attained commercial success as evidenced by box office receipts and video sales.)

(iv) Exhibit "B-4", collectively consisting of motion picture reviews, newspaper and magazine articles, and other published materials concerning the Beneficiary and his work. (Please note that, in accordance with the requirements of 8 CFR 204.5(h)(3), this exhibit not only provides published material about the Beneficiary in professional and major trade publications and other major media (including the titles, dates and authors of such material, but also provides further documentation that the Beneficiary has risen to the top of his field of endeavor, has sustained national and international acclaim, has had achievements which have been recognized in his field, has received nationally and internationally recognized honors awards for excellence, has made original artistic contributions of major significance in his field, has

performed in critical roles for organizations that have distinguished reputations, has commanded a high salary and other significantly high remuneration for services, and has attained commercial success as evidenced by box office receipts and video sales.) Such motion picture reviews, newspaper and magazine articles, and other published materials specifically include the following:

(a) Article from the June 5, 1989 issue of The Morning News Tribune.

(b) Article from the June 6, 1989 issue of Daily Variety.

(c) Additional article from Daily Variety.

(d) Advertisement for "The Legend of the Holy Drinker."

(e) Advertisements for "Salute of the Jugger."

(f) Article from the February 8, 1989 issue of Daily Variety.

(g) Article from the January 20, 1989 issue of the Los Angeles Times.

(i) Review from the May 31, 1989 issue of Daily Variety.

(j) Article from the February 3, 1989 issue of Daily Variety.

(k) Article, including photograph of the Beneficiary in a scene from "The Legend of the Holy Drinker," from the June

20, 1989 issue of Screen International.

(l) Article entitled "Hauer Hoping America Is Ready To Go Dutch" from the March 14, 1982 issue of the Los Angeles Times.

(m) Article entitled "Bringing a New Dimension to Badness" from the April 19, 1981 issue of The York Times.

(n) Article entitled "Stallone's The Star, But The Real 'Nighthawks' Ladykiller Is Dutch Treat Rutger Hauer" from the June 22, 1981 issue of People magazine.

(o) Article entitled "Hauer, The High-Profile Lowlander" from the Sunday Daily News.

(p) Article and photographs of the Beneficiary from GO.

(q) Article from the August 24, 1982 issue of The New York Post.

(r) Advertisement for the motion picture "Wedlock" which features a photograph of the Beneficiary, as well as lists his credit in the starring lead male role in that film.

(s) Excerpt entitled "Critic's Choice" from the March 16, 1990 issue of the L.A. Reader, which excerpt features a photograph of the Beneficiary in a scene from the motion picture "Blind Fury," and a description of the Beneficiary as "The most intelligent and quick-witted of action stars."

IV.

Therefore, in view of (i) the fact that the evidence which is hereby submitted includes seven of the categories of evidence which are set forth in 8 CFR 204.5(h)(3), of which only three are required in order to establish that an individual has met the definition of an alien of "extraordinary ability"; and (ii) the fact that such evidence includes documentation from expert sources, which documentation specifically attests to the fact that the Beneficiary is "one of that small percentage who have risen to the very top of the field of endeavor," it is respectfully submitted that the documentation and information which is hereby presented amply evidence the Beneficiary's qualifications under Section 203(b)(1)(A) for First Preference classification as an "Alien of Extraordinary Ability."



# SCREEN ACTORS GUILD

LEONARD CHASSMAN  
Hollywood Executive Director

July 28, 1992

U. S. Immigration and Naturalization Service  
Western Regional Service Center  
24000 Avila Road  
Laguna Niguel, California 92653

Re: Application for Permanent Residence  
Rutger Hauer

Dear Examiner:

This is to advise that the Screen Actors Guild, which represents the occupational peers of the proposed beneficiary, raises no objection to the granting of an application for permanent residence for Rutger Hauer.

We have fully reviewed documentation relating to Mr. Hauer, and do hereby certify that Mr. Hauer is a highly experienced motion picture and television actor, having appeared in well-known international films and television series and features of international stature.

Sincerely,

Leonard Chassman  
Hollywood Executive Director

LC:jd

Exhibit "B-1"

7065 HOLLYWOOD BOULEVARD \* HOLLYWOOD, CA 90028-0065 \* TELEPHONE (213) 856-6612 \* FAX (213) 856-6603

Branch of Associated Actors and Artistes of America / A.F.A.A. Affiliate of International Federation of Actors

JUL 29 1992 15:17 NO. 013 P. 02

TEL: 213-856-6603

SCREEN ACTORS GUILD

A #		Application/Petition	I129H
		PETITION TO CLASSIFY NON-IMMIGRANT AS TEMPORARY W	
Receipt #		Applicant/Petitioner	HEADROOM PRODUCTIONS INC
WAC -91-226-00650			
Notice Date	Page	Beneficiary	
06/26/91	1 OF 1	RUTGER	HAUER

R. EHRENPREIS  
  
1801 CENTURY PARK EAST STE 450  
LOS ANGELES CA  
90067-0000

APPROVAL NOTICE  
CLASS. GRANTED H1B  
PETITION VALID FROM 08/15/91  
TO 06/30/94  
  
CONSULATE  
LONDON

Notice also sent to:

APPLICANT

THE ABOVE PETITION IS APPROVED. IT IS VALID FOR THE PERIOD SHOWN ABOVE. WE HAVE FORWARDED IT TO THE CONSULATE LISTED ABOVE.

THIS COMPLETES ALL INS ACTION ON THIS PETITION. PLEASE CONTACT THE CONSULATE DIRECTLY IF YOU HAVE ANY QUESTIONS ABOUT VISA ISSUANCE OR WISH TO HAVE THE PETITION MOVED THE ANOTHER CONSULATE.

THE BACK OF THIS FORM CONTAINS ADDITIONAL INFORMATION ABOUT WHAT APPROVAL OF A NONIMMIGRANT PETITION MEANS. PLEASE READ IT CAREFULLY.

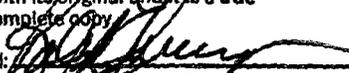
You will be notified separately about any other applications or petitions you filed. Save this notice. Please enclose a copy of it if you write to us about this case, or if you file another application

Exhibit "B-2"

WESTERN SERVICE CNTR  
P. O. BOX 30111  
LAGUNA NIGUEL, CA 92607-0111

**SEE REVERSE SIDE FOR CERTIFICATION**

I certify that I have compared this copy with its original and it is a true and complete copy.

Signed:  Date 7/29/92

Name: RALPH EHRENPREIS, Attorney at Law  
Address: 1991 Century Park East, Suite 450  
Los Angeles, California 90067  
Admitted to Practice in State of California

Application/Petition PETITION FOR NONIMMIGRANT WORKER		11293
Receipt # WAC-90-247-50792	Applicant/Petitioner HEADROOM PRODUCTIONS INC	
Notice Date 03/27/90	Page 1 OF 1	Beneficiary RUTGER HAUER

**FAXED**

R. EMPENREIS  
1901 CENTURY PARK EAST STE 450  
LOS ANGELES CA  
90067-0000

APPROVAL NOTICE  
CLASS. GRANTED: H1  
PETITION VALID FROM 03/21/90  
TO 07/15/91  
CONSULATE:  
AMSTERDAM/CABLE

Notice also sent to:  
APPLICANT

THE ABOVE PETITION IS APPROVED. IT IS VALID FOR THE PERIOD SHOWN ABOVE. WE HAVE FORWARDED IT TO THE CONSULATE LISTED ABOVE.

THIS COMPLETES ALL INS ACTION ON THIS PETITION. PLEASE CONTACT THE CONSULATE DIRECTLY IF YOU HAVE ANY QUESTIONS ABOUT VISA ISSUANCE OR WISH TO HAVE THE PETITION MOVED TO ANOTHER CONSULATE.

THE BACK OF THIS FORM CONTAINS ADDITIONAL INFORMATION ABOUT WHAT APPROVAL OF A NONIMMIGRANT PETITION MEANS. PLEASE READ IT CAREFULLY.

You will be notified separately about any other applications or petitions you filed. Save this notice. Please enclose a copy of it if you write to us about this case, or if you file another application based on this decision. Our address is:

WESTERN SERVICE CNTR  
P. O. BOX 30111  
LAGUNA NIGUEL, CA 92607-0111

**UNITED STATES DEPARTMENT OF JUSTICE**

IMMIGRATION AND NATURALIZATION SERVICE

**WESTERN REGIONAL SERVICE CENTER**

P.O. BOX 30111

LAGUNA HIGUEL, CA 92677-8111

**NOTICE OF APPROVAL OR EXTENSION OF NONIMMIGRANT VISA PETITION OF H OR L ALIEN**

**NAME AND ADDRESS OF EMPLOYER OR TRAINER**  
**HEADROOM PRODUCTIONS, INC.**  
**ATTN: MARK STANKEVICH**  
**1900 AVENUE OF THE STARS, STE 2000**  
**LOS ANGELES, CA 90067**

Name of Beneficiary or Beneficiaries <b>HAUER, Rutger</b>	
Classification <b>R-1</b>	File Number <b>WAC 90 008 00275</b>
Date of Approval <b>10/22/89</b>	Valid to Date <b>08/15/90</b>

The approval of the petition is a determination that the beneficiary is classifiable under a specified nonimmigrant classification. The approval is no assurance that the beneficiary will be found eligible for visa issuance, admitted to the United States, receive a change of nonimmigrant status, or obtain an extension of temporary stay. Eligibility for visa issuance is determined only when application is made to a consular officer. Eligibility for admission or change of status is determined only when application is made to an immigration officer. Also, please note the items below which are indicated by "X" marks concerning this petition.

- The petition has been forwarded to the United States Consulate at AMSTERDAM where the beneficiary or beneficiaries will apply for visa issuance. Any inquiry concerning visa issuance should be directed to the consulate.
- The beneficiary(ies) will not require visa(s) to enter the United States. Notice of approval of the petition has been forwarded to the port of entry at \_\_\_\_\_ . Please notify this office of any changes in the intended port of entry.
- It is indicated that the beneficiary is in the United States. The beneficiary may apply to change status to the nonimmigrant classification shown above by submitting Form I-506, or if already in the above status, may apply for extension of temporary stay on Form I-539 at this office.
- The following businesses and positions are eligible under this L-1 blanket classification. The file number above must be furnished to an American consular officer each time a visa is requested:

WSC/3820/sm cc: R. Ehrenpreis, Esq. Cable sent to Amsterdam.

**IMPORTANT**

The petitioner is required to notify this office immediately if the employment or training specified in this petition is terminated before the expiration of the approved visa petition. In the case of a blanket petition you must notify this office of any change in the business interrelationship(s) or employment of the beneficiary.

**WARNING ON VIOLATION OF NONIMMIGRANT STATUS**

The beneficiary may not commence employment until the status authorizing such employment is granted; remain in the U. S. beyond the validity of this petition; or accept employment or training not specified in this petition. Any unauthorized employment is a violation of status and would result in a denial under Section 245, Adjustment to Permanent Residence, and Section 248, Change of Nonimmigrant Status.

**INFORMATION REGARDING BENEFICIARY'S DEPARTURE AND RETURN**

Do not make copies of this notice except in the case of an L-1 blanket petition. You may furnish this form only to beneficiaries who are not in possession of a valid H or L visa and who desire to depart from and return to the United States to resume the same employment or training during the period for which the petition is valid. Additional forms will be issued by this office upon written request by the petitioner furnishing the file number and name of the beneficiary. If a new visa is required this notice should be presented to an American Consul abroad. If exempt from visa requirement, this notice should be presented at a U. S. port of entry. If the beneficiary desires to return to the same employment or training after the expiration of the validity of the petition, a new petition will be required. The beneficiary may be readmitted to this country only if found admissible under the immigration laws.

*Aug 7. to a*



MICK MARTIN &  
MARSHA PORTER

# Video Movie Guide 1991

★ RATES OVER 10,000 MOVIES  
★ CROSS-INDEXED BY TITLE,  
DIRECTOR, AND STAR

Ballantine/Film/Reference/36945  
(Canada \$9.95) U.S. \$7.95



Exhibit "B-3"

SEE REVERSE SIDE FOR CERTIFICATION

I certify that I have compared this copy with its original and it is a true and complete copy.

Signed: *Ralph Ehrenpreis* Date 7/29/92

Name: RALPH EHRENPREIS, Attorney at Law  
Address: 1801 Century Park East, Suite 450  
Los Angeles, California 90067  
Admitted to Practice in State of California

**ST:** Wayne Crawford, Fred. bore about chemical table effect on fish is ly rooted in the genre. Rated R. 1978; 90m.

**THE STARS** ★★ ★★ akami. **CAST:** Richard Robert Vaughn, George

erent: a space fantasy as stars in this funny vie as an emissary desperately search- ave it from destruc- y an evil warlord. It's e *Magnificent Seven*, cheek performances.

#### PLANET OF THE

**CAST:** Roddy McDowall, Houston, Claude Akins, Paul

role in this final *Apes* dy McDowall attempt- nce with conquered not everybody plays n, and an impending tie tension to a story own. Rated PG for vi-

#### ACTICA

**la. CAST:** Lorne Greene, Benedict, Lew Ayres, Jane

from the television se- preparation for a peace Adar (Lew Ayres). He nd a thousand years of ind and the subhuman ownhill from there. It's Wars. Rated PG. 1978;

#### THE

**CAST:** Marc Singer, Tanya Ann Amos, Rod Loomis. warrior (Marc Singer) ability to communicate nimals takes revenge— ave (Tanya Roberts) and John Amos)—on the evil ). It's fun for kids of all r violence and brief nu-

#### BEAUTY AND THE BEAST (TV SERIES)

**DIR:** Richard Franklin, Victor Lobl. **CAST:** Ron Perlman, Linda Hamilton, Roy Dotrice, Jay Acovone.

The classic legend received an updated facelift with this popular cult television series, which teamed Linda Hamilton's crusading district attorney with Ron Perlman's underworld dweller. Some admire the Renaissance surroundings and unusually literate scripts; others simply yearn for the sort of deep, platonic love shared by the two central characters. This much is certain: You'll either roll with the poetic dialogue or find it outrageously melodramatic. Unrated; suitable for family viewing. 1987; 100m.

#### BENEATH THE PLANET OF THE APES

**DIR:** Ted Post. **CAST:** Charlton Heston, James Franciscus, Maunice Evans, Kim Hunter, Linda Harrison, James Gregory.

Charlton Heston let himself get sucked into this sequel to *Planet of the Apes*. Astronaut James Franciscus—sent to find out what happened to the first team sent to the planet—has more than simians to contend with; he also discovers a race of u-g-y mutants that worships an atomic bomb, since it made them what they are.... Some of the original's energy remains. Rated PG for violence. 1970; 95m.

#### BEYOND THE RISING MOON

**DIR:** Philip Cook. **CAST:** Tracy Davis, Hans Bachmann.

In the twenty-first century, a genetically created troubleshooter rebels against her training when the corporation that designed her sends her on a mission to help them exploit alien technology. The same theme was handled much better in *Blade Runner*, though here the plot is secondary to the mediocre special effects and outer-space shootouts. 1988; 93m.

#### BEYOND TOMORROW

**DIR:** A. Edward Sutherland. **CAST:** Jean Parker, Richard Carlson, Helen Vinson, Charles Winnin-ger, Harry Carey, C. Aubrey Smith, Maria Ouspenskaya, Rod La Rocque.

Sudden success goes to singer Richard Carlson's head. He switches his affections from fiancée Jean Parker to captivating stage star Helen Vinson. To see that right is done, three ghosts return from the grave and change his troubled mind. An interesting premise on paper, the film fails to live up to its possibilities. 1940; B&W; 84m.

#### BIGGLES—ADVENTURES IN TIME

**DIR:** John Hough. **CAST:** Neil Dickson, Alex Hyde-White, Peter Cushing, Fiona Hutchison, William Hootkins.

Delightful fantasy film focuses on the adventures of a New York frozen-food merchandiser, Jim Ferguson (Neil Dickson), who discovers he has a time twin—a World War I British fighter ace named Biggles (Alex Hyde-White). Every time Biggles is in danger, Ferguson finds himself bouncing back through time to come to his twin's rescue. Rated PG for profanity and violence. 1985; 100m.

#### BILL VIOLA: SELECTED WORKS

**DIR:** Bill Viola.

Four major works by conceptual video artist Bill Viola are a study in visual poetry, while cleverly exploiting the medium of video technology. Unfortunately these four pieces suffer from tedium. Not rated. 1981; 54m.

#### BIONIC WOMAN, THE

**DIR:** Richard Moder. **CAST:** Lindsay Wagner, Lee Majors, Richard Anderson.

What we have here is the female equivalent of TV's *The Six Million Dollar Man*. Lindsay Wagner is the superwoman who annihilates the bad guys. But with all of her indestructible parts that are able to stand any strain, why does she always go through her stunts in slow motion? 1975; 96m.

#### BLACK HOLE, THE

**DIR:** Gary Nelson. **CAST:** Maximilian Schell, Anthony Perkins, Robert Forster, Joseph Bottoms, Yvette Mimieux, Ernest Borgnine.

Only the splendid special effects make this sappy science-fiction dud from the Disney Studios bearable. Complete with a cute little robot (à la *Star Wars*) and a colorful crew (like *Star Trek*), it's an uninspired collection of space movie clichés. Rated PG. 1979; 97m.

#### BLADE RUNNER

**DIR:** Ridley Scott. **CAST:** Harrison Ford, Rutger Hauer, Sean Young, Daryl Hannah, Joanna Cassidy, Edward James Olmos, M. Emmet Walsh. This Ridley Scott (*Alien*) production is thought-provoking and visually impressive. Harrison Ford stars as a futuristic Philip Marlowe trying to find and kill the world's remaining rebel androids in 2817 Los Angeles. *Blade Runner* may not be for everyone, but those who appreciate something of substance will find it worthwhile. Rated R for brief nudity and violence. 1982; 118m.

#### BOY AND HIS DOG, A

**DIR:** L. Q. Jones. **CAST:** Don Johnson, Suzanne Bertone, Jason Robards Jr.

Looking for intelligence and biting humor in a science-fiction satire? Try this Hugo Award-winning screen adaptation of Harlan Ellison's novel, which focuses on the adventures of a young scavenger (Don Johnson) and his telepathic dog as they roam the earth circa 2024 after a nuclear holocaust. Rated R for violence, sexual references, and nudity. 1976; 87m.

#### BRAIN FROM PLANET AROUS, THE

**DIR:** Nathan Juran. **CAST:** John Agar, Joyce Meadows, Robert Fuller.

Great little film is much better than the plot or title would suggest. Giant brain from outer space takes over John Agar's body in an attempt to conquer the world. Not far behind is another brain that inhabits the body of Agar's dog and tries to prevent it. Good stuff. 1958; B&W; 70m.

#### BRAIN THAT WOULDN'T DIE, THE

**DIR:** Joseph Green. **CAST:** Jason (Herb) Evers, Virginia Leith, Adele Lamont.

Only the most dedicated science-fiction fans will enjoy this story, which revolves around a doctor who experiments with human limbs. When his fiancée is decapitated in a car accident, he saves her head and searches for the perfect body to go with it. 1963; B&W; 81m.

#### BRAINSTORM

**DIR:** Douglas Trumbull. **CAST:** Christopher Walken, Natalie Wood, Louise Fletcher.

Christopher Walken and Natalie Wood star in this sci-fi thriller about an invention that can read and record physical, emotional, and intellectual sensations as they are experienced by an individual and allow them to be reexperienced by another human being. The machine's potential for good is impressive. But what happens if it's used for evil? Rated PG for nudity and profanity. 1983; 106m.

#### BRONX EXECUTIONER, THE

**DIR:** Bob Collins. **CAST:** Margie Newton, Chuck Valenti, Woody Strode.

Who comes up with the money for pieces of junk such as this? A group of humans battle for their lives against cyborgs bent on their destruction. How original! This schlock doesn't even have any scenes filmed in the Big Apple, not that it would have helped. Not rated, but contains violence. 1989; 88m.

## ACTION/ADVENTURE

me rather grue-

**BLACKOUT (1978)** ★★★  
DIR: Eddy Matalon. CAST: Jim Mitchum, Robert Carradine, Belinda Montgomery, June Allyson, Jean-Pierre Aumont, Ray Milland.

At times, this movie, about a New York City apartment building attacked by a gang of escaped criminals during a blackout, reeks of a disaster film. Still, there are good action scenes and enough drama to make you almost forget the shortcomings. Rated R for violence. 1978; 86m.

**BLADE** ★★★  
DIR: Ernest Pintoff. CAST: John Marley, Jon Cypher, Kathryn Walker, William Prince, Michael McGuire, Joe Santos, John Schuck, Keane Curtis, Ted Lange, Marshall Efron, Steve Landesberg.

Middle-aged New York detective Blade (John Marley) stalks the psycho who murdered the daughter of a powerful right-wing congressman. Along the way he uncovers a lot of other goings-on in the naked city. The story's not much, but TV addicts can count the faces that later went on hit shows (*Barney Miller's* Steve Landesberg, *The Love Boat's* Ted Lange, *McMillan and Wife's* John Schuck). Rated R for violence. 1973; 90m.

**BLADE MASTER, THE** ♥  
DIR: David Hills. CAST: Miles O'Keefe, Lisa Foster.

Muscleman Miles O'Keefe, along with his small band of followers, chops his way across the countryside battling nasty sorcerers and spirits in a quest to conquer evil. Rated PG. 1984; 92m.

**BLAKE OF SCOTLAND YARD** ★★1/2  
DIR: Robert Hill. CAST: Ralph Byrd, Lloyd Hughes, Joan Barclay, Herbert Rawlinson, Dickie Jones, Bob Terry, Nick Stuart.

A power-mad count offers a king's ransom to the man who helps him to obtain a death-dealing device, and a mysterious cloaked character called The Scorpion begins a reign of terror in his campaign to secure the weapon. Made by Victory Pictures, a bargain-basement independent producer, this cliffhanger lacks the values that Universal or Republic put into their product, but it's still fun. 1937; B&W; 15 chapters.

**BLASTFIGHTER** ♥  
DIR: John Old Jr. CAST: Michael Sopkiw, Valerie Blake, George Eastman, Mike Miller. Michael Sopkiw is Jake "Tiger" Sharp, a dull ex-convict who becomes a Rambo trying to clean up an immoral populace. Not rated, but contains violence. 1984; 93m.

★★★1/2  
glas Fairbanks Sr., ders Randolph. Fairbanks's most color production dozen pictures. contains a duel on the beach, a pirate ship, and all movie stunts: ship's sail on a ith an apparatus ra. Silent. 1926;

★★★★  
chael Douglas, Andy Capshaw. solid performance ilm as a maverick signed to deliver a Japanese authori- escape upon ar- ite protests from las insists on stay- ne escaped crimi- kakura (so mem- Robert Mitchum) ered American de- nce and profanity.

★★  
AST: George Zucco, nge, I. Stanford Jolley, ne Black Raven, the ts about embezzle- rder, and revenge. an hour to kill may familiar faces. 1943;

SA, A ★★  
J. CAST: John Mills, offman. melodrama with John glo star imported to movie marketable out- action flick, if a trifle 3; 88m.

PIRATE ★★★  
T: Robert Newton, Linda Keith Andes. urn with some good ac- terizations. Gorgeous e charming damsel in ole, Robert Newton is mes, but puts in a fine it. 1952; 99m.

## ACTION/ADVENTURE

15

**BLIND FURY** ★★★  
DIR: Phillip Noyce. CAST: Rutger Hauer, Terry O'Quinn, Brandon Call, Lisa Blount, Randall "Tex" Cobb.

In this outrageously violent, tongue-in-cheek martial arts movie, Rutger Hauer stars as a blind swordsman who comes to the aid of an army buddy (Terry O'Quinn) when the latter is kidnapped by gangsters and forced to make designer drugs. Directed in a completely over-the-top fashion by Phillip Noyce, *Blind Fury* is a real hoot. Rated R for violence and profanity. 1990; 86m.

**BLIND RAGE** ♥  
DIR: Efen C. Pimion. CAST: D'Urville Martin, Leo Fong, Tony Farrar, Dick Adair, Darnell Garcia, Charlie Davao, Leila Hermosa, Fred Williamson, Jessie Crowder.

If you really believe that four blind men could rob a bank during business hours, you deserve this film. Rated R for violence and profanity. 1978; 81m.

**BLINDSIDE** ★★  
DIR: Paul Lynch. CAST: Harvey Keitel, Lori Hallier, Allen Fawcett.

Only the acting talent of Harvey Keitel distinguishes this would-be suspense film yawner. Keitel stars as a former surveillance expert who discovers a murder plot. Rated R for violence and profanity. 1988; 102m.

**BLOOD ALLEY** ★★  
DIR: William Wellman. CAST: John Wayne, Lauren Bacall, Paul Fix, Mike Mazurki.

Humphrey Bogart was originally set to star opposite wife Lauren Bacall in this story of a merchant marine captain helping Chinese refugees make it to Hong Kong, but he dropped out. For diehard Duke Wayne fans only. 1955; 115m.

**BLOOD AND GUNS** ♥  
DIR: Giulio Petroni. CAST: Orson Welles, Tomas Milian, John Steiner.

Orson Welles's screen presence is at a loss in this dull action yarn about three men whose lives intertwine after the Mexican revolution. Rated R for profanity and violence. 1968; 90m.

**BLOOD IN THE STREETS** ★★  
DIR: Sergio Sollima. CAST: Oliver Reed, Fabio Testi, Agostina Belli.

In this French-Italian film, a prison warden (Oliver Reed) is forced to release a prisoner as ransom for his kidnapped wife. There are some exciting chase scenes in this overall

so-so film. Rated R for sex, nudity, language, and violence. 1974; 111m.

**BLOOD ON THE SUN** ★★1/2  
DIR: Frank Lloyd. CAST: James Cagney, Robert Armstrong, Wallace Ford, Sylvia Sydney. This hard-hitting action drama finds James Cagney fighting Japanese military and government men in Japan just before World War II. An unusual plot and good pace make this worth watching. 1945; B&W; 98m.

**BLOODFIST** ★★  
DIR: Terence H. Winkless. CAST: Don "The Dragon" Wilson, Bob Kaman.

Typical martial arts chop-out, peopled by actual World Kickboxing Association champs, karate kings, and a wealth of other unsightly folks who just can't act. Forgettable. Rated R for ketchup. 1989; 86m.

**BLOODSPORT** ★★  
DIR: Newt Arnold. CAST: Jean Claude Van Damme, Donald Gibb, Leah Ayres, Norman Burton, Forest Whitaker, Bolo Yeung.

Kung-fu expert Jean Claude Van Damme plays a martial arts master who arrives in Hong Kong to compete in the *kumite*, a violent championship contest. The fighting sequences are tremendous, and the action surrounding the contest is great, but the framing story offers only clichés. Rated R for violence and language. 1987; 100m.

**BLOODSTONE** ★★  
DIR: Dwight H. Little. CAST: Brett Stimsley.

An adventure film in the tradition of *Raiders of the Lost Ark*, this falls short of the mark. The story involves newlyweds who become involved in a jewel heist in the Middle East. Loaded with humor and lots of action, but marred by poor performances. Rated PG-13 for violence. 1988; 90m.

**BLOODY MAMA** ★★1/2  
DIR: Roger Corman. CAST: Shelley Winters, Don Stroud, Pat Hingle, Robert Walden, Bruce Dern, Robert De Niro.

Shelley Winters plays Ma Barker in this gangster flick. Her four sons share her notoriety as Depression-era bandits. Rated R. 1970; 90m.

**BLOWING WILD** ♥  
DIR: Hugo Fregonese. CAST: Gary Cooper, Barbara Stanwyck, Anthony Quinn, Ruth Roman, Ward Bond.

Wildcat Barbara Stanwyck lusts almost in vain for Gary Cooper in this foul tale of bandits in the Mexican oilfields. 1953; 90m.

Crystal shows up as Whoopi Goldberg, and tempt to show us what scenes prior to show-  
lf is the actual live per-  
stal inviting Fernando  
s!") to the stage. 1986;

### ONIGHT TRAIN

★★★

Billy Crystal.  
Comedy performance  
Billy Crystal is neatly  
amat, as he traces his  
ward from great-grand-  
ed by daughter Jenni-  
ef Martin Scorsese im-

★★★★

AST: Matthew Broderick,  
Matt Mulhern, Casey

non's loosely autobio-  
fter *Brighton Beach*  
impse of growing up  
d War II boot camp  
ck as Simon's obser-  
not clashing with  
sly drill sergeant or  
eds and bees from an  
rostitute, Broderick  
mments about life, the  
ddies. Rated PG-13 for  
themes. 1988; 106m.

### VELING MOTOR KINGS,

★★★

AST: Billy Dee Williams,  
ard Pryor, Ted Ross.  
ature of a barnstorm-  
eball players as they  
the late 1930s. Billy  
d Pryor, and James  
of the team's players  
niving, clowning, and  
neir team's survival.  
esive script keeps this  
stars. Rated PG. 1976;

EES, THE ★★  
AST: George Gobel, Mitzi

of the 1941 Barbara  
nda comedy hit, *The*  
ry cardsharp David  
ter Mitzi Gaynor on  
George Gobel in hopes  
he marriage. "Lone-

some George" wiggles free, but falls for her  
anyway. Don't settle for imitations. Insist on  
the original. 1956; 94m.

### BIRTHDAY BOY, THE ★★

DIR: Claude Conrad. CAST: James Belushi, Mi-  
chelle Riga, Dennis Farina, Ron Dean, Jim  
Johnson, Ed Blatchford, Fred Kaz.

A Cinemax Comedy Experiment that  
proves once again how difficult it is to pro-  
duce an even moderately funny film. James  
Belushi (who also wrote the script) is a  
sporting-goods salesman who journeys  
cross-country on his birthday in an attempt  
to sell his old gym coach a load of basket-  
balls. Unrated, but contains adult language.  
1986; 30m.

### BISHOP'S WIFE, THE ★★

DIR: Henry Koster. CAST: Cary Grant, Loretta  
Young, David Niven, James Gleason.

Harmless story of debonair angel (Cary  
Grant) sent to Earth to aid a bishop (David  
Niven) in his quest for a new church. The  
kind of film they just don't make anymore.  
No rating, but okay for the whole family.  
1947; B&W; 108m.

### BLACK BIRD, THE ★★

DIR: David Giler. CAST: George Segal, Stéphane  
Audran, Lionel Stander, Lee Patrick.

Surprisingly enjoyable comedy produced  
by and starring George Segal as Sam Spade  
Jr. The visual gags abound, and an air of au-  
thenticity is added by the performances of  
1940s detective film regulars Lionel  
Stander, Elisha Cook, and Lee Patrick. The  
latter two co-starred with Humphrey Bog-  
art in *The Maltese Falcon*, on which the film  
is based. It's funny, with a strong per-  
formance from Segal. Rated PG. 1975; 98m.

### BLACKSMITH, THE/COPS ★★1/2

DIR: Buster Keaton. CAST: Buster Keaton, Vir-  
ginia Fox.

Two shining examples of deadpan silent co-  
median Buster Keaton at his best. What he  
does to a white luxury limo in *The Black-*  
*smith* is a hilarious crime. His antics in *Cops*  
bid fair to prove him Chaplin's master. The  
chase scene is a classic of timing and inven-  
tion. Silent. 1922; B&W; 38m.

### BLAME IT ON RIO ★★1/2

DIR: Stanley Donen. CAST: Michael Caine, Jo-  
seph Bologna, Valerie Harper, Michelle Johnson.

A middle-aged male sex fantasy directed by  
Stanley Donen (*Lucky Lady; Charade*), this  
film—which equally combines both good  
and bad elements—features Michael Caine  
as a befuddled fellow who finds himself in-  
volved in an affair with the teenage daugh-  
ter (Michelle Johnson) of his best friend

(Joseph Bologna). Although essentially in  
bad taste, *Blame It on Rio* does have a num-  
ber of very funny moments. Rated R for nu-  
dity, profanity, and suggested sex. 1984;  
110m.

### BLAZING SADDLES ★★1/2

DIR: Mel Brooks. CAST: Cleavon Little, Gene Wil-  
der, Harvey Korman, Madeline Kahn, Mel  
Brooks, Slim Pickens.

Mel Brooks directed this sometimes hilari-  
ous, mostly crude spoof of westerns. The  
jokes come with machine-gun rapidity, and  
the stars race around like maniacs. If it  
weren't in such bad taste, it would be per-  
fect for the kiddies. Rated R. 1974; 93m.

### BLIND DATE (1987)

DIR: Blake Edwards. CAST: Bruce Willis, Kim  
Basinger, John Larroquette, William Daniels,  
George Coe, Mark Blum, Phil Hartman.

A tasteless exercise in slapstick that sends  
Bruce Willis on a last-minute blind date  
with Kim Basinger, an attractively gift-  
wrapped bundle that comes with one ex-  
plicit instruction: do not let her drink.  
Rated PG-13 for adult situations. 1987; 93m.

### BLISS

★★★★

DIR: Ray Lawrence. CAST: Barry Otto, Lynette  
Curran, Helen Jones, Jeff Truman.

In this biting black comedy from Australia,  
a business executive (Barry Otto) nearly  
dies from a heart attack. By managing to  
survive, he finds himself in a hellish version  
of the life he once had. Not everyone will  
appreciate this nightmarish vision of mod-  
ern life, but it is one of the most original  
motion pictures of recent years. Rated R.  
1986; 93m.

### BLOCK-HEADS

★★★★

DIR: John G. Blystone. CAST: Stan Laurel, Oliver  
Hardy, Patricia Ellis, Minna Gombell, Billy Gäl-  
bert, James Finlayson.

Twenty years after the end of World War I,  
Stan Laurel is discovered still guarding a  
bunker. He returns to a veterans' home,  
where Oliver Hardy comes to visit and take  
him to dinner. A well-crafted script provides  
the perfect setting for the boys' escapades.  
Their characters have seldom been used as  
well in feature films. 1938; B&W; 55m.

### BLOOBATH AT THE HOUSE OF DEATH

★★

DIR: Ray Cameron. CAST: Vincent Price, Kenny  
Everett, Pamela Stephenson, Gareth Hunt, Don  
Warrington, John Fortune, Sheila Steafel.

Although advertised as one, this British  
movie is not all that much of a spoof on hor-  
ror films. There is realistic gore (especially

in the opening scene, where the film lives  
up to its not-so-ironic title), and near the  
film's end the camp antics turn serious. In  
the story, a team of paranormal specialists  
investigates a house that was the scene of  
a mysterious massacre. Vincent Price plays  
a nutty devil worshiper who plots to get rid  
of the snoopy scientists who are inhabiting  
this house of Satan. Not rated, but equiva-  
lent to an R for violence, gore, sex, nudity,  
and profanity. 1985; 92m.

### BLOODHOUNDS OF BROADWAY

★★★★

DIR: Howard Brookner. CAST: Matt Dillon, Jen-  
nifer Grey, Julie Hagerty, Rutger Hauer,  
Madonna, Esai Morales, Anita Morris, Randy  
Quaid.

This featherweight period comedy was  
stitched together by writer-director Howard  
Brookner from four stories by Damon  
Runyan. While not as hilarious as one might  
hope, this story of what happens to a set of  
wild characters on New Year's Eve in 1928  
has its moments, the best of which are pro-  
vided by Randy Quaid as a lovesick loser  
and Madonna as the object of his affections.  
Rated PG for brief profanity and stylized vi-  
olence. 1989; 90m.

### BLOOPERS FROM STAR TREK AND LAUGH-IN

★★1/2

DIR: Various. CAST: William Shatner, Leonard  
Nimoy, DeForest Kelley, Dan Rowan, Dick Mar-  
tin, Martin Milner, Kent McCord, Sammy Davis  
Jr., Dean Martin.

Don't try to explain the melding of these  
two television shows. Just sit back and  
enjoy the *Star Trek* bloopers and ignore the  
*Laugh-In* gaffes. It's genuinely funny to see  
the unemotional Spock (Leonard Nimoy)  
dissolve into laughter when he walks into  
one of the sliding *Enterprise* doors that is  
supposed to open smoothly at his approach.  
*Rowan and Martin's Laugh-In* depended on  
its topicality for humor, and many of the  
bloopers will leave people of the Eighties  
wondering what was so funny about this  
Sixties telehit. 1966; 26m.

### BLUE IGUANA

★★

DIR: John Lafia. CAST: Dylan McDermott, Jes-  
sica Harper, James Russo, Tovah Feldshuh,  
Dean Stockwell.

For his first film, writer-director John Lafia  
attempted a *Raising Arizona*-style spoof of  
the hard-boiled detective story—and failed.  
The story concerns a "recovery specialist"  
(Dylan McDermott) who is coerced by IRS  
agents Tovah Feldshuh and Dean Stockwell  
into going after \$40 million in contraband  
money stored in a south-of-the-border bank.

**BRANNIGAN**

★★★½

DIR: Douglas Hickox. CAST: John Wayne, Richard Attenborough, Judy Geeson, Mel Ferrer, Ralph Meeker, John Vernon.

John Wayne travels to London to bring back a fugitive in this enjoyable cops-and-robbers chase film. It's fun to see the Duke in jolly old England and the cast is outstanding. Rated PG. 1975; 111m.

**BRASS TARGET**

★★

DIR: John Hough. CAST: Sophia Loren, George Kennedy, John Cassavates, Robert Vaughn, Max von Sydow, Bruce Davison.

Pure Hollywood hokum at its most ridiculous would ask us to believe that Gen. George Patton (George Kennedy) was murdered after World War II because of a large gold robbery committed by his staff. Not much to recommend this boring film. Rated PG for moderate language and violence. 1978; 111m.

**BREAKER! BREAKER!**

♥

DIR: Don Huletta. CAST: Chuck Norris, George Murdock, Terry O'Connor, Don Gentry.

A quickie thrown together to cash in on the CB craze. Rated PG. 1977; 86m.

**BREAKER MORANT**

★★★★★

DIR: Bruce Beresford. CAST: Edward Woodward, Jack Thompson, John Waters, Bryan Brown.

This is one Australian import you won't want to miss. Imagine the high adventure of the original *Gunga Din*, the wisecracking humor of *To Have and Have Not*, and the character drama of *The Caine Mutiny* all rolled into one super movie. Rated PG. 1979; 107m.

**BREAKOUT**

★★★

DIR: Tom Gries. CAST: Charles Bronson, Robert Duvall, Jill Ireland, John Huston, Sheree North, Randy Quaid.

While not exactly Charles Bronson at his best, this action-adventure film does have its moments as the star, playing a devil-may-care helicopter pilot, rescues Robert Duvall, an American businessman framed for murder and held captive in a Mexican jail. Rated PG. 1975; 96m.

**BREAKTHROUGH**

♥

DIR: Andrew V. McLaglen. CAST: Richard Burton, Robert Mitchum, Rod Steiger, Curt Jurgens. This dull war film—a sequel to Sam Peckinpah's *Cross of Iron*—stars Richard Burton as a heroic German officer who saves the life of an American colonel (Robert Mitchum) after the Nazis thwart an attempt on Hitler's life. Rated PG. 1978; 115m.

**BREED APART, A**

★★★½

DIR: Philippe Mora. CAST: Rutger Hauer, Kathleen Turner, Powers Boothe, Donald Pleasence.

When a billionaire collector hires an adventurous mountain climber to steal the eggs of an endangered pair of nesting eagles, the result is a nicely paced film that manages to combine drama, suspense, romance, and even a touch of post-Vietnam commentary. Rutger Hauer plays the strange recluse who lives in a tent-palace in the loneliest reaches of the Blue Ridge Mountains. Rated R for sex, nudity, and violence. 1984; 95m.

**BRIDE AND THE BEAST, THE**

♥

DIR: Adrian Weiss. CAST: Charlotte Austin, Lance Fuller, Johnny Roth, Steve Calvert, William Justine.

Stock jungle footage is used to pad out this tale of the new bride of a big-game hunter who, under hypnosis, discovers that she lived a past life as a gorilla. 1958; 78m.

**BRIDGE ON THE RIVER KWAI, THE**

★★★★★

DIR: David Lean. CAST: William Holden, Alec Guinness, Jack Hawkins, Sessue Hayakawa, James Donald.

Considered by many to be David Lean's greatest work, this war epic brought the British director his first Oscar. The powerful, dramatic story centers around the construction of a bridge by British and American prisoners of war under the command of Japanese colonel Sessue Hayakawa. Alec Guinness, a Lean semiregular since *Great Expectations*, is the stiff-upper-lipped British commander who uses the task as a way of proving British superiority. 1957; 161m.

**BRIDGE TO HELL**

★½

DIR: Umberto Lenzi. CAST: Andy J. Forest.

After a group of World War II POWs escape, they must fight their way home. A bridge is their last obstacle and they decide to take it out after crossing. (Sound familiar?) Lots of shooting and explosions. Unfortunately, not much of a plot. Not rated, but contains violence and profanity. 1989; 94m.

**BRIDGE TOO FAR, A**

★★★½

DIR: Richard Attenborough. CAST: Dirk Bogarde, James Caan, Michael Caine, Sean Connery, Laurence Olivier, Robert Redford.

Here's another story of a famous battle with the traditional all-star cast. In this case it's World War II's "Operation Market Garden," a disastrous Allied push to get troops behind German lines and capture an early bridgehead on the Rhine. Rated PG. 1977; 175m.

**BRIDGES AT TOKO-RI, THE**

DIR: Mark Robson. CAST: William F. March, Grace Kelly, Mickey Rourke, Hollman, Charles McGraw, Robert C. O'Neil, Gene Reynolds.

With this picture, screenwriter Davies and director Mark Robson are one of the cinema's most authentic voices about the Korean War. The picture about the Korean War is based on Michener's novel, as adapted here by a bomber pilot and his crew, an aircraft-carrier force assigned to vital North Korean bridges. 1954.

**BRING ME THE HEAD OF ALF GARCIA**

DIR: Sam Peckinpah. CAST: Warren Oates, Gig Young, Robert Webber, Emile Meyer, Kris Kristofferson, Helmut Dorn. Warren Oates gives an outstanding performance as a piano player in Mexico comes mixed up with vicious boxers. Hard-core Sam Peckinpah appreciate this one more than the viewer. Rated R. 1974; 112m.

**BROTHERHOOD OF DEATH**

DIR: Bill Berry. CAST: Roy Jefferson, Haskell V. Anderson.

Satanic Ku Klux Klansmen battle black Vietnam veterans in the rights-movement South. Rated R for violence and language. 1976; 85m.

**BUCCANEER, THE**

DIR: Anthony Quinn. CAST: Yul Brynner, Charlton Heston, Claire Bloom, Charles Douglas, Lorne Greene, Ted Bessie, Douglas Dumbrille. Lorne Greene, Ted Bessie, Douglas Dumbrille, Lorne Greene, Ted Bessie, Douglas Dumbrille. 1938 romance of pirate Jean Lafitte involvement in the War of 1812 boat capable of hamming and acting, but not enough to make this stiff color come alive. 1958; 121m.

**BUCKTOWN**

DIR: Arthur Marks. CAST: Fred Williamson, Grier, Thalmus Rasulala, Tony King, Bertram Van den Brink, Art Lund.

This mindless blaxploitation flick finds Williamson journeying to a southern town to bury his brother, who has been killed by corrupt cops. Rated R. 1975; 95m.

**BULLDOG DRUMMOND**

DIR: F. Richard Jones. CAST: Ronald Reagan, Joan Bennett, Lilyan Tashman. Ronald Colman smoothly segued from silent to sound films playing the title role of a British army officer adventurer in

while forsaking his friends and family. He gives one of his best performances in an unsympathetic role. 1949; B&W; 100m.

**CHAMPIONS**

★★★★

DIR: John Irvin. CAST: John Hurt, Edward Woodward, Jan Francis, Ben Johnson.

The touching true story of English steeplechase jockey Bob Champion (John Hurt), who fought a desperate battle against cancer through chemotherapy to win the 1981 Grand National. Rated PG. 1984; 113m.

**CHANEL SOLITAIRE**

★★

DIR: George Kaczender. CAST: Marie-France Pisier, Timothy Dalton, Rutger Hauer, Karen Black, Brigitte Fossey.

This half-hearted rendering of the rise to prominence of French designer Coco Chanel (played by fragile Marie-France Pisier) is long on sap and short on plot. Timothy Dalton and Rutger Hauer, as two of Coco's well-heeled suitors, fare best; Miss Pisier wears a sour pout throughout. For the terminally romantic only. Rated R. 1981; 120m.

**CHANGE OF HABIT**

★★

DIR: William A. Graham. CAST: Elvis Presley, Mary Tyler Moore, Barbara McNair, Jane Elliot, Edward Asner.

In direct contrast to the many comedy-musicals that Elvis Presley starred in, this drama offers a more substantial plot. Elvis plays a doctor helping the poor in his clinic. Mary Tyler Moore plays a nun who is tempted to leave the order to be with Elvis. Rated G. 1970; 93m.

**CHAPTER TWO**

★★★★½

DIR: Robert Moore. CAST: James Caan, Marsha Mason, Valerie Harper, Joseph Bologna.

In *Chapter Two*, writer Neil Simon examines the problems that arise when a recently widowed author courts and marries a recently divorced actress. George Schneider (James Caan) is recovering from the death of his wife when he strikes up a whirlwind courtship with actress Jennie MacLaine (Marsha Mason). They get married, but George is tormented by the memory of his first, beloved wife. Rated PG. 1979; 124m.

**CHARIOTS OF FIRE**

★★★★★

DIR: Hugh Hudson. CAST: Ben Cross, Ian Charleson, Nigel Havers, Nicolas Farrell, Alice Krige.

Made in England, this is the beautifully told and inspiring story of two runners (Ian Charleson and Ben Cross) who competed for England in the 1924 Olympics. An all-star supporting cast—Ian Holm, John

Gielgud, Dennis Christopher (*Breaking Away*), Brad Davis (*Midnight Express*), and Nigel Davenport—and taut direction by Hugh Hudson help make this a must-see motion picture. Rated PG, the film has no objectionable content. 1981; 123m.

**CHASE, THE (1946)**

★★

DIR: Arthur Ripley. CAST: Robert Cummings, Michele Morgan, Peter Lorra, Steve Cochran.

If the tempo were faster and the writing tighter, this film might have been interesting. As it is, it staggers along. The plot is quite predictable as Michele Morgan runs away from her husband. 1946; B&W; 86m.

**CHASE, THE (1966)**

★★½

DIR: Arthur Penn. CAST: Robert Redford, Jane Fonda, Marlon Brando, Angie Dickinson, Janice Rule, James Fox, Robert Duvall, E. G. Marshall, Miriam Hopkins, Martha Hyer.

Convuluted tale of prison escapee (Robert Redford) who returns to the turmoil of his Texas hometown. The exceptional cast provides flashes of brilliance, but overall, the film is rather dull. Redford definitely showed signs of his superstar potential here. 1966; 135m.

**CHASING DREAMS**

★★★

DIR: Sean Roche, Therese Conte. CAST: David G. Brown, Jim Shane, Kevin Costner.

Here's another film made before a current top-billed player's stardom. In this case Kevin Costner is in and out of the story within the first five minutes. We're left with a low-budget, but very appealing, tear-jerker. While Costner's away at college, his slightly younger brother must work on the farm, care for their ill youngest brother, and somehow sneak in baseball practice. Rated PG for profanity. 1981; 96m.

**CHATTahooCHEE**

★★★★★

DIR: Mick Jackson. CAST: Gary Oldman, Dennis Hopper, Frances McDormand, Pamela Reed, Ned Beatty, M. Emmet Walsh.

British actor Gary Oldman gives a brilliant performance as an American war hero who attempts a bizarre suicide and ends up in the nightmarish Chattahoochee State Mental Hospital. Once inside, he devotes himself to exposing the horrific treatment of the patients. Rated R for brutality, nudity, and profanity. 1990; 98m.

**CHEERS FOR MISS BISHOP**

★★★

DIR: Tay Garnett. CAST: Martha Scott, William Gargan, Edmund Gwenn, Sterling Holloway, Sidney Blackmer.

Nostalgic, poignant story of a school-teacher in a midwestern town who devotes

her life to teaching in the tradition of the 1940s; B&W; 100m.

**CHERRY, I**

DIR: Russ M. Maitland. One of the most powerful and honest films of the last 10 years. A documentary by an Indian filmmaker who has a drug-addicted son. Charles N. Tom Wolfe in 1969, the 1969; 71m.

**CHILD BE**

DIR: Robert Altman. Based on a polygamist's life. A boy to add a few wives. M.

**CHILD IS**

DIR: John G. Avildsen. A gut-wrenching emotional portrait of a child in a hospital. 1963; 102m.

**CHILD**

DIR: Rian Johnson. Based on Mark Twain's love that hurt for a woman. A brilliant performance as an American war hero who attempts a bizarre suicide and ends up in the nightmarish Chattahoochee State Mental Hospital. Once inside, he devotes himself to exposing the horrific treatment of the patients. Rated R for brutality, nudity, and profanity. 1990; 98m.

**CHILD**

DIR: Joe Johnston. Just by the way, and

an interesting despite the dramas that have been always in the will vary on this

Cruise") are more humorous. 1952; B&W; 85m.

**END OF THE LINE** ★★★

DIR: Jay Russell. CAST: Wilford Brimley, Levon Helm, Kevin Bacon, Bob Balaban, Barbara Barrie, Mary Steenburgen, Holly Hunter, Bruce McGill, Howard Morris.

Financed as a labor of love by executive producer and co-star Mary Steenburgen, this first film by director Jay Russell features Wilford Brimley as a railroad worker who, with buddy Levon Helm, steals a train engine to protest the closing of the freight depot where he has worked for thirty-eight years. The skilled performances will keep you interested right to the end of the line. Rated PG for profanity. 1988; 105m.

**END OF THE ROAD** ★★

DIR: Aram Avakian. CAST: Stacy Keach, Harris Yulin, Dorothy Tristan, James Earl Jones.

Stacy Keach plays a college graduate who falls out of society, receives help from an orthodox psychotherapist named Doctor D (James Earl Jones), then becomes intimately involved with a married couple. The imagery can be compelling, but the finale is too graphic. Rated X (by 1960s standards) but more like a hard R for sex, nudity, and adult themes. 1969; 110m.

**ENDLESS GAME, THE** ★★

DIR: Bryan Forbes. CAST: Albert Finney, George Segal, Anthony Quayle, Nanette Newman.

With a creakily indifferent tone that mirrors the world-weary bitterness of his lead character, writer-director Bryan Forbes's cold war-styled spy thriller overdoses on the residual cynicism of a once-vibrant genre. Albert Finney stars as a retired agent summoned back to learn why aged and mentally wrecked members of a disbanded European operation are being killed. Unrated; explicit dialogue, brief nudity, and violence. 1990; 120m.

**ENDLESS LOVE** ★★

DIR: Franco Zeffirelli. CAST: Brooke Shields, Martin Hewitt, Shirley Knight, Don Murray.

Though this story of a teenage love affair has all the elements of a great romance, it is marred by implausibility and inconsistency. The film improves as it progresses and even offers some compelling moments, but not enough to compensate for its flaws. Rated R because of sex and nudity. 1981; 115m.

★★★1/2  
Christian Bale,  
son, Nigel Ha-

biographical  
War II Japan-  
en the Holly-  
ctor Steven  
crew to Shang-  
ard's boyhood  
his parents dur-  
Shanghai and  
camp for four  
gloss prevents  
classic, but it  
of surprising  
d PG for lan-  
im.

★★  
e Davis, Horst  
aniela Rocca,

hholz falls for  
erine Spaak.  
18m.

THE ★★★1/2  
rothory McGuire,  
hall, Spring By-

nance, fantasy,  
ng gives one of  
nces as a bat-  
eran. Dorothy  
realized por-  
e inner love-  
fully plain ex-  
ees so much  
rbert Marshall  
W; 91m.

★★★  
kson, Anthony  
nigel Patrick, Kay  
d Squire, Peter

ces three of his  
l to *Trio*. The  
and *Gigolette*"  
is Johns begins  
he promotes  
her two ("The  
and "Winter

**ENEMIES—A LOVE STORY** ★★★★★

DIR: Paul Mazursky. CAST: Ron Silver, Anjelica Huston, Lena Olin, Margaret Sophie Stein, Alan King, Paul Mazursky.

Director Paul Mazursky achieves a delicate mixture of drama and comedy in his adaptation of the novel by Isaac Bashevis Singer. Set in New York in 1949, the film focuses on the hectic life of Holocaust survivor and womanizer Herman Broder (Ron Silver). Rated R for profanity, nudity, and simulated sex. 1989; 120m.

**ENOLA GAY: THE MEN, THE MISSION, THE ATOMIC BOMB** ★★★★★

DIR: David Lowell Rich. CAST: Billy Crystal, Kim Darby, Patrick Duffy, Gary Frank, Gregory Harrison.

In this made-for-TV drama, Patrick Duffy plays Paul Tibbets, the man in charge of the plane that dropped the atomic bomb over Hiroshima. The film delves into the lives and reactions of the crew members in a fairly effective manner. 1980; 150m.

**ERIC** ★★★★★

DIR: James Goldstone. CAST: Patricia Neal, John Savage, Claude Akins, Sian Barbara Allen, Mark Hamill, Nehemiah Persoff.

This made-for-TV movie is the true story of Eric Lund, a teenager with a promising athletic future who becomes terminally ill. John Savage, in the title role, gives a meaningful portrayal of a young man who refuses to give up. Patricia Neal, as the mother, gives the kind of warm, sensitive performance she is noted for, and there is a fine supporting cast. 1975; 100m.

**ESCAPE TO BURMA** ♥

DIR: Allan Dwan. CAST: Barbara Stanwyck, Robert Ryan, David Farrar, Murvyn Vye.

This features a tea plantation, wild animals, and a hunted man seeking refuge. Every great star makes a turkey, and this is Barbara Stanwyck's. 1955; B&W; 87m.

**ESCAPE TO LOVE** ★★

DIR: Herb Stein. CAST: Clara Perryman.

This adventurous romance pits a beautiful American student (Clara Perryman) and her lover against the Polish KGB as they speed on a train toward Paris. Their passion increases to a point where they must both reach a life-changing decision. 1982; 105m.

**ESCAPE TO THE SUN** ★★

DIR: Menahem Golan. CAST: Laurence Harvey, Josephine Chaplin, John Ireland, Jack Hawkins. Two young university students try to escape from the oppressive Soviet Union under the watchful eyes of the KGB. They

try first for an exit visa; only one visa is issued, and one of the students is taken into custody. The two are forced to make a heroic escape to the West. Rated PG for violence. 1972; 94m.

**ESCAPIST, THE** ♥

DIR: Eddie Beverly Jr. CAST: Bill Shirk, Peter Lupus.

Real-life escape artist, Bill Shirk, plays himself in this exhibition of his talents through multiple escapes. Unrated, the film contains nudity and simulated sex. 1983; 87m.

**ETERNALLY YOURS** ★★★★★

DIR: Tay Garnett. CAST: Loretta Young, David Niven, C. Aubrey Smith, ZaSu Pitts, Billie Burke, Eve Arden, Hugh Herbert, Broderick Crawford.

A stellar cast of accomplished scene-stealers deftly brings off this iffy story of a magician (David Niven) and his wife (Loretta Young), who thinks his tricks are overshadowing their marital happiness. 1939; B&W; 95m.

**EUREKA** ★★★★★1/2

DIR: Nicolas Roeg. CAST: Gene Hackman, Theresa Russell, Rutger Hauer, Jane Lapotaire, Mickey Rourke, Ed Lauter, Joe Pesci.

Another stunner from Nicolas Roeg. *Eureka* is about an ambitious gold miner (Gene Hackman) who makes his fortune in the snowbound Canadian wilderness, then retires to his very own Caribbean island. Rated R for sex, nudity, violence, and profanity. 1983; 130m.

**EUROPEANS, THE** ★★★★★

DIR: James Ivory. CAST: Lee Remick, Robin Ellis, Wesley Addy, Tim Choate, Lisa Eichhorn, Tim Woodward, Kristin Griffith.

This intelligent, involving adaptation of the Henry James novel is another wonder from director James Ivory. Lee Remick is one of two free-thinking, outspoken foreigners who descend on their Puritan relatives in nineteenth-century New England. The result is a character-rich study of a clash of cultures. Rated PG. 1979; 90m.

**EVERY TIME WE SAY GOODBYE** ★★★★★

DIR: Moshe Mizrahi. CAST: Tom Hanks, Cristina Marsillach, Benedict Taylor.

A change-of-pace role for Tom Hanks, who stars as an American pilot in WWII Jerusalem who falls in love with a young Jewish girl. The Jewish girl's family is dead set against a gentile-Jew match. Hanks brings a certain well-rounded realism to this dramatic part, injecting the seriousness with humor, and Cristina Marsillach is very sub-

**FIVE GOLDEN DRAGONS** ♥

DIR: Jeremy Summers. CAST: Robert Cummings, Rupert Davies, Margaret Lee, Brian Donlevy, Christopher Lee, George Raft, Dan Duryea.

An innocent man runs into an international crime ring in Hong Kong. This British production was Bob Cummings's last feature film. It's a boring, poorly made adventure. 1967; 93m.

**FIVE WEEKS IN A BALLOON** ★★★

DIR: Irwin Allen. CAST: Red Buttons, Barbara Eden, Fabian, Cadric Hardwicke, Peter Lorre, Herbert Marshall, Billy Gilbert, Reginald Owen, Henry Daniell, Barbara Luna, Richard Haydn.

Up, up, and away on a balloon expedition to Africa, or Kenya, here we come! Author Jules Verne wrote the story. Nothing heavy here, just good, clean fun and adventure in the mold of *Around the World in Eighty Days*. 1962; 101m.

**FIX, THE** ♥

DIR: Will Zens. CAST: Vince Edwards, Tony Dale, Richard Jaeckel, Julie Hill, Byron Cherry, Charles Dierkop, Don Dubbins, Leslie Leah, Robert Tesler.

Tedious film about drug dealers and the country-and-western performers (Vince Edwards and Tony Dale) who get caught up in the smuggling. Not rated, has violence. 1984; 95m.

**FLAME AND THE ARROW, THE**

★★★★  
DIR: Jacques Tourneur. CAST: Burt Lancaster, Virginia Mayo, Nick Cravat.

Burt Lancaster is at his acrobatic, tongue-in-cheek best in this film as a Robin Hood-like hero in Italy leading his oppressed countrymen to victory. It's a rousing swash-buckler. 1950; 88m.

**FLAME OF THE BARBARY COAST**

★★½  
DIR: Joseph Kane. CAST: John Wayne, Ann Dvorak, William Frawley, Joseph Schildkraut.

John Wayne plays a Montana rancher who fights with a saloon owner (Joseph Schildkraut) over the affections of a dance hall girl (Ann Dvorak). This romantic triangle takes place against the backdrop of the San Francisco earthquake. It's watchable, nothing more. 1945; B&W; 91m.

**FLAME TO THE PHOENIX, A** ★★

DIR: William Brayne. CAST: Frederick Traves, Ann Firbank.

On the eve of Hitler's invasion of Poland, British diplomats plan their strategy while the Polish underground prepares for a long,

bloody struggle. This talky drama is hard to follow, with characters of various nationalities all speaking with British accents. Unrated, the movie contains brief nudity and sexual situations. 1983; 80m.

**FLASH AND THE FIRECAT** ♥

DIR: Ferd Sebastian, Beverly Sebastian. CAST: Richard Kiel, Roger Davis, Tricia Sembera.

Flash (Roger Davis) and Firecat (Tricia Sembera) blaze across the California beaches, stealing cars and robbing banks and doing other dumb things. 1975; 94m.

**FLASHBACK** ★★

DIR: Franco Amurri. CAST: Dennis Hopper, Kiefer Sutherland, Carol Kane, Cliff De Young, Paul Dooley, Richard Masur, Michael McKean.

Straitlaced FBI agent Kiefer Sutherland is assigned to take hippie prankster Dennis Hopper to Oregon, where he is to stand trial for skipping bail and subversive political activities in the 1960s. On the way Hopper switches places with Sutherland, and the chase is on. Clichés abound in this mushy mishmash. Rated R for profanity and violence. 1990; 106m.

**FLAT TOP** ★★

DIR: Lesley Selander. CAST: Richard Carlson, Sterling Hayden, Keith Larsen, Bill Phillips.

A mediocre World War II action film following the exploits of an aircraft carrier battling the Japanese forces in the Pacific. Most of the battle scenes are taken from actual combat footage. 1952; B&W; 83m.

**FLATBED ANNIE AND SWEETIE PIE:**

**LADY TRUCKERS** ★★½

DIR: Robert Greenwald. CAST: Annie Potts, Kim Darby, Harry Dean Stanton, Arthur Godfrey, Rory Calhoun.

Annie Potts is Flatbed Annie, a veteran trucker who trains a novice named Sweetie Pie (Kim Darby). The two team up in an effort to support their costly rig. A mildly entertaining diversion with a few chuckles along the way. Made for TV. 1979; 104m.

**FLESH AND BLOOD** ★★½

DIR: Paul Verhoeven. CAST: Rutger Hauer, Jennifer Jason Leigh, Tom Burlinson, Susan Tyrrell, Ronak Lacey, Jack Thompson.

Set in medieval Europe, *Flesh and Blood* follows the lives of two men—mercenary soldier Rutger Hauer and the son of a feudal lord (Tom Burlinson)—and their love for the same woman (Jennifer Jason Leigh). The cast is stellar, the sets are lavish, and the plot turns will keep the viewer guessing, but not in the dark. Rated R for violence, sex, nudity, profanity. 1985; 126m.

**FLIGHT OF THE PHOENIX**

DIR: Robert Aldrich. CAST: Richard Attenborough, Burt Reynolds, Hardy Krüger, Marquand, Ian Bannen, Dan Duryea.

An all-star international gripping adventure about the crash of a small plane and the meager band of people who try to repair it against the odds, at the least of which are heat prostration. 1966.

**FLORIDA STRAITS**

DIR: Mike Hodges. CAST: Daniel H. Jenkins, Jaime Blanch, Raul Julia, Antonio Banderas, Raul Julia is a Cuban the aid of charter boat Daniel Jenkins to help and rescue the woman a bit contrived in sports. An unrated HBO production some violence and rou 98m.

**FLYING BLIND**

DIR: Frank McDonald. CAST: Jean Parker.

This is the third release from the William Thomas production unit Paramount Pictures from 1945. The previous film and *Forced Landing*, and same topic aviation. The Maxwell Shane and deus evil foreign agents in 1941; B&W; 70m.

**FLYING FOOL, THE**

DIR: Tay Garnett. CAST: Prevost, Russell Gleason.

The story about the brother and his kid brother same girl was old when was released, but top-notch good aviation sequences programmer good entertainment. B&W; 73m.

**FLYING LEATHERNECK**

DIR: Nicholas Ray. CAST: Ryan, Jay C. Flippen.

**HELLO, MARY LOU: PROM NIGHT II** ♥

DIR: Bruce Pittman. CAST: Lisa Schrage, Wendy Lyon, Michael Ironside.

Another tedious exploitation flick about a girl who returns from the grave to get revenge on her killers, who now run the school where she was murdered. Only redeeming features are the visual effects. Rated R for violence, nudity, and language. 1987; 96m.

**HELLRAISER** ★★½

DIR: Clive Barker. CAST: Andrew Robinson, Clara Higgins, Ashley Laurence.

In his directing debut, Clive Barker adapts his short story and proves even the author can't necessarily bring his work to life on the screen. The story is about a man who acquires a demonic Rubik's Cube. Although imbued with marvelous visuals, the film has little of the intensity of a Barker novel. Rated R for violence, sex, and adult language. 1987; 90m.

**HIDE AND GO SHRIEK** ★★

DIR: Skip Schoolnik. CAST: George Thomas, Brittain Frye.

Slasher film that's a cut above the others because of the acting. Eight high-school seniors, four boys and four girls, celebrate their graduation by partying in a deserted furniture store. Their plans for casual sex are interrupted by a psychotic killer. Not rated; contains nudity, and extreme violence. 1987; 94m.

**HIDEOUS SUN DEMON, THE** ♥

DIR: Robert Clarke. CAST: Robert Clarke, Patricia Manning.

Everyone who saw this Fifties horror film as a kid probably remembers it as one of the scariest movies ever made. But look again—it's dreadful and just plain silly. Robert Clarke directed and also stars as the scientist turned into a lizardlike monster by radiation. 1959; B&W; 74m.

**HILLS HAVE EYES, THE** ♥

DIR: Wes Craven. CAST: Susan Lamer, Robert Houston, Virginia Vincent, Russ Grieve, Dee Wallace.

The first scenes of this horror film reek of cheapness, and it gets worse. Foolish city folk have inherited a silver mine and are stopping on their way to California to check it out. That's when a ghoulish family comes crawling out of the rocks. Rated R for violence and profanity. 1977; 89m.

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**HILLS HAVE EYES: PART TWO, THE** ♥

DIR: Wes Craven. CAST: John Laughlin, Michael Berryman.

This really lame sequel wouldn't scare the most timid viewer. Teenagers are traveling to a motorcross meet in a schoolbus that breaks down in the desert. They battle the surviving members of the cannibal family from part one. A waste of everyone's time, especially yours. Rated PG-13 for violence (mild by horror standards). 1984; 86m.

**HITCHER, THE** ★★

DIR: Robert Harmon. CAST: Rutger Hauer, C. Thomas Howell, Jeffrey DeMunn, Jennifer Jason Leigh.

C. Thomas Howell plays a young, squeamish California-bound motorist who picks up a hitchhiker, played by Rutger Hauer, somewhere in the barren Northwest. What transpires is action that will leave you physically and emotionally drained. If you thought *The Terminator* was too violent, this one will redefine the word for you. Rated R. 1986; 96m.

**HITCHHIKER—VOL. 1, THE** ★★

DIR: Phillip Noyce, Mai Zetterling, Michael Hodges. CAST: Page Fletcher, Harry Hamlin, Karen Black, Fernando Allende, Donnelly Rhodes, Gary Busey, Geraldine Page, Robert Ito. Three episodes from the HBO anthology series are included in this compilation. Harry Hamlin learns the hard way that a man must keep his promises. Karen Black faces the wrath of her workers whom she cares nothing about. And Gary Busey is a radio preacher whose past comes back to haunt him. Wonderful additions to the horror anthology archives. Not rated but contains adult language and nudity; 1985; 80m.

**HITCHHIKER (SERIES) THE** ★★

DIR: R. Vadim, P. Verhoeven, C. Schenkel, P. Noyce, M. Zetterling, R. Rothstein, D. Wickes, M. Hodges. CAST: Page Fletcher, Harry Hamlin, Karen Black, Gary Busey, Geraldine Page, Margot Kidder, Darren McGavin, Susan Anspach, Peter Coyote, Barry Bostwick, Willem Dafoe, M. Emmet Walsh, Tom Skerritt, S. Collins, S. Tweed, R. Vaughn, S. Danning, M. O'Keef.

Stories culled from HBO anthology series are included in this compilation of tapes. Reminiscent of *The Twilight Zone* TV series, the stories always have a supernatural background and a moral. The direction is first-rate, as is the acting, but sometimes the stories are a bit shallow. Not rated but contains adult language, violence, and nudity. 1985; 90m. each tape.

**HITCHHIKERS** ♥

DIR: Ferd Sebastian. CAST: Misty Rowe, Norman Klar, Linda Avery.

Awful piece of trash about female hitchhikers who rob the motorists who stop to pick them up. Don't stop for this no-hitter! Rated R for nudity, profanity, and simulated sex. 1971; 87m.

**HOLLYWOOD CHAINSAW HOOKERS** ★★

DIR: Fred Olen Ray. CAST: Gunnar Hansen, Linnea Quigley.

Easily Fred Olen Ray's best film (which admittedly is saying very little), this is not the cheapjack rip-off its title suggests. Ray delivers precisely what he says he will: a campy, sexy, very bloody parody about attractive prostitutes who dismember their unsuspecting customers. Both gory and tedious. Rated R. 1988; 90m.

**HOLLYWOOD STRANGLER MEETS THE SKID ROW SLASHER** ♥

DIR: Wolfgang Schmidt. CAST: Pierre Agostino, Carolyn Brandt.

For a little over an hour, a psycho wanders around L.A. taking photos of amateur models and then strangling them, babbling all the while about his ex-girlfriend. This is occasionally interrupted by scenes of a woman who works at a magazine store stabbing bums to death. There's no dialogue, just voice-overs and a lot of canned music. Rated R for nudity, violence, and gore. 1982; 72m.

**HOLOCAUST 2000** ♥

DIR: Alberto De Martino. CAST: Kirk Douglas, Agostina Belli, Simon Ward, Anthony Quayle.

This is a shameless rip-off of *The Omen*. The Antichrist plans to destroy the world, using nuclear reactors. This movie stinks. Rated R. 1978; 96m.

**HOMEBODIES** ★★

DIR: Larry Yust. CAST: Douglas Fowley, Ruth McDevitt, Ian Wolfe.

A cast of aging screen veterans live up this offbeat thriller about a group of senior citizens who turn into a hit squad when faced with eviction. Director Larry Yust keeps things moving at a lively pace and even manages a few bizarre twists in the final scenes. Rated PG for violence, language. 1974; 96m.

**HONEYMOON** ★★½

DIR: Patrick Jamain. CAST: Nathalie Baye, John Shea, Richard Berry, Peter Donat.

A Frenchwoman (Nathalie Baye) goes on what appears to be a carefree New York va-

ate because of his tough-guy accent. Not rated; contains some nudity and violence. 1986; 106m.

#### INSERTS

**DIR:** John Byrum. **CAST:** Richard Dreyfuss, Jessica Harper, Bob Hoskins, Veronica Cartwright. Dreary film about a once-great 1930s film director now making porno movies. Rated R. 1976; 99m.

#### INSIDE MOVES

**DIR:** Richard Donner. **CAST:** John Savage, David Morse, Amy Wright, Tony Burton. This is a film that grows on you as the heart-warming story unfolds. With a unique blend of humor and insight, director Richard Donner and screenwriters Valerie Curtin and Barry Levinson provide a captivating look into a very special friendship. John Savage plays a man who, after failing at suicide, succeeds at life with the help of some disabled friends. Rated PG. 1980; 113m.

#### INSIDE THE THIRD REICH ★★★½

**DIR:** Marvin J. Chomsky. **CAST:** Rutger Hauer, Derek Jacobi, Blythe Danner, John Gielgud, Ian Holm, Elke Sommer, Trevor Howard, Robert Vaughn.

This made-for-TV miniseries is based on the autobiography of Albert Speer, the German architect who became Hitler's chief builder. Rutger Hauer portrays Speer as a man obsessed with the opportunity to build extensively while being blissfully unaware of the horrors of war around him. 1982; 250m.

#### INSIGNIFICANCE

**DIR:** Nicolas Roeg. **CAST:** Michael Emil, Theresa Russell, Gary Bussey, Tony Curtis, Will Sampson. Michael Emil's absolutely wonderful impersonation of Albert Einstein makes this film worth seeing. Director Nicholas Roeg has envisioned a night in 1954 New York where Marilyn Monroe comes to visit Einstein in his hotel room to explain the theory of relativity to him. The encounter is a charming one, but it eventually loses its uniqueness as it incorporates disjunctive symbolic flashbacks into the narrative. Rated R. 1985; 110m.

#### INTERIORS

**DIR:** Woody Allen. **CAST:** Diane Keaton, E. G. Marshall, Geraldine Page, Richard Jordan, Sam Waterston. Woody Allen tips his hat to Swedish director Ingmar Bergman with this very downbeat drama about a family tearing itself apart. Extremely serious stuff, with fine performances by all. Allen shows he can di-

rect more than comedy. Rated R for language. 1978; 99m.

#### INTERMEZZO

**DIR:** Gregory Ratoff. **CAST:** Leslie Howard, Ingrid Bergman, Cecil Kellaway. A love affair between a married concert violinist and a young woman doesn't stray very far from the standard eternal love triangle. This classic weeper has more renown as the English-language debut of Ingrid Bergman. 1939; B&W; 70m.

#### INTERNS, THE

**DIR:** David Swift. **CAST:** Cliff Robertson, Michael Callan, James MacArthur, Nick Adams, Suzy Parker, Buddy Ebsen, Telly Savalas. This melodrama of the lives of interns in an American hospital has it all. The new doctors must deal with death, drugs, abortions, and personal problems. Competently acted and directed. 1962; B&W; 130m.

#### INTERVAL

**DIR:** Daniel Mann. **CAST:** Merle Oberon, Robert Wolders, Claudio Brook, Russ Conway. Merle Oberon's last feature film is a weepy story of a woman who tours the world trying to find her one true love while attempting to forget her own unfortunate past. Filmed in Mexico, this melodrama is passable, but hardly a distinguished finale for Oberon's career. Rated PG. 1973; 84m.

#### INTIMATE CONTACT

**DIR:** Waris Hussein. **CAST:** Claire Bloom, Daniel Massey, Sylvia Syms, Mark Kingston, Maggie Steed. Claire Bloom and Daniel Massey are wonderful as an affluent couple whose lives are shattered when they are confronted with the specter of AIDS. A sobering account of a family's attempt to deal with this tragic disease. Rate PG. 1987; 159m.

#### INTIMATE STRANGERS

**DIR:** John Llewellyn Moxey. **CAST:** Dennis Weaver, Sally Struthers, Tyne Daly, Larry Hagman, Melvyn Douglas. Dennis Weaver and Sally Struthers are a husband and wife who permit a lack of self-esteem to drag them into the dark areas of psychological warfare and wife beating. Melvyn Douglas is outstanding and Tyne Daly was nominated for an Emmy Award for her work in this made-for-TV film. 1977; 120m.

#### INTO THE NIGHT

**DIR:** John Landis. **CAST:** Jeff Goldblum, Michelle Pfeiffer, Paul Mazursky, Kathryn Harrold, Rich-

ard Farnsworth, Aykroyd. Packed with appearance directors, this nately, it's a nightmare. Pfeiffer stands and shares the night with her. Rated R. 115m.

#### INTOLERANCE

**DIR:** D. W. Griffith. Love, Mae Marsh, Eugene Pallett, Robert Harlan, Stroheim. This movie has four stories in one. The scenes were the best scene alone. Chariots of Fire presents a 1916; B&W.

#### INTRUDE

**DIR:** Roger Gordon, Jean Gripping (father) who integration Shatner's the finale is and I Hate B&W; 80m.

#### IRISHMAN

**DIR:** Don Siegel. Simon Burke. Excellent. An immigrant living in horses, reform of a out of bus tears apart him up by 1978; 108m.

#### IRON DU

**DIR:** Victor Mature, Matthews, Cooper. A thorough Arliss did film, until Hollywood victor over perfect. B

and-a-half hours, there isn't enough to hold the viewer's interest. Rated PG. 1981; 145m.

### KNIGHTS OF THE ROUND TABLE

★★½

DIR: Richard Thorpe. CAST: Robert Taylor, Ava Gardner, Mel Ferrer, Stanley Baker, Felix Aylmer, Robert Urquhart.

Colorful wide-screen epic of King Arthur's court is long on pageantry but lacks the spirit required to make this type of film work well. 1953; 115m.

### KUNG FU

★★★

DIR: Jerry Thorpe. CAST: David Carradine, Keya Luke, Philip Ahn, Keith Carradine, Barry Sullivan. The pilot of the 1970s television series starring David Carradine has its moments for those who fondly remember the show. Carradine plays a Buddhist monk roaming the Old West. When his wisdom fails to mollify the bad guys, he is forced to use martial arts to see justice done. 1971; 75m.

### L.A. CRACKDOWN

★★

DIR: Joseph Merhi. CAST: Pamela Dixon, Tricia Parks.

An undercover cop (Pamela Dixon) battles crack dealers and blows away bad guys by the dozen, but she has a soft spot in her heart for women who have been forced into prostitution and crime. Made-for-video cheapie that is more concerned with showing sexy women than exploring their problems. The sequel followed so fast, it was probably made at the same time. Unrated; nudity, violence. 1988; 84m.

### L.A. CRACKDOWN II

★★

DIR: Joseph Merhi. CAST: Pamela Dixon, Anthony Gatas.

More of the same, with Pamela Dixon and her new partner stalking a serial killer with a penchant for bar girls. Unrated; nudity, strong violence. 1988; 87m.

### L. A. BOUNTY

★★

DIR: Worth Kaller. CAST: Wings Hauser, Sybil Danning, Henry Darrow.

Wings Hauser was born to play wiggled-out psychos, and he's a stand-out in this otherwise pedestrian cop thriller. Rated R for violence and profanity. 1989; 85m.

### LADIES CLUB

★★

DIR: A. K. Allen. CAST: Karen Austin, Diana Scarwid, Christina Belford, Beverly Todd.

A policewoman and a female doctor organize a support group to help rape victims deal with their feelings of rage and disgust. The club of the title soon turns into a vigilante group with the women punishing re-

peat offenders who commit rape and are freed on a technicality or by a lenient court. Rated R for violence and gore. 1987; 86m.

### LADY IN RED

★★★½

DIR: Lewis Teague. CAST: Pamela Sue Martin, Robert Conrad, Robert Forster, Louise Fletcher, Robert Hogan.

A splendid screenplay by John Sayles energizes this telling of the Dillinger story from the distasteful side, with Pamela Sue Martin as the gangster's moll enduring the results of a life of crime. Director Lewis Teague keeps things moving right along. Rated R for profanity, nudity, and violence. 1979; 93m.

