

The Seventh Annual Washington, DC International Film Festival

# FILMFEST DC

April 21 to May 2, 1993





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## GREETINGS

### SEVENTH ANNUAL WASHINGTON, D.C. INTERNATIONAL FILM FESTIVAL



**A**s Mayor of the District of Columbia, I am pleased to send greetings to all those gathered for the Seventh Annual Washington, D.C. International Film Festival—Filmfest DC.

As one of the District of Columbia's most popular cultural events, this festival brings noted

artists and film aficionados together from all parts of the world to celebrate the art form of film. The festival also provides an excellent opportunity for new filmmakers to gain recognition. As one of the largest festivals of its kind, it has certainly evolved into a world-class event.

Likewise, the Nation's Capital has developed into a major production center for cinematic art. In 1992, *ten* major films were produced in part in the District, along with hundreds of commercials, documentaries, industrial and animation projects, and corporate, music, and educational videos. This activity added tens of millions of dollars to the local economy, provided hundreds of jobs for local residents, and contributed to the vibrancy and diversity of our city. We expect 1993 activity to be similarly impressive.

Because of the powerful impact of film and its importance to our cultural life, filmmaking should be recognized and encouraged. That's why Filmfest DC is so important. It highlights the vitality of the arts in the District of Columbia.

The residents of the District of Columbia join me in wishing you all a most successful gathering.

Sharon Pratt Kelly  
Mayor

## FROM THE DIRECTOR

**A**fter writing six Filmfest catalogue introductions, it can be difficult to come up with something new to say for the seventh. In search of inspiration, I went to the root cause. Why do we do it? What is Filmfest's purpose? Why is Filmfest DC important? After all, it takes the significant effort of scores of talented people to gather the resources needed to mount a major cultural arts event. This is no easy task and, if you have ever met a member of our staff or one of our many volunteers, you quickly learn how devoted to excellence and service they are. I am often quite moved by the commitment and spirit of cooperation that run throughout the "Filmfest DC family."

Why do we mount the festival? FOR YOU!! the people of Washington, D.C. We believe that when you view excellent international cinema, crafted by some of the world's best artists, your lives will be enhanced and a new window on the world will be opened. It's a wonderfully reciprocal relationship that we have created together: Filmfest presents you with the best we have to offer, you enjoy it, and we are inspired to do it again.

Washington's uniquely diverse communities constantly challenge us to devise programming that both entertains and stimulates. You will be pleased to learn that Filmfest DC has developed a reputation as one of the most innovative festivals on the American festival scene. For example, each year, Filmfest focuses on one country or area of the world. This year we highlight the exciting cinema of Australia. You won't find films like *Crocodile Dundee* in this series. Instead, our Australian films will be challenging (*Romper Stomper*), intriguing (*Black Harvest*), and satirical (*Hercules Returns*). It was a pleasure working with the Embassy of Australia and the Sydney Film Festival to produce this series. This year has also seen a bumper crop of new films from Africa, and we will be featuring several of these films in our programming.

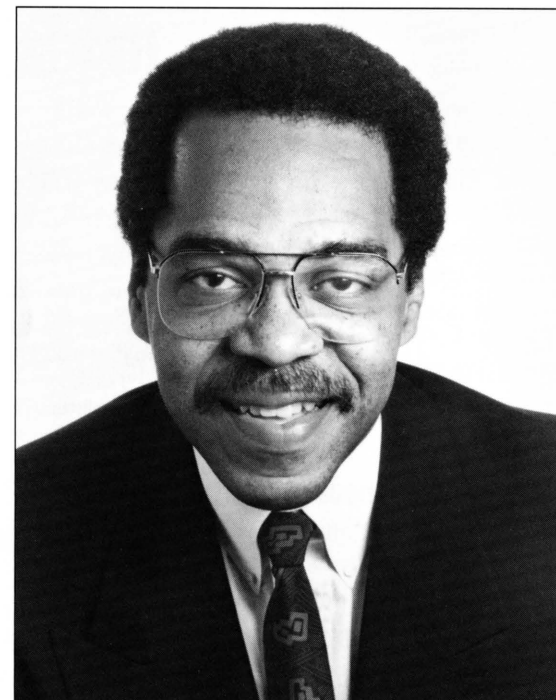
One of the hottest topics in the movie business is the representation of violence on the screen. Members of Congress are considering legislation curtailing violent screen depictions. Sociologists are questioning the impact of screen violence on young people. Are we on the verge of another attempt to control artistic expression? We have assembled an excellent panel of filmmakers and scholars to explore this timely subject.

We are also privileged to host some very special guests this year. Laurie Anderson, America's best-known performance artist, is curating a program of new video especially for Filmfest. Ms. Anderson will introduce and discuss her selections with our audiences. Russell Williams, winner of two Academy Awards, is a Washingtonian who attended The American University. Filmfest, along with the Mayor's Office of Motion Picture and Television Development, is honored to present a tribute to Mr. Williams and his achievements. Other special programs include *Kiss Me Kate* in 3D and Rudolph Valentino in *The Four Horsemen of the Apocalypse* and Lina Basquette in Cecil B. DeMille's *The Godless Girl*, both with live organ accompaniment. And, of course, back by popular demand is our unique "Global Rhythms" series.

Each year, I can only marvel at the outpouring of support for the festival. Filmfest greatly appreciates the generous contributions of our sponsors, patrons, and numerous volunteers, and of government agencies, local businesses, and the diplomatic community. Their support has been the key to all our endeavors. We are grateful for their conviction that Filmfest continues to make an important contribution to the vitality of our city.

Our programming becomes more comprehensive and sophisticated with each successive year. 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. As I said last year, I consider films to be life written across the screen, the story of the world unfolding right before our eyes and available for all to enjoy.

Tony Gittens





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## Filmfest DC Introduction

### Film

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## Filmfest DC Trailer

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# Filmfest DC Proudly Pays Tribute to Actor/Director Morgan Freeman

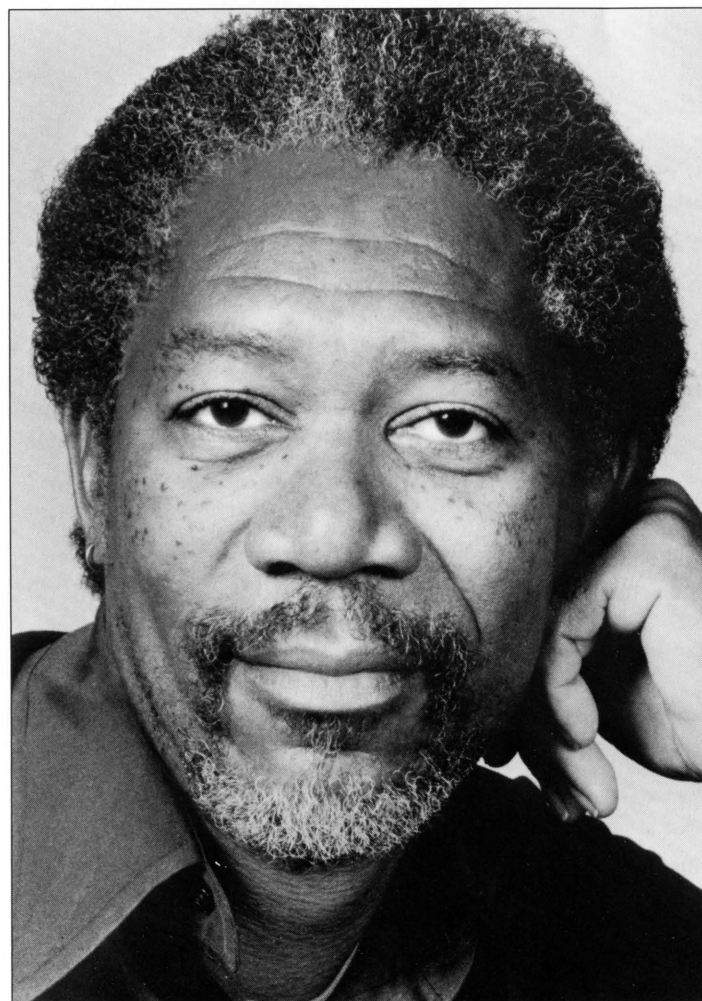
Once referred to as the greatest actor in America by Pauline Kael, the film critic of the *New Yorker*, Morgan Freeman scaled the summit of his long career in the late 1980s with his critically acclaimed performance as the chauffeur Hoke Colburn in *Driving Miss Daisy*. Freeman first came to prominence in 1978 for his portrayal of Zeke the wino in *The Mighty Gents*, for which he received a Tony Award nomination. His other significant stage appearances were in *Coriolanus*, *Mother Courage and Her Children*, and *The Gospel at Colonus*. Freeman's terrifying performance as Fast Black, the murderous pimp in the 1987 film *Street Smart*, earned him an Academy Award nomination for best supporting actor and led to five film roles over the next two years.

"When professionals talk range," a film director told Ross Wetzsteon for a New York magazine (March 14, 1988) profile of Freeman, "the names you hear most often are Robert De Niro, Meryl Streep, and Morgan Freeman. It's that indefinable quality only the greatest actors have to submerge themselves in radically different roles, to make you think in each one of them, 'He was born to play that.' A lot to actors have that authority in one or two or even three roles, but Morgan has it in everything he does."

Morgan Freeman made his acting debut at the age of eight, when he performed the title role in a school production of *Little Boy Blue*. When he was nine. In spite of his great success, Morgan Freeman continues to think of himself as a character actor rather than as a star. "I don't particularly care for the 'movie-star' label," he told Charles Whitaker during an interview for *Ebony* (March 1990). "It's like my agent says, and I believe it: once you become a movie star, people come to see you. You don't have to act anymore. And to me, that's a danger."

Not content with his accolades for his stage and screen work, Freeman is currently in production on his first feature film directorial effort, *Bopha! Bopha!* represents the first major motion picture drama on Apartheid told from a black point of view. The film stars Danny Glover, Alfre Woodard, and Malcolm McDowell. Arsenio Hall serves as Executive Producer.

Sunday, April 25, 5:00 pm, U.S. Navy Memorial, (\$10 ticket) Code: FN3325APR6







## TICKETS

General admission to all events is \$6.50.  
Events marked with an asterisk (\*) are FREE.

Tickets are available at all ProTix locations.  
(Filmfest pays for the service charge; customer pays a \$1.00 handling fee per phone order.)  
Call (703) 218-6500 from 10:00 am to 9:00 pm  
(Monday through Friday), and from noon to 7:00 pm (Saturday and Sunday) for tickets.

Please use the program codes listed beneath the film description when ordering. No ProTix sales on day of show.

ProTix outlets are located at the following

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Outlets open when the store opens and close one-half hour before the store closes.

Tickets may also be purchased at the theater starting one hour before showtime.

Free events are on a first-come basis, with no reservations accepted or tickets required.

## 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 Jenifer

5252 Wisconsin Ave., NW.

Free parking. Take Metro to Friendship Heights.

### ► Capital Children's Museum

800 3rd St., NE.

### ► Francis Gregory Branch, D.C. Public Library

3660 Alabama Ave., SW.

### ► Hirshhorn Museum and Sculpture Garden

7th St. & Independence Ave., SW.

Take Metro to L'Enfant Plaza.

### ► Key Theatre

1222 Wisconsin Ave., NW.

### ► Library of Congress

Madison Building, Mary Pickford Theater, 3rd Floor,

101 Independence Ave., SE.

Take Metro to Capitol South.

### ► National Gallery of Art

6th St. & Constitution Ave., NW.

Take Metro to Archives/Navy Memorial.

### ► National Guard Memorial

1 Massachusetts Ave., NW

### ► Shepherd Park Branch, D.C. Public Library

7420 Georgia Ave., NW.

### ► U.S. Navy Memorial Visitors Center

701 Pennsylvania Ave., NW.

Take Metro to Archives/Navy Memorial.

## Festival MultiPass-10 Coupon Book

Ten admissions for \$50.00 (\$45.00 for Washington, D.C. Film Society members). Good for regular \$6.50 screenings, or a single ticket could be used toward a higher priced event (not applicable for Opening and Closing Nights). Available only at festival box offices (not from ProTix). Coupons can be exchanged for tickets at the box office up to one hour before show time.

**For additional information about Filmfest DC, call (202) 727-2396**

### Wednesday, April 21

8:00 pm **Opening Night Gala:** Warner Theater  
**Three of Hearts**  
with special guests William Baldwin and Kelly Lynch

### Thursday, April 22

6:30 pm **Wild West** Cineplex Odeon Jenifer  
6:30 pm **The Northerners** American Film Institute  
6:45 pm **Cloud Heaven** AMC Union Station  
8:00 pm **\*Twist** Hirshhorn Museum  
8:15 pm **Simeon** Cineplex Odeon Jenifer  
8:30 pm **Hercules Returns** American Film Institute  
8:30 pm **Laurie Anderson/New Video** Navy Memorial  
8:45 pm **Junk Movie** AMC Union Station

### Friday, April 23

6:30 pm **Betty** Cineplex Odeon Jenifer  
6:30 pm **Bamako Beat/Put Me on VHS** American Film Institute  
6:45 pm **Cloud Heaven** AMC Union Station  
7:00 pm **Story of Qiu Ju** Cineplex Odeon Jenifer  
8:00 pm **\*Twist** Hirshhorn Museum  
8:30 pm **The Queen** Cineplex Odeon Jenifer  
8:30 pm **Hercules Returns** American Film Institute  
8:45 pm **Junk Movie** AMC Union Station  
10:15 pm **The Queen** Cineplex Odeon Jenifer

### Saturday, April 24

12:00 pm **Rosebud Awards** American Film Institute  
1:00 pm **\*KIDSFEST Program #1** Capital Children's Museum  
5:00 pm **Allah Tantou & Sankara** American Film Institute  
6:45 pm **\*Carl Franklin: Laurel Avenue** AMC Union Station  
7:00 pm **Betty** Cineplex Odeon Jenifer  
7:00 pm **The Northerners** American Film Institute  
7:30 pm **Peter Tosh: Steppin' Razor Red X** Cineplex Odeon Jenifer  
9:00 pm **Silverlake Life** Cineplex Odeon Jenifer  
9:00 pm **Half-Japanese** American Film Institute  
9:45 pm **Romper Stomper** Cineplex Odeon Jenifer  
10:00 pm **Careful** AMC Union Station

### Sunday, April 25

2:30 pm **Annie Laurie** American Film Institute  
4:45 pm **The Oak** AMC Union Station  
5:00 pm **And Life Goes On** Cineplex Odeon Jenifer  
5:00 pm **\*Neo-Violence Panel Discussion** American Film Institute  
5:00 pm **Tribute to Morgan Freeman** Navy Memorial  
6:00 pm **\*Godless Girl** National Gallery of Art  
6:45 pm **Where is the Friend's Home** Cineplex Odeon Jenifer  
6:45 pm **Junk Movie** AMC Union Station  
6:45 pm **Four Horsemen of the Apocalypse** American Film Institute  
8:30 pm **Wild West** Cineplex Odeon Jenifer  
8:45 pm **The Oak** AMC Union Station  
9:00 pm **Speak Its Name** Cineplex Odeon Jenifer  
9:15 pm **Lumumba & Sankara** American Film Institute

### Monday, April 26

4:00 pm **\*KIDS Program #1** Shepherd Park Library  
6:30 pm **The Mountain & Dreams of Silence** Cineplex Odeon Jenifer  
6:30 pm **Dizzy Gillespie Tribute** Navy Memorial  
6:45 pm **Murder!** AMC Union Station  
8:30 pm **And Life Goes On** Cineplex Odeon Jenifer  
8:45 pm **The Nun and the Bandit** AMC Union Station

### Tuesday, April 27

9:45 am **\*KIDS Program #2** Anacostia Museum  
1:00 pm **\*Seniors Program** American Film Institute  
4:00 pm **\*KIDS Program #1** Martin Luther King Library  
6:00 pm **\*Russell Williams II Tribute** American Film Institute  
6:30 pm **Bezness** Key Theater  
**with reception (\$10.00)**  
6:45 pm **The Nun & the Bandit** AMC Union Station  
7:30 pm **IP5** Cineplex Odeon Jenifer  
8:30 pm **Speak Its Name** Cineplex Odeon Jenifer

### Wednesday, April 28

10:00 am **\*Film/Video Market** Mayor's Office Bld.  
1:00 pm **\*Seniors Program** American Film Institute  
4:00 pm **\*KIDSFEST Program #2** Francis Gregory Library  
6:30 pm **La Sarrasine** Embassy of Canada  
**with reception (\$10:00)**  
6:30 pm **Leolo** Cineplex Odeon Jenifer  
6:30 pm **\*Australian Cinema Panel Discussion** Embassy of Australia  
6:30 pm **Abode of Illusion** American Film Institute  
6:45 pm **The Blue Eyes of Yonta** AMC Union Station  
8:30 pm **Vacas** Cineplex Odeon Jenifer  
8:45 pm **The Blue Eyes of Yonta** AMC Union Station

### Thursday, April 29

9:30 am **\*KIDSFEST Program #2** Anacostia Library  
6:30 pm **Bezness** Cineplex Odeon Jenifer  
6:30 pm **Allah Tantou & A Certain Morning** American Film Institute  
6:45 pm **Krapatchouk** AMC Union Station  
7:30 pm **Into the West** Cineplex Odeon Jenifer  
8:00 pm **Lumumba** American Film Institute  
8:00 pm **\*Good Wife of Tokyo** Hirshhorn Museum  
8:45 pm **The Queen** Cineplex Odeon Jenifer  
8:45 pm **Jacquot de Nantes** AMC Union Station  
9:15 pm **\*African Cinema Panel Discussion** American Film Institute  
9:30 pm **Jamon Jamon** Cineplex Odeon Jenifer

### Friday, April 30

6:30 pm **La Sarrasine** Cineplex Odeon Jenifer  
6:30 pm **Black Harvest** American Film Institute  
6:45 pm **Virginia** AMC Union Station  
7:00 pm **IP5** Cineplex Odeon Jenifer  
8:00 pm **Dizzy Gillespie Tribute** American Film Institute  
8:00 pm **Tribute to the Biograph Theater** Biograph Theater  
8:00 pm **\*Good Wife of Tokyo** Hirshhorn Museum  
8:30 pm **Jamon, Jamon** Cineplex Odeon Jenifer  
9:00 pm **Quartier Mozart** AMC Union Station  
9:15 pm **Hard Boiled** Cineplex Odeon Jenifer  
9:30 pm **Black Harvest** American Film Institute  
10:15 pm **Romper Stomper** Cineplex Odeon Jenifer

### Saturday, May 1

11:00 am **\*KIDSFEST Program #2** Hirshhorn Museum  
2:00 pm **\*KIDSFEST Program #1** 8Rock  
4:00 pm **Kiss Me Kate in 3-D** American Film Institute  
5:15 pm **Vacas** Cineplex Odeon Jenifer  
5:30 pm **Virginia** AMC Union Station  
6:00 pm **Kiss Me Kate in 3-D** American Film Institute  
7:15 pm **Simeon** Cineplex Odeon Jenifer  
7:30 pm **Two Mikes Don't Make a Wright** Cineplex Odeon Jenifer  
8:00 pm **Krapatchouk** AMC Union Station  
8:00 pm **Kiss Me Kate in 3-D** American Film Institute  
9:45 pm **Hard Boiled** Cineplex Odeon Jenifer  
9:45 pm **Quartier Mozart** AMC Union Station

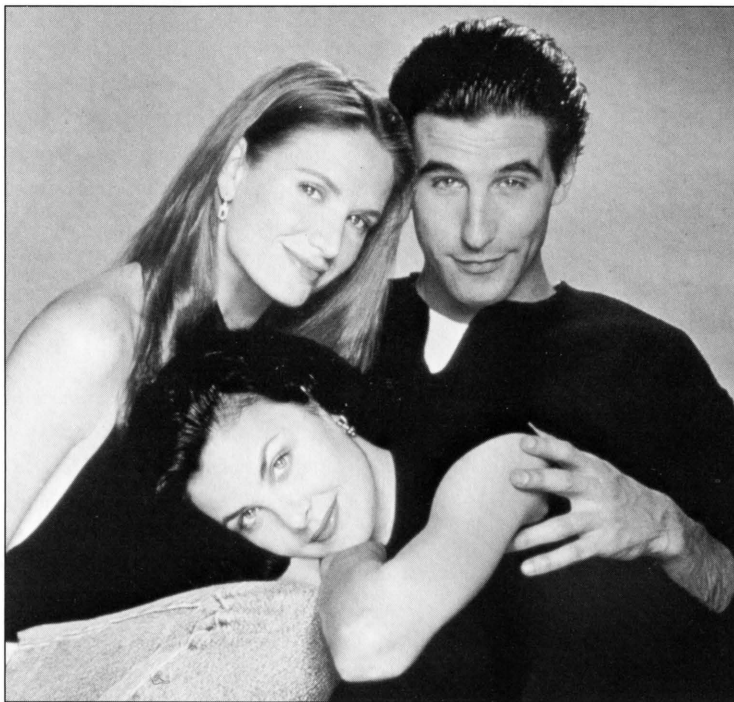
### Sunday, May 2

4:30 pm **Equinox** AMC Union Station  
6:30 pm **Closing Night Party** National Guard Memorial

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



Wednesday, April 21, 1993



## THREE OF HEARTS

Yurek Bogayevicz

USA, 1992, 107 minutes, color

Wednesday, April 21, 8:00 pm, Warner Theater.

With special guests William Baldwin &amp; Kelly Lynch

Yurek Bogayevicz, who established his talent as a sensitive and textural director with *Anna*, continues his success with *Three of Hearts*. A steamy love triangle involving two women and one man, this film is suspenseful, exciting, and perhaps the ultimate love story for the 90's.

William Baldwin plays Joe Casella, a New York City gigolo with a host of problems: He's juggling lots of women, but wouldn't know love if he fell over it. Joe is convinced he can bring any woman to her knees—anywhere, any time. Of course, he never met someone like Connie (Kelly Lynch), who's beautiful and streetwise. To make things more complicated, he also never met anyone like Ellen (Sherilyn Fenn), who's gorgeous and brainy. The fun begins here, because Connie and Ellen never met women like each other, either. Connie hires Joe to escort her to a family wedding, never expecting him to become a friend and confidante, while Ellen teaches him that love can be found in the most unusual places.

Bogayevicz is without a doubt an actor's director—each scene is dramatically fine-tuned, and the performances are excellent. Baldwin's hustler still manages to drip with charm and integrity, and Fenn's performance is notable for its innocent sexuality, as is Lynch's for its brutal honesty and ease. The actors and the city are gorgeous as well—a tribute to the production as a whole.

Catherine Schulman

Sundance Film Festival, 1993

Production Company: Permut Productions. Producers: David Permut, Joel Michaels, Matthew Irmas, Hannah Hempstead. Screenplay: Adam Greenman, Philip Epstein. Cinematography: Andrzej Sekula. Editor: Dennis Hill. Music: Richard Gibbs. Principal Cast: Billy Baldwin, Kelly Lynch, Sherilyn Fenn. Print Source: New Line Cinema, 888 7th Avenue, 20th Floor, New York, NY 10019. Telephone: (212) 649-4900. Fax: (212) 649-4966.

Wednesday, April 21, 8:00 pm, Warner Theater.

Pre-party, film and post-screening party, \$75, Code: FW0321APR1

Post-screening party and film, \$30, Code: FW0321APR2

## CLOSING NIGHT

Sunday, May 2, 1993

## EQUINOX

Alan Rudolph

USA, 1992, 103 minutes, color

With special guest Matthew Modine

The set-up is simple: identical twin brothers are separated at birth. One is adopted and raised by a loving single father (M. Emmet Walsh) after the death of his beloved wife. The other is raised in an orphanage for boys, where he learns to fend for himself in situations that most children never have to confront. Each boy is unaware of the other, though they live in the same city and their paths cross repeatedly over their first 30 years. Matthew Modine (*Birdy*, *Full Metal Jacket*, *Memphis Belle*) is Henry, a timid soul who has yet to find his niche in life. Modine also plays Henry's nefarious twin, Freddie, who has had to learn to live by his wits and is now the ambitious driver for a notorious crime lord, Paris (the always wonderful Fred Ward). The twins, now 30, are on a fateful collision course, and when their meeting finally occurs, life will change irrevocably for both of them.



If you have ever seen an Alan Rudolph film (*The Moderns* was Film-fest DC's opening night selection in 1988), you'll know that this story is told in an anything-but-conventional way. Haunting, jazzy, and saturated with both color and mood, Rudolph's films are in a class apart and *Equinox* is a wonderful example of his unique directorial gifts.

Darryl Macdonald

11th Annual Vancouver International Film Festival, 1992

Production Company: The Identical Company. Executive Producers: Nicolas Stiliadis, Syd Cappe, Sandy Stern. Producer: David Blocker. Associate Producer: Billy Fay. Screenplay: Alan Rudolph. Cinematography: Elliot Davis. Editor: Michael Ruscio. Principal Cast: Matthew Modine, Lara Flynn Boyle, Tyra Ferrell, Marisa Tomei, Tate Donovan. Print Source: RainCity Productions, SC Entertainment International, 434 Queen Street East, Toronto, Ontario M5A 1T5, Canada. Telephone: (416) 363-6060. Fax: (416) 363-2305.

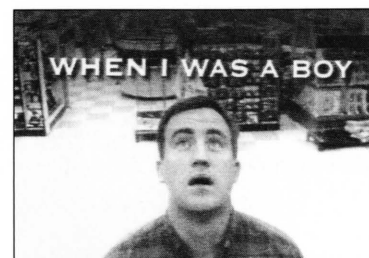
Shown with

## WHEN I WAS A BOY

Matthew Modine, William Todd Field,

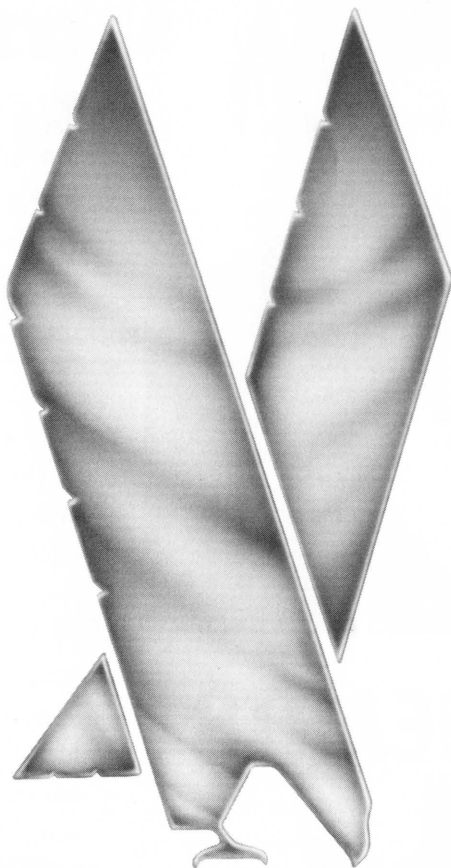
USA, 1993, 5 min.

A young man reflects on the humorous and poignant circumstances and events of his childhood that continue to influence his life as an adult.



Sunday, May 2, 4:30 pm, AMC Union Station (film and party at the National Guard Memorial \$15.00) Code: FZ8302MAY2





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## SHOWCASE PRESENTATIONS

## Tribute to Russell Williams II

The Mayor's Office of Motion Picture and Television Development, in conjunction with the Washington, D.C. International Film Festival and The American Film Institute, present a Tribute to Russell Williams II for his outstanding work in motion picture sound.

From musical beginnings that trained his ear and solidified his love of sound, Russell Williams II has developed into one of Hollywood's most acclaimed sound engineers. This Washington, D.C. native, who marched in the Police Boys Club Band and jammed with the Wilson High School Jazz Combo, graduated from American University in 1974 with an interdisciplinary degree in Film Production, Art History, and Literature. After graduation, he worked in local radio and television, refining his craft as a sound technician with WRC-TV's "AM Washington" documentary unit and subsequently as the station's sound engineer.

In 1979, Mr. Williams, fulfilling a promise he had made to himself, moved to Los Angeles to try his skills in Hollywood. Through hard work, perseverance, and talent, he established himself as an artist in his field. While working on a variety of projects for television and film, Mr. Williams began to collect accolades and awards: an Emmy award for outstanding sound mixing on the CBS movie *Terrorist on Trial*, an Outstanding Technical Achievement Award from the Los Angeles Black Media Coalition, three sound achievement awards from the Cinema Audio Society of Hollywood, and two Tree of Life Awards from the Friends of the Black Oscar Nominees.

In 1990, Russell Williams was awarded the Academy Award for best achievement in sound for his work on the motion picture *Glory*. The following year, he received a second Academy Award for *Dances with Wolves*. Only one other time in the history of the Oscars had a sound technician won back-to-back awards. Additionally, Mr. Williams is the first and only African American to win multiple Oscars.



During Mr. Williams' 14 years in Hollywood, he has worked with such diverse artists as Spike Lee, Denzel Washington, Kevin Costner, Eddie Murphy, George Burns, Richard Dreyfuss, and Burt Lancaster. He has assured quality sound for documentaries, such as *Eyes on the Prize*; television movies, such as *Billionaire Boys Club* and *The Women of Brewster Place*; and, of course, feature films—most recently *The Temp* for Paramount Pictures and *The Distinguished Gentleman* for Hollywood Pictures.

**Presented in Cooperation with The Mayor's Office of Motion Picture and Television Development**

This special event is by invitation only.

## Tribute to the Biograph Theatre

Washington, D.C., 1967. The summer has been too hot, as usual. The world seems charged with uncertainty. There's a Democrat in the White House. Woodie's is having a sale on hip-huggers.

Five guys dressed like the cast of "My Three Sons" pose in front of their new movie house. They look hip and nervous, cool and scared. They are a geologist, a lawyer/accountant, an architect, and two lawyers recently out of Harvard. They had been wanting to open a little art house, like the ones sprouting in San Francisco and New York, where they could celebrate the movies they loved that never seemed to make it to Washington: the old ones, the new

ones, and the ones with subtitles. They decide to name their new little theatre after the Chicago movie palace where John Dillinger was gunned down (the Biograph exists as a reminder that going to the movies can be a dangerous pursuit). A journalist asks them how they got here. "Our plans are on the back of a napkin," says one.

They each put in \$4,000, get a SBA loan for \$35,000, and have a candy concessionaire put in \$10,000—meaning they'll have to buy the theatre's candy from him for years. They bolt 270 used theatre seats to the floor. They get their hands on Super Simplex projectors, 25 years old—the kind that just don't break, as long as you can find replacement gears.

On October 1, 1967, the Biograph Theatre opens its doors for the first time for a showing of Jean-Luc Godard's *Masculin/Féminin*, followed by Jean Renoir's *A Day in the Country*. It's a Saturday night. They open the doors and hold their breath. The first patrons of the Biograph are a couple wearing berets and sporting heavy French accents. It has gone on from there.

The five partners took turns running the theatre, each selling tickets and popcorn every fifth night. That kept their overhead low, so the Biograph was a going concern pretty much from the start. And the five partners did what they said they'd do: They brought movies to Washington.

They weren't snobs about it. They did what worked. It was a month of Katherine Hepburn followed by the French New Wave, followed by Otto Preminger, followed by Werner Fassbinder, Gable and Lombard, then Akira Kurosawa, Cary Grant, Bette Davis, and Betty Boop. The rough patches preceded a change in format, then another rough time would bring on another change or two.

The five partners hung on until, one by one, three moved on. Now it's Alan Rubin and Lenny Poryles, Mr. Show and Mr. Biz. They say they feel like George Burns—they've outlived everybody. Susan Rubin, who really runs the show, quite agrees.

They've gone from carbon arc to xenon lamps and have reseated the theatre three times, the last time six or seven years ago when Ted Pedas gave them 300 beautiful, newly refurbished seats outright.

They promoted films coming to Washington, and then a whole new thing happened. Films started springing up here, and they promoted that, too. And so a home-grown movie has a hometown screen at the Biograph.

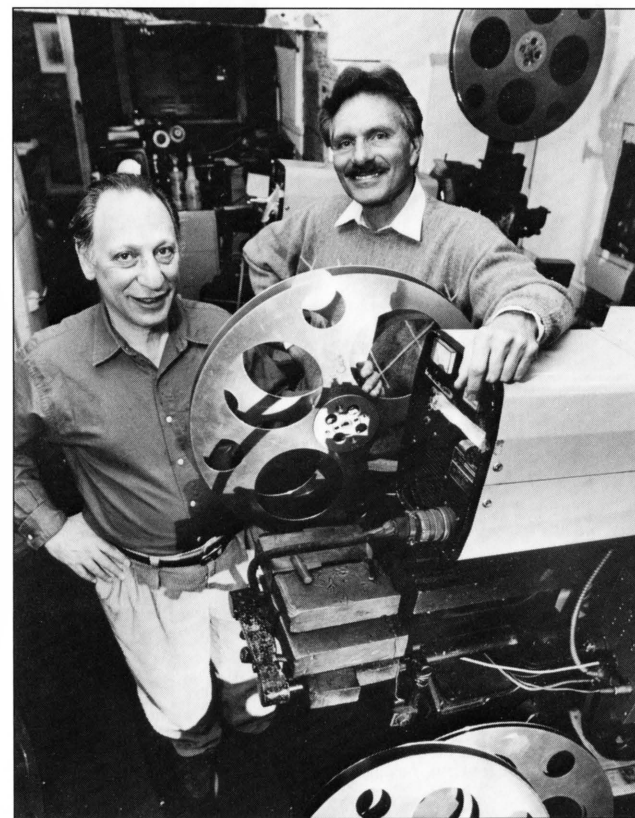
Alan Rubin says he's not fully aware of how important his theatre is, because he's in the middle of it and because he's still having fun. Then a devotee will emerge, or someone will call and say they've spent hundreds of nights at the Biograph, or he'll go to a film festival himself, and there it is—the realization that something he helped start 25 years ago means something, and he's never going to have to go back to being a geologist.

So, the world lost one geologist, one architect, and we're short three lawyers. And what has been gained is this: thousands of nights at the Biograph watching hundreds of movies—the old ones, the new ones, and the ones with subtitles.

Now it's 1993. The world seems charged with uncertainty. There's a Democrat in the White House and Woodie's is having a sale on hip-huggers. The Biograph Theatre is showing Fellini's *8 1/2*.

Amy Dickinson

Friday, April 30, 8:00 pm, Biograph Theater, \$10.00 ticket, Code: FB7330APR1





## SHOWCASE PRESENTATIONS

## Live Organ Accompaniment



### Rudolph Valentino in THE FOUR HORSEMEN OF THE APOCALYPSE

Rex Ingram

USA, 1921, 132 minutes



**T**he *Four Horsemen of the Apocalypse*, famous for making a star of Rudolph Valentino, has also been lionized as the first modern film. When it was released in 1921, *Life* magazine wrote that it "... is a living, breathing answer to those who still refuse to take motion pictures seriously. Its production lifts the silent drama to an artistic plane that has never been touched before."

This screen adaptation of the Vicente Blasco Ibáñez novel, which created a sensation akin in its success only to the films of D.W. Griffith, was directed by Rex Ingram for Metro Pictures. The Dublin-born Ingram studied sculpture at the Yale School of Fine Arts, and his films reflect a pictorial quality often seen in great paintings. The collaboration between the aesthetically minded Ingram and his cinematographer John Seitz fashioned an elaborate film of intense visual beauty. Though Valentino was never a great actor, as many critics agree, it was under Ingram's direction that he attained star status. Even today, 67 years after his untimely death in 1926, Valentino is an immortal legend, and he remains one of the most famous of all silent screen actors.

The story centers on a wealthy Argentine family who leave South America for Germany and France at the outbreak of World War I. Valentino plays the amorous, tango-dancing Julio, who prefers falling in love with Marguerite, the beautiful wife of a French senator, to concerns of battlefields and destruction. Ingram's real-life wife, Alice Terry, gives a memorable and dignified performance as the illicit love interest of the gigolo hero. The mystical and allegorical four horsemen of the Apocalypse—War, Famine, Pestilence, and Death—usher in the horror of World War I and the demise of doomed love. The newly restored tinting was made possible by materials provided by Turner Entertainment Co. It faithfully follows the original colors of the 1921 print, and the restoration of footage thought to be lost. This restored print offers us a magnificent opportunity to see *The Four Horsemen of the Apocalypse* as it was intended to be seen. Dennis James will accompany the film with his own organ transcription of Louis F. Gottschalk's original score.

The restoration is funded by Turner Entertainment Co. and the Champagne Piper-Heidsieck Classic Film Collection of the British Film Institute and Channel Four in England.

## Ashby Meek

**Production Company:** Metro Pictures. **Screenplay:** June Mathis, from the novel by Vicente Blasco-Ibáñez. **Cinematography:** John Seitz. **Editor:** Grant Whytock. **Music:** Louis F. Gottschalk. **Principal Cast:** Rudolph Valentino, Alice Terry, Alan Hale, Jean Hersholt, Nigel de Brulier, Wallace Beery. **Print Source:** The British Film Institute, 29 Rathbone Street, London W1, United Kingdom. Telephone: (011) (4471) 636-5587.

Sunday, April 25, 6:45 pm, American Film Institute, \$10.00 ticket. Code: FA3325APR4

## Exclusive

## LAURIE ANDERSON

## Featuring New Video Curated for Filmfest DC

**R**ecognized since the early '80s as America's pre-eminent performance artist, Laurie Anderson will introduce her selected program of new video by various artists at this year's Filmfest DC.

For more than a decade Anderson has consistently intrigued, entertained, and challenged audiences with her multimedia performance presentations. "The best thing about the term 'performance art' is that it's so ambiguous. It includes just about everything you might want to do," Anderson says. The term came into general usage about ten years ago as a catch-all label for a multitude of artistic activities carried out by artists who work in several disciplines and do not fit neatly into any traditional categories. As vocalist, composer, instrumentalist, poet, sculptor, photographer, filmmaker, and electronics whiz, Anderson has combined her talents to produce her unique version of this avant-garde art form. Though she did not originate performance art, her combinations of original music, striking visual imagery, pointed anecdotes, inventive electronics, and her distinctive stage persona have brought performance art into the mainstream and to the attention of international audiences.

In 1980, Anderson's song "O Superman" became a major hit, climbing to the number two spot on England's pop charts. Her best known work is "United States," a seven-hour multimedia event, which she describes as a "big performance portrait of the country." The work premiered at the Brooklyn Academy of Music in 1983. The live touring version of her album, "Mister Heartbreak," was the basis for *Home of the Brave*, a full-length documentary film. Anderson also composed the score for Jonathan Demme's film of Spalding Gray's performance, *Swimming to Cambodia*, and she appeared as the host of the PBS television series, "Alive From Off Center." In 1991, she performed her disturbing, politically pointed solo work, "Voices from the Beyond," at Lincoln Center's Serious Fun festival. Her latest show, "Halcyon Days/Stories from the Nerve Bible" premiered at Expo '92 in Seville. *The New York Times* noted that "behind the visuals and the rock music textures that have made her name synonymous with multimedia performance art, Laurie Anderson has always been first and foremost a storyteller... Ms. Anderson speaks in a voice that is cool, calm, and collected. This *sang-froid* lent an extra resonance to the works of 'Voices from the Beyond,' a work that stands as an ominous and powerful addendum to 'United States.'"

Janice Richolson

Thursday, April 22, 8:30 pm, Navy Memorial, \$10.00 ticket, Code: FN0322APR7



Special Thanks to Sally Berger, Museum of Modern Art, New York

## World Premiere

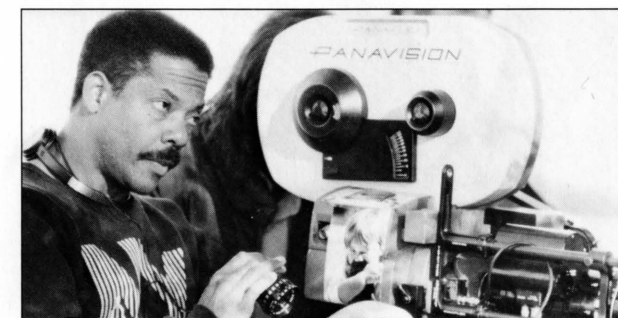


### Carl Franklin Presents: LAUREL AVENUE

Carl Franklin

USA, 1993, 150 minutes, color

**A**s recently as one year ago, Carl Franklin was just another working actor with impressive credits and one or two low-budget directing assignments under his belt. He'd studied history and dramatic arts at Berkeley before appearing at the New York Shakespeare Festival and Washington's own Arena Stage. After a film role in Oscar Williams' *Five on the Black Hand Side* (1973) and some West Coast stage and television work (you might remember him as Captain Crane on "The A-Team"), Franklin became a Directing Fellow at The American Film Institute. With the Master of Fine Arts in Directing he earned there and some valuable experience working for Roger Corman's Concorde Films, Franklin was hired to direct a nasty little script by Tom Epperson and Billy Bob Thornton (who's now a regular on "Hearts Afire") called *One False Move*. The rest, as they say, is history.



Where was Franklin when the rave reviews were pouring in for *One False Move*? ("A brilliant detective thriller [that] demands to be seen right away," said Gene Siskel.) In the Minneapolis-St. Paul area, making this now hotly anticipated new dramatic miniseries—the first programming produced exclusively for the cable network by HBO Independent Productions, Inc. Known at various times as *Rondo*, *The Weekend*, and *Shelton Avenue*, the film, notes co-executive producer Charles Dutton ("Roc"), "will present a thoughtful, realistic look at the problems and challenges facing a black working-class family." Such a subject only increases the anticipation for the new work from the man actor Bill Paxton called "the best actor's director I've ever worked with."

Eddie Cockrell

**Production Company:** HBO Independent Productions, Inc. **Executive Producers:** Charles Dutton, Paul Aaron. **Producers:** Tony To, Jesse Beaton. **Co-Producer:** Michael Henry Brown. **Screenplay:** Michael Henry Brown, from a story by Michael Henry Brown and Paul Aaron. **Cinematography:** James Glennon. **Editor:** Carol Kravitz. **Music:** Harold Wheeler. **Principal Cast:** Mary Alice, Juanita Jennings, Rhonda Stubbins, Vonte Sweet, Mel Winkler. **Print Source:** Home Box Office, 1100 Avenue of the Americas, New York, NY 10036. Telephone: (212) 512-1000.

Saturday, April 24, 6:45 pm, AMC Union Station



# SHOWCASE PRESENTATIONS

## In Spectacular 3-D!

### KISS ME KATE

George Sidney

USA, 1953, 109 minutes, color

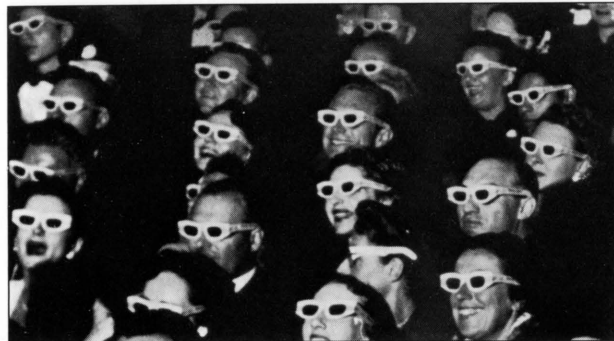
**F**ilmfest DC invites you to strap on those Polaroid glasses for a special look at the original 3-D movie process.

Cole Porter's amazing score wasn't the only standout when this tricky backstage/onstage parallel of *The Taming of the Shrew* first appeared. Contemporary fashion caused director George Sidney the headache of shooting in both 3-D and "flat" formats, and he accentuated the planes of artifice by employing a succession of frames within frames (doors, windows, proscenias) and, for the stage scenes, shooting head-on from the point of view of the third row of the "audience." The Chinese box, play-within-a-play construction is worked out perfectly, and even extends to Ron Randell playing a character called Cole Porter who is scoring a Broadway musical. Brilliantly choreographed by Hermes Pan, Ann Miller's dance numbers (variously partnered by Tommy Rall, Bob Fosse, and Bobby Van) are the champagne that go with the film.

Paul Taylor

The Time Out Film Guide

**Production Company:** MGM. **Screenplay:** Dorothy Kingsley, from the play by Cole Porter, Sam Spewack, Bella Spewack, based on *The Taming of the Shrew* by William Shakespeare. **Cinematography:** Charles Rosher. **Editor:** Ralph E. Winters. **Music:** Cole Porter. **Principal Cast:** Kathryn Grayson, Howard Keel, Ann Miller, Bobby Van, Keenan Wynn, James Whitmore, Bob Fosse, Tommy Rall, Kurt Kaszner. **Print Source:** Turner Entertainment, Entertainment Film and Tape Services Company, 5890 W. Jefferson Blvd., Los Angeles, CA 90016. Telephone: 310-558-7518.



Saturday, May 1, 4:00 pm, American Film Institute, Code: FA7301MAY9

Saturday, May 1, 6:00 pm, American Film Institute, Code: FA8301MAY0

Saturday, May 1, 8:00 pm, American Film Institute, Code: FA8301MAY1

## American Premiere



### SIMÉON

Euzhan Palcy

France, 1993, 116 minutes, color

**S**iméon is a creole tale, a story of colors, sounds, music, and dance—and, like the majority of Euzhan Palcy's films, a film about memory. It is the tale of an old, much loved and respected music teacher who lives in a little West Indian village. He is known by various names such as Siméon, mad Siméon, erudite Siméon and Siméon the artist.

One day he dies in an accident. His dream of creating a world famous creole band might have died too if not for the loving gesture of ten-year-old Orelie, the daughter of Siméon's favorite pupil, Isidore. Little Orelie cuts off Siméon's beautiful gray plait as a keepsake. She is unaware that she's broken a cardinal rule: if a living person keeps even the smallest thing belonging to a dead person then their spirit is prevented from leaving the earth. Siméon's spirit remains earthbound keeping company with Orelie and Isidore. The three live out a kind of epic poem in which they experience both amusing and tragic situations.

Finally, a little flame from the Land of the Dead comes to claim Siméon. It could not do so at a worse time as Siméon's band *Jacaranda* is on the verge of success and he has fallen in love with lead singer Roselyne. Orelie digs in her heels and squares off with the little flame hoping she can win Siméon a place on earth.

**Production Company:** Saligna Productions. **Principal Cast:** Manu Dibango, Smain, Pascal Legitimous, Jean Claude Duverger, Jean Claude Martial. **Print Source:** President Films, 2, rue Lord Byron, 75008 Paris, France. Telephone: (011) (331) 45.62.82.22. Fax: (011) (331) 45.63.40.56.

Thursday, April 22, 8:15 pm, C.O. Jenifer, Code: FJ0322APR4

Saturday, May 1, 7:15 pm, C.O. Jenifer, Code: FJ7301MAY3

## From the Director of *Diva*

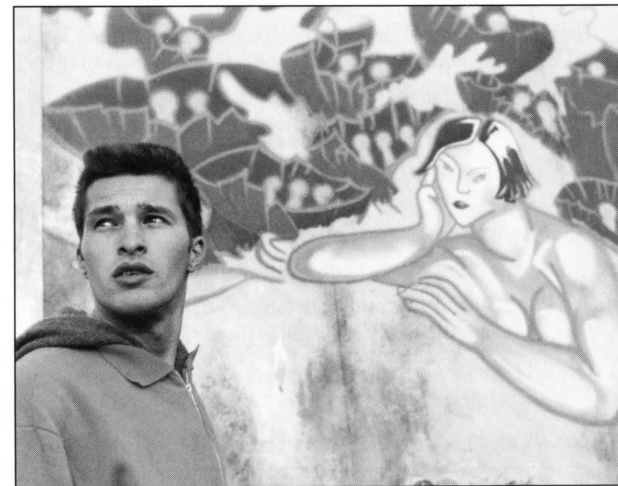
### IP5

Jean-Jacques Beineix

France, 1992, 119 minutes, color

**Starring Yves Montand in his last screen role**

**A**udiences on both sides of the Atlantic have anxiously awaited the arrival of *IP5* for two reasons: First, it represents the swan-song of legendary French actor Yves Montand, who died as filming was nearing completion (in November 1991); second, it is the new film from Jean-Jacques Beineix, the noted director of *Diva* and *The Moon in the Gutter*.



Beautifully shot, Beineix' latest opus is a road movie about three men in search of love who find themselves thrown together on the road from Paris. Tony (Olivier Martinez), a tall, unsatisfied graffiti artist and sometime thug, and his young buddy Jockey (11-year-old Sekkou Sali in a fabulous performance), are forced by local toughs to abandon Paris. Hitting the road and stealing cars along the way, they head south towards Toulouse. Their plans are interrupted when they befriend the elderly Léon (Montand), a passenger in one of the cars they steal. Together, this unlikely trio faces the open road and confronts whatever crosses their path. Montand is both brilliant and touching in the role of a man nearing the end of his days, longing to return to his beloved "island of pachyderms"—the scene of some memorable childhood experiences. His performance will remain in fond memory long after the final frame has faded from the screen.

Jack Vermee

11th Annual Vancouver International Film Festival, 1992

In French with English subtitles

**Production Companies:** Cargo Films/Gaumont. **Producer:** Jean-Jacques Beineix. **Screenplay:** Jean-Jacques Beineix, Jacques Forgeas. **Cinematography:** Jean-François Robin. **Editor:** Joëlle Hache. **Music:** Gabriel Yared. **Principal Cast:** Yves Montand, Olivier Martinez, Sekkou Sali, Geraldine Pailhas, Colette Renard. **Print Source:** Gaumont, 30, avenue Charles de Gaulle, 92200 Neuilly-sur-Seine, France. Telephone: (011) (331) 46.43.20.21. Fax: (011) (331) 46.43.20.33.

## Shown with Michelangelo Antonioni's VOLCANOES AND CARNIVAL

Noto, Mandorli, Vulcano, Stromboli, Carnevale

Michelangelo Antonioni, Italy, 1992, 8 min.

In preparation for Expo '92 in Seville, The E.N.E.L. (Italian Electricity Board) commissioned the always masterful Michelangelo Antonioni to direct this portrait of Italy for which he employs stunning cultural and technological symbolism.

Tuesday, April 27, 7:30 pm, C.O. Jenifer, Code: FJ4327APR4

Friday, April 30, 7:00 pm, C.O. Jenifer, Code: FJ6330APR2

## PANEL DISCUSSION: NEO-VIOLENT CINEMA

### A Question of Artistic Expression or Industry Censorship?

**T**he preoccupation of cinema and mainstream television with violent themes has long been a topic of discussion by both academic and pop media critics. This year, many of the most acclaimed international releases share an interest in violent themes, often presented in innovative, highly stylized visuals, prompting some in the industry to coin the term *neo-violence*.

Frequently, criticism of such works has mirrored the traditional sociological perspective. That is, to what degree does the graphic portrayal of violent acts elicit socially responsible emotional reactions? Can it encourage mimicry among particularly impressionable individuals? The critical examination of cinematic violence tends less often to approach such images as the products of creative artistic energies and stylized visions of filmmakers who, in many cases, are responding to the market forces of particular segments of the general public. *You won't want to miss this discussion!*

Panel participants:

**Michael E. Dyson**, Assistant Professor of American Civilization and Afro-American Studies at Brown University and author of *Reflecting Black: African-American Cultural Criticism*.

**B. Ruby Rich**, media critic and frequent contributor to *Village Voice* and *Sight and Sound*.

**Carl Franklin**, widely acclaimed actor-turned-director whose credits include *One False Move* and *Laurel Avenue*.

**Michael Medved**, nationally syndicated film critic and best-selling author of *Hollywood vs. America*.

**Robert D Manning**, Assistant Professor of Sociology at The American University and frequent radio and television commentator will moderate the panel.

Sunday, April 25, 5:00 pm, American Film Institute, FREE



Michael E. Dyson



B. Ruby Rich



Michael Medved

## NEW AUSTRALIAN CINEMA

Sponsored by the DC Community Humanities Council

## AUSTRALIAN MOVIES

A new Australian cinema has been born in recent years, not in a flurry so much as quietly, almost timidly. These new films are different from those that most American film-goers might recall from the 1970s. They're not as picturesque as seminal films like *Picnic at Hanging Rock*, Peter Weir's mystic and ethereal masterpiece from 1976, or Fred Schepisi's brilliantly absorbing and moving *The Chant of Jimmie Blacksmith* (1978).

The new films depend less on landscape. They are more urban and Australian cities aren't as photogenic (or as exotic) as the terrifying and overwhelming Australian outback—but in some ways, the new films are more interesting, because they rely on character more than setting.

The international recognition for Australian movies of the 1970s was not just due to the emergence of new talented directors like Weir, George Miller, Bruce Beresford, Gillian Armstrong, and Phil Noyce, who had stories they wanted to tell. It was also the result of an extraordinarily gifted set of cinematographers, such as Russell Boyd, Dean Semler, Don McAlpine, Ian Baker, and John Seale (most of whom now work primarily in the U.S.), who used the Australian light like painters.

The films they shot surprised Australians, as well as the rest of the world. Many Australians never appreciated the haunting, melancholy, and prehistoric power of their own landscape until they saw *Picnic* (shot by Boyd). It was a trend that could only go on so long, though. Ironically, the end of the landscape era in Australian film followed a film that used Australia's bush mythology more successfully than any previous film: *Crocodile Dundee* (again, shot by Russell Boyd) was a kind of synthesis of all Australian bush movies, with a twist—its likeable hero was let loose in the most sophisticated of all cities, New York (exchanging one jungle for another).

*Crocodile Dundee*'s astonishing success (the most successful non-American movie ever made) seemed to liberate Australian filmmakers from the rut of historically based, reverent rural costume dramas that had become so familiar (and boring) for local audiences. It was harder for Australian filmmakers to do "sheep and horse operas" after *Crocodile Dundee*, because Paul Hogan's character had so effectively satirized the genre, even as he plundered its conventions.

The new Australian cinema is hipper, less imbued with the sunny innocence that characterized the films of the 1970s. Some of the films are much darker in tone and there's a strain of the surreal, a revolt against realism, that is hard to find before the mid '80s. Ray Lawrence's *Bliss*, from 1985, based on a Peter Carey novel, was a landmark in this sense, for the way it used filmic metaphors and bold stylistic strokes.

In 1989, Jane Campion's first feature, *Sweetie*, showed the characteristics of a cinema that was becoming more self-aware, bolder in visual and narrative terms, and far less predictable in content. Australian audiences had never really seen anything like *Sweetie* before. This story of a spectacularly dysfunctional suburban family was so extreme as to be hilarious and so crazily correct at some deep and mysterious psychological level as to be chilling. Its effect on local filmmakers can be compared to that of Nicolas Roeg's *Walkabout* (1971), one of the films that inspired the so-called New Wave of the early '70s. (It may be telling that both directors were from elsewhere. Roeg is English; Campion grew up in New Zealand, although she now lives in Sydney.)

About the time that *Sweetie* came out, film production in Australia virtually stopped, when the system of tax incentives for investment in films finally became unworkable. This was not as big a disaster as it might seem. The previous decade had seen a lot of

bad movies made, simply because the deal was right. Investors had been able to get a 150% tax deduction, so who cared what the script was like?

When the system finally collapsed, production shut down for two years until a new system of government funding for films was launched. The hiatus forced producers to look for low-budget films and the lack of viable funding sources at the national level left an opportunity for state funding bodies to fill the breach. The result was a flowering of "regional" filmmaking, specifically in the southern capital, Melbourne. A combination of creative use of funds at Film Victoria, and the rise of a group of new writers and directors in that state has produced a crop of remarkable films in the last five years, of which *Romper Stomper*, Geoffrey Wright's foray into the world of neo-Nazi skinheads, is the latest.

Nadia Tass and David Parker, who had proved their comic abilities with *Malcolm* in 1986, brought out another charming comedy with *The Big Steal* (1990). John Ruane wrote and directed his first feature, *Death in Brunswick*, using Sam Neill in an uncharacteristic role as a goofy chef in a seedy rock club. Another auspicious debut came from writer/director Jocelyn Moorhouse, who cast Hugo Weaving in his best role to date as a blind photographer, opposite the newest star of Australian film, Russell Crowe. With its clever, confident script, finely balanced between comedy and psychodrama; its urban, contemporary background; and its reliance on character and mood instead of setting, *Proof* is a model for the future of Australian film. After a decade of expensive flops that were ignored by local audiences, here was a film made on a small budget that clicked at the box office, as did the others mentioned above.

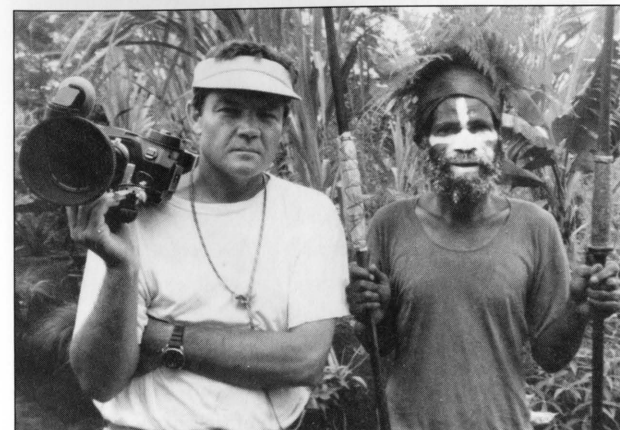
A characteristic of many of these Melbourne films is that they're often funny, something that was largely lacking before. Apart from *The Big Steal* and *Death in Brunswick* (aka *Nothing to Lose* in the U.S.), Mark Joffe's *Spotswood* (*The Efficiency Expert* in the U.S.) typifies the style. It's about a time and motion expert (Anthony Hopkins) sent in to assess a moccasin factory that's run like a sheltered workshop. The influence of the Ealing comedies and Bill Forsyth's *Local Hero* notwithstanding, the film has a particularly Australian sense of humor and a welcome strain of self-mockery that's typical of Australian life but not previously of our films.

Another remarkable development in recent years has been the number of debut features by women directors: *Celia* (1988) and *Hammers Over the Anvil* (1993) from Anne Turner, *Waiting* (Jackie McKimmie, 1990), *Aya* (Solrun Hoass, 1990), and *Breathing Underwater* (Susan Dermody, 1991), to name just a few. This breakthrough may yet prove to be the most significant development of the 1990s, because Australian cinema, like Australian life and mythology in general, has defined itself in the masculine until now. Such films as *Gallipoli* (Peter Weir, 1981) and *Breaker Morant* (Bruce Beresford, 1976) typify the genre, with their stories of male martyrdom in battle. Except for the films of Gillian Armstrong, the voice of women has rarely been heard since the beginning of the Australian film revival. It is now coming through loud and clear, showing audiences a different Australia—one that is just as startling, in its impact on screen, as the landscape films of the 1970s. Watch out for Armstrong's latest, *The Last Days of Chez Nous*, and two highly anticipated feature debuts in 1993—Laurie McInnes's *Broken Highway*, and Aboriginal artist/photographer and filmmaker Tracey Moffat's *Bedevelled*. These films may surprise anyone who thought they knew what an Australian film could, or should, be.

## Paul Byrnes

Paul Byrnes has been director of the Sydney Film Festival since 1989 and is a former film critic for *The Sydney Morning Herald*.

## Winner of 7 International "Best Documentary" Prizes



## BLACK HARVEST

Robin Anderson, Bob Connolly

Australia, 1992, 90 minutes, color

**B**lack Harvest is the third part of a documentary trilogy that began with the 1980 film *First Contact*, the story of the 1930s journey of adventurer/explorer brothers Mick and Dan Leahy into the then-uncontacted highlands of Papua New Guinea. One legacy of that first contact between white Australia and black New Guinea was the birth of Joe Leahy, whose mixed cultural roots provided the material for the prize-winning *Joe Leahy's Neighbours*. With *Black Harvest*, that drama has become epic.

The new film continues the story of Joe, the mixed-race businessman and coffee planter caught between two cultures, and Popina Mai, his ally and the leader of one of the four clans that constitute the Ganiga people. Their alliance is a classic story of shared ambition—Leahy needs labor and land on which to grow coffee, Popina wants prosperity and respect for his people. The deal is to be 60/40, in Joe's favor, a split that other clan leaders are far from happy with. When the coffee price falls sharply, so do the wages, and then all hell breaks loose.

Anderson and Connolly spent a year filming this extraordinary story. The resulting film is particularly remarkable in the way it sustains a gripping story without sacrificing complexity. *Black Harvest* won the grand prize at last year's Cinéma du Réel festival in Paris—the third time that Anderson and Connolly have won this coveted award.

Paul Byrnes

In English and Pidgin with English subtitles

Production Company: Arundell Productions. Cinematography: Bob Connolly. Editors: Ray Thomas, Bob Connolly, Robin Anderson.

Friday, April 30, 6:30 pm, American Film Institute, Code: FA6330ARP8

Friday, April 30, 9:30 pm, American Film Institute, Code: FA7330APR0

## THE NUN AND THE BANDIT

Paul Cox

Australia, 1992, color, 92 minutes

**I**n the illustrious career of Paul Cox, *The Nun and the Bandit* represents a significant departure. Based on a little-known novel by E. L. Grant Watson, an English writer, poet, and anthropologist who visited Australia in the 1930s, the film brings the Australian landscape to the foreground, making it almost a third character in the drama. This isn't unusual for other Australian directors, but it is for Cox, who has usually preferred a more abstract use of backgrounds. The film is also closer to conventional narrative, in its story of the abduction of a teenager and a nun by a penniless roughneck intent on blackmailing his prosperous brother. Gosia Dobrowolska (*Golden Braid*, *A Woman's Tale*) plays the nun, and her delicate performance shows why she has become a kind of





## NEW AUSTRALIAN CINEMA



muse for Cox in recent times. Chris Haywood (who was also in both *Golden Braid* and *A Woman's Tale*) is the bandit, who takes her into the lonely, prehistoric Australian bush to await the ransom. Instead, he begins to experience baser urges, these giving way to deeper emotions as she resists him. As you would expect, the film is beautifully acted, in breathtaking locations and with much more going on than meets the eye.

Paul Byrnes

**Producer:** Paul Ammitzboll. **Screenplay:** Paul Cox. **Cinematography:** Nino Martinetti. **Editor:** Paul Cox. **Music:** Tom E. Lewis, Norman Kaye. **Principal Cast:** Gosia Dobrowolska, Chris Haywood, Victoria Eagger, Charlotte Hughes Haywood, Tom E. Lewis. **Print Source:** Alliance International, 355 Place Royale, Montreal, Quebec H2Y 2V3, Canada. Telephone: (514) 844-9007. Fax: (514) 982-9107.

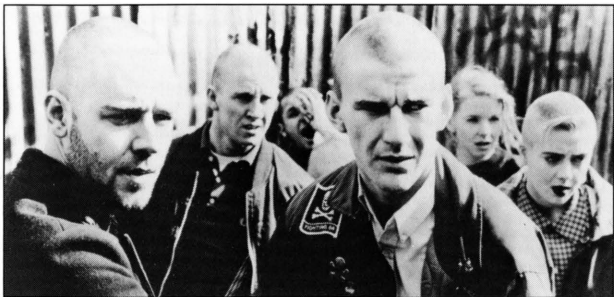
**Monday, April 26, 8:45 pm, AMC Union Station, Code: FU4326APR0**

**Tuesday, April 27, 6:45 pm, AMC Union Station, Code: FU4327APR6**

## ROMPER STOMPER

Geoffrey Wright

Australia, 1992, 92 minutes, color



Geoffrey Wright's astonishing and confrontational first feature opened to great controversy and great acclaim in Australia late last year. One prominent critic slammed it as a recruitment movie for neo-Nazi racists, perhaps because Wright dares to make his characters—an ugly bunch of Asian-hating skinheads—human, as well as horrendous. With great kinetic energy, Wright takes us inside the lives of a nomadic gang of jack-booted, battle-scarred youthful misfits on the streets of Melbourne, led by a tattooed and manic Hando, played by Australia's newest star, Russell Crowe. This unorthodox “family” spend most of their waking hours getting drunk, dancing to various headbanger bands, and looking for lone Asian-Australians to beat up. Wright does make the violence exciting, but it would be hard to make a film from inside these characters' heads and not show how much of a kick they get out of giving (and perhaps receiving) a good kicking.

Wright is one of the most exciting new talents in Australian cinema, because he's not interested in politeness on screen. He has some of the exuberance that characterized the early films of George Miller, and a similarly organic understanding of the possibilities of the medium. And *Romper Stomper* is a serious film, as well as a violent one, offering rare insight into a phenomenon that is widespread in the West (and the South). Sadly, Daniel Pollock, who plays Davey, died shortly before the film's release last year.

Paul Byrnes

**Production Companies:** Seon Films/Australian Film Commission/Film Victoria. **Producers:** Daniel Scharf, Ian Pringle. **Screenplay:** Geoffrey Wright. **Cinematography:** Ron Hagen. **Editor:** Bill Murphy. **Music:** John Clifford White. **Principal Cast:** Russell Crowe, Daniel Pollock, Jacqueline McKenzie, Alex Scott, Leigh Russell. **Print Source:** August Entertainment, 838 North Fairfax Avenue, Los Angeles, CA 90046. Telephone: (213) 658-8888. Fax: (213) 658-7654.

**Saturday, April 24, 9:45 pm, C.O. Jenifer, Code: FJ2324APR1**

**Friday, April 30, 10:15 pm, C.O. Jenifer, Code: FE6330APR5**

## HERCULES RETURNS

David Parker

Australia, 1992, 82 minutes, color

**Scheduled to Appear: David Parker**

Based on the antics of the traveling Australian troupe Double Take Theatre and its co-founders Des Mangan and Sally Patience, *Hercules Returns* is the funniest redubbing of a B-movie since Woody Allen's *What's Up, Tiger Lily?* Come to think of it, *Hercules Returns* is probably the only redubbing of a B-movie since Woody Allen's *What's Up, Tiger Lily?*

Brad McBain (David Argue) decides to quit his job with the local cinema conglomerate to concentrate on his first love, repertory. He buys and refurbishes the Picture Palace, and decides to mark opening night with a gala re-premiere of the last film to play there, *Hercules*. But with moments to go until the show, his partners discover that a print in the original Italian—with no subtitles—is what's been delivered to the projection booth. Frantically, Brad and his cohorts must improvise all the speaking roles and the sound effects to save the premiere and their theater.

As with *Tiger Lily*, director David Parker and Double Take Theatre (Mangan and Patience do all the voices) have the good sense to keep things moving via judicious trimming of the original, and the sword-and-sandal epic is occasionally interrupted by scenes illustrating the increasingly improbable lengths Brad and company go to in order to get just the right sound effect. Despite the occasional lapse to the level of humor you might expect at the expense of musclebound guys in loincloths, connoisseurs of the truly weird (especially fans of the hot cable show “Mystery Science Theater 3000”) won't want to miss this uproarious spoof.

Eddie Cockrell

**Production Company:** Philm Productions. **Producer:** Philip Jaroslow. **Screenplay:** Des Mangan. **Cinematography:** David Connell. **Editor:** Peter Carrodus. **Voices:** Des Mangan, Sally Patience. **Principal Cast:** David Argue, Bruce Spence, Mary Coustas, Michael Carmen. **Print Source:** Beyond Films, 1875 Century Park East, Suite 1300, Los Angeles, CA 90067. Telephone: (310) 785-2255. Fax: (310) 785-2260.

**Thursday, April 22, 8:30 pm, American Film Institute (reception only at Embassy of Australia, 1601 Mass. Ave. NW at 6:30 pm) \$10.00 ticket, Code: FA0322APR9**

**Friday, April 23, 8:30 pm, American Film Institute, Code: FA1323APR7**



## Filmfest DC at THE LIBRARY OF CONGRESS A SAMPLER OF CLASSIC AUSTRALIAN CINEMA

Reservations may be made by phone one week prior to show date. Call (202) 707-5677, Monday-Friday, 9:00 am to 4:30 pm. Reserved seats are held until 10 minutes before showtime.

All programs are FREE, but seating is limited to 64. Location: The Mary Pickford Theater, Third Floor, Madison Building, The Library of Congress, 101 Independence Ave., S.E.

## THE OVERLANDERS

Harry Watt, United Kingdom, 1946, 80 min.

Based on the true story of a group of Australian ranchers who responded to the threat of Japanese invasion in 1942 by moving their cattle herds through 2000 miles of desert. **Thursday, April 22, 1:30 pm**

## BITTER SPRINGS

Ralph Smart, Australia, 1950, 90 min.

Set in the early 19th century, one family struggles to establish the first cattle station in the heart of Australia. A film that gives mythic treatment to the history of Australia's version of the Old West.

**Friday, April 23, 1:30 pm**

## ON THE BEACH

Stanley Kramer, Australia, 1959, 134 min.

Australian survivors of a nuclear war in the Northern Hemisphere ponder their future while the residual radioactivity slowly poisons the world's atmosphere. **Monday, April 26, 1:30 pm**

## PICNIC AT HANGING ROCK

Peter Weir, Australia, 1975, 115 min.

On a warm day in 1900 four school girls venture away from their fellow picnickers and mysteriously disappear among a cluster of mountainous boulders. The most visually beautiful film yet made about the enigmatic Australian landscape. **Wednesday, April 28, 1:30 pm**

## THE LAST WAVE

Peter Weir, 1977, 106 min.

A lawyer takes on a murder case involving Aborigines and finds himself drawn inexorably into a haunting dream world. This film completed the breakthrough of Australian films into the international market. **Friday, April 30, 1:30 p.m.**

**Presented in Cooperation with the Embassy  
of Australia**

CAT'S  
CRADLE

Liz Hughes, Australia, 1991, 13 min.

An archly surreal look at a poor family's frustrated efforts to bury their dead father.



followed by:

## PANEL DISCUSSION: NEW AUSTRALIAN CINEMA

**Participants:** Penny Amberg, Counselor of Cultural Affairs, Embassy of Australia; Dr. Ian Gordon, Research Associate, Ethnic Imagery Project, Archives Center, National Museum of American History; and David Parker, director of *Hercules Returns*.

Panelists will explore the issues and aims surrounding this emerging national cinema. Australian filmmakers are faced with the challenge of portraying the uniqueness of the Australian character and landmass apart from outsiders' stereotypical perceptions of the *Crocodile Dundee* or an exotic, kangarooed backdrop. They must reckon with a colonial past and uncover the hidden and distorted history of the country's indigenous peoples with fresh images. How will Australia, a country characterized by remarkable individual talent, overcome decades of commercial and stylistic influence imposed by the American film industry and attempt to convey a distinctly Australian experience?

**Wednesday, April 28, 6:30 pm, Embassy of Australia, 1600 Massachusetts Avenue, NW, FREE**

Sponsored by the DC Community Humanities Council

## NEW AFRICAN CINEMA

One of the most recent forms of African expression and communication—and probably the least known in the West—is cinema. Generally, the advent of indigenous sub-Saharan African filmmaking took place in the early 1960s, and coincided with the self-awareness and assertiveness generated by major political changes during the transition from years of European colonialism to independence. In such a context, many African filmmakers felt a concurrent need to rectify images of themselves and their socio-cultural environment through works that would be free of the one-dimensional and often derogatory stereotypes popularized by various non-Africans through the media, particularly films. Such Western misrepresentations emphasized the exotic, “Tarzanistic,” and isolated strangeness of Africans within a seemingly immutable framework, while the authenticity and changes in their life were frequently neglected or disregarded.

From its inception, African cinema has redefined the portrayal of Africa on film, focusing on historical, economic, and socio-anthropological issues within diverse ethnic and geographic surroundings. As such, African films illustrate a large array of human experiences and values. Their themes include the overall conflict between indigenous traditions and Western mores; precarious village life because of drought or ill-adapted farming techniques; migration of rural people to overpopulated cities; increasing urban unemployment, poverty, and juvenile delinquency; the evolving status of women; political instability; and the various social injustices linked to caste systems, tribalism, nepotism, and corruption. As cultural testimonies of African cultures, these films often focus on African mythologies—ethics as well as a diversity of religious beliefs.

Consequently, the films made by most African directors have a twofold significance. For the African, they depict the continent's realities and serve as a tool for progress through self-actualization. At the same time, for the non-African, these films are invaluable mirrors of Africa's societies that bring about a new awareness of African thought and customs.

Françoise Pfaff

PANEL DISCUSSION  
AFRICAN CINEMA:  
ART AS DEVELOPMENT

As global changes force new developments in contemporary African societies, the cinema has emerged as one of the strongest mediums for exchange and examination. Following in the footsteps of the pioneers of African film, a young crop of filmmakers has emerged to take up the challenge of creating and challenging the aesthetics and the use of film in Africa. Focusing on the interplay between recent films and current political, social, and economic changes on the African continent, four of these filmmakers will discuss the continent-wide movement toward democracy and human rights and its relationship to their work.

David Achkar, the director of a new film detailing the last moments of the struggle for independence in Guinea, *God's Will* (*Allah Tantou*); Jean-Pierre Bekolo, whose *Quartier Mozart* is perhaps the first hip-hop-inspired treatment of life in urban Cameroon; and Jean-Marie Teno, director of *Afrique, je te plumerai*, an examination of the media's role in development, will

be joined by Françoise Pfaff, author of *The Cinema of Ousmane Sembène: A Pioneer of African Film* and *Twenty-Five Black African Filmmakers*.

Jacquie Jones

This program is presented in association with California Newsreel's Library of African Cinema and its Developing Visions Project, supported by grants from the Ford Foundation, the Rockefeller Foundation, and the National Endowment for the Arts, a federal agency.

Thursday, April 29, 9:15, American Film Institute, FREE

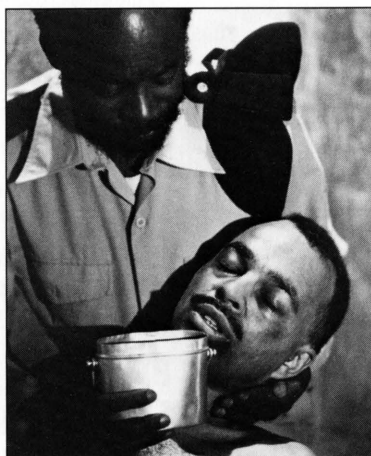
## ALLAH TANTOU

David Achkar

Guinea/France, 1991, 62 minutes, color and black and white

Scheduled to appear: David Achkar

A pastiche of 8mm home movies, letters from husband to wife, still photographs, and a fictional reconstruction of a man's last days in prison, *Allah Tantou* is a rare and personal historical document. Director David Achkar successfully weaves these archival texts and constructed dramatic scenes into a mesmerizing eulogy.



The wealth of images alone is stunning. As colonial rule draws turbulently to an end in francophone Africa, we see a beautiful, poised man smile at a party, shake hands with Martin Luther King, Jr., address the United Nations, flank Sékou Touré, Guinea's first president. The man, Marouf Achkar, an erstwhile ballet dancer turned diplomat, speaks of his own rise and fall through his letters and through meditations carefully written on cigarette papers and between the lines of books. He also speaks through the voice of his son, David Achkar, in this chilling first film.

Marouf Achkar served as Guinea's ambassador to the United Nations under Touré before he was imprisoned at Camp Boiro, a notorious political prison. In 1971, three years after his arrest, Achkar was shot to death. *Allah Tantou* is the director's attempt to understand his father's fate and that pivotal moment in the history of Guinea and African independence.

“Every year Amnesty International publishes a report on the rights of men scorned by the world: an exhaustive list, by country, of numbers of deaths,” explains the director. “Behind these numbers are men, women, and children, dead in anonymity. The reasons that have led me to be interested in the subject of the rights of man include that one of these departed was my father.”

Jacquie Jones

In French with English subtitles

Production Company: Archibald Film. Executive Producer: Edmée Milot. Producer: David Achkar. Screenplay: David Achkar. Cinematography: Anne Mustelier. Editor: Anna Guerin Costello. Music: François Coreo, Lumumba Marouf Achkar, Jr. Principal Cast: Michel Montanary. Print Source: California Newsreel, 149 Ninth Street, Room 420-B, San Francisco, CA 94103. Telephone: (415) 621-6196. Fax: (415) 621-6522.

Saturday, April 24, 5:00 pm, American Film Institute, Code: FA2324APR5  
Thursday, April 29, 6:30 pm, American Film Institute, Code: FA5329APR9

Shown with April 29 screening of *Allah Tantou*

## A CERTAIN MORNING

*Un certain matin*

Fanta Regina Nacro

Burkina Faso, 1992, 13 minutes, color

As Tiga, a farmer living peacefully on the Mossi plateau in Burkina Faso, prepares to go into the forest to make chairs, a series of omens alerts him that danger awaits him there. He goes anyway, though apprehensively. When he hears a woman call for help, his troubles begin. The well-intentioned Tiga ultimately finds himself the casualty of a surprising, unfortunate misunderstanding. With its fresh, unexpected premise, this well-crafted short film offers a new treatment of the confusion that often results when tradition meets modernity.

Jacquie Jones

In French with English subtitles

Production Company: Les Films DEFI. Producer: Fanta Regina Nacro. Screenplay: Fanta Regina Nacro. Cinematography: Catherine Sebég. Editor: Marie Christine Rougerie. Music: Kante Manfila.

Shown with April 24 screening of *Allah Tantou* and  
April 25 screening of *Lumumba*

## THOMAS SANKARA

Balufa Bakupa-Kanyinda

Zaire/France, 1991, 20 minutes, color

On October 15, 1987, Thomas Sankara, the magnetic 37-year-old president of the West African country of Burkina Faso, was assassinated in a counter-revolutionary coup by troops loyal to Capt. Blaise Compaore, who succeeded him as President. Sankara had come to power four years earlier through a popular movement opposing the military government of then-President Jean-Baptiste Ouedraogo. A dynamic champion of democracy in Africa, Sankara is profiled through his memorable speeches and interviews with his family and associates in this powerful though short documentary.

Jacquie Jones

Production Company: South Films for Channel 4. Executive Producer: Jenny Hay, Ana de Shalon. Producer: Muriel Dudogon, Scolopendra Productions. Screenplay: Balufa Bakupa-Kanyinda. Cinematography: Stephen Oriach. Editor: Stephen Oriach. Music: Ray Lema. Print Source: First Run/Icarus Films, 153 Waverly Place, Sixth Floor, New York, NY 10014. Telephone: (212) 727-1711. Fax: (212) 989-7649.

## THE BLUE EYES OF YONTA

*Udju Azul di Yonta*

Flora Gomes

Guinea-Bissau/Portugal, 1992, 90 minutes, color

The Blue Eyes of Yonta is the second feature film from both Guinea-Bissau and its native son filmmaker Flora Gomes. Development of filmmaking in Bissau is part of the country's rebuilding process. Reciprocally, Gomes is trying to document that development through stories that come out of the passions and lives of the people who were once viewed by the world only in





## NEW AFRICAN CINEMA

terms of their experience of struggle. The dialogue is Creole, not Portuguese, and it delivers a deliberately charming love story. Moving on from the end of the war of independence featured in his first film, *Mortu Nega*, this time it is a story of a chain of unrequited love taking place against a canvas of normality in Bissau. Yonta is in love with her father's friend, war hero Vicente, who sees her as an infatuated child. Meanwhile a country boy who works in the docks, Ze, too shy to declare his love for her, sends anonymous letters copied from a Scandinavian book (hence her "beautiful blue eyes"). Bia Gomes, the star of *Mortu Nega*, plays Yonta's mother, and is one of the very few professional actors in the film.

June Givanni  
36th London Film Festival, 1992

In Creole and Portuguese with English subtitles

**Production Companies:** Vermedia/Arco-Iris/Eurocreation Productions/Rádotelevisão Portuguesa. **Producer:** Paolo de Sousa. **Screenplay:** Flora Gomes, David Lang, Ina Cesaire, Manuel Rambout Barcelos. **Cinematography:** Dominique Gentil. **Editor:** Dominique Paris. **Music:** Adriano G. Ferreira-Atchutchi. **Principal Cast:** Maysa Marta, António Simão Mendes, Bia Gomes, Pedro Dias, Mohamed Seidi, Dina Vaz. **Print Source:** Uniporugal, Avenue Duque de Loulé, 79 r/c, 1000 Lisbon, Portugal. Telephone: (011) (351) 529-326/520-339. Fax: (011) (351) 533-075.

Wednesday, April 28, 6:45 pm, AMC Union Station, Code: FU5328APR1  
Wednesday, April 28, 8:45 pm, AMC Union Station, Code: FU5328APR2

## LUMUMBA: THE DEATH OF A PROPHET

*Lumumba: La Mort d'un prophète*

Raoul Peck

France/Germany, 1992, 70 minutes, color and black and white



In 1958, one of fewer than 30 African college graduates in a nation of 14 million, Patrice Lumumba began the first non-tribal political party in his native Zaire, then called the Belgian Congo. Within two years, the Belgians would flee the Congo as independence became inevitable, leaving behind the most harshly and irresponsibly governed colony in Africa. Lumumba quickly emerged as the new nation's inevitable leader, but, within a year, he was murdered—giving rise to Mobutu Sese Seko, who still rules Zaire.

Though his time in power was brief, Patrice Lumumba remains one of the most enigmatic and charismatic figures in the struggle for African independence. Not a conventional biography, *Lumumba: Death of a Prophet* traces 12 months in Lumumba's life, from his rise to the position of Prime Minister at the age of 35 to his assassination a year later. Through newsreels and candid interviews with members of the press corps who followed Lumumba's last, turbulent year, Haitian-born Raoul Peck creates a riveting meditation. Peck, who joined his family in the Congo two years after Lumumba's assassination, successfully combines family memorabilia with his own exhaustive research on the period.

*Lumumba: Death of a Prophet* is as much about the powerful role of the white media in changing African societies as it is about Patrice Lumumba, who, like Malcolm X, is remembered more for his symbolic self-determination than for his accomplishments. This film is the latest in a growing body of work from Africa and the diaspora that reexamines that turbulent period of African inde-

pendence and how our memories of it have been distorted. A powerful collage of memory—that of a young boy and that of a global mass media society—*Lumumba: Death of a Prophet* received the Paul Robeson Award for diaspora filmmakers at the 1993 Festival of Pan African Cinema at Ouagadougou, Burkina Faso.

Jacquié Jones

In French with English subtitles

**Production Company:** Velvet Film GmbH, Berlin/Cinémma GmbH, Zurich. **Producers:** Andreas Honegger, Raoul Peck. **Screenplay:** Raoul Peck. **Cinematography:** Mathias Kälin, Philippe Ros. **Editors:** Eva Schlensag, Aïlo Auguste, Raoul Peck. **Print Source:** California Newsreel, 149 Ninth Street, Room 420-B, San Francisco, CA 94103. Telephone: (415) 621-6196. Fax: (415) 621-6522.

Sunday, April 25, 9:15 pm, American Film Institute, Code: FA3325APR5  
Thursday, April 29, 8:00 pm, American Film Institute, Code: FA6329APR0

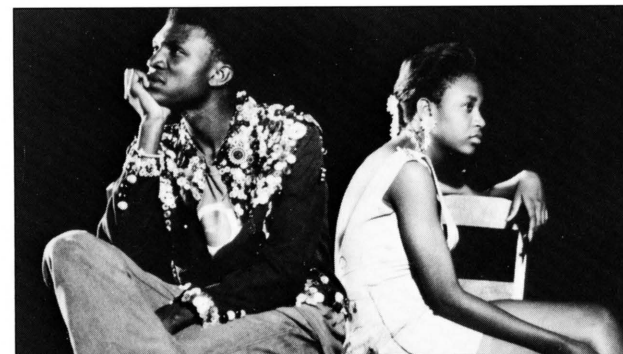
## QUARTIER MOZART

Jean-Pierre Bekolo

Cameroon/France, 1992, 80 minutes, color

**Scheduled to appear: Jean-Pierre Bekolo**

In this portrait of a Cameroon suburb we meet "Africans belonging to a generation that grew up with television,—*Dallas*, *Dynasty*, and video cassettes," the director explains. A series of characters are combined with both humor and drama, in magic and realism to describe an Africa that has appropriated Western culture. Using direct-to-camera sequences to introduce the characters and set up the narrative, Bekolo (who also wrote and edited the film) presents a story combining several folk legends. Added to the



traditional/modern background of the film is the story of a little girl, curious about male/female relationships, who is subsequently turned into a boy and becomes a local Casanova called "My Guy." Through *My Guy* and his escapades, Bekolo observes the moral and sexual customs of the small community. And even more characters—Chien Méchant (Mad Dog), Samedi (Saturday), and Bon pour les Morts (Good for the Dead)—make up this crazy slice of African life that is both humorous and poignant.

June Givanni  
36th London Film Festival, 1992

In French with English subtitles

**Production Company:** Kola Case. **Executive Producer:** Kenneth Komtangi. **Producer:** Jean-Pierre Bekolo. **Screenplay:** Jean-Pierre Bekolo. **Cinematography:** Régis Blondeau. **Editor:** Jean-Pierre Bekolo. **Music:** Philip Nikwe. **Principal Cast:** Serge Amougou, Essindi Mindja, Jimmy Biyong, Sandrine Ola'A. **Print Source:** MGI International/Michel Gué, 12, rue Blanche, 75009 Paris, France. Telephone: (011) (331) 42.80.06.87. Fax: (011) (331) 45.26.17.33.

Friday, April 30, 9:00 pm, AMC Union Station, Code: FU6330APR7  
Saturday, May 1, 9:45 pm, AMC Union Station, Code: FU7301MAY8

Great Film Dialogue (past):

"ROSEBUD." "WE'LL ALWAYS HAVE PARIS."

"MY SISTER...MY DAUGHTER...MY SISTER AND DAUGHTER!" "KLAATU BARAADA NKTU"\*

Great Film Dialogue (present):

W "I'M A MEMBER OF THE WASHINGTON, DC FILM SOCIETY"

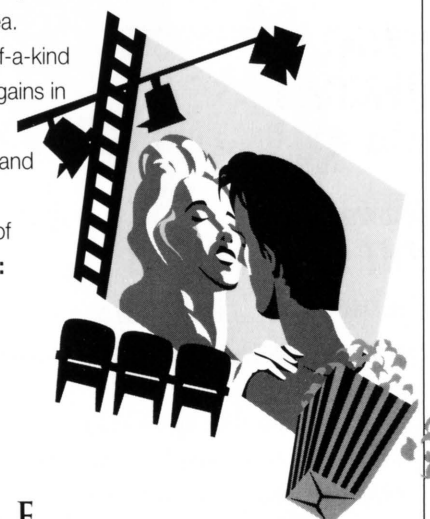
We can't quite promise that this memorable line will lift you into the ranks of Bogie or Bergman. But we can guarantee that with a membership in **The Washington, DC Film Society** you'll join the growing ranks of some of the most enthusiastic and knowledgeable movie-goers in the area.

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\* We know that you recognized the memorable lines from *Casablanca*, *Chinatown*, and *Citizen Kane*. But did you also recognize the line uttered by an extraterrestrial tourist in Washington in the 1950s sci-fi classic *The Day the Earth Stood Still*?

## American Premieres

## BAMAKO BEAT: MUSIC FROM MALI

Mark Kidel

United Kingdom, 1991, 55 minutes, color, videotape

Seen together, these two tapes make a joyful noise, indeed, as they offer a thorough tour of the latest in world music. Influenced by 13th century styles, the music found in and around Bamako, the capital of Mali, combines traditional sounds with rock, jazz, blues, and dance into a mischievous yet reverent new hybrid.

We see regional dances, interspersed with the music of The Rail Band and The Super Djata Band (who perform "*Facia*," which translates as "Our Father's Tradition"). Master guitarist Mo dibo Kouyate compares contemporary playing to the traditional styles of the kora, ngoni, and balafon, explaining the role of the music and instruments in weddings, circumcisions, and concerts. Kasse-mady and Lafia Diabate perform "Koulanjani," a song dedicated to the nearly vanished tradition of hunting, and the program concludes—perhaps appropriately—with Sali Sidibe and Her Musicians performing "Deli geleman," a traditional song from Ouassoulou that's dedicated to friends returning to Europe.

Eddie Cockrell

English narration and French with English subtitles

Production Company: BBC 2. Producer: Mark Kidel. Associate Producers: Francis Hanly, Tim May. Cinematography: John Daly, Simon Maggs. Editor: David McCormick. Music: Dennis Bovell, Toumani Diabate, various artists. Principal Cast: The Rail Band, Mo dibo Kouyate, Tata Bambo Kouyate, The Super Djata Band, Zani Diabate. Print Source: BBC 2, Television Centre—North American Sales, Wood Lane, Shepherd's Bush, London W12 7RJ, United Kingdom. Telephone: (011) (4481) 576-2000.

Shown with  
PUT ME ON A VHS

Mark Kidel

United Kingdom, 1991, 54 minutes, color, videotape

"The best location for our videos is our own habitat, our own country," proclaims Juan Luis Guerra, whose popularity extends from his base in Santo Domingo to New York City. "That's where the folklore is, the things we sing about." *Put Me on a VHS* (the title comes from Trinidad and Tobago Soka star David Rudder) examines the worldwide phenomenon of music video and offers a generous sampling of new regional work.

Both attracted to and repelled by the high-tech siren song of the format, artists and producers are struggling to balance the demands of the marketplace with the traditions of their music. Perhaps unconsciously echoing Jack Nicholson's Hoffa, Tony Hall from Banyan Productions says "we do what we have to do" to make Rudder's tribute to the inventor of the steel drum, "The Hammer." Musicians and groups from the Dominican Republic, Brazil, Senegal, Nigeria, South Africa, India, China, Singapore, and Thailand are profiled, with such well known talents as Yous-

sou D'Nour and Caetano Veloso sharing the spotlight with Las Chicas del Can (whose infectious "*Mi General*" is sort of the "Girls Just Want to Have Fun" of the Dominican Republic) and China's Cui Jian, whose metal-edged "Wild in the Snow" picked up an MTV International Award in 1991.

Perhaps Singapore's Dick Lee sums up the new dilemma of technology best: While concerned that he doesn't become like a banana ("white inside, yellow outside"), "I want it [an expensive video]—just to have one, and then I can decide whether I like it or not."

Eddie Cockrell

English narration, various languages

Production Company: BBC 2. Producer: Jenny Cathcart. Research and Commentary: Jo Shinner. Cinematography: Alan Smith. Video Editors: Ralston Humble, Steve Jamison. Music: Various artists. Principal Cast: Juan Luis Guerra, David Rudder, Tony Hall, Yousou D'Nour, Caetano Veloso, Las Chicas del Can, Cui Jian, Dick Lee. Print Source: BBC 2, Television Centre—North American Sales, Wood Lane, Shepherd's Bush, London W12 7RJ, United Kingdom. Telephone: (011) (4481) 576-2000.

Friday, April 23, 6:30 pm, American Film Institute, Code: FA1323APR6

TRIBUTE TO DIZZY GILLESPIE,  
SARAH VAUGHAN, AND BILLY  
ECKSTINE

Music fans recently lost three of jazz's greatest masters. Filmfest's memorial tribute will include a documentary about Dizzy Gillespie from the BBC's Arena series and a short featuring Sarah Vaughan and Billy Eckstine.

## DIZZY GILLESPIE TRIBUTE

Anthony Wall and Debbie Geller

United Kingdom, 52 minutes, color and black and white

*Dizzy Gillespie Tribute* celebrates the art and universal contribution of an incomparable and uncompromising jazz genius. This feisty architect and ambassador of bebop, decked with goatee, beret, and horn-rimmed glasses, will be long remembered as both a quintessential jazz trumpeter and a world-class humanitarian.

To the mischievous and precocious John Birks Gillespie, learning to play the trumpet was merely a consolation for the fact that his arms were too short to play the trombone. Yet after moving to Philadelphia with his family, "that dizzy trumpet player from down South" dazzled fellow musicians and bandleaders with his wizardry and showmanship.

It was in 1939 that Dizzy joined the Cab Calloway Orchestra in Harlem and began devising the basic language of bebop. Rejecting the purity and steadiness of the dominant swing style, the unorthodox Gillespie preferred uncharted musical territories. After he teamed up with alto saxophonist Charlie Parker in the mid-1940s, these two passionate free spirits revolutionized tradi-

tional jazz, and left an indelible imprint on our culture—and on each other as well. Dizzy remarks that "Charlie Parker's heart beat first, mine beat second, his the third, and mine fourth."

Thoughtful interviews with such notables as Mario Bauza, Jon Faddis, and Wynton Marsalis, and performance footage of Dizzy clowning, singing, playing, dancing, and posing, reveal him to be a man who had passion not only for entertaining but also for educating and encouraging others. His integration of Cuban and bebop rhythms created a prototype that inspired a new generation of jazz artists. *Dizzy Gillespie Tribute* stylishly delivers an original look at an irresistible man who loved the horn and loved to have fun.

Ashby Meek

Production Company: BBC. Producers: Anthony Wall, Debbie Geller. Video Photography: Martin Patmore. Rostrum Camera: Aerial Images Video Services. Editor: Doug Roselius. Arena Series Editors: Nigel Finch, Anthony Wall.

## SARAH VAUGHAN, BILLY ECKSTINE

Billy Eckstine's bop big band was years ahead of its time, and through its ranks passed a veritable who's who of the bop movement. Our tribute features performances by the Eckstine band from 1945, a 27-year-old Sarah Vaughan captured at the onset of her glorious career, the celebrated "Hot House" session of Dizzy and Charlie Parker, and finally Dizzy and Sarah together in a thrilling demonstration of the art of scat singing.

Monday, April 26, 6:30 pm, Navy Memorial, Code: FN4326APR1

Friday, April 30, 8:00 pm, American Film Institute, Code: FA6330APR9

April 26 screening followed by Jazz party at One Step Down, 2517 Penn. Ave., NW

## World Premiere

HALF JAPANESE: THE BAND THAT  
WOULD BE KING

Jeff Feuerzeig

USA, 1992, 90 minutes, color and black and white

Like a bolt from the blue, this remarkably clear-eyed and affectionate documentary—the most positive, informative, and helpful film yet made on contemporary American independent music—burst forth from the market section at the recent Berlin International Film Festival, packing out its few screenings and sending a buzz through the international movie elite. What's all the fuss about? Jad and David Fair, brothers from Uniontown, Maryland, who formed the self-taught band Half Japanese in 1975 and have gone on to garner critical raves and summon the spirit of such disparate musical influences as the Velvet Underground, the Modern Lovers, MC5, the Residents, the Shaggs, The Stooges, and the Monkees.

As much the chronicle of a movement as of the growth of a band, the film takes us from the early days of limited edition cassettes to Half Japanese's current place in the pantheon of little-known but highly influential American bands. ("You sound just like Jad Fair," a German fan told Jad Fair after a show in Berlin last year.) On-screen performances include "Calling All Girls," "Thing with a Hook," "Magic Kingdom," VU's "I Heard Her





## G L O B A L R H Y T H M S

Call My Name" (with Mo Tucker on drums), "Roman Candles," and many others. Highlights include the brothers performing "In the Midnight Hour" at a nursing home, a chat with their parents ("When the boys practiced, our dogs hid under the couch," says mom Ann.), and Penn Jillette (president of their label, 50 Skidillion Watts Records) relating the story of how the great album "Charmed Life" was finally released. David Fair, who left the band in 1986 to marry his high school sweetheart, earnestly says "we always played the best we could," but somebody else nails it by observing that Half Japanese teaches while everyone else is still learning. Fans and newcomers alike will learn a great deal from director Jeff Feuerzeig's invigorating, invaluable film.

**Eddie Cockrell**

**Production Company:** Morganville Films. **Executive Producer:** Jeff Feuerzeig. **Producer:** Jeff Feuerzeig. **Cinematography:** Fortunato Procopio. **Editor:** Peter Sorcher. **Music:** Jad Fair, David Fair. **Principal Cast:** Jad Fair, David Fair, Maureen Tucker, Penn Jillette, Byron Coley, Gerard Cosloy, David Greenberger, Phil Milstein, Don Fleming. **Print Source:** Morganville Films, 1021 Grand Street, Hoboken, NJ 07030. Telephone: (201) 222-6605.

**Saturday, April 24, 9:00 pm, American Film Institute, Code: FA2324APR7**



## Peter Tosh: STEPPIN' RAZOR—RED X

**Nicholas Campbell**

**Canada, 1992, 103 minutes, color**

**Scheduled to appear:**

**Herbie Miller, Tosh's former manager**

If Bob Marley remains the undisputed king of reggae music, Peter Tosh is certainly its trickster prince. From his late '60s beginnings in the Wailers with Marley and Bunny Wailer, through his stormy solo musical career, to his murder in 1987, Tosh defied expectations at every turn. Nicholas Campbell's remarkable documentary is the first feature film to explore all the tangled drama in Tosh's life and music. *Steppin' Razor* sets out to shed some light on the mystery of Tosh's unsolved murder, and in the process reconstructs a vivid portrait of the man. Drawing on his previously unreleased recorded diaries—the "Red X" tapes—the film delves deep into Tosh's worldview and the conditions that produced it. A brilliant wordsmith, Tosh couched his lyrics in fire and multiple meanings, castigating the "shitstem" maintaining oppression in Jamaica and all over the world. His music slammed apartheid, upheld the power of ganja, and was never afraid to call down hypocrisy in his own backyard.

As interviews, archival footage, dramatic recreations, and past performances reconstruct Tosh's rise from Kingston's Trenchtown to international celebrity, his words provide a bone-dry reality check. Recalling Marley's efforts to bring Jamaica's warring politi-

cians together in the Michael Manley/Edward Seaga peace concert, Tosh's only observation is "Peace is the diploma you get in the cemetery." Campbell's film matches Tosh's imagination with a style that combines a powerful soundtrack with constantly inventive visuals. Through it all, the razor of the self-proclaimed Bush Doctor shines through. In his ongoing battles, in the recollections of reggae legends like Sly Dunbar, Robbie Shakespeare, and Mutabaruka, even in his opening dates on the Rolling Stones world tour, Peter Tosh remained a rude boy to the end.

**Perspective Canada**

**17th Toronto Festival of Festivals, 1992**

**Production Company:** SC Entertainment International. **Executive Producers:** Syd Cappe, Nicolas Stiliadis. **Producer:** Edgar Egger. **Screenplay:** Nicholas Campbell. **Cinematography:** Edgar Egger. **Editor:** Trevor Ambrose. **Music:** Peter Tosh. **Principal Cast:** Peter Tosh, Sly Dunbar, Robbie Shakespeare, Mutabaruka. **Print Source:** SC Entertainment International, 434 Queen Street East, Toronto, Ontario M5A 1T5, Canada. Telephone: (416) 363-6060. Fax: (416) 363-2305.

**Saturday, April 24, 7:30 pm, C.O. Jenifer, Code: FJ1324APR8**

## TWIST

**Ron Mann**

**Canada, 1992, 80 minutes, color and black and white**

Whether it's the Nixonettes twisting on Richard Nixon's 1962 gubernatorial campaign trail or the molecule à go-go segment where a deadpan scientist shows his own twist on simulating the movement of a molecule (so who needs the \$8 billion particle accelerator to demonstrate molecular action?), if this movie doesn't re-warm the dance craze it will at least create heated debates about which archival bits are most hilarious.

Assembled from over 350 hours of early rock TV and movies, pared from the 300-odd Twist spinoffs (fortunately, the Frank Sinatra and Irving Berlin versions aren't included), this three-year research project involved everything from advertising for sources in *Goldmine* record collectors' magazine to rounding up American Bandstand alumni.

Ron Mann (*Comic Book Confidential*) sets the record straight: It wasn't Chubby Checker who invented the Twist, but Hank Ballard, who came up with the idea for the song and dance in 1958. (Ballard had been watching his back-up band, The Midnighters, improvise their choreography.) Ballard's "The Twist" landed on a B-side. Dick Clark sensed the promise of the tune, but he was concerned about Ballard's reputation for risqué R&B. And so, it was Chubby Checker who went on to seemingly everlasting fame.

If it seems remarkable that Ballard is not bitter, consider his latest royalty check for over \$200,000 and his new album and planned comeback, not to mention the fees he received for licensing "The Twist" to McDonald's (which Checker has filed a \$17 million suit to block).

It's been said that "the Twist was like a nuclear missile from Harlem into white society." Although the principal source of the documentary was Marshall and Jean Stearns' *Jazz Dance: The Story of American Vernacular Dance—A History of Dancing to Jazz, From its African Origins to the Present* (1964), the real story of Mann's film is the racial politics and social shift "from squareness to awareness." Mann proves that the Twist isn't just the only dance Al Gore can



do and that the history of the Twist is analogous to a transitional era—of desegregation, youth culture, and the worldwide impact of American popular culture.

Sidesplitting, nostalgic, insightful, and fun... "your right slightly forward like you're putting out a cigarette, now pull that towel behind you" and get back to the time when the Twist wasn't just what lands in your Perrier...

**Kelly Gordon**

**(with thanks to Steve McClean and Joe Haertel)**

**Production Company:** Sphinx Productions. **Executive Producer:** Don Haig. **Producer:** Ron Mann. **Screenplay:** Ron Mann. **Cinematography:** Bob Fresco. **Editor:** Robert Kennedy. **Music:** Keith Elliott, Nicholas Stirling. **Principal Cast:** Chubby Checker, Hank Ballard, Joan (Buck) Kiene, Jimmy Peatross, Cholly Atkins, Joey Dee, Dee Dee Sharp. **Print Source:** Triton Pictures, 9000 Sunset Blvd., Suite 711, Los Angeles, CA 90069. Telephone: (310) 275-7334. Fax: (310) 275-7779.

**Thursday, April 22, 8:00, Hirshhorn Museum, FREE**

**Friday, April 23, 8:00, Hirshhorn Museum, FREE**

## KISS ME KATE

See page 11 for film description and showtimes.



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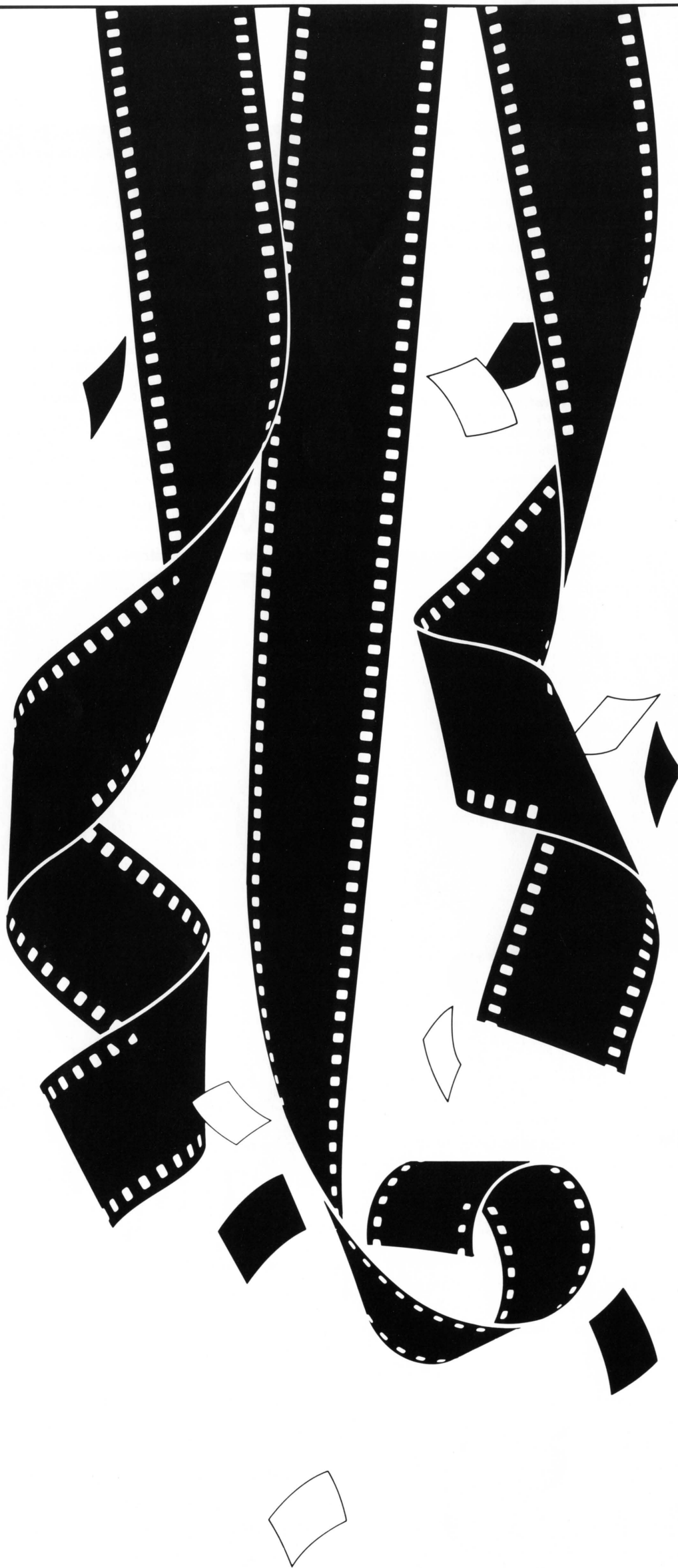
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## R O S E B U D A W A R D S

## SCREENING THE EDGE— THE THIRD ANNUAL ROSEBUD AWARDS SHOWCASE

**F**ilmfest DC is proud to host the Rosebud Winners Showcase at the American Film Institute Theater. Join us to experience an award-winning sample of local film and video talent. The 1993 Rosebud Awards Showcase presents the five award-winning films and videos, including Best of Show, selected from over 180 entries to the 1993 competition. There will be two complete shows, with a "Meet the Filmmakers" panel between screenings.

The program features humor, witty imagery, and new ideas; the search for love, balance, redemption, laughs, and revenge—it's all here. Despite differences in budget, age, or experience, these film and video artists tell their stories with vision, freshness, and originality.

Rosebud was formed in 1990 to promote and support the independent film and video community in Washington, D.C., Maryland, and Virginia. Its goal is to foster the innovative, experimental, unusual, or deeply personal in creative filmmaking. The annual competition and showcases offer area media artists new opportunities for public and professional exposure.

Rosebud gratefully acknowledges the participation of its 1993 Nominating Judges who selected the twenty nominees: Anne Louise Goetz, Ben Howard, Nathea Consar Lee, Sam Love, and Doreen Latyce Parker. The Finalist Judges selected the five Rosebud Award winners, including Best Of Show: Pat Aufderheide, Kimberly Camp, Janis D. Hazel, Raki Jones, Christopher Li, Jane McKee, and Jay Schlossberg-Cohen.

Rosebud is sponsored by the Mayor's Office of Motion Picture and Television Development of Washington, D.C., and Zalman Fishman of the Nightclub Fifth Column, Eastman Kodak Company, Capitol Video Communications, Circle Releasing, COLORLAB, Commonwealth Films, and Girard Video. In-kind supporters include: Angel Watch Productions, The American Film Institute, The Biograph Theater, Black Film Review, 8ROCK, Filmfest DC, the Prince Georges County Media and Film Office, Public Production Group, the Maryland Film Commission, Roland House, the Virginia Film Office, "Call for Entry" brochure artist Nip Rogers, and graphic designer Scott Pollard. Funded in part by the D.C. Commission on the Arts and the National Endowment for the Arts.

Rosebud 1993: Natasha Reatig and Rosie Dempsey, Co-Directors; Associates: Jeff Consiglio, Will Cosby, Jay Defibaugh, Adam Fleischman, Jean Lawrence, Nyka Jasper, Kathleen Johnson, Willis Baxter Johnson, Jacquie Jones, Holly Moskerintz, Alan Rubin, Kay Shaw, Brian Tate, Minu Tahmessebi, and Pat West.

Rosebud needs your help to continue its ongoing and future work. Please consider making a tax-deductible or in-kind contribution, and let us know how you want to become involved in our projects.

Rosebud, P.O. Box 21309, Washington, D.C., 20009.  
(202) 797-9081.

### And the Winners Are...

**Sat., April 24, American Film Institute Theater**

**First Showing: 12 noon-1:45 pm—Code: FA2324APR4**

**Meet the Filmmakers: 2:00-2:30 pm**

**Second Showing: 2:30-4:15 pm—Code: FA8324APR5**

### MUTZMAG, AN APPALACHIAN FOLKTALE

Tom and Mimi Davenport, Delaplane, Va.

53 minutes, 16mm

**C**inderella meets Hansel and Gretel in this Grimm tale reset in Appalachia of the 1920s. A girl named Mutzmag outwits a couple of cannibal ogres to save her sisters and two foolish neighbors.

"Great piece of Americana...strong narrative...excellent production...well crafted...evocative and authentic."

### I RUN AND FEEL RAIN: SCENES

David Petersen and Jennifer Beman, Washington, D.C.

17 minutes, 16mm

**A**n extraordinary story told from the point of view of a young man with a mental disability, showing how he learns to deal with the complex and intense world that surges around him. "Sympathetic yet unsentimental...Shows outstanding promise...very polished with brilliant direction."

### LISA'S ROOM

Alan Price, Oella, Md.

9 minutes, video

**U**sing innovative computer animation and time-lapse special effects, this work takes you on an inward, spiraling exploration of the parallels between our own social system and that of the microscopic world. "Fascinating pop culture piece... for the techno-generation."

### GHANA FOLKTALE JAMM

Willie C. Moore, Annandale, Va.

15 minutes, video

**G**hanaian drumming introduces this animated version of a folktale about how a man named Ananse was punished for his bad manners. "Consistent and creative storytelling...unique style—like a good print, with very strong tones reflecting the culture."

### Best of Show Winner

### TURTLE BOAT HEAD

Matt Dibble and Y. David Chung, Arlington, Va.

8 minutes, video

**A** barrage of images contrasts the experiences of a Korean man who lived through the Japanese occupation, WWII, and the Kore-



an War, with his present life, locked behind bullet-proof glass in a convenience store. "A vision of memory and metaphor using stock footage and a mix of video techniques in a fresh way."

*(Judges' comments are in quotes.)*

**Finalist judges also awarded Honorable Mentions to five**

**works:** *Rice, Beans and Salsa*, Nelson J. Ginebra, Silver Spring, Maryland; *Just Another Love Story*, Brian McCall, Alexandria, Virginia; *Apple Crumb Panic*, Eric McClain, Washington, D.C.; *Vendor Zoo*, David P. Moore, Glenndale, Maryland; and *International Art Thief*, Jonathan Spottiswoode, Washington, D.C. (Films that received Honorable Mention will not be screened in the program.)

**Other Rosebud nominees were:** *Sugar: Just Say No*, Lisa Cathey; *The Stories Behind the Red Ribbon*, Todd Clark; *Who's Gonna Sing Our Song?*, Betsy Cox and Robin Smith; *4 Films in 5 Minutes*, Skizz Cyzyk; *The Last Laugh*, Paul Miller and Sarah Evelyn; Ragnarok, Erik Paesel; *TV Party: First Episode*, Leon Perry Rosenman, Eric Perry Glick, and John Perry Weaver; *Psychedelic Glue Sniffin' Hillbillies*, Craig Smith; *Crazy Man Crazy*, Paul and Ellen Wagner; and *Earth Summit Pledge*, Hal and Marilyn Weiner.

**Sponsored by the Mayor's Office of Motion Picture and Television Development**

## WASHINGTON DC FILM/VIDEO MARKET

**T**he Mayor's Office of Motion Picture and Television Development, in cooperation with Filmfest DC, presents a Film/Video Market. The market, which is the first of its kind, is designed to provide local filmmakers an opportunity to present their work in the category of feature film, short film, commercial, documentary, industrial, educational video, music video, or animation to key decision makers in the industry. In attendance will be such major cable and broadcast companies as Black Entertainment Television, Arts and Entertainment, WUSA-TV, and the Discovery Channel.

The event takes place on Wednesday, April 28, 1993, from 10:00 am to 2:00 pm at One Judiciary Square, 441 4th Street, N.W., Washington, DC.

For further information call the Mayor's Office of Motion Picture and Television Development, (202) 727-6600.

**FREE**

## ANACOSTIA FEST

**All programs are FREE**

**Thurs., Apr. 29, 1:00 pm, Senior Citizens' Counseling and Delivery Center, 2500 Martin Luther King Ave. SE**

### Not Just a Good Time Sunday

An homage to gospel music combining personal interviews with performances. (See p. 30)

**Thurs., Apr. 29, 6:30 pm, Anacostia Museum, 1901 Fort Place, SE**

### Nothing But a Man

Film classic about a black worker struggling to maintain his sense-of-self and forge strong relationships in the segregated south.

Guest Speaker: Dr. Eleanor Traylor, Chairperson, Department of English Studies, Howard University

Sat., May 1, 2:00 pm, 8Rock Cultural Center, 1920 Martin Luther King Ave., SE

### Filmfest DC for KIDS Program #1 (See p. 30)

**Sat., May 1, 7:00 pm, 8Rock Cultural Center**

### Tribute to Dizzy Gillespie .

Video program followed by live band and reception. (See p. 16)

Guest Speaker: Rusty Hassan, Host of Jazz Sunday, WDCU FM

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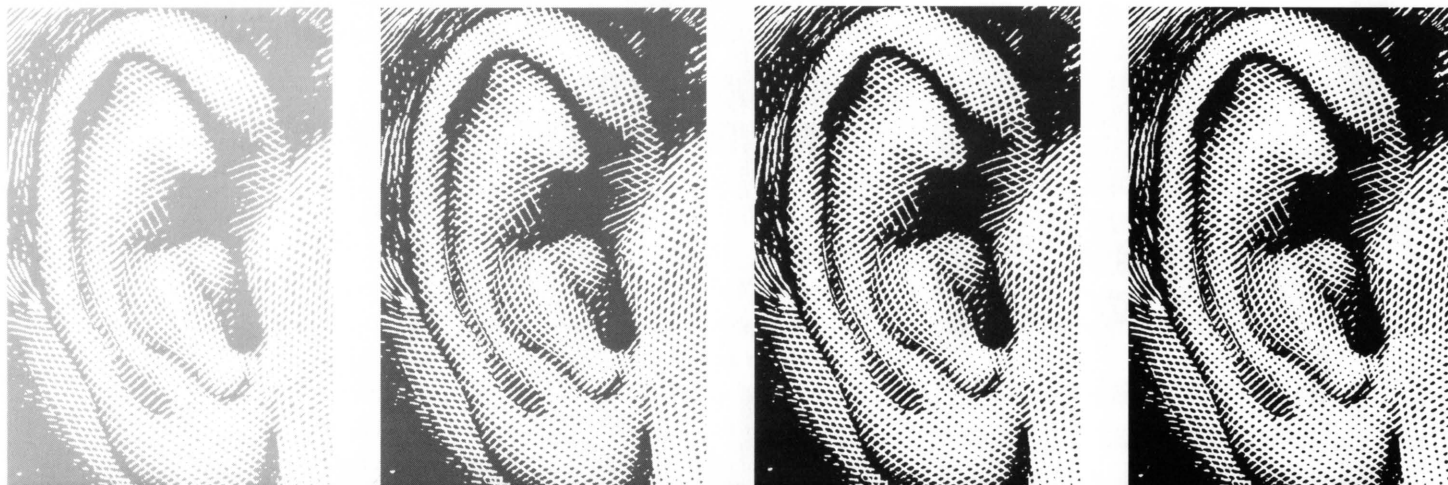
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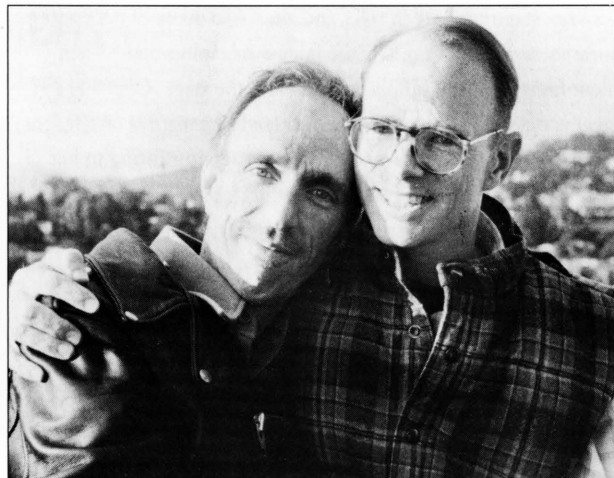
**In honor of the 1993 March on Washington, Filmfest DC presents  
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**Winner of Grand Jury Prize, Best Documentary  
1993 Sundance Film Festival**

## SILVERLAKE LIFE: THE VIEW FROM HERE

Tom Joslin, Peter Friedman

USA, 1993, 99 minutes, color and black and white



**T**his is the AIDS film on the aspects you least often see and most need to know about—more than anything else, it is a love story. Not only is it a handbook for anyone caring for a loved one with a debilitating condition of any kind, it is also a study of the meaning of life.

Tom Joslin and Mark Massi's dual diary/biography documents their efforts to survive and endure, their thoughts and feelings about mortality and about each other, and the joys they focus on despite their suffering.

Poignant but not maudlin, part of what they seem to be living for is to make this film—to retain their humanity and to resist succumbing to feeling like a statistic. They stave off the boredom of waiting to die with projects, antics, introspection, and affection. At one point, exhausted, Tom says "I have lost the steam of life, the thing that powers you and keeps you rolling toward something..." even though he has just explained how he's rigged equipment so that he'll be able to continue taping even when he is physically unable to manipulate the camera. There is always this noble determination that is in turns brave, endearing, amusing, and moving. Tom's death has the weightiness of a Passion play, but at the same time a matter-of-factness, intimacy, and immediacy for having passed before your very eyes. Mark, rather than dwelling on his own impending fate, counsels us on how to approach grief. What lingers from Peter Friedman's final cut of the film is a meditation on the strength and beauty of the human spirit and the fragility of life, and a testimonial to a love—which, by the end of the film, you feel part of and, definitely, warmed by.

Kelly Gordon

**Production Company:** Silverlake Productions. **Producer:** Doug Block, Tom Joslin. **Cinematography:** Tom Joslin, Mark Massi. **Editor:** Peter Friedman. **Music:** Lucia Wong. **Print Source:** Zeitgeist Films, 2000 Waverly Place, New York, NY 10014. Telephone: (212) 274-1989. Fax: (212) 274-1644.

**In person: Peter Friedman and producer Doug Block**

Saturday, April 24, 9:00 pm, C.O. Jenifer, Code: FE2324APR0

## THE QUEEN

Frank Simon, USA, 1968, 68 minutes, color

"Did you tell them you were homosexual?"

"No. They told me."

—two contestants discussing a 1967 Draft Board examination

**T** rue, Paris was burning before Stonewall—as this document of the 1967 Miss All-America Camp Beauty Pageant attests—but the classic forms were left standing: bathing suit, talent, and evening gown competitions are the rule here. Held in New York City's Town Hall, this glittering event brought some of America's best drag talent before distinguished judges Andy Warhol, Edie Sedgwick, Larry Rivers and others.

Far prettier than J. Edgar Hoover, Flawless Sabrina (the transformed Jack Doroshow) fulfills her duties as organizer, promoter, and mistress of ceremonies for the event—welcoming contestants from all over the U.S., supervising rehearsal of the big production number, and calming backstage jitters. Warhol starlet Mario Montez performs a brief, frightening solo. The camera falls in love with one contestant in particular: Harlow (Rachel Billebault), a 19-year-old Philadelphian with caterpillar lashes and a Joey Heatherton pout.

The sight of these refined Venuses threw ample curves to members of the establishment press in New York and San Francisco upon the film's initial release in 1968—although Judith Crist and Renata Adler raved. *The Queen* was also an early favorite to win a prize at Cannes in May of 1968 until the strikes spread and Jean-Luc Godard and others shut the festival down.

Julia Pelosi

**Production Companies:** Lewis Allen Productions + Si Litvinoff, MDH Enterprises. **Producers:** Si Litvinoff, Don Herbert. **Cinematography:** Frank Simon, Ken Van Sickle, Robert Elfstrom, Alfonso Schilling, Joseph Zysman. **Editor:** Fred Shore, Geraldine Fabrikant. **Principal Cast:** Jack Doroshow, Crystal, Harlow. **Print Source:** Lewis Allen Productions, Inc., 1501 Broadway, Suite 1614, New York, NY 10036. Telephone: (212) 768-4610. Fax: (212) 768-4614.

**In person April 23: Rachel Billebault**

Friday, April 23, 8:30 pm, C.O. Jenifer, Code: FE1323APR2

Friday, April 23, 10:15 pm, C.O. Jenifer, Code: FE1323APR3

Thursday, April 29, 8:45 pm, (party following at American Cafe) C.O. Jenifer, Code: FE5329APR6



## SPEAK ITS NAME

An international selection of new lesbian and gay short films  
curated by Jenni Olson, Co-Director, San Francisco

International Lesbian & Gay Film Festival

## INTREPIDISSIMA

Marta Balletbo-Coll, Spain, 1992, 7 minutes, color

**A** cathartic triumph for every little tomboy ever forced to go shopping for dresses. From the director of the 1992 hit, *Harlequin Exterminator*.

In Catalan with English subtitles

## NOW THAT IT'S MORNING

Neil Bartlett, United Kingdom, 1992, 11 minutes, color

**A** stunning May-December romance (he's 45 and he's 15) set in November 1961. A gorgeous short from British gay writer/artist Neil Bartlett, cinematography by Nina Kellgren (who shot *Looking for Langston*).



## PEACH

Christine Parker, New Zealand, 1993, 16 minutes, color

**"T**aste it while it's ripe, or let it rot." A young Maori woman is seduced (and abandoned) by her boyfriend's co-worker—a butch and sexy tow truck driver. A steamy short from down under.

## RESERVAAT

Clara van Gool, The Netherlands, 1988, 9 min.

**A** surreal encounter between two women in a park takes on a predatory air.

## RESONANCE

Stephen Cummins, Australia, 1991, 11 minutes, black and white

**E**motionally striking and stunningly choreographed, this poetic analysis of gay bashing addresses the links between homophobia and misogyny.

## TEMPTED

Anne Marie Borsboom, The Netherlands, 1991, 10 minutes, color

**A** gorgeous seduction on horseback.

## THE ATTENDANT

Isaac Julien, United Kingdom, 1993, 8 minutes, color

**A** painting is brought to life and a museum attendant's S/M fantasies are vividly enacted. Inspired by the nineteenth-century painting "Scene on the Coast of Africa," this intensely beautiful stream-of-consciousness short is hot out of the camera from Isaac Julien (*Young Soul Rebels*, *Looking for Langston*), with cinematography by Nina Kellgren and music by Gary Butcher and Jimmy Somerville.

Jenni Olson

Sunday, April 25, 9:00 pm, C.O. Jenifer, Code: FJ3325APR1

Tuesday, April 27, 8:30 pm, C.O. Jenifer, Code: FJ4327APR5

## American Premiere

## ABODE OF ILLUSION

Carma Hinton and Richard Gordon

USA, 1993, 60 minutes, color

Scheduled to appear: Carma Hinton

Most westerners draw a complete blank when asked to name a single Chinese painter, yet China has nurtured the world's oldest continuous painting tradition, and many developments in western art over the past hundred years have been in the mainstream of China's art world for centuries. *Abode of Illusion* is an intriguing exploration of the life and work of Chang Dai-chien (1899-1983), hailed throughout Asia as "the Picasso of China." Chang symbolizes a bridge between ancient and contemporary Chinese art as well as between East and West.

Chang was a charming and enigmatic figure who spent his life in constant search of inspiration and new ideas. *Abode of Illusion* traces his worldly journeys: from his birthplace in Sichuan to the cabarets of Shanghai, the Caves of the Thousand Buddhas in the Gobi Desert, Hong Kong, and Paris, and from Brazil to Taiwan, where he built an elaborate garden estate that he dubbed "The Abode of Illusion."



As Chang traveled throughout the West exhibiting his work, he met audiences and patrons eager to get their hands on some of the art treasures China held. Chang obliged, selling not only his own paintings, but also expertly rendered copies of ancient Chinese masterpieces. His forgeries belie an encyclopedic knowledge of Chinese art history and, some would claim, demonstrate a virtuoso talent for capturing the essence of and even improving upon the work of his predecessors. Today many of these forged paintings, still attributed to others, hang alongside Chang's originals in museums all over the world. Fake and genuine, Chang's work raises essential questions about the commodification of art and the differences between western and Chinese understandings of what makes it great.

Lise Yasui

In English and Mandarin with English subtitles

**Production Company:** Long Bow Group, Inc. **Producers:** Carma Hinton, Richard Gordon, Tim Callahan, Carl Nagin, Katherine Kline. **Cinematography:** Richard Gordon. **Editor:** David Carnochan. **Music:** Tan Dun. **Print Source:** Long Bow Group, Inc., 55 Newton St., Brookline, MA 02146. Telephone: (617) 277-6400. Fax: (617) 277-6843.

Wednesday, April 28, 6:30 pm, American Film Institute, Code: FA5328APR3

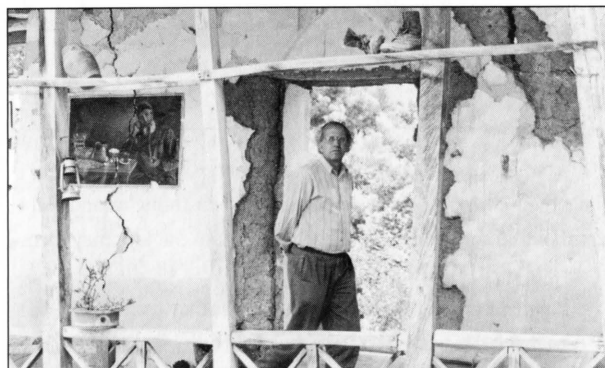
## AND LIFE GOES ON

## Zendegi va digar Hich

Abbas Kiarostami

Iran, 1992, 91 minutes, color

This latest achievement by Iran's foremost filmmaker takes us to the aftermath of a devastating earthquake in northern Iraq that



killed some 50,000 people. It is to this region, the setting of Kiarostami's award-winning *Where is the Friend's Home?* that the director returned in order to discover the fate of two young actors who had played the central roles in that 1987 film. His search became the dramatic source of *And Life Goes On*, an touching road movie about the travels of a father and son who are searching for two missing boys.

The father and son go to Quoker, the hometown of the two boys, and along the way they meet earthquake survivors who work desperately and valiantly to reconstruct their lives. The obsessive search for the two boys and the visitors' sense of tragedy diminish in the face of the steadfast and vibrant sense of hope displayed by a people trying to rebuild their lives. The power of nature's beauty, as witnessed in the lush landscape of this northern setting, is counterbalanced by its power to destroy—this duplicitous environment is accepted, rather than fought against, by the people of Quoker. In one particularly poignant scene, people who lost their homes and families and now live in a refugee camp, manage to find, fix, and plug in a television so they can watch a soccer game—a brief return to the normality of their former lives.

In pushing the limits of fiction and documentary, Kiarostami gently engages the viewer in cinema's process of transforming the very reality it so urgently works to convey. The strength of his art lies in both the simplicity and primacy with which he renders his subjects, as well as the steadfastness of his characters' desire for truth—even when that truth is other than what was expected.

Dimitri Eipides

17th Toronto Festival of Festivals, 1992

In Persian with English subtitles

**Production Company:** The Institute for the Intellectual Development of Children and Young Adults. **Producer:** Ali-Reza Zarrin. **Screenplay:** Abbas Kiarostami. **Cinematography:** Homayun Pevyar. **Editor:** Abbas Kiarostami. **Music:** Vivaldi. **Principal Cast:** Farhad Kheradmand, Pooya Pevyar. **Print Source:** Farabi Cinema Foundation, No. 55 Sie-Tir Avenue, Tehran, 11358 Iran. Telephone: (011) (9821) 67-81-45. Fax: (011) (9821) 67-81-55. Telex: 214283 FCF.

Sunday, April 25, 5:00 pm, C.O. Jenifer, Code: FE2325APR8

Monday, April 26, 8:30 pm, C.O. Jenifer, Code: FE3326APR8

## ANNIE LAURIE

## A TRIBUTE TO LILLIAN GISH (1896-1993)

Introduced by Patrick Loughney, Curator of Film Programs at the Library of Congress.

USA, 1927, 80 minutes, black and white and color

It is remarkable to think that, until March 1993, an art form as pervasively influential as the cinema has been in this century was encompassed by the arc of one person's professional lifetime. Lillian Gish made her acting debut on the stage in 1901, at the age of five, and her first film, *An Unseen Enemy*, for D.W. Griffith in July 1912. Her last film, *The Whales of August*, was produced in 1987.

After 1912 Gish starred in virtually all of Griffith's major productions, including *Judith of Bethulia* (1913), *The Birth of a Nation* (1915), *Intolerance* (1916), *Hearts of the World* (1918), and *Orphans of the Storm* (1919), which are now regarded as developmental milestones in the history of the cinema.

Gish also worked for other important directors and was one of the most influential and popular film actresses of the late silent period (1915-1929). In 1925 she signed a contract with MGM that

gave her virtually complete autonomy over production choices. During that period she appeared in a string of popular dramas that culminated in *The Wind*, the 1928 classic directed by Victor Seastrom. *Annie Laurie* is filmmaking in the grand manner, in which Hollywood indulged its leading stars of the late silent period. It is a historical romance, with elaborate costumes and Cedric Gibbons' sets, about the days of the clan wars between Scotland's Campbells and the MacDonalds of Glencoe. Gish gives a finely controlled performance that is a virtual showcase of silent film acting technique: from girlish comedy, in several early courtship scenes, to the frantic desperation of a full-fledged heroine caught in a life and death dilemma.

Lillian Gish alternated gracefully throughout her career between stage and screen roles and, unlike so many of her contemporaries, was never dazed by the fantasy of Hollywood. When silent films died, she simply went back to the stage. Gish was a great actress of the old school and, though the word is on the verge of losing its meaning today, the praise most fitting to her memory is that she was a "trooper."



But *Annie Laurie* is also an example of the American silent film in its mature period, just before the addition of sound and other changes drove them to extinction. During the late silent period, the studios began experimenting with the addition of new color processes. This preservation of *Annie Laurie* is notable because it restores the original two-color Technicolor sequences that enhanced the film's emotional impact and have not been seen by audiences in more than 60 years.

**Production Company:** MGM. **Director:** John S. Robertson. **Titles by:** Marion Ainsley and Ruth Cummings. **Cinematography:** Oliver Marsh. **Art Directors:** Cedric Gibbons and Merrill Pye. **Cast:** Lillian Gish, Norman Kerry, Creighton Hale, Joseph Striker, Hobart Bosworth, Frank Currier.

A lost film recently restored by the Library of Congress Motion Picture Conservation Center, with funding from the National Center for Film and Video Preservation, from an original nitrate print recovered by the Oregon Historical Society.

Shown with

## A MEMORY OF RUBY KEELER (1909-1993)

Ruby Keeler was born in Halifax, Nova Scotia, in 1909, but raised in New York City. She began her career at the age of 14 by earning a place in the chorus of George M. Cohan's musical *The Rise of Rosie O'Reilly*. Her fresh-faced appeal and energetic dancing style made her a favorite Broadway ingenue in the late 1920s. She appeared opposite Bob Hope in his first Broadway role and later was picked by Florenz Ziegfeld to star with Eddie Cantor in *Whoopee*. Keeler's film career began at the dawn of the sound age in short subjects made for the Loews Corporation and Fox studio. However, her big break came when Darryl Zanuck cast her for the lead in the 1933 Warner Brothers musical *42nd Street*, in which she starred with Dick Powell.

*42nd Street* was such a hit that Warners produced a long series of Keeler-Powell musicals—most of them featuring lavish numbers by Busby Berkeley—that ultimately defined the essential character of the American film musical in the early sound era.

Prior to the showing of *Annie Laurie*, Filmfest DC will pay tribute to the memory of Ruby Keeler with a clip from *42nd Street*.

Sunday, April 25, 2:30 pm, American Film Institute, Code: FA3325APR3





## BETTY

Claude Chabrol

France, 1992, 100 minutes, color

Claude Chabrol's latest film, *Betty*, is the director's second adaptation of a book by Georges Simenon; the first was *Les Fantômes du Chapelier* in 1982. Simenon's dark world offers a challenge to the man who directed the magnificent *Le Boucher* and, despite the fact that Betty was Simenon's least commercially successful work, Chabrol's grim approach to the life it portrays transforms the film into a little gem about the lack of tenderness in contemporary life.

Betty (Marie Trintignant) is a young woman lost in a big city—a desperate, lonely being whose only pleasure is alcohol. Betty can't afford to understand the world, love, or happiness; she can't reach anything—in her black dress, cheap make-up, and false sense of happiness, she is a pathetic image of a person addicted to evil. Above all, the film is a terrific woman's portrait in the tradition of Chabrol's *Violette Nozière*. After some unsuccessful films,

Claude Chabrol is back, to our great pleasure, with his wit, black humor, and incredible feeling for people on the margins.

Eric Simon

36th London Film Festival, 1992

In French with English subtitles

**Production Companies:** MK2 Productions/CED Productions/FR3 Films Production. **Producer:** Marin Karmitz. **Screenplay:** Claude Chabrol, from the novel by Georges Simenon. **Cinematography:** Bernard Zitzermann. **Editor:** Monique Fardoulis. **Music:** Matthieu Chabrol. **Principal Cast:** Marie Trintignant, Stéphane Audran, Jean-François Garreud, Yves Lambrecht, Christiane Minazzoli, Pierre Vernier. **Print Source:** MK2 Diffusion, 55, rue Traversière, 75012 Paris, France. Telephone: (011) (331) 43.07.92.74. Fax: (011) (331) 43.41.32.30.

Friday, April 23, 6:30 pm, C.O. Jenifer, Code: FE1323APR0

Saturday, April 24, 7:00 pm, C.O. Jenifer, Code: FE1324APR9

## CAREFUL

Guy Maddin

Canada, 1992, 100 minutes, color

Weird and gloriously archaic, *Careful* is Guy Maddin's best film to date. A follow-up to his strange and dreamlike *Tales from the Gimli Hospital* (Filmfest DC, 1989) and *Archangel* (both of which are acquiring cult status), *Careful* confirms Maddin as a true original.

The film has the sort of extraordinary and outrageously contrived plot we've come to expect from this wayward Canadian fabulist. In the 19th century Alpine town of Tolzbad, the inhabitants must speak in whispers and avoid all loud noises, lest avalanches descend and annihilate them. Torrid and incestuous passions breed behind the puritanical appearances of this repressed atmosphere. Sons develop unhealthy erotic obsessions for their mothers, daughters fall for fathers, duels are fought, and terrible deaths threaten.

Maddin, who is obsessed with vintage cinema, has made the whole film like an early talkie—complete with intertitles, vivid col-



oring, and melodramatic action. The result is funny, visually fascinating, and one of the most inventive, entrancing films likely to be seen this year.

Simon Field

36th London Film Festival, 1992

**Production Company:** Greg & Tracy Film Ministry. **Executive Producer:** André Bennett. **Producers:** Greg Klymkiw, Tracy Traeger. **Screenplay:** George Toles, Guy Maddin, from a story by George Toles. **Cinematography:** Guy Maddin. **Editor:** Guy Maddin. **Music:** John McCulloch. **Principal Cast:** Gosia Dobrowolska, Kyle McCulloch, Sarah Neville, Paul Cox, Brent Neale, Victor Cowie, Jackie Burroughs, Michael O'Sullivan, Vince Rimmer, Katya Gardner. **Print Source:** Cinephile Limited, 388 King Street West, Suite 211, Toronto, Ontario M5V 1K2, Canada. Telephone: (416) 581-1251. Fax: (416) 581-1382.

Saturday, April 24, 10:00 pm, AMC Union Station, Code: FU2324APR3

## CLOUD HEAVEN

Oblako-Rai

Nikolai Dostal

Russia, 1991, 79 minutes, color

In this gentle satire on provincialism, it is a beautifully sunny day in a drab Russian town. Some optimistic locals have gone swimming, but those with the good sense to know that the water will be extremely cold sit, talk, and blow smoke rings in the sun. In an effort to be taken seriously, young Kolia tells his bored friends that he is about to leave town. They believe him, and their reaction to his announcement is the subject of this short, sharp immersion in the Russian theatre of the absurd: Caught up in his own fiction, poor Kolia has no choice but to go for broke.

Beautifully shot and acted in a clowning style that *Libération* aptly termed "drôle," *Cloud Heaven* is blessed with an almost magical atmosphere and one of the most perfect endings of the year.

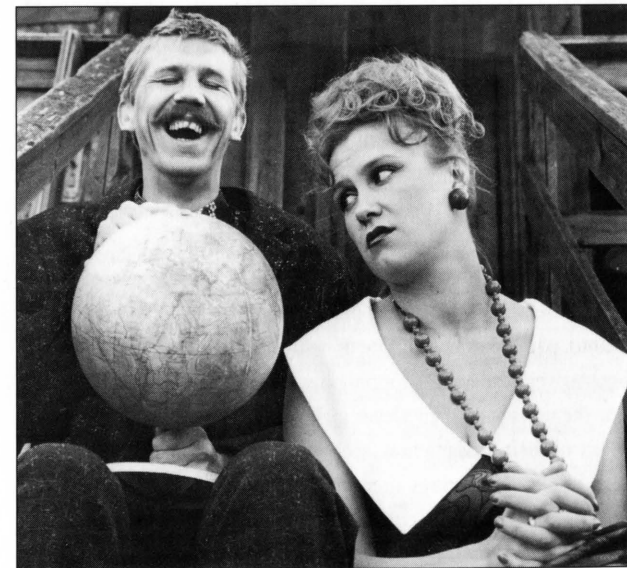
Wellington (New Zealand) Film Festival, 1991

In Russian with English subtitles

**Production Company:** 12a Film Studios. **Screenplay:** Georgi Nikolaev. **Cinematography:** Yuri Nevski. **Editor:** Maria Sergeva. **Music:** Aleksandr Goldshtein, Andrei Zhigalov. **Principal Cast:** Andrei Zhigalov, Sergei Batalov, Irina Rozanova, Lev Borisov, Alla Kliuka, Anna Ovsiannikova, Vladimir Tolokonnikov. **Print Source:** 12a Film Studios, GTPO Mosfilm, Chistoprudny Blvd. 12a, Moscow 101000, Russia. Telephone: (7) 095-925-6985. Fax: (7) 095-200-3203.

Thursday, April 22, 6:45 pm, AMC Union Station, Code: FU0322APR5

Friday, April 23, 6:45 pm, AMC Union Station, Code: FU1323APR4



## A m e r i c a n P r e m i e r e

Sponsored by the Arab American Cultural Foundation

## BEZNESS

Nouri Bouzid, Tunisia/France, 1992, 100 minutes, color

Scheduled to appear: Nouri Bouzid

Washington audiences are already familiar with Nouri Bouzid's short work, *It is Sheherezade They're Killing* from "The Gulf War...And After" series at Filmfest DC 1992. His third feature, *Bezness*, continues the Tunisian writer-director's examination of human relations in the Maghreb (the former French colonies in North Africa).

Bouzid here addresses the problems of a young man caught in the conflict between Arab tradition and the trade in sexual tourism.

Roufa (Abdel Kechiche), a young man from a modest Tunisian background, finds diversion and petty material gain in the hotel rooms and villas of wealthy tourists who come to the Tunisian town of Sosse. His aimless bed-hopping is an illusory escape from the strictures of what Bouzid calls "the hypocrisy of Islam," where the taboo against looking and seeing is stronger than the taboo against doing. The key conflicts here are both personal and interfamilial: Roufa's fiancée, Khomsa (Ghalia Lacroix), will not indefinitely accept his mutable machismo, which makes him free and easy on the beach but authoritarian at home.

Triggering the film's plot—and providing it with a European perspective—is the arrival in Sosse of Fred (Jacques Penot), a French photographer reporting on this "bezness" from which Roufa makes his living. As this story unfolds, Bouzid also brings to the film a deeply Tunisian point of view of the complexities of Roufa's life, a point of view that is as critical of Islam as it is of European intrusion in Arab society.

Bethany Haye, Moving Pictures International

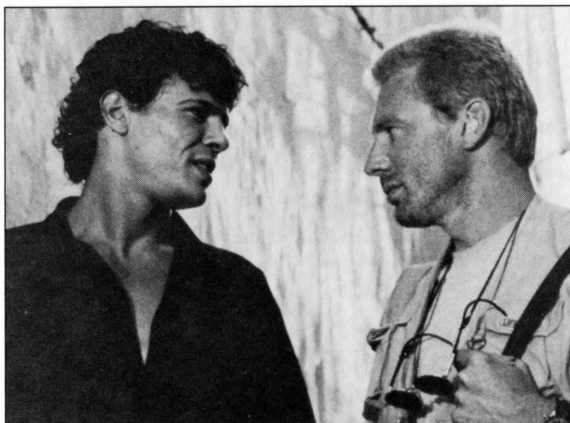
In French and Arabic with English subtitles

**Production Company:** Cinééléfilms (Tunisia)/Flach Films (Paris). **Executive Producers:** Mokhtar Lahidi, Isabelle Fauvel. **Producers:** Ahmed Baha Eddine Attia, Jean-François Lepetit. **Screenplay:** Nouri Bouzid. **Cinematography:** Alain Levent. **Editor:** Kahena Attia. **Music:** Anouar Braham. **Principal Cast:** Abdel Kechiche, Jacques Penot, Ghalia Lacroix, Manfred Andras, Mustapha Adouani, Adel Boukadida, Ahmed Ragoubi. **Print Source:** Mercure Distribution, 47, rue de Colonie, 75013 Paris, France. Telephone: (011) (331) 45.89.80.00. Fax: (011) (331) 45.65.07.47.

Reception following April 27 screening at Alif Gallery, 1204 31st Street, NW

Tuesday, April 27, 6:30 pm, Key Theatre, (film and reception \$10.00), Code: FK4327APR2

Thursday, April 29, 6:30 pm, C.O. Jenifer, Code: FE5329APR4



## THE GODLESS GIRL

Cecil B. DeMille, USA, 1929, 110 minutes, black and white

Silent, with piano accompaniment by Jeffrey Chappell

**In person: Lina Basquette**

**O**penly brutal in its depiction of high school rivalries and reformatory life, *The Godless Girl* was the most talked-about film at the 1991 Pordenone Silent Film Festival tribute to Cecil B. and William DeMille. Lina Basquette—who, at eighty-five, still exudes the same robust stylishness and vibrant beauty she has in the film—plays Judith Craig, leader of a secret school organization called the Atheist Society.

Nemesis Bob Hathaway (George Duryea) heads up a fundamentalist group determined to undermine Judith. What ensues, after both end up in reform school, quickly turns into one of the most disturbing and passionate stories of the silent screen.

DeMille and his crew took great pains with the picture, interviewing reformatory inmates and officials and assigning staff members to go behind bars, impersonating criminals, to observe conditions. When the script called for a fire to break out in the reformatory, DeMille—always a stickler for authenticity—actually torched Mitchell Leisen's wonderful set. Several young actresses almost lost their lives when the fire raged out of control. In the end, public reaction to the film was such that it actually triggered improvements in correctional institutions.

The picture was also the occasion for several DeMille firsts: his first film to be shot entirely with one camera (on an overhead monorail tram with a platform that could be raised, lowered, tracked, and dollyed over the whole set, floating virtually anywhere—a technique later used by Max Ophuls); his first instance of nepotism—he cast his 17-year-old daughter Cecilia in a small part; and his first outrageous amalgam of themes—religious fundamentalism, sex, prison reform, slapstick comedy, and adventure.

Lina Basquette—child star at Universal in 1916, prima ballerina for the Ziegfeld Follies while in her teens, seasoned Hollywood performer, and sister of Marge Champion—will be present after the screening to talk about the film and what it was like to work with DeMille.

**Peggy Parsons**

**Producer:** Cecil B. DeMille. **Screenplay:** Jeannie MacPherson. **Cinematography:** J. Peverell Marley. **Principal Cast:** Lina Basquette, Marie Prevost, George Duryea, Noah Beery, Eddie Quillan. **Print Source:** George Eastman House, 900 East Avenue, Rochester, NY 14607. Telephone: (716) 271-3361. Fax: (716) 271-3970.

**Sunday, April 25, 6:00 pm, National Gallery of Art, FREE**



The Museum of Modern Art/Film Stills Archive

throws in a nursery full of innocent (until proven otherwise) newborn babies that need saving.

Members of the organized crime group known as the Triads have infiltrated and corrupted every aspect of daily life in Hong Kong, leaving ordinary citizens in perpetual fear. Inspector Yuen (the dreamy Chow Yun-Fat, Hong Kong's biggest male star, famous for playing heroes on both sides of the law) must take matters into his own hands. Viewers unaccustomed to film violence at its most artful will be transfixed by the slaughterous opening scene in a crowded tea room, a silent hit carried out in a public library, and the magnitude of firepower expended during Yuen's bold finale.

Later this year, Woo will make his Hollywood debut with



*Hard Target*, starring Jean-Claude Van Damme. Let's hope this won't mean an end to his collaborations with Chow Yun-Fat, who starred as the fearless-but-not-heartless hired gun in Woo's masterpiece *The Killer*, taking out cops and rival thugs left and right.

**Julia Pelosi**

**In Cantonese with English subtitles**

**Production Company:** Milestone Pictures, Ltd. **Screenplay:** Barry Wong. **Cinematography:** Wang Wing-Heng. **Editor:** John Woo, David Wu, Kai Kit-Wai. **Music:** Michael Gibbs. **Principal Cast:** Chow Yun-Fat, Tony Leung, Teresa Mo, Philip Chan, Philip Kwok, Anthony Wong, Bowie Lam, Kwan Hoi-Shan. **Print Source:** William Morris Agency, 151 El Camino Drive, Beverly Hills, CA 90212. Telephone: (310) 859-4419. Fax: (310) 859-4462.

**Friday, April 30, 9:15 pm, C.O. Jenifer, Code: FJ6330APR4**

**Saturday, May 1, 9:45 pm, C.O. Jenifer, Code: FJ7301MAY5**

## INTO THE WEST

**Mike Newell**

**USA, 1992, 91 minutes, color**

**Free for Washington DC Film Society members**

**T**he appeal of legends that invent worlds existing beyond our own mundane realm is universal. *Into the West*, directed by Mike Newell of *Enchanted April* and written by Jim Sheridan, who put Ireland on the cinematic map with his Oscar-winning *My Left Foot*, is a modern fable that begins with the legend of just such a faraway land and takes us on a stirring ride, literally and figuratively, across the spectacular countryside of wild western Ireland.



## American Premiere

## GOOD WIFE OF TOKYO

**Kim Longinotto, Claire**

**Hunt**

**United Kingdom, 1992,**

**56 minutes, color**

*"I want to apologize for the inconvenience of my husband committing suicide"—one House of Development disciple to another*



**S**ure to dissolve some myths surrounding modern Japanese womanhood, *Good Wife of Tokyo* documents the current state of Japan's House of Development (H.O.D.), an influential women-only religion, from the point of view of Kazuko Hohki, founding member of the British pop/cabaret/performance group *Frank Chickens*, and daughter of H.O.D. leading priestess Yuriko Hohki.

Not quite recognizable as any standard religious discourse, the House of Development's practices are part group therapy, part Shinto, part sideways critique of institutionalized sexism, and part housewives' self-help—stopping just short of exchanging recipes. For the most part, their clever male bashing is done with feathers. Many of their fundamental teachings are distilled into Girl Scout-style jingles. Gatherings alternate between lamenting and sugarcoating the plethora of conformist pressures felt by generations of Japanese women.

The film opens with Yuriko performing a marriage ceremony for expatriate Kazuko and her British manfriend Grant Showbiz. There are also frequent visits to Kazuko's performances (she's dressed as a skyscraper on one occasion), inspirational sequences of H.O.D. disciples as they "practice laughing," and repeated camera studies of Yuriko's potted plant husband.

**Julia Pelosi**

**In Japanese with English subtitles**

**Production Company:** 20th Century Vixen. **Producers:** Kim Longinotto, Claire Hunt. **Cinematography:** Kim Longinotto. **Editor:** John Mister. **Music:** Kazuko Hohki. **Print Source:** 20th Century Vixen, 74B St. James Drive, London SW17 7RR, United Kingdom. Telephone: (011) (4471) 672-1012.

**Shown with**

**GEORGIA**

**Judith Burrows, United Kingdom, 1992, 24 min.**

**S**et in the year 2000, meddling bureaucrats launch an aggressive campaign urging single mothers to adopt surrogate fathers.

**Thursday, April 29, 8:00 pm, Hirshhorn Museum, FREE**

**Friday, April 30, 8:00 pm Hirshhorn Museum, FREE**

## HARD BOILED

**John Woo**

**Hong Kong, 1992, 126 minutes, color**

**S**uspend the disbelief you might feel reading "out-manned, renegade cop single-handedly takes on organized crime, busting a gun-running operation wide open whilst saving a hospital full of ailing hostages." Instead, hail the return of director John Woo, Hong Kong's master of relentless cinematic spectacle, as he brings his hyperkinetic brilliance to the screen once again. It's all here: impossible escapes (usually through a hail of bullets), undivided loyalties, and—just in case you haven't taken sides yet—Woo





Gabriel Byrne plays a father who has rejected the ways of his gypsy-like clan, the “travelers,” to settle down miserably in the squalor of a Dublin tenement with his young sons. When their grandfather appears one day with a magnificent white horse trailing behind him, the boys and the horse bond irrevocably. Their plan for keeping the horse fails, setting in motion events by which the horse is taken from them and illegally sold to an unscrupulous breeder of jumpers—it’s obvious that the stallion has unparalleled talent in this area. Their drunken father is no help at all, and the boys attempt a search on their own. When they finally regain their horse and ride off into the west, with a posse close behind, their quest for freedom takes on new dimensions. Byrne rejoins his traveling friends in order to find the boys before the police or the breeder’s private forces can, and the chase is on.

This Irish-American co-production, on at least one level, pays mythic homage to the Old West: It’s filled with references and allusions reemphasizing the struggle that world embodied. But the boys’ ride to the sea is much more than a simple chase. Their escapades as they avoid their pursuers are delightful and charming, and the final melodramatic rescue is a powerful moment leading to a heartwarming reunion. Wonderfully cinematic, this expressive tale is superbly directed by Newell, who drew stunning performances from the young leads. Byrne is equally strong in a role that manages to avoid cliché. Irresistible and uplifting, this is evocative and compelling filmmaking, which will likely leave you feeling sad to see it end.

**Geoffrey Gilmore**  
**Sundance Film Festival, 1993**

**Production Company:** Little Bird Company, Ltd. **Producers:** Jonathan Cavendish, Tim Palmer. **Screenplay:** Jim Sheridan. **Cinematography:** Tom Sigel. **Editor:** Peter Boyle. **Music:** Patrick Doyle. **Principal Cast:** Gabriel Byrne, Ellen Barkin, Ciarán Fitzgerald, Ruadhri Conroy. **Print Source:** Miramax Films, 375 Greenwich Street, 3rd Floor, New York, NY 10013. Telephone: (212) 941-3800. Fax: (212) 941-3949.

**Thursday, April 29, 7:30 pm, C.O. Jenifer, Code: FJ5329APR5**



## JACQUOT DE NANTES

**Agnès Varda**

**France, 1991, 118 minutes, black and white with color sequences**

**J**acquot de Nantes is a touching farewell from Agnès Varda to her late husband, filmmaker Jacques Demy. It tells of Demy’s youth spent with his brother, his school chums and their games, the visits of an aunt from Rio, and childhood love. Young Jacques also became infatuated with something else: after seeing Disney’s *Snow White*, he knew that he wanted to make films. Despite his parents’ insistence that he learn a “proper” trade, the boy obtained a simple movie camera and made his first production.

Demy’s unfinished memoirs provide the source material for the film, and he appears on camera from time to time to act as narrator. There are also tantalizingly brief clips from several of the late director’s most celebrated films, which bring back happy memories of the delightful French films of the ‘60s. (*The Umbrellas of Cherbourg* is perhaps the most famous. *The Young Girls of Rochefort* was featured in the “Global Rhythms” series at last year’s Filmfest DC.) Admittedly a bittersweet trip down memory lane, the film is also a fascinating and tender study of growing up in a

small French town in the pre-television era. In fact, Varda and her crew shot the film in Nantes at the exact locations where young Jacques grew up: in his father’s old gas station and in the home of the village shoemaker, where the boy and his younger brother hid during the darkest days of World War II. Varda has drawn remarkable performances from her nonprofessional cast of youngsters and has beautifully evoked the wartime feel of Nantes. For all of us who were enthralled as children by the magic of cinema, this delightful depiction of a child with a similar all-consuming passion is required viewing.

**Helga Stephenson**  
**16th Toronto Festival of Festivals, 1991**

**In French with English subtitles**

**Production Company:** Ciné-Tamaris. **Producers:** Agnès Varda, Perrine Bauduin. **Screenplay:** Agnès Varda. **Cinematography:** Patrick Blossier, Agnès Godard, Georges Strouve. **Editor:** Marie-Jo Audiard. **Music:** Joanna Bruzdowicz. **Principal Cast:** Philippe Maron, Edouard Joubaud, Laurent Monnier, Brigitte De Villepoix, Daniel Dublet. **Print Source:** Ciné-Tamaris, 86, rue Daguerre, 75014 Paris, France. Telephone: (011) (331) 43.22.66.00.

**Thursday, April 29, 8:45 pm, AMC Union Station, Code: FU5329APR8**

## American Premiere

### JAMÓN JAMÓN

**Bigas Luna**

**Spain, 1992, 93 minutes, color**

**B**igas Luna’s *Jamón, Jamón*, which won a Silver Lion at the Venice Film Festival, is an imaginative odyssey through Spanish culture. At times outrageously funny and at times tragic, but always smartly filmed, it breaks out of its national boundaries.

Set in the arid landscapes of rural Spain, the action kicks off with headstrong Silvia (Penelope Cruz) finding out she’s pregnant. Her boyfriend’s protective, middle-class mother, Conchita (Stefania Sandrelli), is determined to split them up because she disapproves of Silvia’s mother (Anna Galiena), who is a whore. Conchita hires Raul (Javier Bardem), who works in a ham factory but dreams of being a bullfighter, to seduce Silvia. Of course, things don’t work out as planned.

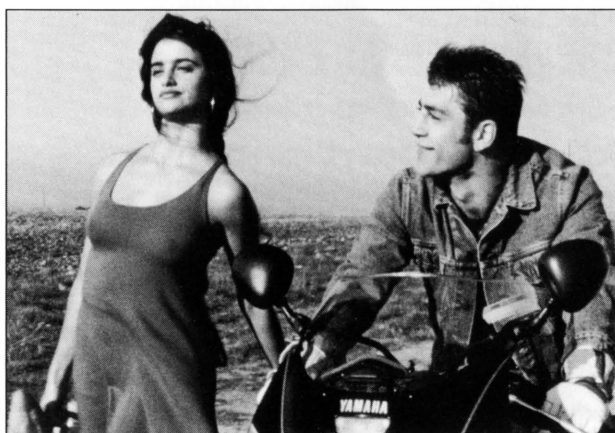
The all-star cast, portraying virtually every Spanish stereotype, is a treat, with impressive contributions from young actors Cruz and Bardem. Throughout, Luna keeps the action tightly paced and introduces some inspired surreal visuals in the Buñuelian tradition—for instance, a huge billboard depicting a bull serves as a backdrop to much of the action. *Jamón, Jamón* proves that there is innovative Spanish filmmaking outside of the Almodóvar stable.

**Anneli Bojstad**  
**Screen International**

**In Spanish with English subtitles**

**Production Company:** Lolafilms/Ovide TV. **Executive Producer:** Andrés Vicente Gómez. **Associate Producers:** Manuel Lombardero, Pepo Sol. **Screenplay:** Cuca Canals, Bigas Luna. **Cinematography:** José Luis Alcaine. **Editor:** Teresa Font. **Music:** Nicola Piovani. **Principal Cast:** Penelope Cruz, Stefania Sandrelli, Anna Galiena, Javier Bardem, Jordi Molla, Juan Diego. **Print Source:** Academy Entertainment, 9250 Wilshire Blvd., 4th Floor, Beverly Hills, CA 90212. Telephone: (310) 275-2195. Fax: (310) 275-3433.

**Thursday, April 29, 9:30 pm, C.O. Jenifer, Code: FJ1329APR5**  
**Friday, April 30, 8:30 pm, C.O. Jenifer, Code: FE6330APR3**



## American Premiere



## JUNK MOVIE

**Roncsfilm**

**György Szomjas**

**Hungary, 1992, 90 minutes, color**

**Scheduled to appear: György Szomjas**

**R**emember all those nice Hungarian movies with apartment block tenants caring and sharing in the face of adversity? Meet the comic flip side—*Junk Movie*, a black, anarchic take on the New Hungary, where the entrepreneurs have moved in and everything is up for grabs. As the opening caption says, “We won, but so what?” Viewers familiar with György Szomjas’ wacky earlier movies like *Fast & Loose* and *The Wall Driller* will recognize his distinctive world. Here it’s a tightly knit community of barflies, hookers, and assorted loonies and down-and-outs in a decidedly downscale area of Budapest. The comedy (acted by a stellar line-up of players) is dark but lusty, and there’s real warmth underneath the spitting, neuroses, and casual sex and violence. Hungarians may have trouble living together, Szomjas seems to say, but at the end of the day all they have is each other. Sit back and enjoy the ride.

**Derek Elley**

**In Hungarian with English subtitles**

**Production Company:** Budapest Film Studio. **Producers:** Gábor Hanák, Ferenc Kardos. **Screenplay:** György Szomjas, Ferenc Grunwalsky. **Cinematography:** Ferenc Grunwalsky. **Editor:** Anna Kornis. **Music:** Ferenc Kiss. **Principal Cast:** Ági Szirtes, Zoltán Mucsi, Sándor Gáspár, András Szőke, Péter Andorai, Ildikó Bánsági. **Print Source:** Hungaro Film, Katalin Vaida, Bathori Street 10, Budapest, Hungary. Telephone: (36) (1) 132-8724. Fax: (36) (1) 153-1850.

**Thursday, April 22, 8:45 pm, AMC Union Station, Code: FU0322APR6**  
**Friday, April 23, 8:45 pm, AMC Union Station, Code: FU8323APR4**  
**Sunday, April 25, 6:45 pm, AMC Union Station, Code: FU8325APR3**

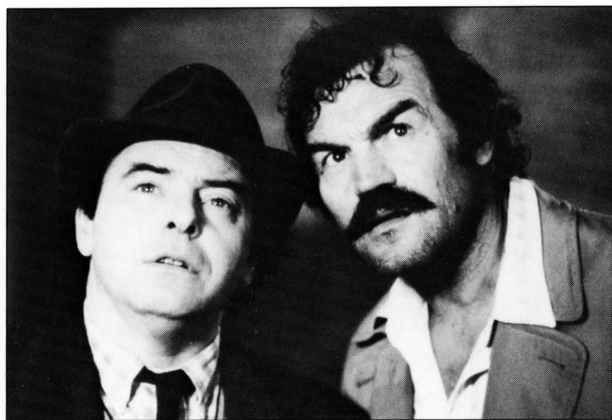
## KRAPATCHOUK

**Enrique Gabriel Lipschutz**

**France/Belgium/Spain, 1992, 90 minutes, color**

**I**n a world of shifting borders and dissolving states, it’s hardly surprising that no one’s ever heard of the East European independent republic of Prajevitza. It’s the homeland of Polni (Guy Pion) and Tchevolek (Piotr Zaitchenko), two agricultural laborers, and they’re longing to get back there after a bout of seasonal work in the south of France. But when they arrive in Paris to board the train home, their money and passports are stolen and they have no way to prove their identity.

Wandering through Paris, the two men are catapulted from one bizarre escapade to another. In the Ministry of State Security they accidentally disrupt a top-level East-West conference, are mistaken for spies, and within hours are the target of a major manhunt. On the run, they stumble into a Bohemian party where they meet the hatmaker Lisa (Angela Molina), who offers them shelter. Lisa falls in love with the lively Tchevolek, who has a taste for vodka, women, and song; Polni, however, is gradually fading away from homesickness. This is a fast-moving comedy of errors



saved from a tragic ending in the nick of time. Director Enrique Gabriel Lipschutz wryly notes, "This is an absurd case that past and present are trying to turn into something real."

Karen Margolis

*Berlinale Journal*, 42nd Berlin International Film Festival, 1992

In French with English subtitles

**Production Company:** Aries TV 92/LEGEND/Alain Keytsman Productions. **Producers:** Jaime de Oriol, Alain Keytsman. **Co-Producer:** Jean-Bernhard Fetoux. **Screenplay:** Enrique Gabriel Lipschutz. **Cinematography:** Raul Perez Cupero. **Editor:** Isabelle Dedieu. **Music:** Viktor Kissine. **Principal Cast:** Guy Pion, Piotr Zaitchenko, Angela Molina, Hadi El Gamal, Serge-Henri Valcke. **Print Source:** Alain Keytsman Productions, Berkendaelstrasse 159, 1060 Brussels, Belgium. Telephone: (011) (322) 347-5710. Fax: (011) (322) 347-2462.

Thursday, April 29, 6:45 pm, AMC Union Station, Code: FU5329APR7

Saturday, May 1, 8:00 pm, AMC Union Station, Code: FU7301MAY7

## LÉOLO

Jean-Claude Lauzon

Canada, 1992, 107 minutes, color

From the director of *Night Zoo* comes *Léolo*, a brilliant, sumptuous new film which critics have described as one of the most original movies made in Canada. *Léolo* is an audacious work of cinema; its joyous life and humor are heightened by marvelous, bizarre, and erotic turns on the nature of madness and the fabulous.

The central character is Léolo, a young boy growing up in the tenements and squalid courtyards of East Montreal. Surrounded by a family whose members range from eccentric to mad, Léolo escapes into a world of dreams and obsessions, both the master and the victim of his swirling fantasies.

In the weaving together of Léolo's real and imaginary lives, Lauzon exhibits his unmistakable instinct for cinematic theatricality. Starting with a chest of memories that the child Léolo opens in the middle of the night, Lauzon draws us into the maelstrom of this family: a father obsessed by the health of the family's bowels, a brother whose compulsive body-building barely hides his fear of people, two sisters who spend more and more time together in the psychiatric ward, and a grandfather who is held responsible for the genetic failure of the whole family. Only Léolo's mother is sane, a sweetly majestic figure sailing onward through troubled waters. At the center of the film is Léolo himself—alienated and curious. In his imagination, Léolo is the offspring of a tomato that carried the sperm of an Italian peasant. And in his dreams, Bianca becomes his first sexual obsession.

Eventually, Léolo puts away the things of childhood and



escapes into the life of the mind. But years later there is still the dream. Drawn by a white light, the adult Léolo is led onto the stage of the ancient theater at Taormina where Bianca awaits, singing sweetly in the glow of the setting sun. Lauzon's magical offering works on the highest level of international cinematic achievement.

Toronto Film Festival, 1992

In French with English subtitles

**Production Companies:** Les Productions du Verseau (Montreal)/National Film Board of Canada (Montreal)/Flach Film (Paris)/Le Studio Canal + (Paris). **Executive Producers:** Aimée Danis, Claudette Viau. **Producers:** Lyse Lafontaine, Aimée Danis. **Screenplay:** Jean-Claude Lauzon. **Cinematography:** Guy Dufaux. **Editor:** Michel Arcand. **Music:** Richard Grégoire. **Principal Cast:** Maxime Collin, Ginette Reno, Julien Guimard, Giuditta del Vecchio, Pierre Bourgault, Yves Montmarquette. **Print Source:** Fine Line Features, 1500 Broadway, Suite 2011, New York, NY 10036. Telephone: (212) 221-2410. Fax: (212) 221-2415.

Wednesday, April 28, 6:30 pm, C. O. Jenifer, Code: FE4328APR9



## THE MOUNTAIN

Hanna Elias, Palestinian, 1991, 34 minutes, color

For Middle Eastern women facing arranged marriages, elopement has long been one of the very few options open to them. Such action however, is risky: a woman faces severe reprisals—even death at the hands of her father or family—if caught. Although one of her daughters has lost her life in this way, Sitti (Meseiah Asaff, the 93-year-old grandmother of director Hanna Elias) does not hesitate to recommend the same course to her granddaughter Insaff (Rabiah Morkus). Neither is pleased that Insaff's father (Adib Jahshan) has promised the young woman to a well-to-do lawyer in an effort to improve the peasant status of the family. Insaff's preferred suitor is Ali (Rashid Masaharawi), a peasant boy from a village just over the mountain, whom she met at the outdoor market. At first reluctant to implement such a risky plan, the couple is persuaded by Sitti's obstinate passion for their future happiness.

Photographed entirely on location in the Jish and Kofe-Beram regions of northern Galilee, the film is tinged with the mystical, as Sitti beseeches the mountain where her daughter was killed to spare the life of her granddaughter.

Eddie Cockrell

In Arabic with English subtitles

**Production Company:** Jarmaq Productions. **Screenplay:** Hanna Elias. **Cinematography:** Iyvone Meklish. **Editor:** Hanna Elias. **Music:** Peter Gabriel, Hassan Erraji, Ziad Rahbani. **Principal Cast:** Meseiah Asaff, Rabiah Morkus, Rashid Masaharawi, Adib Jahshan, Salim Daow, Nabilha Morkus, Helam Abasi. **Print Source:** Jarmaq Productions, 5742 Corbin Avenue, Tarzana, CA 91356. Telephone: (818) 343-3896.

## Shown with DREAMS AND SILENCE

Omar Al-Qattan, Palestinian, 1992, 52 minutes

Scheduled to appear: Omar Al-Qattan

A parallel montage of the daily life of a Palestinian refugee woman living in Jordan and the discourse of a pious Muslim senator of mystical philosophy, *Dreams and Silence* identifies the contradictions between modern Islamic political thought and the everyday problems this refugee woman has to face.

Monday, April 26, 6:30 pm, C.O. Jenifer, Code: FE3326APR7

## Early Hitchcock MURDER!

Alfred Hitchcock

United Kingdom, 1930, 92 minutes,

black and white



Hitchcock's second picture with full sound (the third if you count a few reshot scenes from 1929's *Blackmail*), *Murder!* is one of the rarest and most unusual films in all the director's work, dealing as it does with the *who*—as opposed to the *how*—dunnit.

A young actress (Norah Baring) is convicted of killing one of her friends and then sentenced to death. However, one of the jurors (Herbert Marshall in an early role) becomes convinced of her innocence and begins to stalk the real killer. The film is notable for its nascent treatment of themes that would become central to Hitchcock's cinema, including the blurring of art and life (anticipating *Stage Fright*), the innocent as victim, and the crudely drawn sexual ambiguity of the villain. (This facet, perhaps the first negative gay stereotype in mainstream cinema, has been mercifully excised from the simultaneously shot German version—also directed by Hitchcock—that surfaced recently.)

The film may now seem technically quaint, but touches of visual genius are apparent, particularly in the confusion between life and the theater that anticipates *The 39 Steps* and other films. But perhaps the principal value and attraction of *Murder!* is Hitchcock's imaginative and visionary use of sound to propel the narrative. In one sequence, Marshall thinks over the story so far as he shaves while listening to an orchestra on the radio. To accomplish this, the actor's voice was recorded and a speaker attached to the underside of the washbasin. A 30-piece orchestra was positioned behind the wall and the spoken voice and music were recorded live as Marshall stared at himself in the mirror. Crude technique? Perhaps. But years before postdubbing, Hitchcock was using the still-new medium of sound in film to create his unique world of illusion and suspense.



Eddie Cockrell

**Production Company:** British International. **Producer:** John Maxwell. **Screenplay:** Alma Reville, Walter C. Mycroft. **Alfred Hitchcock**, from the novel and play *Enter Sir John* by Clemence Dane and Helen Simpson. **Cinematography:** Jack Cox. **Editors:** Emile De Ruelle, Rene Harrison. **Music:** John Reynders. **Principal Cast:** Herbert Marshall, Norah Baring, Phyllis Konstam, Edward Chapman, Miles Mander, Esme Percy. **Print Source:** The British Film Institute, 29 Rathbone Street, London W1P 1AG, United Kingdom. Telephone: (011) (4471) 636-5587. Fax: (011) (4471) 580-9456.

Monday, April 26, 6:45 pm, AMC Union Station, Code: FU3326APR9





## W O R L D V I E W

## THE NORTHERNERS

Alex van Warmerdam

The Netherlands, 1991, 105 minutes, color

Alex van Warmerdam, the Dutch writer-director-actor, makes a commendable splash with the witty and original comedy *The Northernners*, one of the unqualified hits of the Palm Springs International Film Festival and the Netherlands entry for the Academy Awards. Peopled by vividly drawn oddball characters, *The Northernners* showcases a vision and style reminiscent of both Jacques Tati and Aki Kaurismäki.

Set in 1960, the film's locale is the only completed street of a huge, since-abandoned housing project next to a forest. The inhabitants lead quiet, isolated lives; the mail and the radio are their only connections with the outside world. They seem dull and ordinary, but in actuality, each one is eccentric. Thomas (Leonard Lucieer), the adolescent hero who likes to dress like his current hero, assassinated Congolese leader Patrice Lumumba, is neglected by his sexually insatiable father (Jack Wouterse) and his determinedly unsexual, devoutly Catholic mother (Annet Malherbe). