

FILMFEST DC 5

MAY 1 - MAY 12, 1991



THE
FIFTH ANNUAL
WASHINGTON, DC
INTERNATIONAL
FILM FESTIVAL

SCHEDULE

FILMFEST DC

1991



MAY 12
to MAY 1



THE FIFTH ANNUAL
WASHINGTON, DC
INTERNATIONAL FILM FESTIVAL



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FROM THE MAYOR



THE DISTRICT OF COLUMBIA
WASHINGTON, D. C. 20004

SHARON PRATT DIXON
Mayor

GREETINGS

FIFTH ANNUAL

WASHINGTON, D.C. INTERNATIONAL FILM FESTIVAL


MAY 1, 1991

As Mayor of the District of Columbia, I am pleased to send warm greetings to all those gathered for the Fifth Annual Washington, D.C. International Film Festival.

To the creators of Filmfest D.C., I want to offer my special congratulations for presenting the best in world cinema to the Nation's Capital. Through the festival, we can all share in the creativity and beauty of this unique form of artistic expression: film. Since, its very first year, the festival has offered a forum for important works of cinematic art. It has attracted filmmakers and critics from around the world and throughout the country. To its credit, it has earned a loyal following of people such as yourselves. I applaud you for coming out in support of the festival.

I believe that by supporting the art form of film, we are reaffirming the central role that it plays in our lives as individuals and in our experiences as a people.

On behalf of the residents of the District of Columbia, I wish you an enjoyable and memorable festival.


SHARON PRATT DIXON
MAYOR
DISTRICT OF COLUMBIA

FROM THE DIRECTOR

Working with Filmfest DC is a gift. Creating this year's festival began the day after last year's festival ended. It is a 12-month unpredictable voyage filled with adventure, breakdowns, and excitement, culminating in a celebration of the best in new international cinema. Now, as the filmmakers arrive in Washington from all over the world with their wonderful films, it is our pleasure to present to you the 1991 Washington, DC International Film Festival.

At five years old, Filmfest has moved from infancy to increased awareness and sophistication. Fortunately, we still maintain some of our idealistic youthfulness. Over the years, Filmfest has introduced hundreds of films to the Washington area. The flavor and tone of each year's programming is unique and we are especially proud of several of this year's events.

Filmfest has been recognized for its commitment to showcase the cinemas of emerging nations. *The Maghreb: The New Cinema of Algeria, Morocco, and Tunisia* will spotlight the exciting new work being done by North African filmmakers, many of whom will be joining us in Washington. The world premiere presentation of the newly restored print of *Carmen* along with live orchestral accompaniment will bring together opera as well as movie buffs. We have added a small reprise selection of films to give the film fan another (and often final) opportunity to see that rare foreign or independent title that they missed the first time around—and our community-based *Filmfest DC for Kids* and *Cinema for Seniors* are back by popular demand.

The *African Americans Working in Hollywood Teleconference* is this year's major breakthrough. Given their hectic schedules, it has been difficult to attract West Coast film personalities to Washington to participate in Filmfest. An innovation for all film festivals, our teleconference allows Filmfest to create a dialogue with some of the top people in the movie industry, both talent and administrators. Teleconference technology allows us to extend this dialogue nationwide. Support from the Mayor's Office of Motion Picture and Television Development and Warner Brothers Studios made this teleconference possible. It is the first of what will become an annual feature of Filmfest DC.

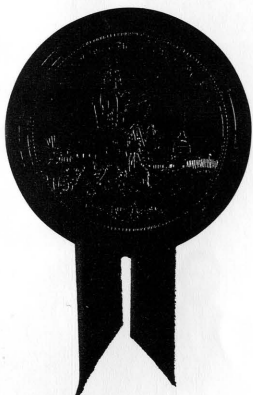
Each year I can only marvel at the outpouring of support for the festival. Filmfest's success is illustrative of the groundswell of interest in international cinema in the Washington area. It is only through contributions from our sponsors, patrons, numerous volunteers, local businesses, and the diplomatic community that the festival can be sustained. I want you to know how deeply we appreciate your participation.

Each successive year, our programming becomes more comprehensive and sophisticated. Yet, we consciously design Filmfest to serve Washington's cultural plurality. Filmfest is for you, our audience. Festivals like our own are often the only opportunity you will have to see many of these remarkable films. So, please join us, with a spirit of discovery, on this 12-day adventure throughout the world of international cinema.

Tony Gittens



PHOTO CREDIT: CHAD EVANS WYATT



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A poster of our Filmfest DC catalog cover, designed by nationally recognized artist Sam Gilliam, may be ordered by sending a check or money order for \$20.00 — payable to "Filmfest DC" — to the following address:
Filmfest DC
P.O. Box 21396
Washington, D.C. 20009

Filmfest DC Staff



Standing (L to R): Shirin Ghareeb, Julia Pelosi, Christina Metzler, Lianne Williamson, Ron Steffensen, Patti Brothwick, Pat Belcher, Jim Ryan, Kandance Laass, Bob Sacheli, Eddie Cockrell. Seated (L to R): Joan Williamson, Emma Rodriguez, Karen Kajiwara, Royelen Lee Boykie, Dan Daniels, Annette Billings, Harriet Hentges, Linda Blackaby, Norma Reyes. Not Shown: Mellen Candage, Sally Craig, Miu Eng, Sandy Hassan, Jacquie Jones, Cecily Patterson.

PHOTO CREDIT: CHAD EVANS WYATT

WEDNESDAY, MAY 1, 1991

OPENING NIGHT GALA

A PAPER WEDDING

Les noces de papier

Post-screening party (\$25 includes film, food & dancing) at Union Station's East Hall

Michel Brault

Canada, 1989, 95 minutes, color

Both prescient and touching, *Paper Wedding* is the absorbing story of a love that shouldn't exist but does—after the rockiest of starts. Geneviève Bujold is Claire, a quiet intellectual leading a quiet life. Her sister Anne (Dorothée Berryman) is an immigration lawyer whose most pressing case involves the soon-to-expire visitor's permit of Pablo (Manuel Aranguiz), a Chilean political refugee who is convinced that he is marked for death in his native country. Anne approaches Claire with an obvious solution, and to everyone's great surprise Claire agrees to marry Pablo out of what she at first considers pity—or possibly mercy. But as the two get to know one another, Claire is coaxed out of a shell she hadn't been aware she was in. *Paper Wedding* is a film that rejects immediate trends in favor of emotional truths, telling that timeless story of a man and a woman from different cultures who discover that love knows no borders. A great deal of the film's emotional impact arises from the quiet dignity and strength of Geneviève Bujold's enthralling performance. Much quieter and certainly more straight-laced than her recent work for Alan Rudolph, her Claire is a return to the fragile yet resilient beauty of her memorable work in *La guerre est finie*, *King of Hearts*, *Anne of the Thousand Days*, *Kamouraska*, and *Obsession*. Filmfest DC is proud as can be to welcome Geneviève Bujold to the American premiere of *Paper Wedding*.

Eddie Cockrell

In French with English subtitles

Production Company: Les Productions du Verseau, Inc. **Producer:** Aimée Danis. **Screenplay:** Jefferson Lewis. **Cinematography:** Sylvain Brault. **Editor:** Jacques Gagne. **Music:** Martin Fournier. **Principal Cast:** Geneviève Bujold, Manuel Aranguiz, Dorothée Berryman, Gilbert Sicotte. **Print Source:** Capitol Entertainment Corporation, 4818 Yuma Street NW, Washington DC 20016. Telephone: (202) 363-8800. Fax: (202) 363-4680.

U.S. Premiere

Wed., May 1, 8:00pm, AMC Union Station 9, AAMC/PW (\$25 includes post screening party)

Special thanks to The Embassy of Canada, AMC Union Station 9, Chaddsford Winery and Superior Beverages.



CLOSING NIGHT



EVERYBODY'S FINE

Stanno tutti bene

Followed by a party at CITIES
\$15 ticket includes film & party

Giuseppe Tornatore

Italy, 1990, 120 minutes, color

From the director of *Cinema Paradiso*, winner of the 1989 Academy Award for best foreign-language film, comes the delightful new film, *Everybody's Fine*. Matteo (Marcello Mastroianni) an ever-optimistic, retired civil servant living in Sicily, travels throughout Italy to visit each of his five sons and daughters, hoping to once again gather them all around one table. But he is entirely unprepared for what he finds—the world that

exists outside his own quiet circle, the confusion of modern Italy's sentiments and anxieties, and the real lives of the children he thought he knew.

Tornatore reveals the length and breadth of the Italian peninsula: Sicily, Naples, Rome, Florence, Rimini, Milan, Bologna, and Torino are featured locations, each beautifully shot and true to its own individual atmosphere. *Everybody's Fine* imparts a sensitive yet acute vision of Italian life in all its variety. "It's a modern tale of what my country has become," says Tornatore, "its difficulties, chaos, political scene, peoples, and the fascination we all have for this beautiful land."

In Italian with English subtitles

Production Company: Erre Produzioni. **Executive Producer:** Mario Colone. **Producer:** Angelo Rizzoli. **Screenplay:** Giuseppe Tornatore, Tonio Guerra. **Cinematography:** Blasco Giurato. **Editor:** Mario Morra. **Art Director:** Andrea Crisanti. **Music:** Ennio Morricone. **Principal Cast:** Marcello Mastroianni, Michelle Morgan, Salvatore Cascio, Marino Cenna, Roberto Nobile, Valeria Cavali. **Print Source:** Miramax Films, 375 Greenwich Street, New York, NY 10013. Telephone: (212) 941-3800. Fax: (212) 941-3949.

Sun., May 12, 4:30 pm, Cineplex Odeon Embassy, AEMB/EF

Special thanks to Cineplex Odeon Theatres and CITIES.

TICKETS

All tickets \$6.50. FREE events marked with an asterisk (*). Advance tickets available from TicketCenter locations, including all Hechts stores (service charge is included.) No TicketCenter sales day of the show. To order tickets, call (202) 432-0200. Order by event code. Free events are on a first-come basis, no tickets required. For additional Filmfest DC information call (202) 727-2396.

LOCATIONS

AMC Union Station 9, 50 Massachusetts Ave., NE
Free parking. Take Metro to Union Station

American Film Institute, John F. Kennedy Center for the Performing Arts

Anacostia Branch, D.C. Public Library, Good Hope Rd. & 18th St., SE

Anacostia Museum, 1901 Fort Place, SE

Biograph Theatre, 2819 M St., NW

Cineplex Odeon Embassy, Connecticut & Florida Aves., NW

Cineplex Odeon Jenifer, 5252 Wisconsin Ave., NW
Free parking. Take Metro to Friendship Heights

Cineplex Odeon MacArthur, 4959 MacArthur Blvd., NW

Cineplex Odeon Wisconsin, 4000 Wisconsin Ave., NW

CITIES, 2424 18th St., NW

Francis Gregory Branch, D.C. Public Library, 3660 Alabama Ave., SE

Hirshhorn Museum and Sculpture Garden, 7th St. & Independence Ave., SW

Key Theatre, 1222 Wisconsin Ave., NW

Lisner Auditorium, 21st & H St., NW

Mt. Pleasant Branch, D.C. Public Library, 16th & Lamont, NW

National Archives, 8th St. & Pennsylvania Ave., NW

Shepherd Park Branch, D.C. Public Library, 7420 Georgia Ave., NW

The University of the District of Columbia (UDC), Van Ness Campus, 4200 Connecticut Ave., NW

SCHEDULE

WEDNESDAY, MAY 1

8:00 PM **OPENING NIGHT GALA: A Paper Wedding** AMC Union Station 9

THURSDAY, MAY 2

10:00 AM Filmfest DC for Kids: **Program Three*** Anacostia Museum
4:00 PM Filmfest DC for Kids: **Vincent & Me*** Cineplex Odeon MacArthur
6:30 PM **Halfaouine with reception** Key Theatre
6:30 PM **Impromptu** Cineplex Odeon Jenifer
8:00 PM **Primitive Movers & Strange Ditties*** Hirshhorn Museum
8:45 PM **Journey of Hope** Cineplex Odeon Jenifer
9:00 PM **The Ear** American Film Institute

FRIDAY, MAY 3

6:30 PM **Cross My Heart** Cineplex Odeon Jenifer
6:30 PM **Love Without Pity** AMC Union Station 9
6:30 PM **Desert Rose** American Film Institute
7:00 PM **African American Teleconference*** UDC Bldg. 41, Room A-03
7:30 PM **Voice of the Moon** Cineplex Odeon Jenifer
8:00 PM **Primitive Movers & Strange Ditties*** Hirshhorn Museum
8:25 PM Maghreb Panel I: *Styles and Themes in Maghreb Cinema includes The Trance** American Film Institute
8:30 PM **Margarit and Margarita** AMC Union Station 9
8:45 PM **December Bride** Cineplex Odeon Jenifer
10:00 PM **Saaraba** American Film Institute

SATURDAY, MAY 4

1:00 PM **Rosebud Program I** American Film Institute
1:30 PM Filmfest DC for Kids: **Program Three*** Shepherd Park Library
2:30 PM **An Angel at My Table** UDC Auditorium
2:30 PM **Camera Arabe** UDC Bldg. 41, Room A-03
4:30 PM **Black Women Filmmakers shown with Oreos with Attitude** UDC Bldg. 41, Room A-03
5:30 PM **Halfaouine** UDC Auditorium
6:00 PM **Rosebud Program II** American Film Institute
7:15 PM **The Noubu of the Women of Mt. Chenoua** UDC Bldg. 41, Room A-03
7:30 PM **Latino Bar** UDC Auditorium
9:15 PM **The Killer** UDC Auditorium

SUNDAY, MAY 5

1:00 PM Filmfest DC for Kids: **George's Island*** AMC Union Station 9
2:00 PM **Badis** American Film Institute
3:00 PM **Small Time** AMC Union Station 9
3:30 PM Maghreb Panel II: *Historic, Economic and Social Realities in the production of Maghreb Cinema includes The Drop** American Film Institute
4:30 PM **Nicholas Brothers Tribute (SOLD OUT)** Hirshhorn Museum
4:45 PM **The Walls** AMC Union Station 9
5:15 PM **Saaraba** American Film Institute
6:00 PM **Tatie Danielle** Cineplex Odeon Jenifer
7:00 PM **Circus Boys** AMC Union Station 9
7:00 PM **Raspad/Decay with panel discussion** American Film Institute
9:30 PM **Hangin' with the Homeboys** American Film Institute

MONDAY, MAY 6

1:00 PM **Cinema for Seniors (SOLD OUT)** American Film Institute
4:00 PM Filmfest DC for Kids: **Program Two*** Francis Gregory Library
6:30 PM **Margarit and Margarita** AMC Union Station 9
6:30 PM **Door to the Sky** American Film Institute
8:00 PM **Carmen** Lisner Auditorium
8:30 PM **Circus Boys** AMC Union Station 9
8:30 PM **The Noubu of the Women of Mt. Chenoua** American Film Institute

TUESDAY, MAY 7

1:00 PM **Cinema for Seniors (SOLD OUT)** American Film Institute
4:00 PM Filmfest DC for Kids: **Program One*** Mt. Pleasant Library
6:30 PM **Polonaise with reception** Cineplex Odeon Wisconsin
6:30 PM **Dove's Lost Necklace** American Film Institute
7:00 PM **Television: A Window on Washington*** National Archives
8:15 PM **The Ear** American Film Institute
9:30 PM **The Kill-Off** Cineplex Odeon Jenifer

WEDNESDAY, MAY 8

4:00 PM Filmfest DC for Kids: **Program Two*** Shepherd Park Library
6:15 PM **An Angel at My Table** Cineplex Odeon Jenifer
6:30 PM **Time of the Servants** American Film Institute
6:45 PM **Badis** AMC Union Station 9
8:30 PM **Latino Bar** AMC Union Station 9
8:45 PM **Raspad/Decay** American Film Institute
9:15 PM **No, or the Vain Glory of Command** Cineplex Odeon Jenifer

THURSDAY, MAY 9

12:00 PM **Television: A Window on Washington*** National Archives
4:00 PM Filmfest DC for Kids: **Program One*** Anacostia Library
6:30 PM **The Dove's Lost Necklace** AMC Union Station 9
6:30 PM **Active Imagination** American Film Institute
6:45 PM **Open Doors** Cineplex Odeon Jenifer
8:30 PM **Desert Rose** AMC Union Station 9
8:30 PM **I'm Sitting on a Branch and I Feel Happy** American Film Institute
8:45 PM **Polonaise** Cineplex Odeon Jenifer

FRIDAY, MAY 10

6:30 PM **December Bride** Cineplex Odeon Jenifer
6:30 PM **Time of the Servants** American Film Institute
6:45 PM **Ava and Gabriel** Cineplex Odeon Jenifer
6:45 PM **Identity Crisis** AMC Union Station 9
7:00 PM **Origins of Film*** Hirshhorn Museum
8:30 PM **Cabeza de Vaca** Cineplex Odeon Jenifer
8:45 PM **Inventory** American Film Institute
9:00 PM **Cross My Heart** AMC Union Station 9

SATURDAY, MAY 11

12:30 PM **Under African Skies** American Film Institute
3:00 PM **Inventory** American Film Institute
4:00 PM **No, or the Vain Glory of Command** Cineplex Odeon Jenifer
4:00 PM **Close Up** AMC Union Station 9
6:00 PM **Door to the Sky** AMC Union Station 9
6:00 PM **The Heck with Hollywood with panel** American Film Institute
6:30 PM **Cabeza de Vaca** Cineplex Odeon Jenifer
8:00 PM **The Kill Off** American Film Institute
8:30 PM **Resident Alien** AMC Union Station 9
8:45 PM **Ava and Gabriel** Cineplex Odeon Jenifer
10:00 PM **Step Across The Border** Biograph Theatre

SUNDAY, MAY 12

12:30 PM **Small Time** Key Theatre
1:00 PM **Rosebud Program III** American Film Institute
2:30 PM **Resident Alien** Key Theatre
6:00 PM **Rosebud Program IV** American Film Institute
4:30 PM **CLOSING NIGHT: Everybody's Fine** Cineplex Odeon Embassy
6:30 PM **POST-SCREENING PARTY** CITIES

All programs are subject to change. Please consult Filmfest DC's daily schedule announcements in the Washington Post.

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The World Premiere of the Newly Restored Print of CARMEN

Presented with live orchestral accompaniment, conducted for Filmfest by Gillian Anderson

Cecil B. DeMille

Music by Georges Bizet, arranged by Hugo Riesenfeld

USA, 1915, 55 minutes (at 20.53 fps), black and white

Geraldine Farrar (1882-1967), the American-born opera star who stars in DeMille's *Carmen*, was one of the finest sopranos of her time, known both for the mellowness and maturity of her voice as well as for the breadth of her vocal range. She was famous in both Europe and America for her interpretations of Puccini, her *Carmen*, and many other major opera roles. Her popularity with the younger opera-goers in New York earned them the nickname "Gerry-flappers." Pioneer producer Jesse Lasky recalled Farrar fondly in his autobiography, *I Blow My Own Horn*, as "...the most charming, gracious actress I ever brought to Hollywood, ...completely devoid of temperament, contrary to the tradition of prima donnas."

Her performance of *Carmen* on November 19, 1914, at the Metropolitan Opera under the baton of Arturo Toscanini, earned the following comments by W. J. Henderson in *Opera Magazine*:

Perhaps there is too much learned comment on the interpretation of the role of *Carmen*. She belongs to a type of women which an astonishingly large number of men have never met, and about which they know nothing whatever. Equally a vast majority of the more adorable sex has no acquaintance with this type. *Carmen* is not merely a gross sensualist, gratifying a passing desire. That phase of her actions is but incidental. She is the woman who loves the lure. She eagerly wishes to see men in the throes of the passion which she swiftly excites, and while this first ecstasy is alive, it begets in her a thing she believes to be love, but it is absolutely subjective. Its object is itself. When it has spent itself, there must be another.

..That she may be hopelessly vulgar goes without saying. That she may just as well be comparatively free from vulgarity is quite as likely. The one thing she must not be is a commonplace, prosy working girl. There are certain tragic depths in such a nature as hers, and these are sounded in the third act of the opera....

Miss Farrar's *Carmen* was not too high-bred. There was here and there a hint of vulgarity, but there was nothing offensive. The laugh in the first act was that of a street woman. The imitation of the bugle in the second was in the tone of a common scold. And there were other touches of a similar character. But the chief point to be noted is that the prima donna succeeded in making her *Carmen* alluring to the eye... She was sensuously attractive, and at the necessary points she denoted with unusual theatrical cunning the existence of the strong nature of the woman.

Geraldine Farrar's screen version of *Carmen* employs many of the same insights and details of characterization that she used in the stage version. This celebrated role quickly established her as an accomplished screen actress and pantomimist and led to roles in a number of silent films. In a 1964 interview in Kevin Brownlow's *The Parade's Gone By...*, she remembered Cecil B. DeMille, with whom she made several films after *Carmen*, as "a genius." Discussing her enjoyment of her film career, she noted, "The pantomime fascinated me particularly; we used our faces, our eyes, and projected ourselves....These pictures were spontaneous. All the elements combined with enthusiasm; that was the secret of their success....On our pictures, there was a great feeling of life."