### LADY OF BURLESQUE

★★★

DIR: William Wellman. CAST: Barbara Stanwyck, Michael O'Shea, J. Edward Bromberg, Iris Adrian, Pinky Lee.

Slick and amusing adaptation of Gypsy Rose Lee's clever mystery novel of top bananas, blackouts, and strippers, *The G-String Murder*. Interesting look into an aspect of show business that now exists only in fading memories. 1943; B&W; 91m.

### LADY SCARFACE

★★½

DIR: Frank Woodruff. CAST: Judith Anderson, Dennis O'Keefe, Frances Neal, Eric Blone, Marc Lawrence.

Role reversal is the order of the day for this story of a hardened dame who spits lead and asks questions later, ruling her gang with a velvet glove and leading the police and authorities on a grim chase. Atmospheric but pretentious, this offbeat attempt to inject new life into a basic crime story isn't as good as it could have been despite the presence of classy Judith Anderson. 1941; B&W; 66m.

### LADYHAWKE

★★★½

DIR: Richard Donner. CAST: Matthew Broderick, Rutger Hauer, Michelle Pfeiffer, Leo McKern, John Wood.

In this seven-hundred-year-old legend of love and honor, Rutger Hauer and Michelle Pfeiffer are lovers separated by an evil curse. Hauer, a valiant knight, is aided by a wisecracking thief, Matthew Broderick, in his quest to break the spell by destroying its creator. This is a lush and lavish fantasy that will please the young and the young at heart. Rated PG-13 for violence. 1985; 124m.

### LAS VEGAS LADY

DIR: Noel Nosseck. CAST: Stella Stevens, Stuart Whitman, George DiCenzo, Lynna Moody, Linda Scruggs.

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### LAST CON

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### MOSCOW DOES NOT BELIEVE IN TEARS ★★★

DIR: Vladimir Menshov. CAST: Vera Alentova, Irina Muravyova.

For all its rewards, *Moscow Does Not Believe in Tears* requires a bit of patience on the part of the viewer. The first hour of this tragic comedy is almost excruciatingly slow. You're tempted to give up on it. But once it gets deeper into the story, you're very glad you toughed it out. MPAA unrated, but contains brief nudity and brief violence. 1980; 152m.

### MOTHER ★★★

DIR: Mikio Naruse. CAST: Kinuyo Tanaka.

This is a beautifully shot black-and-white movie about a working-class mother who must raise her family after her husband's death in post-World War II. While the story appears to be simple, there is great depth in each character. This was voted Japan's best film in 1952. In Japanese with English subtitles. 1952; B&W; 98m.

### MOZART BROTHERS, THE ★★★½

DIR: Suzanne Osten. CAST: Etienne Glaser, Philip Zanden.

This surrealistic film about a zany director's insane production of *Don Giovanni* owes far more to the madcap antics of the Marx Brothers than the music of Mozart. Etienne Glaser is splendid as the spacy director with vague, but grand plans to reinterpret the opera. However refreshing, the plot is not developed beyond the initial sniggers. Unrated. In Swedish with English subtitles. 1988; 111m.

### MURMUR OF THE HEART ★★★

DIR: Louis Malle. CAST: Lea Massari, Benoit Ferraux, Daniel Gelin, Michel Lonsdale.

Director Louis Malle's story of a sickly French teenager and his youthful, free-spirited mother in the 1950s gets off to a wonderful start, then runs out of steam in its second half as the two check into a health resort. Still, it has charm, wit, and style to spare. Not rated, but Malle's treatment of a single act of incest may raise American eyebrows, although the subject is very tastefully handled. In French, with English subtitles. 1971; 118m.

### MUSIC TEACHER, THE ★★★★★

DIR: Gerard Corbiau. CAST: José Van Dam, Anne Roussel, Philippe Volter.

Belgian director and co-scenarist Gerard Corbiau weave an incredibly sensual story of the love of a gifted singer (Anne Roussel) for her music teacher (José Van Dam). Superb acting, exquisite cinematography, and

great music. In French with English subtitles. Rated PG for suggested sex. 1989; 100m.

### MY BEST FRIEND'S GIRL ★★★

DIR: Bertrand Blier. CAST: Isabelle Huppert, Thierry Lhermitte, Coluche.

A philosophical comedy about two best but very different friends who find themselves in love with the same girl. Isabelle Huppert marvelously plays the sultry and amoral object of both men's desire, but the real gem of this film is the performance of Coluche, who falls in love with his best friend's girl. Nudity and simulated sex. In French with English subtitles. 1984; 99m.

### MY LIFE AS A DOG ★★★★★

DIR: Lasse Hallström. CAST: Anton Glanzelius.

This charming, offbeat, and downright lovable import from Sweden is a big surprise. It tells of a young boy in 1950s Sweden who's shipped off to a country village when his mother becomes seriously ill. There, as he tries to come to terms with his new life, he encounters a town filled with colorful eccentrics and a young tomboy who becomes his first love. In Swedish, with English subtitles. 1987; 101m.

### MY LIFE TO LIVE ★★★

DIR: Jean-Luc Godard. CAST: Anna Karina, Saddy Robbot, André S. Labarthe.

Twelve vignettes in the life of a woman who leaves her husband to become an actress but eventually turns to prostitution. As with any Jean-Luc Godard film, the point is not so much the plot as the director's relentless experimentation with film technique and probing of social issues. In French with English subtitles. 1963; B&W; 85m.

### MY NEW PARTNER ★★★★★

DIR: Claude Zidi. CAST: Philippe Noiret, Thierry Lhermitte, Regina.

Walrus-faced Philippe Noiret is hilarious in this French comedy that swept the César Awards (the French Oscars). He plays a corrupt but effective police detective who is saddled with a new partner, an idealistic young police-academy graduate. Hollywood would never make a comedy this cynical about police work; they've seldom made one as funny either. Rated R for nudity and sexual situations. In French with English subtitles. 1984; 106m.

### MY NIGHT AT MAUD'S ★★★★★

DIR: Eric Rohmer. CAST: Jean-Louis Trintignant, Françoise Fabian, Marie-Christine Barrault.

*My Night At Maud's* was the first feature by Eric Rohmer to be shown in the United States. It is the third film of the cycle he

called *Six Moral Tales*. A man is in love with a woman, but his eyes wander to another. However, the transgression is only brief, for, according to Rohmer, the only true love is the love ordained by God. Beautifully photographed in black and white, the camera looks the actors straight in the eye and captures every nuance. In French with English subtitles. 1970; B&W; 105m.

### MY OTHER HUSBAND ★★★★★

DIR: Georges Lautner. CAST: Miou-Miou, Roger Hanin, Eddy Mitchell.

At first, this French import starring the marvelous Miou-Miou seems rather like a scatterbrained, faintly funny retread of the old person-with-two-spouses comedy plot. But it goes on to become an affecting, sweetly sad little treasure. In French with English subtitles. Rated PG-13 for profanity. 1981; 110m.

### MY UNCLE (MON ONCLE) ★★★★★

DIR: Jacques Tati. CAST: Jacques Tati, Jean-Pierre Zola.

The second of Jacques Tati's cinematic romps as Mr. Hulot (the first was the famous *Mr. Hulot's Holiday*), this delightful comedy continues Tati's recurrent theme of the common man confronted with an increasingly mechanized and depersonalized society. (It's also the only Tati film to win the Academy Award for best foreign film.) 1958; 116m.

### MYSTERIES ★★★

DIR: Paul de Lussanet. CAST: Sylvia Kristel, Rutger Hauer, David Rappaport, Rita Tushingham, Andrea Ferrel.

Rutger Hauer plays an affluent foreigner in a seaside village who becomes obsessed by a local beauty. His love drives him to progressively stranger behavior. This intriguing drama is hampered by poorly dubbed dialogue. Not rated, but has sex and nudity. 1984; 93m.

### NAPOLEON (1927) ★★★★★

DIR: Abel Gance. CAST: Albert Dieudonné, Antonin Artaud.

Over a half century after its debut, *Napoleon* remains a visual wonder, encompassing a number of film-making techniques, some of which still seem revolutionary. The complete film—as pieced together by British film historian Kevin Brownlow over a period of twenty years—is one motion picture event no lover of the art form will want to miss even on the small screen without the full effect of its spectacular three-screen climax. 1927; B&W; 235m.

### PIERRE ★★★

DIR: Pierre Dardieu. Ni-

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### PIERRE ★★★

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### PIERRE ★★★

DIR: Gerard Victoria Abril.

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### PIERRE ★★★½

DIR: Jeremy Irons,

le criticizing the a of Solidarity in r heavy, gloomy, and directed by entially focuses on workers remodel- it a look. In Polish, Rated PG for very

noses of his fellow officers. Solid performances. 1957; B&W; 93m.

**NIGHT CROSSING** ★★★½

DIR: Delbert Mann. CAST: John Hurt, Jane Alexander, Beau Bridges, Ian Bannen. This Disney film is about a real-life escape from East Germany by two families in a gas-filled balloon. Unfortunately, minor flaws, such as mismatched accents and Americanized situations, prevent it from being a total success. Rated PG for violence. 1981; 106m.

**NIGHT FLIGHT FROM MOSCOW** ★★★

DIR: Henri Verneuil. CAST: Henry Fonda, Yul Brynner, Farley Granger, Dirk Bogarde, Virna Lisi, Philippe Noiret. A decent, if overly talky, espionage film with a strong cast. Yul Brynner is a Russian diplomat who engages in a complicated plan to defect to the West. Rated PG. 1973; 113m.

**NIGHT FRIEND** ♥

DIR: Peter Gerretsen. CAST: Art Carney, Chuck Shamata. A crusading priest becomes involved in organized crime. Rated R for profanity, nudity, and violence. 1987; 94m.

**NIGHT OF THE GENERALS** ♥

DIR: Anatole Litvak. CAST: Peter O'Toole, Omar Sharif, Tom Courtenay, Donald Pleasance, Joanna Pettet, Christopher Plummer. This lurid WWII murder mystery, revolving around a group of Nazi generals, has very little to offer. It will leave you bored, confused, and slightly repulsed. 1967; 148m.

**NIGHT OF THE JUGGLER** ★★

DIR: Robert Butler. CAST: James Brolin, Cliff Gorman, Richard Castellano, Abby Bluestone, Linda G. Miller, Mandy Patinkin. Psychopath kidnaps little girl for ransom. It's the wrong little girl. Her daddy's an ex-cop with no money and lots of rage. The movie, buoyed by James Brolin's potent performance, initially grabs viewers' attention. Eventually, a cruel streak undermines the drama as it wheezes to a predictable conclusion. Rated R. 1980; 101m.

**NIGHT OF THE SHARKS** ★★½

DIR: Anthony Richmond. CAST: Treat Williams, Antonio Fargas, Christopher Connolly. Blackmail and intrigue, washed prettily in the lustrous clear water of Cancun, Mexico, compensate somewhat for the predictable post-Jaws approach, in which a one-eyed monster shark makes tropical snorkeling sticky. Rated R. 1989; 87m.

**NIGHT TRAIN TO MUNICH** ★★½

DIR: Carol Reed. CAST: Rex Harrison, Margaret Lockwood, Paul Henreid, Basil Radford, Naunton Wayne. Based on Gordon Wellesley's novel *Report on a Fugitive*, this taut thriller concerns a British agent (Rex Harrison) trying to rescue a Czech scientist who has escaped from the Gestapo. Along with a fine cast and superb script and direction, this film is blessed with the moody and wonderful photography of Otto Kanturek. Also known under the title *Night Train*. 1940; B&W; 93m.

**NIGHTFORCE** ★★

DIR: Lawrence D. Foldes. CAST: Linda Blair, Claudia Udy, James Van Patian, Richard Lynch, Chad McQueen, Cameron Mitchell. Though it's hard to buy Linda Blair as a commando, that's exactly what she's doing in this tale of a group of kids who venture to Central America to free the kidnapped daughter of a prominent American politician. Rated R for violence. 1987; 82m.

**NIGHTHAWKS** ★★½

DIR: Bruce Malmuth. CAST: Sylvester Stallone, Billy Dee Williams, Rutger Hauer, Lindsay Wagner. From its explosive first scene to the breathtakingly suspenseful denouement, *Nighthawks*, about a police detective hunting a wily terrorist, is a thoroughly enjoyable, supercharged action film. Rated R for violence, nudity, and profanity. 1981; 99m.

**NIGHTSTICK** ★★

DIR: Joseph L. Scanlan. CAST: Bruce Fairbairn, Robert Vaughn, Kerrie Keane, John Vernon, Leslie Nielsen. A fast-paced thriller with Bruce Fairbairn as an unorthodox cop who is hunting down two ex-convict brothers. The deadly duo are placing bombs in banks and threatening to blow them up unless a ransom is met. A good cast and above-average script make this one worth renting. Equivalent to an R, violent! 1987; 94m.

**NINE DEATHS OF THE NINJA** ♥

DIR: Emmet Alston. CAST: Sho Kosugi, Brent Huff, Emilia Lasniak, Jackie Dammett. Sho Kosugi (*Enter the Ninja*) stars in yet another grunt-and-groan, low-budget martial arts mess. This time, he attempts to rescue a congressman who has been kidnapped by terrorists. Rated R. 1985; 94m.

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## ACTION/ADVENTURE

**NO TO GO** ★★  
son. **CAST:** Fred Williamson, Sally, Richard Roundtree. (Jim Kelly) suspects a tour and calls on his buddies and director Fred Williamson) low-budget, theatrically unel to *Three the Hard Way*. are hopelessly amateurish, a mere sketch. Unrated, the e. 1983; 84m.

**ICE** ★★★  
on. **CAST:** John Matuszak, Napier. says an L.A. cop seeking to er's murder. Good action for violence and profanity.

**TO ZERO** ★★  
t. **CAST:** Robert Mitchum, Ann lman, Charles McGraw, Richard

about the Korean War bene- e good acting by the male nantic subplot doesn't help a not much could help this ble story about servicemen. 3m.

**AIRCRAFT IS MISSING** ★★★  
all, Emeric Pressburger. **CAST:** Eric Portman, Pamela Brown, Boogie Withers, Peter Ustinov. oduction is similar to *Desper-* (1942) with Errol Flynn and a. The story concerns an RAF shot down over Holland dur- r II and who try to escape to gh-caliber suspense. 1941;

**TO HELL** ★★  
vard. **CAST:** Ty Hardin, Pier An- zzi, George Sanders. o a South African jail, a trio e and head for the jungle in iden gold mine, with police in hot on their trail. Not bad, n't want to expend a lot of ef- r it. 1968; 94m.

**GOT AWAY, THE** ★★★★★  
r. **CAST:** Hardy Krüger, Colin Gor- oodcliffe. uption of the book by Kendal nes Leasor about a captured or who keeps escaping from a British prisoner-of-war camps. rue story and especially well

directed and performed, this adventure is highly recommended. 1958; B&W; 106m.

**OPERATION AMSTERDAM** ★★★  
**DIR:** Michael McCarthy. **CAST:** Peter Finch, Eva Bartok, Tony Britton, Alexander Knox. It's 1940 and Allied spies penetrate Holland to prevent the invading Nazis from getting their hands on Amsterdam's rich cache of diamonds. Filmed in a semidocumentary style, this movie is standard but well acted and produced. 1960; B&W; 105m.

**OPERATION C.I.A.** ★★½  
**DIR:** Christian Nyby. **CAST:** Burt Reynolds, Kieu Chinh, Danielle Aubry, John Hoyt. Political intrigue in Vietnam before the United States' full involvement finds a youthful Burt Reynolds at his physical peak as an agent assigned to derail an assassination attempt. Good location photography and Reynolds's enthusiasm and believability mark this film as one of the best chase films of the mid-1960s. 1965; B&W; 90m.

**OPERATION 'NAM** ★★  
**DIR:** Larry Ludman. **CAST:** Oliver Tobias, Christopher Connelly, Manfred Lehman, John Steiner, Ethan Wayne, Donald Pleasence. Run-of-the-mill tale about a group of bored Vietnam vets going back to Vietnam to rescue their leader, still held in a POW camp. Notable only for the appearance of Ethan Wayne, one of John's sons. Not rated, but contains violence, language, and nudity. 1985; 85m.

**OPERATION THUNDERBOLT** ★★  
**DIR:** Menahem Golan. **CAST:** Yehoram Gaon, Klaus Kinski, Assaf Dayan. Another film, like *The Raid on Entebbe*, dealing with the Israeli commando raid in Uganda in 1976 to free 104 hijacked airline passengers. Overly sentimental, with routine action sequences. No MPAA rating. 1977; 125m.

**OPPOSING FORCE** ★★½  
**DIR:** Eric Carson. **CAST:** Tom Skerritt, Lisa Eichhorn, Anthony Zerbe, Richard Roundtree, John Considine. In this average action-adventure movie, a group of soldiers undergoes simulated prisoner-of-war training. When the commanding officer (Anthony Zerbe) goes insane, he rapes the sole female soldier (Lisa Eichhorn) and sets into motion a chain of violent events. Rated R for profanity and violence. 1986; 97m.

## ACTION/ADVENTURE

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**ORDER OF THE BLACK EAGLE** ★★  
**DIR:** Worth Keeter. **CAST:** Ian Hunter, Charles K. Bibby, William T. Hicks, Jill Donnellan, Anna Rappagna, Flo Hyman.

Ian Hunter is the James Bond-ish main character, Duncan Jax, abetted in destroying a neo-Nazi group by his sidekick, a baboon, and a band of misfits. Rated R for violence and language. 1987; 93m.

**ORGANIZATION, THE** ★★★  
**DIR:** Don Medford. **CAST:** Sidney Poitier, Barbara McNair, Raul Julia, Sheree North. This is the third and last installment of the Virgil Tibbs series based on the character Sidney Poitier originated in *In the Heat of the Night*. Tibbs is out to break up a ring of dope smugglers. A pretty good cop film, with some exciting action scenes. Rated PG; some strong stuff for the kids. 1971; 107m.

**OSTERMAN WEEKEND, THE** ★★  
**DIR:** Sam Peckinpah. **CAST:** Rutger Hauer, John Hurt, Burt Lancaster, Dennis Hopper, Chris Sarandon, Meg Foster. Sam Peckinpah's last is a confusing action movie with scarce viewing rewards for the filmmaker's fans. Based on Robert Ludlum's novel, it tells a complicated and convoluted story of espionage, revenge, and duplicity. Rated R for profanity, nudity, sex, and violence. 1983; 102m.

**OUR MAN FLINT** ★★½  
**DIR:** Daniel Mann. **CAST:** James Coburn, Lea J. Cobb, Gila Golan, Edward Mulhara. Of the numerous imitators who followed James Bond's footsteps in the spy-crazed 1960s, Derek Flint of *ZOWIE* was by far the best. Ultra-cool and suavely sophisticated, James Coburn puts his ear-splitting grin to good use as a renegade secret agent. One sequel followed: *In Like Flint*. Unrated; suitable for family viewing. 1966; 107m.

**OUT** ★½  
**DIR:** Eli Hollander. **CAST:** Peter Coyote, Danny Glover, O-Lan Shephard, Gail Darte, Jim Hoynes, Scott Beach. You may want out before the final countdown of this offbeat, surrealistic action film. Peter Coyote is an urban guerrilla who starts out in Greenwich Village and goes cross-country on assignments from a mysterious commander. This comedy-action pastiche tries very hard to be artsy. Rated PG. 1983; 88m.

**OUT OF BOUNDS** ♥  
**DIR:** Richard Tuggle. **CAST:** Anthony Michael Hall, Jenny Wright, Jeff Kober, Glynis Turman, Raymond J. Barry. In this incomprehensible thriller, Anthony Michael Hall plays a naive Iowa boy who journeys to Los Angeles and accidentally switches luggage with a nasty heroin smuggler. Rated R for extreme violence. 1986; 93m.

**OUTLAW FORCE** ★★  
**DIR:** David Heavener. **CAST:** David Heavener, Paul Smith, Frank Stallone, Warren Berlinger. It had to happen. Somebody crossed *Rambo* with *Urban Cowboy*. A gang of punks run out of town by a handsome country singer (David Heavener) gets revenge when they rape and kill his wife, then kidnap his young daughter and return home to (where else?) Hollywood. Heavener, a Vietnam vet, takes justice into his hands. Rated R for violence. 1987; 95m.

**OUTPOST IN MOROCCO** ★★  
**DIR:** Robert Florey. **CAST:** George Raft, Marie Windsor, Akim Tamiroff. George Raft is out of his element as a French legionnaire assigned to stop the activities of desert rebels only to find himself falling in love with the daughter (Marie Windsor) of their leader (Akim Tamiroff). Pure hokum and slow moving, too. 1949; B&W; 92m.

**OVERKILL** ♥  
**DIR:** Ulli Lommel. **CAST:** Steve Raly, John Nishio, Laura Burkett, Allen Wisch, Roy Summersett, Antonio Caprio. Racist, violent *Miami Vice*-type of crime story: all flash and no substance. Rated R for extreme violence, extreme language, sex, and nudity. 1986; 81m.

**PACIFIC INFERNO** ★★½  
**DIR:** Rolf Bayer. **CAST:** Jim Brown, Richard Jaeckel, Tim Brown, Tad Horino, Wilma Redding, Vic Diaz. This war adventure film is set in the Philippines during the final fall and capture of U.S. and Filipino soldiers. General MacArthur ordered the dumping of \$16 million in silver in Manila Bay to avoid seizure by the enemy. Jim Brown and Richard Jaeckel are American navy prisoners who are forced to dive for its recovery. Good, steady action follows. Unrated. 1985; 90m.

**PAINT IT BLACK** ★★½  
**DIR:** Tim Hunter. **CAST:** Rick Rossovich, Sally Kirkland, Martin Landau, Julia Carmen, Doug Savant.

FOREIGN LANGUAGE FILMS

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Vivid, spectacular story of young god Siegfried, whose conquests and eventual murder form an intrinsic part of Teutonic legend, this nationalistic triumph for German director Fritz Lang was the most ambitious attempt to transfer folklore to film and proved an international success. Moody sets and photography give this movie an otherworldly feeling and evoke just the right atmosphere. Silent. 1923; B&W; 100m.

**SILENCE, THE** ★★  
DIR: Ingmar Bergman. CAST: Ingrid Thulin, Gunnar Lindblom, Birger Malmsten.

*The Silence* is one of Ingmar Bergman's more pretentious and claustrophobic films. Two sisters who are traveling together stop for a time in a European hotel. The film is laden with heavy-handed symbolism and banal dialogue concerning repression, sexuality, guilt, and hate. In Swedish with English subtitles. 1963; 95m.

**SIMON OF THE DESERT** ★★★★★  
DIR: Luis Buñuel. CAST: Claudio Brook, Silvia Pinal.

One has the feeling that *Simon of the Desert* is a short film because Luis Buñuel simply ran out of money (and tacked on a fairly unsatisfactory ending). It is, however, impossible to deny the sly pleasure we have with St. Simon Stylites, the desert anchorite who spent thirty-seven years atop a sixty-foot column (circa A.D. 400) preaching to Christian flocks and avoiding temptation—particularly with knockout Silvia Pinal, as the devil, who comes along to tempt him. Good nasty fun for aficionados and novices alike. In Spanish with English subtitles. 1965; B&W; 40m.

**SIMPLE STORY, A** ★★★★★  
DIR: Claude Sautet. CAST: Romy Schneider, Bruno Cremer, Claude Brasseur, Roger Pigaut.

Marie (Romy Schneider) is pregnant and decides to have an abortion. At forty, she is forced to reevaluate her life and her relationships with men. Rewarding film is paced very slowly and plot is interwoven with subplots of other characters in distress. One of Romy Schneider's best performances. In French, with English subtitles. No MPAA rating. 1978; 110m.

**SINCERELY CHARLOTTE** ★★  
DIR: Caroline Huppert. CAST: Isabelle Huppert, Nils Arestrup, Christine Pascal, Luc Béraud.

Caroline Huppert directs her sister Isabelle in this intriguing tale of a woman with a shady past. Isabelle finds herself in trouble with the law and seeks the help of her old

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lover, who's now married. It's the interaction between these three characters that is fun and enticing. In French, with English subtitles. 1986; 92m.

**SINGING THE BLUES IN RED** ★★★★★  
DIR: Kenneth Loach. CAST: Gerulf Pannach.

An oppressed East German protest singer is forced to defect and ply his trade in the West, only to discover new avenues of repression in the capitalist system. Exactingly scripted in English with German subtitles, Kenneth Loach's film is a testament to the failings of two very different social structures. Not rated. 1989; 110m.

**SLAVE OF LOVE, A** ★★★★★  
DIR: Nikita Mikhalkov. CAST: Elena Soloyei, Rodion Nakhapetov, Alexander Kayagin.

Shortly after the Bolshevik revolution, a crew of silent filmmakers attempt to complete a melodrama while fighting the forces of the changing world around them. This examines the role of the Bourgeois as Olga (Elena Solovei) changes from matinee idol to revolutionary. Politically and emotionally charged. In Russian, with English subtitles. Unrated. 1978; 94m.

**SLEEPING CAR MURDERS, THE** ★★★★★  
DIR: Constantin Costa-Gavras. CAST: Yves Montand, Simone Signoret, Pierre Mondy, Michel Piccoli, Jean-Louis Trintignant, Charles Denner.

An all-star French cast and crisp direction from Costa-Gavras (his first film) make this a first-rate thriller. Yves Montand stars as the detective investigating the case of a woman found dead in a sleeping compartment of a train when it pulls into Paris. Soon other occupants of the car are found murdered as well. In French with English subtitles. 1966; B&W; 92m.

**SLIGHTLY PREGNANT MAN, A** ★★  
DIR: Jacques Demy. CAST: Catherine Deneuve, Marcello Mastroianni, Mireille Mathieu.

This French comedy features Marcello Mastroianni as the first pregnant man. The reversal of parenting roles provides a few laughs and the surprise ending is worth the wait in an otherwise ho-hum film. Unrated, this film contains adult subject matter. In French, with subtitles. 1973; 92m.

