

FILM

Camila: Unfilmable until the recent lifting of censorship, the story of a 19th century Argentine girl who eloped with her priest and subsequently went to the firing squad provides Maria Luisa Bemberg with the makings of a powerful (if conventionally shot) melodrama—as hot as it is politically correct. Lincoln Plaza, Broadway between 62nd and 63rd streets, 757-2280. (Hoberman)

'Confronting the Holocaust on Film': This ambitious series opens Wednesday with a symposium of West German and American filmmakers, all of whom have dealt with the Holocaust. Among the first week's screenings are Peter Lilienthal's *David* (based on an actual account of a young Jew who managed to survive the war in Berlin), and Harald Lüders's

whereby the hotel gets demolished but not before tenants and community activists put up a stiff fight. April 26, the Asia Society, 725 Park Avenue at 70th Street, 288-6400. (Francia)

The Family Game / The Ballad of Narayama: You can catch up on recent Japanese releases with this pair of wildly disparate family films. The former, by young director Yoshimitsu Morita, is a comic amalgam of *Yojimbo* and *The Miracle Worker*; the latter, by Shohei Imamura, is an alternately comic and cosmic vision of subsistence living. April 30 and May 1, Hollywood Twin Cinema, 777 Eighth Avenue, 246-0717. (Hoberman)

Le Gai Savoir: Two Sorbonne students analyze society. Supposedly based on Rousseau's *Emile*, this is the film which sent Jean-Luc Godard into his post-1968 exploration of cine-linguistics and hardcore Maoism. April 27, the Queens Museum, Flushing Meadow-Corona Park, (718) 592-2405. (Hoberman)

Israeli Film Festival: The third edition of this annual event opens

with *Atalia* (love on the kibbutz) and *Hamsin* (a highly touted drama on the tensions between a Jewish family and their Arab hired hand). Also: *Dead End Street* (hooker tries to go straight), *Rage and Glory* (Stern Gang remembered), and a 25th anniversary screening of *Exodus*. April 27 through May 5, Carnegie Hall Cinema, Seventh Avenue between 56th and 57th streets, 757-2131. (Hoberman)

Georges Méliès: The inventor of the special effects extravaganza is celebrated with two special shows, presented by his granddaughter at two downtown venues. Many of the films have never been seen here. April 26, Millennium, 66 East 4th Street, 673-0090; April 28, Collective, 52 White Street, 925-2111. (Hoberman)

Murnau: Lang's rival as the greatest German director of the silent era gets as complete a retrospective as has ever been held here. This three-week series opens with a restored print of *Nosferatu*; among

the early highlights is the recently redi covered *Journey into the Night* (1920), Murnau's earliest extant film. April 26 through May 19, Museum of Modern Art, 11 West 53rd Street, 708-9500. (Hoberman)

You the Better: Ericka Beckman dramatizes America as a slot machine cum TV sports show with lots of sing-song. This 35-minute movie sparked a riot at the 1983 New York Film Festival. April 24 through 26, Whitney Museum, 745 Madison Avenue, 570-3633. (Hoberman)

MUSIC

Alessandro: The first New York performance of a Handel opera is not to be ignored in any circumstances, and if conductor Stephen Simon lacks a great track record, his cast includes the wondrous countertenor, René Jacobs. April 28 at 7:30, Carnegie Hall, 57th Street at Seventh Avenue, 247-7800. (Kerner)