Choreographer Agnes deMille, daughter of *Carmen*'s screenwriter, remembers:

...Uncle Cecil brought Farrar to Hollywood to play *Carmen* and I had my first model to aspire

to...Grand Opera meant far more in those days than it does now or possibly ever will again. It represented the ultimate in theatrical grandeur, honor, permanence and splendor and Farrar was among its most dazzling names...She visited...first on a Sunday morning and we were all on hand, the executives and their families...I was enthralled...The electricians, the carpenters, the cowboys also adored her. Everyone at the studio from executive to assistant prop-boy, spoke of her as 'Our Gerry'...

Once every summer she came to dinner at our house. I was not permitted, of course, to eat with her, but very nearly ran a temperature at the prospect of having her under our roof.

After dinner there was music. Farrar...played the piano...brilliantly, improvising as she went, talking and laughing...The sound of the music and the laughter woke my sister and me and we crept in our nightgowns to the stairs and sat there with faces pressed against the balustrade, shivering at the glory below.

Hugo Riesenfeld (1879-1939) was born in Vienna, Austria, and was a music director and composer. In the United States he was perhaps the most prominent of the musicians who worked with silent films. Before becoming the musical director of the Rialto, Rivoli, and Criterion Movie Theaters in New York, he had been a violinist in the Vienna Opera Orchestra and concertmaster for the Manhattan Opera House Orchestra. *The American Organist* labelled his movie music productions "photoplays deluxe." An estimated five million

This program was sponsored by AT&T

people a year attended his performances, and his orchestras achieved a distinction that, according to Riesenfeld's assessment, equalled that of the New York Philharmonic.

Conductor Gillian Anderson is a music specialist/librarian at the Library of Congress Music Division, where her specialty produced the book, *Music for Silent Films (1894-1929): A Guide* (available from the Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402; cite title and stock number 030-000-00199-1). Ms. Anderson has conducted in Europe, South America, and the United States. Most recently she conducted the San Diego Symphony, the Brazil Consort Orchestra and the Orchestra Symphonique U.F.F. (Rio de Janeiro), the Ljubljana Radio Television Orchestra (Yugoslavia), the Virginia Symphony, and the Brooklyn Philharmonic.

Production Company: Jesse L. Lasky Feature Play Company.
Producer: Cecil B. DeMille. **Screenplay:** William C. deMille, from the "Nouvelle Carmen" by Prosper Mérimée in *La Revue des Deux Mondes*.
Cinematography: Alvin Wyckoff. **Editor:** Cecil B. DeMille. **Music:** Georges Bizet. Musical accompaniment prepared under the direction of S.L. Rothapfel. Musical accompaniment arranged by Hugo Riesenfeld.
Principal Cast: Geraldine Farrar, Wallace Reid, Pedro De Cordoba, William Elmer. **Print Source:** The George Eastman House, 900 East Avenue, Rochester, NY 14607. Telephone: (716) 271-3361.

Mon., May 6, 8:00pm, Lisner Auditorium, ALIS/CA



FILMFEST DC is proud to present the 1991 ACADEMY AWARD WINNER for BEST FOREIGN FILM...

JOURNEY OF HOPE

Reise der Hoffnung

Xavier Koller

Haydar and Meryem, a Turkish couple, and their 7 year-old son Mehmet Ali, begin their JOURNEY OF HOPE from a small village in the mountains of Southeast Turkey. The trip is meant to take them from their poor country into luxurious Switzerland. The family sold their land and their sheep in order to finance the journey.

The first stop is Istanbul, where they stowaway on a freighter to Naples. In Italy they meet Swiss truckdriver Ramser, who promises to bring them into what is supposed to be "Paradise". But they are stopped at the Swiss border and are sent back to Milan. Smugglers take them, with other refugees, to the high mountains. Despite the dangerous weather, they are forced on their illegal path toward Switzerland. Their *Journey of Hope* turns into a desperate fight for survival.

In Turkish with English subtitles

Production Companies: Catpics/Condor Productions. **Producers:** Alfi Sinniger/Peter Fueter. **Screenplay:** Xavier Koller/Feride Cicekoglul. **Principal Cast:** Necmettin Cobanoglu, Nur Surer, Emin Sivas, Yaman Okay, Mathias Gnadinger, Dietmar Schonherr. **Print Sources:** Condor Productions/USA, 1888 Century Park East, Suite 1900, Los Angeles, CA 90067, Tel: 231 827-7444, Fax: 213 284-3290. Metropolis Films, Steinstrasse 21, 8036 Zurich, Switzerland, Tel: (41) 1-271-8939, Fax: (41) 1-271-3350.

Thurs., May 2, 8:45 pm, Cineplex Odeon Jenifer, AJNB/JH



Proud to be a sponsor of the 1991 FilmFest D.C.



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The right choice.

THE MAGHREB: THE NEW CINEMA OF ALGERIA, MOROCCO AND TUNISIA

Each year Filmfest devotes a portion of its programming to the dynamics of filmmaking in one area of the world, presenting films of striking beauty and originality as well as examining the social, economic, and political dynamics involved in bringing forth such works. In past years, the festival has spotlighted filmmaking in Brazil, Sweden, France, the Pacific Rim, Africa, and Israel. This year we present *The Maghreb: The New Cinema of Algeria, Morocco, and Tunisia*.

The term "the Maghreb" designates five North African countries: Algeria, Morocco, Tunisia, Libya, and Mauritania. (As there is little or no film production in Libya and Mauritania, these countries are not represented in the series.) The Maghreb's identity is clearly rooted in the crossroads cultures of the region, extending as it



does between Europe and Black Africa, between the Atlantic and the Mediterranean—but also between city, countryside, and desert; between Moslems, Jews, and Christians; between Arabs and Berbers; between a colonial past and a nominally independent present. It is this diversity, with all its polarities and contradictions, that cinema is singularly capable of expressing.

For most of the near-century of the history of film, North Africa, like Latin America, Asia, Africa, and the Indian subcontinent, has mainly served to provide subjects, settings, and markets for the film industries of Europe and the United States. For this reason, Arab cinema, like others in the Third World, is both the product and the expression of a long and still unresolved struggle for the control of the image, for the power to define identity.

From these concerns, in turn, has come the need to develop indigenous cinematic forms, narrative structures, and rhythms that adequately express the experiences lived. Film as a medium, a technique, offers North African filmmakers an alternative to both the truncated traditions of the precolonial past and the imported modernity of the West.

In addition to the more critical economic and social difficulties in the region, North African filmmakers must contend with this encroachment of alien entertainment, culture, and education on an Arab region tied to traditional religion. Each new development in communications steps up the challenge; each advance of Western ideas and modes emphasizes the need to consolidate and integrate film resources in the Maghreb.

Culture and entertainment leaders in Algeria, Morocco, and Tunisia see a common Maghreb market as the only immediate hope, so in 1988, the

three countries formed the Arab Maghreb Union in Marrakesh. Later, the Maghreb Academy of Sciences, which includes film and television co-production, was formed. Abdellah R'mili, secretary general of the Moroccan Film Center, notes, "A common Maghreb market in cinema brings together 800 theaters with a total market population today of 60 million and expected growth to 100 million by the year 2000."

These countries have so much in common. Some seem almost intertwined to the extent that families and cities are sometimes divided by national borders. Films from Algeria, Morocco, and Tunisia were born of decolonization and are among the newest world cinemas. Apart from a brief prehistory in Tunisia earlier in this century, the first features from the Maghreb were released

in the 1960s. It is precisely because the cinema from the region developed later that it represents a break with tradition and tends to be highly visual.

However, there is no single form or style of North African cinema. Underlying unities exist, but they have less to do with details of style, form, or technique than with broader circumstances of history and culture. The distinctive characteristics of Maghreb films are derived in part from the various conditions of

production. For example, after Algerian independence from France in 1962, its film production was state-run, with all the inherent advantages and disadvantages: Films tended to be polemic and in service to the policies of the new revolutionary government. On the other hand, Tunisian filmmaking was more independent, with both public and private funding available. It is no surprise that the Carthage International Film Days, founded in 1966, is the oldest international film festival for Third World filmmakers. In contrast, Moroccan film production has little state or private support. As a result, it was several years until Moroccan films began to appear, and they tend to be highly personal in content.

Themes found in Maghreb films also come from social realities. They include the role of women who live in cultures steeped in tradition, but who are striving for participation in the modern world (*A Door to the Sky*, *Badis*, and *Halfaouine*). Another theme is the impact of Western media upon North African culture—as there are no film schools in Maghreb countries, filmmakers are trained primarily in Europe. Hence, the struggle Arabs face to define themselves in relation to Western culture is prevalent in Maghreb films.

Another common feature of North African films is their limited visibility at home. It is almost beside the point to note that censorship is a fact of life because, with the exception of Egyptians, even when their films are released, Arab filmmakers have little access to the public. Both local and regional markets are glutted with foreign films. Algeria, for example, imported 140 films in 1987, 32.1% of which were American,

17.9% Indian, 15% French, and 20.7% "other." In Tunisia, the number of imports was 165, with 57% coming from the U.S., 9.7% from France, 6.1% from India, and 10.9% "other." And in Morocco, the total for 1986 jumped to 362, including 32% from the U.S., 18% from India, 15% from France, 16.3% from Italy, 0.09% from China and Hong Kong, and 0.008% (4 films) identified as "Arab."

The Maghreb series provides insight into cultures where filmmaking requires efforts of almost heroic proportions. Yet somehow, with all the problems, displacements, and disappointments, there are new films, good films, turning up all the time. As Moroccan director Mohamed Abderrahman Tazi likes to say, the Arab filmmaker is like a bumblebee: "According to all laws of aeronautics, the bumblebee should never be able to fly. But since it doesn't know that, it flies."

Adapted from Mariam Rosen's introduction to the Arab Film Festival held in Seattle, Washington, July 1990, and the Variety May 9, 1990, supplement "Spotlight: The Maghreb."

This series is funded by the D.C. Community Humanities Council and the Arab American Cultural Foundation and the American Tunisian Association.

MAGHREB PANEL I

Styles and Themes in Maghreb Cinema

Themes found in Maghreb films are derivative of social realities. They include the role of women in cultures steeped in tradition, but striving for participation in the modern world. Other themes are the impact of Western media upon North African culture, and the struggle for Arabs to define themselves in relation to Western culture. Filmmakers, producers, and panelists will discuss these topics. The short film, *The Trance*, will be shown.

Fri., May 3, 8:25pm, American Film Institute, FREE

MAGHREB PANEL II

Historic, Economic and Social Realities in the Production of Maghreb Cinema

North Africa, like Latin America, Asia, sub-Saharan Africa, and the Indian subcontinent, has mainly served to provide subjects, settings, and markets for the film industries of Europe and the United States. For this reason, the Arab cinemas, like others in the Third World, are both the product and the

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expression of a long and unresolved struggle for the control of the image, for the power to define identity. Culture and entertainment leaders in Algeria, Morocco, and Tunisia have seen a common Maghreb market as the only immediate hope. Panelists will discuss efforts to maximize North African film production. The short film, *The Drop*, will be shown.

Sun., May 5, 3:30 pm, American Film Institute, FREE

SCHEDULE OF FILMS

BADIS

Mohamed Abderrahman Tazi
Morocco, 1989, 90 minutes, color
Sun., May 5, 2:00 pm, American Film Institute
Wed., May 8, 6:45 pm, AMC Union Station 9

CAMERA ARABE: TWENTY YEARS OF ARAB CINEMA

Ferid Boughedir
Tunisia/France, 1987, 60 minutes, black and white
Sat., May 4, 2:30 pm, UDC Bldg. 41, Room A-03

DESERT ROSE

Mohamed Rachid Benhadj
Algeria, 1989, 90 minutes, color
Fri., May 3, 6:30 pm, American Film Institute
Thurs., May 9, 8:30 pm, AMC Union Station 9

A DOOR TO THE SKY

Farida Ben Lyazid
Morocco, 1988, 90 minutes, color
Mon., May 6, 6:30 pm, American Film Institute
Sat., May 11, 6:00 pm, AMC Union Station 9

THE DOVE'S LOST NECKLACE

Nacer Khemir
France/Tunisia, 1990, 90 minutes, color
Tues., May 7, 6:30 pm, American Film Institute
Thurs., May 9, 6:30 pm, AMC Union Station 9

THE DROP

Belkacem Hadjaj
Algeria, 1982/1989, 26 minutes, color
shown with MAGHREB PANEL II

HALFAOUINE

Ferid Boughedir
Tunisia/France, 1990, 98 minutes, color
Thurs., May 2, 6:30 pm, Key Theatre with reception
Sat., May 4, 5:30 pm, UDC Auditorium

THE NOUBA OF THE WOMEN OF MOUNT CHENOUA

Assia Djebbar
Algeria, 1978, 110, color
Sat., May 4, 7:15 pm, UDC Bldg. 41, Room A-03
Mon., May 6, 8:30 pm, American Film Institute

THE TRANCE

Moncef Dhouib
Tunisia, 1989, 21 minutes, color
shown with MAGHREB PANEL I

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افلدم جديدة من

الجزائر و المغرب و تونس

AFRICAN AMERICANS WORKING IN HOLLYWOOD: A TELECONFERENCE

The *African Americans Working in Hollywood Teleconference* will touch on some of the major issues surrounding today's "Black Hollywood." Although the highly visible success of such stars as Bill Cosby, Oprah Winfrey, and Spike Lee are exciting, few people of color hold behind-the-scenes decision-making positions, and new opportunities for minority involvement are rare.

In this live, interactive telecommunications event, we will explore some of the myths and realities of African Americans working in the motion picture/television industry. We will define where we've come from, where we are, and where we are going as a major ethnic group operating within the motion picture/television industry. Participants will include some of the nation's most accomplished stars and studio administrators.

PANELS

Moderator: Dr. Albert Johnson, Professor, University of California at Berkeley

The Image

(45 minutes)

African Americans in television and film will discuss their work as professionals, with perspectives on the

changing roles and opportunities for Blacks in front of the camera.

Panelists:

Ruby Dee, actress, star of *Do the Right Thing* and *Buck and the Preacher*

Marla Gibbs, actress, Star of television's *227* and *The Jeffersons*
Denise Nicholas, actress, star of *Ghost Dad*, *Let's Do it Again*, *A Piece of the Action*, and television's *Room 222*

Michael Schultz, director of *Cooley High*, *Car Wash*, *Sgt. Pepper's Lonely Hearts Club Band*, *Krush Groove*, and *Barry Gordy's Last Dragon*
Wesley Snipes, actor, Star of *New Jack City* and *Mo Better Blues*

Mario Van Peebles, writer, director and star of *New Jack City*

Behind the Scenes

(25 minutes)

While the general public experiences only the finished product, decisions setting the direction of a production are made in studio administrative



offices and board rooms. In this segment, African Americans who are working behind the camera will share their thoughts on ways to break into the system.

Panelists:

Gus Blackman, Vice President of Story and Vocational Administration, Warner Bros. Studios

Tom Draper, Senior Vice President, Time/Warner, Inc.

Warner, Inc.

Dennis Greene, President, Lenox/Greene Films
Debra Langford, Director of Current Programming, Warner Bros. Television

Michelle Moore, Theatrical Attorney, Warner Bros. Studios

Valerie Scoon, Director of Feature Development, Warner Bros. Studios

What is a Teleconference?

A teleconference is a live, interactive video program transmitted via satellite to remote viewing

Presented by Warner Bros. Studios

locations. At these remote sites, audiences get to see and hear expert panelists just as they would at a traditional conference and can call in questions to panelists "on-air."

Additional Sponsors

Filmfest DC, The Fifth Annual Washington, D.C., International Film Festival
The Mayor's Office of Motion Picture and Television Development

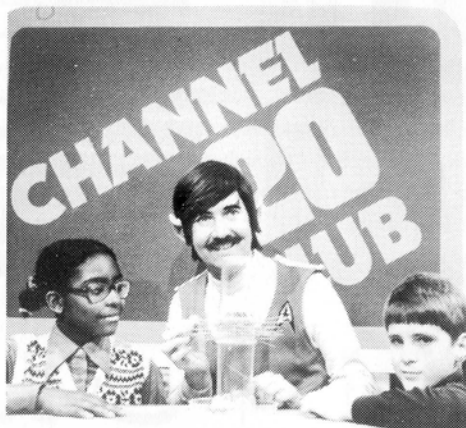
African-Americans Working in Hollywood is also made possible in part by support from the University of the District of Columbia, the National Endowment for the Arts, and the D.C. Commission on the Arts and Humanities.

May 3, 7:00 PM, University of the District of Columbia, Van Ness Campus, 4200 Connecticut Ave., NW, building 41, Room A03, FREE

This Teleconference will be carried live on DC Cable Channel 16

In Celebration of Washington, D.C.'s Bicentennial, Filmfest DC Presents...

TELEVISION: A WINDOW ON WASHINGTON



This DC Bicentennial program presents rare and fascinating clips from local television programming, beginning with the dawn of the medium in the late 1940s. Although the majority of programs from early television have not been preserved, fragments and a few complete shows survive in the National Archives and Library of Congress, the archives of the stations themselves, and in the hands of private collectors.

A Window on Washington will offer an entertaining and nostalgic look at a wide variety of program types from more than three decades of fondly remembered shows. Children of the '50s, '60s, and '70s will enjoy an opportunity to rejoin such old friends as Pick Temple, Ranger Hal, Captain 20, and Milt Grant, the host of Washington's original teen dance show. Several local programs served as a springboard for those who later went on to national prominence, including Jimmy Dean with *Town and Country Time* and the late Jim Henson with *Sam and Friends*.

We will also see an excerpt of a 1961 broadcast of *It's Academic*, a program that will celebrate its 30th anniversary this year. Other "firsts" to be presented will be the inaugural program of WETA (Channel 26) in 1961 and the opening of the new

Wisconsin Avenue studios of WTTG (Channel 5) in 1964. Among other highlights will be a tour of a "state of the art" television facility in 1952, a 1949 broadcast by young David Brinkley, and a compilation of local news stories selected by the staff of WRC-TV.

Bill Blakefield
Film Programmer, the National Archives

Tues., May 7, 7:00 pm, National Archives, FREE
Thurs., May 9, 12:00 pm, National Archives, FREE

Program Host: Mac McGarry from *It's Academic*



ACTIVE IMAGINATION: CONTEMPORARY EXPERIMENTAL FILM/VIDEO

A diverse sampling of recent work by three experimental film/video artists. Filmmaker Su Friedrich will be present to discuss her latest film, *Sink or Swim*.

THEY ARE LOST TO VISION ALTOGETHER

Tom Kalin
Color, 13 minutes

A visionary critique of compulsory heterosexuality, described by Kalin as "an erotic retaliation against the Helms Amendment—the U.S. government's refusal to fund explicit AIDS prevention information for gay men, lesbians, and i.v. drug users."

UNIVERSAL HOTEL

Peter Thompson
Black and white, 24 minutes

Working with only twelve photographs, filmmaker Peter Thompson meditates on the elusive nature of physical evidence as he reconstructs the experiences of a particular Dachau inmate at the hands of Nazi physicians in 1942. Thompson resists what is expected of him as a documentarist; instead, he fakes source sound and incorporates many, usually repressed, elements of nonfiction work—dreams, oversights, speculation, doubts, false starts—to give us an account of this dark actuality that is more devastating and whole as a result.



SINK OR SWIM

Su Friedrich
Black and white, 48 minutes

The latest film by one of the most inventive and engaging filmmakers working today. Ernest Larsen writes, "I can think of no more corrosively moving refutation of 'the law of the father' than Su Friedrich's extraordinarily precise *Sink or Swim*. Summoning her nerve, Friedrich rather fearlessly refines her previous researches into unexplored areas of memory, dream, and desire."

Julia Pelosi

Thurs., May 9, 6:30 pm, American Film Institute, AAFI/EX

AN ANGEL AT MY TABLE

Jane Campion
New Zealand, 1990, 150 minutes, color

Based on the autobiographies of Janet Frame, New Zealand's most celebrated novelist, *An Angel at My Table* is a project that director Jane Campion worked on for several years and began production on immediately after finishing *Sweetie*. Although it couldn't be more different in its style, the project seems perfectly suited for Campion's interest in the eccentricities of sexually and emotionally complex characters. Janet Frame was a charming and precocious child whose life was marked by



tragedy. As a young woman, she made a disastrous career choice and wound up in a mental home for eight years of shock treatments, escaping lobotomy only because a book of her poems was published. Far from the painful and harrowing film that this might have been, Campion has turned this story into a celebration of the world of an eccentric but talented woman. With her quirky insights and idiosyncratic humor, she has infused the film with the same intelligent compassion that marks her other work. In contrast to *Sweetie*, Campion calls this film "gentler, kinder—a humanist piece." Its beautiful but less bizarre visual style mirrors her approach. Made as a three-part TV miniseries, the film is structured somewhat elliptically, skipping over large portions of Frame's life while keeping the narrative lucid. At almost three hours, the film is touching, memorable, and totally absorbing.