**SMALL CHANGE** ★★★★★  
DIR: François Truffaut. CAST: Geary Desmouceaux, Philippe Goldman.

One of François Truffaut's best pictures, this is a charming and perceptive film view-

ing the joys and sorrows of young children's lives in a small French town. Wonderfully and naturally acted by a cast of young children. French. 1976; 104m.

**SMILES OF A SUMMER NIGHT** ★★★★★  
DIR: Ingmar Bergman. CAST: Ulla Jacobsson, Gunnar Björnstrand, Eva Dahlbeck, Harriet Andersson, Jarl Kulle.

Nowhere in Ingmar Bergman's amazing oeuvre, perhaps nowhere in cinema, is there such a classic of carnal comedy. An elegant roundelay that is, at heart, an enlightened boudoir farce. Used as the basis of Stephen Sondheim's *A Little Night Music*. In Swedish with English subtitles. 1955; B&W; 106m.

**SNOW COUNTRY** ★★★★★  
DIR: Shiro Toyoda. CAST: Ryo Ikebe.

A painter's romance with a lovely geisha is complicated by various friends and acquaintances. Fine Japanese love story set amidst the snow banks of an isolated village. In Japanese with English subtitles. 1967; B&W; 134m.

**SOFT SKIN, THE** ★★★★★  
DIR: François Truffaut. CAST: Jean Desailly, Nelly Benedetti, Françoise Dorléac.

For some critics, *The Soft Skin* ranks as one of the New Wave master's worst; for some it remains one of his best. As usual, the truth lies in between. What keeps this from being at least a minor classic is the less-than-fresh plot. In French with English subtitles. 1964; 118m.

**SOIS BELLE ET TAIS-TOI (JUST ANOTHER PRETTY FACE)** ★★  
DIR: Marc Allegret. CAST: Mylene Demongeot, Henri Vidal, René Lefèvre, Jean-Paul Belmondo, Alain Delon.

This French import tries to be a light-hearted, romantic adventure, but doesn't focus itself properly. Mylene Demongeot is Virginie, an 18-year-old orphan who runs away from a reformatory and falls in with a jewel-smuggling gang. Jean-Paul Belmondo and Alain Delon, both in their first film roles, are members of the teen-age gang. In French, with English subtitles. 1958; B&W; 110m.

**SOLDIER OF ORANGE** ★★★★★  
DIR: Paul Verhoeven. CAST: Rutger Hauer, Peter Faber, Jeroen Krabbé.

Rutger Hauer became an international star as a result of his remarkable performance in this Dutch release, in which he plays one of four college buddies galvanized into ac-

tion when the Nazis invade the Netherlands. This is an exceptional work; an exciting, suspenseful, and intelligent war-adventure. In several languages and subtitled. Rated R for nudity, profanity, implied sex, and violence. 1979; 165m.

#### SOLDIER OF THE NIGHT

DIR: Dan Wolman. CAST: Iris Kaner, Hillel Neman, Yftach Katzur.

This Israeli movie about a man who kills soldiers by night while working in a toy store by day has some psychological thriller elements, but its plodding storyline and poor dubbing make it almost impossible to watch. Not rated, has nudity, violence, and profanity. 1984; 89m.

#### SOTTO SOTTO

DIR: Lina Wertmüller. CAST: Enrico Montesano, Veronica Lario.

A sexy, raucous, hilarious farce about a woman who finds herself romantically drawn to her best friend's husband. This leads to comically disastrous results. Good entertainment, especially for hard-core fans of Lina Wertmüller. In Italian with English subtitles. 1984; 104m.

#### SPAGHETTI HOUSE

DIR: Giulio Paradisi. CAST: Nino Manfredi, Rita Tushingham.

Five Italian restaurant employees are held hostage in a food storage room by three crooks who resort to desperate measures. Most of the film is lighthearted, though—and, unfortunately, light-headed. In Italian with English subtitles. Not rated, contains violence and profanity. 1985; 103m.

#### SPECIAL DAY, A

DIR: Ettore Scola. CAST: Sophia Loren, Marcello Mastroianni.

Antonietta (Sophia Loren), a slovenly housewife, and Gabriele (Marcello Mastroianni), a depressed homosexual, meet in the spring of 1938—the same day Hitler arrives in Rome. Their experience together enriches but does not change the course of their lives. In Italian, with English subtitles. No MPAA rating. 1977; 106m.

#### SPETTERS

DIR: Paul Verhoeven. CAST: Hans Van Tongeren, Toon Agterberg, Renee Soutenduk.

A study of the dreams, loves, discoveries, and tragedies of six young people in modern-day Holland, this is yet another tough, uncompromising motion picture from Paul Verhoeven. Though the sex scenes are more graphic than anything we've ever had in a major American movie, *Speters* is never

exploitative. MPAA-unrated, it contains violence, profanity, nudity. 1980; 115m.

#### SPIES

DIR: Fritz Lang. CAST: Rudolf Klein-Rogge, Gerda Maurus, Willy Fritsch, Fritz Rasp.

Thrilling, imaginative drama of the underworld and the dark doings of espionage agents is one of the finest of all such films and remains a classic of the genre as well as a terrific adventure movie. The camera moves in and out among the shadowy doings of the spies and their pursuers like a silent spider weaving all the components together. The final chase provides a fitting climax to this topflight entertainment from Fritz Lang. Silent. 1928; B&W; 90m.

#### SPIRIT OF THE BEEHIVE, THE

DIR: Victor Erice. CAST: Fernando Fernán Gomez, Ana Torrent.

A disturbing cinematic study of the isolation of an individual. Ana Torrent gives an unforgettable performance as a lonely girl who enters the world of fantasy when she sees the 1931 *Frankenstein* and falls in love with the monster. By far one of the most haunting films ever made about children. In Spanish with English subtitles. Not rated. 1974; 95m.

#### SPRING SYMPHONY

DIR: Peter Scharoni. CAST: Nastassja Kinski, Herbert Gronameyer, Bernhard Wicki.

*Spring Symphony* is a routine presentation of the lives of German composer Robert Schumann and celebrated pianist Clara Wieck, who wooed and wed despite the objections of Clara's father. The film portrays emotion in fairy-tale fashion, simplistic and overstated. The music is the star of this show. Dubbed in English. Rated PG. 1984; 102m.

#### SPUTNIK

DIR: Jean Draville. CAST: Noel-Noel, Denise Grey, Mischa Auer.

The memorable character actor Mischa Auer (remember the artist who imitated a gorilla in *My Man Godfrey*?) co-stars in this French comedy about an animal lover trying to protect a dog and a mouse that escaped from a Russian satellite. Pleasant family comedy. 1960; B&W; 80m.

#### STATE OF SIEGE

DIR: Constantin Costa-Gavras. CAST: Yves Montand, O. E. Hasse, Renato Salvatori.

This is a highly controversial but brilliant film about the kidnapping of an American A.L.D. official by left-wing guerrillas in Uru-

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**WALK IN THE SUN, A** ★★★★★  
DIR: Lewis Milestone. CAST: Dana Andrews, Richard Conte, Sterling Holloway, John Ireland. Based on Harry Brown's novel, this picture really gets to the heart of the human reaction to war. The story of an American army unit's attack on a German stronghold in World War II Italy is a first-rate character study. 1945; B&W; 117m.

**WALK INTO HELL** ★★★  
DIR: Les Robinson. CAST: Chips Rafferty, Françoise Christophe, Reg Lya. Popular Australian star Chips Rafferty is something of a precursor to "Crocodile" Dundee in this Outback adventure. He plays a bush explorer who helps a businessman find oil in New Guinea. Of course, the aborigines aren't all too happy about this. Plenty of *National Geographic*-type footage pads out this okay adventure. 1957; 93m.

**WALKING TALL** ★★½  
DIR: Phil Karlson. CAST: Joe Don Baker, Elizabeth Hartman, Noah Beery Jr., Rosemary Murphy. Poor Joe Don Baker never outran his one-note performance as Buford Pusser, the baseball bat-toting southern sheriff who decided to take the law into his own hands in his fight against the cancerous scum of society. Unpleasantly brutal and difficult to enjoy for any reason; good guy Baker is almost worse than the outrageously stereotyped baddies he reduces to pulp. Talented Elizabeth Hartman is completely wasted. Not a family picture. Rated R. 1973; 125m.

**WALKING TALL PART II** ★½  
DIR: Earl Bellamy. CAST: Bo Svenson, Luke Askew, Richard Jaeckel, Noah Beery Jr. This follow-up to the successful *Walking Tall* proves that sequels are better off not being made at all. This storyline gives Svenson a chance to flex his muscles and look mean, but that's about it. Rated R for violence and language. 1975; 109m.

**WANDA NEVADA** ★★½  
DIR: Peter Fonda. CAST: Peter Fonda, Brooke Shields, Fiona Lewis. Interesting little film with Peter Fonda as a shift, amoral gambler who wins Brooke Shields in a poker game. They come into the possession of a map that marks a gold strike. If you watch carefully, you'll see Henry Fonda as a gold prospector. It's the only film that father and son ever did together. Rated PG for violence and mature situations. 1979; 105m.

**WANTED: DEAD OR ALIVE** ★★★  
DIR: Gary A. Sherman. CAST: Rutger Hauer, Gene Simmons, Robert Guillaume, Mel Harris, William Russ.

In this lean and mean action thriller, Rutger Hauer stars as Nick Randall, the great-grandson of Old West bounty hunter Josh Randall (who was played by Steve McQueen in the *Wanted: Dead or Alive* television series). Nick is a former CIA agent who is brought out of retirement by the Company when an international terrorist (Gene Simmons) begins leaving a bloody trail across Los Angeles. Rated R for profanity and violence. 1987; 104m.

**WAR BOY, THE** ★★½  
DIR: Alan Eastman. CAST: Helen Shaver, Kenneth Walsh, Jason Hopely. A 12-year-old boy (Jason Hopely) living in World War II Germany suffers the experiences of growing up amid the brutalities of conflict. Hopely's performance is terrific. The story and production are nowhere near as ambitious as *Hope and Glory* or *Empire of the Sun*, but *The War Boy* is a good film in its own right. Rated PG for violence and some sex. 1985; 96m.

**WAR PARTY** ★★  
DIR: Franc Roddam. CAST: Kevin Dillon, Billy Wirth, Tim Sampson, M. Emmet Walsh. An interesting idea, but not suitably developed, this film details what happens when a group of disgruntled, modern-day native Americans go on the warpath. They disrupt a summer festival by taking the cowboy-and-Indian war games seriously—and use real ammunition. Rated R, with strong violence. 1988; 100m.

**WARBIRDS** ★  
DIR: Ulli Lommel. CAST: Jim Eldert. Woefully inept action flick concerns American intervention in a Middle Eastern revolution. Rated R for violence and profanity. 1988; 88m.

**WARBUS** ★★  
DIR: Ted Kaplan. CAST: Daniel Stephen, Rom Kristoff, Urs Althaus, Gwendoline Cook, Ernie Zarta, Don Gordon. A Vietnam adventure about a motley crew fleeing a mission in a school bus, heading south during the closing days of the war. Hardly a realistic portrayal of the war, but the characters are likable and the action is tightly paced. Rated R for violence and profanity. 1985; 90m.

**WARLORDS OF HELL** ♥  
DIR: Clark Henderson. CAST: Brad Henson, Jeffrey D. Rice.

The plot (what little there is of it) has two dirt bike-riding brothers who accidentally wander into a marijuana plantation south of the border. Rated R for nudity, violence, and profanity. 1987; 76m.

**WARNING, THE** ♥  
DIR: Damiano Damiani. CAST: Martin Balsam, Giuliano Gemma, Giancarlo Zanetti. Convoluted dirty-cop flick from Italy. Not rated, but probably equal to an R for violence, profanity, and nudity. 1985; 101m.

**WARRIOR QUEEN** ♥  
DIR: Chuck Vincent. CAST: Sybil Danning, Donald Pleasence, Richard Hill, Josephine Jacques Jones. This celluloid stinker robs footage from an old Italian epic about the eruption of Mount Vesuvius and pads it out with a nonstory about Sybil Danning as an emissary from Rome inspecting the city of Pompeii. There are two different versions, an R-rated one with nudity and violence and an unrated one with more nudity. 1987; 69m/79m.

**WARRIORS, THE (1955)** ★★  
DIR: Henry Levin. CAST: Errol Flynn, Joanne Dru, Peter Finch, Yvonne Furneaux, Michael Horden.

In this, his last swashbuckling role, Errol Flynn looks older than his 46 years. Cast as a British prince, he seems more qualified to battle the bulge and the bottle than the murderous hordes of nasty Peter Finch. Nevertheless, even in his decline, Flynn was more adept with a sword and a leer than anyone else in Hollywood. Though the movie is predictable, it's also quite entertaining. 1955; 85m.

**WARRIORS, THE (1979)** ★★  
DIR: Walter Hill. CAST: Michael Beck, James Remar, Thomas Waits. Comic book-style violence and sensibilities made this Walter Hill film an unworthy target for those worried about its prompting real-life gang wars. It's just meant for fun, and mostly it is, as a group of kids try to make their way home through the territories of other, less understanding gangs in a surrealistic New York. Rated R. 1979; 94m.

**WATCHED!** ♥  
DIR: John Parsons. CAST: Stacy Keach, Harris Yulin, Brigid Polk, Tony Serra. Stacy Keach stars as a former U.S. attorney who suffers a drug-related mental break-

FOREIGN LANGUAGE FILMS

ture themes. 1961;

**DOWN!** ★★★½  
 DIR: Victoria Abril, An-

ntemporary come-  
 ult director Pedro  
 cerning the unor-  
 a soft-core porno  
 ria Abril) and a re-  
 ic patient named  
 ) Contains frank  
 nity but no more  
 . In Spanish with  
 05m.

**US PART** ★★  
 DIR: Laura Antonelli.  
 in sex comedy, its  
 as delicious as ever.  
 only. Rated R. 1974;

★½  
 Ben Barenholtz, Albert

dwells so much on  
 redo that it nearly  
 e the film tries to  
 is about restless  
 l of adulthood in  
 sented in the orig-  
 des. Not rated, but  
 for nudity and lan-

★★★★½  
 CAST: David Bennent,  
 der, Daniel Olbrychski.  
 tale of three-year-old  
 ing as the Nazis rise  
 Oskar expresses his  
 n a tin drum. This  
 bing dreamlike qual-  
 alternately startling  
*Drum* won an Acad-  
 reign film. In Ger-  
 les. Rated R for nu-  
 am.

★★★  
 T: Chishu Ryu, Yuharu

m Wenders presents  
 of his visit to Japan,  
 efine his relationship  
 knows only through  
 Yasujiro Ozu, the di-  
 A great introspective  
 r is much of the film's  
 th English subtitles.

**TOKYO STORY** ★★★★★

DIR: Yasujiro Ozu. CAST: Chishu Ryu, Chiyeko Higashiyama.

Yasujiro Ozu's overpowering masterpiece is a deeply felt human drama about an elderly couple who travel to Tokyo, where they are unenthusiastically received by their grown-up children. Outstanding black-and-white cinematography brilliantly captures the landscape of Tokyo. In Japanese with English subtitles. 1953; B&W; 139m.

**TONI** ★★★★★

DIR: Jean Renoir. CAST: Charles Blavette, Max Dalban.

Of the Italian neorealists, only Luchino Visconti is known to have been aware of this film before 1950, but in story, style, and mood, *Toni* anticipates the methods of the future master postwar directors. A love quadrangle, a murder, a trial, an execution, a confession—these are the everyday elements director Jean Renoir chose to show as objectively as possible. No studio sets were used, and many citizens of the town where *Toni* was shot filled out the cast. Renoir was proud of his film (something of an experiment), and it holds up well. In French with English subtitles. 1934; B&W; 90m.

**TONIO KROGER** ★★

DIR: Rolf Thiele. CAST: Jean-Claude Brialy, Najda Tiller, Werner Heinz, Gert Fröbe.

This adaptation of Thomas Mann's semi-autobiographical novel, about a young writer wandering Europe while trying to choose between bourgeois comfort and the excitement of the unchained life, never comes alive on screen. It works best as an illustrated version of the novel for those already familiar with it. In German with English subtitles. 1965; 92m.

**TOO BEAUTIFUL FOR YOU** ★★★★★½

DIR: Bertrand Blier. CAST: Gerard Depardieu, Carole Bouquet, Josiane Balasko.

Bertrand Blier's subtle, surprising French comedy about an offbeat romantic triangle. Gerard Depardieu stars as a married automobile dealer who falls for the rather dowdy secretary who works in his office. Rated R for profanity. In French with English subtitles. 1990; 91m.

**TOPSY TURVY** ★★

DIR: Edward Fleming. CAST: Lisbet Dahl, Ebbe Rode.

A conservative young man finds his world turned topsy-turvy when a swinging neighbor girl takes him on vacation. This Euro-

pean sex comedy, dubbed into English is mediocre. 1984; 90m.

**TREASURE OF ARNE** ★★

DIR: Mauritz Stiller. CAST: Richard Lund, Mary Johnson, Hjalmar Selander.

Swedish master Mauritz Stiller forsook his flair for comedy and wrought this grim tale of crime, guilt, and sacrifice—famous in its day but unrelievedly tedious today. Based on Selma Lagerlöf's tale about escaped prisoners who steal a treasure with a curse on it. Silent. 1919; B&W; 100m.

**TURKISH DELIGHT** ★★★★★½

DIR: Paul Verhoeven. CAST: Rutger Hauer, Monique van de Ven.

Those already familiar with the work of Dutch director Paul Verhoeven (*Spetters*, *The 4th Man*) will be the most appreciative audience for this drama about a bohemian artist and his wife who learn the hard way what it means to create and honor a commitment to each other. Others may be put off by the graphic sexuality and crude behavior of the characters. Dubbed in English. 1974; 96m.

**TWENTY-FOUR EYES** ★★★★★½

DIR: Teinosuke Kinugasa. CAST: Keisuke Kinoshita, Chishu Ryu.

Beauty and innocence are lost as war and progress intrude upon a rural village in this poignant, touching drama. The story concerns a progressive schoolteacher from Tokyo who changes the lives of students in an elementary school on a remote island off Japan in the late 1920s. In Japanese with English subtitles. 1954; B&W; 158m.

**TWIST AND SHOUT** ★★★★★½

DIR: Bille August. CAST: Adam Tonsberg, Lars Simonsen.

An exceptional coming-of-age story about two friends, a drummer with a pseudo-Beadles group, and a quiet sort with severe problems at home, circa 1964. It is a true-to-life movie that will leave no viewer unmoved. Unrated, the film has profanity, nudity, and suggested sex. In Danish with English subtitles. 1986; 99m.

**TWO DAUGHTERS** ★★★★★

DIR: Satyajit Ray. CAST: Anil Chatterjee, Chandana Bannerjee, Soumitra Chatterjee.

Satyajit Ray's beautiful two-part film is based on tales by Nobel Prize-winning author Rabindranath Tagore. With Chekhovian delicacy and pathos, Ray explores the hopes and disappointments of two young women experiencing first love. Ray's stories transcend the surface of Indian culture while creating a universally felt character

FOREIGN LANGUAGE FILMS

study. In Bengali with English subtitles. 1961; B&W; 114m.

**TWO ENGLISH GIRLS** ★★★★★½

DIR: François Truffaut. CAST: Jean-Pierre Léaud, Kiki Markham, Stacey Tendeter.

Twenty-two minutes were recently added to this very civilized and rewarding film. Set in pre-World War I Europe and based on the Henri-Pierre Roché novel (his only other being *Jules et Jim*, the modern flip-side of the arrangement here), Truffaut's work has Frenchman Léaud the object of two English sisters' desire. In French with English subtitles. 1972; 130m.

**TWO MEN AND A WARDROBE** ★★½

DIR: Roman Polanski. CAST: Henlyk Kluga, Jakub Goldberg.

Roman Polanski's award-winning short made while he was a student at the Polish Film Institute is a bitter parable blending slapstick and the absurd. It concerns two men who emerge from the sea sporting a single wardrobe. Also included in the package is a second short, *The Fat and the Lean*, an outrageously funny attack on governmental tyranny. Silent. 1958; B&W; 35m.

**TWO OF US, THE** ★★★★★½

DIR: Claude Berri. CAST: Alain Cohen, Michel Simon.

This story of generational and religious differences joins an 8-year-old Jewish boy (Alain Cohen) and an irascible Catholic grandpa (Michel Simon). The boy is fleeing Nazi-occupied France in 1944 and comes to live with the anti-Semitic old man who is a family friend's relative. Beautifully acted, this is a different kind of movie for parents to enjoy with their older children. In French with English subtitles. 1968; 86m.

**TWO WOMEN** ★★★★★

DIR: Vittorio De Sica. CAST: Sophia Loren, Eleanora Brown, Jean-Paul Belmondo, Raf Vallone.

In the performance that won her an Oscar, Sophia Loren is a widow who, with her 13-year-old daughter, escapes war-torn Rome, eventually finding solace in her native village. This uncompromising drama was a Grand Prize winner at the Cannes Film Festival. Not rated. In Italian with English subtitles. 1960; 99m.

**UGETSU** ★★★★★½

DIR: Kenji Mizoguchi. CAST: Machiko Kyo, Masayuki Mori.

Set in sixteenth-century Japan, this film follows the lives of two Japanese peasants as their quest for greed and ambition brings disaster upon their families. There is a fine blending of action and comedy in this

Entertainment

# Hauer's latest work brings festival praise

By Soren Andersen  
The News Tribune

"I'm very pregnant at the moment," Rutger Hauer said late last week.

The imposing-looking Dutch actor, known for his portrayals of both heroes ("Soldier of Orange," "Ladyhawke") and villains ("Blade Runner," "The Hitcher"), is awaiting the delivery of quintuplets. Their names: "The Legend of the Holy Drinker," "Bloodhounds of Broadway," "Blind Fury," "Salute of the Jugger" and one tentatively called "Crystal, Ashes, Fire and Wind As Long As It's Love." They're all feature films and they all star Hauer. Sometime within the next six months, several if not all of them will be appearing in theaters around the world.

Hauer hasn't been seen on U.S. movie screens since 1987's "Wanted Dead or Alive," an action drama in which he played a modern-day bounty hunter. But he's been working "con-stant-ly" in the intervening two years, and not just as an actor. He co-wrote the script of "Crystal, Ashes, Fire, etc." with Italian director Lina Wermuller and produced two short documentaries in that time as well. He's also preparing to become a film director, something he's never done before.

Seattle audiences got an opportunity to sample some of Hauer's recent work in the last week when



Rutger Hauer

several of his films were shown at the Seattle International Film Festival. "Bloodhounds of Broadway," a Runyonesque fantasy set in the '20s in which he plays a wounded gangster, screened early in the week. This past weekend, audiences saw him play a doomed, dignified drunk in "The Legend of the Holy Drinker" and also saw the two documentaries that he produced, "Who Are They?," a profile of a homeless man, and "Submitting," about the politics of submission.

Hauer, whose career in America received a crucial boost from the film festival thanks to the support and exposure it gave "Soldier of

Orange," was in Seattle during the weekend to attend the screenings of "Holy Drinker" and the documentaries and to discuss his recent work with audiences and the press.

He was particularly enthusiastic about "Salute of the Jugger," a futuristic, post-apocalyptic film that he calls "a beautiful piece of darkness and bleakness." Hauer describes his character as "a kind of scarred lion," a leader of a band of athletes who travel from village to village, staging competitions in exchange for food and sexual favors. It's written and directed by David Peoples, co-writer of "Blade Runner," in which Hauer gave a chilling performance as a murderous "replicant," a manufactured humanoid warrior.

"Blade Runner" is itself a dark vision of the future, but Hauer said "Salute of the Jugger" goes even further. "It's more original and rawer . . . more pure in a sense."

Hauer's choice of roles is dictated both by the quality of a particular script and by his wish to avoid repeating himself and becoming stereotyped. After "Blade Runner" he said he didn't want to do any more villains, although he changed his mind when the script for "The Hitcher" came along.

But variety is still important to him, so his role in the "Jugger" movie is very different from the man he plays in "The Holy Drinker," a part that depends more on

subtle shadings of expression and body language than on dialogue. Hauer said he took the role because he was intrigued by the challenge of "trying to act without words."

And the drunkard of the "Drinker" is dissimilar to his part in "Crystal, Ashes, Fire, etc." In that film, he plays a journalist researching a story on AIDS who pretends he has the disease and later discovers he's really infected with the virus.

Hauer's work in "The Legend of the Holy Drinker" was recognized Sunday night when it was announced that he was the winner of the film festival's Golden Space Needle award for Best Actor. The announcement was made during a brief ceremony at the Egyptian Theatre on Capitol Hill on the final night of the 3½-week film extravaganza.

Golden Space Needles are awarded on the basis of ballots cast by audiences throughout the festival.

The big winner of the evening was the noirish American thriller, "Apartment Zero." In addition to being chosen Best Film by festival audiences, its director, Martin Donovan, was named recipient of the Best Director prize.

Australia's Wendy Hughes was voted Best Actress for her work in "Boundaries of the Heart," in which she plays a small-town spinster involved in a series of brief affairs.

Best Short went to "Tin Toy."

Exhibit "B-4"

DAILY VARIETY, 6/6/89

DAILY **VARIETY** DAILY

## 'Zero,' Donovan Seattle Film Fest Favorites

Martin Donovan's "Apartment Zero" took favorite film honors at the 15th annual Seattle International Film Festival, which ended Sunday. Donovan was named favorite director.

Awards, in the shape of Seattle's trademark Space Needle, are voted on by fest audience and were bestowed Sunday. Fest presented 160 films from 39 countries and ran May 11-June 4.

Also honored was Rutger Hauer as favorite actor for his portrayal of a hard-pressed ex-miner in the Italian film "Legend Of The Holy Drinker"; and Wendy Hughes as best actress for her role as a 40ish spinster barmaid in the Australian drama "Boundaries Of The Heart."

