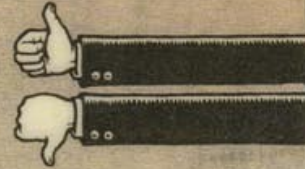


# HEROES

# &

Theater, Music, Dance, Art,  
Film: Our Critics Pick 'Em



DAVID COLLISON

# VILLAINS

## IN THE ARTS

### Confounding Commercial Expectations



CAROL HALEBIAN

Jackie Raynal

By J. Hoberman



No revival-house programmer has done more to raise the level of local film culture this year than Jackie Raynal of the Bleecker Street and Carnegie Hall cinemas. After inaugurating the Bleecker's Agee Room in late 1980 with the New York premieres of Beth B and Scott B's punk melodrama *The Trap Door* and Kidlat Tahimik's fruitful exercise in third world psychodrama, *The Perfumed Nightmare*, Raynal has outdone herself in presenting three of the finest films to open theatrically this year: Valie Export's *Invisible Adversaries*, Marguerite Duras's *India Song*, and Jean-

Luc Godard's *Numero Deux*. All three films were given extended runs which turned out to be successful, confounding normal commercial expectations.

In addition to providing a new outlet for assorted New York independents (Mark Rappaport, Amos Poe, Yvonne Rainer, to name a few), Raynal also organized the most provocative film series of 1981: "Radical Images," a month-long juxtaposition of recent political documentaries and experimental films with political content. Currently, the ever-enthusiastic Raynal is taking a respite from the grueling and thankless chore of booking other people's movies to work on one of her own. If her previous feature, *Deux Fois*, is any indication, exhibition's loss will be filmmaking's gain.

VOIC  
the village

VOL. XXVII No. 1 THE WEEKLY NEWSPAPER OF NEW YORK DEC. 30, 1982