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La Amiga
(The Girlfriend)
(ARGENTINE-WEST GERMAN)

A Journal Film Klaus Volkenborn (Berlin), Jorge Estrada Mora Prods. (Buenos Aires) and Alma Film production. Associate producers, Jeffrey Steiner, Hans-Gerhard Stahl. Directed by Jeanine Meerapfel. Screenplay, Meerapfel, Alcides Chiesa, in collaboration with Osvaldo Bayer, Agnieszka Holland; camera (color), Axel Block; editor, Juliane Lorenz; music, José Luis Castiñeira de Dios; production design, Jorge Marchegiani, Rainer Schaper; sound, Dante Amoroso, Günther Kortwich. Reviewed at San Sebastian Film Festival, Sept. 21, 1988. Running time: **108 MIN.**

Marla Liv Ullmann
Raquel Cipe Lincovsky
Pancho Federico Luppi
Diego Victor Laplace

Also with: Harry Baer, Lito Cruz, Greger Hansen, Nicolás Frei, Cristina Murta, Aman-cay Espindola.

■ **San Sebastian** — “**La Amiga**” is a well-intentioned but overfamiliar pic about Argentina’s “missing” and the Mothers of the Plaza de Mayo’s struggles to first find what has happened to their lost ones, and then, as the years go by, to keep alive their own hopes.

Film uses the story of the friendship between one of these mothers and a famous actress to unfold the yarn, but despite some excellent touches, pic remains distant.

Item starts in the early 1980s during the military dictatorship in Argentina, when thugs roamed the streets of Buenos Aires, people were arrested (often indiscriminately) and terror ruled the country. Maria is the mother of one of those kid-naped and, despite her husband’s opposition, joins the periodic protests in front of the Casa Rosada.

Her bosom buddy, Raquel (a successful actress) flees to West Berlin and lives there for a number of years as an exile. Even after the military government has been ousted, Maria carries on her campaign, refusing to admit that her son has been killed. On several occasions she even accuses her girlfriend of copping out and being a coward.

At the end, the girlfriend returns to Argentina from Berlin, and despite the slights from Maria, maintains her friendship. Acting by Liv Ullmann, Cipe Lincovsky, Federico Luppi and Victor Laplace is fine, but early part of the film is too familiar, and latter part too slim to generate much in the way of sales. Ullmann’s name may draw some attention to the pic. —*Besa*.