"Tin Toy," a four-minute computer-animated film by John Lasseter, took short film honors.

"Apartment Zero" is a psychological thriller set in Buenos Aires, produced in 1988 and skedded for October domestic release by Skouras Pictures. Colin Firth and Hart Bochner star in the tale of murder and political corruption.

# 'Rain Man,' Hoffman Win Top Italo Foreign Awards

By MARK THOMAS

ROME — "Rain Man" was tagged best foreign film of the year and Dustin Hoffman top foreign actor at the annual David di Donatello Awards, Italy's version of the Oscars.

Statuette for top local picture went to "The Legend Of The Holy Drinker," while its director, Ermanno Olmi, was named best director.

Unlike previous years, results were kept secret until envelopes were unsealed during a three-hour-plus ceremony June 3 that was broadcast live by pubcaster RAI-1.

The suspense attracted a SRO crowd that included many nominees and such industry heavies as Entertainment Minister Franco Carraro and Italian Motion Picture Association (Anica) prexy Carmen Cianfarani.

The David for best foreign director went to Pedro Almodovar for "Women On The Edge Of A Nervous Breakdown," while Robert Watson and Frank Marshall were named best foreign producers for "Who Framed Roger Rabbit," the top b.o. grosser in Italy this season.

Jodie Foster was named best foreign actress ("The Accused") and John Cleese won for best foreign screenplay ("A Fish Called Wanda").

The local pic reaping the most Davids was newcomer Francesca Archibugi's "Mignon Has Gone Away," which won for best new director, actress (Stefani Sandrelli), supporting actor (Massimo Dapporto), screenplay (Archibugi, Gloria Malatesta, Claudia Sbarigia) and sound (Candido Raini).

David for best actor went to Roberto Benigni for "Little Devil," top Italo grosser of the season.

## Who's Where

Ian Jessel. Thereza Ellis in from London, Cannes.

Anthony Quinn to Rome.

Manny Harmon to Portland.

Jack Carter to Milwaukee.

Rosemary Lord back from London, Cannes.

Hugh O'Brian to Hawaii.

Lance Le Gault back from Chi.

Peter Graves in from London.

Michael Sloan to London.

Joseph Sirola in from Frisco.

Melody Thomas to Toronto.

Jesse White to Tampa.

while Filberto Bandini was named top producer for "Dear Gorbachev."

Giuseppe Tornatore's "Nuovo Cinema Paradiso," which won the special jury prize at Cannes, received Davids for editing (Olmi) and music soundtrack (Ennio Morricone).

Complete list of winners follows:

### FOREIGN Film

"Rain Man,"

Director

Pedro Almodovar.

Actor

Dustin Hoffman, "Rain Man."

Actress

Jodie Foster, "The Accused."

Screenplay

John Cleese, "A Fish Called Wanda."

Producer

Robert Watson, Frank Marshall, "Who Framed Roger Rabbit."

### ITALIAN Film

"The Legend Of The Holy Drinker."

Director

Ermanno Olmi, "The Legend Of The Holy Drinker."

New Director

Francesca Archibugi, "Mignon Has Gone Away."

Actor

Roberto Benigni, "Little Devil."

Actress

Stefania Sandrelli, "Mignon Has Gone Away."

Producer

Filberto Bandini, "Dear Gorbachev."

Supporting Actor

Tie: Massimo Dapporto, "Mignon Has Gone Away"; Carlo Croccolo, "O' King."

Supporting Actress

Athina Cenci, "Schoolmates."

Screenplay

Francesca Archibugi, Claudia Sbarigia, Gloria Malatesta, "Mignon Has Gone Away."

Original Song

Lucio Dalla, Mauro Malavasi, "Moments Of Love."

Soundtrack

Ennio Morricone, "Nuovo Cinema Paradiso."

Cinematography

Dante Spinotti, "The Legend Of The Holy Drinker."

Art Direction

Daniilo Dorati, "Francesco."

Costumes

Lucia Mirisola, "O' King."

Editing

Ermanno Olmi, "Nuovo Cinema Paradiso."

Sound

Candido Raini, "Nuovo Cinema Paradiso."

### SPECIAL AWARDS

Premio Seleco

Vito Zagario for "Un Bel Di Vedremo," HD-TV short.

Premio Visconti

Tavianni.

Premio David di Donatello

Nilde Iotti

Premio Alitalia

Monica Vizi.

## OLM REVIEW

Food Of The Gods II

(Horror — Color)

A Concorde-Centaur Films release of a Carolco picture. Produced by David Mitchell, Damian Lee. Executive producers, Andras Hamori, Robert Misiorowski. Directed by Lee. Screenplay, Richard Bennett, E. Kim Brewster. Camera (Film House Color), Curtis Petersen; music, Parsons/Haines; visual effects, Ted Rae; casting, Ann Tait. Reviewed at Americana 8, Southfield, Mich., May 31, 1989. MPAA Rating: R. Running time: 91 min.

Neil Hamilton ..... Paul Coufos  
Alex Reed ..... Lisa Schrage  
Edmund DeHurst ..... Colin Fox  
Jacques ..... Frank Moore  
Mark ..... Real Andrews  
Dr. Treger ..... Jackie Burroughs  
Al ..... Stuart Hughes

SOUTHFIELD, Mich. — "Food Of The Gods II" opens with a band of students protesting animal research, chanting, "Animals have rights, too." But the animals come off pretty well. It's the audience that doesn't seem to have any rights. "Food's" theatrical life will be short, and, even though its makers hope to rush it into videocassette, it should get lost on the shelves there, too.

Film is a silly sequel to two previous efforts at scaring up an audience with overgrown rats. Failing once again, perhaps this is the last we'll see of Lassie-sized rodents.

Originally titled "Gnaw," "Food Of The Gods II" is only loosely connected to "Food Of The Gods," a tepid 1976 remake of the wretched '65 "Village Of The Giants," both films by Bert I. Gordon.

In those earlier efforts, a menag-

(Continued on Page 8, Column 3)

## Pay-Tv/Vid, Pix Fill WG Coffers

By DAVE KAUFMAN

Impressive increases in pay-tv/cassettes and for pix-to-tv more than compensated for a drop in tv residuals in May, resulting in an increase in cumulative residuals collected by the Writers Guild of America for this year, compared to 1988.

Guild is ahead 17.82% for the year-to-date and collected 52.6% more in May, compared to the same periods last year. Year-to-date receipts total \$26,374,030, compared to \$22,353,284 last year at this time.

Coin from pay-tv/cassettes in May was 1585.4% greater than May 1988 and results in a hike of 167.2% for the year-to-date. May residuals

(Continued on Page 19, Column 3)

## CBS M By Ch

CBS News co- Roth and came liams were det: up" by Chinese- day during the massacre in Tia subsequently re ter 19 hours.

CBS News pr mitted to some i the pair's whe known and wro of State James requesting gove securing Roth lease.

Roth's detent audiotape and Evening News with dramatic p in the square. more than 200 more injured.

Burke said ne produced a "ve for CBS staffe network would minutes of Minutes" broac events in Chin: Rather.

NBC and AE long specials o with network a and Peter Jenni tively.

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RUTGER HAUER

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# New Wertmuller Pic Deals With AIDS & Media

By RICHARD GOLD

NEW YORK — Italian filmmaker Lina Wertmuller, accompanied by Rutger Hauer, Nastassja Kinski and producer Fulvio Lucisano, invited the Gotham press yesterday to the set of her \$7 million globetrotting English-language pic "Crystal Or Ash, Fire Or Wind, As Long As It's Love."

Faye Dunaway also stars in the film about the relationship of a worldlywise journalist (Hauer) and a photographer (Kinski) who meet covering the war in Lebanon. Storyline concerns Hauer's subsequent investigations into the existential human crises brought on by the AIDS epidemic.

Wertmuller and Hauer expressed concern that the picture would be tabbed "an AIDS film." According to the director, the production was denied access to certain locations when it was learned the film deals with the disease.

Speaking through an interpreter although she is conversant with English, Wertmuller declared the film is about "the mass neuroses caused by mass media."

The filmmaker acknowledged a "crisis" in Italian cinema at home and abroad, but added she's convinced Italian and other "European filmmaking is coming out of this crisis." European filmmaking "must be international — it's the culture of our century," Wertmuller remarked. Working in English is the best way to reach an international audience "from an industrial point of view," she said.

The filmmaker was vague about when the picture, which has no distributor, will be finished.

Lucisano is producing for Italian Intl. Film and the Istituto Luce Italo-noleggio Cinematografico, in collaboration with RAI-2 and Carthago Films of Paris.

# Wertmuller Explores AIDS Love Story

By DONALD CRASE

**N**EW YORK—The scene is a dimly lit, eccentric, high-rise office filled with antique lobby horses, Tiffany lamps and bowls of roses, with expensive windows looking down on Times Square. Faye Dunaway and Nastassja Kinski confront each

other over the affections of Rulger Hauer with a passion worthy of many intense romantic triangles committed to film. But this one will break new ground for the big screen: Both women are quite aware that Hauer's character is infected with the AIDS virus—and both women want him.

The film, which began shooting here Jan. 30, is called "Crystal of Ash, Fire or Wind, as Love as It's Love." The director is Lina Wertmuller, the petite, bespectacled Italian whose work includes the provocative, irony-drenched 1978 sociopolitical comedies "Love and Anarchy," "The Seduction of Mimi," "Sweet Away" and "Seven Beauties."

The partly fictional treatment of AIDS in the story is called "Lina Wertmuller's 'Lina Wertmuller' is making her trademark irony, which often blurs the line between comedy and drama. But the subject, she declared during a break in shooting, is nonetheless 'love, which is the subject of all my movies.'"

The director, who has been known to waffle vapourously in interviews, also said that the film deals with "the kind of collective psychosis that can be created today by the terrorizing machine of the mass media." More specifically, it touches upon "the biggest of the contemporary psychoses": the one surrounding AIDS.

Rulger Hauer is more direct: "It's a love story, between my character and Nastassja Kinski's, but a love story needs crisis and conflict, and these are provided here by the fact that my character is an AIDS carrier." That is, his character has tested positive for the acquired immune deficiency syndrome virus but has not come down with the disease.

The movie's focus on AIDS was sufficiently off-putting to one major American studio that the producer, Patrizio Labianca, approached for backing. "They wrote me a letter," he reported, "saying that it was a beautifully written script, but that they were afraid of it because of AIDS."

Labianca eventually secured financing for the project from Italian

and French distributor advances. He said it will cost a moderate \$6 million to \$7 million despite an expensive cast that also includes Peter Onorati and a schedule that will take it to Paris, Rome, Venice and London between now and early April.

Meanwhile, AIDS, a viable TV-film subject since "An Early Frost" three years ago, has yet to be contracted by the protagonist of a Hollywood-financed feature, though just last week producer David Picker announced that the long-declined "The Normal Heart"—based on Larry Kramer's angry stage play about the early history of AIDS—is reportedly being prepared for summer filming. In France, the protagonist of Paul Verhoeven's fall 1988 release "Encore" eventually becomes ill with AIDS.)

Although Wertmuller describes "As Long as It's Love" as her first "non-ironic" film, it has its ironies. Rulger Hauer's hero is a Paris-based American magazine writer, or, as the director put it, "an operator within the world of mass media." He learns of his own AIDS-infected condition after a period of pretending to be infected to gather material for an article on public attitudes about the disease—he takes a job as a dockhand in London, for example, and announces his condition to co-workers. "The reactions vary," said the actor of characters' responses to his condition, "but are all pretty much



Director Lina Wertmuller, left, with the actors in her AIDS love story, Faye Dunaway, center, and Nastassja Kinski.

stereotypical." After his character learns that he's "sero-positive," Hauer went on, "he film becomes the story of what goes on in your mind when you know that you're closer to the end of your life than you thought, though you don't know how close. And how do you live what's left of your life? I did speak to some people with AIDS who were actually quite close to the end. But mostly I'm relying on what Lina wants to say and on my own imagination."

One of the first things Wertmuller has the character do is try to determine the source of his infection. "In an early version of the script," Hauer reported, "there was

a link to bisexuality. But Lina took that out because she felt it was almost too much on the money, too easy." In the shooting script, the transmission is heterosexual.

Hauer's character also gives up journalism, and out of a combination of fear, shame and denial leaves his colleague/lover Kinski and their young daughter, to return to New York. There, he persuades the head of a pharmaceutical company specializing in baby products (Dunaway) to diversify into condom manufacturing—and to funnel the profits from this operation into AIDS education and research. In the course of this, he begins an affair with Dunaway's character, who is also infected with the deadly virus.

Though Dunaway's role is relatively brief, requiring only a week's shooting, she said that "the work I've done for longer roles, I spoke to friends who are active in research and raising money for AIDS. I spoke to groups for women who have tested positive, which is a relatively new thing. I read Susan Sontag's book, 'AIDS and Its Metaphors.'"

Wertmuller, too, has read Sontag. "She says some beautiful

things," she said.

Sontag's thesis is that the vocabulary (e.g., the word *plague*) used by the media and, consequently, the public in discussing AIDS creates a hopelessness among persons with AIDS by suggesting that their condition is a kind of retribution for immoral behavior.

In fact, Wertmuller's view—which may have influenced her to change the source of her protagonist's infection—is similar. "Somehow the mass media have

made it into a biblical condemnation of freedom of choice and style of life. Even if I think that the restrictions, the rules around the game of love are very cruel, . . . I cannot accept or suggest that this disease is a damnation of God for those who are free lovers."

The film takes pains to tread as ahead of the ideas advanced by European "hard" Greens, or extremist environmentalists, that AIDS is a form of natural population control.

How are Page 31

# Wertmuller

Continued from Page 33

Though this last is apparently a fairly recent notion, the film, which takes place between 1956 and 1989,

views the AIDS crisis as becoming more optimistic over time. "The movie is on the sunny side of the street," is how Wertmuller puts it.

Part of this has to do with Wertmuller's belief in the redemptive power of love—Kinski's for

Hauer in this case. "It's also a question of them both accepting their responsibilities toward each other," Kinski said. "If I think you feel that some sort of life, however long it will be, is possible for them."

And some part of it comes from

the director's view of history and of humankind. "As ugly as our times may be," Wertmuller commented, "they're still the least ugly in the history of humanity. Because the so-called beautiful old times were a long tragedy of pain, sorrow and

injustice. So man is becoming better—though the price for that is that he has at his disposal the means for his own self-destruction.

"But I am an optimist—even though I say sometimes I'm an optimist terrorized." □

★ HALL - up to date  
F Dunaway - up to date

# THE HOLLYWOOD REPORTER

58th year

Friday, January 20, 1989

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## Silver officially assumes reins as Uni prod'n pres.

Universal Pictures has confirmed Casey Silver as successor to Sean Daniel as president of worldwide production for the studio.

Silver had been serving under Daniel as executive vp of production since August 1987. As reported (HR 1/10), Daniel resigned his post last week, ending a 12-year tenure at the studio, to head up the film division of the Geffen Co.

During the past year, Silver supervised the production of such films as "Midnight Run." He has been overseeing all of the studio's ongoing projects from Imagine Film Entertainment, including "The 'Burbs" and "The Dream Team."

— continued on page 121

## Lina Wertmuller to helm AIDS pic

By GIOVANNA GRASSI

ROME — Lina Wertmuller has gathered an international cast of actors for a new English-language film on AIDS and the news media, scheduled to start shooting Jan. 30 in New York.

Tentatively titled "Di Cristallo O di Genere, OI Fuoco O di Vento, Purche' Sia Amore" ("Of Crystal or of Ash, of Fire or of Wind, as Long as It's Love"), the film will star Faye Dunaway, Rutger Hauer and Nastassja Kinski. It is unlikely this will be the final title of the film, acknowl-

— continued on page 6

## TV watchers tune in to NATPE '89

By RICHARD HACK

The 26th annual program conference of the National Association of Television Programming Executives opens Tuesday at the George R. Brown Convention Center in Houston. A record attendance of 7,500 is expected.

— continued on page 119

## USA net wins round in court battle with TNT

By RICHARD HUFF

NEW YORK — The Federal District Court here has ruled that Jones Intercable wrongfully broke its contract to carry the USA Network on its systems in order to deliver Turner Network Television in USA's place (HR 9/29).

In an opinion and order issued by U.S. District Judge Kenneth Conboy on Thursday, the justice concluded that Jones Intercable has a wholly enforceable contract with USA through Dec. 31, 1990. However, the court did not rule in USA's

favor with its request for injunctive relief. If it had done so, Jones would have been forced to put USA back on the air.

Jones Intercable, the nation's 10th-largest multiple system operator, announced in late September that it would be dropping USA and replacing it with TNT in 67% of its 1.02 million subscriber homes. At the time, Glenn Jones, chairman and chief executive of the MSO, told The Hollywood Reporter he was removing the service because of its pro-

— continued on page 121

## Hispanic investment group seeks net-affiliate ownership

By CHRISTOPHER VAUGHN

NEW YORK — In a move that one of the principals described as "breaking down the old-boy network and starting up a homeboy network," Geraldo Rivera and four other prominent Hispanic leaders have formed Maravilla Communications, a partnership set up to acquire network-affiliate television stations.

The partners — talk show host Rivera, actor Richard "Cheech" Marin, politician-attorney Herman Badillo, Times Square Studios president Marcelino Miyares and attor-

ney-community leader Tony Bonilla Sr. — stressed that Hispanics will totally own and operate the acquired stations. Details for financing or a bank line of credit were not announced.

Maravilla will be looking strictly for network affiliates and not independents. "Despite the growing strength of the indies, there is still a lot of miles left in the affiliates," Rivera said. The company expects to announce its first acquisition, which could be a group or an individual station, within three to six months.

— continued on page 6

## Dreyfuss, Tri-Star settle 'Fifty' suit; action by Rydell continues

By ANDREA KING

Tri-Star Pictures and actor Richard Dreyfuss have settled Dreyfuss' recent lawsuit against the studio regarding its Dec. 11 axing of the Mark Rydell film "Fifty," in which Dreyfuss was to star. Despite the resolution of the suit, however, Tri-Star still faces a breach-of-contract suit worth more than \$3.4 million, filed by Rydell and his Concourse

Productions Inc. last week.

The Dreyfuss suit, filed Dec. 14 in Los Angeles Superior Court, claimed that Dreyfuss did not hold up and suspend production of "Fifty," as Tri-Star contended. Dreyfuss asked for the \$3.5 million pay-or-play fee promised him.

Dreyfuss was unavailable for comment Thursday.

— continued on page 120

## 'Three Men' won't deliver for Disney until spring 1990

By CLAUDIA ELLER

Stonewalled by the lack of a workable script, an inability to coordinate talent schedules and the threat of a late-summer actors strike, Touchstone Pictures has pushed back the production of its "Three Men and a Baby" sequel to the spring of 1990, according to Disney executive Riccardo Mestres.

Pending delivery and approval (by studio and talent) of the right script, Touchstone had expected to roll the sequel in mid-April under the direction of Leonard Nimoy and reuniting the first film's three bachelors, Tom Selleck, Ted Danson and Steve

— continued on page 121

## News Analysis

### Acting unions mull merits of marriage

By JAMES ULMER

With a vote on the marriage of SAG and AFTRA possible by year's end, the battle for merger appears to be heading into the final round.

What follows is a look at the pros and cons of merging America's two largest actors unions.

— continued on page 14

### 'Sunrise' shines as U.S. Fest opener

By DUANE BYRGE

The 1989 United States Film Festival kicks off tonight in Salt Lake City with a gala screening of F.W. Murnau's 1927 silent masterpiece "Sunrise." The screening will be accompanied by an original score com-

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# COLORADO

It helps to have friends in high places. 303 866-2778.

## Wertmuller

*continued from page 1* — edged a smiling Wertmuller, who is known for her long titles.

Shooting will then move to Paris, London, Venice and Rome. Fulvio Lucisano is producing in association with RAI-TV Channel 2, the Ente Gestione Cinema, and French and American partners whose names have not been announced.

Wertmuller said last week that the picture "is a film about journalism, the use, the abuse and the dangers of public information, about the risk of attacking people and of using journalism to open up chasms that can lead to madness."

"In the film, Hauer is an American reporter born in Holland, a freelancer who for years has lived in all the hot spots of the globe — from

Vietnam to the Mid East, amid wars and massacres," Wertmuller continued. "The film will open with an inquiry into AIDS that the character writes up. Kinski is the girl he meets in Beirut and falls in love with. Dunaway is a widow who heads up an industrial empire in America."

The story follows these characters from 1986 to 1989. Wertmuller is enthusiastic about her new venture and defines it as, above all, "like a great love story. What I'm interested in doing is producing an international film with no particular European connotations. I think that good cinema should have neither flags nor nationality.

"I worked on this screenplay with Aldo Busi, one of the most provocative and intelligent writers in Italy." Work on the film will keep Wertmuller away from her job as director

of Rome's experimental film school, Centro Sperimentale di Cinematografia, for two months, plus the editing period.

Wertmuller's previous films include "Swept Away," "Seven Beauties," "Love and Anarchy" and "The End of the World in our Usual Bed in a Nightful of Rain." Dunaway recently made another film in Italy, "The Match," co-starring Matthew Modine and Jennifer Beals. Kinski has not been in a film since the French "Maladie d'Amour" and the German "Silent Night," neither of which has been released in the United States.

Del Zamora featured in "The Fabulous Baker Boys" produced by Glorious Prods. Inc.

Harry Basil to appear in "Martians Go Home" with Randy Quaid.

## IATSE

*continued from page 3* — reported.

Another bone of contention is the eligibility of members to be listed on a "producer's roster," which lists members eligible to work on productions shooting in a particular area and may exclude members not within that area.

"They want to be able to put anyone on the roster that works in a certain craft, no matter whether they're union or non-union," he noted — a situation that could threaten a number of union jobs.

The source also mentioned a "difficult" issue that figured prominently during the Teamster negotiations — the five-out-of-seven-day workweek — noting that it is a "very big subject with the back-lot locals."

"Yes, we keep plugging away at these points and a host of others," he reported, "but there's absolutely no more chance now that we would ever consider a walkout than there ever has been."

A spokesman for the AMPTP declined to comment on the negotiations.

IATSE president Al DiTolla has said, however, that the union would tolerate "no rollbacks" in key areas, which include contractual rollbacks in health care benefits.

The current contract covers 23,000 Hollywood IATSE members as well as 6,000 in the Basic Crafts. The latter has already negotiated a contract with the producers, but left pension and health benefits to be negotiated by IATSE.

## Rivera

*continued from page 1* —

The quintet stressed that they would not be "fronts for all the old players. There is not one TV station in the U.S. which is owned by Hispanics, even though there are 20 million of us in this country. We are the first Hispanic group to attempt to do this."

The group will investigate areas outside of New York, California, Texas and Florida — the centers of Hispanic population in the United States. "I believe there are (about) 40 affiliate stations around the country which might be up for sale — we'll look at them all," said Rivera.

A key to Maravilla's purchasing strategy is the minority certificate, a government-backed plan that allows the seller of a television station to eliminate the payment of a capital gains tax if he sells the station to a minority company. A minority-backed company recently purchased the New York Times Cable System for \$420 million; in addition to the cash, the Times will get a \$55 million tax break.

Mat Plendl to New Orleans.

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VIDEO TRANSITIONS

**SEATTLE FILM FESTIVAL REVIEW**

**Bloodhounds Of Broadway**

(Comedy — Color)

A Vestron Pictures production in association with American Playhouse. Produced, directed by Howard Brookner. Executive producer, Lindsay Law. Screenplay, Brookner, DeKay, adapted from short stories by Damon Runyon ("The Bloodhounds Of Broadway," "A Very Honorable Guy," "Social Error" and "The Brain Goes Home"). Camera, Elliot Davis; music, Jonathan Sheffner; casting, Richard Pagana, Sharon Bialy. Reviewed at Seattle International Film Festival, May 29, 1989. No MPA Rating. Running time: 101 min.

Harriet Mackyle.....	Julie Hagerty
Feet Samuels.....	Randy Quaid
Hortense Hathaway.....	Madonna
Handsome Jack	
Maddigan.....	Esai Morales
Basil Valentine.....	Ethan Phillips
Regret.....	Matt Dillon
Lovey Lou.....	Jennifer Grey
Waldo Winchester.....	Josef Sommer
Missouri Martin.....	Anita Morris
The Brain.....	Rutger Hauer

SEATTLE — Howard Brookner and Colman DeKay interweave four of Damon Runyon's famous "Broadway" short stories about New Year's Eve on Broadway in 1928 to produce a gangster's farce that falls somewhat short of true comic inspiration, but moves quickly enough to provide some light-hearted entertainment. Strong character acting by an all-star cast enlivens this fluffy little piece about romance and gangsters during Prohibition. Box-office prospects appear dim.

"Bloodhounds Of Broadway" first introduces its host of charac-

(Continued on Page 14, Column 2)

**Marenzi Named UIP Pay-Tv Group Prexy**

LONDON — Gary Marenzi was appointed London-based pay-tv group president by United International Pictures, joint foreign distributor for Paramount, Universal and MGM/UA.

He succeeds Joan Estes, who shifted to the Disney Channel as European development exec.

Marenzi most recently was senior v.p. at Skouras Pictures, and before that was vice president for tv pro-

**Trio Backing Soderbergh's 'sex' Flooded With Scripts**

By LAWRENCE COHN

NEW YORK — With nonstop industry attention since its Park City debut in January, Steve Soderbergh's Cannes Palme D'Or winner "sex, lies & videotape" already is affecting its filmmakers' futures way in advance of its public unveiling in August via Miramax.

While Soderbergh preps "King Of The Hill" (for Robert Redford's Wildwood Prods.) and "The Last Ship" (to be produced by Sydney Pollack) for distribution by Universal (*Daily Variety*, May 19) (the major passed on "sex, lies" early in its gestation period), the triumvirate of executive producers on the Robert Newmyer-John Hardy production are readying their next efforts.