Kay Armatage
15th Toronto Festival of Festivals, 1990

Production Companies: Hibiscus Films Ltd./The New Zealand Film Commission/Television New Zealand Ltd./The Australian Broadcasting Commission/Channel 4. **Producer:** Bridget Ikin. **Co-Producer:** John Maynard. **Screenplay:** Laura Jones, from the writings of Janet Frame. **Cinematography:** Stuart Dryburgh. **Editor:** Veronika Haussler. **Music:** Don McGlashan. **Principal Cast:** Kerry Fox, Alexia Keogh, Karen Fergusson, Iris Churn. **Print Source:** Fine Line Features, 575 8th Avenue, New York, NY 10018. Telephone: (212) 239-8880. Fax: (212) 239-9104.

Sat., May 4, 2:30 pm, UDC Auditorium, AUDA/AA
Wed., May 8, 6:15 pm, Cineplex Odeon Jenifer, AJNB/AZ

AVA & GABRIEL, A LOVE STORY FROM THE CARIBBEAN

Ava & Gabriel, Un historia di amor

Felix de Rooy
The Netherlands, 1990, 100 minutes, color

After his critically acclaimed *Almacita di Desolato*, Felix de Rooy is back with another story set in the late forties in his native Curaçao. Upon the request of Father Fidelius, Surinam painter Gabriel returns to Curaçao to paint a mural of the Virgin Mary for St. Anna's church. Gabriel, black but educated in The Hague, decides to use the

beautiful Ava (who is of mixed origin and engaged to the white police chief Carlos Zarius) as his model but this causes intrigues and consternation in the petty social life of the colony. Inevitably Gabriel and Ava fall in love but their love is impossible to fulfill and their story ends

tragically as Gabriel is sacrificed to intolerance. With sophistication and great visual flair Felix de Rooy captures the culture of Curaçao in all its complexity, and the film is both a tribute to his native land and a searching commentary on the impact of Dutch colonialism.

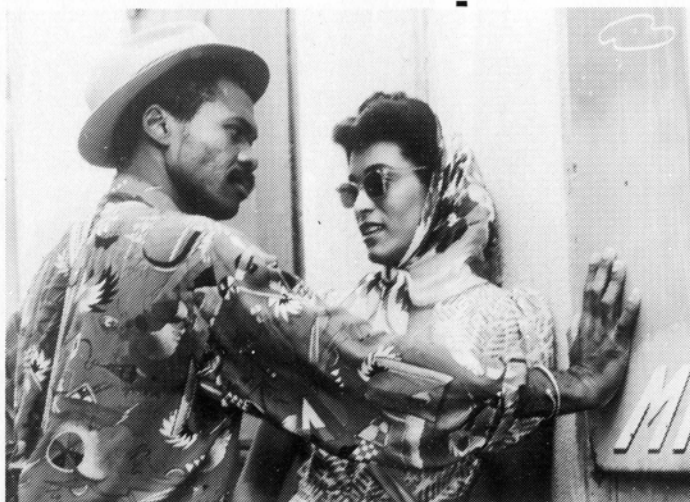
Rosa Bosch
34th London Film Festival, 1990

In Dutch and Papiementu with English subtitles

Production Company: Cosmic Illusion Productions. **Screenplay:** Felix de Rooy, Norman de Palm. **Cinematography:** Ernest Dickerson. **Editor:** Ton de Graaf. **Music:** Roy Louis. **Principal Cast:** Nashaira Desbarida, Cliff San-A-Jong, Carol Brown Winkel, Theu Boermans, Dolf de Vries. **Print Source:** Cosmic Illusion Productions, P.O. Box 11582, 1001 GN Amsterdam, The Netherlands. Telephone: 20-237234/235. Fax: 20-247922.

U.S. Premiere

Fri., May 10, 6:45 pm, Cineplex Odeon Jenifer, AJNA/AG
Sat., May 11, 8:45 pm, Cineplex Odeon Jenifer, AJNB/AX



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BADIS

Mohamed Abderrahman Tazi
Morocco, 1989, 90 minutes, color

Badis, to this day a Spanish enclave on Moroccan territory, provides the setting and the metaphor for a modern-day tragedy. The story takes place in 1974, when the fortress of Badis still served as a prison for Generalissimo Franco's political opponents. In its shadow, a tiny fishing village that is no less a prison for its inhabitants. Among them are the fisherman's daughter, whose "crime" is to have fallen in love with a Spanish soldier from the garrison, and the schoolteacher's wife, who has somehow aroused her husband's jealousy. The friendship of the two women is as inevitable as the desire for freedom that it feeds.

There are few sounds, few words in *Badis*: It is the images that speak, that cry out the violence of intolerance. Nor is it an accident that Mohamed Tazi tells his tale in this way: Trained as a cameraman at the French Film Institute (IDHEC), he has had a long career as cinematographer,



including his own first feature, *The Big Trip* (1981). He has also served as technical advisor or director of production for foreign directors working in Morocco, notably Robert Wise, John Huston, and Francis Ford Coppola.

Miriam Rosen

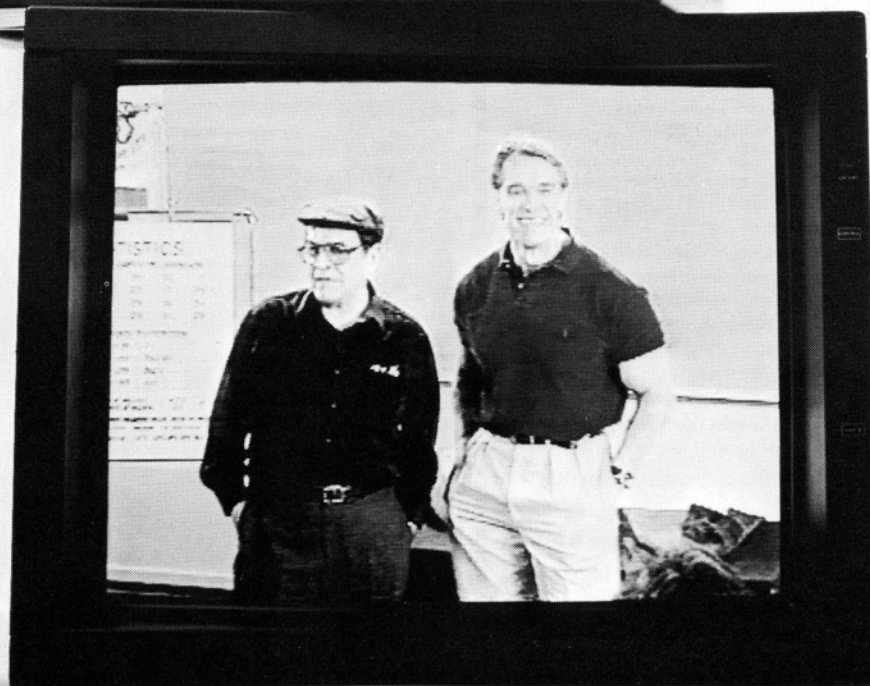
In Arabic and Spanish with English subtitles

Production Companies: ATA (Morocco)/Television Española TVE

Executive Producer: Nouredine Saïl. **Screenplay:** Nouredine Saïl, Farida Ben Lyazid, based on an original idea by Mohamed Abderrahman Tazi.

Cinematography: Federico Ribes. **Editor:** Angela Barragan. **Music:** Tawfiq Ould Amar. **Principal Cast:** Maribel Verdu, Zakia Tahiri, Jilali Ferhati, Bachir Skirej, Naima Lamcharki, Aziz Saas Allah, Miguel Molina. **Film Source:** ATA, 40 zankat Abdel Moumen, Rabat, Morocco.

Sun., May 5, 2:00 pm, American Film Institute, AAFI/BD
Wed., May 8, 6:45 pm, AMC Union Station 9, AAMC/BZ



A MATH LESSON SO INSPIRING, THEY MADE IT INTO A SERIES.

These are scenes from one of the hottest new television shows this fall. *Futures*.

Hosted by famed math teacher, Jaime Escalante, *Futures* is bringing excitement to the study of math and science by showing students how these subjects can lead to interesting and rewarding careers. So to everyone at *Futures* and PBS, we at ARCO commend you for your efforts. And, needless to say,

we're very proud to be a sponsor.

Because when it comes to inspiring our country's students, you've clearly found the right formula.

ARCO 

BLACK WOMEN FILMMAKERS: EXPERIMENTAL JOURNEYS WITH ZEINABU IRENE DAVIS

In this contemporary overview of the works of Black women filmmakers, independent film and video maker Zeinabu Irene Davis will focus on recent developments in experimental narrative. Her illustrated discussion will begin with the work of Barbara McCullough, whose 1980 film *Water Ritual #1*, a poetic film exploring the use of ritual as a means of exorcising societal frustrations, was one of the first experimental films by a Black woman (4 minutes, black and white, 16mm). An excerpt of McCullough's experimental documentary *Shopping Bag Spirits and Freeway Fetishes: Reflections on Ritual Space* (1981, color, video), an examination of how artists in different media use ritual in their work, will also be shown. This part of the discussion will include Sandra Sharp's *Picking Tribes* (1988, 7 minutes, color, 16mm) a young girl's semi-animated investigation of identity.

Davis' own work brings the discussion to the present. She will show her award-winning film, *Cycles*, an experimental and spiritual, black and white journey into anticipation in which light and texture as much as words and music detail the ceremony of Rasheeda Allen's (Stephanie Ingram) cleaning while waiting for her period to begin. Like Davis' other work, *Cycles* manipulates and shapes the medium to reflect the specific pace, sensuality, and physical language of the African American woman. A deliberate and often dryly humorous film, *Cycles* has won awards from the National Black Programming Consortium and Black Filmmakers Hall of Fame. In addition, Davis will show her latest film, *A Period Piece* (1990, 3 minutes), as well as excerpts from an upcoming work, *A Powerful Thang* (1991, 10 minutes, video) and an earlier work, *Crocodile Conspiracy*.

Oreos With Attitude will be screened immediately following this program

Sat., May 4, 4:30 pm, UDC Bldg. 41, Room A-03, AUDB/ZP



CABEZA DE VACA

Nicolas Echevarria
Mexico, 1989, 112 minutes, color

For almost 20 years Nicolas Echevarria made documentaries about the culture and history of the Mexican Indians and about shamanism... "Enough," he says emphatically, "This film, my first feature, is a fantasy document. It's my escape from the documentaries—I'm not trying to be faithful to anything. The foundation is historical, but everything else is creative work from everybody—the costume designer, the art director, and all the others."

Guillermo Sheridan and Echevarria base their screenplay on the famous 16th-century travel book *Naufragios* (*Shipwrecks*) by Alvar Nuñez Cabeza de Vaca. Cabeza de Vaca accompanied Captain Narváez on his explorations of Florida and other parts of the New World as treasurer of the expedition. As an historical figure he is known as one of the first white men to explore the area from Florida to present-day Louisiana, Texas, New Mexico, Arizona, and down to the west coast of Mexico. He was also one of the first ethnographers, and his book provides the first and most accurate information about many of the Indian tribes that were subsequently wiped out by the Spaniards or later by the Americans. But Cabeza de Vaca was also a mystic, and this is what Echevarria concentrates on in his film, [which] ends with an extraordinary image of Indians carrying a huge cross, presumably to a temple they have been forced to build for the Spaniards. But they go of their own free will, marching to the accompaniment of a single drummer.

"The film says something about the relation between the powerful and the weak. Our very wealth has sometimes been a burden," comments Echevarria. "We were raped by the Spanish for the gold, and now it's happening with the oil. But I stress that I didn't want it all to be too clear. I wanted to leave the interpretation open. I want the spectator to have the feeling of someone who goes to a foreign country and doesn't know what's going on. Those explorers went through an uncharted country, they were the first. And for Cabeza de Vaca, it was also like an exploration into his own inner self."

Stephen Locke
41st Berlin International Film Festival, 1991

In Spanish with English subtitles

Production Companies: Instituto Mexicano de Cinematografía/Spanish Television/Fifth Centenary State Society/American Playhouse Theatrical Films/Alica Group/José Revueltas Cooperative/Channel Four Television. **Screenplay:** Guillermo Sheridan, Nicolas Echevarria, from the book *Naufragios* by Alvar Nuñez Cabeza de Vaca. **Cinematography:** Guillermo Navarro. **Editor:** Rafael Castaneda. **Music:** Mario Lavista. **Principal Cast:** Juan Diego, Daniel Gimenez Cacho, Roberto Sosa, Carlos Castañón, Gerardo Villarreal. **Print Source:** Producciones Iguana, Las Flores 401-8, MEX-Tlacopac, San Angel, C.P. 01040, Mexico. Telephone: 548-34-61.

Fri., May 10, 8:30 pm, Cineplex Odeon Jenifer, AJNB/CV
Sat., May 11, 6:30 pm, Cineplex Odeon Jenifer, AJNB/CZ



المغرب

CAMERA ARABE: TWENTY YEARS OF ARAB CINEMA

al-Sinima al-arabiyya al-fatiyya

Férid Boughedir
Tunisia/France, 1987, 60 minutes, black and white

Through film clips, archival footage, and photographs, *Caméra Arabe* offers a concise survey of the evolution of the Arab cinema from the heyday of "Hollywood on the Nile" to the new wave of post-1960s filmmakers. This lively and much-acclaimed documentary, made by one of the most respected film



critics and directors in the Arab world (his first feature, *Halfaouine*, is also screened at this year's Filmfest), succeeds in situating the history of the cinema in the larger political and social context of the Middle East and North Africa.

Miriam Rosen

In Arabic and French with English voice-over and subtitles

Producer: Férid Boughedir. **Screenplay:** Férid Boughedir. **Cinematography:** Ahmed Zaaf. **Editor:** Moufida Tlatli. **Sound:** Faouzi Thabit. **Photos:** Cathy Chamorey, Corinne De Royer, Khemais Khayati, Claude Michel Cluny, Guy Hennebelle (CinemAction), Pierre Olivier, Ridha Zili, Mohamed Ayeub. **Film Source:** AUDECAM, 100 rue de l'Université, 75007 Paris, France. Telephone: (33) (1) 45.55.56.38.

Sat., May 4, 2:30 pm, UDC Bldg. 41, Room A-03, AUDB/CD

CINEMA FOR SENIORS GREAT AMERICAN ENTERTAINERS, PART 2

So positive was the response to our *Great American Entertainers* presentation of May 1990 that we decided to organize a film revue along similar lines for this year's *Cinema for Seniors* series. We are proud to present *Great American Entertainers, Part 2*, a program that begins where last year's left off.

The show opens with a nostalgic look at three of our nation's greatest big bands, those of Jimmy Lunceford, Count Basie, and Duke Ellington. The Jimmy Lunceford big band was hailed as a great *show* band, and this clip shows why. The Basie band is featured in a performance of their original theme song—the one they used *before* "One O'Clock Jump"—"Moten Swing." And the Ellington sequence features his superb vocalist, Ivie Anderson.

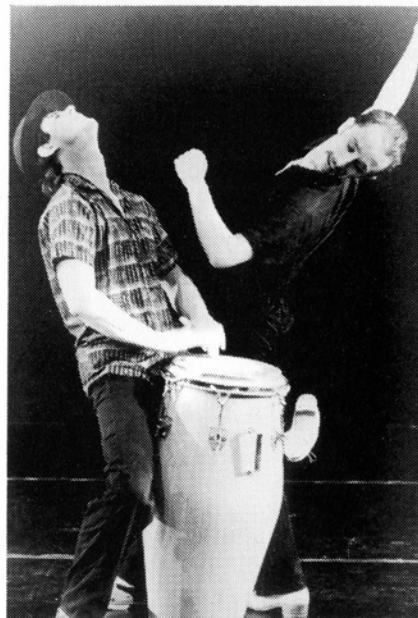
The program focuses next on five great vocal stylists: Joe Williams, Sarah Vaughan (seen in a rare television appearance from 1950), Joe Turner, Cab Calloway, and Ella Fitzgerald, who does a delightful scat rendition of Count Basie's *other* theme song, "One O'Clock Jump," accompanied by the great man himself at the piano.

A highlight of last year's presentation was the thrilling survey of tap dancers and dance teams, and we pay tribute once again to that remarkable American tradition with an array of new tap routines. Featured are the great two-man comedy dance team of Cook and Brown doing their celebrated "Old Man Time" routine, in addition

to the Nicholas Brothers, Buck and Bubbles, and the team of Coles and Atkins in an affectionate tribute to Bill "Bojangles" Robinson. Rounding out the dance segment are Bunny Briggs, the Berry Brothers, Gregory Hines, and, of course, the master himself, Bill Robinson, joined in this performance by the irrepressible Thomas "Fats" Waller.

The D.C. Rhythm Ensemble, Artistic Director Chris Belliou, will present a tap dance tribute to the Nicholas Brothers following the film program.

Michael Chertok



DC Rhythm Ensemble

THE WORLD'S FASTEST FILM.



"Not as good as his first or third, but better than his last." "It worked for me on several levels."
"Even the symbolism was symbolic." "It came DHL." Some of the more popular things
said during this year's festival. DHL. Official carrier of the Washington, D.C. International Film Festival.



FASTER TO MORE OF THE WORLD

1 · 8 0 0 · C A L L · D H L

CIRCUS BOYS

Nijusseiki Shonen Dokuhon

Kaizô Hayashi
Japan, 1989, 106 minutes, color

The circus was a pre-cinema world of innocence and illusion, a place where magic happened, and filmmakers from Georges Méliès to Fellini and Bergman to Wim Wenders have recognized the natural affinity between circus sleight-of-hand and the dream-making machinery of the cinema. Perhaps its original Japanese title, *The Boy's Own Book of the 20th Century*, best reveals *Circus Boys'* affinity with the wonder-filled worlds of



children's stories of decades ago, as it spins a fairy tale about two young brothers in a not-so-great traveling troupe of clowns, acrobats, and one wonderful elephant. The two brothers, Jinta and the younger Wataru, grow up with big-top visions of becoming trapeze and tightrope stars. Fate, of course, intervenes and Jinta, now a young man, strikes out on his own, leaving behind his brother and the warmth of his adopted family. *Circus Boys* then becomes two stories, one of the struggling small-time circus, the other of Jinta's journeys as a conman, a "master of lies" who swindles poor villagers with fake "miracle" products. Between the two stories, Hayashi perfectly evokes the way, though hopes get replaced by real life, some dreams never die... A haunting, magical film.

Tod Booth
33rd San Francisco International Film Festival, 1990

In Japanese with English subtitles

Production Company: CBS Sony Group. Producers: Hisamitsu Hida, Yoichi Sakurai. Screenplay: Kaizô Hayashi. Cinematography: Yuichi Nagata. Editor: Osamu Tanaka. Music: Hidehiko Urayama. Principal Cast: Hiroshi Mikami, Moe Kamura, Ken Shu, Michiru Akiyoshi. Print Source: UGC, 24 avenue Charles De Gaulle, 92200 Neuilly, France. Telephone: (33) (1) 46.40.44.00. Fax: (33) (1) 46.24.37.28. Telex: 614 487.

Sun., May 5, 7:00 pm, AMC Union Station 9, AAMC/CB
Mon., May 6, 8:30 pm, AMC Union Station 9, AAMC/CX

CLOSE-UP

Nama-ye Nazdik

Abbas Kiarostami
Iran, 1990, 100 minutes, color

Based on real events, *Close-Up* tells the story of Ali Sabzian, an unemployed young man who casually presents himself to a well-to-do lady on the bus as Mohsen Makhmalbaf, the celebrated real-life filmmaker [*The Peddler*, *The Cyclist*]. Under the pretext of working on a new film and looking for interesting locations, Ali/Mohsen enters the life of this woman's family. Through a series of moving tragicomic events, the father of the family,

who has been suspicious of the young man's identity from the beginning, starts investigating. Within a few days, the impostor is exposed and arrested. At this point, [filmmaker Abbas] Kiarostami and his real crew enter the story to film Ali Sabzian's trial. In this second part of the film, events leading up to the young man's arrest are reconstructed, with the real protagonists of the ruse playing themselves. Kiarostami's use of this structural

documentary device adds a revelatory and twisty perspective to the proceedings, while allowing him to explore the nature of truth and reality and the extent to which adults and children alike exist in a perpetual state of naiveté.

Dimitri Eipides
15th Toronto Festival of Festivals, 1990

In Farsi with English subtitles

Production Company: Institute for the Development of Children and Young Adults. Producer: Hassan Aghakari. Screenplay: Abbas Kiarostami. Cinematography: Alireza Zarrindast. Editor: Abbas Kiarostami. Principal Cast: Ali Sabzian, Hassan Frazmand, Abolfazi Ahankhah. Print Source: Farabi Cinema Foundation, 55 Sie-Tir Avenue, Tehran, Iran. Telephone: 678-545. Fax: 678-155. Telex: 2 14283 FCF.

