

F I L M F E S T D C

SECOND ANNUAL WASHINGTON, D.C. INTERNATIONAL
FILM FESTIVAL APRIL 20 - MAY 1, 1988



FILMFEST DC



The Second Annual Washington, D.C. International Film Festival

April 20 – May 1, 1988

Festival Catalog

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Welcome to Filmfest DC, the Second Annual Washington, D.C. International Film Festival.

With the wonderful support and encouragement we received over the past year, we feel we are beginning to create an annual spring tradition in Washington that can grow and become even more exciting. This year's festival has been expanded to include over seventy-five feature and forty short films from forty-seven countries. Thirty-five visiting filmmakers from around the world will bring with them fresh insights regarding the impact of world cinema. For twelve days, Washington will be transformed into an international film capital.

"Evolving African Cinema" is the largest presentation of contemporary filmmaking from the Continent to be shown in North America in many years. This new, exciting cinema is rarely seen in the United States and several panels have been scheduled to stimulate dialogue on the similarities and contrasts between filmmaking in Western and developing nations.

Filmfest is celebrating the cinema of Sweden, as well as the anniversary of the founding of New Sweden in America 350 years ago, with a series of classic, contemporary and children's films. Filmmaking in Sweden continues its exciting growth with more directors attracting the attention of new foreign markets.

Hal Roach has given America many wonderful moments of movie-going fun, and we are particularly pleased to present a special tribute to this king of cinema comedy. We are honored that Mr. Roach will join us for this special celebration of his major contributions to the industry.

We give special thanks to the American Film Institute. A direct result of their collaboration is a selection of films that were presented earlier in April at the AFI's major international film festival, AFI Fest in Los Angeles. Filmfest DC is pleased to reprise some of the best of their program. We value our friendship with the AFI and are particularly proud to have their support, cooperation and collegueship.

Working in Washington is an exciting, rewarding experience. We feel, quite honestly, that we are at an advantage mounting a major event in our city because of the resources available in a world capital that are not available elsewhere. Filmfest would not be able to present its large, geographically diverse program if it were not for the strong support we receive from the diplomatic, cultural, business and government sectors. Of course there are the special audiences that make our city unique. There is no more diverse, hospitable or vibrant international capital nor more enthusiastic, thoughtful and aware movie-goers.

As we have grown, the number of committed people working with us has also grown. Filmfest would not be possible without their enthusiasm and hard work. Please accept our thanks and appreciation. See you at the movies!!

Tony Gittens
Executive Director

Marcia Zalbowitz
Artistic Director



The Capitol Hill Hotels Are Proud To Host Filmfest D.C.'s Guests



THE DISTRICT OF COLUMBIA

WASHINGTON, D C 20004

MARION BARRY JR
Mayor

**GREETINGS TO THE PARTICIPANTS, GUESTS, AND FRIENDS OF
FILMFEST D.C.**

SECOND ANNUAL INTERNATIONAL FILM FESTIVAL

APRIL 20 - MAY 1, 1988

As Mayor of the District of Columbia, I am pleased to extend warm, heartfelt greetings to the participants, guests, and friends of Filmfest D.C., on the occasion of its Second Annual International Film Festival, being held April 20 - May 1, 1988.

I would like to take this opportunity to commend the coordinators of the film festival on the stellar job that they performed in making last year's inaugural film festival a great success. Once again, the District of Columbia is proud to host this worthy event which reveals the power of film and the inspired creativity of filmmakers. By using film as the medium of communication, Filmfest D.C. provides an outstanding opportunity to strengthen mutual understanding, and enhance the cultural sensitivity in all of us.

On behalf of the residents of the District of Columbia, I send best wishes for what I know will be a successful festival.



A handwritten signature in black ink, reading "Marion Barry".

MARION BARRY, JR.
MAYOR
DISTRICT OF COLUMBIA

FILMFEST DC

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Filmfest DC Schedule and Catalog Guide

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7:30	Love Is a Fat Woman	Cineplex Odeon Circle West End	p. 57
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8:00	Burkina Faso: Land of the People of Dignity	Martin Luther King Memorial Library	p. 29
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8:30	Wings of Desire	Hirshhorn Museum	p. 104
9:15	C.S. Blues	American Film Institute	p. 30
9:30	Naitou	Embassy of France	p. 70
11:00	Love Brewed in the African Pot	Biograph Theatre	p. 56
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11:00 am	Jonathana & the Witch (Children's Program)	Hirshhorn Museum	p. 50
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1:00	World Drums & No Applause, Just Throw Money	UDC Room A03	p. 106
3:00	Camera d'Afrique	UDC Room A03	p. 31
3:15	Yeelen	UDC Auditorium	p. 107
5:00	African Shorts:	UDC Room A03	p. 17
& 8:00	Yellow Fever Taximan, Poko, Marriage of Mariamu, Princesse Yennega, Poete de l'Amour		
5:30	Radio Bikini	UDC Auditorium	p. 78
8:00	Fable of the Beautiful Pigeon Fancier	UDC Auditorium	p. 41
9:00	Tribute to Hal Roach: Topper	Langley Auditorium, Air & Space Museum	p. 86
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■ **Sunday, May 1**

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1:30	Little House Under the Moon & In the Night Kitchen	Martin Luther King Memorial Library	p. 55
3:30	Like Poison	Key Theater	p. 54
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Screening Sites

American Film Institute, John F. Kennedy Center for the Performing Arts
Biograph Theatre, 2819 M St., NW
Baird Auditorium, National Museum of Natural History, 10th St. & Constitution Ave., NW
Carmichael Auditorium, National Museum of Natural History, 12th St. & Constitution Ave., NW
Hirshhorn Museum And Sculpture Garden, 7th St. & Independence Ave., SW
Key Theatre, 1222 Wisconsin Ave., NW
K-B Janus Theatre, 1660 Connecticut Ave., NW
University of the District of Columbia, Van Ness Campus, 4200 Connecticut Ave., NW
Martin Luther King Memorial Library, 901 G St., NW
Embassy of France, Maison Française, 4101 Reservoir Rd., NW
Langley Auditorium, Air & Space Museum, 7th St., & Independence Ave., SW
K-B Fine Arts Theatre, 1919 M St., NW
Howard University, Blackburn Center, Georgia Ave. & Fairmont St., NW
K-B Foundry Theatre, 1055 Thomas Jefferson St., NW
Mt. Pleasant Branch, DC Public Library, 16th & Lamont Sts. NW
The National Archives, 8th St. & Pennsylvania Ave., NW
Anacostia Branch, DC Public Library, Good Hope Rd. & 18th St., SE
Cineplex Odeon Wisconsin Avenue Cinema, 4000 Wisconsin Ave., NW
C.O. Circle West End Theatre, 23rd & L Sts., NW
C.O. Circle Avalon Theatre, 5612 Connecticut Ave., NW
C.O. Circle Embassy Theatre, Connecticut & Florida Aves., NW
C.O. Circle Jenifer Theatre, 5252 Wisconsin Ave., NW
C.O. Circle Dupont Circle Theatre, 1350 19th St., NW

Thematic Focuses

Evolving African Cinema

Evolving African Cinema is the largest exhibition of African films presented in North America in decades. The series includes over twenty feature, documentary and short films, many of them United States premieres. Twelve African filmmakers from throughout the Continent will be our guests.

From its inception, films by African directors have redefined the portrayal of people from the African Continent. Focusing on salient issues within diverse surroundings, African filmmakers have produced some of the most provocative cinema released during the past twenty-five years. Such films are cultural testimonies and illustrate a varied array of human experiences and values. Consequently, the motion pictures made by most African directors have a two fold significance. For indigenous audiences, they depict African realities and serve as tools for progress through self-actualization. At the same time, for the Westerner, such movies are invaluable reflectors of African societies, bringing about a new awareness of the thoughts, concerns and customs of African people.

Project Director:	Dr. Françoise Pfaff , Professor, Department of Romance Languages, Howard University
Program Assistant:	Miriam Rosen
Program Consultant:	Jean-Pierre Garcia

For a further exploration of African cinema you may want to read:

Twenty-Five Black African Filmmakers

(A Critical Study with Filmography and Bio-Bibliography) by **Françoise Pfaff**. A book just released by Greenwood Press (88 Post Road West, P.O. Box 5007, Westport, Connecticut 06881).

This series is made possible through the generous support of the Bureau of Educational and Cultural Affairs of the United States Information Agency, the D.C. Community Humanities Council, Howard University, the Eugene and Agnes E. Meyer Foundation and the Black Film Institute of the University of the District of Columbia. Additional support was provided by the Smithsonian Resident Associate Program, AT&T, the Friends of the National Museum of African Art and the Institute for the Preservation & Study of African-American Writing.

A Tribute to Swedish Cinema

Each year Filmfest DC chooses to showcase the films of a particular country. This year Filmfest continues this tradition by highlighting the cinema of Sweden whose roots in the drama of nature have come full circle to a promising new success in the realm of the documentary film.

Two stylistic strains have developed in Swedish cinema: the expressionistic, evidenced in the dramatic qualities of master filmmaker Ingmar Bergman's work, and the lighter more impressionistic side, characterized by Lasse Hallstrom's *My Life as a Dog* that had its Washington premiere at last year's festival to much critical acclaim. This year Bergman's short memorial to his mother *Karin's Face*, will be presented as will Daniel Bergman's *Perception*. Also on the program are two first features, Bo Widerberg's *Raven's End* and veteran filmmaker Jan Troell's *A Stop in the Marshland* with Max Von Sydow. Kjell Grede's *Hip Hip Hooray* will also be screened.

Our tribute opens with *Gustavus III*, directed by Inger Aby, a sumptuous film depicting the last day in the life of the great eighteenth century king, Gustavus Adolphus III. A famous patron of the arts, Gustavus built the baroque theatre at the magnificent Drottningholm Palace. The film, originally produced for Swedish television, was shot on location at Drottningholm, the home of the Swedish royal family.

This tribute has been made possible by the generosity of the Embassy of Sweden, the Swedish Information Service, the Swedish Institute and the Swedish Film Institute.

African Cinema Symposia

Medium, Message and Audience: Production, Distribution and Exhibition of African Films

April 27, 6:00 pm - 8:00 pm, Howard University, Blackburn
Center, East Ballroom

Moderator:

Françoise Pfaff, Professor, Department of Romance Languages,
Howard University

Participants:

Tahar Cheriaa, Director of the Carthage Film Festival, Tunisia;
Andrée Davanture, Distributor of African films (Paris, France);
Manthia Diawara, Black Studies and Foreign Languages, University
of California; **Haile Gerima**, Filmmaker, Department of Radio, T.V.
and Film, Howard University; **Jean-Marie Teno**, Filmmaker from
Cameroon

Themes, Issues and Social Realities in African Cinema

April 29, 5:30 pm - 7:30 pm, Smithsonian Institution, Ripley
Center Auditorium

Moderator:

Abiyi Ford, Professor, Department of Radio, Television and Film,
Howard University

Participants:

Ferid Boughedir, Filmmaker, Tunisia; **Mbye Cham**, Associate Profes-
sor, African Studies Program, Howard University; **Souleymane Cisse**,
Filmmaker, Mali; **Idrissa Ouedraogo**, Filmmaker, Burkina Faso;
Clyde Taylor, Associate Professor, Department of English, Tufts
University

African Shorts Program

Poète de l'Amour Poet of Love

David Ika Diop, Senegal 1986, 25 minutes

Production Company: Coups de Pilon. **Producer:** David Ika Diop. **Screenplay:** David Ika Diop. **Cinematography:** Fidèle Diémé. **Editor:** Andrée Davanture, Jenny Frank. **Sound:** Samb Mbaye. **Music:** David Ika Diop, Alain Alioune Agbo. **Print Source:** Coups de Pilon, 24 rue Stephenson, 75018 Paris. Tel: 40-18-17-65.

David Ika Diop was born in Montpellier, France in 1953. He studied filmmaking at the Ecole Supérieure d'Etudes Cinématographiques (ESEC) in Paris from 1975 to 1978, and has worked as a director for FR3, a French television station. *Poète de l'Amour* is Diop's first independently made motion picture. Among other prizes, the film received a Special Jury's Award at the 1987 Panafrican Film Festival of Ouagadougou (FESPACO). It has also been shown at several festivals in Amiens, France (1986), Florence, Italy (1986), Carthage, Tunisia (1986), Oran, Algeria (1987), Montreal, Canada (1987), and was recently featured at the 7th Bilan du Film Ethnographique, Musée de l'Homme, Paris (1988).

Poète de l'Amour focuses on the life and work of the late David Mandessi Diop, the filmmaker's father. It highlights the creative artistry and sociopolitical consciousness of the Senegalese writer whose poetry addresses Africa and the Black Diaspora, and conveys to mankind a universal message of love. *Poète de l'Amour* includes sequences with Leopold Sedar Senghor, the well-known Negritude poet and former Senegalese Head of State.

Poko

Idrissa Ouedraogo, 1981, 20 minutes

It's the story of a young village woman who is about to give birth. Complications arise, so she has to be taken quickly to the hospital in town to have a cesarian. The peasants of the village do not have quick means of transporting her to the hospital and the young woman dies on the way there. Her body is taken back to the village...The film has no dialogue because its pictures are self-explanatory. Idrissa Ouedraogo interviewed by Françoise Pfaff

Princesse Yennenga

Claude le Gallou, Burkina Faso, France, 1986, 12 minutes

Producers: Claude Le Gallou, Fabrique A.C.S. **Screenplay:** Claude Le Gallou, based on a tale written by Roger Bila Kaboré. **Graphics:** Blaise Patrix. **Music:** Hadoi and the Laaglé Naaba's musicians. **Print Source:** Atria, 16 Boulevard Jules Ferry, 75011 Paris, France.

Claude Le Gallou is a graduate of the Institut des Hautes Etudes Cinématographiques (IDHEC), Paris, France. She has made several short films and has worked on a number of French, Canadian and American motion pictures. Her latest work, *Princesse Yennenga*, is a short animated film which was featured at the 1987 Panafrican Film Festival of Ouagadougou, Burkina Faso, as well as at several European film events.

Through determination and with the help of her magic horse, Princess Yennenga (daughter of the Mossi king), succeeds in defeating her father's enemies. Today, in Burkina Faso, the oral tradition still celebrates this legendary woman warrior whose valiant deeds unified the Mossi kingdom of yesteryear.

Yellow Fever Taximan

Jean-Marie Teno, Cameroon 1985, 30 minutes

Producer: Jean-Marie Teno. **Screenplay:** Jean-Marie Teno. **Cinematography:** Bonaventure Takoukam. **Editor:** Jean-Marie Teno. **Music:** Dilly Komg Lobo. **Principal Cast:** Essindi Mindja, Félicité Wouassi. **Print Source:** Jean-Marie Teno, 102 Béliér, 46 rue d'Erevan, Issy-les-Moulineaux, 92130 France. Tel: 45-29-14-27.

Jean-Marie Teno was born in Cameroon in 1954. He holds an M.A. in audio-visual communication from the University of Valenciennes, France. Since 1982, he has been working as editor for FR3, a French television station. He has to his credit several shorts including *Schubah* (1984), *Hommage* (1985), *Yellow Fever Taximan* (1985) and *La Giffle et la Caresse* (1987). Teno is presently working on *L'Eau de Misère*, a feature-length docudrama which focuses on the problems deriving from inadequate irrigation and water supply in Africa. *Hommage* and *Yellow Fever Taximan* have received several prizes at a number of international film festivals.

"I look at the society around me with a mixture of affection, humor and irony," says Jean-Marie Teno, one of the young hopes of Cameroonian cinema. *Yellow Fever Taximan* is a good example of the filmmaker's vision, and may indicate the direction of his future work. The motion picture paints a series of picturesque vignettes of Cameroon's urban life as reflected through the varied experiences of a Yaoundé taxi-driver. **Françoise Pfaff**

The Marriage of Mariamu Arusi Ya Mariamu

Ron Mulvihill, Nangayoma Ngoge, Tanzania 1984, 36 minutes

Music: Juma Santos, Munyungo Darryl Jackson. **Print Source:** Mosaic Films, P.O. Box 191648, Rimpan Station, CA 90019. Tel: 881-8725.

The Marriage of Mariamu centers around the art and science of healing through traditional medicine, and is set in contemporary Tanzania. Suffering from a serious illness, Mariamu and those close to her find themselves in conflict with their traditional values. Her illness is complicated by a childhood fear she has of traditional doctors. Through Mariamu's treatment we discover the causes of her illness and follow her physical, psychological and spiritual transformation.

The Marriage of Mariamu won the prize for the Best Short Film, le Prix de l'office Catholique du Cinéma (OCIC), the Organization of African Unity Award as well as the Journalists and Critics Award at the 1985 Panafrican Film Festival of Ouagadougou, Burkina Faso (FESPACO).



Sarah Maldoror

France (Guadeloupe) 1987, 50 minutes

Production Companies: La Sept-RFO. **Cinematography:** Cossi. **Editor:** Danielle Anezin. **Print Source:** Mypheduh Films, 48 Q St., N.E., Washington, D.C. 20002. Tel: (202) 529-0220.



Sarah Maldoror, of West Indian ancestry, was born in 1929 in Southern France. In the 1950s she studied drama in Paris, and was trained as a filmmaker in Moscow in the early 1960s. She then went to reside in Algeria where she became Gillo Pontecorvo's assistant during the filming of *The Battle of Algiers*. Her short films include: *Monangambee* (1970), *Et les chiens se taisaient* (1971), *Fogo, l'île de feu* (1979), *Un Carnaval dans le Sahel* (1979). She has also directed a number of feature-length films, among them: the award-winning *Sambizanga* (1972), *Un Dessert pour Constance* (1980), *L'Hôpital de Leningrad* (1982), *Le Passager du Tassili* (1986).

Flora M'mbugu Schelling is a former journalist with the *Tanzanian Daily News*. She studied cinematography in West Germany and returned to Tanzania where she worked as a community organizer with women's groups.

U.S. Premiere

Aimé Césaire - The Mask of Words

Aimé Césaire - Le Masque des Mots

Born in Martinique in 1913, poet Aimé Césaire, along with Léopold Sedar Senghor and Léon Gontran Damas created the concept of "Négritude" (a celebration of Black culture) in 1934. In her film, Sarah Maldoror presents three aspects of Césaire's personality: the politician who questions the increase of racism in the world and discusses Martinique's future; the poet who views poetry as an act of freedom; the Islander who makes us discover his native country. *Aimé Césaire - Le Masque des Mots*, which contains sequences with Alex Haley, Maya Angelou and Leopold Senghor (poet and former Senegalese Head of State), is an excellent introduction to Césaire's surrealistic poetry. **Françoise Pfaff**

From Sunup

Flora M'mbugu Schelling, Tanzania 1985, 28 minutes

Produced by Flora M'mbugu Schelling, a Tanzanian woman, and shot in Tanzania with an all-African crew, *From Sunup* is a beautifully photographed work. It portrays the African woman's multiple roles as provider, mother, water-carrier, wood-gatherer, cook and entrepreneur. Finally, it dramatically illustrates that the source of her hope and her sense of the future lies in women's support of each other.

Evolving African Cinema



Alice

Neco z Alenky

Jan Svankmajer

Switzerland 1988, 84 minutes

Production Company: Condor Features/Condor Productions AG/Film Four International/Hessischer Rundfunk. **Producer:** Peter-Christian Fueter. **Associate Producers:** Michael Havas, Keith Griffiths. **Animation:** Bedrich Glaser. **Screenplay:** Jan Svankmajer. **Cinematography:** Svatopluk Maly. **Editor:** Marie Zemanová. **Art Directors:** Eva Svankmajerova, Jan Svankmajer. **Sound:** Ivo Spalj, Robert Jansa. **Principal Cast:** Kristyna Kohoutová. **Print Source:** International Film Exchange, 201 West 52 Street, New York, New York, 10019. Tel: (212) 582-4318.



Jan Svankmajer was born September 4, 1934 in Prague, where he attended the Arts and Crafts School (1950-1954) and the Academy of Fine Arts (1954-1958). His concentration on puppetry, stage design, and directing put him in great demand as a freelance artist; since 1964 he has worked primarily as a scriptwriter, stage designer, and director. Active in the Czech Surrealist Group since 1970, he also works on a permanent basis with several small theaters in Prague and the film studio Barrandov. *Alice* is his first feature-length film.

Czech filmmaker Jan Svankmajer has long dreamt of recreating for the cinema the story of 'Alice in Wonderland.' *Alice...* is the fulfillment of his dream, a surrealist voyage through the magical world invented by Lewis Carroll, in which objects and beings are juxtaposed and transformed in a bizarre, often menacing way.

The film has only one character, Alice (Kristyna Kohoutová), and uses the entire range of modern cinema techniques, mixing live action, puppet animation and trick photography. The atmosphere is of childlike fantasy—not Disneyland, but the frightening, even cruel world of fairytales, where the humor is macabre and innocent playthings become threatening simply through the power of suggestion.

With *Alice* Svankmajer makes his feature film debut after directing 18 shorts since 1964, most of which have been decorated many times over at international festivals. He has stretched the Czech tradition of film animation to new limits, testing what cinema technique is capable of achieving when the filmmaker's imagination is let loose....His work stubbornly defies inclusion in any cinematic category or genre. Like his other films, *Alice* can only be defined in its own terms—'militant surrealism,' as one critic has described his unique style....[He] sees his cinematic creations as part of an imaginative relationship between man and objects. 'I have always tried to extract the contents from objects, to listen to them and to tell their stories in pictures.' Karen Margolis, *FilmFest Journal*, Berlin International Film Festival 1988



Anita—Dances of Vice

Anita—Tänze des Lasters

Rosa von Praunheim

Federal Republic of Germany
1987, 85 minutes

Production Company: Rosa von Praunheim Filmproduktion/Road Movies, in collaboration with ZDF. **Producer:** Rosa von Praunheim. **Screenplay:** Rosa von Praunheim, Hannelore Limpach, Marianne Enzenberger, Lotti Huber. **Cinematography:** Elfi Mikesch. **Editor:** Rosa von Praunheim, Michael Schäfer. **Art Director/Production Design:** Inge Stiborski. **Sound:** Ian Wright, Michael Schäfer. **Music:** Konrad Elfers, Rainer Rubbert, Alan Marks, Ed Lieber. **Principal Cast:** Lotti Huber, Ina Blum, Mikael Honesseau. **Print Source:** First Run Features, 153 Waverly Place, New York, New York, 10014. Tel: (212) 243-0600.



Rosa von Praunheim (Holger Mischwitzki) was born in Riga, USSR, in 1942. In 1962 he studied Fine Art at the Academy of Art in Berlin and in 1968 was assistant director for the American underground filmmaker Gregory Markopolous. In 1970, von Praunheim made a breakthrough with his features *Die Bettwurst* (*The Bedworm*) and *Nicht der Homosexuelle ist pervers... (It's Not the Homosexual Who is Perverse, Rather the Situation in Which He Lives)*. His 35 features and short films include 1985's *Ein Virus kennt keine Moral* (*A Virus Respects No Morals*), featured at Filmfest DC 1987.

In post-World War I Berlin, Anita Berber gained notoriety as a fashion model, exuberant nude dancer, bisexual, drug user, and prominent actress (Fritz Lang's *Dr. Mabuse*). By 1928, she was dead, a victim of tuberculosis at 29. Von Praunheim's tribute to her eccentric style stars 75-year-old Lotti Huber as Mrs. Kutowski, a cheerful schizophrenic who claims to be Berber reincarnated. "Rolling her eyes, enunciating each word as though for an audience of backward children, Huber is irresistibly funny as the city's pugnacious doyenne of sin. This loudmouthed cannonball is first seen bounding down the Ku'damm, bellowing 'I won't undress, you swine!' before deciding to moon the crowd with 'the most beautiful ass in Berlin.'...A kind of lunatic, low-budget fandango, with a honkytonk-Schoenberg score and ravishing visuals that suggest a flea-market amalgam of *The Cabinet of Dr. Caligari*, *The Threepenny Opera*, *Reefer Madness*, and the Ballet Russe. A color movie of young Anita's flaming exploits is intercut with black-and-white scenes of Huber in the mental hospital (threatened with thorazine, she demands cocaine instead). The combination of exuberantly tacky expressionism and pornographic insolence transcends period reconstruction. *Anita* feels like a movie that could have emerged out of the most decadent Weimar milieu—especially since Praunheim doesn't have the faintest concern with dramatic involvement. He's a natural Brechtian who thrives on provocation." **J. Hoberman, Village Voice**

"You can do whatever you want with her because she's dead. She provokes fantasy in yourself, about freedom. And perversity. She's also me. I identify strongly with Anita, being a sexual revolutionary myself, and an outspoken gay person. She's the kind of provocative person I like, and the film is also a political statement in a dull, conservative time." **Rosa von Praunheim**

Plus the short film: *Quinoscopio I*



U.S. Premiere

Arabesques on Pirosmani

Arabeski na temu Pirosmani

Sergei Paradjanov

USSR 1985, 20 minutes

Production Company: Grusija-Film.
Screenplay: Zorina Zereteli. **Cinematography:** Nodar Paliaschwili.
Sound: Dshansug Kachidze, T. Sakinidze. **Print Source:** Goskino,



Sergei Paradjanov was born January 9, 1924, in Tbilisi, Georgia, the son of Armenian parents. He studied voice from 1942 to 1945 at the Music Conservatory in Tbilisi and then studied film at the Moscow Film School (VGIK) 1946 to 1952 with Igor Savtschenko, Michail Romm, and Aleksandr Dovshenko. His films include *Shadows of Forgotten Ancestors* (1964), *The Color of Pomegranates* (1969), and *The Legend of Suram Fortress* (1984/1985). He spent most of the seventies in prison in the USSR.

A stylized, essayistic film on the Georgian painter Niko Pirosmani (1862-1918). Two years ago I was treated as a criminal and spent my time in isolation. Now I'm an artist and have a different way of talking. At the moment I'm free under certain conditions so I'm extremely careful. I'm a sign of practical perestroika. I have no house, money, or secure income, and don't want to go abroad. I feel I retired last week when I finished my new film. The only thing I want to make really are two films with poetic-historical themes.

My biography is very confused—I don't even like to say when I was born—all my friends think it's on different dates and any excuse for a feast in Georgia...!! We have celebrated it three times already.