Gotham-based exec producer Nancy Tenenbaum reports an immediate fallout of the pic's notoriety has come in script submissions.

She now receives as many as 25 new screenplays a week, compared to about five before the film became the darling of film fests and the undisputed hit of the American Film Market in February.

"Since 'sex, lies,' a lot of the scripts I'm getting are from first-time feature directors, apparently attracted because we got this challenging project made," Tenenbaum says.

She's looking through drafts and

director's reels, since it was Soderbergh's own reel comprising short films, tv commercials and a Yes concert documentary that attracted her attention before she read his "sex, lies" screenplay.

The other exec producers on the pic, Nick Wechsler and Morgan Mason, brought the script to Tenenbaum in February 1988. She was immediately taken with the project.

Spearheading the film was Soderbergh's agent at Leading Artists, Ann Dollard, who died before the film was completed (pic is dedicated to her).

With seed money funding from Mason's home base at Musifilm, pic went into initial casting (with casting director Deborah Aquila) the following month in New York bringing aboard the female leads, Laura San Giacomo and Andie MacDowell.

Ultimately James Spader (best actor winner at Cannes for his role) and Peter Gallagher were cast in L.A. as the male leads.

Mason recalls that pic's scale changed considerably. Soderbergh's conception was of a \$200,000, black & white movie. It was finally made for \$1.2 million with backing by Virgin Vision (for foreign rights) and RCA/Columbia Pictures Home Video.

(Continued on Page 17, Column 1)

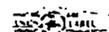


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Rutger Hauer, shown with Belinda Meldyk, in a scene from "Soldier of Orange."



Hauer and Karen Black in "Chanel Solitaire," which passed without notice.

## HAUER HOPING AMERICA IS READY TO GO DUTCH

By RODERICK MANN

**R**utger Hauer, reads the studio biography, "is known as the Paul Newman of Holland."

Now wait a minute. That isn't even half the story. As Holland's only international actor, Hauer also is known as the Warren Beatty, Marlon Brando and Jack Nicholson of that tiny country.

All of which is highly flattering. But what this tall and good-looking Dutch actor would like to know is—can he now have the same sort of career in the United States that he had in his own country?

It isn't easy for a foreign actor to build a career here in Hollywood. He knows it. One or two English stars have done it, but they've had the advantage of being able to play roles in which their English accents hardly mattered. For Hauer, it's not so easy. His accent is slight—but it's there and it's limiting.

To date, of course, his American exposure has been minimal. Indeed, he has really been seen in only one film—"Nighthawks"—in which he starred opposite Sylvester Stallone. ("Chanel Solitaire," an American film which he made in Europe immediately afterwards, passed without notice.)

But this year will be different. He has one major film awaiting release—Ridley Scott's futuristic film, "Blade Runner," and a coming five-hour ABC-TV miniseries, "Inside the Third Reich," in which he plays the lead role of Albert Speer, architect of Hitler's Germany.

And now he is in Jamaica starring in Nicolas Roeg's new film, "Eureka," with Gene Hackman and Theresa Russell.

In all of these roles, be it noted, he portrays a "foreigner." He was a "Carlos"-type terrorist in "Nighthawks," a French playboy in "Chanel Solitaire," an alien creature in "Blade Runner" and a German in "Inside the Third Reich." In "Eureka," he plays the role of a French

What Hauer now wants is an American picture in which his nationality is not a factor.

"And until that happens," he said the other day, "I won't feel I've made it here in America."

Of course, there are lots of American actors who would be happy enough to adopt a slight accent in order to gain the credits that Hauer already has accumulated. And to make the kind of money he does. In his native Holland, several actors have a hard time concealing their envy. Hauer knows this. But he will still not be satisfied until he is as accepted here as, say, Michael Caine.

Although he began his career in Holland 15 years ago with a traveling troupe taking plays to farms and factories, nobody took much notice of Hauer until he starred in the war movie, "Soldier of Orange." His role as an aristocratic World War II resistance hero won him instant acclaim, and it was not long before Hollywood took notice.

Even so, it was a year before anything happened. Then he was offered two films at the same time—"Sphinx" and "Nighthawks." He chose the latter and even though it did not prove to be the blockbuster everyone hoped for, it gave Hauer the break he had been seeking.

He thinks "Blade Runner" will do even more for him.

"I'm very optimistic about that one," he said. "Ridley Scott is such an extraordinary talent. I think it will prove to be a highly controversial film. And the best thing about it is it's intelligent. Everything isn't spelled out for the audience. They have to think, and I'm all in favor of that. Audiences are much more intelligent than most producers imagine."

In the film—a police story set in the future—Hauer, his hair bleached white, plays a "replicant," a sinister product of genetic-engineering excesses.

"The kind of creature I play is only supposed to live for four years," said



Hauer as replicant in "Blade Runner."

Hauer. "By the time our movie starts, I should have been dead already. But it seems my design is slightly different from other 'replicants.' For a start, I have willpower. I also have the ability to love.

"It's an exciting film, and it ends with a dramatic chase between myself and Harrison Ford. During this chase we run through a hut full of pigeons—one of which I grab. I'm already dying, you see, and our idea was that instead of dying the way you've seen on the screen a thousand times, all you'd see is me collapsing and the pigeon flying away.

"We shot the chase two ways in case the bit with the pigeon didn't work. But when it came to the last scene, there wasn't time to do the two versions, so we just shot the one with the pigeon. And guess what? It was so cold and wet when we filmed the scene that the pigeon stayed snug next to me and refused to fly away. And there wasn't a thing I could do, since I was supposed to be dead. Finally, to Ridley's relief, it took off."

It is a meaty role, one he enjoyed, but it is clear that his biggest part to date is in "Inside the Third Reich."

"That's because it's Speer's story," said Hauer. "The story follows him all the way through, giving a potted history

of Hitler's Germany. It was an interesting part to play because although Speer was one of Hitler's crew, he had a little more style than the others. Most of them should have been flung into prison before the war started—not when it finished."

In the series, John Gielgud plays Hauer's father and Derek Jacobi plays Hitler, "Derek is absolutely riveting as Hitler," said Hauer. "He's even funny in some scenes, and it works. I think it's the best portrayal of Hitler we've ever seen, totally believable."

Each time Hauer has finished work on an American project, he has gone back to Holland, where he lives on a farm in the north.

What sort of reception did he get on his return there?

"Oh, nothing much," he said. "The Dutch don't get too excited about that kind of thing. They're very low-key. Even if someone recognizes me, he doesn't make a fuss or anything."

"In that respect I'm a lot luckier than Sylvia Kristel (the Dutch-born actress who starred in the "Emmanuelle" films). The Dutch give her quite a bad time. It seems the press really hates her. That's because she's an outspoken woman who always says what she thinks. She doesn't bother to try being tactful, and that upsets a lot of people. It's a shame, really, because she's an intelligent woman and a nice one."

"I've had a few run-ins with the Dutch press myself. Amsterdam is a small town, so you usually know what's going on, and not long ago I learned that the biggest newspaper there was going to run a really scandalous story about me."

"I found out who was writing it and got in touch with the man. I told him if he ran that particular story, I'd find him in a square in Amsterdam, where the show-business people gather, and take down his trousers and give him a good hiding. That scared him. Instead of running the article, he wrote a piece which said: 'I was going to do a story about Rutger Hauer but he threatened to beat me up if I ran it...'"

"That wasn't exactly what I'd said, but I didn't care. It achieved the right result." □

# Bringing a New Dimension to Badness

By LESLIE BENNETTS

**H**e is the kind of man who can stroll into a shop, tell a lovely young salesgirl how pretty she is and that he'll be back in a moment, and then coolly blow up the building. He is the kind of man who shoots a colleague at point-blank range for making a mistake. Whether the day's work includes machine-gunning a crowd of people, charming a stewardess into letting him move in with her (needless to say, she will die for her lack of judgment), or hijacking the Roosevelt Island tramway and casually dropping people overboard, he remains at all times calm, calculating and unrelentingly sadistic.

He is Wulfgar, an international terrorist and the villain of the newly released police thriller "Nighthawks," and he energizes the movie with his diabolical presence. As bad a guy as he is — and Wulfgar brings new dimensions to badness — he is also magnetically attractive, thanks to the rugged good looks and cynical humor of Rutger Hauer, the Dutch actor who plays the role. Pitted against the film's star, Sylvester Stallone, as the undercover New York policeman who dogs his trail, the relatively unknown Mr. Hauer more than holds his own on the screen.

Blond and blue-eyed, the 37-year-old

Mr. Hauer is hardly a film novice. He has made "around 17" movies, he says, but while he starred in many of them, most were Dutch and have not been seen in America. But if Mr. Hauer has remained largely unfamiliar here thus far, that should begin to change with his performance in "Nighthawks."

Mr. Hauer landed the part of Wulfgar after playing Erik, the aristocratic Dutch war hero in "Soldier of Orange." Usually quite dashing, these days the actor is looking a bit weird, due to the demands of his current role in a movie called "Blade Runner," a thriller now being filmed in Los Angeles. Mr. Hauer plays a "replicant," a sinister human product of genetic engineering excesses. In preparation for the role, he had to cut off his golden hair and bleach the remaining tufts white — a bizarre look, he acknowledges, adding that it's not really any stranger than that sported by any number of "punk" denizens of New York or Los Angeles.

Mr. Hauer made a brief trip to New York the other day to talk about his work in "Night Hawks," and between the spiky white hair and his get-up (he was wearing black leather pants, suede boots, and a sweater with a large, furry appliqued fox crawling over one shoulder and down the chest, its fangs bared, its eyes wild, its mouth blood-red), Mr. Hauer was a colorful figure. His life

has been no less colorful, judging from his own account.

The son of two actors, Mr. Hauer grew up in Amsterdam, where he seems to have been an exceedingly rebellious child. ("I still am," he interjects. "I didn't get rid of it yet.") Back then, he recalls, "I was living on the streets. I liked the streets. I was one of those little creeps trying to scare people — tease them, have fun. Home wasn't that much fun." He hated school: "Schools are like prisons. Why don't they make it a nice place to go to, instead of always this punishment in the background? It's so Calvinist."

Not surprisingly, his academic career was turbulent and erratic, and at 16 the young Rutger decided to go to sea, as had his grandfather and his great-grandfather, the captain of a tea schooner. "I just wanted to get out," says Mr. Hauer, "to have my own life." For a few months, a life of scrubbing decks aboard a freighter bound for Sri Lanka or Saigon seemed a marvelous reprieve from dreary routine. "I really was crazy about the sea," Mr. Hauer explains. "There were all kinds of strange people — freaks and criminals and very individualistic sorts."

But within a year, the experience palled. "I left the sea because I thought everyone was stupid, and I didn't think I was," Mr. Hauer says. "I think it's rather stupid to be a grown-up male going from harbor to harbor spending

your time with hookers in bars. I thought there might be more interesting things than that."

And so he returned to Amsterdam to go to school at night, working as an electrician and a carpenter during the day. When he failed at school, his weary parents suggested the dramatic arts. "I hadn't thought of it as a profession before," says Mr. Hauer. "I hadn't disliked it, but I'm a shy person and it's really a ridiculous profession, when you think about it."

At this point in his life, Mr. Hauer says, "I started to think of myself as an artist — a poet." After staying up all night writing poetry, however, he invariably overslept in the morning and missed his acting class, which eventually resulted in his being expelled from the school. "I'm sure the reasons I did it were pathological, but that didn't help me at the time," he notes.

A stint in the Army proved rather like life as a sailor. "It was another one of those so-called macho scenes — I just didn't fit in," says Mr. Hauer. "So I played the sad soldier missing his mother and having problems adjusting, which was true — I was having problems adjusting, so they discharged me from the army. Then I finally was more motivated and managed to do the discipline thing."

He returned to drama school and this

Continued on Page 21



ger Hauer—"It's really a ridiculous profession."

Continued from Page 15

time around he made it through the three-year program. "Acting is so absorbing," he says. "If you want to, it can give you such fire. It's very fulfilling." After leaving school, Mr. Hauer joined a new theater group. "We were going to serve the workers and the farmers, all the people who wouldn't really go to the theater because it was too far from where they lived," he explains. "We would go to the farmers and bring them our craft. They were a sweet audience: like children, willing to believe anything we did was real."

Mr. Hauer spent six years doing Beckett, Pinter, Ionesco and O'Neill for such audiences, along with other projects such as "Turkish Delight," his first film, and a successful Dutch television series in which he played "a Robin Hood sort of character, in the Middle Ages, with horses and sword-fights and all that." After leaving the acting troupe, Mr. Hauer decided to concentrate on becoming a film actor. "I didn't do so bad," he says with a sly grin.

Despite his long string of films, Mr. Hauer's exposure in America has been minimal, although he is hoping that will soon change with "Nighthawks" and the completed but as yet unreleased "Chanel Solitaire," in which he plays a French playboy who becomes Coco Chanel's first lover.

Thus far, Mr. Hauer's European successes have not altered his unpretentious view of his craft. "An actor is a clown who does his trick, and the audience pays to see your trick, and that's it—you shouldn't go beyond that," he declares. "An actor shouldn't give a message; he should choose a good play, and

if the content of the play is about something political, that's fine, but that comes from the playwright. We're telling fairy tales, anyway; we're making money on it; it's entertainment. We are a luxury; we're just like paintings on the wall, except we're moving. We're dispensable."

Mr. Hauer takes an equally pragmatic attitude toward his private life, which does not include marriage or a family. "I'm not into that," he says, shaking his head. "I think it's not sensible. It's difficult to raise a family when you're an actor." Nonetheless, Mr. Hauer's domestic arrangement sounds considerably more stable than that of many actors: he has lived with his girlfriend, a painter, for 11 years. He has a faint, in-noise-like English and Mr. Hauer does not relish the prolonged absences necessitated by his current filming schedule. "This is the longest period in my life I have been separated from her, and we're both biting through," he says, then pauses and looks quizzical. "How do you say, when you hold on —" he clenches his teeth most expressively.

Despite an occasional lapse, Mr. Hauer is fluent in English as well as Dutch and German. Asked how he had mastered several languages, he replies simply, "I worked on it."

He also worked on his role as Wittgar, for which he read "anything that had been written on terrorist groups operating in Europe." (He drew the line, however, at seeking out real terrorists: "I'm only an actor!") The chillingly evil character pleased Mr. Hauer: "I love a character who says, 'I'm bad. You understand? I think it's good to admit things about yourself; to come out with them.'"

**STALLONE'S THE STAR, BUT THE REAL 'NIGHTHAWKS' LADYKILLER IS DUTCH TREAT RUTGER HAUER**

**TO THE TOP**

To: Rutger etc



He's Holland's sex symbol, but with hair dyed fright white for a sci-fi film role in L.A., Hauer even scares horses.

Until Rutger Hauer came along, Dutch imports usually ran to bulbs and beer—never box office dreamboats. Though he has been the Robert Redford of Holland's tiny film industry for nearly a decade, the exotically Nordic 6'2" Hauer, 37, is only now explosively breaching the dike in the U.S. hit thriller *Nighthawks*. Pursued by undercover cop Sylvester Stallone, Hauer's impeccably tailored terrorist hangs out in discos and prowls New York—bombing, shooting, threatening babies and defenestrating a sexy stew-

ardess. Is it a sign of the times or only of Hauer that such murderousness elicits libidinous bravos instead of boos?

"People are tired of the bad-looking bad guy," reasons Hauer. "It's more terrifying when you don't see the bad things on a person's face." Still, Stallone himself reportedly felt menaced on *Nighthawks* by his co-star's scene-stealing charisma. "There was competition," Hauer admits. "But it's normal and healthy—two guys in front of the camera wondering who's

CONTINUED



With Stallone's okay, some of Sly's lines in *Nighthawks*' tramway scene were cut to benefit Hauer in his big U.S. film.

Photographs by Mark Semot/Dougie

R o n e r l e

winning. He's tough, but I'm a tough guy too," adds Rutger. "In the end Stallone said: 'You're going to be a star.'"

Hauer fervently hopes so. Last winter he left his small farm in northern Holland's rural Friesland for L.A. "It's still a miracle," says Rutger of his new



"Rutger's mixture of sober-mindedness and cynicism appeals to me," says girlfriend Sientje at their Dutch farm.

fame. "You can be very content with a small audience." But less so with a small income. In Holland, he says, "The most I would make is \$50,000, and I'd pay about 70 percent taxes on that." Sientje Ten Cate, an artist with whom he has lived for eight years, soon will join Hauer to look for a permanent home in California. "She is suffering and I am suffering," says Rutger of their separation. But during a recent visit Sientje may have been more pained by his white-haired alien look for the sci-fi thriller *Blade Runner*. Usually a dead ringer for dancer Mikhail Baryshnikov, he now looks like a punk rocker. "I frighten the groupies off," he jokes. "I'm a loner, not social."

Though Hauer remains intensely loyal, marriage is remote and children "out of the question," says Sientje: "I cannot guarantee children the kind of life they should have." He is reluctant to discuss his own two-month marriage (in his early 20s) after a surprise pregnancy. "That was the wrong decision," scowls Hauer, who never sees his daughter or his ex-wife.

His own childhood, which he describes as "terrific," was far from average. While his mother parents toured, Rutger was raised by a nanny and admits to being "a bastard to my sisters [two younger, one older]. I also stole cars and motorcycles, lit haystacks. But I was too young to go to

jail." He doesn't blame his parents' absence: "That's sort of cheap. It was me, not them." Hating school except for math and languages (he speaks Dutch, French, Frisian, German and English), Rutger went to sea at 15, later tried the army, wangled a discharge, climbed the Alps and worked as a handyman before enrolling at drama school in Amsterdam. Graduating in 1967, he wrote poetry and toured with a theater group that played for Dutch farmers before making his film debut in 1973's *Turkish Delight*. His other U.S. releases include *Keetje Tippel*, *Spetters* and *Soldier of Orange*.

While waiting in L.A. for major stardom, Rutger tools around town on a borrowed Harley-Davidson, exercises at Jane Fonda's Workout salon (he's a vegetarian, with lapses) and looks for good-guy movie roles. He has one in the recently completed *Chanel Solitaire*, in which he plays an early love of designer Coco Chanel. Finding other parts has been tough. "I've been offered 10 scripts so far, and they're all bad guys," says the man who launched the Viking villain look and now wants to sink it. "If I play one more German or one more terrorist, it'll kill me."

SUE ELLEN JARES

Rutger, who is tattooed on both shoulders, frets about typecasting: "I can go beyond my looks."



# HAUER, THE HIGH-PROFILE LOWLANDER



**R**UTGER HAUER MAY not be a household name, but just wait. It will be. He is already the Paul Newman of Holland, and if good old grit and determination have anything to do with it, he'll conquer America, too. The first Dutch actor to break into the American film industry in a big way already has a fan club of critics, and ticket buyers are now discovering him, too. In "Nighthawks," the new blockbuster about an international terrorist stalking the streets of New York, Hauer even steals a few scenes from Sylvester Stallone.

Rutger Hauer is a character, on and off the screen. Gladys Poll, wife of "Nighthawks" producer Martin Poll, says every time he comes to America he forgets his passport and once her husband had to bail him out of customs to continue the film. He's feisty, rebellious, mischievous. He wears rhinestone American flags on his lapels and usually dresses entirely in white. Last year at the New York Film Critics awards, he showed up at Sardi's in a full-dress tuxedo and took pictures of all the critics with his Instamatic. He says, "I'm not interested in glamour," but one of his says, "He has a motivating force—he wants nothing in life except to be a star." During the filming of "Nighthawks," in which he plays a cold, maniacal killer with a baby face who holds a group of U.N. delegates hostage high above the East River in a Roosevelt Island tram, he would rollerskate to and from the set; until the producer advised him it wasn't good for a terrorist's image to shuffle up and down the streets playing toreador with the Manhattan traffic. During his last trip to New York, the Polls left messages at his hotel for two days to come for dinner if you feel like it. They never got a reply. Several nights later, Martin and Gladys were in their bathrobes, having dinner on a tray, when the doorbell rang. "Throw away the dinner," said Gladys, "it's Rutger."

It is now early morning. The unruly star from the land of tulips has flown to New York on an all-night flight from Los Angeles, where he is starring in a futuristic detective thriller called "Blade Runner," to appear on the "Today" show. We are

view, I am looking for a blond, blue-eyed, hero type. What shows up is a freak from some punk rock musical. His hair has been shaved into a bleached peroxide crewcut. His eyebrows are bleached. His face has been bleached. He looks like an albino from outer space. "I was on the 'Today' show with Ronald Reagan's son," he announces. "The secret service was everywhere, but nobody stopped me. They said I looked so strange I had to be okay." If his rise to stardom is slow, it just might be because nobody ever knows what he'll look like from one film to the next. "I always try to be different. In Holland, I'm a hero. Some of my films have come to America. The first one was 'Turkish Delight' in which I played a rough

(Continued on page 16)



# Rex Reed

◀p 41



## DUTCH MASTER

**H**olland has produced windmills, wooden shoes, tulips, and now a movie star. His name is Rutger Hauer, and his performance as a terrorist in "Nighthawks" got more attention than Sylvester Stallone's starring role as a noble cop. "People don't know what I really look like," says the new screen hero, who gets more fan mail from American women than fellow villain, TV's J.R. Ewing. "I disguise myself in every film. For the first half of 'Nighthawks' I looked like Sigmund Freud: heavy, Germanic, with dyed red hair. In the second half, I looked more like myself, but the audience thought the

role was played by two different people. I like to keep them guessing." In his next two films, he'll add to the confusion by playing Coco Chanel's lover in "Chanel Solitaire" and a man-made albino warrior from outer space with a peroxide crew cut in Ridley Scott's futuristic sci-fi thriller, "Blade Runner." Already a star in Holland, his American comet ascended when he looked up Bette Davis's agent and moved to Hollywood. He finds Hollywood movie making "crazy and hysterical," but has no intention of going home. "I plan to become one of those terrific, amazing stars like Paul Newman," he insists, "as soon as they get my face right."

## FLOUR POWER

**A** young man recently approached me in the lobby of the Beverly Hills Hotel and asked if I'd sample his cookies. Although I fled in trepidation, later a handsomely gift-wrapped package arrived filled with amazing goodies. He turned out to be Michael Di Camillo, from Di Camillo Baking Co. in Niagara Falls, a family institution that's been cooking up

some uniquely sophisticated edibles for stores like Henri Bendel and Bloomingdale's in New York, Neams and the Griffin Market in Washington, D.C., plus I. Magnin and Williams-Sonoma stores countrywide. If you've had your fill of Famous Amos, try the delectable Biscotti di Vino. Resembling whole-wheat breadsticks, they're really sweet, winy, cylindrically shaped cookies with a crunchy texture, provid-

ing the ideal accompaniment for cappuccino, coffee, tea or festive punches at holiday time. I also loved the Di Camillo family fruitcake (or Torta di Frutta Suprema), richly encrusted with walnuts, at \$8.25. Requests for mail orders, even for cases, are cheerfully handled by the Di Camillo aunts, cousins, nephews and in-laws out of their family operation at 811 Linwood Avenue, Niagara Falls, N.Y. 14305.

# ON THE TOWN

## Second bananas steal the show

THEY DON'T GET TOP BILLING IN THE MOVIES, BUT THEY OFTEN GET THE BEST REVIEWS

ter actors to provide instant background and texture to even the most simplistic movies: Lionel Barrymore as the crutchety banker, Gloria Grahame as the local "B" girl, Jane Darwell as the nose neighbor.

These days, trained stage artists and even nightclub and TV performers are filling the void.

Whorehouse is a glitzy musical that tries to match Burt and Dolly, but their romance turns out to be surprisingly lackluster.

Although the movie's a commercial hit, the critics rallied behind only one scene: when, toward the end, Charles Durning pops up as the evasive Texas Governor and sings: "I love to do the sidestep."

Prancing and weaving around the columns of the State Capital, Durning momentarily makes the movie's big budget worthwhile.

Durning has been around, but not many people are familiar with theater actress Glenn Close, thus making it

even more of an awakening to find her — and another stage actor, John Lithgow — stealing *The World According to Garp*.

Miss Close has been called "marvelous" by *The Post's* Archer Winsten as Garp's feminist mother, Jenny Fields, managing to be subtle, convincing, likable — and an obvious candidate for an Oscar nomination.

Lithgow plays Robert (formerly Robert) Muldoon, former tight

end for the Philadelphia Eagles who's undergone a sex change. The chancy role is adroitly handled by Lithgow with touches of pathos and humor.

Some critics have dismissed the lead lovers of *An Officer and a Gentleman*, finding Richard Gere and Debra Winger's performances annoyingly incomplete. Dependable character Lou Gossett Jr. has received nothing but raves for bringing sympathy to what's basically a cliché part, that of sneering

disciplinarian Sgt. Foley.

Villains are traditionally attention-getting roles, and character actors from Peter Lorre on have seized on them with a passion.

David Warner as the corporate exec who rises to power by stealing video programs is so deliciously mean he manages to compete with all those visual effects in *Tron*.

Ditto for Rutger Hauer as the evil clone in *Blade Runner*, emi-

nently more memorable than the actual star, Harrison Ford.

Ford gives a performance one reviewer said is so wooden he's in danger of becoming the Stephen Boyd of the '80s. You may find yourself secretly rooting for the bad guy when Hauer and Ford face their climactic confrontation.

Hauer, by the way, has just been signed to do his first Hollywood lead — in Sam Peckinpah's *The Osterman Weekend* — a reminder that character actors can be advanced into leads.

David Keith, excellent as Richard Gere's fellow trainee in *Officer and Gentleman*, is also being elevated to leading man. The movie is *The Lords of Discipline*.

Not that all back-

He considers work the key to a small part notice.

"Usually the lead actors take the credit when their work is complemented by supporting players, (but) seen brilliant support performers and really haven't been acknowledged the way should have."

Maybe the best example of a supporting player walking away with movie is Dom DeLuise's bumbling Jeremy in *Secret of NIMH*.

DeLuise gives a tuoso performance the lovesick hero building a love nest himself and Miss R — if only Miss R would come along.