Sat., May 11, 4:00 pm, AMC Union Station 9, AAMC/CU



CROSS MY HEART

La Fracture du Myocarde

Jacques Fansten
France, 1990, 100 minutes, color

Young Martin hasn't been himself for a couple of days, and friends in his fifth grade provincial school class take immediate notice. Since he refuses to speak about it, they follow him home



and discover that his working mother has passed away and the fatherless boy is petrified of being sent to an orphanage ("I hear there are some good ones in America," somebody offers helpfully). The group is sympathetic to his plight, and they agree to help maintain the illusion that Martin's mother is still alive. Thus begins one of the most remarkable films about death in recent memory, a quietly powerful yet oddly charming work that shows just how strong friendships can be in the face of adversity. Given the difficulty of keeping up the macabre facade for almost two full hours, you'll be astonished at how delicately director Jacques Fansten has navigated these difficult waters; never in the course of the film are the circumstances played for cheap laughs, and never do the exemplary ensemble cast of children strike anything less than a perfect balance of dignity and humor.

Fansten's bittersweet intent is clear from the title, which is what one of Martin's friends diagnoses Martin's mother as having died from and is an ironic commentary on both commitment and a sense of loss. Easily one of the best films with and about children since François Truffaut's *The Four Hundred Blows*, *Cross My Heart* unerringly captures the sense of wonder they bring to a world full of grown-ups and grown-up issues.

Eddie Cockrell

In French with English subtitles

Production Companies: Belbo Films/Films A2/Canal Plus. Producers: Ludi Boeken, Jacques Fansten. Screenplay: Jacques Fansten. Cinematography: Jean-Claude Saillier. Editor: Colette Farruggia. Music: Jean-Marie Senia. "Pincez-moi" by Jacques Fansten, Jean-Marie Senia, sung by Philippe Kelly. Principal Cast: Sylvain Copans, Cécilia Rouand, Nicolas Parodi, Jacques Bonaffé, Dominique Lavanant. Print Source: MK2 Productions USA, 322 West 57th Street, #16T, New York, NY 10019. Telephone: (212) 265-0453. Fax: (212) 397-0544.

Fri., May 3, 6:30 pm, Cineplex Odeon Jenifer, AJNB/XH
Fri., May 10, 9:00 pm, AMC Union Station 9, AAMC/XX

DECEMBER BRIDE

Thaddeus O'Sullivan
Ireland, 1990, 90 minutes, color

If you've followed the struggles of the Irish film industry over the last few years, you know that a name that surfaces again and again when the world's best cinematographers are discussed is Thaddeus O'Sullivan. Director of photography for such distinctive films as *Rocinante*, *On the Black Hill*, *Traveller*, and *Ladder of Swords* (the latter two have been seen locally at the AFI's annual European Community festival), O'Sullivan has also directed the feature-length experimental film *On a Paving Stone Mounted* and the remarkable dramatic short *The Woman Who Married Clark Gable* (starring Bob Hoskins).

One of the most eagerly awaited new Irish films, *December Bride* is the moving tale of a domestic at the turn of the century who becomes involved with two brothers following the death of the family patriarch. Bucking the overwhelmingly conservative Protestant atmosphere of their small town in Northern Ireland, the three live together in an easygoing ménage-à-trois for almost two decades until her daughter by one of the men demands that she marry. A shrewd examination of Irish ways, *December Bride* is greatly enhanced by the enthralling performance of English stage actress Saskia Reeves as a woman determined to live her own life her own way.

Eddie Cockrell

Production Company: Little Bird Productions. Executive Producer: James Mitchell. Producer: Jonathan Cavendish. Screenplay: David Rudkin, from the novel by Sam Hanna Bell. Cinematography: Bruno de Keyser. Editor: Rodney Holland. Music: Jürgen Kneip. Principal Cast: Donal McCann, Saskia Reeves, Giaran Hinds, Patrick Malahide, Brenda Bruce. Print Source: Film Four International, 60 Charlotte Street, London W1P 2AX, United Kingdom. Telephone: 071-631 4444. Fax: 071-580 2622. Telex: 892355.

Fri., May 3, 8:45 pm, Cineplex Odeon Jenifer, AJNB/DB
Fri., May 10, 6:30 pm, Cineplex Odeon Jenifer, AJNB/DZ



المغرب

DESERT ROSE

Louss

Mohamed Rachid Benhadj
Algeria, 1989, 90 minutes, color

In the dialect of the region where *Desert Rose* was filmed," explains director Mohamed Rachid Benhadj, "*louss* is the word for something formed entirely from the natural elements of the desert—wind, sand, and humidity. It is not a plant, but a crystal, and it takes centuries to form. In that sense it is like the people of the region."

In his first feature-length film, the character that Benhadj places at the center of his setting, his story, and his allegorical intentions is a young man named Moussa, who, like the other inhabitants of his sleepy oasis town in southern Algeria, craves love, community, an escape from the monotony of daily life. But unlike them, Moussa is physically handicapped—armless, hunchbacked, and lame. Even so, he is shown not as a victim but as a fighter, and the real handicaps he has to overcome are much the same as those that confront the other oasis-dwellers: The weight of tradition, the illusion of modernity, and the fear of assuming responsibility.



Desert Rose is inspired in part by the life of Boubakeur Bélaroussi, who plays the role of Moussa. However, unlike his fictional counterpart, Bélaroussi completed his education and has gone on to law school. Thus, Benhadj insists, the story of Bélaroussi is really only a point of departure: The desert rose, he explains, "is a symbol of Algeria, of the Third World in general, formed by rigid beliefs and intolerance, but now having to redefine itself as all the alibis on which its place in the world has so far depended—oil above all—begin to fall away."

In Arabic with English subtitles

Production Company: Algerian Center for Cinematic Art and Industry (CAIIC). **Producer:** Tahar Harhoua. **Screenplay:** Mohamed Rachid Benhadj, based on an original idea of Maria Cristina Paterlini and Mohamed Rachid Benhadj. **Cinematography:** Ismail Lakhdar-Hamima, Mustapha Belmihoub. **Editors:** Franca Marangelo, Mohamed Rachid Benhadj. **Music:** Maria Cristina Paterlini. **Principal Cast:** Boubakeur Bélaroussi, Dalila Helilou, Atmane Ariouet, Boumediene Serat, Nawal Zaatar, Karima Hadjar, and the people of the town of Guemar. **Print Source:** CAIIC, Les Asphodèles, 16030 Ben Aknoun, Algeria.

U.S. Premiere

Fri., May 3, 6:30 pm, American Film Institute, AAFI/DR
Thurs., May 9, 8:30 pm, AMC Union Station 9, AAMC/DX

المغرب

A DOOR TO THE SKY

Bab sama' maftouh

Farida Ben Lyazid
Morocco, 1988, 90 minutes, color

Islam: The word itself is already charged with meaning, and all the more so where women are concerned. But in this intriguing first film, Moroccan director Farida Ben Lyazid offers an original vision of what a women's Islam might be.

Like a modern-day mystical tale, *A Door to the Sky* traces what is, in effect, the enlightenment of a young, westernized Moroccan woman caught between an alien modernity and patriarchal tradition. Returning from France after the death of her father, Nadia encounters a woman Sufi who introduces her to the mystical path. After a bitter inheritance struggle with her brother, she succeeds in gaining possession of the family home and turns it into a Sufi hospice for women. Through the return to this "other" Islam, she finds community, identity, and love.

For Ben Lyazid (co-screenwriter of Mohamed Tazi's *Badis*, also screened at this year's Filmfest), *A Door to the Sky* is "above all, the expression of this double culture that, in one way or another, confronts everyone in our era, that represents a whole generation in the process of change." Born in what was then the international city of Tangiers, she herself went to Paris to study filmmaking, and cites such diverse cinematic mentors as Ozu, Kurosawa, Youssef Chahine, Borhane Alaouié, Arthur Penn, Margaretha Von Trotta, and Helma Sanders-Brahms. She first gained recognition in the Moroccan film community as the scenarist of Jilali Ferhati's *Reed Doll* (1981), which she adapted from her own short story about a young widow. More recently, she co-scripted Mohamed Abderrahman Tazi's *Badis* (1989), and is now preparing her second feature.

Miriam Rosen

In Arabic and French with English subtitles

Production Companies: SATPEC/France-Média SA/Interfilms. **Screenplay:** Farida Ben Lyazid. **Cinematography:** Georges Barsky. **Editor:** Moufida Tlatli. **Sound:** Faouzi Thabet. **Principal Cast:** Zakia Taheri, Eva Saint Paul, Chaïbia Aadroui, Bachir Skirej, Ahmed Bouanani. **Film Source:** Farida Ben Lyazid, 32 rue Gournu, La Casbah, Tangiers, Morocco. Telephone: (212 9) 931 97. Fax: (212 9) 359 15.

Mon., May 6, 6:30 pm, American Film Institute, AAFI/DS
Sat., May 11, 6:00 pm, AMC Union Station 9, AAMC/DY



المغرب



THE DOVE'S LOST NECKLACE

Le collier perdu de la colombe

Nacer Khemir
France/Tunisia, 1990, 90 minutes, color

Hassan's greatest desire is to know what love is. He studies poetry at the mosque and learns the art of calligraphy from his master, but he is more interested in the master's youngest daughter whom he secretly observes in the courtyard garden. He enlists the aid of 8-year-old Zin, a messenger for young lovers in the city who is purported to be the son of a jinn, but Zin is more fascinated by a monkey he thinks is a prince. A fragment of a rare, partly burnt manuscript of a love poem falls into Hassan's hands, and he has no peace until he finds the original work—even though he knows that some sort of curse lies over the book... These are the ingredients that make up Nacer Khemir's *The Dove's Lost Necklace*, a delightful Tunisian fairytale that looks like it is straight out of "1001 Nights." This is no accident: Khemir appeared at the Théâtre National de Chaillot in 1982 reciting tales from the Arabian Nights before making his first film, *Les baliseurs du désert* (1984), which was also inspired by the famous folk tales. That film won the Grand Prix at the Festival des Trois Continents in Nantes and again at Valence, which no doubt helped to inspire the well-known producer Tarek Ben Ammar to finance *The Dove's Lost Necklace*, a technically excellent production.

Stephen Locke
41st Berlin International Film Festival

In French with English subtitles

Production Companies: RTT Tunisia/Canal Plus/La SEPT/French Ministry of Culture/Tunisian Ministry of Culture. **Screenplay:** Nacer Khemir. **Cinematography:** Georges Barsky. **Editor:** Denise de Casabianca, Kahina Attia, Catherine Bonnetat. **Music:** Jean-Claude Petit. **Principal Cast:** Navin Chowdhry, Walid Arakji, Ninar Esber, Sonia Hochloff, Chloé Rejon, Jivane Karmaly, Leila Dakhly. **Print Source:** Carthago Films, 4 rue de Lesteyrie, 75116 Paris, France. Telephone: (33) (1) 47.04.32.70. Fax: (33) (1) 47.04.27.05.

U.S. Premiere

Tues., May 7, 6:30 pm, American Film Institute, AAFI/DL
Thurs., May 9, 6:30 pm, AMC Union Station 9, AAMC/DV

المغرب

THE DROP

Shown with Meghreb Panel II: *Historic, Economic and Social Realities in the production of Maghreb Cinema.*

al-Qattra

Belkacem Hadjaj
Algeria, 1982/1989, 26 minutes, color

Drop by drop the sweat rolls off the backs of workers who spend their lives and energy building other people's houses. Drop by drop the jar fills up until, as everyone knows, it overflows. This striking parable about Algeria's housing shortage, produced by the state-run television in the early 1980s, was censored until its 1989 release yet retains its actuality and power.

Miriam Rosen

In Arabic with English translation

Production Company: Entreprise Nationale de Television. **Screenplay:** Belkacem Hadjaj. **Cinematography:** Z. Bessa, S. Oulmi. **Editor:** Kamel Boualemi. **Music:** Safy Boutella. **Film Source:** ENTV, 21 rue des Martyrs, Algiers, Algeria.

U.S. Premiere
Sun., May 5, 3:30 pm, American Film Institute, FREE



THE EAR

Ucho

Karel Kachyna
Czechoslovakia, 1969 (released 1990), 93 minutes, black and white

"Trust, But Verify!" went a Communist slogan, and there is no better illustration of that warped

maxim in the annals of banned Czechoslovak filmmaking than this recently liberated drama, in competition at Cannes this year.

A government bureaucrat and his wife return from an official social function, only to undergo a night of anguish after finding their electricity cut off and a previously locked door left open. Perhaps there is a simple explanation, but since it is 1969 and the man learned at the party that his immediate superiors had been detained, the couple immediately begins to prepare for the worst. A search reveals a bugging device in the kitchen, and in the early morning hours the doorbell rings...

One of the most talented and prolific Czech filmmakers of the last 40 years, Karel Kachyna had been making films for nearly two decades when he and longtime collaborator Jan Procházka concocted this cautionary fable about complicity and control. It was immediately banned, Kachyna had a state-imposed dry spell before returning to mainstream filmmaking, and Procházka became one of a group of persecuted intellectuals and died of cancer in 1971. Although virtually unknown in the United States, their collaboration on 11 films in the 1960s is one of the unqualified highlights of Czechoslovak cinema.

Eddie Cockrell

In Czech with English subtitles

Production Company: Barrandov Film Studio. **Screenplay:** Jan Procházka, Karel Kachyna. **Cinematography:** Josef Illík. **Editor:** Miroslav Hojek. **Music:** Svatopluk. **Principal Cast:** Jirina Bohdalová, Radoslav Brzobohatý, Gustav Opocensky. **Print Source:** Pacific Film Archive, University of California at Berkeley, 2625 Durant Avenue, Berkeley, CA 94720. Telephone: (415) 642-1124.

Coordinated by the Pacific Film Archive in association with Ivan Reitman, and presented in cooperation with Joseph Papp's Film at the Public; Československý Filmexport; Oldrich Cerny, Office of President Havel; and International Film Exchange.

Thurs., May 2, 9:00 pm, American Film Institute, AAFI/ER
Tues., May 7, 8:15 pm, American Film Institute, AAFI/EZ



and so he must leave the voyeuristic pleasures of the *hammam* for the more complicated, hypocritical world of men.

"At a time when clichés about the Arab world seem to me to be more arbitrary than ever," comments Boughedir, "I like the idea of going beyond received wisdom to talk about an exuberant and loving Mediterranean society, where there is always a place for humor and eroticism, and tolerance as well..."

Since its premiere at the Directors Fortnight in Cannes last year, *Halfaouine* has been showered with public and critical acclaim: After drawing more than 100,000 viewers in Paris, it broke all box-office records in Tunisia, and won festival prizes at Valencia, Bastia, and Carthage.

About *Halfaouine*, Boughedir says: "My ambition is to make a film that gives pleasure, emotion, and knowledge to the viewer and that does this through the infinite possibilities of cinema. Yes, the cinema is capable of everything—it can liberate, it can free. It can do the impossible, including allowing me to relive these moments from my childhood..."

Miriam Rosen

In Arabic with English subtitles

Production Companies: CinéTéléfilms (Tunis)/Scarabée Films (Paris)/La SEPT (Paris). **Screenplay:** Férid Boughedir. **Adaptation:** Maryse Léon-Garcia, Nouri Bouzid. **Dialogue:** Taoufik Jebali. **Cinematography:** Georges Barsky. **Editor:** Moufida Tlatli. **Music:** Anouar Braham. **Principal Cast:** Selim Boughedir, Mustapha Adouani, Rabia Ben Abdallah, Mohamed Driss, Hélène Catzaras. **Film Source:** Scarabée Films, 50 Blvd Montparnasse, 75015 Paris, France. Telephone: (33) (1) 45.49.06.66. Fax: (33) (1) 45.48.19.56.

Thurs., May 2, 6:30 pm, Key (Film & director reception \$10 ticket) AKYA/HA
Sat., May 4, 5:30 pm, UDC Auditorium, AUDA/HZ

A meet-the-producer reception, hosted by the Arab American Cultural Foundation, will take place at the Alif Gallery, 1204 31st Street, NW, following the May 2nd screening.



HANGIN' WITH THE HOMEBOYS

Joseph B. Vasquez

USA, 1991, 88 minutes, color

Friday night is hang-out night in the South Bronx, and on this particular August nocturne the perpetually unemployed Willie (Doug E. Doug) is gathering his pals for a night on the town. There's Fernando (Nestor Serrano), a callous, leeching Lothario who dreams of being Italian instead of Puerto Rican, and thus insists that everybody call him Vinnie; Johnny (John Leguizamo), a moody and meek supermarket clerk whose thoughts turn often to doom and gloom; and Tom (Mario Joyner), an aspiring actor who likes to perform "Ghetto Theater" in the subway and is the only one of the homies with a car.

Mean Streets without the angst-ridden agenda and *Diner* without a fixed table, *Hangin' with the Homeboys* is one of those rare and magical coming-of-age movies in which everything gels: The script is solid as a rock, the four leads use that foundation to bounce off of each other with undisguised improvisational glee, and writer-director Joseph B. Vasquez—who based the boys on his childhood pals—has instructed his Romanian-born director of photography, Anghel Decca, to keep the camera swirling around the action in a giddy pirouette. Lest you ladies feel short-changed, Mary B. Ward has a show-stopping turn in the later reels as an assertive free spirit who turns Johnny's life around. Lurking just beneath the surface of this urban joyride is wry commentary on preconceptions and ambition: Each of these men, in an effort to be something else, lose sight of the value of who they are. Vasquez, with only the independently-produced *Bronx War* to his credit, has arrived in style: *Hangin' with the Homeboys* is one from the urban heart.

Eddie Cockrell

Production Company: Juno Pix, Inc. **Screenplay:** Joseph B. Vasquez. **Cinematography:** Anghel Decca. **Editor:** Michael Schweitzer. **Principal Cast:** Doug E. Doug, Mario Joyner, John Leguizamo, Nestor Serrano. **Print Source:** New Line Cinema, 575 8th Avenue, New York, NY 10018. Telephone: (212) 239-8880. Fax: (212) 239-9104.

Sun., May 5, 9:30 pm, American Film Institute, AAFI/HH



THE HECK WITH HOLLYWOOD!

Doug Block

USA, 1990, 57 minutes, 16mm

Followed by a panel discussion including director Doug Block and distributor Fran Spielman (Circle Releasing)

In 1987, 146 films were screened at the Independent Feature Film Market. Only a handful achieved theatrical release. According to John Pierson, a leading producer's representative (*She's Gotta Have It*, *Roger and Me*), only about one in ten independent films break even and only one in a hundred achieve some kind of breakout success. The Spike Lees and Steven Soderberghs are the rare exceptions. Yet, despite the statistics, more and more movies are made on spec every year. Who would sell a house, quit a steady job, or plunge the savings of a lifetime to follow the dream of making a movie?

A movie that might never be seen by anyone. *The Heck With Hollywood!* explores the lure and fascination of films for three people who risk everything to make one of their own.

Jennifer Fox (*Beirut: The Last Home Movie*), Ted Lichtenheld (*Personal Foul*), and Gerry Cook (*Only a Buck*) are talented first-timers who used Bonnie and Clyde daring to get their movies made, sold, and seen. *Heck* chronicles the highly personal struggles of its main characters over a four-year period, with the audience along for their uproarious and often poignant adventures and misadventures in the movie business.

"*The Heck With Hollywood!* is, on the surface, the story of these filmmakers and their extraordinary efforts to make and sell their first features. As such, it's a story of grit, passion, and resilience," comments Doug Block. "On a deeper level, *Heck* is about an attitude, a quality of character, that compels certain people to go for broke, damn the torpedoes, full speed ahead. Why do some people live life without a safety net while most of us live with excuses and regrets?"

The Heck With Hollywood!, itself the work of a first-time director, is a bittersweet chronicle of the realities of independent movie-making, about juggling art and commerce while chasing dreams. It features Ted Lichtenheld, Jennifer Fox, Gerry Cook, Charlie Schmidt, Don Moulton, Barbara Simon, Fran Spielman, Jerry Silva, Irwin Young, Stefani Deoul, Sam Kitt, Janet Grillo, Linda Jawitz, Jonathan Dana, Ben Barenholtz, Michael Spielbeg, and Derek Hill.

Producer: Doug Block, in association with WGBH, Boston. **Associate Producers:** Margaret Bruen, Susan Carucio. **Writers:** Doug Block, Debbie Rosenberg. **Cinematography:** Doug Block. **Editor:** Deborah Rosenberg. **Consulting Editor:** Donna Marino. **Sound:** Judy Karp, Bill Neely. **Original Music:** Janice Kollar, Dick Solberg. **Print Source:** Blockbusters, 207 W. 25th, 6th Floor, New York, NY 10001. Telephone: (212) 727-8319. Fax: (212) 727-2797.

Sat., May 11, 6:00 pm, American Film Institute, AAFI/HW

I'M SITTING ON A BRANCH AND I FEEL HAPPY

Sedim na konari a je mi dobre

Juraj Jakubisko
Czechoslovakia, 1989, 108 minutes, color

One of the unsung geniuses of Slovak cinema, Juraj Jakubisko began a promising filmmaking career in the mid-1960s, only to fall victim to a brutal censorship that silenced his unique voice virtually throughout the subsequent decade. His sixth film since returning to feature filmmaking, *Branch* continues Jakubisko's preoccupation with history as fairytale and was one of the most talked-about films in the competition section of the 1989 Venice festival. (The film was also Czechoslovakia's official entry in the European Oscar race.)

Popular actor-mime Boleslav Polivka and Ondrej Pavelka star as a circus performer recently released from a concentration camp and a soldier returned from Italy, who parlay a fortune in jewels found in a bicycle into a prosperous baking



business in a small-town villa. Their sometimes comic, sometimes poignant adventures are enriched by Jakubisko's fertile imagination, which is capable at any moment of presenting crates of American gumballs falling from the sky, flying angels, loaves of bread in the shape of Joe Stalin's head, and a young girl dressed up as Sputnik (complete with sparklers on her head). Polivka's performance is genuinely appealing, and stage actress Deana Horváthová (Jakubisko's wife) is memorable as the comically vengeful Party boss who has our heroes thrown into prison.

Eddie Cockrell

In Slovak with English subtitles

Production Companies: Slovenska Filmova Tvorba/Taurusfilm. **Screenplay:** Juraj Jakubisko, Jozef Pasteka. **Cinematography:** Laco Kraus. **Editor:** Patrik Pass. **Music:** Jiri Bulis. **Principal Cast:** Boleslav Polivka, Ondrej Pavelka, Marketa Hrubesová, Deana Horváthová, Stefan Kvietik. **Print Source:** East European Film Office, 11606 Kling Street, North Hollywood, CA 91602. Telephone: (818) 763-8336. Fax: (818) 763-8336.

Thurs., May 9, 8:30 pm, American Film Institute, AAFI/SB

IDENTITY CRISIS

Melvin Van Peebles
USA, 1989, 90 minutes, color

On a certain day, at a certain moment, in New York City, a white fashion designer dies suddenly of poisoning and a black rapper falls from a ledge. When Chilly D (Mario Van Peebles), the rapper, awakens, his body is being occupied by the spirit of Yves Malmaison (Richard Fancy), the fashion designer. The resulting



fast-paced comedy is the lifeblood of *Identity Crisis*, a recent film by legendary Black independent filmmaker Melvin Van Peebles and his actor-writer-director son Mario.

Malmaison and his son, Sebastian (Ian Mitchell-Smith), try to avenge Malmaison's murder and block a takeover of the House of Malmaison while having to contend with the inconvenient emergence of Chilly D's own personality each time the rapper inadvertently hits his head. This identity tug-of-war is slightly complicated by Malmaison's penchant for gay bars and the like and Chilly D's inclination more toward women's mud wrestling.

Identity Crisis' lively cinematography and funky score amplify its nervy and irreverent edge. And according to *Variety*, "This nonstop parade of impossible characters and assorted N.Y.C. outrages makes enjoyable, unpretentious dementia."

Production Company: Block and Chip, Inc. **Producer:** Melvin Van Peebles. **Screenplay:** Mario Van Peebles. **Cinematography:** Jim Hinton. **Editors:** Melvin Van Peebles, Victor Kanefsky. **Music:** Dunn E. Pearson. **Principal Cast:** Mario Van Peebles, Ian Mitchell-Smith, Shelly Burch, Richard Fancy, Nicolas Kepros, Richard Clarke, Rick Aviles, Tab Thacker. **Print Source:** 353 West 56th Street, #10F, New York, NY 10019. Telephone: (212) 489-6570.

Fri., May 10, 6:45 pm, AMC Union Station 9, AAMC/IC

INVENTORY

Stan posiadania

Krzysztof Zanussi
Poland, 1989, 115 minutes, color

A film of stunning emotional power, *Inventory* is at once a return to the claustrophobic intimacy of Zanussi's early masterpieces and an unflinchingly honest and bleak allegory of contemporary Polish society. Former censor Julia (Krystyna Janda, winner of last year's Best Actress award at Cannes for the previously banned *Interrogation*) is on the verge of a nervous breakdown. She is befriended by the geography student Tomek, a much younger man who takes pity on her plight. When she loses her apartment, Tomek realizes that he loves her and so brings her to live in the small flat he shares with his mother (Maja Komorowska). In quick succession, Julia's mental state continues to decline, Tomek's mother becomes increasingly hostile towards her, and Tomek must leave for Berlin to earn hard currency. Virtually a three-character drama, *Inventory* assesses the current quality of life in Poland and finds it wanting indeed. Zanussi's achievement is to present this tragedy with a very human face, as three people who are trying their damndest to live lives of dignity are slowly crushed by the merciless weight of the troubles that arise when personal needs meet practical realities in an uncaring society.



Eddie Cockrell

In Polish with English subtitles

Production Company: Polish Film Unit TOR/Polish TV/Regina Ziegler Filmproduktion (Berlin). **Screenplay:** Krzysztof Zanussi. **Cinematography:** Slowomir Idziak. **Editor:** Marek Denys. **Music:** Wojciech Kilar. **Principal Cast:** Krystyna Janda, Maja Komorowska, Artur Zmijewski, Andrzej Lapicki, Artur Barcis. **Print Source:** Cinepool, Sonnenstrasse 21, 8000 Munich 2, Federal Republic of Germany. Telephone: 55 87 60. Fax: 55 42 33. Telex: 524119 TPMU.

Fri., May 10, 8:45 pm, American Film Institute, AAFI/IN
Sat., May 11, 3:00 pm, American Film Institute, AAFI/IZ

IMPROMPTU

James Lapine
USA, 1990, 107 minutes, color

George Sand was perhaps the most celebrated novelist of the early 19th century and its most notorious Bohemian, better known in her own day than even Charles Dickens. Frederic Chopin was among the greatest musicians of his age, a prodigy who rapidly gained a legendary reputation all over Europe as both a pianist and a

composer. *Impromptu* is a romantic comedy of how two opposites attract, fall in love, and eventually have a relationship despite the best efforts of those around them to keep them apart. But what sets it apart from today's typical contemporary romance is that, in this case, the lovers are the free-spirited female novelist Sand, and the very proper, introverted, classical composer Chopin.

Marking the feature film debut of Pulitzer prize-winning theater director James Lapine [*Sunday in the Park with George*, *Into the Woods*], *Impromptu* stars Judy Davis, an Oscar nominee for her performance in David Lean's *A Passage to India*, as George Sand, and Hugh Grant, one of the stars of Merchant-Ivory's *Maurice*, as Frederic Chopin. The ensemble cast also includes Mandy Patinkin as poet Alfred de

Musset, Bernadette Peters as Marie d'Agoult, mistress to composer Franz Liszt, and Julian Sands as Liszt himself.

Despite its period setting, *Impromptu* often has the feel of a modern romance: Sand is portrayed as an outspoken, successful woman criticized for refusing to conform to typical behavior or dress. She is the unabashed aggressor in pursuit of a very subdued man, much to the chagrin of the public, and even her own friends. And as both a man and a devoted artist, Chopin has great doubts about loving a well-known woman with a "reputation" who he often finds overbearing and rude. "What attracted me to this," said Lapine, "is that it's a wonderful story which is entertaining and sexy, deeply romantic, and highly amusing—all at the same time." *Impromptu* was premiered earlier this year by The Smithsonian Resident Associate Program.

Special thanks to Cineplex Odeon Theatres.

Production Company: Sherkow/Oken. **Executive Producer:** Jean Nachbour. **Producers:** Stuart Oken, Daniel A. Sherkow. **Screenplay:** Sarah Kernochan. **Cinematography:** Bruno De Kuyzer. **Editor:** Michael Ellis. **Music Supervisor:** John Strauss. **Principal Cast:** Judy Davis, Hugh Grant, Mandy Patinkin, Bernadette Peters, Julian Sands. **Print Source:** Hemdale Film Corporation, 1118 North Wetherly Drive, Los Angeles, CA 90069. Telephone: (213) 550-6894. Fax: (213) 273-0937.

Thurs., May 2, 6:30 pm, Cineplex Odeon Jenifer, AJNB/IM



THE KILL-OFF

Maggie Greenwald
USA, 1989, 92 minutes, color

His gleefully grungy adaptation of Jim Thompson's novel can hold its own in the rarified company of Stephen Frears' *The Grifters*.

In a faded resort town somewhere on the New Jersey shore, the telephone is the weapon of choice for Luane, a self-proclaimed invalid whose idea of a good time is to reach out and hurt someone with malicious gossip. She is aided and abetted for a time by her dim-witted husband Ralph, a significantly younger man who cooks her eggs every morning, seduces drunken teenage girls most evenings, and gives full reports to his interested wife. Ralph goes to work for Pete, owner of the local dive, after Pete fires Bobbie for stealing drugs out of the basement and fooling around with his petulant daughter Myra. Luane starts a few choice rumors about Bobbie at about the time Danny Lee comes to strip for Pete and falls for Ralph—setting in motion a chain of events that end rather badly for all concerned.

Welcome to the bleak, convoluted world of Thompson, whose novel has been brilliantly reconstructed and interpreted by filmmaker Maggie Greenwald (who cut her teeth assisting Walter Hill on *Streets of Fire* and *Crossroads*). This astonishingly assured second feature—one of the best independently produced contemporary examples of film noir in quite some time—sports a brilliant cast

of unknowns and the evocative cinematography of promising young Irish cameraman Declan Quinn.

The Kill-Off premiered previously at the AFI.

Eddie Cockrell

Production Company: Filmworld International Productions. **Executive Producers:** Alexander W. Kogan, Jr., Barry Tucker. **Producer:** Lydia Dean Pilcher. **Screenplay:** Maggie Greenwald, from the novel by Jim Thompson. **Cinematography:** Declan Quinn. **Editor:** James Y. Kwei. **Music:** Evan Lurie. **Principal Cast:** Loretta Gross, Andrew Lee Barrett, Jackson Sims, Steve Monroe. **Print Source:** Cabriolet Films, 70A Greenwich Avenue, New York, NY 10011. Telephone: (212) 243-1687. Fax: (212) 727-7474.

Tues., May 7, 9:30 pm, Cineplex Odeon Jenifer, AJNB/KO
Sat., May 11, 8:00 pm, American Film Institute, AAFI/KZ



THE KILLER

Die xue shuang xiong

John Woo
Hong Kong, 1989, 110 minutes, color

John Woo's hyperkinetic action classic is an extraordinary mix of balletic, brilliantly-choreographed mayhem (a la Peckinpah), Sirkian



melodrama, and code-of-honor mythology torn from the gangster/cowboy ethos of Sergio Leone. J. Hoberman of *The Village Voice* called it "One of

the Ten Best Films of the Year"; Kevin Thomas of the *LA Times* called it "highly addictive, go-for-broke cinema", with "the carnage of *'The Wild Bunch'* and the kinetic fury of *'The French Connection'*". Woo has told interviewers that he intended the film as an homage to,

among others, Martin Scorsese (a debt most obvious in the climatic siege on the church, complete with fluttering white domes and an exploding Madonna.) But the real beneficiary of this celluloid valentine is the moviegoing public. "The Killer" is a deliriously exciting, over-the-top, outrageous film experience.

George Pelecanos

In Chinese with English subtitles

Production company: Film Workshop. A Golden Princess/Magnum Presentation. **Producer:** Tsui Hark. **Screenplay:** John Woo. **Cinematography:** Wong Wing-Hang. **Editor:** Fan Kung-Ming. **Music:** Lowell Lowe. **Principal cast:** Chow Yung-Fat, Danny Lee, Sally Yeh, Chu Kong. **Print source:** Circle Releasing Corporation, 2445 M St., NW, Suite 225, Washington DC 20037. Telephone 202-331-3838. Fax 202-429-9043.

Sat., May 4, 9:15 pm, UDC Auditorium, AUDA/KT

LATINO BAR

Paul Leduc
Spain, 1991, 80 minutes, color

With *Frida* (1985) and *Barroco* (1989), Mexican-born director Paul Leduc has begun a unique cinematic experiment: visually sumptuous and aurally complex, these films tell their stories with absolutely no dialogue—gracefully yet relentlessly coaxing myriad shades of meaning out of each movement of the restless camera and the smallest gesture of the otherwise mute principals. This bold form of storytelling has reached its steamy apogee with *Latino Bar*, an absorbing tale of passion among the lower class in an unnamed waterfront dive.

Leduc's stylistic gamble succeeds primarily on the strength of the exceedingly seedy Maracaibo, Venezuela, location and the lazily feral leading performance of Dolores Pedro as the distant bar girl who allows herself to become slowly embroiled in an affair with one of the joint's more attractive regulars (Roberto Sosa, who was

also in *Barroco*). A student of architecture and theater as well as director of numerous documentaries on ethnographic and historical issues relating to Latin America, Leduc proves with *Latino Bar* that he is not only one of the most important Mexican directors currently at work, but the Mexican cinema's leading poetic visionary as well.

Eddie Cockrell

Production Companies: Opala Films/Universidad de los Andes/I.C.A.I.C./Televisión Española/Channel Four. **Executive Producer:** J.L. García Arrojó. **Producer:** J.A. Pérez Giner. **Screenplay:** Paul Leduc, José Joaquín Blanco, from "Santa" by Federico Gamboa. **Cinematography:** José María Civit. **Editor:** Marisa Aguinaga. **Music:** Joan Albert Amargós. **Principal Cast:** Dolores Pedro, Roberto Sosa, Antonieta Colon, Nirma Prieto, Cecilia Bellorin. **Print Source:** GESCINE, Consell de Cent, 303, pral, 08007 Barcelona, Spain. Telephone: (3) 323 56 54. Fax: (3) 323 75 96. Telex: 97 523 figa e.

U.S. Premiere

Sat., May 4, 7:30 pm, UDC Auditorium, AUDA/LB
Wed., May 8, 8:30 pm, AMC Union Station 9, AAMC/LZ



LOVE WITHOUT PITY

Eric Rochant
France, 1990, 84 minutes, color

Set in an utterly contemporary Paris, *Love Without Pity* tells the story of "Hippo" (Girardot), a perpetual drop-out whose sole interests are sleeping late, chain smoking, and prowling the streets of Paris in search of new girlfriends. Given his limited goals, he succeeds admirably, amassing a vast array of female companions and getting by on his considerable charm. Then, one day, he meets "Nathalie" (Perrier), a brainy and beautiful individual who is as focussed as he is flighty, and who collects graduate degrees the way Hippo



collects parking tickets. Inevitably, the two fall in love.

In a freewheeling, lyrical style that recaptures the fervor of the French New Wave, Rochant beautifully evokes the touching, tentative stabs at romance made by this mismatched pair — the ultimate go-getter and the quintessential go-nowhere. Dealing with the timeless question of freedom versus commitment, and restlessness versus responsibility, Rochant fluently translates the age-old conflict between man and woman into the language of today.

Winner of two Cesars (the French Oscar), including the prize for "Best First Film," *Love Without Pity* has also won the prestigious Prix Louis Delluc and the Critics Prize for "Best First Film" at the Venice Film Festival, among other European accolades. It also establishes 29 year-old newcomer Rochant as a prodigiously gifted chronicler of youth and all its crazy contradictions.

In French with English subtitles

Production Companies: Les Productions Lazennec/Adeline Prods. **Producers:** Alain Rocca. **Screenplay:** Eric Rochant. **Principal Cast:** Hippolyte Girardot, Mireille Perrier, Yvan Attal, Jean Marie Rollin. **Print Source:** Artificial Eye Film Co., 211 Camden High St., London NW1 7BT. Telephone: 071 267 6036. Fax 071 267 6499.

Fri., May 3, 6:30 pm, AMC Union Station 9, AAMC/LP

A TRIBUTE TO THE NICHOLAS BROTHERS

The two greatest whirling dervishes of jazz dancing, certainly one of the most beloved dance teams in the history of entertainment, are Fayard and Harold Nicholas—the famous Nicholas Brothers. When social historians talk about “flash acts” in the history of jazz dance, their name always springs into the conversation. The Nicholas Brothers exemplify dedication to the world of entertainment. They are timeless exponents of American dance.

The Nicholas Brothers grew up in Philadelphia, the sons of musicians who played in their own band at the old Standard Theater. From the age of

three, Fayard always watched from the front row while his parents worked, and by the time he was ten, he had seen most of the great Black vaudeville acts, including such notables as Alice Whitman, Willie Bryant, and Bill “Bojangles” Robinson. Young Fayard was especially

fascinated by these great dancers, and he eagerly imitated their acrobatics and clowning for the kids in his neighborhood. Harold, six years younger, watched and imitated Fayard until he learned to dance, too; then he worked on his own dance ideas as well as his talent for mimicry.

The Nicholas Brothers' abundant charm and obvious talent made them immediately successful. Word soon spread about their unique dancing abilities: They were hired first by a radio program, the *Horn and Hardart Kiddie Hour*, then by local theaters, such as the Standard and the Pearl. While they were appearing at the Pearl, the manager of the famous New York vaudeville showcase, the Lafayette, saw them and, overwhelmed by what he had seen, he immediately signed the young performers to come to New York.

The sophisticated Harlem audiences shrieked with delight at the sight of the precocious fourteen-year-old Fayard and eight-year-old Harold, both immaculately turned out in top hat and tails. Their routines, a bit of every sort of dancing merged with zest and elegance, won the hearts of everyone in the theater.

After their appearance at the Lafayette, the Nicholas Brothers opened at the Cotton Club in 1932 and equally astonished their white audiences there, as they slipped adroitly into their acrobatic series of spins, twists, flips, and tap dancing to the

martial jazz tempos of “Bugle Call Rag.” Sometimes, for encores, Harold would sing another song, while Fayard, still dancing, would mockingly conduct the orchestra in comic pantomime.

Harold, an admirable mimic, often incorporated imitations of Cab Calloway and Louis Armstrong into their routines. They stayed at the Cotton Club for two years, working with the celebrated orchestras of Lucky Millinder, Cab Calloway, Duke Ellington, and Jimmy Lunceford—and it was during their first year there that the Nicholas Brothers made their first movie short, *Pie Pie Blackbird*, with Eubie Blake and his band.

From the Cotton Club, they made their first trip to Hollywood in 1934, appearing with Eddie Cantor in *Kid Millions*, produced by Samuel Goldwyn. Then it was back to the Cotton Club, and again out to Hollywood for another picture. This one, *The Big Broadcast of 1936*, cast them as a dance team called Dot and Dash, in keeping with an inane plot in which George Burns and Gracie Allen were the inventors of something called “the Radio Eye” (i.e., television). Their second short film, *Black Network* (1936), was made soon after.

The Nicholas Brothers made their Broadway debut in *The Ziegfeld Follies of 1936*, with such stars as Fannie Brice, Bob Hope, Eve Arden, and Josephine Baker, directed by Vincente Minnelli. Even amidst the lavish scenery and costumes—and choreography by George Balanchine—the two dancers stood out with their direct, knockout dancing.

While touring England with a production of *Blackbirds*, the Nicholas Brothers had the crucial opportunity to see several of the great European ballet companies. Thoroughly impressed, they absorbed many techniques and began to incorporate certain ballet movements into their jazz dance patterns. In a short film that they made in London during this period, *Calling All Stars* (1937), this addition to their style is especially noticeable and fascinating to see.

The impression that Fayard and Harold Nicholas had made upon Balanchine was so unforgettable that he invited them to appear in the Rodgers and Hart musical, *Babes in Arms*, in the 1937 Broadway season. This paean to youthful exuberance caused the *New York Times* theater critic to single out the Nicholas Brothers as “two dancing fools who clatter across the stage with rhythmic frenzy that only the Negroes can conjure out of a Broadway night,” which, in translation, means that, once again, the brothers stopped the show each time they came on stage. For themselves, the Nicholas Brothers considered *Babes in*



Arms a high point in their career because it gave them the opportunity to work with Balanchine, the great choreographer and ballet master, and to learn new ballet techniques—in fact, many in their audience already assumed that the Nicholas Brothers were trained ballet dancers.

During the 1940s, they returned to Hollywood to begin what would be a long and brilliant association, notably in a succession of marvelous dance sequences in 20th Century Fox musicals. In *Down Argentine Way* (1940), the Nicholas Brothers worked with dancer-choreographer Nick Castle, who thought up one of their most difficult stunts: He had them take a long run, climb a wall for two steps, then backflip—no hands—into a split, bouncing up from the split on the beat of the music. When audiences saw this miracle, it's safe to say that they momentarily forgot even that Betty Grable was the star of the picture.

After that notable beginning, the brothers' energy and creativity on film continued to delight audiences. In *The Great American Broadcast* (1941), they danced on suitcases while the Ink Spots, dressed as redcaps, sang “Alabama Bound,” then they leapt through the window of a moving train as the song ended, turning around to wave goodbye. *Sun Valley Serenade* (1941) featured the Nicholas Brothers and Dorothy Dandridge performing “Chattanooga Choo Choo” on and off the platform of a Pullman car. *Orchestra Wives* (1942) offered one of their fastest routines, set to Glenn Miller's music, and *Stormy Weather* (1943), the famous all-Black musical with Bill Robinson, Fats Waller, and Lena Horne, exhibited the Nicholas Brothers in an amazing, leapfrog, staircase number. At Columbia Studios, *Carolina Blues* (1944) had them dancing and swinging out with singer June Richmond in “Mister Beebe.” Then, in 1948, they were reunited with director

Vincente Minnelli at MGM in *The Pirate* for a breathlessly exciting acrobatic dance with Gene Kelly.