My teacher was a very prominent artist, and I'm glad I followed his lessons. Now I'm teaching too, and have some special students. I wrote novels in exile. I have 23 scenarios lying at 'home,' and a further six in my mind. I consider all my films before *Shadows of Forgotten Ancestors* rubbish, very weak.

When I came to the Moscow Film School I was just a boy who came from Georgia—I was away from home for three years. When I was young, I was very handsome—you would not think it now! I studied music and dance and was quite graceful. I was a real Jew—I wanted to do *everything*! As for my mixed background what is uppermost is Georgian girls have longer legs, but Armenian brandy is better than Georgian. It's like a child having the same father but two beautiful, different mothers. Eisenstein went to Mexico and made the best Mexican film. There's no logic to our backgrounds. When I make a film in Georgia, the Armenians get jealous: 'A home is not famous for its household but its pies.' I'm not a maestro—my ideal is Pasolini, he was very male in his films. Sergei Paradjanov, interviewed by Phillip Bergson

Shown with: *Migration of Sparrows*



Aria

Robert Altman ("Lieux désolés," "Suite des Vents," "Joissons, Joissons!" from Rameau's *Les Boréades*)

Bruce Beresford ("Glück, das mir verlieb" from Korngold's *Die Tote Stadt*)

Bill Bryden ("Vesti la Giubba" from Leoncavallo's *I Pagliacci*)

Jean-Luc Godard ("Enfin il est en ma puissance" from Lully's *Armide*)

Derek Jarman ("Depuis le jour" from Charpentier's *Louise*)

Franc Roddam ("Liebestod" from Wagner's *Tristan und Isolde*)

Nicolas Roeg (Various arias from Verdi's *Un Ballo in Maschera*)

Ken Russell ("Nessun Dorma" from Puccini's *Turandot*)

Charles Sturridge ("La Vergine degli Angeli" from Verdi's *La Forza del Destino*)

Julien Temple ("La Donna é Mobile"/"Questa A Quella"/"Adio Adio" from Verdi's *Rigoletto*)

Great Britain 1987, 90 minutes

Production Company: Boyd's Co. Film Productions for Lightyear Entertainment/Virgin Vision. **Producer:** Don Boyd. **Executive Producer:** Jim Mervis. **Executive Producers:** Lightyear Entertainment, Tom Kuhn, Charles Mitchell. **Co-Producers:** Al Clark, Mike Watts. **Coordinating Associate Producers:** David Barber, Michael Hamlyn. **Coordinating Editors:** Marie Thérèse Boiché, Mike Cragg. **Principal Cast:** Julie Hagerty, Genevieve Page, Elizabeth Hurley, Peter Birch, John Hurt, Marion Peterson, Valerie Allain, Tilda Swinton, Spencer Leigh, Amy Johnson, Bridget Fonda, James Mathers, Teresa Russell, Linzi Drew, Nicola Swain, Jack Kayle, Buck Henry, Anita Morris, Beverly D'Angelo, Sophie Ward. **Print Source:** Miramax Films, 18 East 48th Street, Suite 1601, New York, New York, 10017. Tel: (212) 888-2662. Telex 486 3989.

Aria, a film conceived by producer Don Boyd, features the work of some of the greatest composers of all time, visualized by 10 of the most innovative and adventurous filmmakers in contemporary cinema. Each director was given an identical brief; to find an operatic aria and, withing the constraints of the budget and time available, make a short film visualizing their interpretation of the music, independent of its literal operatic storyline.

Aria started filming at the end of July of 1986 with a section made by American director Robert Altman, and [continued] at the rate of about one every three weeks for eight months. Apart from the 10 directors, *Aria* has 10 different directors of photography, was shot in 19 different studios and locations, employed 23 stills photographers and featured 73 principal actors and over 300 extras. Because many of the directors had just finished production on major features, most used the same crews.

"The final result makes critical clichés impossible to avoid: it is spectacular, mesmerizing, brilliant....On the one hand an application of the music video aesthetic to opera, *Aria* is finally much more than that: it's the first opera movie in which neither medium (film or opera) has conceded any of its specific properties to suit the needs of the other." **Toronto Festival of Festivals 1987**

An AFI FEST Reprise Program



Artist on Fire

Kay Armatage

Canada 1987, 54 minutes

Production Company: Dominion Pictures. **Producer:** Barbara Tranter. **Cinematography:** Babette Mangolte, Peter Mettler. **Editor:** Petra Valier. **Sound:** Aerlynn Weissman. **Music:** O Yuki Conjugate, Jon Hassell, Steven Reich, Alexina Louey, Germaine Tailleferre, Marcelle Deschenes, Harry Friedman, Amadeus Mozart, Lester Bowie. **Print Source:** Canadian Filmmaker's Distribution Centre, 67-A Portland Street, Toronto, Ontario, M5Y 2M9. Tel: (416) 593-1808.

Kay Armatage teaches cinema at the University of Toronto, and has written extensively about film in Canadian journals. For the past six years, she has worked as a Programmer for the Festival of Festivals in Toronto, and has made documentary and short films. She has also made *Storytelling* (1983).

For her documentary on Canadian artist Joyce Weiland, filmmaker Kay Armatage isn't content to follow the conventional, show-and-tell rules of art documentaries: there are no carefully intoned lectures here, no erudite hosts strolling through vacant galleries. This is a portrait, first and foremost, of the artist at work. In relation to this artistic process, analysis is placed in its rightful secondary place: instead of imposing single, absolute meanings on Weiland's work with voiceovers, Armatage employs a virtual sound collage of commentary, observations, and anecdotes spoken by a host of unidentified (until the final credits) experts. Nothing is allowed to come between us, as viewers, and the work the film is about. Nothing that is, except perhaps for the unflinching charming, self-deprecating, and vibrant personality of Weiland herself." **Toronto Festival of Festivals 1987**

Also on the program:

Films of Joyce Weiland

A & B In Ontario

Joyce Weiland and Hollis Frampton, Canada, 1966-1984, 17 minutes

A splendid comedy about two filmmakers and the friendly but adversarial way they record each other.

Birds at Sunrise

Joyce Weiland, Canada, 1972-1986, 10 minutes

Weiland's habit of rising early led to this clever film about the morning habits of birds.

Wintersark

Joyce Weiland, Canada, 1964-1965, 14 minutes

Self-portrait of a housewife's territory from the vantage point of the kitchen table.



Baara

Work

Souleymane Cissé

Mali 1978, 90 minutes

Production Companies: Souleymane Cissé, OCINAM (Mali), with the participation of the Institut National de l'Audio-Visuel (France). **Screenplay:** Souleymane Cissé. **Cinematography:** Etienne Carton de Grammont, Abdoulaye Sidibé. **Editor:** Andrée Davanture. **Sound:** Abdoulaye Seck, Assimoye Keïta, Zimmerman. **Music:** Lamine Konté. **Principal Cast:** Balla Moussa Keïta, Baba Niaré, Boubacar Keïta, Oumou Diarra, Oumou Koné, Ismaïla Sarr. **Print Source:** Chamba Educational Films, P.O. Box 3517, Brooklyn, NY 11202. Tel: (718) 852-8353.

Baara is the first Sub-Saharan African film to explore with some depth the status of the working class of developing Africa. It singles out the exploitation of the local labor force subjected to the whims, greed, and corruption of some of its post colonial mercantile elite. It also pinpoints the workers awakening social awareness and subsequent struggle while highlighting the status of women, repressed by the same patriarchal bourgeoisie...The necessary link to *Baara's* multifaceted plot, purposely based on a somewhat disruptive editing, is provided through its musical score, composed by Lamine Konté, a noted West African composer and performer.

Françoise Pfaff

Evolving African Cinema



Souleymane Cissé is now widely considered to be one of the leading figures of African cinema. He was born in Bamako, Mali, in 1940. While studying in the Soviet Union, Cissé made three shorts: *L'Homme et les idoles* (1965), *Sources d'inspiration* (1966), and *L'Aspirant* (1968). He made his first short fiction film, *Cinq jours d'une vie*, in 1972. His three features to date are: *Den Muso* (*The Young Girl*, 1975), *Baara* (*Work*, 1978), *Finyé* (*The Wind*, 1982), and *Yeelen* (*Light*, 1987). *Finyé* won Grand Prizes at the Carthage Film Festival as well as the Panafrican Film Festival of Ouagadougou (FESPACO), in 1982 and 1983. *Yeelen* received the Jury's Prize at the 1987 Cannes Film Festival.

Baghdad Cafe

aka Out of Rosenheim

Percy Adlon

Federal Republic of Germany
1987, 108 minutes

Production Company: Futura/
Filmverlag der Autoren/pelemele Film
GmbH/Pro-ject Filmproduktion/
Bayerischen Rundfunk/Hessischen
Rundfunk. **Producers:** Percy Adlon,
Eleonore Adlon. **Screenplay:** Percy
Adlon, Eleonore Adlon. **Cinematogra-
phy:** Bernd Heini. **Editor:** Norbert
Herzner. **Set Decorators:** Bernt
Amadeus Capra, Byrnette de Santo.
Sound: Heiko Hinderks. **Music:** Bob
Telson. **Principal Cast:** Marianne
Sägebrecht, CCH Pounder, Jack
Palance, Christine Kaufmann. **Print
Source:** Island Pictures, 900 Sunset
Boulevard #700, Los Angeles,
California 90069. Tel: (213) 276-4500.
Telex: 812526.



Percy Adlon was born on June 1, 1935 in Munich. He studied Art, Drama, and German before taking his Acting examination in 1958. In 1961 he worked as an announcer and editor of a literary radio series with the Bavarian Broadcasting Service. He made his first film (a documentary, for the Münchner Abendschau program) in 1970. In 1978 he cofounded the production company pelemele Film with Eleanor Adlon. Films include *Celeste* (1981), *Five Last Days* (1983), *The Swing* (1984), *Sugarbaby* (1985), and *Herschel and the Music of the Stars* (1986).

Lederhosen meets unleaded in this gracefully funny parable about Bavarian businesswoman Jasmin Münchgstettner, who is unceremoniously dumped by her husband somewhere between Disneyland and Las Vegas. Making her way to the eponymous diner-cum-gas station run by the excitable Brenda, Frau Münchgstettner slowly but surely makes herself at home. Viewed at first with suspicion by the less-than-enthusiastic citizenry and Brenda's diversely eccentric offspring, she soon gets into the rhythm of desert life. She allows herself to be painted in progressive stages of undress in the trailer of former Hollywood stuntman Rudy Cox (an unexpected, lyrically mellow performance by Jack Palance), and a chance magic trick snowballs into a café floorshow that turns the weary truckstop into the toast of the town. Marianne Sägebrecht, star of Adlon's *Sugarbaby*, is sublime as Jasmin, and CCH Pounder plays Brenda with operatically clenched comic anger. They are as unlikely a couple as you'd ever imagine—even for an Adlon film—but his gentle absurdity never wavers, which is this story of the ultimate exchange program spins such a sentimental spell.

Eddie Cockrell

Plus the short film: *A Story*



The Big Race

Wielki Bieg

Jerzy Domaradzki

Poland 1981/1987, 102 minutes

Production Company: Polish Television, "X" Film Unit. **Screenplay:** Feliks Falk. **Cinematography:** Ryszard Lenczewski. **Editor:** Mirosława Garlicka. **Production Design:** Tadeusz Kosarewicz, Barbara Komosińska. **Sound:** Norbert Medlewski, Antoni Górecki. **Music:** Jerzy Matula, sung by Czejanda's Choir (soloist: Z. Skowronski). **Principal Cast:** Tadeusz Bradecki, Jarosław Kopaczewski, Leon Niemczyk, Krzysztof Pieczyński. **Print Source:** Półtel, Woronicza 17, 00950 Warsaw, Poland. Telex: 816203 potel pl/815331 rtv pl.



Jerzy Domaradzki was born in Lvov (now part of the USSR) on January 6, 1943. He graduated from Warsaw University's Social Sciences department in 1970. For the next four years he worked as an assistant director on films and in television, earning his diploma in Directing in 1974. He made the first of some dozen films in 1975. He is currently chairman of the feature film section of the Polish Filmmakers Association.

Shot in 1981, *The Big Race* was understandably shelved during martial law, being an extremely frank criticism of Communism in Poland in the early fifties. Scripted by Feliks Falk [*Top Dog, Hero of the Year*], it's a relentless and very witty catalogue of corruption, cosmetics, and ineptitude. The scene is a Peace Run. Under glowering portraits of Stalin and Beirut, young amateur runners, each hand-picked to represent his firm, prepare to face the insane demands placed on them. Elsewhere the organizers too are preparing. One hands out the slogans to agitators: 'These are the "long live" and these are the "down with." Don't mix them up.' Another is fixing the winner. Idealistic young Communist Budny is unable to cope; but maverick Stolar—a hustler and petty criminal—thwarts the corrupt organization at every step of the way. *The Big Race* has gone down well at several film festivals this season, but nowhere better than in Moscow where a standing ovation was followed by hours of discussion and lengthy pacans in the local papers." **Clare Kitson, 31st London Film Festival 88**

"In our time, people's enthusiasm, trust and innocence have been ruthlessly manipulated; and despite changes, we still often repeat old errors. In *The Big Race* young people fear for their parents, whose experiences cast a shadow over the lives of their heroes.

I wouldn't want the film to serve as a pretext for long drawn-out arguments over what the true shape of the past was. And I don't claim that it tells the whole truth about the period. Would that ever be possible? I think it's more important that the film should confront viewers with one fundamental question: can we watch *The Big Race* fully convinced that what makes us laugh or arouses our indignation does not concern us all?"

Jerzy Domaradzki

Plus the short film: *Perception*



Black Goddess

A Deusa Negra

Ola Balogun

Nigeria, Brazil, 1978, 150 minutes

Production Companies: Embrafilms (Brazil) and Afrocult (Nigeria).

Screenplay: Ola Balogun. **Cinematography:** Edison Batista. **Editor:** Philippe Gosselet. **Sound:** Mario Silva. **Music:** Remi Kabara. **Principal Cast:** Roberto Pirillo, Jorge Coutinho, Zozimo Bulbul, Sonia Santos. **Print Source:** Ola Balogun, 25 Isaac John Street, Igbobi, Lagos, Nigeria.

Ola Balogun, filmmaker, writer, playwright and government official, is the most important single figure in Nigerian cinema. He was born in Aba, Nigeria in 1945. A graduate of the French Institut des Hautes Etudes Cinématographiques, he also holds a Ph.D. from the University of Nanterre, France. Besides many short fictions and cultural documentaries, the director has made a number of feature-length films including *Amadi* (1975), *Ajani-Ogun* (1976), *Musik-Man* (1976), *Black Goddess* (1978), *Cry Freedom* (1981), *Orun Mooru* (1982), and *Money Power* (1982). *Black Goddess* won the Prize for Best Musical Score and the Prix de l'Office Catholique du Cinéma, at the 1978 Carthage Film Festival, Tunisia.

Black Goddess, which spans a period of time more than 200 years, is a story of reincarnation. It opens with scenes of a tribal war between two African chiefs. The defeated prince, Oluyole, is made prisoner, enslaved, and deported to Brazil. The next sequence, which takes place in present-day Nigeria, shows an old man on his death bed. His wish is for his son, Babatunde, to go to Brazil in search of the descendants of his ancestor Oluyole, so as to accomplish a promise made earlier to Yemoja, the all-powerful Yoruba Sea Goddess. Babatunde accepts his father's challenge, and such is the starting point of the initiatory and mystical quest that leads him to Brazil.

Black Goddess reflects Balogun's deep and sustained interest in the supernatural. It includes interesting scenes of candomblé (a Brazilian variety of traditional Yoruba religion), and is to date the only African feature film whose theme establishes a historical and socioreligious bridge between Africa and the Afro-Brazilian Diaspora. **Françoise Pfaff**

Evolving African Cinema

World Premiere

Burkina Faso: Land of the People of Dignity

Abiyi Ford

USA 1988, 45 minutes

Producers: Howard University's Department of Radio, Television and Film and INAFEC. **Cinematography:** Ellen Sumter, Issaka Tombiano, Moussa Diakité. **Editors:** Abiyi Ford, François Vokouma, Ouoba Motandi, Dramane Deme. **Sound:** Jony Traoré. **Music:** Traditional music from Burkina Faso. **Print Source:** Department of Radio, Television and Film, Howard University.



Abiyi Ford, filmmaker and mass media scholar, was born in Addis Abeba, Ethiopia, in 1935. He holds an MFA in Film Studies from Columbia University. He has 17 documentaries to his credit, including an educational series for New York's Bank Street College of Education, some short experimental films, a documentary on the First Pan African Cultural Festival in Algeria in 1969, and *50 Years of Painting: Lois Mailou Jones* (1983), which focuses on the well-known native Washington artist. He is currently Professor of Film and Mass Communications in the Department of Radio, Television and Film, at Howard University.

Burkina Faso: *Land of the People of Dignity* is the result of the collaborative effort between Howard University's Department of Radio, Television and Film and the University of Ouagadougou's Institute for Cinematography Studies, (INAFEC). The principal objective of the film project was the cooperative training of students and the exchanges of culture and knowledge between Afro-Americans and Africans. Abiyi Ford expects that "the film will promote the idea of the dynamic energy of the people fighting desertification...the process of human beings combatting the ravages of nature and overcoming them. Arthur J. Johnson, *Black Film Review*

Evolving African Cinema



C__S__ Blues

Robert Frank

USA 1972, 90 minutes

Production Company: Rolling Stones Records. **Producer:** Marshall Chess. **Cinematography:** Robert Frank, Danny Seymour. **Editor:** Robert Frank, Paul Justman, Susan Steinberg. **Sound:** Danny Seymour. **Music:** The Rolling Stones. **Principal Cast:** Mick Jagger, Keith Richards, Mick Taylor, Bill Wyman, Charlie Watts, Dick Cavett, Stevie Wonder, Lee Radziwill, Andy Warhol, Truman Capote, Bianca Jagger. **Print Source:** Robert Frank/The Museum of Fine Arts, Houston, PO Box 6826, Houston, Texas, 77265. Tel: (713) 526-1361.



Robert Frank was born November 9, 1924, in Zürich, Switzerland. A photographer and filmmaker, Frank is perhaps best known for his insightful book of photographs, "The Americans," first published in 1958, and for his film *Pull My Daisy*, completed the following year. During the past 25 years, he has worked primarily as a filmmaker; his most recent work is *Candy Mountain* (1987).

C__S__ Blues is Robert Frank's rare and legendary film about The Rolling Stones' 1972 North American tour. Described by poet Allen Ginsberg as "...a startling, accurate documentary, disillusioned and brilliant," it presents an anguished, searing look behind the scenes of one of the greatest rock and roll tours ever mounted. Criss-crossing the country, the tour jumps from airplanes to hotel rooms to concert halls to pool halls. Frank focused his camera on the overriding alienation, media consciousness, money and drug abuse within the Stones' Touring Party (STP) rather than recording the music and personalities on stage. His friend and sound man Danny Seymour became entangled in the scene, and Frank looks closely at him throughout the film as Seymour's involvement with drugs grows. The film is as much about Seymour and the circles of fame and power surrounding the tour as it is about The Rolling Stones. Though commissioned by the band (after Mick Jagger used Frank as the photographer for the "Exile on Main Street" album cover), the film was never publicly released because of its explicit portrayal of drug use and sexual activity on the tour. Said Jagger at the time, "If it shows in America, we'll never be allowed in the country." Confiscated after its first few private showings, *C__S__ Blues* is only available now courtesy of a complex legal arrangement between Frank and the band. Rollin Binzer's more polished—and sanitized—*Ladies and Gentlemen, The Rolling Stones*, which was shot on the same tour, emphasizes the Stones on stage; this raw and at times disturbing film stands as a straight-faced *cinéma vérité* condemnation of a hedonistic lifestyle. **Philip Brookman**

Plus the short film: *Home Is Where the Heart Is*

Special thanks to the Washington Project for the Arts



Caméra d'Afrique - 20 Years of African Cinema

Ferid Boughedir

Tunisia 1983, 95 minutes

Producer: Ferid Boughedir. **Screenplay:** Ferid Boughedir. **Cinematography:** Sekou Ouedraogo, Charly Meunier. **Editor:** Andrée Davanture, assisted by Juliana Sanchez. **Sound:** Abdelkader Alouani, Alain Garnier. **Music:** traditional pieces from Niger, Mali, Burundi and Burkina Faso. **Print Source:** Mypheduh Films, Inc., 48 Q St., N.E., Washington, D.C. 20002.



Ferid Boughedir was born in Hammam-Lif, Tunisia. He acquired his training in film by working as assistant-director to the French director Alain Robbe-Grillet and the Spanish playwright and filmmaker, Arrabal. His short films, *Paris-Tunis* (1967) and *Pic-Nic* (1972) won prizes at the festivals of Louvière (Belgium) and Dinard (France). *Caméra Arabe - 20 Years of Arab Cinema* (1986), his latest full length film on North African cinema, was featured at the 1987 Cannes Film Festival.

Soon after the independence of their countries, these men, the African filmmakers, took hold of the camera forbidden to them for so long. With neither financial means nor technical infrastructure and armed only with the firm belief that cinema can speak and can transform the world, they have struggled, alone, against the powerful companies which control film distribution throughout Africa.

Camera d'Afrique allows those who have created African cinema to express their aspirations and, through extensive film clips, provides an introduction to the best African films. It includes interviews with Med Hondo, Ousmane Sembène, Jean-Pierre Dikongue-Pipa, Safi-Faye, Oumarou Ganda, Ola Balogun, Souleymane Cissé, and Gaston Kaboré.

Evolving African Cinema



Chasing a Rainbow: The Life of Josephine Baker

Christopher Ralling

United Kingdom 1987,
75 minutes

Production Company: TV 4
International. **Producer:** Karla Ehrlich.
Screenplay: Christopher Ralling.
Editor: Noel Chanan. **Principal Cast:**
Josephine Baker. **Print Source:** TV 4
International, 60 Charlotte Street,
London W1P 2AX. Tel: 01-631 4444.
Telex: 892355.

Josephine Baker was four times married, twice before she was 16; one of the first nude dancers at the Folies Bergère; active member of the French Resistance; symbol of a new freedom for women; tireless Civil Rights campaigner; intimate friend of monarchs and dictators; mother of 12 adopted children; this almost illiterate girl from the slums of St. Louis was much more than an exotic music hall performer.

Josephine Baker was continually involved in the issues and events of her time. As a girl of 11, she experienced the terrifying St. Louis race riots of 1917, which left a deep impression on her. In the Berlin of the twenties, she ran foul of Hitler's 'brown-shirts,' who denounced her in their pamphlets as immoral and subhuman.

The making of the film proved to be an exhaustive search conducted through the archives of Europe and America, including private collections. As a result, material has come to light which covers almost every aspect of her extraordinary career. In a garage in New Jersey, perhaps the rarest item of all came to light—a tinted color film sequence of her doing her famous 'Banana Dance' from the 1927 Folies Bergère revue.

Chasing a Rainbow consists entirely of authentic film, photographs, paintings, posters and music, together with eyewitness accounts by people who knew her personally.

Plus the short video: "Never Trust a Pretty Face"



The Choice

Yam daabo

Idrissa Ouedraogo

Burkina Faso 1986, 80 minutes

Production Company: Les films de l'Avenir. **Screenplay:** Idrissa Ouedraogo. **Cinematography:** Jean Monsigny, Sekou Ouedraogo, Isoaka Thiombiano. **Editor:** Arnaud Blin. **Sound:** Issa Traore. **Music:** Francis Bebey. **Principal Cast:** Aoua Guiraud, Moussa Bologo, Assita Ouedraogo, Fatimata Ouedraogo, Oumarou Ouedraogo. **Print Source:** Festival de la Francophonie, 15 rue du Faubourg Montmartre, 75009 Paris. Tel. 47-70-18-17.

In his own words, Idrissa Ouedraogo has set out to rectify the one-dimensional image of Africa, often perceived by many as poverty-stricken and helpless. *The Choice*, which portrays a peasant family leaving a dry area in search of fertile soil and a bright future, conveys an optimistic message of self-sufficiency. It is also a universal story of love, pain and joys, depicting solidarity and human warmth. As the camera switches from a sun-scorched and arid region to much greener surroundings, the film contains images of tranquil beauty and lyrical serenity. *The Choice's* appealing rhythmic musical score is the work of the Cameroonian composer Francis Bebey. **Françoise Pfaff**

Issa the Weaver

1984, 20 minutes

Issa is a weaver of traditional cloth. Unlike his ancestors, he can no longer support his family with the sale of his art, due to the incursion of factory-made clothes from the West.

Evolving African Cinema



Idrissa Ouedraogo was born in Banfara, Burkina Faso (formerly Upper Volta) in 1954. He studied filmmaking at the Institut Africain d'Etudes Cinematographiques de Ouagadougou (INAFEC) as well as at the Institut des Hautes Etudes Cinematographiques (IDHEC) in Paris. His award-winning shorts are: *Poko* (1981), *Les Écuellés* (1983) and *Issa le tisserand* (1985). *The Choice* (Yam daabo), made in 1986, is his first feature film.



Comrades

Bill Douglas

United Kingdom 1987, 180 minutes

Production Company: Skreba Productions, in association with The National Film Finance Corporation/Film Four International/Curzon Film Distributors. **Producer:** Simon Relph. **Screenplay:** Bill Douglas. **Cinematography:** Gale Tattersall. **Editors:** Michael Audsley, Mike Ellis, Simon Clayton. **Art Directors:** Henry Harris, Derrick Chetwyn. **Production Design:** Michael Pickwood. **Sound:** Clive Winter. **Music:** Hans Werner Henze, David Graham. **Principal Cast:** Robin Soans, William Gaminara, Philip Davis, Stephen Bateman, Keith Allen, Patrick Field, Michael Hordern, Freddie Jones, Vanessa Redgrave, James Fox, Arthur Dignam, John Hargreaves, Alex Norton. **Print Source:** British Screen.

Bill Douglas was born April 17, 1937, in Newcraighall, Edinburgh. He attended the London Film School, where his graduation film was *Come Dancing*. He received wider recognition with the trilogy *My Childhood* (1972), *My Ain Folk* (1973), and *My Way Home* (1978), a work which examines the span of his youth and is regarded as a milestone in English filmmaking.