And DeLuise deserves all the more credit cause he steals *NIMH* with his voice alone.

The movie's carto-

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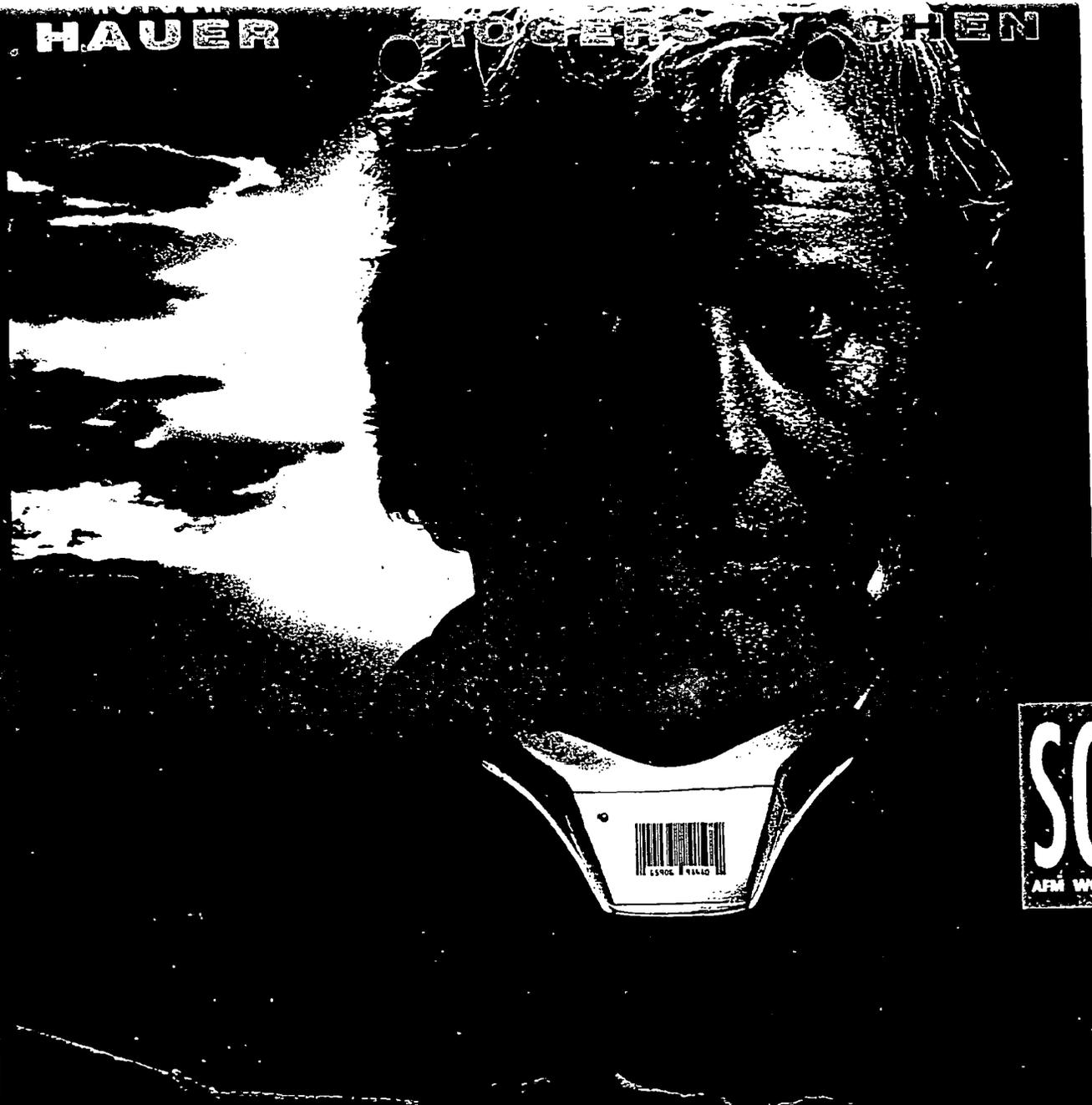
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MICHAEL JAFFE

Produced by

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Written by

BRADERICK

ATC

Directed by

LEWIS TEAGUE



## Blind Fury

This exuberant action comedy by director Phillip Noyce provides both thrills and laughs, thanks to its overwhelming good nature. A remake of the Japanese *Zatoichi* samurai series about a blind swordsman, *Blind Fury* stars Rutger Hauer as a blind Vietnam vet who, armed only with a sword cane and heightened, but not wholly reliable, senses, sets out to rescue a boy's father from a mob of villainous gangsters. Noyce has previously-untested pure action skills that have never received such showcasing, and his tongue-in-cheek humor (as one sign in the film announces) never descends to low camp. Hauer, meanwhile, continues to stake out a claim as the most intelligent and quick-witted of action stars. RRR —Henry Sheehan

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### CRITIC'S CHOICE

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ing. there are some really good scenes, such as a particularly funny one when Jason is hawking pe... earn some extra money.

The ending itself — when Jason wakes up and realizes it was all dream, only then to meet Amanda — lacks originality and reinforces the notion that the picture has failed to pass along the kind of information audience needs to draw conclusions when the film fails to do so itself. *Magg.*

## Sale Bloodhounds Of Broadway

(Continued from Page 2, Column 3)

ters at one of Broadway's watering holes as they prepare to celebrate the coming New Year in grand style with raucous parties, bootleg hooch, clandestine crap games and chorus girls ready to sing and shimmy at the stroke of midnight.

Narrated by newspaper scribe Waldo Winchester (Josef Sommer), who helps sort out the host of characters, "Bloodhounds" blends the stories of some of the colorful creatures of that time.

There's Harriet Mackyle, played by Julie Hagerty, who delivers a fine performance as a rich society babe who's throwing the party and invites some local mobsters for added color.

Randy Quaid as Feet Samuels does a satisfying job as an honorable dimwit who's madly in love with a beautiful, diamond-hungry showgirl, Hortense Hathaway, very adeptly played by Madonna.

Matt Dillon gives a rather tepid performance as Regret, Broadway's lousiest horse player, especially in comparison with Jennifer Grey, who does a good job as Lovey Lou, an angle-faced showgirl in love with Regret.

Rutger Hauer provides an appropriately restrained performance as a powerful gangster who spends the entire night being driven around with a knife in his stomach in search of some refuge.

Inspired costuming, particularly during the showgirl sequences, lends strong support to the production. The pic does suffer from a flawed sound system that delivers too many one-liners garbled and otherwise incomprehensible, which inadvertently slows down an otherwise quickly moving plot. *Magg.*

that elicited cheers and impromptu conga lines.

Soulfully displaying Grade A vocal chops, Volker took the mike for "I Want To Live" and the jazzy "Zig-Zaggin' Through Ghostland," the title cut from group's recent Epic Records follow-up.

Malone's whiskey-stained voice well-commanded a slight majority of the band's songs such as the gritty "Confidential," the Radiators' most recent claim to fame.

An ominous, pseudo-psychedelic organ intro was the only uncharacteristic element to be found during the straightforward, "good times had here" set.

While there was plenty of musical grooving, the lack of apparent interaction and spontaneity gave the show a stagnant air not usually associated with a "bar band" of this class.

## TELECASTINGS

Lou Ferrigno, "Daredevil: The Trial Of The Incredible Hulk"; Alex Alexander, "The Case Of The Sudden Death Playoff"; Bob Larkin, "Hidden Rage," NBC.

Don Rickles, "The Nice Man Cometh" episode of "Newhart."

Dennis Haysbert, "Pen Pal" stanza of "Night Court."

Chuck Hicks, James Crittenden, "A Matter Of Honor"; James Crittenden, "Hour Of The Wolf" frames of "Paradise."

Robina Suwol, "Just A Gigolo" seg of "Perfect Strangers."

Michael D. Roberts, Michael Kruger, "August 8, 1955" editions of "Quantum Leap."

Meg Bennett, Julie Condra, Carrington Garland, Paul Johansson, Tawny Kitaen, continuing role, "Santa Barbara."

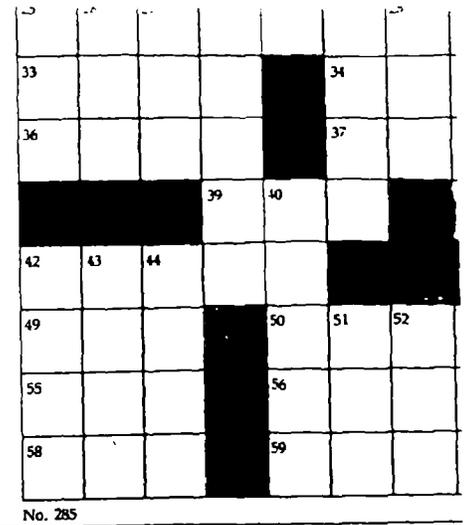
Ed Berke, "You Always Hurt The One You Love" verse of "She's The Sheriff."

Michael Mitz, "To Air Is To Human," "Surrogate" segs of "Studio 5B."

David Schroeder, "Psychic" edition of "Superior Court."

Phyllis Applegate, "Michael Writes A Story" seg of "thirty-something."

Robert Nadder, "Outlaws" chapter of "Moonlighting."



No. 285

### ACROSS

1. Grammy-winning singer Janis
4. Dir.-writer Potanski
9. Young '\_\_\_ Love Again'
12. Life: French
13. Muse of love poetry
14. He was Tarzan
15. An epoch
16. She was Julie McCoy 'The Love Boat'
17. Suffix: Like
18. Former French territory of Asia Minor
20. Alex of 'Beverly Hills Cop'
22. Cecilia role 'The Purple Rose Of Cairo'
24. Peter Gynt's mother (Ibsen)
25. Actor George 'The Gay Blade'
29. Tattle
33. Struck
34. Mitchum, MacLaine '\_\_\_ For The Seesaw'
35. Exude
36. Sponge spicule
37. Syndicated columnist Jack
39. Karloff '\_\_\_gets'
41. Bombast
42. CBS sportscaster Mel
45. Husband of Phyllicia Rashad
49. She's 'Golden Girls' Dorothy
50. Major diatonic scale
54. '\_\_\_ Got A Secret,' CBS quiz show
55. Kurosawa's adaptation of 'King Lear,' 1 wd.
56. She was Mary 'Welcome Back, Kotter'
57. Flightless extinct bird
58. Anger
59. Earlike appendages
60. 'The \_\_\_ Of The Rainbow,' '50s NBC series

### DOWN

1. He was Justin ABC's 'Roots'
2. Light or breezy
3. Edwards '\_\_\_ly A Nasty Accident'
4. Not wholesale
5. California's eureka
6. Gaping opening
7. 'The Eggplant That \_\_\_ Cincinnati,' Dr. Demento

"hot" gust/4 for 5

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VH-1 in August. Additional merchandise rereleasing the id "Woodstock II" formats, remarkette of the film and f the pic.

e Arts & Sciences pients of the 1988 ill be revealed at a Beverly Hills h.q.

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o an exclusive U.S. an and Larry Wil-

ce a six-hour mini-d classic, "Berlin in early 1990 for

asures — Live," duced by Kushner-c will air April 19.

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## Talks Under Way For SAG Extras

Bargaining for a new contract covering the Screen Actors Guild's east coast extra players began yesterday at the Sherman Oaks office of management's Alliance of Motion Picture & Television Producers.

SAG's current extras pact had been set to expire on Wednesday, but SAG's board of directors has given the Guild's negotiating committee the authority to extend the talks on a day-to-day basis. Representing SAG at the talks are SAG national executive director Ken Orsatti; SAG associate national executive director John McGuire, and SAG New York executive director John Sucke. Representing management in the talks is AMPTP president Nick Counter.

SAG has jurisdiction over extras in New York City, Philadelphia and Boston. The Screen Extras Guild, which represents extras on the west coast, is not involved in these talks.

DAILY VARIETY 2/3/89

## Vestron Gets Rights To 'Bloodhounds' Pic

Vestron Pictures has acquired rights to the comedy "Bloodhounds Of Broadway," a film starring Madonna, Matt Dillon, Rutger Hauer, Randy Quaid and others, that was developed and produced by American Playhouse Theatrical Films.

With the exception of PBS and pay-television rights, Vestron will distribute the film worldwide.

Based on three short stories by Damon Runyon, "Bloodhounds" is set in 1929 New York on New Year's Eve at the last great party before the Great Depression. It was produced and directed by Howard Brookner.

On Jan. 31, MPAA says a video operation in M...eld, Ala., was raided and 554 videocassettes taken

prexy and chief of Mitchell Goldman opening day, Feb. 1



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# INTERNATIONAL NEWS

## French investment hits record high

JUNE 6 Investment in French motion picture production rose 14% - or FF600m (\$95.3m) - to a record sum of more than FF2.5bn (\$372m) in 1988, according to the Centre National de la Cinematographie (CNC). However, the total number of films made remained nearly the same (147 in 1988, 134 in 1987) owing to an increased number of bigger-budget projects.

Last week's CNC report puts the average budget of a French film in 1988 at FF13.5m (\$2m), compared with FF12.2m (\$1.8m) in 1987. The rise is attributed to 41 motion pictures with budgets greater than FF20m (\$3.3m) compared with 23 such projects in 1987. Last year, four French productions cost more than FF50m (\$7.4m). Those films were

Milos Forman's Valmont (France-UK), Richard Lester's The Return Of The Musketeers (France-UK-Spanish), Claude Lelouch's Itineraire d'un enfant gate (France-German) and Jacques Demys' Les places pour le 26.

Volume of co-production in 1988 was also on the rise, up 19% to 14 titles (against 17 in 1987). Of these, 22 were majority French ventures. Among international production partners, the Swiss were number one for the French, with eight co-productions, followed by the Italians (seven) and the Canadians (six). At the same time, financial contributions for production from

domestic television as well as France's motion picture tax shelter (SOFICA) companies remained constant. According to the CNC, 107 directors benefited from some form of state subsidy last year.

The number of feature film production companies in France increased by 141 to 1,151, while 65 outfits were obliged to close their doors. Last year, 26 French directors made their first films.

CNC 1988 distribution and exhibition figures are, predictably, less bullish - and less encouraging for the domestic industry. Of the 4,800 films released theatrically in France last year, American films

### William Fisher in Paris

accounted for 35.5% of all titles followed by French with 28.8%. Among the rest, Soviet films occupied 6.7% of the titles distributed, followed by films from Hong Kong (6%), the UK (3.2%), Italy (2.5%), Germany (1.9%), Poland and Spain (1.6% each), with another 12.5% of miscellaneous nationality.

In terms of exhibition, France remains the European country with the greatest number of screens. However, the number of cinemas fell another 4% last year to 4,821 at

the end of 1988 compared with 5,026 at the end of 1987. Of those, three chains now account for 20.9% of the market - UGC (176 screens or 7.7%), Pathe (333 screens or 6.9%) and Gaumont (405 screens or 8.2%) - as independent exhibitors are increasingly squeezed out.

Likewise, the total number of admissions fell 7% to 122.4 million (from 136.7 million in 1987) with receipts tumbling 3% for a total of FF1,166,280,000 (\$172m) - against FF1,111,267,000 (\$161m) in real terms for 1987.

French market share of those receipts rose slightly, up to 39% in 1988 (compared with 35.6% for 1987). However, the market share of American films rose as well, up 5% to 45.9% - compared to 41.8% in 1987.

JUNE 6 Ermanno Olmi's Legend Of The Holy Drinker won four of the top Davids or Donatello, Italy's Oscars equivalent, which were handed out during a live TV

### John Francis Lane in Rome

broadcast on RAI's first Channel on June 3.

Holy Drinker - already the winner of the Venice Golden Lion last year and recently of the Silver Ribbons for Best Italian Film and Best Screenplay - won the Davids for Best Film, Best Director, Best Cinematography (Dante Spinotti) and Best Editing (Olmi himself).

Five Davids went to the most highly acclaimed outsider of the Italian 1988-89 season, Mignon Has Left, directed by 28-year-old Francesca Archibugi, who won for Best Directorial Debut and for Best Screenplay (together with Gloria Malatesta and Claudia Sbaraglia). Mignon also won Davids for Best Actress (Steliana Sandrelli) Best Supporting Actor (Massimo Dapporto) and Best Live Sound Recording (Candido Raini).

The David for Best Producer went to Filiberto Bandini for Dear Gorbachev in preference to the other nominees, Franco Cristaldi for Nuovo Cinema Paradiso and Claudio Bonivento for Forever Mary.

Nuovo Cinema Paradiso, which won the Special Jury Prize at Cannes, had been nominated for five Davids, but won only one, for

## Olmi's Holy Drinker takes top David honours



Legend Of The Holy Drinker - David - winning director Olmi (left) and actor Rutger Hauer

Ennio Morricone's music Liliana Cavani's Francesco, also with five nominations, won only for Art Direction (Danilo Donati). Robert Benigni won Best Actor for Little Devil.

The Davids, voted by a jury of 180 people from the film industry and Italian culture, are the brain-child of Gian Luigi Rondi. For the first time this year, the winners' names were not revealed until the envelopes were opened during the live show.

The Davids for foreign films went

to Who Framed Roger Rabbit for best producers; to Pedro Almodovar as Best Director for Women On The Verge Of A Nervous Breakdown; to John Cleese for Best Screenplay for A Fish Called Wanda; and to Jodie Foster and Dustin Hoffman.

Foster and Almodovar were present, as was John Malkovich, who was among the losers. In his speech of thanks, John Cleese said it was the first time he had won a prize outside the UK and the first time for a screenplay.

Burt Lancaster got an ovation when he appeared to present the Special David "Luchino Visconti Award" for directorial achievement, which this year went to Paolo and Vittorio Taviani.

The biggest surprise of the evening was when Monica Vitti won the Alitalia award for the Italian star who brings most international prestige to Italian films. Vitti never lies. Alitalia because she never lies. And she hasn't been seen in a film for the past two years.

## German prizes focus on new and young film-makers

JUNE 6 In what are widely seen as a series of safe and predictable decisions, the German Film Prizes (Bundesfilmpreise) were presented at the annual awards ceremony in Berlin last week by newly-appointed West German Minister of the Interior Wolfgang Schauble, who replaces Germany's other film expert Dr Friedrich Zimmermann, now Minister of Transport.

The one positive aspect of the awards, however, aside from the healthy cash handouts, is that, in keeping with tradition, many young and first-time film-makers have been supported.

Winner of the prestigious Filmband In Gold for his Hamburg-made German/Turkish Romeo & Juliet story Yasemin, was veteran director/actor Hark Bohm, while

### Mike Downey in Munich

newcomers Christian Wagner and Joseph Vilsmaier took the Filmbands In Silver for the first features Wallers Last Toy and Autumn Milk. Autumn Milk and Yasemin were also singled out by the German Guild Of Art Film Theatres, picking up respectively the Gold and Silver Film Prizes of that organisation.

In honouring these films a clear message comes across from the Ministry Of The Interior - normal films and human stories which are not aimed at social issues are to be supported, but gone are the days when the government will tolerate the support of sedition and direct criticism of itself.

A further Filmband In Gold went to actor Heinz Bennent for his outstanding performance in Ute Wieland's The Year Of The Turtle, in which he plays a pensioner who falls in love with a young student.

Vicow Von Bulow, alias popular comedian Lottit, also received one for his comic artistry in his first feature odyssey, Heidemarie. Hattreyer also took Gold for her performance in Kai Wessel's debut film, Martha Jellneke, as did veteran cameraman Thomas Mauch for his work on Waller's Last Toy. Turkish actress Zubal Olcay for her performance in Ferik Baser's Farewell To The False Paradise, Dana Vaytova for her role in Autumn Milk as well as directors Ulrike Ottlinger (Team Of Art Of Mongolia), and Maria Theresia Wagner (The Night Of The Marten).

Special honorary Filmbands in Gold for their "long standing and excellent work in German film" went to Gersta Lock, Brigitte Mira, Charles Regnier, Hans Richter

and to film archivist Hans-Wolff Barkhausen.

And, as a special tribute, the Minister Of The Interior handed out four Filmbands in Gold to four films that best represent the Germany of the last 40 years, in commemoration of the 40 years since the founding of the Federal Republic. Bernhard Wicki's The Bridge (1959), Alexander Kluge's Yesterday Girl (1966), Rainer Werner Fassbinder's The Marriage Of Maria (1978) and Margarete von Trotta's The German Sisters (1981).

Nominations for the Bundesfilmpreise have, until this year, earned an award of DM200,000 (\$101,000), however this year the amount has been upped to DM400,000 (\$191,000). Prize money for the Filmbands have also been increased to DM200,000 for a simple Filmband, DM150,000 (\$227,000) for Filmbands In Silver and DM600,000 (\$301,000) for Filmbands in Gold.

## San Sebastian prepares for September run

JUNE 6 Spain's flagship international film event, the San Sebastian Film Festival, has closed its line-up for this year's meet (September 15-23).

### John Hopewell in Madrid

Main events include an official competitive section for films unscreened at other major festivals - an "Open Zone" featuring the work of a number of new directors, complete panoramas of the work of James Whale and Krzysztof Kieslowski; a survey of Latin American melodramas, and a look at the non-cinema work - largely TV commercials - of famous film directors.

There will also be a special screening of The Drums Of Tu Mancha, a presentation of various screen versions of the basic scenario of Stage Coach as a 50th anniversary tribute to John Ford's classic.

And in addition there is to be a survey of films made by Spanish Republican exiles and a presentation of the Magnapax giant screen system in the Aneta Velodrome.

The big novelties of this year's Festival are the \$100,000 prize for the winner of the Open Zone section and the "Euro-AIM Screenings Donostia", a new film market for films and TV programmes, organised by the ME DIA programme and running September 18-21 at the local Palacio de Miramar (see story, page 11).

Despite the new commercial edge to the San Sebastian Festival (which previously had an efficient but small film market), the Festival's general delegate, Diego Galan, still sees his Festival as an eclectic cultural event. "Our slogan, as last year, is 'May every spectator find a film he or she likes'," he said.

Galan took over at San Sebastian in 1985 and since then, in tandem with Festival secretary general Pilar Olascoaga, he has very much pulled the event together.

Last year saw a record attendance of foreign press - 115 journalists. "At Cannes this year," said Galan, "people have started to come to us instead of us going to them."

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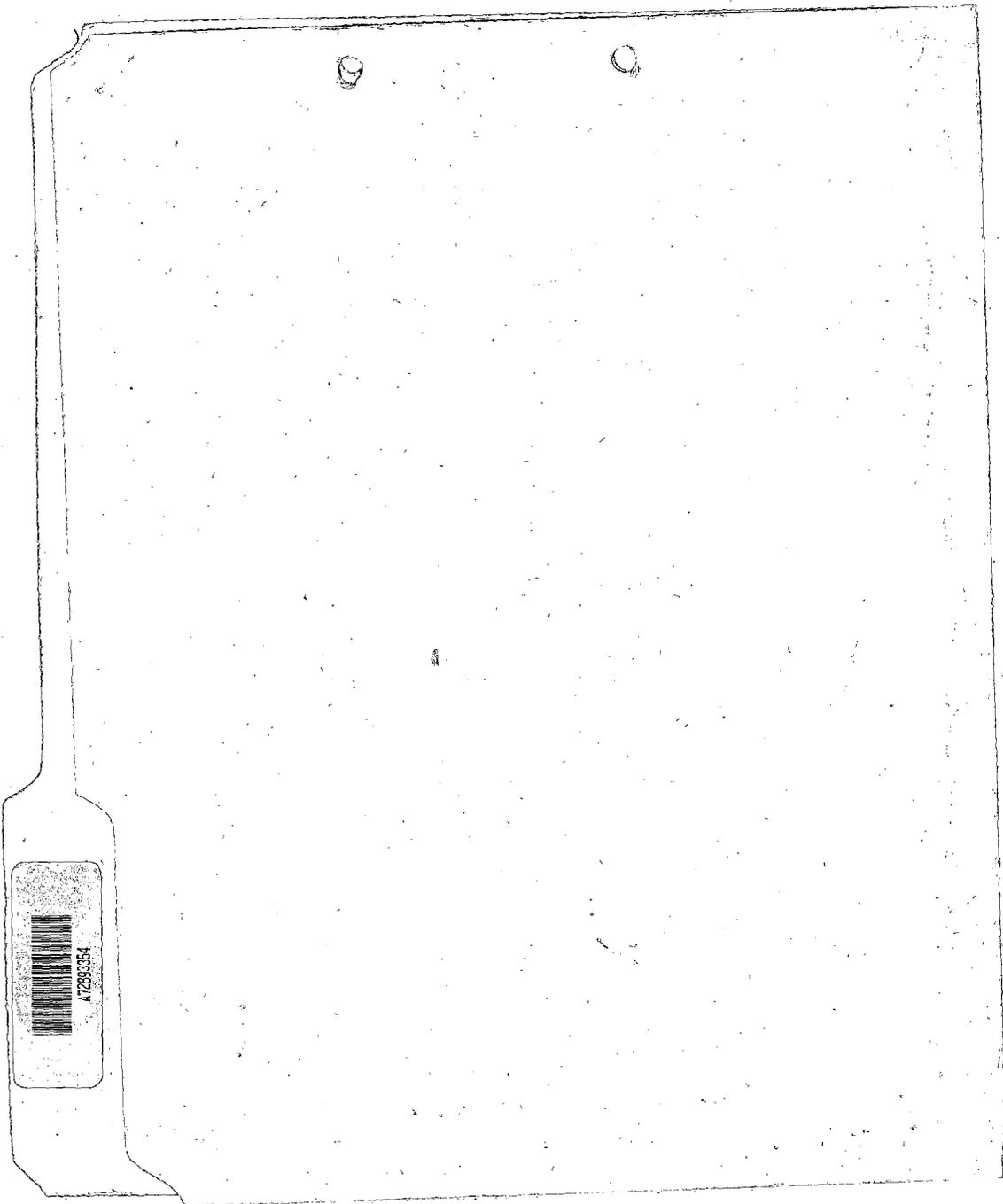
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