During the 1940s, the Nicholas Brothers also continued on the nightclub and concert circuit, and there were long tours of South America, Africa, and Europe. In 1946, the Broadway musical *St. Louis Woman* (directed by Rouben Mamoulian) gave Harold Nicholas a chance to expand his career to acting. As Little Augie, a carefree jockey of the 1890s, he exhibited a flair for insouciant heroics. Fayard was around for dancing to the Harold Arlen score, too, but somehow the show never caught fire—except for them and a young singer named Pearl Bailey.

Their talents are enduring, and the Nicholas Brothers, now residents of California, continue to be involved in show business. In the 1960s, they played Las Vegas, made many television appearances, and entertained U.S. troops overseas. In 1975, they participated in the Black Filmmakers Hall of Fame's posthumous tribute to Duke Ellington.

In 1976, the Nicholas Brothers were themselves inducted into the Black Filmmakers Hall of Fame, and thereafter launched a continuously active career again. They appeared in MGM's 1984 compilation film, *That's Dancing!*, after a memorable appearance on the Academy Awards Show. Other appearances include the BBC television program, *The Cotton Club Comes To The Ritz*, the Apollo Theater's Hall of Fame, a two-day tribute at the Film Forum in New York, and a Time-Life Achievement Award show for ABC-TV. Harold Nicholas also appeared in the motion picture, *Tap*, with Sammy Davis, Jr., and other famous tap dancers of the past and present, including Gregory Hines. The 1988-89 Broadway season was brightened by Fayard Nicholas' choreography in the revue *Black and Blue*, for which he won a Tony Award. An all-star extravaganza at the London Palladium in 1989 was soon followed by their appearance at the tribute to their career at the National Film Theatre, London.

Most recently, they were acclaimed at the International Dance Festival in Lyons, France, opening the eyes of a new European audience and evoking still more rounds of cheers. The magic is still there, in every movement, as it always will be—the Nicholas Brothers really are the greatest flash act of them all.

Albert Johnson
University of California, Berkeley

Sponsored by the Office of Public Service, Smithsonian Institution and Superior Beverage



MARGARIT AND MARGARITA

Margarit i Margarita

Nikolai Volev
Bulgaria, 1989, 90 minutes, color

Completed only a year before the reforms that ousted the old regime in Bulgaria, *Margarit and Margarita* has been garnering splendid notices at festivals around the world.

Two young lovers in trouble at home and at school, Margarit and Margarita finally find freedom



from constraints of teachers and parents by moving in together, but quickly realize that their new-found liberty is not as easy to deal with as they might have thought. As the problems of the real world they now have to face filter in, the couple endure a series of dead-end jobs until Margarita gets a brief glimmer of hope after meeting the director of a dance company. The classic eternal triangle ensues with the usual complex outcome prevailing.

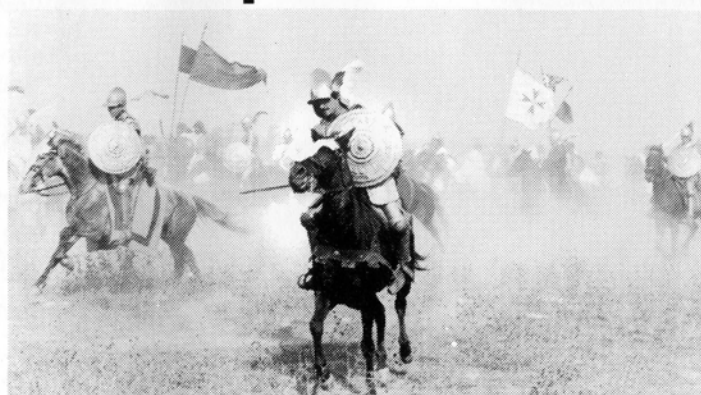
Selected in the Director's Fortnight section at Cannes last year, director Nikolai Volev, a graduate of the London Film School, won an award at the 1986 Karlovy Vary Film Festival for his last feature, *All For Love*.

Mike Downey
34th London Film Festival, 1990

In Bulgarian with English subtitles

Production Company: Production Group 64/Boyana Film for Bulgariafilm. **Screenplay:** Nikolai Volev. **Cinematography:** Krassimir Kostov. **Editor:** Polia Sharaliev. **Principal Cast:** Irini Zhambona, Hristo Shopov, Ilia Raev, Maya Tomova. **Print Source:** Les Films du Volcan, 27 rue de la Butte aux Cailles, 75013 Paris, France. Telephone: (33) (1) 45.89.80.00. Fax: (33) (1) 45.65.07.47.

Fri., May 3, 8:30 pm,
AMC Union Station 9,
AAMC/MM
Mon., May 6, 6:30 pm,
AMC Union Station 9,
AAMC/MZ



NO, OR THE VAIN GLORY OF COMMAND

Nao ou a vã gloria de mandar

Manoel de Oliveira
Portugal, 1990, 100 minutes, color

Admirers of Manoel de Oliveira will be pleased to learn that his most expensive picture to date is as quirky and perverse as ever. De Oliveira has summed it up as follows: "Using the last Portuguese colonial war, a contemporary war, as

backdrop, the film is narrated by a lieutenant to his soldier companions during a patrol in the African bush. It depicts the epic story of his country, an epic built on crushing defeats. His account begins with the dawn of the Iron Age in 500 B.C. and ends on the day of the Portuguese revolution, April 25, 1974. After that, a change occurred in people's mentality. This gave me the idea of

describing the way in which everything completely changed direction." During the narrator's long discourse, we cut to visualizations of various key moments in Portuguese history, like the battle against the Moors or Vasco de Gama's voyages—thus allowing de Oliveira to stage quite large battles or home in on some small event, often quaint or satirical. The final selection is notably well-staged. Elso Roque's magnificent color camera produces many startling and beautiful images.

John Gillett
34th London Film Festival, 1990

In Portuguese with English subtitles

Production Companies: Madragoa Films (Lisbon)/Tornesol (Madrid)/Gemini Films—SGC (Paris), with Radiotelevisão Portuguesa, Radiotelevisão Española. **Producer:** Paulo Branco. **Screenplay:** Manoel de Oliveira. **Cinematography:** Elso Roque. **Editors:** Manoel de Oliveira, Sabine Frelan. **Music:** Alejandro Masso. **Principal Cast:** Luis Miguel Cintra, Diogo Dória, Luis Lucas, Miguel Guilherme, António Manuel, Carlos Gomes. **Print Source:** Portuguese Film Institute, Rua de São Pedro de Alcantara 45, 1, 1200 Lisbon, Portugal. Telephone: (351) 1-366634. Fax: (351) 1-372777. Telex: 14068.

Wed., May 8, 9:15 pm, Cineplex Odeon Jenifer, AJNB/NG
Sat., May 11, 4:00 pm, Cineplex Odeon Jenifer, AJNB/NX

المغرب

THE NOUBA OF THE WOMEN OF MOUNT CHENOUA

La Noubia des femmes du Mont Chenoua

Assia Djébar
Algeria, 1978, 110 minutes, color

"I speak, I speak, I speak," are the first words of this first women's film from North Africa. *The Noubia of the Women of Mount Chenoua* is both fiction and documentary: It combines a dramatic narrative about a young Algerian architect returning to her village 15 years after independence from France, with the testimonials of aging village women from the filmmaker's own region of Mount Chenoua who recall their experiences during the Algerian War of Independence. A meditation on history and memory, the film weaves the women's speech and their stories into five movements patterned on the Andalusian musical composition called a *noubia*, which is also the Arabic word for stories of women's daily life.

Assia Djébar has long been recognized as one of the outstanding French-language writers of North Africa. But it was precisely because of the difficulties of addressing an Algerian public in French that she turned to cinema with *The Noubia*



of the Women of Mount Chenoua. Made for Algerian television in hopes of reaching a wider audience—especially women—the film proved quite controversial, because of its experimental form as well as its women's focus, and it was never released commercially in Algeria or abroad. However, through numerous screenings at festivals, conferences, universities, and cinémathèques, it has become a classic of women's cinema throughout North Africa and Europe.

In Arabic and French with English subtitles

Production Company: Algerian Radio-Television. **Screenplay:** Assia Djébar. **Cinematography:** Ahmed Sedjane, Abboun Sherif. **Editors:** Nicole Schlemmer, Aresky Haddadi. **Music:** Bartók, Varèse, Touareg and Berber flutes, Makhlofi rhythms, and the Chenoui group of Tipasa. **Principal Cast:** Sawson Noweir, Mohammed Haymour, and in their own roles, the women of Mount Chenoua: Zohra Sahrrouli, Aicha Medeljar, Fatma Serhan, Kheira Amrane, Fatma Oudai, Khedija Lekhal. **Print Source:** Algerian Cultural Center, 171 rue de la Croix-Nivert, 75015 Paris, France. Telephone: (33) (1) 45.54.95.31.

U.S. Premiere
Sat., May 4, 7:15 pm, UDC Bldg. 41, Room A-03, AUDB/NB
Mon., May 6, 8:30 pm, American Film Institute, AAFI/NZ

OPEN DOORS

Porte aperte

Gianni Amelio
Italy, 1990, 108 minutes, color

Nominated for this year's Academy Award for best foreign film, *Open Doors*, set in Fascist Italy in 1937, is about a humanitarian judge

presiding over a murder case. Although the defendant is unquestionably guilty, the judge argues that the defendant is mentally deranged so as to prevent a ruling of capital punishment. In the judge's eye this is a man who, embittered and frustrated, was driven to violent action. The film tackles much wider issues than those of the case itself with subtlety and depth. [Director Gianni] Amelio elicits superb performances from [Gian Maria] Volonté as the judge and [Ennio] Fantastichini as the defendant, a young actor with a kind of passion reminiscent of the young Volonté. Amelio has made a film that in its visual style and psychological depth, stands in the filmmaking tradition that has given us auteurs like Visconti and Bertolucci.



John Francis Lane
Screen International

In Italian with English subtitles

Production Companies: Erre Productions/Instituto Luce/Italoleggio Cinematografica/Urania Film. **Executive Producers:** Conchita Airolti, Dino Di Dionisio. **Producer:** Angelo Rizzoli. **Screenplay:** Gianni Amelio, Vincenzo Cerami, Alessandro Smeroneta, from the novel by Leonardo Sciascia. **Cinematography:** Tonino Nardi. **Editor:** Simona Paggi. **Music:** Franco Piersanti. **Principal Cast:** Gian Maria Volonté, Ennio Fantastichini, Renzo Giovampietro, Renato Carpentieri, Tuccio Musumeci. **Print Source:** Orion Classics, 1325 6th Avenue, New York, NY 10019. Telephone: (212) 956-3800. Fax: (212) 956-7490.

Thurs., May 9, 6:45 pm, Cineplex Odeon Jenifer, AJNA/OD

OREOS WITH ATTITUDE

Larry Carty
USA, 1990, 30 minutes, color

Janet (Jackie Roberts) and Richard Grayson (Keith Smith) opt for adoption after calculating the high risk of having a dark-skinned baby. In an effort to "promote racial harmony," they decide to adopt a white child. However, their idea of racial

harmony has more to do with country clubs and board-rooms than

world peace. Larry Carty's *Oreos with Attitude*, an irreverent and outrageous satire, takes the Graysons through the obstacle course of Manhattan's upper crust and explodes the pretensions of "Buppies," Black upwardly mobile professionals.

Jacqui Jones

Production

Company:

Apparatus

Productions.

Executive

Producer: Larry

Carty. Producers:

Barry Ellsworth,

Todd Haynes,

Christine Vachon.

Screenplay: Larry

Carty.

Cinematography:

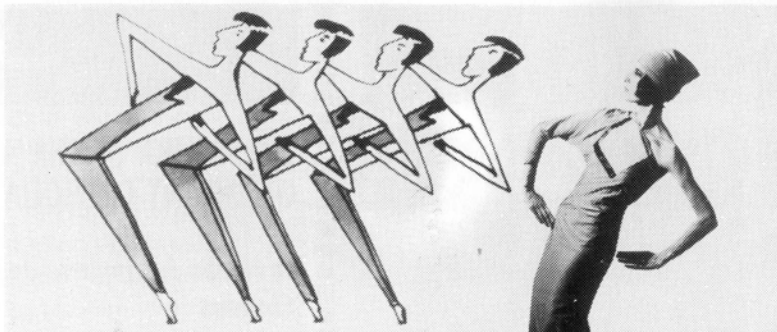
Larry Banks.

Editor: Tula

Goenka. Music:

Steve Coleman. Principal Cast: Jackie Roberts, Keith Smith, Larry Maxwell, Allison Mackie. Print Source: Zeitgeist Films Ltd., 200 Waverly Place, New York, NY 10014. Telephone: (212) 727-1989. Fax: (212) 727-1658.

Shown following the Black Women Filmmakers program
Sat., May 4, 4:30 pm, UDC Bldg. 41, Room A-30,
AUDB/ZP



PRIMITIVE MOVERS & STRANGE DITTIES

Kathy Rose
USA, 1983, combined running time 50 minutes

Winner of numerous awards and honors (including six NEA grants) for her completely original blending of modern dance and film, Kathy Rose is beyond any doubt one of the most original

performance artists currently at work in the United States. A Munich newspaper's recent review of the two pieces being given their belated Washington premieres in this program concluded that "this show is an oasis in the highly boring desert of post-modern dance." The peripatetic dancer was last seen here performing *Syncopations* in the 1987 Filmfest DC, when *Washington Post* dance critic Pamela Sommers hailed her as "a true original. A gifted filmmaker, choreographer, dancer, and designer, she has devised a fascinating showcase for her many talents: Performing live with her own films.... Rose's visions affect one in much the same way as a particularly intricate and everchanging dream." In both of these early pieces she is surrounded by her own spare animated sketches in dazzling feasts of motion, breaking down the two-dimensional barrier of the screen and extending the possibilities of dance and film to new plateaus. The Hanover (Germany) *Neue Presse* has proclaimed that "through Kathy Rose the word 'avant-garde' regains its original and fresh meaning," and this much-anticipated program will have Washington audiences echoing that sentiment.

PRIMITIVE MOVERS

USA, 1983, 30 minutes

Animation, choreography, sound effects, editor, live performance: Kathy Rose. Costumes: Mary Bright. Electronic rhythms: Charles Cohen. Animation assistants: Monica Kendall, Machi Tantillo, Braden Clary.

STRANGE DITTIES

USA, 1983, 20 minutes

Animation, choreography, sound editor, live performance: Kathy Rose. Costumes: Mary Bright. Electronic rhythms: Charles Roth. Animation assistant: Betty Brezon.

Thurs., May 2, 8:00 pm, Hirshhorn, FREE
Fri., May 3, 8:00 pm, Hirshhorn, FREE

Primitive Movers and *Strange Ditties* were funded by a grant from the National Endowment for the Arts.

POLONAISE

Leedvermaak

Frans Weisz
The Netherlands, 1989, 90 minutes, color

A kind of Dutch spin on Robert Altman's *A Wedding*—but with a more finely-tuned social conscience—*Polonaise* was adapted by noted Dutch director Frans Weisz and his long-time collaborator Judith Herzberg from the latter's play, which won the quinquennial Charlotte Kohler prize in 1988 and earned praise from that body's jury as the best Dutch stage work of the postwar period.

A well-to-do Jewish couple is hosting the lavish wedding of their daughter and a doctor of some renown. As the festivities progress, the inevitable occurs: Past liaisons surface, allegiances shift, and the abundance of food and alcohol influence people's behavior. What isn't expected also comes to pass, as disturbing links to the Holocaust emerge and some ugly truths are uncovered. Like a bored and restless guest (perhaps a distant relative without an emotional stake in the proceedings), Goert Giltay's busy, fluid camera wanders throughout the spacious house and grounds, soaking up the drama. Ultimately, however, the success of *Polonaise* rests with the cast, which is drawn almost exclusively from the prominent Dutch repertory company Toneelgroep Amsterdam.

Eddie Cockrell

In Dutch with English subtitles

Production Company: Riverside Pictures/Toneelgroep Amsterdam/NOS Television. Screenplay: Judith Herzberg, Frans Weisz, from the play *Leedvermaak* by Judith Herzberg. Cinematography: Goert Giltay. Editor: Ton Ruys. Music: Theo Nijland. Principal Cast: Catherine ten Bruggencate, Pierre Bokma, Peter Oosthoek, Kitty Courbois, Rijk De Gooyer, Sigrid Koetse. Print Source: Three Lines Pictures, Soesterdijkstraatweg 58, 1213 XD Hilversum, The Netherlands. Telephone: 35 833815. Fax: 35 857696.

A meet-the-director reception, hosted by the Royal Netherlands Embassy and the D.C. Jewish Community Center will follow the May 7th screening.

U.S. Premiere
Tues., May 7, 6:30 pm,
Cineplex Odeon Wisc. Ave.
(Film & director reception
\$10 ticket), ACOW/PO
Thurs., May 9, 8:45 pm,
Cineplex Odeon Jenifer,
AJNB/PZ

Co-sponsored by
The Royal
Netherlands
Embassy and the
D.C. Jewish
Community Center.



THE ORIGINS OF FILM

A slide and lecture presentation, "The Origins of Film" illustrates the early history of the moving image, from 11th century Chinese shadow puppets to the birth of Hollywood. The program will begin with the seminal 19th century discoveries of Plateau, Reynaud, Muybridge, and Marey that made the invention of movies possible. The innovations of Edison, Lumière, Méliès, Pathé, and Gaumont will also be highlighted in this tribute to the period preceding World War I, which formed the foundations for Hollywood production. Slide-lecture material will be drawn from the collection of the Cinémathèque Française's museum of film in Paris.

The program also examines Emile Reynaud's praxinoscope and cartoon projections with his théâtre optique, which attracted a half million spectators in Paris between 1892 and 1900, as well as the Lumière brothers' inventions: the cinématographe (a combination movie camera, contact printer, and projector), the 75mm film projector for the 1900 World's Fair, phororama (360-degree still photos), and autochromes (the first workable color photography process).

Following the slide-lecture will be the screening of a six-minute, 35mm color print of Reynaud's *Autour d'une cabine* (1894) and 15 minutes of 35mm footage taken by Lumière cameramen in 1896 of New York, Chicago, Boston, and Washington, D.C.

"The Origins of Film" will be presented by Glenn Myrent, a lecturer at the Musée du Cinéma Henri Langlois, the Cinémathèque Française in Paris. He is co-author of the award-winning biography of film historian and conservator Henri Langlois.

This special program is made possible by a generous grant from the D.C. Community Humanities Council.

Fri., May 10, 7:00 pm, Hirshhorn, FREE



RASPAD/DECAY

Mikhail Belikov

USA/Ukraine, 1990, 95 minutes, color and black and white

Filmed on location at the Chernobyl power plant and the nearby workers' town of Pripyat, this powerful drama about the monstrous nuclear disaster is built around a very human story. Russian journalist Zhuralev returns home to



Pripyat from an assignment in Greece and soon suspects his wife of having an ongoing affair with a Party official. This personal problem so consumes him that he is blind to the danger signals coming from the reactor. He's not alone—even after he senses that all is not as it should be, his editor is so preoccupied with the inane bicycle race glimpsed on state-run television throughout the film that Zhuralev isn't allowed to pursue the story. It is only after an inept evacuation begins that the scale of the tragedy becomes apparent.

A co-production of the Ukraine and two San Francisco-based concerns, *Raspad* is the newest film by Ukrainian filmmaker Mikhail Belikov, First Secretary of the Ukrainian Filmmakers Union and a People's Deputy to the National Congress of Deputies. It is a unique achievement among the current field of Soviet films.

Eddie Cockrell

In Russian with English subtitles

Production Company: Dovzhenko Studios (Kiev)/Peter O. Almond Productions and Pacific Film Fund (San Francisco). **Executive Producer:** Mikhail Kistkowski. **Screenplay:** Mikhail Belikov, Oleg Pridhodko. **Cinematography:** Alexander Shagayev, Piotr Trashevski. **Editor:** Tatiana Mangalios. **Music:** Igor Stentruk. **Principal Cast:** Sergei Shakurov. **Print Source:** Peter O. Almond, 466 Green Street, San Francisco, CA 94133. Telephone: (415) 434-1403. Fax: (415) 986-6779.

Sun., May 5, 7:00 pm, American Film Institute, with panel discussion, AAFI/RW

Wed., May 8, 8:45 pm, American Film Institute, AAFI/RP

RESIDENT ALIEN

Jonathan Nossiter

USA, 1990, 85 minutes, color

While Quentin Crisp's cameo in *Fatal Attraction* ended up on the cutting room floor, the experience did serve to bring him together with director Adrian Lyne's assistant Jonathan Nossiter. A Washington native who spent his childhood in the United Kingdom, France, Italy, and India, Nossiter knew Crisp's reputation as a gay icon from John Hurt's portrayal of the English expatriate in the British television drama *The Naked Civil Servant*.

When Crisp came to America nearly a decade ago at the age of 73, it was to settle a restlessness within himself: "I was born, of course, an alien," he told *Time Out* magazine recently. "I left England because I've always been an American in my heart, ever since I saw the movies, and knew that I would find that everyone was beautiful and rich. I came to America because my fare was paid. That's the story of my life. I go where my fare is paid."

Through interviews with the prominent personalities listed below (including fellow emigre Sting, whose song "Englishman in New York" inspired the film's title), Nossiter paints a vivid picture of a man he calls "an ultimate New Yorker, a kind of 'King of the Bohemians.'" Certainly the highlight of the film is a reunion at which Crisp and Hurt watch *The Naked Civil Servant* a continent and almost a decade removed from its controversial birth.

Eddie Cockrell

Production Company: Crisp City Productions/FATWI. **Producer:** Jonathan Nossiter. **Cinematography:** Frank Prinzi, John Foster. **Editor:** Jonathan Nossiter. **Principal Cast:** Quentin Crisp, John Hurt, Sting, Holly Woodlawn, Fran Leibowitz, Emile de Antonio, Paul Morrissey. **Print Source:** Films Around the World, Inc., 685 Fifth Avenue, New York, NY 10022. Telephone: (212) 752-5050. Fax: (212) 838-9642.

Sat., May 11, 8:30 pm, AMC Union Station 9, AAMC/RA
Sun., May 12, 2:30 pm, Key, AKEY/RX



SAARABA

Utopia

Amadou Saalum Seck

Senegal, 1988, 86 minutes, color

A young Senegalese man, determined to reject western influences and reaffirm his traditional African values, returns home for the first time after a 17-year stay in France. Becoming increasingly frustrated in his inability to reach his goal, he turns to drugs and discovers an underworld of like-minded Senegalese alienated from a country that offers them no future.



The Wolof people of Senegal, like other ethnic groups in Africa and around the world, imagine a Utopia or El Dorado, a paradise on earth free of the chaos and misery of daily life. The Wolof call this other place "Saaraba." It is celebrated in numerous oral narratives and by a famous song performed in this film by two griots on the traditional kora and xalam, and then by a modern band. Amadou Saalum Seck, a young Senegalese director, uses this traditional concept of Saaraba as a cultural metaphor, simultaneously affirming it, subverting it, and, in the end, transforming it. A pattern of hope and disappointment, belief and cynicism, myth and reality, under the quest of each of the characters in the film. Out of this dialectic emerges Seck's particular hope and vision for a future Senegal: He has reinterpreted the traditional concept of Saaraba for his own time—not as the dream of a Utopian future or an idealized past—but as a reality rooted in the here and now, built out of personal commitment and compassion.

Mbye Cham

In Wolof and French with English subtitles

Production Company: Azanie Film, in collaboration with Société Nouvelle Promotion Cinématographique, Senegal and the School for Film and Television. **Producer:** Amadou Saalum Seck. **Screenplay:** Amadou Saalum Seck. **Cinematography:** Thomas Merker. **Editors:** Eckart Stein, Anne Even. **Principal Cast:** Abdoul Aziz Diop, Fabienne Joëlle Felhio, Diankou Bakhayakho, Awa Cheikh Gueye, Elhadj Abdoulaye Seck, Mamadou Ka. **Print Source:** California Newsreel, 630 Natoma Street, San Francisco, CA 94103. Telephone: (415) 621-6196. Fax: (415) 621-6522.

Fri., May 3, 10:00 pm, American Film Institute, AAFI/SA
Sun., May 5, 5:15 pm, American Film Institute, AAFI/SZ

SMALL TIME

Norman Loftis

USA, 1990, 88 minutes, black and white

A few years ago, scholars, politicians, and the media coined the term "the underclass," meaning the part of our society that exists on the margins, often with no visible means of support. More often than not, the underclass is dominated by Black men who work outside the system, dealing drugs or hustling stolen wares or women—men who, once they lose their edge, end up on the streets, in jail, or dead. Norman Loftis opens up this world with *Small Time*, possibly the first film to explore candidly and

unsentimentally the life of a petty criminal in today's Black ghetto.

Small Time opens with the bare and brutal reality of the life of Vince Williams (Richard Barboza)—poverty. Yet the film immediately establishes Vince's humanity, the one element that is often ignored in other portraits of crime and criminals, and the quality without which



Vince could easily be dismissed. His tough and sensitive relationship with his younger brother, his parasitic relationship with his mother, and his often sadistic relationship with his girlfriend Vicki (Carolyn Kinebrew) give this portrait complexity and richness. Although Loftis never loses sight of Vince's humanity—even when Vince is willing to barter it for the money to survive another day—he captures the viciousness of this life.

Loftis, the author of several books including a collection of essays entitled *From Barbarism to Decadence* (1986), says of the film, "I wanted to create a New New Realism. We decided to go with black and white both because it was less expensive and because it would give appropriate grittiness to a very gritty subject."

Jacqui Jones

Production Company: Norman Loftis Productions. **Producer:** Norman Loftis. **Screenplay:** Norman Loftis. **Cinematography:** Michael C. Miller. **Editor:** Marc Cohen, Norman Loftis. **Music:** Arnold Bieber. **Principal Cast:** Richard Barboza, Carolyn Kinebrew, Scott Ferguson, Keith Allen, Jane Williams. **Print Source:** Norman Loftis Productions, 1354 First Avenue, 3B, New York, NY 10021. Telephone: (212) 535-8265. Fax: Otto Grokenberger, (212) 529-1768.

Sun., May 5, 3:00 pm, AMC Union Station 9, AAMC/ST
Sun., May 12, 12:30 pm, Key, AKEY/SY

THE FIRST ANNUAL ROSEBUD AWARDS

The Rosebud Awards competition is produced by a new independent group formed to promote local film and video talent. Over two days, more than 14 hours of nominee films and videos will be screened. From local history to the inner struggles of artists and immigrants to a new twist on Cinderella, Filmfest DC audiences will be treated to a view of the diversity of outstanding talent in our community.

Highlights of our program range from black comedies, historical claymation, dramatic themes of friendship and vengeance to portraits of people from Brazil, Czechoslovakia, and surreal other worlds—with a cast of characters as diverse as Tiny Tim, Booker T. Washington, first-graders, and a millionairess.

The 1991 competition was opened to all film and video works produced or released in the Washington area within the last five years. From 150 entries, 33 were nominated in 7 categories by independent panels of judges. The categories include: Narrative Short, Narrative Feature, Documentary Short, Documentary Feature, Art/Experimental, Music Video, and Animation. Nominations were limited to 5 works per category. The judges chose to give special mention to three additional works that will not be screened.



Most nominees are area premieres, although many have been shown at film festivals across the country. Others have been screened internationally or honored by such awards as the Black Filmmakers Hall of Fame. Some works were ingeniously produced using old film or home developing, others are by seasoned professionals. We would like you to know more about the nominees and will distribute a 1991 Rosebud Awards brochure at the screenings.

From the nominees, winners will be selected by an independent panel of industry professionals and presented at an invitational ceremony on Friday, May 17, 1991, at the nightclub Fifth Colvmn. A party will follow, call Rosebud for ticket information. Winning works will be screened at a matinee on Sunday, May 19, 1991, at the Biograph Theatre in Georgetown; call (202) 333-2697 for ticket information.

We are grateful for the support of the AFI who is hosting our two full days of nominee screenings. Our gratitude extends also to The Edit Room, Inc., which hosted our juried screening, and to all our volunteers.

Rosebud wishes to especially thank its sponsor, Zalman Fishman and the nightclub Fifth Colvmn, who has generously underwritten the entire competition.

A special thanks to all the nominee judges: Pat Aufderheide, Amy Ballard, Jane Blanchard, Ron Bowman, Junior Bridge, Kimberly Camp, Pat Clark, Pat Dowell, Ginny Durrin, Sharon Farmer, Sal Fiorito, Sherman Fleming, Robert Goad, Mark Hall, Jef Hyde, Pamela G. Holt, Pam Jackson, Reuben Jackson, Mike Jeck, Rocky Jones, Kathleen Karr, Tom Krawczwicz, Taghi Mokhtar, Andrew Mellen, John Mendenhal, John Moore, William Murphy, Jon Paige, Peggy Parsons, Deno Seder, Kay Shaw, Nick Spitzer, Mark Trocchi, Bill Warrell, Qevin Weathersby, and Hank Zangara.

The First Annual Rosebud Awards are presented in conjunction with the 1991 Filmfest DC.

ROSEBUD: Director, Brian Tate; Co-directors, Jeff Consiglio, Nataša Reatig; *Associate Directors*, Chris Aldridge, Will Cosby, Patricia Raine, Rosie Dempsey, Zalman Fishman, Jacquie Jones, Jeff Krulik, Robyn Leary, Wardell Parker, Alan Rubin, Stacy Surla, Minu Tahmassebi, Joyce Walker.

Film sources have not been listed due to space limitations. Call (202) 797-9081 to receive a list of all film sources or write to: Rosebud, P.O. Box 21309, Washington, DC 20009.

ROSEBUD PROGRAM I

Sat., May 4, 1:00 pm, American Film Institute, AAFI/RZ

Part One

RELEASE 1.0

Dov Jacobson, 1:00, Video, *Animation*
Loss brings freedom.

WON'T YOU DANCE WITH ME

Dara Padwo, Creative Strategies, 4:00, *Music Video*
Tiny Tim encounters a battered woman played by "Laugh-In" veteran Judy Carne. Performing the title song in a surrealistic concert hall filled with women and children, Tiny Tim exhorts victims of domestic violence to escape from their oppressive environments.

CLOWNING AROUND

Martin Barrett, 5:20, Video, *Art/Experimental*
Two filmgoers attend a showing of the German art film, *The Clown Is Dead*. When they laugh at the film's pretensions, an offended clown in the audience retaliates.

EXPOSING HIDDEN WINDOWS

D. Michael Cheers, 29:45, Video, *Documentary Short*
Explores the trials, tribulations, and contributions African-American photographers have made to society through a project entitled, "Songs of My People."

UP FROM SLAVERY

J.A. Dumas and Charles Dumas, Dumas Enterprises, 60:00, Video, *Narrative Feature*
A biographical play based on the life of Booker T. Washington, famous African-American educator who began life as a slave.

1 hour, 40 minutes total running time for Part One

15 MINUTE BREAK

Part Two

BEARING WITNESS: HOMEMADE TAPES FROM THE ENVIRONMENTAL FRONT

Karen Hirsch and A.C. Warden, 26:00, Video, *Documentary Short*
America's Scariest Home Videos: from midnight accidents at chemical plants shot by a Texas housewife to images of dolphins drowned by tuna fishermen shot by an undercover activist, we see people using video in their fight to save the environment.

SONNY AND CORNBLATT

Kathi Ash and Kerry Collagan, 30:00, Video, *Narrative Short*
When Harry's wife dies, Sonny tries to befriend him. But Harry is far from cooperative, and what ensues is a sensitive, and sometimes combative, story of one man's struggle to convince another that life is precious.

TWO DOLLARS AND A DREAM

Stanley Nelson, 53:00, 16mm, *Documentary Feature*
The world's first self-made millionairess—a Black woman.

1 hour, 49 minutes total running time for Part Two

3 hours, 44 minutes total program running time—including break

ROSEBUD PROGRAM II

Sat., May 4, 6:00 pm, American Film Institute, AAFI/RB

Part One

STARTING TOMORROW

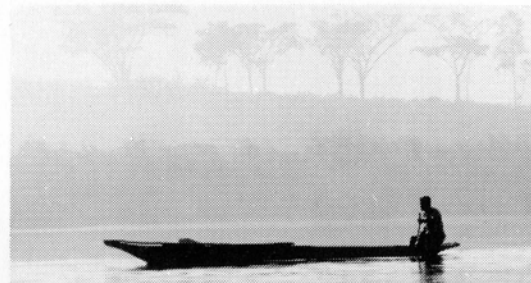
John Collins, 4:30, *Music Video*
When attempting to turn over a new leaf, time is not necessarily on your side.

FLYING HORSES

Virginia Quesada, VQ Productions, 6:14, Video, *Art/Experimental*
Historic carousels are 3-D mobile art forms combining painting, music, and sculpture. The treatment is both abstract and surreal, creating the wonder of a carousel's gentle ride to nowhere.

SOUTHWEST REMEMBERED: A STORY OF URBAN RENEWAL

Dolores Smith, Lamont Productions, Inc., 55:00, 16mm, *Documentary Feature*
Looks at community values and change in a Washington, D.C. neighborhood that was part of the urban renewal that swept the country in the 1950s.



ASHPET: AN AMERICAN CINDERELLA

Tom and Mimi Davenport, 45:00, 16mm, *Narrative Feature*
Set in the rural South in the early years of World War II, this is a humorously touching version of Cinderella, the world's most popular folktale: The step-family gets its comeuppance and the independent Ashpet gets her man and the house, too.

1 hour, 51 minutes total running time for Part One

15 MINUTE BREAK

Part Two

STONE COLD HUSTLER II

Jesse E. Vaughan, Jr., 4:30, *Music Video*
An anti-drug music video produced to encourage area youth to stop the violence and drug use in our community.

THE LUNCH CLUB

Mitchell J. Peyser and John F. Beaver, 6:30, 16mm, *Documentary Short*
A light-hearted look at first graders and their insights about lunch and other subjects.

THE MILLION HEIRS

Pamela Kray, 20:00, 16mm, *Narrative Short*
Both ice blue and warm sepia tones lend atmosphere to this story of inheritance, legacy, and loss.

THE IMAGEMAKER

Marilyn and Hal Weiner, 93:00, 35mm, *Narrative Feature*
Things aren't what they seem to a politico imagemaker.

2 hours, 5 minutes total running time for Part Two

4 hours, 11 minutes total program running time—including break

ROSEBUD PROGRAM III

Sun., May 12, 1:00 pm, American Film Institute, AAFI/RV

Part One

WHEN INNOCENT IS GUILTY

Olaniyi Areke, 12:00, 16mm, *Narrative Short*
A surrealistic film about a man convicted of a crime he did not commit.

ANIMATED HISTORY OF ALEXANDRIA

Brian McCall, 14:47, Video, *Animation/Documentary Short*
A comical and informative history of Alexandria, VA, as told by historians and local Virginians rendered in clay.

FREEDOM BAGS

Stanley Nelson and E.C. Lewis, 35:00, Video,

Documentary Feature

Chronicles African-American women who migrated to the Washington, D.C., area to work as domestic servants during the years 1900-1940.

COME BROTHER WE GO TO AMERICA

Gary Keith Griffin, 43:00, Video, *Documentary Feature*

Two generations of artists struggle for freedom of expression, one in communist Czechoslovakia and the other in America.

1 hour, 45 minutes total running time for Part One

15 MINUTE BREAK

Part Two

ARTISTIC INTERRUPTIONS

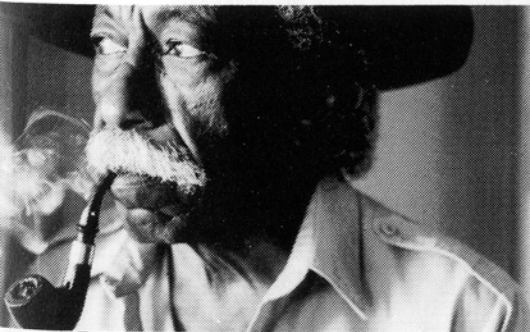
Andrea Bailey, 3:00, Video, *Art/Experimental*
An experimental look at a young girl frustrated with her loved one's artistic views.

HARDTIME

Steven D. Murphy, 4:45, *Music Video*
The original song "HardTime" performed by the band Bruno Loves Danger.

WALK IN

Jim Lantz, 4:52, Video, *Art/Experimental*
A story of responsibility, deception, and the chaos that hovers at the edge of order. Blending style and



suspense to create a story about a double murder that forced the closing of an elementary school in rural Virginia

BLOODY MAGNUMS

Brian Armstrong and Walt O'Hara, 90:00, Video, *Narrative Feature*
The murderous leader of a group of blood-sucking zombies sets out to avenge the death of her lover whose head she carries around in a box.

1 hour 43 minutes total running time for Part Two

3 hours, 43 minutes total program running time—including break

ROSEBUD PROGRAM IV

Sun., May 12, 6:00 pm, American Film Institute, AAFI/RC

Part One

RISE BLACKMAN RISE

Steve Harris and Jimmy Castor, Jr., 5:39, *Music Video*
Howard University's Defiant Giants perform the title song in D.C. and Japan. Intercut with TV images on issues of African-American struggles and successes.

EVERYDAY

Sean Yates, 8:40, Video, *Narrative Short*
Semi-autobiographical examination of defining



oneself through a job, the effects of the city, and people's sheep-like behavior.

THE HOUSE THAT DRIPPED BLOOD

Paul Bishow, 15:00, Video, *Art/Experimental*
Clips from the Marx Brothers' *Duck Soup*, juxtaposed with scenes from the White House during December, 1990.

SRUTI BEDHAM (OUT OF TUNE)

Ms. Sowbhagyalakshmi Valdyanathan, 21:00, Video, *Narrative Short*
Chronicles the inner conflicts of a young Asian Indian man in America who struggles to determine his own values despite the pressures of the American lifestyle.

ETERNAL BLISS

Sara L. Cushing, 4:30, 16mm, *Animation*
Magic carpets, a mystical adobe house, and a solitary red "fish" paint this story of exchanging old dreams for new.

ASYLUM

Sarah Mondale and Sarah Patton, Stone Lantern Films, 53:14, 16mm, *Documentary Feature*
The story of society's struggle to find a humane and effective means of caring for the mentally ill. Features rare archival footage and interviews from St. Elizabeths Hospital in Washington, D.C.

1 hour, 49 minutes total running time for Part One

15 MINUTE BREAK

Part Two

BLACK WATER

Charlotte Cerf and Allen Moore, 28:00, 16mm, *Documentary Short*
For generations the people of São Braz, a traditional fishing village in Brazil, lived and worked in harmony with the environment until pollution from a nearby paper mill threatened their way of life.

OF FLESH AND BLOOD

Jeff Mentges, 90:00, 16mm, *Narrative Feature*
A story of extremes that takes a cynical venture into the rotting underbelly of society, focusing on three groups of desperate characters. The blackest of comedies with the feel of the exploitation films of the '50s and '60s.

1 hour, 58 minutes total running time for Part Two

4 hours, 2 minutes total program running time—including break

Special Mentions are: *Life Sucks!* by C. Monique Berry, *Narrative Short*; *The Silver Needle* by Rebecca Crumlish, *Osiris Productions, Documentary Short*; and *Children of Fire* by Jean K. Chamoun, *Documentary Feature*.

STEP ACROSS THE BORDER

Nicholas Humbert, Werner Penzel
Federal Republic of Germany/Switzerland, 1990, 90 minutes, black and white

An American critic once wrote that the music of Fred Frith "makes your jaw drop, your feet dance, and your neighbors move." His astonishingly indescribable music is captured in this "celluloid



improvisation" by German filmmakers Nicholas Humbert and Werner Penzel (both graduates of the Munich Film School). From Zurich to London to Leipzig to Tokyo to New York, the filmmakers are there as Frith and his international gaggle of fellow musicians and hangers-on capture the musical moment—including a memorable scene in which Frith plays his guitar over a kitchen sink. At the 15th Toronto Festival of Festivals in 1990, Dimitri Eipides noted, "The film embraces Frith's music so completely that it becomes indistinguishable from its visual counterpart. The exquisite black and white photography is so suited to the subject that there are moments when the soundtrack stops and the images continue a mute melody of visual rhythms all on their own."

In English and German with subtitles

Production Company: Cine Nomades Filmproduction (Munich)/Res Balzil & Cie. (Nidau). **Screenplay:** Nicholas Humbert, Werner Penzel. **Cinematography:** Oscar Salgado. **Editor:** Gisela Castronani, Vera Burnus. **Music:** Fred Frith, Joey Baron, Gira Battista, Iva Bitová, Pavel Fajt, Arto Lindsay, John Zorn, and others. **Principal Cast:** Fred Frith, Joey Baron, Gira Battista, Iva Bitová, Pavel Fajt, Arto Lindsay, John Zorn, Robert Frank, Jonas Mekas. **Print source:** Cine Nomades Filmproduction, Würmtalstrasse 27, D-8000 Munich 70, Federal Republic of Germany. Telephone: (011) (4989) 714-6764.

Sat., May 11, 10:00 pm, Biograph, ABIO/SX

TATIE DANIELLE

Etienne Chatiliez
France, 1990, 113 minutes, color

North American audiences who swoon over Miss Daisy and her driver, or chuckle lovingly over those wonderful old folks in *Cocoon*, will be chewed up and spit out by dear Tatïe Danielle. She's in her "golden years" (impeccably played by 71-year-old stage actress Tsilla Chelton), and she's really very sweet looking, but she's also one mean old bitch. And that is the heart of this fine comedy. Tatïe delights in torturing her maid and sickening her dog on the

mailman. When her servant dies, Tatïe Danielle is taken in by her loathed nephew and his silly family in Paris. Then Tatïe really flowers—like deadly nightshade. Scriptwriter Florence Quentin and director Etienne Chatiliez go even further and surround Danielle with the juiciest prey: the French middle class with all their pretensions and hypocrisies. Of course that's what makes the film a romp; you can't help siding with and being delighted by the old crone. We might try further interpretations to get a sociological reading on contemporary France, but we know that Tatïe would spit on us.

David Overbey

Production Company: Télérara/FR3/Productions de Champ Poirier. **Producer:** Charles Gassot. **Screenplay:** Florence Quentin. **Cinematography:** Philippe Welt. **Editor:** Catherine Renault. **Art Director:** Geoffrey Larcher. **Sound:** Guillaume Sciamma. **Music:** Gabriel Yared. **Principal Cast:** Tsilla Chelton, Catherine Jacob, Eric Prat, Laurence Février. **Print Source:** Alive Films,

Sun., May 5, 6:00 pm, Cineplex Odeon Jenifer, AJNB/TD



TIME OF THE SERVANTS

Cas sluhu

Irena Pavlasková
Czechoslovakia, 1989, 115 minutes, color

Two years in the making, *The Time of the Servants* is a droll, self-assured first feature in which you'll swear the ghosts of Bette Davis and Joan Crawford have combined to play the conniving lead. Dana (Ivana Chylová in a bravura performance of unrestrained bitchiness) is a timid medical student who gets thrown over by her callous boyfriend. In an all-out attempt to make

him realize his mistake, Dana becomes transformed by revenge: She swipes her roommate's

beau, persuades him to marry her through cold-hearted blackmail, and settles into a life of frigid fury towards every man she meets. Memorable set-pieces include one of the funniest dates you've ever seen and a dinner party that turns into a comic class war. "I intended to show the state of a society paralyzed by long years of totalitarian power," director Irena Pavlasková told a Toronto festival programmer, and she has succeeded spectacularly through the sophisticated metaphor of a weak and lonely woman who learns to exploit those very character flaws in the people around her. Shrewd and cocky, *The Time of the Servants* takes Czechoslovak satire to new heights.

Eddie Cockrell

In Czech with English subtitles

Production Company: Barrandov Film Studio. **Screenplay:** Irena Pavlasková, from her story. **Cinematography:** S.A. Brabec. **Editor:** Boris Halimi. **Music:** Jiri Chlumsky. **Principal Cast:** Ivana Chylová, Karel Roden, Jitka Asterová, Miroslav Etzler. **Print Source:** Czechoslovak Film, Foreign Relations Department, Jindřická 34, 11206 Prague 1, Czechoslovakia. Telephone: (42-2) 263398. Fax: (42-2) 220325. Telex: 112059.

Wed., May 8, 6:30 pm, American Film Institute, AAFI/TS
Fri., May 10, 6:30 pm, American Film Institute, AAFI/TZ

المغرب

THE TRANCE

Shown with Meghreb Panel I: *Styles and Themes in Maghreb Cinema.*

al-Hadhra

Moncef Dhouib
Tunisia, 1989, 21 minutes, color

If a husband fails to find the beauty spot painted on his bride's body for their wedding night, her body is considered to have been profaned. The only way to free it is through the ceremony known as *al-Hadhra*: the Trance.



Miriam Rosen

In Arabic with English translation

Production Company: Cinételefilms (Tunis). **Screenplay:** Moncef Dhouib. **Cinematography:** Ahmed Bennys. **Editor:** Kahina Attia. **Music:** Popular liturgical music. **Principal Cast:** Hichem Rostom, Sandra Chelbi, Abdellatif Hamrouni. **Film Source:** Cinételefilms, 16 rue Ali Bachhamba, Tunis, Tunisia. Telephone: (216 1) 343 686. Fax: (216 1) 351 688.

U.S. Premiere
Fri., May 3, 8:25 pm, American Film Institute, FREE



UNDER AFRICAN SKIES

Mark Kidel
United Kingdom, 1989, 120 minutes (2x60), color

Two hour-long tapes profiling the latest trends and trendsetters in African music, *Under African Skies* is filled with interviews and performances from the most prominent musicians of Mali and Algeria. Kassemady Diabate is Mali's most high-profile 'jali,' one of a professional musician's caste that are the community historians, guardians of local customs and morals, and performers at community events such as weddings, baptisms, and other important occasions. Kassemady is the living embodiment of the breadth of Malian music today: the elders of his village, Keyla, can trace their heritage back to the 13th century, but the performer is equally at ease in the state-of-the-art 24-track Paris recording studio where he blends traditional songs and rhythms with salsa, jazz and other Afro-American influences. Also included in the tape is the Rail Band (which plays traditional music on modern instruments), Tata Bambo Kouyate (a 'jali' like Kassemady and one of Mali's leading praise-singers), balafon player Keletigui Diabate, and Ouassoulou singer Sali Sidibe.

Rai is the music of Algeria's youth, young people torn between the traditions of an Islamic society and the attractions of the modern world. Most Algerian marriages are still arranged and drinking has to be done away from the public eye, but the influence of the west has inevitably drawn



young people away from their parents' ways. Algeria is a very young country, with 75% of its population under the age of 25. The economy is in chaos, and only the black market thrives. In a city like Oran, the birthplace and capital of Rai, there are very few badly paid jobs and school-leavers face a grim future. Citizens interviewed for the tape speak of rootlessness, dissatisfaction, and an eagerness to try new trends. The music reflects this, combining emotionally powerful vocals (most concerning unspeakable taboos) with a mixture of traditional and modern instruments ranging from the clay-drum to synthesized percussion. Virtually every major Rai artist is represented through song or live performance, including Cheb Khaled, Cheb Mami, Cheb Abdelhak, and many more.

Production Company: BBC. **Producer:** Mark Kidel. **Cinematography:** John Daly (Mali), Nigel Meakin (Rai). **Editor:** David McCormick. **Music/Principal Cast:** Kassemady Diabate, Salif Keita, Sali Sadibe, Zani Diabate and the Super Djata Band (Mali), Cheb Khaled, Chaba Fadel, Cheb Hamid, Cheb Mami (Rai). **Print Source:** Mark Kidel, 16 Sudenham Road Cotham, Bristol England BS6 5SH. Telephone: 272.232.026. Fax: 272.423.256.

U.S. Premiere
Sat., May 11, 12:30 pm, American Film Institute, AAFI/UZ



THE VOICE OF THE MOON

La voce della luna

Federico Fellini
Italy/France, 1990, 120 minutes, color

The Voice of the Moon will be cherished in a special way by Federico Fellini fans, being almost a summation of the themes, characters, and obsessions that have haunted his films since 8 1/2. For the first time, Fellini has based his film on a novel, but actors and crew worked more from a skeleton outline than a shooting script, inventing scenes at Rome's Pontini Studios. The loosely structured adventures of demented dreamers in a small Emilian town soon turn into a circus parade of favorite Fellini leitmotifs. The film follows Salvini [Roberto Begnini, the immensely popular Italian comic who appeared in Jim Jarmusch's *Down By Law*], poet, dreamer, and visionary, who is obviously hypnotized by the moon. He makes a midnight call to ogle beautiful Aldina (Nadia Ottaviani) asleep. For Salvini, Aldina is the moon incarnate—and cinematographer Tonino Delli Colli's superb lighting makes us almost believe her round, glowing, silver face is that of a moon-woman. Rebuffed by Aldina, he steals her sparkling slipper, which he will later try on several females and discover, to his delight, it fits them all. The film is one long dream in which thought and poetry continually dissolve into modern chaos. Fellini is horrified by this brave new world, seen as mindless teens bopping to deafening disco, and an invasion of Japanese tourists. Then the day's noisy chaos becomes the strange, empty sensuality of the night. The message is silence—listen to the voices, and try to understand something.

Deborah Young
Variety

In Italian with English subtitles

Production Companies: Cecchi Gori Group Tiger Cinematografica/Cinemax/RAI-TV. **Executive Producers:** Bruno Altissimi, Claudio



Saraceni. **Producers:** Mario and Vittorio Cecchi Gori. **Screenplay:** Federico Fellini, Tullio Pinelli, Ermanno Cavazzoni, from the novel *The Poem of Lunatics* by Ermanno Cavazzoni. **Cinematography:** Tonino Delli Colli. **Editor:** Nino Baragli. **Music:** Nicola Piovani. **Principal Cast:** Roberto Benigni, Paola Villaggio, Nadia Ottaviani, Marisa Tomasi. **Print Source:** Pentamerica, 11111 Santa Monica Blvd., Los Angeles, CA 90025. Telephone: (213) 473-5199. Fax: (213) 477-5879.

U.S. Premiere
Fri., May 3, 7:30 pm, Cineplex Odeon Jenifer, AJNA/VM

THE WALLS

Mathilukal

Adoor Gopalakrishnan
India, 1990, 117 minutes, color

Adoor Gopalakrishnan's *The Walls* was the outstanding new Indian film presented at the Calcutta festival [in 1990]. Taken from the pen of Basheer, one of Kerala's greatest writers, the protagonist is the author himself, imprisoned for sedition during the last days of the Raj. He is encouraged to write by a sympathetic prison officer and falls in love with a woman from the adjoining compound whom neither he nor we ever see. That is where the walls of the title come in.

He throws scarce provisions over them to her, she signals their arrival by throwing a twig into the air. The film is beautifully structured and precisely paced to illustrate the way Basheer creates for himself a little world within the empty one he inhabits. Humor, warmth, and a deep understanding of human nature illuminate the film, together with a superb performance from Mamooty, a popular star in easily his most challenging part.

Derek Malcolm
34th London Film Festival, 1990

In Malayalam with English subtitles

Production Company: Adoor Gopalakrishnan Productions. **Screenplay:** Adoor Gopalakrishnan. **Cinematography:** Ravi Varma. **Editor:** M. Mani. **Music:** Vijaya Bhaskar. **Principal Cast:** Mamooty, Sreenath Thilakan, Ravi Vallathal, Aliyar, P.C. Soman. **Print Source:** National Film Development Corporation of India, c/o High Commission of India, India House, 77th Floor, Aldwych, London WC2B 4NA, United Kingdom. Telephone: 071-379 8073/071-836 8484. Fax: 071-379 8075.

U.S. Premiere
Sun., May 5, 4:45 pm, AMC Union Station 9, AAMC/TW



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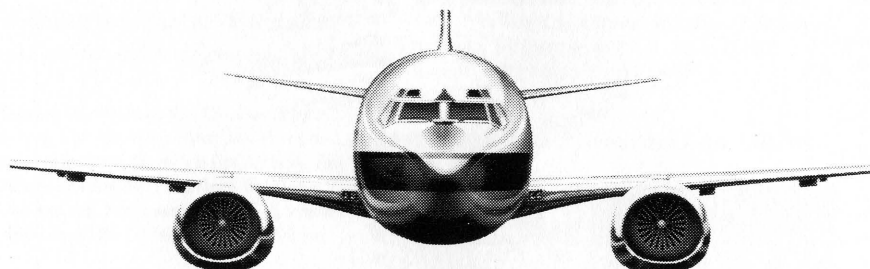
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FILMFEST DC FOR KIDS

VINCENT AND ME

Michael Rubbo, Canada, 100 minutes
Recommended for ages 7-12
Young artist Jo Tetley is a great admirer of Vincent Van Gogh. Vincent's spirit seems to guide her not only at the Montreal Art School, but also in Amsterdam, where she and her friends set out to solve a mysterious art theft involving one of Jo's own drawings.

Free—no ticket required
Thursday, May 2, 4:00 pm, Cineplex Odeon MacArthur, 4959 MacArthur Blvd., NW

Co-sponsored by the New Horizons Program, Children's National Medical Center. Special thanks to Michael Anderson and Diane Lambert.

GEORGE'S ISLAND

Paul Donovan, Canada, 90 minutes
Recommended for ages 8-12
On Halloween night, a little boy, his friend, and his grandpa are visited by ghosts who reveal the location of Captain Kidd's treasure buried on George's Island. Inspired by the traditional ghost and pirate tale of Nova Scotia.

Free—no ticket required
Sunday, May 5, 1:00 pm, AMC Union Station 9, 50 Massachusetts Ave., NE



Program One:

recommended for ages 7-12

A charming collection of live-action and animated short films that will delight young viewers.

FROOTIE TOOTIE BANANA HIPPO PLAYS HIDE AND SEEK

Sara and Simon Bor, England, 5 minutes
When you're a big yellow hippo, it isn't easy to hide from your friends—but Banana Hippo finally finds a way.

THE RED SHOES

Michael Sporn, USA, 25 minutes
Lisa and Jenny are poor, but have each other—until Lisa's family wins the lottery and she forgets all about Jenny.

ASHPET: AN AMERICAN CINDERELLA

Tom Davenport, USA, 45 minutes
In this clever adaptation of the classic tale, a black "conjure-woman" is the fairy godmother, and the handsome prince is a young soldier just leaving to serve in World War II.
Total program running time: 1 hour, 15 minutes
Kelly Mancini, star of *Ashpet: An American Cinderella* will be in attendance

Free—no ticket required
Tuesday, May 7, 4:00 pm, Mt. Pleasant Branch, D.C. Public Library, 16th and Lamont Streets, NW
Thursday, May 9, 4:00 pm, Anacostia Branch, D.C. Public Library, Good Hope Rd. and 18th St., SE

Program Two:

recommended for ages 7-12

Many exciting characters, both real and animated, make this a delightful program that's lots of fun.

OGA THE CHAMELEON

Michael W. Johnson, USA, 5 minutes
Look out, Ants! Oga is on the prowl, and she wants you for lunch!

SOLE MANI

Horst Schier, USA, 4 minutes
Thumbs up for the tiny orchestra, temperamental



conductor, and choir, each player just a "simple-handed" creation of the filmmaker.

EARLY WORM

Jonathan Lyons, USA, 4 minutes
The early bird gets the worm—until the worms discover his secret!

EAGER PREY

Tamara Willmy and Inge Albrecht, Germany, 4 minutes
Out for a day of fishing, a lazy angler picnics and dozes until he's awakened by a big tug on his line.

STANLEY AND THE DINOSAURS

John Matthews, USA, 16 minutes
Disgusted by his quality of life as a caveman, Stanley invents manners, music, art, and finally manages to civilize his fellow humans.

TWILIGHT

Scott Alberts, USA, 4 minutes
Walking home from school, two boys explore the fascinating natural world around them, unaware that the rocks and trees are watching them.

THE AIR GLOBES

Patricia Cardoso, USA/Brazil, 12 minutes
A little girl sends her Christmas wish heavenward with a balloon, but, just the same, she connives to make sure she gets the gifts she wants.

HIDDEN SIGNS

Micki Zinkovich, USA, 21 minutes
Amy's relationship with her deaf parents is

strained when she transfers to a new school.

Total program running time: 1 hour, 10 minutes
There will be a demonstration of basic American Sign Language following *Hidden Signs* by Gina Popp and Lola Lee.

Free—no ticket required
Monday, May 6, 4:00 pm, Francis A. Gregory Branch, D.C. Public Library, 3660 Alabama Ave., SE
Wednesday, May 8, 4:00 pm, Shepherd Park Branch, D.C. Public Library, 7420 Georgia Ave., NW



Program Three:

recommended for ages 7-12

There are many kinds of magic to be found in both the real and the imagined worlds...

WHO AM I?

Faith Hubley, USA, 4 minutes
An animated exploration of the five senses as a child curiously discovers the world.

THE BIG WISH

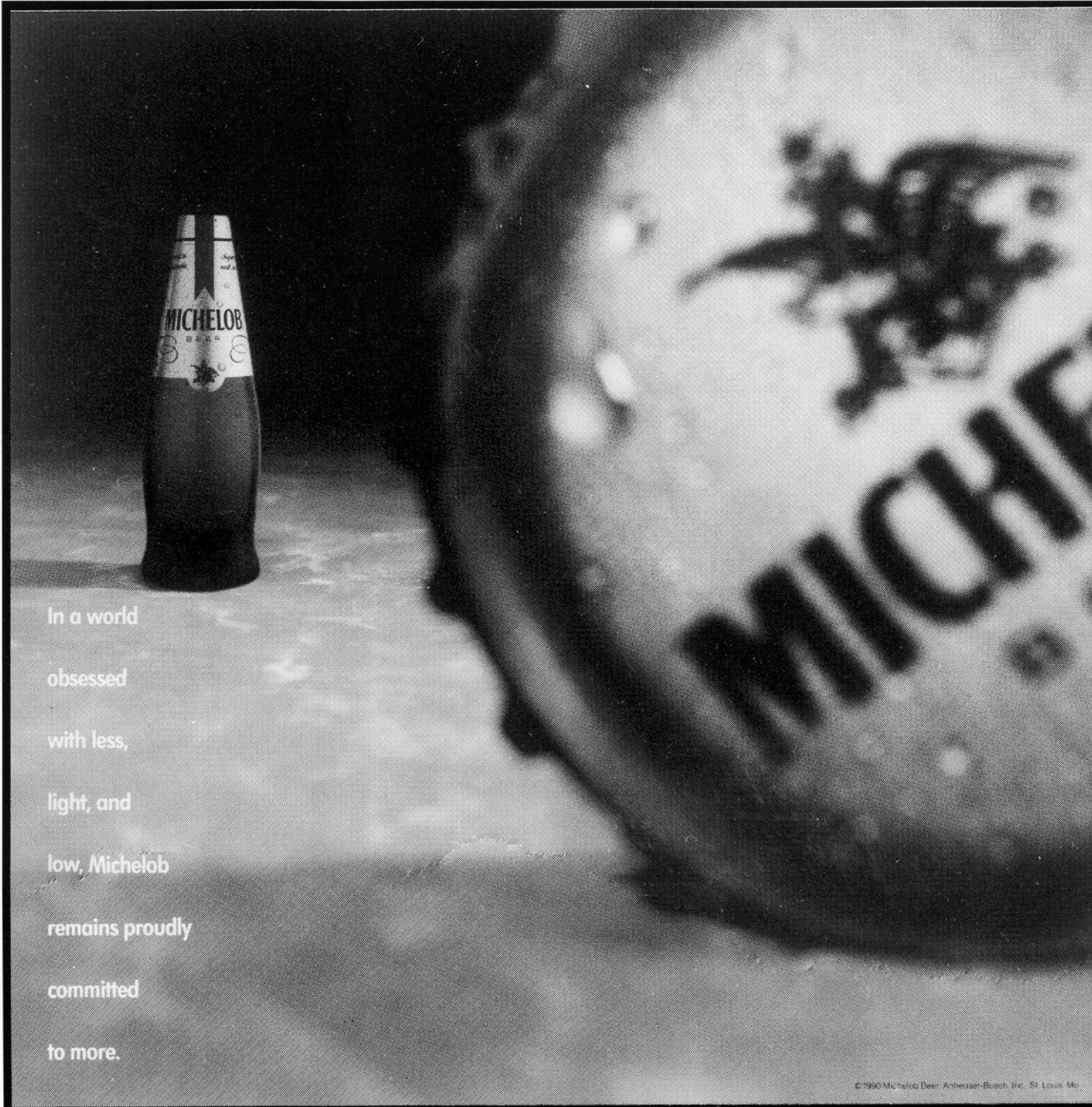
Ebsen Storm, Australia, 48 minutes
This hilarious and creative adventure features fairies, goblins, seven wishes, young love, and even a music video!

SADAKO AND THE THOUSAND PAPER CRANES

George Levenson, USA, 30 minutes
Set in post-World War II Hiroshima, this is a story of the power of legend. Young Sadako must fold 1,000 paper cranes to cure herself of "atom bomb disease."
Total program running time: 1 hour, 22 minutes
George Levenson, director of *Sadako and the Thousand Paper Cranes*, will conduct an origami demonstration.

Free—no ticket required
Thursday, May 2, 10:00 am, Anacostia Museum, 1901 Fort Place, SE
Saturday, May 4, 1:30 pm, Shepherd Park Branch, D.C. Public Library, 7420 Georgia Ave., NW





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INDEX

- 11 Active Imagination
- 10 African American Teleconference
- 11 An Angel at My Table
- 11 Ava and Gabriel
- 11 Badis
- 13 Black Women Filmmakers
- 13 Cabeza de Vaca
- 13 Camera Arabe
- 7 Carmen
- 13 Cinema for Seniors
- 15 Circus Boys
- 15 Close Up
- 15 Cross My Heart
- 15 December Bride
- 16 Desert Rose
- 16 Door to the Sky
- 16 Dove's Lost Necklace, The
- 16 Drop, The
- 16 Ear, The
- 5 Everybody's Fine
- 30 Filmfest DC for Kids
- 30 George's Island
- 17 Halfaouine
- 17 Hangin' with the Homeboys
- 17 Heck with Hollywood, The
- 18 I'm Sitting on a Branch and I Feel Happy
- 18 Identity Crisis
- 18 Impromptu
- 18 Inventory
- 8 Journey of Hope
- 19 Kill Off, The
- 19 Killer, The
- 19 Latino Bar
- 19 Love Without Pity
- 21 Margarit and Margarita
- 21 No, or the Vain Glory of Command
- 21 Noubu of the Women of Mt. Chenoua, The
- 20 Nicholas Brothers, A Tribute to the
- 21 Open Doors
- 22 Oreos with Attitude
- 22 Origins of Film
- 5 Paper Wedding, A
- 22 Primitive Movers and Strange Ditties
- 22 Polonaise
- 23 Raspad/Decay
- 23 Resident Alien
- 24 Rosebud Program
- 23 Saaraba
- 23 Small Time
- 25 Step Across the Border
- 25 Tatle Danielle
- 10 Television: A Window on Washington
- 26 Time of the Servants
- 26 Trance, The
- 26 Under African Skies
- 30 Vincent and Me
- 26 Voice of the Moon
- 26 Walls, The

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