C*omrades* is at its primary level a narrative account of the Tolpuddle Martyrs, the six Dorset farm laborers who, in 1834, after they had formed what was in effect a trade union branch, were sentenced to be transported to Australia under a catch-all law which penalized the administering of 'unlawful oaths.' The Tolpuddle men, as the appellation 'Martyrs' reveals, have attained iconic status in British labor history, and the film celebrates their act and relates the circumstances of their exemplary punishment with due respect. But for all its historical accuracy, which extends to the use of authentic locations, *Comrades* is less a historical film than a film *about* history. It tells its story conventionally, in linear progression...but simultaneously it invites those who watch it to consider what they see and how they perceive it. It is, essentially, a film about seeing: about light and illumination, projection and perception....

We are alerted to this from the beginning. The film is presented as 'A Lanternist's Account of the Tolpuddle Martyrs,' and in various guises the lanternist appears at intervals, played in all his manifestations by the same actor....

At first sight, *Comrades* seems an astonishing departure for a filmmaker previously known for the intimist autobiographical trilogy which began with *My Childhood*.

Another illusion. One of the distinctive qualities of Douglas' trilogy was that, within their small canvas, the films allowed time—indeed insisted on it—to linger on a detail: the spectator was invited to gaze at the contours of an object or a human face in close-up, or to contemplate a landscape in long shot. This is rare in any cinema, not least (if not particularly) in British cinema. But Douglas alone shares with filmmakers like Dovzhenko and Ozu, Tarkovsky and Angelopoulos, the will to ask his audience to look—to see—as well as to watch. David Wilson, *Monthly Film Bulletin*



Commissar

Kommissar

Alexander Askoldov

USSR 1967, 110 minutes

Production Company: Gorky Studio.
Screenplay: Alexander Askoldov, based on *The City of Berdich*, by Vasily Grossman. **Cinematography:** Valeri Ginzberg. **Editor:** Alexander Askoldov. **Music:** Alfred Schnittke. **Principal Cast:** Nonna Mordukova, Rolan Bykov, Raisa Niedashkovskaya, Vasili Shukshin. **Print Source:** Goskino



Alexander Askoldov was born in Moscow in 1937. In 1964 and 1965, he took advanced directing and screenwriting courses, and for the next two years worked on his first and only feature film, *Commissar*. Invited to the San Francisco festival at the time, the film was mysteriously shelved before the screening, and Askoldov was prevented from making fiction films. From 1976 to 1985, he directed experimental musical theater.

It took 20 years for *Commissar* to finally debut following the director's protest during the July 1987 Moscow Film Festival, and its arrival in the West has been another sure test of the glasnost era (following the Moscow screenings, Askoldov was allowed to re-edit the film and re-insert some cut scenes). In an affecting, unabashedly lyrical style, enhanced by the widescreen black-and-white photography, the film tells of a female commander during the Soviet Union's civil war who becomes pregnant. The Red Army billets her with a local Jewish family, who adopt her into their crowded home. Celebrated actor Rolan Bykov, here an agile young man, plays the pixieish father. The family is fertile domesticity made flesh, while the commissar is military valor at its most self-sacrificing. As she proceeds through pregnancy, birth and bitter decisions when the village itself becomes a battlefield, a stark contrast is drawn between the need to struggle and the need to love. In a sudden surge of surrealism, a penultimate sequence shows Jews being rounded up by Nazis (Askoldov filmed the controversial sequence in a village where, unbeknownst to him at the time, villagers had experienced a similar fate; when the filmmaker returned 19 years later, townspeople clamored to see the film). The international socialist anthem "The Internationale" is used as a theme for this portrait of friendship across cultural and political barriers.

No official wants to admit why the film was banned—although its positive portrayal of a Jewish family, references to the Holocaust and possible Soviet complicity, and a non-socialist, broadly humanist streak may all be part of the story. Askoldov, whose father fell victim to Stalin and who himself has not been able to work again in films, is alarmed by the notion that this film might be lionized simplistically in the West, and used as anti-Soviet propaganda (Askoldov himself is not Jewish; of all the crew, he says, only the cameraman was). "The revolution's first word was 'internationalism,' promising peace and happiness for all," he points out. "Later we lost sight of some of the Revolution's great achievements." *Commissar*, then, is more than a political event of the glasnost era: it is a welcome discovery as a humanist drama that, in its deceptively simple elegance, touches audiences across political ideologies. Pat Aufderheide.

Plus the short film: *Karin's Face*



Arthur Si Bitá

Cameroon 1982, 112 minutes

Production Company: Fodic.
Screenplay: Arthur Si Bitá. **Cinematography:** Rafi Toumayan. **Editor:** Aurélie Ricard. **Sound:** Jean-Pierre Le Roux. **Music:** Pierre Akendengue.
Principal Cast: Gérard Essomba, Stanislas Awana, David Endene, Tokoto Ashanti, Malou Zogo, Georges Anderson. **Print Source:** Martine Kalfon, 12 Avenue Franklin Roosevelt, 75008 Paris, France. Tel. 43-59-36-06.



Arthur Si Bitá was born in Cameroon in 1948. He is both a filmmaker and a film critic whose articles have appeared in a number of film journals. He is currently writing a book on Cameroonian cinema. Si Bitá's motion pictures include four documentaries (*Semaine culturelle du 20 mai 1978*, *La Voix du Poète au Mont Cameroun*, *Maîtres et Disciples*, and *No Time to Say Good-Bye*), and two other fiction films (*La Guitare brisée* and *Les Coopérants*).

U.S. Premiere

Les Coopérants

Seven Cameroonian students leave their urban comfort to spend their vacation in a village. They share the villagers' life with unexpected results. A love story and a police investigation are interwoven in the film's plot which explores such socio-cultural themes as the conflict between indigenous traditions and values inherited from the West.

Les Coopérants, which reflects interesting facets of Cameroon's lifestyles and folklore, is faster moving and less didactic than most Subsaharan African films. It is technically polished and Pierre Akendengue's musical score deserves praise.

Françoise Pfaff

Evolving African Cinema



Philip Haas

USA 1987, 46 minutes

Producer: Philip Haas. **Screenplay and Presentation:** David Hockney. **Cinematography:** Curtis Clark. **Editor:** Curtiss Clayton. **Sound:** Susumu Tokunow. **Music:** Marc Wilkinson. **Print Source:** New Yorker Films, 16 West 61st Street, New York, New York, 10023. Tel: (212) 247-6110.



Philip Haas is a playwright and filmmaker who specializes in collaborations with contemporary artists. His other films include *The World of Gilbert and George* (1981) and *Scenes and Songs from Boyd Webb* (1984). His most recent plays are "The Green Room" and "A Comrade in Hollywood." He is currently working on a film with and artist Richard Long.

A Day on the Grand Canal with the Emperor of China

or Surface is Illusion but so is Depth

With irrepressible delight, David Hockney unravels a 17th century Chinese scroll and reveals how a vivid story can emerge through the art of altered perspective and selective detail. Although not explicit, the film also provides us with a deeper understanding of Hockney's own work. A witty conception, beautifully rendered. *New Directors, New Films*, 1988



Penelope Spheeris

USA 1988

Production Company: I.R.S. World Media. **Producer:** Jonathan Dayton, Valerie Paris. **Cinematography:** Jeff Zimmerman. **Editor:** Earl Ghaffari. **Location Sound:** Mark Hanes. **Music Supervision:** Seth Kaplan. **Principal Cast:** Alice Cooper, Lenny of Motorhead, Ozzy Osbourne, Joe Perry and Steven Tyler of Aerosmith, Gene Simmons and Paul Stanley of Kiss. **Print Source:** New Line Cinema, 575 8th Avenue 16th Floor, New York, New York 10018. Tel: (212) 239-8880.

Penelope Spheeris was born in New Orleans. She received a Master of Fine Arts in film production from UCLA before additional study at The American Film Institute. She worked as a film editor before forming her own company, Rock'n'Reel, which specializes in promotional films for the music industry, early incarnations of today's music videos. She produced segments for "Saturday Night Live" that resulted in her producing the Albert Brooks film *Real Life*. She made her directorial debut with *The Decline of Western Civilization* in 1981. Her other films include *Suburbia* (1983), *The Boys Next Door* (1984), *Hollywood Vice Squad* (1986), and *Dudes* (1987).

The Decline of Western Civilization Part II: The Metal Years

Nearly a decade down the road from Penelope Spheeris' seminal film *The Decline of Western Civilization*, the youth of America seem to have thrown the Punk movement out the window: Heavy Metal mixes the frenzied speed of Punk with a tongue-in-cheek insouciance that embraces outrageous stage shows and an exaggerated disregard for the socially acceptable. Who better than Spheeris, then, to be once again the first to go where no filmmaker has gone before? *The Decline of Western Civilization Part II: The Metal Years* charts the rise of this musical phenomenon, from seventies elder statesmen Alice Cooper and Ozzy Osbourne (Black Sabbath) to newer bands like Faster Pussycat and Megadeth. Deeper issues are addressed as well, from "What is headbanging?" to "How do you de-Metalize your children?" Shot between August 1987 and February 1988, the film takes us to the Los Angeles clubs Hollywood's, Gazzari's, The Cat House, and The Country Club to view the established and up-and-coming bands Motörhead (Lemmy K. is featured), Poison, WASP, Odin, Lizzy Borden, London, Vixen, and Jaded Lady. As with Punk, however, the bands are often upstaged by their fans, who always try to outdo their heroes. After 90 minutes of this, even the PMRC should realize they're being put on. As Jon Bon Jovi says, summing up a lifestyle, "I picture what I am doing as Clint Eastwood with a guitar." **Eddie Cockrell**

The Emperor's Naked Army Marches On

Kazuo Hara

Japan 1987, 123 minutes

Production Company: Shisso Films/Imamura Productions. **Producer:** Sachiko Kobayashi. **Screenplay:** From an idea by Shohei Imamura. **Cinematography:** Kazuo Hara. **Editor:** Juri Nabeshima. **Principal Cast:** Kenzo Okuzaki. **Print Source:** Kawakita Memorial Film Institute, Ginza Hata Blvd, 6th Floor, 445, Ginza Chuo-ku, Tokyo, 104, Japan. Telex: 78124141.

Kazuo Hara has extensive filmmaking experience. He has previously directed two documentaries, *Good-bye to CP* (1972), about cerebral palsy patients and their experiments with group living, and *Extremely Personal Eros: Love Story 1974* (1974), which showed an Okinawan woman giving birth to an illegitimate child by an American serviceman without benefit of medical assistance. He agreed to direct *The Emperor's Naked Army Marches On* after a seven-hour meeting with its subject.

Yuki yukite shingun

Even before *The Emperor's Naked Army Marches On* won last year's Japanese New Director's Prize, the hottest Japanese film of 1987 was so hot that no major distributor would handle it. Instead, it opened at an 80-seat Tokyo theater, where it has been playing since August—while racking up raves on the international festival circuit.

The subject of this 2-hour documentary portrait is Kenzo Okuzaki, an eccentric auto mechanic who scandalized Japan in 1969 when he used a homemade slingshot to fire four pachinko balls at Emperor Hirohito. If Aguirre is the wrath of God, Okuzaki is something like the whiplash of fanaticism. The self-proclaimed 'Impartial Soldier of the Divine Crusade' not only refuses to put the Pacific war behind him, but even today holds the emperor responsible for the conduct of the war and the suffering it caused.... Five stormy years in the making, *The Emperor's Naked Army* swathes the gradual disclosure of a wartime atrocity in the mysteries of Japanese social decorum. However, the film violates numerous cultural taboos (such as linking the emperor to the war) as well as defying documentary tenets. The irrepressible Okuzaki plays both private eye and prosecutor, bursting in—crew in tow—on an old World War II comrade and pummeling him to the ground to extract the information he seeks.

In the end, this sort of kamikaze filmmaking (complete with calls to the police from surprised interviewees) uncovers a shocking incident: three weeks after the Japanese surrender, one unit of the 36th Corps executed several privates for their officers to eat.

'As long as I live, I'll use violence—if it brings good to mankind,' promises the triumphant Okuzaki in the movie. No one who sees this jolting film will be surprised to learn that he's currently in prison, sentenced to 12 years for the attempted murder of his former commanding officer's son. **J. Hoberman, *American Film***

Shown with: *Prayer for Marilyn*



The Essence

Susman

Shyam Benegal

India 1987, 126 minutes

Production Company: ACASH (Association of Cooperatives and Apex Societies of Handloom). **Producer:** Shyam Benegal. **Screenplay:** Shama Zaidi. **Cinematography:** Ashok Mehta. **Editor:** Bhanudas Divkar. **Production Design:** Nitish Roy. **Sound:** S.W. Deshpande. **Music:** Sharang Dev, Vanraj Bhatia. **Principal Cast:** Om Puri, Shabana Azmi, Neena Gupta. **Print Source:** ACASH.

Shyam Benegal was born in the Hyderabad area, in Telugu-speaking Andhra Pradesh, but eventually settled in Bombay. He studied economics and was one of the founders of the Hyderabad Film Society. Influenced by older cousin Guru Dutt and himself a respected Indian filmmaker, Benegal worked at a television station in Boston and New York's Children's Television Workshop before going into advertising. After years honing his filmmaking technique under the rigors of commercial production, he made his first film, the phenomenally successful *Ankur* (*The Seedling*), in 1974. His other films include *Nishant* (1975), the children's film *Charandas Chor* (1975), *Manthan* (1977), *Bhumika* (1977), *Kondura* (1977), and *Junoon* (1979).

Ten years ago, Shyam Benegal made *Manthan*, a film about a milk cooperative, financed by members of the co-op. Now he's made a similar film with *Susman*, financed by handloom weavers in Andhra Pradesh state. Once again, Benegal seems to be able to take an objective view of the problems faced by his financial backers, and the result is another fine film from this consistently interesting director.

Central character is Ramulu (Om Puri), a master weaver, whose silk designs are superlative works of art: it's much to the credit of this fine actor that he handles the loom as if he'd spent a lifetime working at the job. As a result of an intricate...power play within the co-op, Ramulu is now working for the ex-secretary of the society, who has set himself up on his own. When a pushy government woman comes to the village looking for the best designs to use in an exhibition to be staged in Paris, she's struck by Ramulu's work, and commissions his new employer to produce the silk she needs. The decision sparks off jealousies among co-op members....

Despite the bribery, cheating, and stealing that is almost taken for granted in the handweaving industry, according to the film, Ramulu continues in his traditional way, eventually winding up in Paris trying to answer questions put to him by a French journalist. Benegal's theme is that the traditional artisan must not only be allowed to survive, but must live decently: for it's the master craftsman who puts 'the essence of his soul' into his weaving.

The Essence is at its most beautiful in the sequences where we simply watch the protagonist at work, but Benegal's exposé of the behind-the-scenes maneuvers in the handloom industry will fascinate western audiences. David Stratton, *Variety*

Take a look at Om Puri, who has a key role in the film....Outside the frame of moving pictures, Om's face may not be glamorous, but on film his personality stands out. Here, he identified with the community of weavers, he melted into the larger canvas of the community. He learnt weaving, he wove a sari for my wife, a shirt for me, handkerchieves for the unit....Such involvement is rare in actors, and that is what makes a good actor or actress. Shyam Benegal

Plus the short film: *Pania on the Reef*



Ruy Guerra

Spain 1987, 90 minutes

Production Company: International Network Group S.A./Spanish Television/ New Latin American Film Foundation. **Producer:** Joao Alfredo Viegas. **Screenplay:** Gabriel García Márquez, Ruy Guerra, from a story by García Márquez. **Cinematography:** Edgar Moura. **Sound:** Antonio Carlos da Silva. **Music:** Egberto Gismonti. **Principal Cast:** Ney Latorraca, Claudia Ohana, Tonia Carrero, Dina Slat.



Ruy Guerra was born in Lorenzo Márquez, Mozambique in 1931. He studied cinema at the Paris Institute of Higher Studies from 1952 to 1954, and for the next three years worked as an assistant to film directors and photographers. He returned to Brazil in 1958 and held various jobs, including scriptwriter, actor, editor, and producer. He made his first feature-length film, *Os Cafajestes*, in 1962, and has made numerous films since then in France, Mozambique, Portugal, and Brazil. He is a founding member of the Mozambique Film Institute.

U.S. Premiere

Fable of the Beautiful Pigeon Fancier

Magical realism, the heady expression of Latin American reality so well caught in Latin literature such as that of Gabriel García Márquez, has long eluded Latin American cinema. Ruy Guerra, the Brazilian-Mozambican director whose early work (such as *The Guns*) helped to define the *cinema novo* movement of the sixties, won the praise of García Márquez for his cinematic interpretation of a García Márquez short story, in *Erendira*. His latest film is also drawn from a García Márquez tale, as part of a six-part series, all by leading Latin American filmmakers, from scripts by the Latin American writer. (The series itself is an innovative collaboration among the Cuba-based New Latin American Film Foundation, the International Network Group film corporation, and Spanish TV.) Brilliantly executed with precision and grace, the film conveys sensuality and spirituality in the story of a doomed love affair between a town aesthete and a peasant woman. Claudia Ohana (the lead in *Erendira* and in Guerra's latest film, *Malandro*) contributes powerfully to that mix in her saintly sinner role as the peasant woman Fulvia. Guerra manages to keep a hummingbird-like tension in the recounting of this dark fairy tale, which is as entertaining as it is unsettling. **Pat Aufderheide**

Shown with: *The Man Who Planted Trees*



Family Viewing

Atom Egoyan

Canada 1987, 86 minutes

Production Company: Ego Film Arts Production. **Screenplay:** Atom Egoyan. **Cinematography:** Robert MacDonald. **Editor:** Atom Egoyan, Bruce MacDonald. **Art Director:** Linda Del Rosario. **Sound:** Ross Redfern. **Music:** Michael Danna. **Principal Cast:** David Hemblen, Aidan Tierney, Gabrielle Rose, Arsinee Khanjian, Selma Keklikian, Jeanne Sabourin. **Print Source:** Cinephile, 173 Willow Ave., Toronto, Ontario. Tel: (416) 699-8744.

Atom Egoyan was born in Cairo in 1960. He received his degree from the University of Toronto in International Relations. He has worked as a director in theatre, television, and film. His first feature, *Next of Kin* (1984) won the Golden Ducat Award (Mannheim). *Family Viewing* is his second feature.

Oedipal unrest in Couch Potato Kingdom. The story centers around a well-kept but malcontented youth: Van (Aidan Tierney) lives with his father and stepmother in comfortable, high-tech surroundings. Van feels alienated from his parents and drawn to the home for the aged where his maternal grandmother [lies] ailing. Despite the disapproval of his father (who in the boy's eyes is responsible for his real mother's absence) Van concocts a scheme to have the old woman secretly removed from the hospital and placed in his care. The father, meanwhile, has his son spied on and tagged by a private eye—which is only one instance of many in the film where people's relations are electronically mediated.

A complex and allusive film, *Family Viewing* displays its predecessor's (*Next of Kin*) interest in alternative families and mediated experience. But it does so from a darker, more ironic perspective. Unequivocally, it bears out *Next of Kin*'s promise that Atom Egoyan is a filmmaker of significant talent, intelligence, and vision." Toronto Festival of Festivals 1987

An AFI Fest Reprise Program

Plus the short film: *Arena Brains*



Geronima

Gerónima

Raúl Alberto Tosso

Argentina 1986, 96 minutes

Production Company: Production Cooperative of the Institute of Cinematographic Art of Avellaneda. **Producer:** Luis Martin Barberis.

Screenplay: Carlos Paola, Raúl Alberto Tosso, from a story by Dr. Jorge Pellegrini. **Cinematography:** Carlos Torlaschi. **Principal Cast:** Luisa Calcumil, Patricio Contreras, Mario Luciani, Ernesto Michel. **Print Source:** Instituto Nacional de Cinematografía, Lima 319, Buenos Aires, Argentina.

Based on a real character—whose case history is recorded in the work of the Argentine doctor Jorge Pellegrini—Gerónima is an Indian woman, living with her children in desperate poverty in a remote part of Argentina. A visiting government official decides to rehabilitate the family and takes them into the 'care' of a hospital, an act which has a devastating effect on them all. In this his first film, Raúl Tosso, part of the Film Cooperative of the Avellaneda district of Buenos Aires, reveals, in what can only be described as an elusive film style, a part of Argentine society which is often marginalized by the cosmopolitan capital city of Buenos Aires. Luisa Calcumil gives a brilliant performance as the woman whose life is destroyed through the well-meaning, but uncomprehending, assistance of 'civilization.' Definitely not your normal bio-pic, but rather an imaginative and emotional act of sympathy for the have-nots. **John King, 31st London Film Festival, 1988**



Raúl Alberto Tosso was born February 19, 1953, in Avellaneda, Buenos Aires province, Argentina. He graduated from Instituto San Vicente de Paul in 1971, with a diploma in Commerce and began to study film. He made his first film, the independent experimental documentary *Zoo La Plata*, in 1977, after apprenticing on commercials for TV and theaters. After another documentary and a short film, he graduated from Avellaneda's Escuela de Arte Cinematográfico with a diploma in Film Direction. After a 1980 documentary on his home town, he began *Geronima* as a 40-minute short in 1982. During 1984-1986 the film was reworked into a feature.



U.S. Theatrical Premiere

Gustavus III— Farewell to a Player King

Gustavus III—Teaterkung och
drömmare

Inger Aby

Sweden 1983, 54 minutes

Production Company: Swedish Television TV 1 Sales Sveriges Television AB. **Producer:** Inger Aby. **Screenplay:** Ture Rangström. **Production Design:** Bo-Ruben Hedwall. **Music:** "Orpheus and Eurydice," by C.W. Glück, performed by The Swedish Radio Symphony Orchestra under the direction of Arnold Östman. **Principal Cast:** Sven Lindberg, Erik Gribbe, Heinz Hopf, Jan Blomberg. **Print Source:** Swedish Television TV 1 Sales Sveriges Television AB, S-105 10 Stockholm, Sweden. Tel: 08/7840000. Telex: 1000 SRCENTS S.

Inger Aby has worked at Swedish Television since 1962, in the last 12 years as a producer and director. Among the programs she has produced is the 1979 Prix Italia winner "Music for a Winter Queen."

G*ustavus III* is a musical pictorial fantasy with a blaze of color, in which the word has almost entirely made way for an *inner* dramatic action.

The music is from Glück's opera "Orfeo ed Euridici," and the story of the Swedish king's last day before the fatal shot at the opera has a poetic content rather than a realistic one.

The dramatic action around Gustavus runs parallel with the Orpheus myth being enacted on the Drottningholm stage. Gustavus III was the king who let music and drama flourish in Sweden and for whom the theater was his great love—his Eurydice. This king also met his end by an assassin's bullet on an opera stage (an event which inspired Verdi to compose his opera "Un Ballo in Maschera").

We accompany Gustavus through his last day. Not in a documentary account of where and how things really happened but rather as in a dream, a fantasy of how it might have been had the Player King himself been the director....

For the first time special permission has been granted to film in every part of Drottningholm—the royal palace, the Chinese Pavillion, the English and French parks, and, most important of all, the world-famous court theater from 1766. Here the Player King has been able to move about to his heart's content—in the dressing room, among the stage machinery (which still works) and the original scenery. Inger Åby

Tribute to Sweden



The Highest Court

Augstaka Tiesa

Herz Frank

USSR 1987, 69 minutes

Production Company: Riga Studio, Latvia. **Producer:** Herz Frank. **Cinematography:** Andris Seleckis. **Print Source:** Goskino, 7 Mały Gnesdnikovsky Pereulok, Moscow, USSR. **Telex:** 411417.

Winner of the Grand Prize at the Nyon Documentary Festival 1987. Convicted of a double murder during an impulsive robbery, Dolgov sits on death row awaiting the result of appeals. His execution is simply a matter of form—death by firing squad. Herz Frank's documentary probes the heart of the seemingly indifferent and hardened killer. Dolgov confesses everything, an open and shut case. The film asks: Why do our young men kill? Must we in turn kill them? Frank humanizes these young criminals. Shorn of all hair and all disguises, Dolgov talks grudgingly to the camera, painfully. Over the months, as the camera grinds on without pity, Dolgov and his defenses break down. Dolgov clenches his fists, bows his shaved head, his jaw working, his body trembling. His final words—I love you all. Love, that's all that matters. **Gordon Hitchens, *Variety***

Plus the short films: *Donos* and *Breakfast in the Grass*



U.S. Premiere

Hip Hip Hurrah

Kjell Grede

Sweden/Denmark 1986, 110
minutes

Production Company: The Swedish Film Institute/The Danish Film Institute.
Screenplay: Kjell Grede. **Cinematography:** Sten Holmberg. **Editor:** Sigurd Hallman. **Art Director:** Peter Høimark. **Music:** Johannes Brahms, Gustav Mahler. **Principal Cast:** Stellan Skarsgård, Lene Brændum, Pia Vieth, Helge Jordal, Morten Grunwald. **Print Source:** Swedish Film Institute, P.O. Box 27 126, S102 52 Stockholm. Tel: 468 665 11 00. Telex: 133 26 FILMINS S.

Hip Hip Hurrah is a fantasy about the Scandinavian artists who gathered at Skagen in Denmark, and painted their way into the history of art as 'The Skagen Group.'

Though the film is a fantasy, no one can say that it is untrue. Everything that happens in it either did happen in reality, or could have.

The actors in *Hip Hip Hurrah* bear a certain resemblance to the characters they portray, but only to a degree. I have tried, after all, to show only a portion of the truth, if that.

Respect and affection for the uniqueness of each human life dictate that no one may violate the limits of a person's integrity by telling him: This is you.

We pretend to talk of others, when in fact it is always of ourselves that we speak."
Kjell Grede

Plus the short film: *Sunnyside Up*

Tribute to Sweden



Kjell Grede was born in 1936. He is one of Sweden's leading film directors and screenwriters. He is most well-known internationally for his films *Hugo and Josefin* (1967), *Harry Munter* (1969), and *Clair Lust* (1972). He has also written and directed two major television series on August Strindberg: "A Madman's Defense" (1976) and "Strindberg: A Life" (1983-1985: parts I, IV, and VI). In addition, Grede has also directed memorable productions for television of two plays by Jean-Paul Sartre, "No Exit" and "The Prisoners of Altona."



