



STRIKE, BLOODY STRIKE *'Way Down in the Hole'* looks back 100 years to the bloodiest strike in the nation's history.

Labor Visions

THE INVALUABLE labor film festival Reel Work now enters its 10th year with screenings in Silicon Valley and beyond, providing directions out of a world of nouveau feudalism—one's alternative to *Atlas Shrugged: Part I* and the billion-dollar royal wedding.

The Tillman Story (April 27, 6:30pm, at San Jose City College Student Center) revives one of last year's two or three best documentaries. It tells the tale of an Almaden Valley Army Ranger whose preventable death was used for propaganda by the U.S. Armed Forces. On hand to talk to the audience: Mary Tillman, Pat's mother. We still don't know why Pat Tillman's diary was burned, but all the details of the attempted hoodwinking of Ms. Tillman (and the rest of the American people) is here in Amir Bar-Lev's study.

On May 3 at 9:15 and 10:45am, also at SJCC Student Center: a tragic piece of strayed history is recovered. *Harvest of Loneliness: The Bracero Program* charts what one man might describe as the illegal immigrant problem, and another man might describe as the systematic effort by the ag business to keep farm labor dirt cheap. It's perhaps not in the nature of old Mexican men to complain

about hard work, but the subjects here are driven to humiliated tears by the memories of what they suffered. News photos (and a vintage Chet Huntley report from 1963) show the sometimes lethal conditions, including crowded, roasting tin barracks, in the Arizona cotton fields. A new generation of Mexican farmers is caught between earning pittance as guest workers and the flood of cheap NAFTA corn that's been bankrupting family farms in Mexico.

On April 29 at 7pm at the San Jose Peace and Justice Center: *Way Down in the Hole*, Alex Johnston's account of the war against coal-mining unionizers almost a century ago, reputedly the bloodiest strike in the history of American labor. (Its centerpiece, the Ludlow Massacre, is well known to Woody Guthrie fans.) *Locked Out* by Joan Sekler (April 28 at the SJCC Student Center) tells a happier story of how the ILWU endured a 107-day long strike against mining giant Rio Tinto. Sponsored by a host of labor unions, this fest couldn't be a better present for International Worker's Day.

—Richard von Busack

Reel Work
2011

Runs Through
May 3
www.reelwork.org

PROM

(PG; 103 min.) All the fun and laughs of that high school rite of passage, starring Aimee Teegarden, Danielle Campbell and Nicholas Braun. (*Opens Fri.*)

REEL WORK 2011

See story on page 50.

THE ROBBER

(Unrated; 90 min.) Deadpan and detail-rich account of the career of the real-life Johann Rettenberger, a highly successful (for a time) Viennese bank robber, as well as a champion long-distance runner. Director Benjamin Heisenberg surveys the unpromising cityscapes with the absolute-zero chill of late period Jean-Pierre Melville. We watch as Rettenberger (Andreas Lust) takes over a series

of nondescript suburban banks. He wears a rubber mask that's more expressive than the features underneath. He hides out with Erika (Franziska Weisz), a girl he seems to have known before his time in jail—the connection between them is strangely like brother and sister, denuded of backstory or of conventional tenderness. As passionate as this robber gets is the moment where he tells her off: "What I do has nothing to do with what you call life." I know this opposes the silliness of conventional heist movies (there's a scene where Erika and Johann smirk at a movie screen we don't see, though we hear the sound effects of police whistles, breaking glass and squealing tires). *The Robber* is trying to be rigorously honest, and during the final pursuit it evinces some fine existential suspense. However, it seems that we are denied an entry point; the film is just that rigorously locked in. (*Opens Fri at Camera 3 in San Jose.*) (RvB)

SOCIAL ISSUES DOCUMENTARY FEST

Three hundred-plus high schools compete for prizes in the field of social issue documentaries; this year's semifinalists include students from Freestyle Academy, Saratoga High, Lincoln High and Valley Christian. (*Plays Apr 30 at 2pm in San Jose at Camera 12.*) (RvB)

Revivals

CABIN IN THE SKY/SWING TIME

(1943/1936) It's a Faust story in which Petunia the good (Ethel Waters) vies against a bad girl (the ravishing Lena Horne) for the soul of Little Joe (Eddie "Rochester" Anderson). In delirium, Joe veers between a segregated heaven and hell. As always, hell is more

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◆ ***MADEA'S BIG HAPPY FAMILY (PG-13) | RIO 3D (G)**

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