Horse Thief

Daoma Zei

Tian Zhuangzhuang

People's Republic of China
1986, 88 minutes

Production Company: Xi'an Film Studio. **Executive Producer:** Wu Tianming. **Screenplay:** Zhang Rui. **Cinematography:** Hou Yong, Zhao Fei. **Editor:** Li Jingzhong. **Art Director:** Huo Jianqi. **Production Design:** Yang Jianping. **Sound:** Hui Dongzhi. **Music:** Qu Xiaosong. **Principal Cast:** Tseshang Rigzin, Dan Jiji, Jayang Jamco, Gaoba. **Print Source:** The International Film Circuit, 125 East 4th Street, #24, New York, New York 10003.

Tian Zhuangzhuang was born in the early fifties to well-known Chinese actors Tian Fang and Yu Lan. Sent to a remote labor camp in 1968 as part of a group of teenagers banished by Mao after the 1966 Cultural Revolution, he later joined the army and then the photographic department of the Agricultural Film Unit. In 1978, he was one of 27 students accepted to the reopened Beijing Film Academy. Among the "Fifth Generation" students graduated from the academy in 1982, he has made seven feature films.

A man and his family are banished after he steals a horse. For his 'Chinese Western,' Tian Zhuangzhuang took an existing script and pared away the melodrama to leave an impressionistic meditation on life and death in the Tibetan Buddhist scheme of things. He chose a cast of ethnic Tibetans (none with previous acting experience) and placed them in roles very close to their everyday lives. He filmed on various locations in the provinces of Qinghai, Gansu and Tibet itself, incorporating footage of the great Buddhist ceremonies and festivals—traditions almost eradicated in the Cultural Revolution but now again celebrated as they have been for hundreds of years. The film's opening caption, situating the action in 1923, was added later at the insistence of the Film Bureau. Tian deliberately avoided specifying the period, preferring to leave it 'timeless.'

The film's story is told in pictures, not words....With patience and concentration, it's easy enough to follow this simple sequence of events and to arrive at an interpretation of the film as an account of one man's struggle against his gods. Two factors complicate the issue. One is Tian's complete refusal of explanations: dialogue is minimal, psychological and sociological questions are not raised, and the film presents both vast religious ceremonies and tiny domestic interiors with the same detachment. The other is the film's sheer, awe-inspiring beauty, which militates against interpretation by inviting audiences to meditate on what they see rather than to analyze it. Either way, these are images of overwhelming intensity, which is why they demand to be set alongside images by Tarkovsky, Paradjanov, and Bresson.

The film neither endorses nor attacks Tibetan Buddhism, but it does offer the most respectful view of Tibetan culture yet seen in Han Chinese art. As such, *Horse Thief* stands as an implicit rebuke to earlier Han Chinese depictions of China's national minorities....The film is also, of course, a deliberate affront to the narrative and stylistic norms of Chinese cinema in general. Its view of sacred mysteries and profane cruelties redefines the image of 'the peasant' in Chinese art in terms light years away from the Communist orthodoxies, and gives the film a brave spirit of independence.

Tony Rayns

Plus the short film: *Night Angel*

Slobodan Sijan

Yugoslavia/France 1983,
97 minutes

Production Company: Avala Film/
Branko Vukajivoc/Union Film. **Screen-
play:** Moma Dimic.
Cinematography: Milorad Blusica.
Art Director: Miljen Kljokovic. **Princi-
pal Cast:** Danilo Stojkovic, Jelisaveta
Sabic, Rade Markovic, Stevo Zigon.
Print Source: Yugoslavia Film, Knez
Mihailova 19, 11000 Beograd, Yugo-
slavia. Tel: 625-860. Telex: 6211704.

Slobodan Sijan was born in 1946 in Belgrade. He graduated from Belgrade's Academy for Fine Arts in 1970 and studied film directing at the Faculty for Dramatic Arts there. From 1975 to 1980, he directed five features for Belgrade television. His feature films include *Who's That Singin' Over There?* (1980), *The Marathon Family* (1982), and *Strangler vs. Strangler* (1984).

U.S. Premiere

How I Was Systematically Destroyed by an Idiot

Kako sam sistematski unisten of idiota

In a national cinema known for black comedy, the films of Slobodan Sijan occupy a special niche: his debut feature, *Who's That Singin' Over There?*, won Sijan the coveted Georges Sadoul award for best foreign debut. *How I Was Systematically Destroyed By An Idiot*, with its Marx Brothers-meet-Marxism philosophy and breezy Bukowskiesque morals, has rarely been screened outside Yugoslavia. It is a gem for anyone who has lived, and suffered, through student politics and university reform movements.

The time is 1968. Our hero, Babi Popusko, a self-made Marxist poet-lecturer-agitator, believes that he has picked up the torch dropped by his fallen hero, Che Guevara. A self-effacing revolutionary, his highly orthodox ideals don't permit him to do much else save fear he's dying of cancer and keep on spreading the gospel among deaf-eared materialists. All the same, Babi has to eat, and he's not opposed to a pinch of bare behind when the opportunity presents itself. And he has his coterie of devoted followers, even though they don't seem to grasp half of what he's trying to say in a land already dedicated to the ideals of Marxist-Leninism.

Wearing his Spanish beret at an angle, Babi wanders into a student sitdown at the University of Belgrade. There, as history actually recorded it in the heady revolutionary days of 1968, a distinguished actor from the National Theatre spoke his lines from Georg Buechner's classic tragedy, 'Danton's Death'—those in the play of Robespierre. That speech, delivered in the costume of the French Revolution, sparks Babi to give his own fiery speech, thus unsettling the students and confusing everyone. The old revolutionary suddenly realizes that deeds around him speak louder than words, even those of Guevara.

The end is tragic: Babi falls out of a window, and breaks his bones on the pavement below. As he breathes his last for the cause, and his body is carried off to an awaiting ambulance, another elderly revolutionary dressed as ancient Karl Marx himself picks up the fallen hero's papers, and walks off with Che's speeches under his arm. One guesses right off that this is the very character about whom the entire film has been made in the first place. There's one in every city, usually on the doorsteps of the university....[A] one-man show by Danilo Stojkovic, a remarkable actor in a role that challenges every bit of his professional skill for the full length of a feature film.

Ronald Holloway, *Variety*

Plus the short film: *Blok*

Hoxsey: Quacks Who Cure Cancer?

Ken Ausubel

USA 1987, 100 minutes

Production Company: Realidad Productions. **Producers:** Ken Ausubel, Catherine Salvesson. **Screenplay:** Ken Ausubel. **Cinematography:** Alton Walpole. **Editor:** Ernest T. Shinagawa. **Music:** Peter Rowan. **Narrator:** Max Gail. **Print Source:** David Lubell, Distribution Consultant, 220 Fifth Avenue, New York, NY 10001. Tel: (212) 683-5000.



Ken Ausubel attended Yale University and graduated Phi Beta Kappa from Columbia. After attending the Anthropology Film Center in Santa Fe, New Mexico, he joined the faculty there and went on to produce films. *Los Remedios: The Healing Herbs* aired on regional PBS. *Hope and a Prayer*, with Dr. Bernie Siegel, aired on Hospital Satellite Network in the fall of 1987. Ken's original screenplay *Cosmic Confidential* is currently under option, slated for production in New Mexico during 1988.

Hoxsey: *Quacks Who Cure Cancer?* initially seems to be an unquestioningly pro-Hoxsey treatise, but that's only Mr. Ausubel's method of revealing the true subject of the movie, which is greed and money as they have shaped medical politics in this country. The film doesn't spend much time dwelling on Hoxsey's failures (he himself died of cancer) or on Hoxsey himself (he also was apparently a successful oil man), nor does it go deeply into other, later so-called miracle treatments. This film hasn't the time or space.

Instead, it charts what it finds to be the gradual 'liberalization' of the medical establishment's attitude toward cancer treatment that goes beyond surgery, radiation, and conventional chemotherapy to include everything from diet and mental attitude to the sort of commonplace herbs in the Hoxsey tonic.

Everybody interviewed in this film makes claims that can't be easily supported. It isn't the claims that interest Mr. Ausubel as much as the policies of vested interests that, until now, have discouraged research into areas considered unorthodox by the medical community.

Hoxsey: Quacks Who Cure Cancer? is first-rate reportage....both sobersided and flamboyant, informative and incomplete, which is meant as praise since it's the sort of documentary that provokes strong, unexpected responses." Vincent Canby, *New York Times*

Plus the short film: *Primiti Too Taa*



Jonathana and the Witch

Jonathana und Die Hexe

Bernd Neuburger

Austria 1986, 82 minutes

**In German with English
Subtitles**

Production Company: Extra Film GesmbH. **Producer:** Monika Maruschko. **Screenplay:** Bernd Neuburger. **Cinematography:** Bernd Neuburger. **Editor:** Elischka Stibr. **Production Design:** Elmar Prack. **Music:** Zdenek Merta. **Principal Cast:** Sophie Nawara, Luise Prasser, Florentin Gröll, Linde Prelog. **Print Source:** Extra Film GesmbH, Schlüsselgasse 22, A-1080 Austria, Vienna. Telex: 112310.

Bernd Neuburger was born in Salzburg, Austria in 1948. He studied at the Vienna Film Academy, graduating in 1976. He has shot many documentaries and feature films; *Jonathana and the Witch* marks his directorial debut.

This, the very first Austrian film for children, is almost simple in an old-fashioned way. The film was produced with basic means only, a low budget of just AS 5.2 million, but with lots of ideas and love during a one-year shooting period. There are no special effects, no pop and punk, neither video nor trick scenes and, above all, it is absolutely free of Austrian amateurism and not embarrassingly simple, somewhat over-sentimental at best.

Where other films knock it into one's head with a sociocritical sledgehammer, this one sounds a carillon; the raised adults' finger is replaced by childlike naive everyday philosophy and moviegoing sentimentality. A success, for which the natural talent Sophie Nawara (who was just 6 when the film was shot); the quiet and introverted Jonathana; Florentin Gröll (*Karambolage, Kieselsteine*), the understanding and likable picture-book father; Luise Prasser, the witch; Neuburger with his uncomplicated, unsophisticated and clear camera and Seelich, the author of the unconcerned and easy dialogue...are responsible. No solution for the problems of today but a search for lost imagination. Ruth Lybarski, *Filmlogbuch*, Vienna

This film is the result of the love of little girls and old women, of the conviction that there is still room for poetry left in our world, of the delight in the tightrope walk between reality and imagination. Bernd Neuburger

Recommended Level: Grade 3-6

Filmfest DC for Kids



King James Version

Robert Gardner

USA 1987, 91 minutes

Production Company: Joseph E. Taylor/Vitascope, Inc./Robert Gardner.
Producers: Robert Gardner, Joseph E. Taylor. **Associate Producer:** Louise Fleming. **Screenplay:** Judy Simmons, Renee Roper, Robert Gardner. **Cinematography:** Judy Irola. **Editor:** Jonathan Weld. **Art Director:** Heather Roseborough. **Sound:** William Sarokin, Judy Karp, Clive Davidson. **Music:** Wendy Blackstone. **Principal Cast:** Christina Braggs, Joan Pryor, Ellwoodson Williams, Louise Mike, Lee Roy Giles, Neal Harris, Eddie Owens. **Print Source:** Vitascope, Inc./Robert Gardner, 750 Riverside Drive, New York, New York, 10031, Tel: (212) 926-8214.

Robert Gardner is a native Washingtonian who graduated from City College of New York in 1976 with a major in filmmaking. His first film was *I Could Hear You All the Way Down the Hall*. After working as a production assistant for NBC and several New York production companies, he completed his debut feature, *Clarence and Angel*, in 1980.

Almost five years in the making and produced on a shoestring budget of \$185,000 raised from a variety of sources and grants, "*King James Version* reveals the way in which Rachel, a bright, spirited 12-year-old girl, comes to terms with the Christian lifestyle adopted by her parents. When her father sends her south for the summer, Rachel is exposed to a southern rural lifestyle which contrasts sharply with the religious and secular world she knows so well; she discovers another church tradition, one rooted in struggle. Rachel's involvement in the community's protest against a proposed nuclear waste dump contributes to her emerging sense of self. When Rachel returns, her mother interprets her new strength as a sign from God. Rachel rejects the notion that a force outside herself is directing her life, and thus begins her journey toward self-discovery." **American Independents catalogue, Berlin Film Festival 1988**

"The idea for *King James Version* came from...seeing people on street corners preaching. I wondered what kind of life they have when they are not on the corner. How did they get there? Do they have family, and if so, what do their families feel about what they are doing? Really basic questions....It is a film about values."

Robert Gardner

An AFI Fest Reprise Program



U.S. Premiere

Land of Dreams

Sagolandet

Jan Troell

Sweden 1988, 180 minutes

Production Company: Bold Productions/Swedish Film Institute/Swedish Television. **Executive Producer:** Bengt Linné. **Screenplay:** Jan Troell. **Cinematography:** Jan Troell. **Editor:** Jan Troell. **Music:** Tom Wolgers. **Principal Cast:** Rollo May, Johanna Troell. **Print Source:** Swedish Film Institute, PO Box 27 126, S-102 52 Stockholm, Sweden. Tel: 4686651100. Telex: 13326 FILMINS S.

Jan Troell was born July 23, 1931, in Limhamn, Skåne, Sweden. The son of a dentist, he became a teacher at 20. In the early sixties he began his film career as cameraman and co-editor for Bo Widerberg. His directorial debut was in 1966, with the "Stay in the Marshland" segment of the compilation film *4 x 4* (featured elsewhere in Filmfest DC). His films include *The Emigrants* (1971), *The New Land* (1973), *Zandy's Bride* (1974), and *The Flight of the Eagle* (1979).

The ultimate goal of life is creativity.' The words are Rollo May's. They constitute the motto and point of departure for Jan Troell's first draft of the film *Sagolandet* [literally translated as *Fairy Tale Land*] written in December 1983. In the spring of that year he had made a long interview on film with the well-known American psychiatrist and psycho-therapist Rollo May, whose books such as *Love and Will* (1972) and *Freedom and Destiny* (1981) had made a strong impression on him. They also form the quintessence of the final film, finished exactly four years later....

The film has become the highly personal creed of one of the most creative talents in Swedish cinema, who now returns to the documentary genre he once started with... 'For a long time now I have felt a burning need to make a film about Sweden and the Swedish people. Perhaps this need originates in dissatisfaction, in disappointed love. I want to make something positive from something negative—out of peevishness, my own and that of others. I want to seek my way outwards and inwards.'...Troell doesn't point a finger directly at people, even less does he judge them. What he points at is the prolongation of a discussion, of so-called evolution.... Bengt Forslund

Tribute to Sweden



Latent Image

Imagen Latente

Pablo Perelman

Chile 1987, 92 minutes

Producers: Freddy Ramsy, Patricia Varela **Screenplay:** Pablo Perelman. **Cinematography:** Beltrán García. **Production Design:** Juan Carlos Castillo. **Sound:** Marcos de Aguirre. **Music:** Jaime de Aguirre. **Principal Cast:** Bastián Bodenhöfer, María Izquierdo, Elena Muñoz, Gonzalo Robles. **Print Source:** Macondo Cine-Video, Vicente García Torres #120, Barrio San Lucas, Coyoacán, 04030 Mexico. Telex: 6503472147.

Pablo Perelman was born in 1948, and studied film in Brussels. He has made documentaries and music videos.

Pedro, a photographer, is haunted by the memories of his brother's disappearance after his arrest 10 years before. He tries to learn of his brother's fate, interviewing militants with whom his brother had collaborated, and friends to whom he had been close. He searches through old films and photos of their youth. Pedro's investigation immerses him in an atmosphere of underground politics, intrigues and anxieties. He comes to believe that he himself is under surveillance by the government and imagines scenes of police torture. Due to his useless search and the silence that surrounds his brother's case he reaches a conclusion: they, the military regime, have killed his brother and they want us to kill him, too, within ourselves. The direction of this film, constructed on the basis of latent images of the past, real or imagined, and of the obsessed present, is done with wonderful, dramatic effectiveness. *Latent Image* is sincere, honest, and modest without being pathetic and/or spectacular. A discreet but moving vision of the drama of the 'disappeared' in Chile and of those who have survived. **Marcel Martin** [translated from the French by Manuel Lago], from San Francisco International Film Festival 1988

Plus the short film: *At Night*



U.S. Premiere

Like Poison

Jako jed

Vit Olmer

Czechoslovakia 1985,
87 minutes

Production Company: Barrandov Film Studios. **Screenplay:** Karel Zidek, Vit Olmer, Jiri Just. **Cinematography:** Otakar Kopriva. **Art Director:** Boris Halmi. **Music:** Jiri Stivin. **Principal Cast:** Zdenek Sverák, Ivona Krajčovicová, Libuse Svormoná, Ladka Kozderková. **Print Source:** Czech Film Export, Telex 122259-EX.

Vit Olmer was born in Prague in 1942. He was an actor from 1962-1983 and has directed short and feature films since 1971. His feature films include: *So Goodbye* (71), *Sonata for Red-Head* (81), *Big Boys* (84), *Second Move by Pawn* (85), *Like Poison* (85), *Anthony's Chance* (86), and *Messrs. Edison* (86).

The effect young, fresh feminine wiles can have on a middle-aged man is so electric it almost works like poison. And Julka has everything, youth, charm, wonderful eyes and life and vitality in abundance. Many of the men she knows long enough to enjoy her vitality, but Julka is set on Pavel Hnyk. Pavel, an engineer, is a good deal older than Julka but he is kindness itself and has helped her several times when she was in difficulty. From time to time they go to one or other of Prague's romantic taverns for a drink—such a pleasant thing to do, especially in working hours. The gossipers get their teeth into this morsel and people at work begin to talk. Julka is nicknamed Princess Czardas and Pavel's prowess in connection with Julka is the subject of much conjecture and laughter. He is hard put to keep pace with Julka and it means neglecting his work, wife and children, and even his mistress. For Julka, though, he is ready to do anything. Ready to fight her husband, pinch his wife's gold bracelet, sell the family car, get divorced...

In the end, the partners of the two lovebirds take their stand and the real trouble begins. Pavel's wife Alice is a lawyer and able to proceed with ease. She prepares evidence of all Pavel's misdemeanors and it is blatantly clear he could easily land in jail. Graciously, she offers to help him, but there are certain conditions....

Plus the short film: *Our Father*



The Little House Under the Moon

Zhang Yuqiang

People's Republic of China
1985, 95 minutes

In Mandarin with English Subtitles

Production Company: Inner Mongolia Film Studio. **Screenplay:** Xiao Zenjian, Li Wei-hua. **Cinematography:** Guan Qingwu. **Principal Cast:** Zhang Xianheng, Yao Jiwen, Zeng Bingbing, Gao Chang. **Print Source:** China Film Import & Export (LA), Inc., 2500 Wilshire Blvd., Suite 1028, Los Angeles, CA 90057. Tel: (213) 380-7520. Telex: 261822 CFIE UR.

Winner of the Best Film Prize and other awards at the Fourth Indian International Children's Film Festival 1985 and the Youth in Film Award at the Eighth Los Angeles International Youth Film Festival 1986, *The Little House Under the Moon* is the story of three boys from a broken home who are saved from a life of delinquency by their repentant father and kindly neighbors. **Eddie Cockrell**

Recommended Level: Grade 3-6

Plus the short film: *In the Night Kitchen*

Filmfest DC for Kids



Love Brewed in the African Pot

Kwaw Ansah

Ghana 1980, 125 minutes

Production Company: Film Africa Limited. **Producer:** Kwaw Ansah. **Screenplay:** Kwaw Ansah. **Cinematography:** Chris Tsui Hesse. **Editors:** Bernard Odjidja, Tony Palmer. **Sound:** Ward Seller. **Music:** Kwaw Ansah, Sammy Larley. **Principal Cast:** Anima Misa, Reginald Tsiboe, George Wilson, Jumoke Debayo, Kofi Yirekyi. **Print Source:** Film Africa Limited, 30 Sobukwe Road, PO Box 7151 Accra, Ghana. **Cables:** MovieAfric. **Tel:** 24323/74028.



Kwaw Ansah, author of the first independently produced and privately financed Ghanaian feature-length film, was born in Agona, Swedru, Ghana in 1941. He presently heads his own production company, Film Africa Limited. *Love Brewed in the African Pot*, released in 1980, is Ansah's first fiction film. The following year it won the Jury's Special Peacock Award at the 8th International Film Festival of India at New Delhi, the Oumarou Ganda Prize at the 7th Panafrican Film Festival of Ouagadougou (FESPACO), and an award at the Commonwealth Television and Film Festival held in Cyprus. *Love Brewed in the African Pot* has had substantial commercial success in Ghana, Kenya, Zambia and Sierra Leone.

Love Brewed in the African Pot is the story of a love affair between Aba, educated in a posh Cape Coast school and trained as a dressmaker, and Joe Quansah, a semi-literate auto mechanic and son of a fisherman. Aba's father, a retired civil servant, wants her to marry Lawyer Bensah instead of Joe. Class consciousness, family and social pressures are brought to play on the lovers, revealing, in the process, the cultural conflicts existing within the African society.

Mr. Ansah...shifts from satire to comedy and then to melodrama in which the myths of the African past triumph over the borrowed manners of a precarious present. Like Ousmane Sembene, that very talented Senegalese filmmaker, Mr. Ansah takes a jaundiced view of Black Africans who attempt to deny their heritage. He has a fine sense of humor, a perfectly natural appreciation for things supernatural, and an unsurprised sort of humanity I associate with Jean Renoir. **Vincent Canby, *New York Times***

Evolving African Cinema



Love is a Fat Woman

El Amor es una Mujer Gorda

Alejandro Agresti

Argentina 1987, 80 minutes

Production Company: Movimiento Falso/Allart's Enterprises B.V. **Producers:** Liliana Cascante, Cesar Maidana. **Screenplay:** Alejandro Agresti. **Cinematography:** Nestor Sanz, Alejandro Agresti. **Editor:** . **Art Director:** . **Production Design:** . **Sound:** . **Music:** . **Principal Cast:** Elio Marchi, Sergio Povos Campes, Carlos Roffe. **Print Source:** Instituto Nacional de Cinematografia/Movimiento Falso, Deneweg 56, 2514 HC Den Haag, Holland. Telex: 32412.

Alejandro Agresti was born in 1961 in Buenos Aires. His films include *La Neutrónica Explotó en Burzaco* (1984) and *El Hombre Ganó la Razón* (1986).

Love is a Fat Woman opens with the scene of a Hollywood director making a fraudulent movie about Argentine misery....José, the film's journalist hero, stages his own intervention and is fired by his newspaper for his efforts. Increasingly marginalized, he wanders the melancholy streets of Buenos Aires in search of the woman whose death he can't admit....More a poet than a militant, he embarrasses his friends by his inability to adjust to normalization and his refusal to stop asking questions about the whereabouts of his 'disappeared' girlfriend. **B. Ruby Rich**

Plus the short film: *Scenes from the Life of a Wash-basin*



Love Unto Death

L'Amour à Mort

Alain Resnais

France 1984, 90 minutes

Production Company: Philippe Dussart/Les Films Ariane-Films A2
Coproduction: Philippe Dussart. **Producer:** Philippe Dussart. **Screenplay:** Jean Gruault. **Cinematography:** Sacha Vierny. **Editors:** Albert Jurgenson, Jean-Pierre Besnard. **Art Director:** Production Design: Jacques Saulnier, Philippe Turlure. **Sound:** Pierre Gamet, Doug Bennett. **Music:** Hans Werner Henze, Jeffrey Cotton. **Principal Cast:** Sabine Azema, Fanny Ardant, Pierre Arditi, André Dussolier. **Print Source:** Dussart Films, 99 Ave du Roule, 92200 Neuilly, France. Tel: 47470910. Tel: 614266 filmdu f.

Alain Resnais was born June 3, 1922 in Vannes, Brittany. He completed high school in 1938, and moved to Paris two years later. After studying at the acting school Cours René Simon for two years and the Institute des Hautes Études Cinématographiques for one year, he joined the French Army in 1945. In 1946 he began making short films and working as an film editor. His first feature, *Hiroshima Mon Amour*, was released in 1959. His other films include *Last Year at Marienbad* (1961), *Muriel* (1963), a sequence in *Loin du Viêt-Nam* (1967), *Stavisky* (1974), *Providence* (1977), and *Mélo* (1986).

A major work of contemporary European cinema," wrote Ron Holloway in *Variety* from Venice when Alain Resnais' extraordinary *L'Amour à Mort* premiered. Yet the film is effectively the third part of a trilogy that began with *Mon Oncle d'Amérique* and *La Vie Et Un Roman* (*Life is a Bed of Roses*). All three films were made in collaboration with writer Jean Gruault, the last two feature the same actors (Sabine Azema, Fanny Ardant, Pierre Arditi, André Dussolier) and all three are concerned with philosophical ideas about love, life and happiness. In *L'Amour à Mort*, Arditi is an archeologist in a small French town who meets and has an intense love affair with Azema. When he suddenly dies one night and just as suddenly comes alive again, their relationship changes drastically as they try to come to terms with his experience. The Catholic-Jewish couple then turn to two friends, both Protestant pastors (Ardant and Dussolier) for help and guidance. The film is complex but fascinating and Resnais and Gruault give many visual and textual hints to understanding it. A film of shocking power. AFI FEST Los Angeles 1988

An AFI FEST Reprise Program

Plus the short film: *The Mirror*



Love You Madly: Duke Ellington on Film

Richard Moore

USA, 1967, 59 minutes

Executive Producer: Lane Slate. **Co-Producer:** Ralph Gleason. **Cinematography:** Lane Slate, Irving Saras, Philip Green. **Editor:** Irving Saras, Philip Green. **Print Source:** David Parker, Library of Congress. Joint project of KQED and NET.

The camera follows the creator of some of the world's best-loved musical compositions, "Caravan", "Satin Doll" and "Take the 'A' Train", and shows us how he spent the sixties (his sixties): on the road, conducting his "traveling workshop", his orchestra, at the Monterey Jazz Festival and at Basin Street West; working from his hotel room long-distance on a Broadway show; rehearsing for his Concert of Sacred Music at Grace Cathedral; directing a recording session and arranging for the release of an album.

In the film, dancer Bunny Briggs and Ellington's instrumental soloists Johnny Hodges and Cootie Williams, among other, talk about their decades with the Duke. Jazz legends Dizzy Gillespie and Earl "Fatha" Hines tell us how they feel about Duke. The Duke plays a new composition for critic Ralph Gleason and recalls how he wrote "Mood Indigo" in 15 minutes in his native Washington and how and where he wrote some of another half-dozen Ellington compositions heard in the film, including "Things Ain't What They Used to Be" and the more recent "Impressions of the Far East."

The film's executive producer, Lane Slate, worked on a CBS documentary about black music, *Sea Island: Cradle of American Song*. Here he documents Ellington's five simultaneous careers, the Duke's "multiple improvisations on many levels."

In the amusing final sequence, Duke instructs a night club audience on how to snap your fingers and still remain "respectably cool." It is a delightful ending to a film filled with warmth and wit and good music and more. **David L. Parker, Library of Congress**



Pierre Jolivet

France 1986, 85 minutes

Production Company: FILDEBROC-CAPAC. **Producer:** Michelle de Broca, Paul Claudon. **Screenplay:** Pierre Jolivet, Olivier Schatsky. **Cinematography:** Christian Lamarque. **Editor:** Jean-Francois Naudon. **Production Director:** Hubert Merial. **Music:** Serge Peranthoner. **Principal Cast:** Roland Geraud, Clementine Celarie, Zabou, Stephane Freiss, Francois Berleand. **Print Source:** Seawell Films, 45 Rue Pierre Charron, 75008 Paris, France. Tel: 4720 1873/4720 7265. Telex: INTL 650024 F.

Pierre Jolivet was born in 1952. He started as an actor with Francois Perier in Francoise Dorin's play *Le Tube*. With his brother Marc, he had a successful career as a comedian in music halls, radio, and television. He co-wrote, produced, and acted in Luc Besson's *Le Dernier Combat* (1983). He co-wrote Luc Besson's *Subway* (1984). He made his debut as a director with *Strictelement Personnel* (1985), which he also wrote and produced. Feature films include: *Strictelement Personnel* (85) and *Make it Mine* (86).

U.S. Premiere

Make it Mine

There are times in life when everything catches up with us, past loves, good times. For Loïc, the past could be a six-year-old boy who looks just like him. Caught between many currents, Loïc will try to stay afloat. So much is happening all at once, as never before that he feels terribly alive. Life is 'fun.' Two women, a child, his passion for painting, but only twenty-four hours a day! When you are in full control, or think you are and it all becomes very complicated, you have many opportunities for laughter! I have tried to capture these moments. **Pierre Jolivet**

Loïc is a painter who sells chestnuts in the streets and who insists on his freedom. He has married a Polish poet to give her French papers, but is in love with an astronomer. He has a job painting a mural on a blank wall. After an affair six years ago he caught the mumps which rendered him sterile. He meets his old flame only to find her six year old son may be his. Suddenly, life gets complicated. **David Overbey, Toronto Festival of Festivals, 1987**

Plus the short film: *Horns*



The Making of *Raising Arizona*

From Concept to Exhibition

A workshop presented by the Mayor's Office of Motion Picture and Television Development and Filmfest DC

Saturday, April 23, 10:00 am, Cineplex Odeon Circle West End Theatre

The Coen brothers and Circle Films teamed up to produce the highly successful feature *Raising Arizona*. Their story is indicative of the progress and growth taking place in the Washington film community.

Topics of the panel will include: identifying the right project, financing, production, and current distribution trends.

Panelists:

Ben Barenholtz, Circle Films; **Joel and Ethan Coen**, *Raising Arizona*; **Bill Durkin**, attorney, Durkin and McGruder; **Jim Jacks**, executive producer, and **Ted Pedas**, president, Circle Films.

The Man Who Planted Trees

L'homme qui plantait des arbres

Frédéric Back

Canada 1985, 30 minutes

Production Company: Societe Radio-Canada. **Producer:** Frédéric Back. **Story:** Jean Giono. **Cinematography:** Frédéric Back. **Music:** Normand Roger. **Narrator:** Philippe Noiret. **Print Source:** Societe Radio-Canada, 245 Park Avenue, New York, NY 10167. Tel: (212) 949-1500. Telex: 00-126246 CBC NYK.



Frédéric Back was born in 1924. He attended the school of fine arts in Rennes from the age of 15. Book illustrations and wall murals earned him his first wages as an artist, and then, in 1948, he left for Canada where he settled in Montreal and taught at the schools of Furniture Design and Fine Arts. When television was introduced in 1952, Mr. Back joined Radio-Canada, working in the titles office, later to become the graphic arts department. With the Radio-Canada film department since 1968, he has directed, among other films, *CRAC!*—which received 23 international awards (including an Oscar) and was instrumental in establishing his international reputation.

The cinematographic artistry of Frédéric Back is showcased in this new half-hour film, which pays tribute to a man whose toil and dedication brought life to a barren, desolate region high in the French Alps.

Frédéric Back's distinctive illustrations offer an evocative visual complement to Jean Giono's flowing narrative. The self-effacing hero of the tale, shepherd Elzéard Bouffier, is a man of few words but great determination: single-handedly he plants and nurtures a forest of thousands of oak trees, changing his arid surroundings into a thriving oasis. The narrator's fascination with the man and his mission leads him to return time and again to the mountains, where he sees the wind-swept, forsaken landscape gradually transformed into green fields and meadows, thriving villages and prosperous farmland, surrounded by Bouffier's incredible forest.

A triumphant testament to one man's indomitable spirit, *The Man Who Planted Trees* is a thought-provoking tale, a visually stunning tour de force from a genius in the fine art of animated cinema.

Shown with: *Fable of the Beautiful Pigeon Fancier*



The Man with Three Coffins

Chang-Ho Lee

Korea 1987, 117 minutes

Production Company: Pan Film Company, Ltd. **Producer:** Lee Chang-Ho. **Screenplay:** Jacha Lee, from the novella "A Wanderer Never Rests Even on the Road," by Je-Ha Lee. **Cinematography:** Seung-bae Park. **Editor:** Chong-Ku Lee. **Principal Cast:** Myung-kon Kim, Bo-hee Lee, Sul-Bong Ko, Sok-Yang Choo. **Print Source:** New Yorker Films, 16 West 61st Street, New York, NY 10023. **Tel:** (212) 247-6110.

Chang-Ho Lee was born in 1945 in Seoul, Korea. He has been making films since 1974.

Nagunenun gilesodo schizi annunda

This film is based on the surrealistic novella 'A Wanderer Never Rests Even on the Road.' The hero, if he can be called such, is Yang, a widower who decides to scatter his departed wife's ashes in her homeland. He embarks on a haphazard journey to Kang-won province, encountering all manner of people and intrigues. Among those he encounters is a paralyzed octogenarian from North Korea who is under the care of a young nurse. Yang forms a bond with the nurse, who, being alone, is attempting to start a new life. Their time together leads them to a curious exorcism and the spirit of Yang's dead wife. Director Chang-ho Lee is one of Korea's more adventurous filmmakers as his earlier works, *Home of Stars* and *Fine and Windy Day* attest. For *The Man with Three Coffins* he employed a variety of photographic effects and a strong dose of monochromatic sepia to fortify the film's airy unrest. The popular star Bo-hee Lee plays the three leading female roles, devising an obscure object of desire for our troubled wanderer. Steve Seid, Pacific Film Archive

Plus the short film: *George and Rosemary*

Matador

Pedro Almodóvar

Spain 1986, 115 minutes

Production Company: Andrés Vincent Gómez. **Producer:** Andrés Vincent Gómez. **Screenplay:** Pedro Almodóvar, Jesús Ferrero. **Cinematography:** Angel Luis Fernandez. **Editor:** José Salcedo. **Production Design:** Fernando Sánchez. **Sound:** Bernard Orthión. **Music:** Bernardo Bonezzi. **Principal Cast:** Assumpta Serna, Antonio Banderas, Nacho Martínez, Eva Cobo. **Print Source:** Cinevista, 353 West 39th Street #404, New York, New York 10018. Tel: (212) 947-4373. Fax: (212) 947-0644.

Pedro Almodóvar was born in the fifties in La Mancha. At the age of 10 he won a prize for an essay based on the Immaculate Conception. While working for the Spanish telephone company and acting with the theater group Los Goliardos, he began making Super-8 films and switched to 35mm in 1980. He has made seven features since then, including *What Have I Done to Deserve This?* (1984) and *The Law of Desire* (1987). He regularly performs with his rock group Almodóvar-McNamara, and his writings include novels, novellas, and numerous articles for underground publications.

Retired bullfighter Diego Montes turns from killing bulls to killing girls. Lawyer María Cardenal dispatches her sexual partners with equal torero finesse, plunging a stiletto into their napes. María's new client, Angel, is driven by a guilt complex into claiming he killed Diego's victims. A cop is assigned to the case but he soon falls head over gum-heel for the sexy Angel...In the wacky, wry and delightfully extravagant *Matador* Almodóvar skillfully endows stock Spanish themes with an utterly modern treatment. In old Spain death was a climax to existence. Almodóvar seizes the sexual overtones of the premise, and Diego and María's supposed suicide scene becomes one of satinate eroticism. Spain is fantasy and spectacle: Almodóvar uses sumptuous sets, dramatic camera angles, and dresses his sleek young actors like models with winkle-pickers, chunky, padded suits and, for María, a gorgeous gold and scarlet torero's cape. Ballasted by Almodóvar's capacity to assimilate eclectic trends, *Matador* emerges as his richest film to date. And that, after his *What Have I Done to Deserve This?* had New York critics ransacking the superlatives bag, is saying quite a lot. John Hopewell, 30th London Film Festival, 1986

"I am neither a drug addict, nor a homosexual, nor a genius. It's all an act...I feel very Spanish. And my films, too, are very Spanish, even if they're not mainstream. I think they represent the mentality that prevails in my country today. Spain has changed a great deal, more than its cinema, and my films reflect this change. We're freer now than we have been in a long time. There's no censorship, and, above all, people behave freely. Maybe we're trying to make up for what we've been denied before. But isn't it fantastic that at a time when Europe is becoming more conservative, we're going in the opposite direction? Pedro Almodóvar

Plus the short film: *Crushed World*



Boris Galenter

1988

Print Source: GosteleRadio, Moscow.
Tel: 41140.

U.S. Premiere

Maya Plisetskaya

Things Known, Things Unknown

On a personal note, I might say that no ballerina has thrilled (the word is used advisedly) me as much as Maya Plisetskaya. There are others one might prefer for reasons of purity and style. But no female dancer made classical dancing as exciting as Miss Plisetskaya, and this was not, as has been wrongly charged, because she threw form and discipline to the wind.

Look at any film of her performances in her prime and you will see the kind of dancers you never see anymore. Her body placement is ideal, never askew; yet dynamism and energy burst out of this vessel. Watch her famous leaps--foot to the back of the head--as Zarema, the harem favorite in "The Fountain of Bakhchiserai." Or watch her come charging down in a diagonal of turns or toe-stabbing steps as an exceptionally fiery Kitri in "Don Quixote." Anyone who ever saw her live as Odette in "Swan Lake," with the noble Nikolai Fadeychev as her Siegfried, lived through an elegant poem. Even here, where technique was not an issue, she offered a performance that is beyond the ken of any younger dancer today in any country, including the Soviet Union. **Anna Kisselgoff, *New York Times***



Migration of Sparrows

Teimuraz Bablouni

USSR 1979/1985, 60 minutes

Production Company: Gruzia Films.
Screenplay: Timour Bablouni. **Cinematography:** Viktor Andrievski. **Art Director:** Yuri Kvakadze. **Music:** Teimuraz Bablouni. **Principal Cast:** Gudza Burduli, Teimur Bichiashvili, Rizo Esadze, Amiran Amiransvili.
Print Source: International Film Exchange, Ltd., 201 West 52nd Street, New York, NY 10019. Tel: (212) 582-4318. Telex: 420748.



Teimuraz Bablouni was born in 1948. After high school he entered various occupations—truck driver, sailor, construction worker. In 1979, he graduated from the Rustaveli Theatrical Institute in Tbilisi, and became a director at Gruzia Films. He then began *Migration of Sparrows*, which he did not finish until 1985. During this interim, he made the feature film *Brother*.

A train such as this does not exist. A train goes from Tbilisi in Georgia to Moscow—a train that could be one from an old route to the west.

A train of miracles.

A society in miniature.

The camera stops on a group of plain-looking travelers—only one woman among them.

Quickly everyone's attention is focused on one individual, dressed like a nobleman in one of Chekhov's plays. He talks to himself. They listen to him talk. They are fascinated by the knowledge he has of things of which they are ignorant: music, literature, foreign countries. Suddenly, within this enclosed space of a train running through the Georgian countryside, they launch themselves on a trip. Each personage is painted with grand traits—tender or ferocious, ironic or cruel, with precision and subtlety.

However, one man takes no part in the group or all this. It is evident he's not fascinated by or even interested in the others. His attitude is different, and the others start to reproach him. An argument breaks out, then calms down. This man's only preoccupation is putting bits of bread in his pocket. Tensions in the group mount once again as each finally reveals his true nature; one thinks of John Ford's *Stagecoach*.
Jean-Pierre Garcia [translated from the French by Carol Ross]

The story told on the screen happened to me some years ago. It is always easier to tell something that one knows best. I would like to say that people, even those who quarrel with each other, must try to see some good traits in another person, try to see a friend, not an enemy, since hostility has no future. I am an advocate of films with plot, based on a philosophic idea....Hostility, as a rule, is a deformed love. It is necessary to strive for love. Teimuraz Bablouni

Plus the short film: *Arabesque on Pirosmiani*



The Moderns

Alan Rudolph

USA 1988, 126 minutes

Production Company: Alive Films.
Producer: Carolyn Pfeiffer, David Blocker. **Screenplay:** Alan Rudolph, Jon Bradshaw. **Cinematography:** Shep Gordon. **Editor:** Debra T. Smith, Scott Brock. **Sound:** Ron Judkins, Robert Jackson. **Music:** Mark Isham. **Principal Cast:** Keith Carradine, Linda Fiorentino, Genevieve Bujold, Geraldine Chaplin, Wallace Shawn, Kevin J. O'Connor, John Lone. **Print Source:** Alive Films, 8271 Melrose, Los Angeles, CA 90046. Tel: (213) 852-1100.



Paris, 1926...there was nothing more modern.

It was the end of one world and the beginning of another. A time when anything could happen; a place where it usually did. They were *The Moderns*, the very heart of the new: ahead of their time, perhaps even ahead of ours.

It was a time of tremendous creativity, of eccentric tastes, of outrageous behavior, and of prolific outpourings from writers, painters, musicians, and crackpots. It was the quintessential era of "les artistes," when the work managed to communicate the delicate balance between craft and imagination, between purity and finance, between the truth and falsehood. Naturally, Americans began flocking to Europe in droves.

Alan Rudolph's new film *The Moderns* is a movie about art—the art of the 20's, the art of living as though there were no tomorrow, the art of loving as though there were only tomorrow, and the art of cheating as though tomorrow didn't matter.

But I think the discussion that is raised by the film is whether or not it makes any difference that a work is an original or a copy. And if it does make a difference, doesn't it lay with the people who can tell the difference? The film brings up the price that is paid, but then you've got to ask, is the value in the work itself or in the response to it? The reception.

To me, the beauty of art is in the magic of real art. Magic can't be faked, and I don't mean slight of hand, I mean the magic that transforms lead into gold and makes something important happen that nobody can explain. **Alan Rudolph**



U.S. Premiere

Mother of the Kings

Matka Królów

Janusz Zaorski

Poland 1982/1988, 126 minutes

Production Company: Polish Corporation for Film Production/ "Zespoly Filmowe"/Film Units X and Rondo. **Screenplay:** Janusz Zaorski, from the novel "Matka Królów" by Kazimierz Brandys. **Cinematography:** Edward Klosinski, Witold Adamek. **Production Designer:** Teresa Barska. **Sound:** Janusz Rosól. **Music:** Przemyslaw Gintrowski. **Principal Cast:** Zbigniew Zapasiewicz, Franciszek Pieczka, Boguslaw Linda, Michal Juszczakiewicz. **Print Source:** Film Polski, 6/8 Mazowiecka, 00-048 Warsaw, Poland. **Cable:** IMEXFILM. **Tel:** 278199. **Telex:** 813640.



Janusz Zaorski was born in 1947 in Warsaw. He studied directing at HSFTS under Stanislaw Rózewicz and Janusz Morgenstern from 1965 to 1969. After serving as the assistant director on the television film "The Columbuses," he began directing his own theatrical features and television films in 1970.

In this moving tale of a modern Mother Courage, the fate of Polish Communists from the thirties to the fifties is subjected to a searching filmic interrogation whose relevance to the present was immediately obvious to Warsaw audiences when it first began club screenings in 1982. Last year it was finally allowed on general release—and won the Gold Lion award at the Gdansk film festival....

As every Polish school-child knows, the 'mother of kings' was Elizabeth of Hapsburg, so-called because so many of her sons were monarchs in Europe. The widow whose story the film tells, Lucja Król (Magda Teresa Wojcik), is also the mother of kings: the name Król means 'king' in Polish, and she has four sons. Her fate is to raise them alone, working as a washerwoman, and to follow their destinies through the world crisis of the thirties, the war, and brutal Nazi occupation and the subsequent repression of the Stalin era....

Lucja herself was never a Communist, but she becomes entangled in the movement in 1938 when she gives shelter to her Communist intellectual friend Dr. Wiktor Lewen (Zbigniew Zapasiewicz). Her home is turned into a secret meeting-place; her son Klemens (Boguslaw Linda) also joins the Communists and when war breaks out he disappears, returning with the peace as an officer of the People's Army....

Then, inexplicably, Klemens is arrested by the new regime as a collaborator; Lewens, now a high-ranking official, falls into disgrace trying to defend him. Under torture Klemens makes a false confession, which he later retracts. He dies in prison in 1953—on the very same day as Stalin....And Lucja? She has never been told that her son is dead....

Filming in black and white, Zaorski has achieved a human drama about politics in which the figure of Lucja Król, the woman who must stand by her menfolk come what may, reaches to the core of suffering with an intensity that has caused Polish audiences to take the film to their hearts. Karen Margolis, *FilmFest Journal*, Berlin International Film Festival, 1988

With special thanks to The American University



Ahmed Rachedi

Algeria 1986, 120 minutes

Production Company: ENAPROC.
Producer: Lamine Sakhri. **Screenplay:** Ahmed Rachedi. **Cinematography:** Rachid Merabtine. **Editor:** Rachid Mazouza. **Sound:** Vartan Karakeusian. **Music:** Noubli Fadhel. **Principal Cast:** Jacques Dufhilo, Ezzer Elailaili, Jelloul Belhouara. **Print Source:** Real, 36 Boulevard Bougada, Algiers, Algeria.



Ahmed Rachedi was born in Tebessa, Algeria in 1938. In 1967, Rachedi was appointed head of Algeria's Film Bureau (ONCIC), a position he held until 1974. He has since formed his own audio-visual company. His films include: *L'Aube des damnés* (1965), an incisive montage on liberation struggles; *L'Opium et le bâton* (1969), a feature which received significant public acclaim; *Le Doigt dans l'engrenage* (1973), a fiction film concerning Algerian workers in France. *Le Moulin* has received several prizes such as the "Tanit d'argent" at the Carthage Film Festival and the "Manivelle d'Or" at the Panafrican Film Festival of Ouagadougou (FESPACO), both awarded in 1987. **Biographical data kindly provided by Mouny Berrah.**

U.S. Premiere

Le Moulin

The Mill

Le Moulin...is a contemporary story even though it takes place in a mayor's office in a small town in the socialist Algeria of 1963. Mr. Fabre, an old mill owner, offers his mill for nationalization as his contribution to the people. He has to wait for 10 years. The bureaucracy and inefficiency is not new, but the film says it all with a humor, comedy and light-hearted criticism that makes it a pleasure to watch. This openness in Algerian cinema is refreshing. Ahmed Rachedi, the director of *Le Moulin*, said that it was the first of a trilogy; the second part would be about the present situation in Algeria. **Manny Shirazi, West Africa**

Evolving African Cinema



Naitou

Moussa Kemoko Diakité

Guinea Conakry 1982, 100 minutes

Production Company: Syli Cinéma.
Assistant Director: Tounkara
Screenplay: Moussa Kemoko Diakité.
Cinematography: Mohamed Laollioui.
Editor: Ahmed Bouanini. **Sound:** M'Bimba Camara. **Music and Principal Cast:** Ballets Africains de la République de Guinée. **Print Source:** Moussa Kemoko Diakité, c/o O.N.A.C.I.G., B.P. 1237, Conakry, Republic of Guinea.



Moussa Kemoko Diakité was born in Guinea in 1940. He was recognized as a talented documentary filmmaker at the 1973 Panafrican Film Festival of Ouagadougou (FESPACO) for his film on Kwame N'Krumah. He has directed two additional documentaries *Hafia: Triple Champion of d'Afrique* in 1978 and *Sommet de Moravia* in 1978.

Adapted from the play "The Orphan Girl," *Naitou* is an African tale about the misdeeds of an evil step-mother. This musical, performed by the African Ballet of the Republic of Guinea, engages multitudes of traditional art forms. Jealousy drives a woman to poison her co-wife. Not content with this, she takes unrelenting vengeance against Naitou, the only daughter of the deceased. *Naitou* is shot in the manner of a dream-like and fantastic tale which recalls the classical structure of episodic stories.

"I chose a well-known West African literary and theatrical work because I didn't want to create a hermetic work," explained the director. "I filmed in an African manner, without trying to show too much or not enough. We have suffered more than enough in Africa from the 'ethnographic' optic of certain Westerners so that I will not give in to the temptation of filming my compatriots as one would film insects."

Evolving African Cinema



Ngati

Barry Barclay

New Zealand 1987, 89 minutes

Production Company: Pacific Films/
New Zealand Film Commission. **Pro-
ducer:** John O'Shea. **Screenplay:**
Tama Poata. **Cinematography:** Rory
O'Shea. **Editor:** Dell King. **Art
Director:** Matthew Murphy. **Sound:**
Robert Allen. **Music:** Dalvanus.
Principal Cast: Wi Kuki Kaa, Judy
McIntosh, Ross Girven, Norman
Fletcher, Alice Fraser. **Print Source:**
New Zealand Film Commission, P.O.
Box 11-546, Wellington, New Zealand.
Telex: 30386 FILMCOM NZ.

Barry Barclay was born in 1944 in Wairarapa, New Zealand. He entered the semi-enclosed order of the Redemptorists in the early sixties, with the intention of becoming a priest. By the end of the sixties he had left the monastery and was writing, sculpting, and involved in the writing and acting end of the theater. He made a number of industrial films for an agricultural firm in Masterton and started working soon thereafter for Pacific Films as a director. After six years of extensive traveling (Sri Lanka, London, Paris, Amsterdam), he returned to New Zealand and began making films for television. *Ngati* is his first theatrical feature film.

One of the seven films chosen for Cannes' Critics' week from among 150 entrants, *Ngati* is generally recognized as the flagship of the New Zealand effort at that festival. It is the first film written and directed by Maori tribesmen. Moreover, it sets a precedent in that it depicts the Maoria situation from a distinctly Maori perspective. *Ngati* is a powerful and deeply emotional film that richly observes the myriad possible relationships between Maori and European ways.

Ngati, which means 'tribe' in Maori, is set in a tiny community on New Zealand's east coast in 1948 and is framed by the arrival and departure of Greg, a young Australian man. Greg is guided along on a journey of discovery, not only about himself, but also about the small society he is visiting. Greg meets family friends who know more about him than he knows about himself. He meets their daughter and a mysterious ill boy, both to significant effect. Moreover, he learns about a crisis that threatens the survival of the town and watches as the close-knit community comes together to deal with the subsequent upheavals.

Screenwriter Tama Poata says he wanted to show 'the people and the problems as they really are and not as others may romanticize about them.' 'This film is a little like a tapestry,' says Barclay, 'In Maori culture, the family and the tribe have greater importance than the European cultures: the hero is the community.' 23rd Chicago International Film Festival, 1987

An AFI FEST Reprise Program

Plus the short film: *No Starch Please*



Yuri Norstein Films



Print Source: Soyuzmultfilm,
Moscow. Telex: 441-939-ECRAN-SU

For Yuri Norstein the era of *glasnost* has yet to prove productive, not because he is unable to come to terms with this newly bestowed freedom, but ironically because the most acclaimed animator in the USSR cannot find anywhere to work.

In 1979 he produced his masterpiece, *The Tale of Tales*, which, as the title suggests, is the climax of a series of films—*The Fox and the Hare*, *The Heron and the Crane*, *The Hedgehog in the Fog*—which draw on folk tradition. He then worked for two years as animator on Khrzhanovsky's *Pushkin Trilogy* before starting work on an adaptation of Gogol's short story, *The Overcoat*. Yet to date only 20 minutes of the film, which has a projected running time of more than an hour, have been completed.

This is partly because there is only a three-person team working on the project, with Norstein himself as the sole animator. 'But we've also had two major interruptions,' Norstein explains, 'The first was in 1982 and lasted for a year. This may sound ridiculous, but I just couldn't get the cameraman I wanted for purely financial reasons. The second interruption started more than a year ago. We had been doing very protracted and intense work on the film and we simply exceeded the studio time we had been allotted...and so we found ourselves without anywhere to film.' Since that time Norstein has been unable to work, subsisting on lecture fees while he waits for Goskino and Moscoviet (Moscow City Council) to resolve his position.

'It's laughable,' he says. 'They keep telling me that in Moscow, huge Moscow, there is no room for us to work. We don't even need a studio, just some space. My personal belief is that they don't want to resolve the issue. Their general attitude to animation is that it is a lower art form, not worth wasting much time or money on. Also they are completely indifferent to the film itself, which they do not believe will bring in any revenue.'

At this point students of armchair Sovietology should note a new word to add to *glasnost* in their vocabulary—*poshlost*, which can be seen as the counterforce impeding all programs towards reform, the word signifying pettiness, banality, negative thinking....

'This inexplicability of art, where we feel we understand it in general but can't fully explain it, this is the great strength of art. If it were fully explained, it would be like an accountant's form, signed and stamped. An audience may not fully comprehend what they see in my films, but they understand that there is something that attracts them, that there is a secret there. And there must always be a secret in art.' Yuri Norstein interviewed by Russell Taylor at the Bristol Animation Festival, 1987

The Battle of Kerzhenets

Co-directed by Ivan Ivanov-Vano, 1971, 10 minutes

Thirteenth-century church frescoes tell the story of the battle against the Tartars, Russian Central-Asians. This is Mr. Norstein's first film.

The Heron and the Crane

1975, 10 minutes

The story of ill-fated love between two birds who can't get their emotions synchronized.

The Fox and the Rabbit

1975, 12 minutes

A rabbit, thrown out of his home by a fox, seeks help from the other animals in the forest.

The Tale of Tales

1979, 30 minutes

The main character in this story, based on the director's memories of World War II, is a wolf cub, a character common in Russian lullabies. The technique used in producing the film was cut and cel, with some optical printing. Considered by many critics to be one of the finest examples of world animation.

The Overcoat

1988, 10 minutes

This work in progress, which will eventually be a feature-length film, is based on Gogol's short story of the same name. It concerns a poor clerk who spends all his money on an overcoat, only to have it stolen on the first night he wears it. The brief scene presented here takes place before the clerk buys the coat. We see him as he arrives home from his office, prepares his evening meal, and does work he brought home. The 3-D technique was devised by Norstein and his cameraman, Alexandr Zhukovsky.



Nosferatu

Nosferatu, Eine Symphonie Des Grauens

F.W. Murnau

Germany 1922, 105 minutes

Production Company: Prana Film.
Screenplay: Henrik Galeen, from the novel "Dracula" (1897) by Bram Stoker. **Cinematography:** Fritz Arno Wagner. **Production Design:** Albin Grau. **Music:** Hans Erdmann (1922). **Musical Adviser:** Lothar Prox (1986). **Principal Cast:** Max Schreck, Alexander Granach, Gustav von Wagenheim, Greta Schröder-Matray. **Print Source:** Munich Film Museum, Landeshauptstadt Munich, Münchner Stadtmuseum, Postfach, 8000 Munich 1.



F.W. Murnau was born Friedrich Wilhelm Plumpe on December 28, 1888, in Bielefeld, Germany. After studying at Heidelberg University, he went to Berlin and served as an actor and assistant director to Max Reinhardt. He spent most of World War I in Switzerland directing a play and preparing propaganda films for the German embassy in Bern. Returning to Germany in 1919, he began making films; the success of *The Last Laugh* in 1924 enabled him to move to Hollywood in 1927. On March 11, 1931, only a week before the premiere of *Tabu*, he was killed in a car crash while being driven from Los Angeles to Monterey.

Whilst we are used to seeing silent films in black-and-white, the majority of these copies represent a distortion of the original. Some of these silents—and this is manifestly the case with Murnau's *Nosferatu*—have a greater need of tinting and toning than others. Vampires don't stalk the streets in broad daylight as Count Orlok is made to do in the black-and-white copies. In the color print in the Munich Film Museum it becomes apparent that the film's action is structured by the alternation of night and day. The sensation of horror mounts as a candle is extinguished by a gust of wind and the warm yellow changes suddenly into cold blue.

The museum has rediscovered 28 shots missing in the version we usually see and has restored the 115 intertitles of the original version—Chronicle of Pestilence, dialogue, Book of Vampires, ship's log-book, letters and documents. We can see how Murnau, working towards the elimination of intertitles achieved in *The Last Laugh*, is already distancing the form from its associations with 'literature' by employing everyday spoken and written language.

Hans Erdmann's original score for *Nosferatu* (1922) must be considered lost; but its main themes are incorporated in his 'Fantastisch-Romantische Suite' (1925) and are worked into the musical improvisation, as well as themes from the Poulenc organ concerto, with which world renowned Wurlitzer player Dennis James will accompany the film. Enno Patalas, Munich Film Museum

Presented with live musical accompaniment by Dennis James.

Special thanks to the Embassy of the Federal Republic of Germany.



Ntturudu

Umban U'kset

Guinea Bissau 1987, 94 minutes

Production Company: WAC Productions. **Screenplay:** Umban U'kset. **Cinematography:** Jean-Michel Humeau. **Editor:** Mireille Abramovici. **Sound:** Dominique Levert, West African Cosmos. **Music:** Zemanel, Waris Diop, Loy Ehrlich. **Principal Cast:** Mario Acqlino, Faustino Gomes, Joao Bento, Adalgisa Vaz, Meryl U'kset, Biya Gomes.

It is the story of 12-year old Bejo who leaves his village to attend a carnival in Bissau, 30 miles away. His older brother, Mario, becomes worried and sets off with a friend to search for him. Their trip takes them through beautiful countryside and some amazing events. When Mario arrives at the scene of the carnival with thousands of magnificent, multilayered and dazzlingly colorful masks and costumes, one wonders how he can find a boy behind so many masks. But he uses a trick and finds him. *Ntturudu* is a delightful movie. **Manny Shirazi, *West Africa***

Evolving African Cinema



Peking Opera Blues

Do ma dan

Tsui Hark

Hong Kong 1986, color, 104 minutes

Production Company: Cinema City Company/Film Workshop Company. **Producers:** Tsui Hark, Claudie Chung. **Screenplay:** To Kwok-wai. **Cinematography:** Poon Hang-seng. **Editor:** David Wu. **Production Design:** Tsui Hark. **Art Directors:** Vincent Wai, Ho Kim-sing, Leung Chi-hung. **Sound:** Cinema City Studio Co. **Music:** James Wong. **Principal Cast:** Lin Ch'ing-hsia, Sally Yeh, Cherie Chung, Mark Cheng. **Print Source:** Cinema City Co., Ltd., 12/F Pioneer Building, 748A Nathan Road, Kowloon, Hong Kong. Tel: 3-915368. Telex: 50999 CINEC HX.

Tsui Hark was born in Vietnam in 1951. At the age of 13, he began shooting experimental films in Super-8. He came to Hong Kong at the age of 15 to finish school. In 1969, he became a student of film at Southern Methodist University in Dallas, Texas, and from 1970 to 1975 finished his studies at the University of Texas in Austin. He then moved to New York City to work on a series of media projects in Chinatown. He worked for newspaper and founded a theatre troupe, "The New Art Drama Group." He returned to Hong Kong in 1977, and began making feature films in 1979.

The original title of *Peking Opera Blues* is a phrase which describes a traditional role in Peking Opera, a variation of the several types of *dan*—the female roles which until this century were played by men. This particular variation could fight, sing, show emotion and play comedy—all of which the three leads in the film do.

The picture was a long-term project of Tsui Hark. The script was in development for over a year and he waited until the three lead actresses were all free before starting filming finally in spring 1986. He has described the film in interviews as 'poking fun at the Chinese, satirizing their ignorance of democracy.'

On a broader level it is the second in a planned trilogy of comedies set during major watersheds of 20th century Chinese history. *Shanghai Blues* (1984) was set amid the economic and social chaos of 1948 Shanghai, just prior to the Communist takeover; *Peking Opera Blues* (1986) is set in Peking in 1913, just after the fall of the imperial line and the Kuomintang's establishment of a republic. The third film is planned for the twenties, a time of considerable western influence on the arts and literature. 31st London Film Festival

Plus the short film: *Face Like a Frog*



U.S. Premiere

Zdenek Troska

Czechoslovakia 1986,
99 minutes

In Czech with English Subtitles

Production Company: Barrandov Film Studios. **Screenplay:** Karel Steigerwald. **Cinematography:** Jaroslav Brabec. **Art Director:** Jan Oliva. **Music:** Petr Mandel. **Principal Cast:** Jan Potmesil, Michaela Kuklova, Lubor Tokos, Antonie Hegerlikova, Jaroslav Cejka. **Print Source:** Ceskoslovensky Filmexport, 111 45 Praha 1, Václavské nám. 28. Tel: 236 53 85-9. Telex: 122259 praha.

Princess Jasna and the Flying Cobbler

O Princeznej Jasne a Létajícím Sevcí

A live-action fable in which you'll find witches, evil spirits, towers in which kings' daughters are imprisoned, spells and, of course, a happy ending. I wished to continue the tradition of the classical Czech fairy tales, I have realized that today, for instance, we could not make *The Haughty Princess*, which is the most successful Czechoslovak children's film ever made, just as it was done 25 years ago. Times have changed, the children are nurtured by other means of expression than before, and this unavoidably influences their way of perception, too. Understandably, they still like to watch *The Haughty Princess*, but they perceive it as something past, historical, whereas I was interested in using the modern means of present-day film language when linking our fairy tale...with the classical heritage. If we are to make a child of today believe that evil is really terrible, we have to show him how great the effort must be to overcome it, because the moral being put over in the fairy tale would otherwise lose its meaning. Zdenek Troska

Recommended Level: Grade 3-6

Filmfest DC for Kids



Radio Bikini

Robert Stone

USA 1987, 56 minutes

Production Company: Crossroads Film Project Ltd. **Producer:** Robert Stone. **Cinematography:** Robert Stone, John Rayter. **Editor:** Robert Stone. **Muslc:** Robert Fitzsimmons. **Principal Cast:** Kilon Bauno, John Smitherman, Harry S. Truman, Bernard Baruch, James Forrestal. **Print Source:** Crossroads Film Project Ltd., 207 East 5th Street #10, New York, New York, 10003.



Robert Stone was born in England and educated in the United States. He received a degree in history from the University of Wisconsin (Madison), where he studied film theory and production. He also attended the Sorbonne in Paris. Upon graduation, he directed a film commissioned by the University of Wisconsin and then went to work for NBC as a news cameraman. He has since directed and shot a number of commercial productions and one dramatic short, managed a major film archive in New York, and worked as a cinematographer and sound recordist on a number of independent documentary films. The award-winning and Oscar-nominated *Radio Bikini* is his first major production as a documentary filmmaker. He is 29 years old and currently lives in New York City.

A most skilfully orchestrated and profoundly affecting collection of archival footage and filmed remembrances, Robert Stone's *Radio Bikini* traces the history of "Operation Crossroads," the first peace-time nuclear weapons test at Bikini Atoll in the Marshall Islands section of the Pacific Ocean in 1946. Promoted by the U.S. government as the biggest news story of the century, the event was covered with 104 still cameras and 208 motion picture cameras. Throughout the film, Bikinian chief Kilon Bauno and ex-sailor John Smitherman recount their experiences with the tests. Bauno pleads with the American people to "go back to my paradise where God intended us to be," and Smitherman, who died of cancer shortly after his scenes were filmed, shows us the heartbreaking damage done to his body by exposure to radiation. This is responsible, objective documentary filmmaking of the highest order, and one can only hope that Stone's film, regardless of the Oscar verdict, will be screened and broadcast widely. **Eddie Cockrell**

Panel to follow the film:

Kim Bauno, chief of the Bikinians; **Jonathan Weisgall**, legal counsel for Bikinians, associate producer, *Radio Bikini*; **Robert Stone**, director, *Radio Bikini*.



Raven's End

Kvarteret korpen

Bo Widerberg

Sweden 1963, 100 minutes

Production Company: Europa Film, Stockholm. **Screenplay:** Bo Widerberg. **Cinematography:** Jan Lindestrom. **Art Director:** Einar Nettelbladt. **Music:** "Trumpet Concerto in D" by Torelli. **Principal Cast:** Thommy Berggren, Keve Hjelm, Emy Storm, Ingvar Hirdwall. **Print Source:** New Yorker Films, 16 West 61st Street, New York, New York 10023. Tel: (212) 247-6110.



Bo Widerberg was born in 1930 in Malmö, Sweden. He made his debut as an author in 1952, and over the next 10 years he wrote four novels, some plays, and a book on Swedish film. This last, much-discussed work led Widerberg to a directing career. His films include *The Pram* (1963), *Raven's End* (1963), *Love 65* (1965), *Thirty Times Your Money* (1966), *Elvira Madigan* (1967), *The White Game* (1968), *Adalen 31* (1969), *Joe Hill* (1971), *Stubby* (1974), *The Man on the Roof* (1976), *Victoria* (1978), *The Man from Majorca* (1984), and *The Serpent's Way* (1986).

First shown at the 3rd New York Film Festival in 1965, *Raven's End* opened commercially in the U.S. nearly five years later to universally ecstatic reviews.

Bo Widerberg became known in the United States only through *Elvira Madigan*, but the Swedish director had already gained a following in Europe as a result of his [second feature], and I must say I gladly follow that following. The autobiographical material of this film could hardly be more familiar: a bright young man, drowning in his parents' failures, finally breaks away from home to make his own place in the world. Yet Widerberg has transformed the theme into his own very special, very strong and tender account of how badly it hurts to leave, and how much it hurts to stay.

Raven's End is a semi-slum in Sweden, in 1936. The young man, Anders (played magnificently by Thommy Berggren, who was the young man in *Elvira Madigan*), is at a dead end in a doomed camaraderie with his father (another fine performance by Keve Hjelm). The young man would be a writer. The old man, not old in years, is a terminal case of economic and spiritual disorganization....

There is a cry in *Raven's End*, articulate in the extreme. Widerberg cries out against the all-encompassing inertia of lower working-class life, the dead womb from which there seems to be no birth. And he cries of the pain of loving loved ones whose lives no longer work and who can do little more than reiterate the reasons they don't work. *Raven's End* is a beautiful film in its totality, and full of small mysteries noticed in passing...the constant cheeping of starlings, birds that can fly free from the flock if they choose to, but rarely choose to. Joseph Morgenstern, *Newsweek*, June 15, 1970

Plus the short film: *Stay in the Marshland*

Tribute to Sweden



Reyno

Peter Torblörnsson

Sweden/Nicaragua, 65 minutes

**In Spanish with English
Subtitles**

Print Source: Swedish Film Institute.

Nine-year-old Reyno lives in the countryside of Nicaragua with his family. His man-child experiences of carrying a gun and playing in the schoolyard poignantly reveal life in a wartorn country.

Recommended Level: Grade 3-6

Filmfest DC for Kids



Rights and Reactions: Lesbian and Gay Rights on Trial

Phil Zwickler and Jane Lippman

USA 1987, 56 minutes

Production Company: Tapestry Productions/Realis Pictures/Syzygy Media. **Producers:** Phil Zwickler, Jane Lippman. **Cinematography:** Geoffrey O'Connor. **Editor:** Jane Lippman. **Art Director:** Susan Wilcox. **Production Design:** Richard Kuhn. **Music:** James Ferreras. **Principal Cast:** Andy Humm, Thomas B. Stoddard, Samuel Horwitz, Noach Dear, Harvey Fierstein, Bishop Paul Moore, Edward Koch. **Print Source:** Tapestry Productions, 924 Broadway, New York, New York, 10010. Tel: (212) 677-6007. Telex: 255546.

Phil Zwickler is a filmmaker/journalist who writes on lesbian and gay issues in New York City. Formerly a producer of promotional films, he has recently co-founded a non-profit media production company dedicated to progressive political and cultural initiatives.

Jane Lippman was the co-producer and editor of "Surveillance: No Place to Hide," a 1986 HBO special. In addition to producing, directing, writing and editing numerous independent productions, she has done research and production on ABC News Closeup, which has brought her an Academy Award nomination and an Emmy Award.

By 1985, jurisdictions with laws protecting the civil rights of gays and lesbians included San Francisco, Philadelphia, Boston, Washington, D.C., and the state of Wisconsin. New York City's bill had been almost routinely defeated since its introduction in 1971. On March 11, 1986, the General Welfare Committee of the New York City Council met to hear testimony and vote once again on the legislation that became known as Intro. 2. In this tumultuous, emotional document of that hearing, the filmmakers record activists, citizens, public officials, artists, religious leaders, and parents and their statements for and against this landmark legislation. Shifting gears in its last half to discuss the impact of such a bill on children and the continuing debate over AIDS, *Rights and Reactions* presents a remarkably even-keeled look at an issue that is even now being introduced before the Baltimore City Council. Intro. 2 passed in New York, and the panel invited to speak after each screening of *Rights and Reactions* will discuss the impact of this and other pieces of pertinent legislation on the gay and non-gay communities. Eddie Cockrell

Panelists:

Dorothy Cockrell (Moderator) is on the staff of the legislative branch of Montgomery County Government; Steve Cody is a Jesse Jackson delegate to the Democratic National Convention and Co-President of the Baltimore Justice Campaign; Laurie Jean is President of the Gay and Lesbian Activist Alliance of Washington, D.C.; Isaiah "Ike" Leggett is a member of the Montgomery County Council; John Meroney is a member of the Arlington, Virginia Gay Alliance (AVGA); Phil Zwickler is co-director of *Rights and Reactions: Lesbian and Gay Rights on Trial*.



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Tribute to Hal Roach

Selected Short Subjects

Big Business

James W. Horne, USA 1929, approximately 20 minutes

Production Company: Hal Roach Studios. **Producer:** Hal Roach. **Story and Supervision:** Leo McCarey. **Cinematography:** George Stevens. **Editor:** Richard Currier. **Principal Cast:** Stan Laurel, Oliver Hardy, James Finlayson, Stanley (Tiny) Sanford. **Print Source:** The Library of Congress, Madison Building, Washington, D.C., (202) 287-5840.

James W. Horne was born December 14, 1880 in San Francisco. After stage experience as an actor and director, he began in the film industry with Kalem in 1911 and firmly established himself as a director of short comedies for Hal Roach (it was Horne who shot the first screen test of three-year-old Spanky McFarland). He also directed features for Buster Keaton and Laurel and Hardy, as well as serials such as *Flying G-Men*, *The Green Archer*, *Holt of the Secret Service*, and *Captain Midnight*. He died in 1942.

Stan and Ollie are selling Christmas trees door to door when they come upon the abode of their old nemesis, James Finlayson. Tempers ignite, and piece by piece the boys pull Fin's house apart and in turn he does the same to their truck.

Of all the Laurel and Hardy silent shorts produced, this one generally rates as everyone's favorite. The boys employed a formula which they used repeatedly through the years to great success, that of "reciprocal destruction." When a piece of their property is ruined, They retaliate similarly against their opponent, destroying something of his. this plot device became a Laurel and Hardy trademark, and can be found in *Two Tars*, *A Perfect Day*, *Them Thar Hills* and *Tit for Tat*.

Take note of the production credits; what a list! The films was photographed (as were most of the Laurel and Hardy shorts up to the early thirties) by George Stevens, who went on to become one of Hollywood's legendary directors (*Shane*, *Giant*, *Gunga Din*, *A Place in the Sun*). Production Supervisor Leo McCarey was another outstanding Hollywood figure, directing *The Awful Truth*, *Going My Way*, *Duck Soup*, *The Bells of St. Mary's*, and other films. McCarey was also instrumental in defining Stan and Ollie's screen personae, which we know and love today.

With such talent behind the scenes, is it any wonder that Laurel and Hardy have become the greatest comedy team in film history? **James Harwood**

Helpmates

James Parrott, USA 1932, approximately 20 minutes

Production Company: Hal Roach Studios. **Producer:** Hal Roach. **Screenplay:** H.M. Walker. **Editor:** Richard Currier. **Principal Cast:** Stan Laurel, Oliver Hardy, Blanche Payson, Robert Callahan, Robert (Bobby) Burns. **Print Source:** The Library of Congress, Madison Building, Washington, D.C., (202) 287-5840.

James Parrott was born in 1892 in Baltimore. He starred in his own comedy series in the early twenties and directed two-reelers starring his brother Charley Chase and Laurel and Hardy (including the Oscar-winning *The Music Box*). He died in 1939.

"When the cat's away—the mice start looking up telephone numbers" reads the opening title card, and this describes Ollie's situation quite well. After a night of wild partying, with the wife away visiting her mother, the house is a complete wreck. To make it worse, wife is due home at noon and Ollie, not to mention the house, is not in a very presentable state. Stan agrees to come over and "help" straighten the place up, but, as can be expected, things don't go very smoothly.

Helpmates is one of the definitive Laurel and Hardy shorts which stands up well with the classic label. It has all the proper ingredients: simple plot, clever dialogue, a "Hardy" dose of well-timed slapstick and an easygoing pace. Also, this is one of a small number of their comedies where they appear alone for most of the film, with only the briefest of appearances by supporting players. Their best comedies were the small, simple ones, and this is certainly Laurel and Hardy in their purest form. **James Harwood**

The Pip from Pittsburg

James Parrott, USA 1931, approximately 30 minutes

Production Company: Hal Roach Studios. **Producer:** Hal Roach. **Screenplay:** Cinematography: . **Editor:** Richard Currier. **Principal Cast:** Charley Chase, Thelma Todd, Dorothy Granger, Carlton Griffin. **Print Source:** The Library of Congress, Madison Building, Washington, D.C., (202) 287-5840.

Charley's stuck with another blind date, only this time he's not going to stand for it. Determined to make himself as distasteful as possible, he dons a ratty suit, neglects to shave, and munches on garlic. Imagine his surprise when his date turns out to be the lovely Thelma Todd.

Charley Chase was perhaps one of the funniest of Hollywood's golden age of comedy, but his name doesn't come to mind as easily as that of Chaplin, Keaton, or Lloyd. He began working on the Roach "Lot of Fun" in the teens, where he began in bit parts but steadily worked his way to stardom in the twenties. He worked with such talents as Laurel and Hardy, Patsy Kelly, Todd, and Mack Sennett. When the Roach Studios phased out short subject production in 1935, Chase moved to Columbia, where he remained active until his death in 1940.

During his career he was also a notable director of shorts, first at Roach under the name Charles Parrott and then at Columbia for *The Three Stooges* as Charley Chase. Maybe Chase wasn't in the same league as Chaplin or Keaton, but he was a class act all the way and another splendid example of the talent at Hal Roach Studios. **James Harwood**

Teacher's Pet

Robert McGowan, USA 1930, approximately 20 minutes

Production Company: Hal Roach Studios. **Producer:** Hal Roach. **Screenplay:** H.M. Walker, from a story by Robert McGowan. **Editor:** Richard Currier. **Principal Cast:** Our Gang (Jackie Cooper, Allan "Farina" Hoskins, Mary Ann Jackson, Norman "Chubby" Chaney, Bobby "Wheezer" Hutchins, Matthew "Stymie" Beard, Pete the Pup), June Marlowe, Baldwin Cooke, William Courtwright, Gordon Douglas. **Print Source:** The Library of Congress, Madison Building, Washington, D.C., (202) 287-5840.

Robert McGowan was one of the younger directors working for Hal Roach when the producer conceived the Our Gang concept. Placed in charge of developing the series, MacGowan spent so much time playing with the children offscreen that by the time the first short appeared in 1922, he had a demonstrable knack for eliciting natural performances. When Roach sold the rights to MGM in 1938, McGowan traveled with the series and discovered child actor Mickey Gubitosi (who later changed his name to Bobby, then Robert, Blake).

There's trouble ahead. It's the start of the new school year and there's going to be a new teacher—named Crabtree, no less. The Gang is expecting the worst, so they plot ways of getting out of class for the day. When lovely Miss Crabtree finally shows up, everyone wants back in again.

One of the most endearing and charming of the Our Gang comedies (MacGowan was known for his sentimentality), *Teacher's Pet* evokes an era of sweetness and simplicity which has long since passed.

Note the name Gordon Douglas in the cast; he would later become a director at the Roach Studios, primarily at the helm of Our Gang shorts. He later expanded to features at other studios, and is noted for his direction of the science fiction favorite *Them!* for Warner Bros.

Teacher's Pet was remade in 1936 as *Bored of Education*, winning Roach his second Oscar. James Harwood

On the Loose

Hal Roach, USA 1932, approximately 20 minutes

Production Company: Hal Roach Studios. **Producer:** Hal Roach. **Screenplay:** H.M. Walker. **Editor:** Richard Currier. **Principal Cast:** Thelma Todd, ZaSu Pitts, John Loder, Billy Gilbert, Laurel and Hardy. **Print Source:** The Library of Congress, Madison Building, Washington, D.C., (202) 287-5840.

In the thirties, Roach's success with Laurel and Hardy led him to create a distaff version of the team. The initial pairing was Roach veteran Thelma Todd and comedienne ZaSu Pitts, whose previous acting credits included the lead in Erich von Stroheim's *Greed*. In this, the fifth entry in the series, the girls get taken to Coney Island yet again by their suitors. At the end of the film, they are surprised by two new suitors—cameo appearances by Laurel and Hardy—and angered when they suggest a visit to you-know-where.

In mid-1933, Pitts left the Roach fold, and Patsy Kelly was brought in to replace her—a pairing that worked quite well until Todd's mysterious death by carbon monoxide poisoning in 1935 at the age of 30. This rarely-seen short is a revelation for those unfamiliar with the series. Eddie Cockrell

Tribute to Hal Roach

Topper

Norman Z. McLeod

USA 1937, 98 minutes

Production Company: Metro-Goldwyn Mayer. **Producer:** Hal Roach. **Screenplay:** Jack Jevne, Eric Hatch, Eddie Moran, from the book "The Jovial Ghosts" by Thorne Smith. **Cinematography:** Norbert Brodine. **Editor:** William Terhune. **Art Director:** Arthur I. Royce. **Sound:** William Randall. **Music:** Hoagy Carmichael. **Principal Cast:** Cary Grant, Constance Bennett, Roland Young, Billie Burke, Alan Mowbray, Eugene Pallette. **Print Source:** The Library of Congress, Madison Building, Washington, D.C., (202) 287-5840.

Norman Z. McLeod was born September 20, 1898, in Grayling, Michigan. Son of a clergyman, he graduated with B.S. and M.S. degrees in the natural sciences from the University of Washington. In World War I he served with the Royal Canadian Air Force as a fighter pilot. After the war, he broke into the film business as an animator and gag writer for Al Christie comedies. He served as William Wellman's assistant on *Wings* (1927) and script collaborator with Howard Hawks and Lewis Seiler on *The Air Circus* (1928). He made his feature film debut with *Taking a Chance* in 1928, and his long and distinguished career directing primarily comedies found him collaborating with the Marx Brothers, W. C. Fields, Danny Kaye, Bob Hope, and others. He made his last film in 1959 and died in 1964.

Hal Roach was born January 14, 1892, in Elmira, New York. After stints in odd jobs like muleskinning and prospecting for gold, he began his Hollywood career as a bit player in 1912. Becoming established as a stuntman, extra, and minor player at Universal, he struck up a friendship with another bit player, Harold Lloyd. Their first film venture together didn't pan out, but by 1916 Roach had his own film company and was producing comedy shorts with Lloyd. By the early twenties, Roach's stable of stars included Harry "Snub" Pollard, Will Rogers, Charlie Chase, Edgar Kennedy, the Our Gang gang, and Laurel and Hardy. Shifting his focus to two-reel shorts, Roach won Oscars for *The Music Box* (1932) and *Bored of Education* (1936) before moving into feature production. His dozens of films as producer, director, or writer include *Safety Last* (1923), *Sons of the Desert* (1933), *Of Mice and Men* (1939), and *One Million B.C.* (1940).

A sparkling adaptation of the Thorne Smith novel, *Topper* was Cary Grant's first breakthrough hit after modest success as a contract actor at Paramount. He and Hal Roach had already been friends for several years when *Topper* was made. At the time, invisibility was a device used only infrequently in science fiction and cheap serials, and Hal Roach had long established his reputation by producing nearly a thousand predominantly slapstick short subjects. *Topper* was a project of great risk. To have made such a sophisticated and tasteful screwball comedy from a literary source based on sex and death, at a time when the production code was quite restrictive, is both a significant accomplishment, and something few would have predicted. That the enormously successful result was respectable, hilarious, and can still delight audiences today is yet a further tribute to the skill and versatility of Hal Roach as a filmmaker (in addition to producing, he wrote and directed key scenes). Two breezy sequels were made. There was also a television series in the fifties (Stephen Sondheim wrote for it), and a lacklustre remake in 1979 by one of "Charlie's Angels" (Kate Jackson), whose touch was less than supernatural. Of course Hal Roach Studios colorized *Topper*, and to everyone's surprise, Cary Grant endorsed the process. Instead, happily, we have tonight a 35mm black and white print, and with such a marvelous cast of old favorites it will be easy to see why *Topper* is indeed a classic in every sense of that often abused term. Richard W. Bann

Plus the short film: *Words*



Seppan

Agneta Fagerström-Olsson

Sweden 1987, 120 minutes

Production Company: MovieMakers Sweden AB for Swedish Television/ SVT 1, Swedish Film Institute.
Producer: Bert Sundberg
Screenplay: Agneta Fagerström-Olsson. **Cinematography:** John O. Olsson. **Editor:** Christin Loman. **Art Director:** Lena Billingskog. **Sound:** Lennart Dunér, Patrik Strömdahl, Anders Larsson. **Music:** Mikael Renliden. **Principal Cast:** Nina Lager, Lil Trulsson, Sofie Mällström, Jesper Lager, Jani Niemimäa. **Print Source:** Swedish Film Institute, Box 27126, S-10252 Stockholm Sweden. Tel: 651100. Telex: 13326 filmis.

Agneta Fagerström-Olsson was born in Tullinge, Sweden in 1948—according to Chinese astrology, this was the Year of the Rat. Characteristic of rat people is that they are sociable and bearers of never-ceasing aggressiveness. They love to move around on outlying ground and can just as easily become pimps or film directors. First film: *Adalen-73* made with film school students.

I hate big bands, hate it when everything crash-bangs at the same time. Simply can't stand it! And that's how I think when working. By not explaining too much, by letting the story tell itself with looks and silences, you introduce a conversation between the audience and the film. That's good, I think. It is better for tears to be shed by those watching tragedy than by those who are acting it out on the screen....When we were little, we thought Seppan was the whole world, and we were absolutely right. A film about God, Death, Laughter, Betrayal, and Cow Dung in the fields around the River Tumba in Seppan 1961. Agneta Fagerström-Olsson

An AFI FEST Reprise Program

Plus the short film: *Life in a Scotch Sitting Room*

Tribute to Sweden



The Serpent's Way

Ormens väg pa hälleberget

Bo Widerberg

Sweden 1986

Production Company: Svensk Filmindustri/Swedish Film Institute/Swedish Television TV1/Crescendo Film. **Producer:** Göran Lindström. **Screenplay:** Bo Widerberg, from the novel by Torgny Lindgren. **Cinematography:** Jörgen Persson, Rolf Lindström, Olof Johnsson. **Editor:** Bo Widerberg. **Principal Cast:** Stina Ekblad, Stellan Skarsgård, Ernst Günther, Tomas von Brömssen. **Print Source:** Swedish Film Institute, P.O. Box 27 126, S102 52 Stockholm. Tel: 468 665 11 00. Telex: 133 26 FILMINS S.



Bo Widerberg was born in 1930 in Malmö, Sweden. He made his debut as an author in 1952, and over the next 10 years he wrote four novels, some plays, and a book on Swedish film. This last, much-discussed work led Widerberg to a directing career. His films include *The Pram* (1963), *Raven's End* (1963), *Love 65* (1965), *Thirty Times Your Money* (1966), *Elvira Madigan* (1967), *The White Game* (1968), *Adalen 31* (1969), *Joe Hill* (1971), *Stubby* (1974), *The Man on the Roof* (1976), *Victoria* (1978), *The Man from Majorca* (1984), and *The Serpent's Way* (1986).

It has been many years since Bo Widerberg has emerged with a film as powerful as *The Serpent's Way*, a tragic story of a woman's life in impoverished rural Sweden in the 1890's. Directed with the calm assurance we know so well from *Raven's End* and *Adalen 31*, Widerberg presents a disturbing portrait of a family left at the mercy of an aging landlord.

The film begins with the suicide of Teah's husband and the shocking realization that the log cabin they live in is no longer theirs: it belongs to Ol Karsla, who insists that the rent be paid. Knowing that Teah has no money, he also insists that the debt be settled in bed. Every year at the same time, the old man arrives at the house and collects what he is owed. Children are born, the old man dies, but his son takes up where the father left off, eventually tiring of the mother and turning his attentions towards her 16-year-old daughter. This cycle of sexual slavery continues for years until Teah falls in love with Jakob, and the years of repression finally lead to action. Graced with a fine performance by Stina Ekblad, and the stellar cinematography of Jörgen Persson (which captures the mood and tone of the last century perfectly), Widerberg creates a powerful film about woman victimized by male society. Pitiful yet full of resilience, Teah never loses her dignity in the face of men who have no compassion themselves. Piers Handling, Toronto Festival of Festivals, 1987

Tribute to Sweden



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Shock Value: The John Waters Show

John Waters, in person, at his best! His world-wide view of all forms of trashiness, particularly his own, will be discussed in great detail.

Film critics have long charged that filmmaker John Waters stoops to bad taste. That's just not fair. John Waters has never merely *stooped* to bad taste. John Waters *plunges* into it, diving lower than any who have gone before on grand voyages of discovery to the uncharted depths of tastelessness--and he brings back footage! The Lord High Poo-Bah of Repulsion bows to no one in matters of poor taste. "I've always tried to leave them gagging in the aisles," Waters says.

The question most frequently asked of the 41-year-old Baltimore bachelor is "Do you have parents?!" How *could* he really? Yet, somehow, he does. John and Pat. While Waters was making such cult classics as *Polyester*, *Multiple Maniacs*, *Mondo Trasho* and the incrementally (and excrementally) more disgusting *Pink Flamingos*, his mother pleaded, "Why can't you make something nicer, something more like *The Sound of Music*?" William Geist



Short Worlds

The Rat Catcher Szczurolap

Andrzej Czarnecki, Poland 1986, 22 minutes

Production Company: Education Films. **Screenplay and Commentary:** Andrzej Czarnecki. **Cinematography:** Piotr Sobocinski, Marcin Isajewicz. **Editor:** Joanne Borkowska. **Print Source:** Film Polski, 6/8 Mazowiecka, 00-048 Warsaw, Poland. **Cable:** IMEXFILM. **Tel:** 278199. **Telex:** 813640.

Andrzej Czarnecki graduated from the State College of Plastic Arts in Wroclaw, the State Theatrical, TV and Film College in Lodz, and the Radio and TV Department of the Silesian University in Katowice. In the course of studies at the latter he made the film *étude One* under the artistic patronage of Krzysztof Zanussi. His first film was 1984's *Bieszczadzkie ikony (Icons of Bieszczady)*. *The Rat Catcher* is his second film.

The Rat Catcher follows the only man in Poland capable of exterminating the rodents on an industrial scale. To achieve his goal, a ratcatcher must be craftier than the group and than every particular rat. He must get to know the psychology and habits of the adversary, and to respect him in his own way. He says himself that a win satisfies his vanity. The hero of the film presents a number of winsome features: he tries to kill instantly and rejects easier methods which otherwise condemn rats to suffering...and that he is conscious of his treason... Arcitenens (Bogumił Drozdowski), *Film*

Der Lauf der Dinge The Way Things Go

Peter Fischli and David Weiss, Switzerland 1987, 30 minutes

Production Company: T&C Film AG. **Producer:** Alfred Richterich. **Screenplay:** Peter Fischli, David Weiss. **Cinematography:** Pio Corradi. **Editors:** Rainer M. Trinkler, Mirjam Krakenberger. **Sound:** Dieter Lengacher, Willi Kluth. **Print Source:** T&C Edition AG, Seestrasse 41a, CH-8002 Zürich, Switzerland. **Tel:** 01/202 36 22. **Telex:** 57 270 tc ch.

Inside a warehouse, a precarious structure 70-100 feet long was constructed from various items. If this is set in motion, a chain reaction ensues. Fire, water, gravity and chemistry determine the life-cycle of objects and things. So begins a story about cause and effect, mechanism and art, improbability and precision.



Cane Toads: An Unnatural History

Mark Lewis, Australia 1987, 48 minutes

Production Company: Film Australia. **Screenplay:** Mark Lewis. **Print Source:** Film Australia.

Pet or pest? This is the question posed by *Cane Toads: An Unnatural History*, a short Australian documentary that's an absolute delight. It supplies the answers to every conceivable question the viewer may have about the species in question, and a few extras: What can the toad do for tourism? What sort of person goes out of his way to squash cane toads while driving? Who feeds his favorite toads cat food, or thinks they look nice in baby clothes?

Ugly even by toad standards, the cane toad is revealed to be an amazingly resourceful creature. It was imported to Australia from Hawaii in 1935—to illustrate this, the director, Mark Lewis, shows glimpses of a train trip across Australia, from a toad's-eye view—in hopes that it would destroy a grub that threatened the sugar cane crop. However, the toads' lack of interest in eating grubs was matched only by their eagerness to multiply. There are now millions of cane toads in Queensland, descended from an original group of only 101. And as one of the film's interviewees put it, 'the total conquest of northern Australia is but a hop, skip and jump.'

Mr. Lewis can hardly be blamed for having some fun at these creatures' expense. He displays a large statue of a toad on a pedestal as one Queensland resident explains why this would be a good tourist attraction, then makes the monument disappear as we learn that the measure was voted down. The bookbinder who sent the Prince and Princess of Wales a volume bound in toadskin for a wedding gift is allowed a chance to show off his wares. Mr. Lewis illustrates the toads' voracious and indiscriminate eating habits by filming one as it hungrily stalks a Ping-Pong ball. He underscores their unusual tenacity by depicting the mating ritual whereby the male attaches himself to the back of a female for a long period of time. 'Strange that the male should be so intent as to fail to notice the female's condition,' marvels one scientist, since the female lies squashed in the middle of a road and has been dead for hours.

Cane Toads is funny, but it's also well balanced; it captures the real danger that the toads pose to their new environment. Their skin secretes a deadly poison (which also doubles as a hallucinogenic drug for some Australians, the film reveals), and as a result they have caused great damage to other species. They have also multiplied at a frightening rate, which is why some of the Australians whom Mr. Lewis interviews have such enterprising ways of killing them. Staunchly on the toads' side, on the other hand, is one sweet-faced elderly woman who says 'If anyone tried to hurt one of my toads, there'd be a lot of noise and they'd realize I wasn't a lady. Janet Maslin, *New York Times*



Soviet Animation for Children

Print Sources: Soyuzmultfilm,
Moscow. Telex: 441-939-ECRAN-SU,
and International Film Programs, 1318
Fulton Street, Rahway, New Jersey
07065.

The Mitten

Soyuzmutfilm, 10 minutes

Puppet animation about a lonely little girl who lives in an apartment and longs for a puppy. Through magical mystery her dream comes true.

The Flower Chain

Soyuzmultfilm, 10 minutes

Mischief abounds when a group of children visiting a zoo become separated from their teacher.

Hedgehog and the Mist

Yuri Norstein, 10 minutes

The story of a hedgehog searching for his friend, the bear, in a misty forest at night.

Nails

Estonian, 10 minutes

Various short comic segments in which nails come to life.

There Was Something

Lithuania, 10 minutes

A fantasy adventure of a young city boy and girl who travel to the country. This is the first animated piece to come from Lithuania.

The Tiger Cub

Tadzhikistan, 10 minutes

The adventures of a young tiger cub striking out on his own.

Recommended Level: Pre-school to Second Grade

Jilali Ferhati

Morocco 1981, 88 minutes

Production Company: Heraclés Production. **Screenplay:** Farida Belyazid. **Cinematography:** Abdelkrim M. Derkaoui. **Editor:** Jilali Ferhati. **Principal Cast:** Saouda Thami, Jilali Ferhati, Ahmed Ferhati. **Print Source:** Paris-Plage Productions, 41 rue de l'Est, 92100 Boulogne-Billancourt. Tel: 46-03-38-60.

Jilali Ferhati was born in Morocco. He studied filmmaking in France, and has directed two motion pictures: *Une brèche dans le mur* (1978) and *Straw Dolls* (1981).

U.S. Premiere

Straw Dolls

Ara'is min Qasab

The film is both a very sensitive story built around a woman character confronted by overbearing traditions, and an accurate portrait of the world of North African women. It paints in exacting visual details the unraveling life of a young widow, and succeeds in conveying the monumental experience of people undergoing changes not necessarily of their own making or design.

Evolving African Cinema

Swedish Short Films for Children

Print Sources: Swedish Film Institute, Filmhuset Bongvägen, Box 21-128, S-10252, Stockholm, and International Film Programs, 1318 Fulton Street, Rahway, New Jersey 07065.

Little Rabbit, Big Rabbit

Johan Hagelbäck, 1983, 7 minutes

Strange thoughts from the ceiling keep Little Rabbit awake during his visit to Big Rabbit. Together, they uncover the mystery.

A Tale from the Forest

Jan Røed and Lasse Bohlin, 1985, 15 minutes

The delicate balance of nature is shown in a lovely way as a young boy, who lives alone in the forest, befriends a lynx—although they are at first frightened of each other.

Lone Wolf and the Nasty Cat

Karl Gunnar Holmquist, 12 minutes

Mild-mannered Wolf takes in a roommate who tests his patience. Life isn't always easy with a new friend.



The Wild Baby

Johan Hagelbäck, 10 minutes

A daredevil baby keeps mother very busy!!

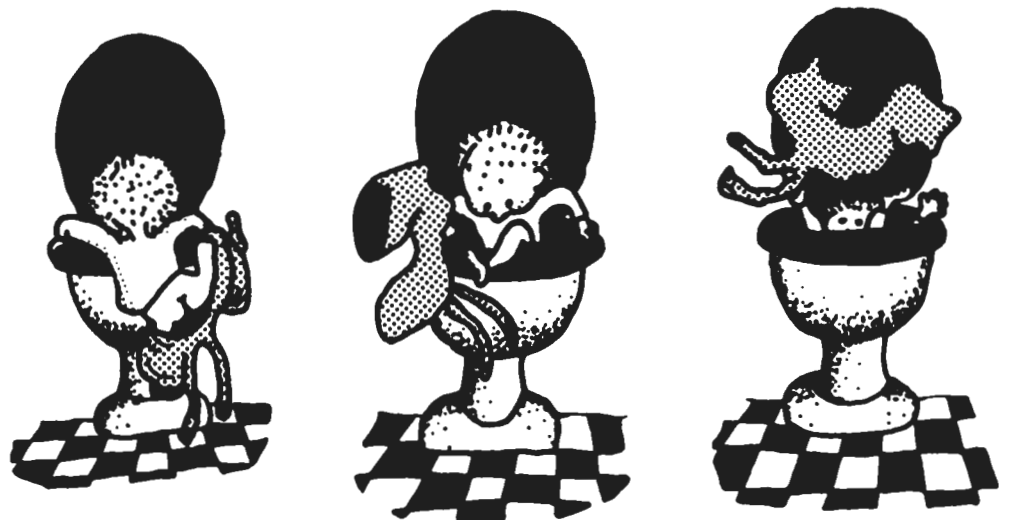
The Pencil and the Rat

Ali Boroni, 1987, 3.5 minutes

A small pencil decides to build a city on a blank piece of paper and meets up with a troublemaking rat.

Recommended Level: Pre-school to Second Grade

Cosponsored by the Kennedy Center Imagination Celebration



World Premiere

The Uncompromising Revolution

Saul Landau

USA 1988

Producer: Saul Landau. **Cinematography:** Peter Chappell, Judy Irola, Reuben Aaronson. **Editor:** Judith E. Herbert. **Sound:** Judith Karp. **Principal Cast:** Fidel Castro. **Print Source:** Saul Landau.



Saul Landau is a senior fellow at the Institute for Policy Studies in Washington, D.C. He is also an author, filmmaker, and lecturer. He is a graduate of the University of Wisconsin, and has taught there and at the College Park campus of the University of Maryland. His film work has been acclaimed worldwide: his *Paul Jacobs and the Nuclear Gang: Quest for Power* won numerous awards (including an Emmy in 1980).

The *Uncompromising Revolution* is a film about the Cuban Revolution and Fidel Castro at political middle age. "El Lider" is in the midst of a "rectification" campaign, aimed at getting the Revolution back on course. The film moves in and out of ideas, in and out of the country and the city, as Castro is both reflective and loudly declarative of his faith in Communism and the so-called "new man," modeled after Che Guevara.

Comparisons of life before and after the Revolution are made by eyewitnesses: a 102-year-old woman remembers the War for Independence against Spain, and the destruction of the battleship Maine in Havana Harbor in 1898; Guillermo used to have his own engraving shop; a cattle buyer used to work for private enterprise; a young black man complains about the lack of democracy; the women talk about "machismo" and divorce, and love their new-found independence. But above all, *The Uncompromising Revolution* is a fast-moving political document.

Plus the short film: *A Trap*



La vie est belle

Life is Rosy

Ngangura Mweze, Benoît Lamy

Zaire, Belgium, France, 1987, 85 minutes

Production Companies: Lamy Films (Brussels), Stephan Films (Paris), So'l'o'eil Films (Kinshasa). **Executive Producer:** Kaba Sele K. Munga. **Screenplay:** Ngangura Mweze, Maryse Léon, Benoît Lamy. **Cinematography:** Michel Baudour. **Editor:** Martine Giordano. **Sound:** Dominique Warnier. **Music:** Papa Wemba, with additional music by Klody, Zaiko Langa Langa and Tshala Muana. **Principal Cast:** Papa Wemba, Bibi Krubwa, Landu Nzunzimbu Matshia, Kanku Kasongo. **Print Source:** Lamy Films, rue Wiertz 65, 1040 Brussels, Belgium. Telex: 61344 (ext. 013).



Ngangura Mweze was born in Zaïre in 1950. After high school, he went to Belgium to study film. After his graduation, Mweze went back to Zaïre to teach filmmaking. He has made two medium-length documentaries (*Chéri Samba* and *Kin Kiese*, 1983). *La vie est belle* is his first feature-length film.



Benoît Lamy was born in Belgium in 1945. He studied filmmaking and graduated from the Institut des Arts de Diffusion in 1967. After working as assistant director on various motion pictures in France and Italy, he created his own production company in 1972.

Zaïre singing star Papa Wemba is the heart of this light, joyful entertainment.... Papa Wemba plays Kourou, a ragged country boy who comes to the city in hopes of becoming a singer. In the end he succeeds, of course, but first he passes through a traumatic love affair with beautiful Kabibi, a poor girl whose mother marries her off as second wife to a childless businessman. A medium warns the businessman to wait a month before consummating the marriage if he wants to have children, and that gives the young lovers just enough time to get together again, before a rocking finale in the disco, where Kourou performs the picture's theme song before the TV cameras. Debra Young, *Variety*

Plus the short film: *Arranged Marriage*
Evolving African Cinema



Vincent

The Life and Death of Vincent Van Gogh

Paul Cox

Australia 1987, 105 minutes

Production Company: Illumination Films. **Producer:** Tony Llewellyn-Jones. **Scenario:** Paul Cox, from the letters of Vincent Van Gogh. **Cinematography:** Paul Cox. **Production Design:** Neil Angwin, Paul Ammitzbohl, Richard Stringer. **Editor:** Paul Cox. **Sound:** Jim Currie. **Music:** Antonio Vivaldi, Gioacchino Rossini, Jean-Francois Rogeon, Philip Falers, Norman Kaye. **Principal Cast:** Gabi Trsek, Marika Rivera, Sky Bilu, Diane Bolden, Jaap Bremer, Harry Benders. **Narrator:** John Hurt. **Print Source:** Seawell Films, 45 Rue Pierre Charron, 75008 Paris, France. Tel: 4720 1873/ 4720 7265. Telex: INTL 650024 F.



Paul Cox was born in Holland during World War II. He came to Australia as an exchange student in 1963, returned to Europe in 1964 and settled in Australia in 1965. After many short films and documentaries, he made his first feature film, *Illuminations*, in 1974. It was not until 1981, with *Lonely Hearts*, that he became known internationally. His other feature films include *Kostas*, *Man of Flowers*, *Inside Looking Out*, *My First Wife*, and *Cactus*.

This very special art film is neither documentary nor fiction. Paul Cox, one of Australia's foremost directors, was born in Holland and has made an exquisite, timeless tribute to Vincent Van Gogh using as his text simply the letters Vincent wrote to his brother Theo, letters beautifully read by John Hurt.

Van Gogh worked as a painter for only 10 years, and during that period produced about 1,800 works, but when he killed himself at 37 in 1890 he had only sold one of them, and was unknown and impoverished. Cox' film covers those last 10 years, but Vincent is in no way comparable to Vincente Minnelli's Van Gogh film *Lust for Life*, in which Kirk Douglas portrayed the artist. Save for one brief moment at the end, when Van Gogh's funeral is depicted, the central character of the drama is never seen, but his thoughts and philosophies are enunciated superbly on the soundtrack....

The depiction of the painter's suicide is, via first-person camera, chillingly effective.

As always in a Cox film, there's an intelligent use of music (by Vivaldi, Rossini and others) and an intelligent sensibility at work. One feels Cox identifies strongly with his subject's uncompromising philosophies.

There will be debates about the director's handling of the subject, but Vincent will be a film with a long life, and...will be much in demand by schools, colleges, and art lovers in years to come. David Stratton, *Variety*

An AFI FEST Reprise Program



U.S. Premiere

The Wasps' Nest

Cuibil De Viespi

Horea Popescu

Romania 1987, 116 minutes

Production Company: Film Unit 1, Romaniafilm. **Producer:** Film Unit 1, Romaniafilm. **Screenplay:** Horea Popescu, from the play "The Rattlers" by Alexander Kiritescu. **Cinematography:** Vivi Vasile Dragan. **Editor:** Maria Neagu. **Art Director:** Traian Nătescu. **Sound:** Horea Murgu. **Music:** Paul Urmuzescu. **Principal Cast:** Tamara Buciuceanu, Coca Andronescu, Raluca Zamfirescu, Marin Moraru, Gheorghe Dinica. **Print Source:** Romaniafilm, 25 Julius Fucik Street, Bucharest, Romania. **Tel:** 111308. **Telex:** 11144.

Horea Popescu is a prominent stage, television and film director in Romania. *The Wasps' Nest* is his third feature film.

The new film by stage director Horea Popescu, returning to the cinema after a long period directing for stage and television. In an industry where most films take the safe route of presenting period pieces highlighting either classics of Romanian literature or particularly turbulent historical milestones, *The Wasps' Nest* (adapted from the stage play "The Rattlers" by Alexander Kiritescu—which was directed by Popescu) succeeds both as an adaptation and a stylized document of Romanian history. In 1936, a time when Bucharest was known as "Paris of the East," the three Duduleanu sisters, prosperous merchants in the corn business, rule their clan with iron fists. Former journalist Mircea Aldea buys into the largesse by marrying a Duduleanu daughter, but the union falls far short of expectations. Chock full of verbal and visual satire poking fun at the nouveau riche and the petty bourgeoisie (the final set-piece in the Duduleanu family crypt is brutally funny), *The Wasps' Nest* exhibits not only a biting wit and keenly physical ensemble acting, but a refreshingly sassy tone that breathes new life into a national cinema whose contemporary riches remain largely unseen. **Eddie Cockrell**

Plus the short film: *An Icelandic Saga*



Wedding in Galilee

Noce en Galilée

Michel Khleifi

Belgium/France 1987, 116 minutes

Production Company: Marisa Films.
Producer: Jacqueline Louis, Bernard Lorain. **Screenplay:** Michel Khleifi.
Cinematography: Walther van den Ende. **Editor:** Marie Castro Vazquez.
Sound: Ricardo Castro, Dirk Bombey.
Music: Jean-Marie Senia. **Principal Cast:** Ali M. El Akili, Bushra Karaman, Makram Khouri, Youssef Abou Warda, Anna Achdian. **Print Source:** Kino International Corporation, 250 West 57th Street, Suite 314, New York, New York 10019. Tel: (212) 586-8720



Michel Khleifi was born in 1950 in Nazareth, where he lived until 1970. He graduated from INSAS in Brussels in 1977 with a degree in theater, radio, and television direction. He worked for the next few years for Franco-Belgian radio and television. In 1980, he directed the documentary *Fertile Memory*. *Wedding in Galilee* is his first feature.

From one of the most volatile areas comes a well-told tale, tense, complex and controlled, about a Palestinian village under Israeli curfew and a Mukhtar, or headman, who wants his son's wedding celebrated traditionally—into the long night. Not everyone agrees the Mukhtar should ask the Israelis for anything, and so begins this constantly surprising, and at times almost mythic, first theatrical feature by Khleifi, who was born and raised in Nazareth. Shot on location, and photographed by Walther van den Ende in the dazzling light and wondrous landscape of the Galilee, *Wedding in Galilee* is supported by a large and excellent cast comprising a few professionals and many local people playing Palestinians and Israelis with vigor, intensity, and humanity. **New Directors/New Films**

Wedding in Galilee is the story of a challenge which opposes two gods—in the tragic sense of the word. One, the governor, holds military power. The other, the Mukhtar, holds patriarchal power. Both try to win Destiny's favor, and both will fail, leaving the people as sole victor. Each character dreams of reaching a goal. In vain. The meaning of life is merely death and nothing more. Only the bridegroom's failure is real and gives birth to a profound love. Only everyday life is real. Politics, religion are myths; Palestine is a mythic country by excellence. *Wedding in Galilee* tries to join myth and reality in a poetic description of reality—a synthesis of image, sound, rhythms, moods, and feelings, landscapes which all combine in a message of freedom. Michel Khleifi



Whooping Cough

Szamárköhögés

Péter Gárdos

Hungary 1987, 87 minutes

Production Company: Mafilm-HUNNIA Stúdió, Budapest. **Screenplay:** András Osvát, Péter Gárdos. **Cinematography:** Tibor Máthé. **Editor:** Mária Rigó. **Sound:** János Réti, István Sipos. **Music:** János Novák. **Principal Cast:** Marcell Tóth, Eszter Kárász, Dezso Garas, Judit Hernádi, Mari Töröcsik, Anna Fehér, Károly Eperjes. **Print Source:** HUNGAROFILM, Bathori u. 10., H-1054 Budapest V, Hungary. Tel: 531-317. Telex: 22-5768 hfilm.



Péter Gárdos was born in 1948, in Budapest, Hungary. He graduated as a teacher in Hungarian and Russian in 1971. He then joined the Newsreel & Documentary Studio, first as an assistant director, then as a director. In 1972, he joined Hungarian Television and directed the documentaries "Playing Cards" (1975), "Development" (1976) and "Alarm Bell" (1980). *Whooping Cough* is his second feature film, following *The Philadelphia Attraction* (1984).

An uprising? Oh goodie, no school,' heralds what may prove to be an extremely fruitful new sub-genre in Eastern European cinema: a look at Sensitive Subjects from the viewpoint of the uncomprehending children caught up in them; or, more precisely, an all-too-comprehending look at their terrified parents. *When Father Was Away on Business* dealt with the 1948 post-Stalinist backlash in Yugoslavia, *Whooping Cough* with the October 1956 Hungarian uprising. There are marvelous bits of comedy, many of them tending towards the lavatorial, some wryly commenting on the political situation. There's a delightful sitcom-style episode when the family tries to explain the facts to relatives in America over a tapped phone. But the gaze is pitiless when turned on the adults, revealing father's ineptitude and mother's infidelity. Only Gran (Mari Töröcsik) continues about her business unfazed, even when returning from the baker's with bullet-riddled loaves under her arm. **Clare Kitson, 31st London Film Festival, 1987**

Some two years ago, my friends and I were counting how many slaps on the face we have received so far in our life. One always remembers the big slaps as much, if not more, than one's great loves. It also means that we could not have received all that many slaps up to then, if we were able to recall each one so vividly.

Since we are virtually the same age, perhaps the similarity is not all that strange. The truly unforgettable slaps were those we all experienced during the fifties. This is where the idea of *Whooping Cough* comes from. The purpose of the film is to tell the story of both the real and imaginary slaps which—if it doesn't sound too immodest—the generation bordering on their teens received.

Three weeks in October and November 1956—the story of five slaps...We hope the sound of these few well-placed blows will be heard across the distance of 30 years. **Péter Gárdos**

An AFI FEST Reprise Program

Plus the short film: *Every School Day*



Wings of Desire

Der Himmel über Berlin

Wim Wenders

Federal Republic of Germany
1987, 125 minutes

Production Company: Road Movies Filmproduktion/Argos Film.
Producers: Wim Wenders, Anatole Dauman. **Screenplay:** Wim Wenders, Peter Handke. **Cinematography:** Henri Alekan. **Editor:** Peter Pryzgodda. **Production Design:** Heidi Lüdi. **Sound:** Jean-Paul Mugel, Lothar Mankeiwicz. **Music:** Jürgen Knieper. **Principal Cast:** Bruno Ganz, Otto Sander, Peter Falk, Solveig Dommartin, Curt Bois. **Print Source:** Orion Classics, 711 5th Avenue, New York, New York 10022. Tel: (212) 758-5100. Telex: 971879.

Wim Wenders was born August 14, 1945, in Düsseldorf, West Germany. He began studying philosophy and medicine, and enrolled at the Munich Film School in 1967 after making a 16mm short. He was a prolific filmmaker and writer over the next four years, directing five other short films and contributing film reviews to *Filmkritik*, *Süddeutsche Zeitung*, and *Twen*. In 1972, he was one of the 12 founding members of Filmverlag der Autoren, a self-help organization for filmmakers, which produced his first feature, 1972's *The Goalkeeper's Fear of the Penalty Kick*. He established his own production company in 1975 and since 1978 has been based in the United States and Europe. His other films include *Summer in the City* (his 1970 diploma film), *The Scarlet Letter* (1973), *Alice in the Cities* (1974), *Wrong Movement* (1975), *Kings of the Road* (1976), *The American Friend* (1977), *Lightning Over Water* (1979), *Hammett* (1982), *The State of Things* (1982), *Reverse Angle: New York, March '82* (1982), *Room 666* (1982), *Paris, Texas* (1984), and *Tokyo-Ga* (1985).

Wim Wenders' latest is remarkable. Part romance, part comedy, part meditation on matters political and philosophical, it posits a world haunted by invisible angels listening into our thoughts. [The] plot...concerns two kindly spirits [Bruno Ganz and Otto Sander], posted to contemporary Berlin, who encounter a myriad of mortals, including an aging writer blighted by memories of a devastated Germany; actor Peter Falk, on location shooting a film about the Nazi era; and a lonely trapeze artist, with whom Bruno Ganz falls in love, thus prompting his desire to become mortal at last. A film about the Fall and the Wall, it's full of astonishingly hypnotic images and manages effortlessly to turn Wenders' and Peter Handke's poetic, literary script into pure cinematic expression. **Geoff Andrew, *Time Out***

The heroes of my story are angels. Yes, angels! And why not? We are used to seeing so many monsters and imaginary creatures on the screen. So why not some kind of spirits for a change? They watch thousands of human beings but above all they watch those they are fond of. Not only can they see everything but they can also hear our most secret thoughts. And then, one of the angels falls in love. This is unheard of. He becomes mortal.... **Wim Wenders**



A Winter Tan

Jackie Burroughs, Louise Clark, John B. Frizzell, John Walker, Aerlyn Weissman

Canada 1987, 91 minutes

Production Company: John B. Frizzell Inc. **Producer:** Louise Clark. **Screenplay:** Jackie Burroughs, from the book "Give Sorrow Words: Maryse Holder's Letters From Mexico." **Cinematography:** John Walker. **Editor:** Alan Lee. **Sound:** Aerlyn Weissman. **Music:** Ahmed Hassan, John Lang. **Principal Cast:** Jackie Burroughs, Erando Gonzalez, Javier Torres Zarragoza, Anita Olanick, Diane D'Aquila. **Print Source:** Films Transit, 402 est rue Notre Dame, Montreal, Quebec H2Y 1C8. Tel: 8443358. Telex: 556074 cinequebec.



Jackie Burroughs: Actress, *A Fan's Notes*, *The Grey Fox*, *John and the Missus*.

Louise Clark: Producer/director, *World Drums*, *Dance Makers*.

John Frizzell: Director/author,

Airwaves, *I Love a Man in a Uniform*. **John Walker:** Cameraman, "Chambers, Tracks and Gestures," *Blue Snake*, *A Fragile Tree Has Roots*.

Aerlyn Weissman: Director/sound recordist, *P4W*, *Whalesong*.

Destined to be one of the most controversial Canadian releases of this year, *A Winter Tan* tells the first-person, based-on-fact story of Maryse Holder, and American intellectual, feminist and sexual adventurer whose letters to her Canadian friend Edith comprised the Grove Press publication 'Give Sorrow Words.' Written during an extended sensual sojourn in Mexico, the letters reveal a woman dedicated equally to the pursuit of pleasure and the study of the politics of sexual power.

When the justly-celebrated Canadian actress Jackie Burroughs read Holder's letters, she became determined to have the project made into a film, and to play the difficult role of the sexual pilgrim herself. The result is a film not only unlike any made in English Canada before, it's the result of a creative process rarely, if ever, practiced in feature filmmaking...Five people, each dedicated to seeing the project come to fruition, contributing ideas and criticism along each step of production.

But it's the result of this process that finally matters. And the result is startling: funny, frank, terrifying, exhilarating. And at the center of it all is Jackie Burroughs' eerie immersion into the mind and body of Maryse Holder. It is testimony to the performance's power that, while Burroughs is on camera—and speaking directly to the audience—virtually the whole time, we still can't get enough. **Toronto Festival of Festivals, 1987**

Plus the short film: *Dawning*



World Drums

Niv Fichman

Canada 1987, 60 minutes

Production Company: Rhombus Media. **Producers:** Niv Fichman, Louise Clark. **Cinematography:** David Geddes. **Editor:** Margaret van Eerdewij. **Sound:** John Martin. **Print Source:** Rhombus Media, Inc., 14 Belmont St., Toronto, Ontario, M5R 1P8, Canada. Tel: 962-9131.

Niv Fichman was born in 1958 in Tel Aviv, Israel. He studied film at York University in Toronto. His films include *Music for a Wilderness Lake* (1980) and *Blue Snake* (1986).



During the international cultural festivities of Expo '86, Canadian composer John Wyre orchestrated one of the more remarkable musical events of the decade. On a single stage, for a single performance, Wyre collected over 200 of the world's drummers. While the final result was nothing less than spectacular, the preparations for the event were equally fascinating: many of these drummers, some of whom hadn't ever left their countries, were exposed to other musical forms and instruments for the first time. At the center of this chaotically joyous celebration—which included African drummers, rocker Steve Gadd, the Indonesian Gemelon Orchestra and a British military drum corps—is Wyre, struggling to make harmony out of joyful noise. *Perspective Canada, Toronto Festival of Festivals, 1987*

No Applause, Just Throw Money

Karen Goodman

USA 1987, 28 minutes

Production Company: Simon and Goodman Picture Company. **Producer:** Karen Goodman. **Cinematography:** Buddy Squires, Terry Hopkins. **Editor:** Sara Fishko. **Sound:** Kirk Simon. **Print Source:** Simon and Goodman Picture Company.

Shot over a period of four years in the streets of New York, *No Applause, Just Throw Money* looks at 101 street performers as they practice their craft. Featured at this year's New Directors/New Films program at the Museum of Modern Art.

Karen Goodman is a New York-based independent filmmaker who has received grants from The American Film Institute and the Ford Foundation. The documentaries and films she has produced for Public Television include *A Children's Storefront* and *Counterpoint*, a PBS presentation that profiled Desmond Tutu. She has produced and directed film projects for the Jerome Robbins Film Archive, and her film *Light of Many Masks* played at the Margaret Mead Film Festival and on Great Britain's Channel Four. She is currently working on a film biography of Buckminster Fuller for the PBS "American Masters" series.



Yeelen

Light

Souleymane Cissé

Mali 1987, 105 minutes

Production Company: Les Films Cissé. **Producer:** Souleymane Cissé. **Screenplay:** Souleymane Cissé. **Cinematography:** Jean-Noel Ferragut, Jean-Michel Humeau. **Editors:** Dounamba Coulibaly, Andrée Davanture, Marie-Catherine Migeau, Jenny French, Seipati N'Xumalo. **Sound:** Daniel Oliver, Michel Mellier. **Music:** Michel Portal with Salif Keita. **Principal Cast:** Issiaka Kane, Aoua Sangere, Niamanto Sanogo, Balla Moussa Keita, Ismail Sarr. **Print Source:** Island Films, 7000 Sunset Blvd., Suite 700, Los Angeles, CA 90069. Tel: (213) 276-4500.



Souleymane Cissé is now widely considered to be one of the leading figures of African cinema. He was born in Bamako, Mali, in 1940. While studying in the Soviet Union, Cissé made three shorts: *L'Homme et les idoles* (1965), *Sources d'inspiration* (1966), and *L'Aspirant* (1968). He made his first short fiction film, *Cinq jours d'une vie*, in 1972. His three features to date are: *Den Muso* (*The Young Girl*, 1975), *Baara* (*Work*, 1978), *Finyé* (*The Wind*, 1982), and *Yeelen* (*Light*, 1987). *Finyé* won Grand Prizes at the Carthage Film Festival as well as the Panafrican Film Festival of Ouagadougou (FESPACO), in 1982 and 1983. *Yeelen* received the Jury's Prize at the 1987 Cannes Film Festival.

The film *Yeelen* is about the consuming conflict between a father and son who are steeped in the secret knowledge of controlling the forces of nature that are exclusive only to the Bambara people. The son is on the threshold of manhood, about to awaken to the full potential of his inherited powers. The father seeks to destroy him before this can happen. The son embarks on a quest and the father pursues him in a chase that traverses the beautiful landscapes of the Savannah....*Yeelen* is a film of tremendous feeling with some stunning photography. There is a sure control in the direction of the camera and the performances of the non-professional actors are extremely convincing. **Saddik Balewa, West Africa**

Evolving African Cinema



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The Young Magician

Waldemar Dziki

Canada/Poland 1987, 99 minutes

Production Company: Les Prods. La Fête (Canada)/"Tor" Film Unit (Poland). **Producers:** Rock Demers, Krzysztof Zanussi. **Screenplay:** Waldemar Dziki. **Cinematography:** Wit Dabal. **Editor:** André Corriveau. **Production Design:** Violette Daneau, Jerry Sajko, Andrzej Halinski, Andrzej Przedworski. **Sound:** Claude Langlois. **Muslc:** Krzesmir Dębski. **Principal Cast:** Rusty Jedwab, Natasza Maraszek, Edward Garson, Tomasz Klimasiewicz, Daria Trafankowska, Mariusz Benoit, Władysław Kowalski. **Print Source:** International Video Entertainment, 500 North Ventura Park Road, Newbury Park, California, 91320. Tel: (805) 499-5827.

Waldemar Dziki was born in 1956 in the mountain village of Zakopane, Poland. At 20 he enrolled in the Łódź Film School, where he studied directing and made his first film, a black-and-white short with no dialogue, called *Homecoming*. In 1980, he directed the three-part children's serial "Doctor's Travels" for Polish television. He is a member of Krzysztof Zanussi's "Tor" Film Unit. His first feature was *Postcards from the Journey* (1983).

One 12-year-old boy discovers in himself supernatural telekinetic powers. Another is a cello prodigy. Because there's no justice in the world (for children) they only meet adult opposition and an overwhelming pressure to conform. But conform they won't, and they proceed to leave a trail of mayhem while making their point, which they do, dramatically at the end of the film. The gags and action are great, and the subversive message should go down well with kids worldwide. Adults too, judging by the spontaneous applause from the hoary old film-trade audience at the Cannes market screening I attended. Rock Demers, with his imaginative "Tales for All" co-productions, is streets ahead of the rest of the world in providing intelligent, exciting cinema features for children....The chemistry is...magic. Claire Kitson, 31st London Film Festival, 1987

Rock Demers is not just a producer in the traditional sense of the word. He worked very hard on the script with me, particularly the structure because it was very important to both of us to find a balance between what European and North American audiences would enjoy. **Waldemar Dziki**

Recommended Level: Grade 2-6

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The Shorts

Arena Brains

Robert Longo, USA, 1987, 27 minutes

Ray Liotta (almost unrecognizable from his mesmerizing debut as the psychotic Ray in Jonathan Demme's *Something Wild*) stars as a frustrated artist in the Soho underworld. Like shards of glass, these seemingly unconnected vignettes are pretty to look at but can cut deeply. Also starring Eric Bogosian as himself. Shown with *Family Viewing*.



The Arranged Marriage

Jazvinder Phull, United Kingdom, 1986, 5 minutes

An animated film that empathizes with the child bride. Shown with *La vie est Belle*.

At Night

Maris Pfeiffer, Federal Republic of Germany, 1987, 10 minutes

A midget's harrowing journey through the night world of the big city. Shown with *Latent Image*.

Blok

Hieronim Neumann, Poland

A finely-orchestrated insider's view of life in a large apartment complex. Shown with *How I Was Systematically Destroyed by an Idiot*.

Breakfast in the Grass

Pritt Pam, USSR, 1987, 25 minutes

Personal images on the theme of the state and artistic freedom. A behind-the-scenes look at the old guard that symbolically raises issues of contemporary life in the Soviet Union and glasnost. Shown with *The Highest Court*.

Crushed World

Boyko Kanev, Bulgaria, 1986, 10 minutes

This puppet film utilizing paper cut-outs in its story of an imaginary society where some prosper and some are crushed shared the Grand Prix at the Annecy Animation Festival with *The Man Who Planted Trees*. Shown with *Matador*.

Dawning

Stig Bergqvist, Martti Ekstrand, Jonas Odell, Lars Ohlson, Sweden, 1985, 5 minutes

A little chap lives in a Nordic dormitory suburb and seems to have difficulty discerning reality from his dreams. Shown with *Winter Tan*.



Donos

Bronislaw Modrzynski, Poland, In Polish

Donos might be translated as "the denunciation." The story is told by the assistant of a professor who is carrying out secret experiments on animals in his laboratory. The narrator-assistant has found out about the professor's experiments without the professor's knowledge. He is shocked by what he has seen and wants to save the world from a potential catastrophe by denouncing the professor to his superiors. Ultimately, however, we discover that the assistant himself is just one more product of the professor's experiments. His plan to denounce the professor is short-circuited. The filmmaker began his work after hearing of a decision by the U.S. Congress to approve certain types of genetic experimentation. Shown with *The Highest Court*.

Every School Day

Johan Hagelback, Sweden, 4 minutes

An adult version of "What did you do on your summer vacation?" Shown with *Whooping Cough*.



Face Like a Frog

Sally Cruikshank, USA, 1987, 4 minutes

"Don't go in the basement," warns the one and only Sally Cruikshank in this cautionary tale of a frog who hops astray with what appears to be a sultry nightclub singer. Music by Danny Elfman who scored *Pee-wee's Big Adventure* and *Beetlejuice*. Shown with *Peking Opera Blues*.

Geedka Nolosha—The Tree of Life

Abdulkadir Ahmed Said, Somalia, 1987, 23 minutes

Once upon a day, a farmer was cutting a tree when suddenly the world around him changed drastically. He finds himself transported into the middle of a hostile desert. An allegorical fable about famine and hope. Shown with *Geronima*.

George and Rosemary

Alison Snowden and David Fine, Canada, 1987, 6 minutes

The dating game, senior style. Shown with *The Man with Three Coffins*.



Home Is Where the Heart Is

Danny Seymour, USA, 1971, 20 minutes

An improvised docudrama about Seymour's life, photographed by Robert Frank and featuring Paco Grande and the screen debut of Jessica Lange. Shown with *C__ S__ Blues*.



Horns

Lubomír Benes, Czechoslovakia, 1986, 17 minutes

Hell hath no fury like a devil with no horns, but horn-less Arthur discovers what might be the perfect solution. Shown with *Make It Mine*.

An Icelandic Saga

Jerry Stevens, Sweden, 1987, 7.5 minutes

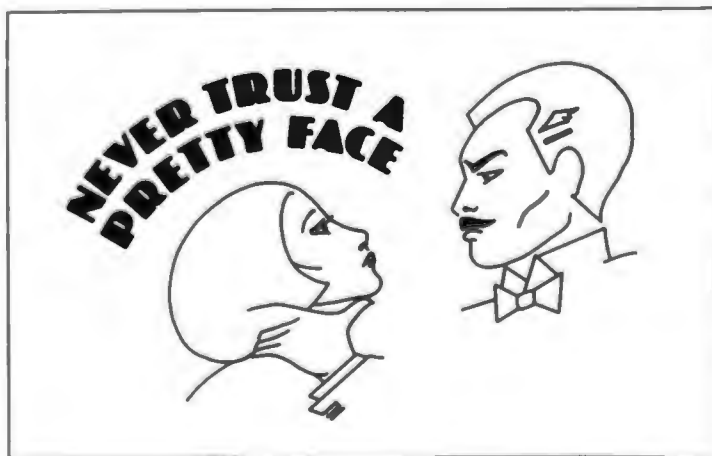
A very old man relates a story from his childhood about how he had gotten into a quarrel with Eternity and it seemed to him as if he had grown old in just one day. Shown with *The Wasps' Nest*.



"Never Trust a Pretty Face"

2.5 minutes, video

The decadent life of "the beautiful people" living in Paris in the early 20's. Shown with *Chasing a Rainbow: The Life of Josephine Baker*.



Karin's Face

Ingmar Bergman, Sweden, 1985, 13 minutes

The American premiere of Bergman's most recent film, a lyrical tribute to his mother. Shown with *Commissar*.



Life in a Scotch Sitting Room

Ronald McCrae, United Kingdom, 4 minutes

A mixture of fact and fantasy based on the filmmaker's childhood. Shown with *Seppan*.

The Mirror

István Szabó, Hungary, 3 minutes

An assemblage of decades, chaging faces and fashions as the people who looked into the mirror in the window of an old pictureframer's shop during the past several years reappear in the old mirror. An early short film from the director of *Mephisto* and *Colonel Redl*. Shown with *L'Amour à Mort*.

No Starch Please

Anne Yen, USA, 1988, 23 minutes

The story revolves around the conflict between May, a young Chinese artist, newly arrived from China, and her husband, Ah Lee, the older immigrant who owns a laundry. May is struggling for her independence and is searching for her artistic voice. Ah Lee, however, is expecting a traditional Chinese wife. They represent two very different generations from the same China: the familiar world of Chinese restaurants and laundries and the new Chinese world of individualism and rebelliousness. World premiere. Shown with *Ngati*.



Night Angel

Bretislav Pojar and Jacques Drouin, Czechoslovakia/Canada, 1986, 18 minutes

The haunting story of a young man who lives briefly in the world of the blind. Pinscreen animation adds a special dimension of ethereal beauty. Shown with *Horse Thief*.



Our Father

Michael Cumming, United Kingdom

A comedy about death and reincarnation in which a man and his son meet each other in another life; based on an idea by Kurt Vonnegut. Shown with *Like Poison*.

Pania on the Reef

New Zealand, 5 minutes

The traditional Maori legend of a young chief who falls in love with a beautiful girl, only to lose her and their child forever. Shown with *The Essence*.

Perception

Daniel Bergman, Sweden, 1987, 13 minutes

A fantasy about repression and hidden menace. Shown with *The Big Race*.



A Prayer for Marilyn

M. Trujillo, Cuba, 9 minutes

A striking montage that includes homage to Marilyn Monroe and a view of military life in Central America, set to a poem by Ernesto Cardinale. Shown with *The Emperor's Naked Army Marches On*.

Primitii Too Taa

Ed Ackerman and Colin Morton, Canada, 1986,
3 minutes

Set to the irresistible rhythms of a Kurt Schwitters sound poem, animated letters dance across the screen. Shown with *Hoxsey: Quacks Who Cure Cancer?*

Quinoscopio 1

Juan Padron, Cuba, 1986, 6 minutes

Cartoon fun for adults. Shown with *Anita—Dances of Vice*.



Scenes from the Life of a Wash-basin

Harald Hamrell, Sweden, 1987, 8 minutes

The bathroom sink as focal point for the activities of a family. Shown with *Love is a Fat Woman*.



Stay in the Marshland

Jan Troell, Sweden, 1964, 30 minutes

A navvy, or unskilled laborer, suddenly gets off the train at a deserted station in the far north of Sweden. He is tired of it all, and he has a very special matter to attend to. Starring Max Von Sydow, this was a segment of the portmanteau film *4 x 4* and marked Troell's directorial debut. Shown with *Raven's End*.



A Story

Andrew Stanton, USA, 4 minutes

A cartoon for pessimistic adults, this jaded trip through the television screen pits our hero against a malevolent clown named Randy. Shown with *Baghdad Cafe*.

Sunnyside Up

Paul Dreissen, the Netherlands, 2 minutes

Reality and illusion merge as a sailor marooned on a lonely island drifts into a fantastic world. Shown with *Hip Hip Hurrah*.

That's Not the Same at All

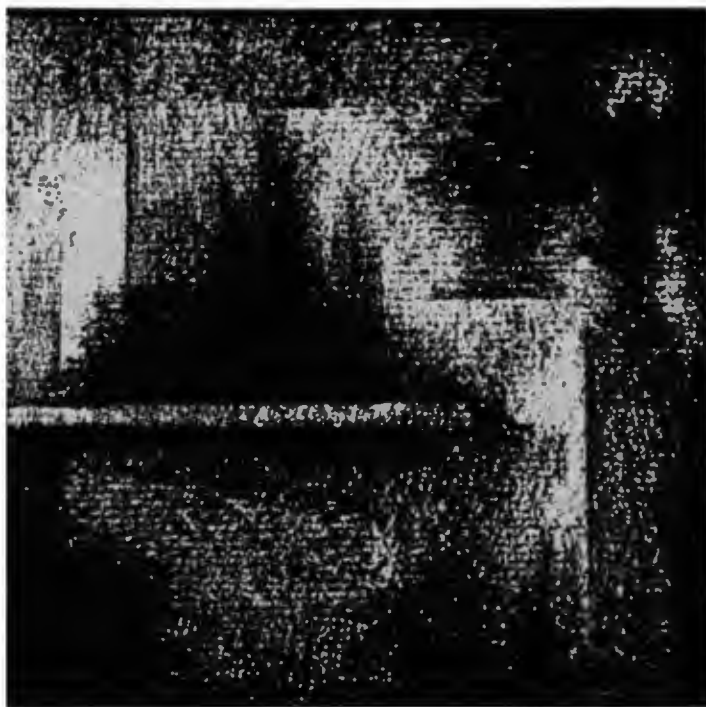
A. Fedulov, USSR, 1984, 3.5 minutes

Life somehow becomes different in the shadow of a nuclear power plant. Shown with *The Moderns*.

The Trap

Amy Kravitz, USA, 1988, 5.5 minutes

The world premiere of an animated film (lithographic crayon on paper) of nightmarish, stark black and white imagery. Shown with *The Uncompromising Revolution*.



Words

Chuck Workman, USA, 1987, 13 minutes

An homage to the history and contributions of the writers of motion pictures and television programs. The film contains 235 unforgettable scenes and memorable lines of dialogue representing many of Hollywood's finest moments on screen. Shown with *Topper*.



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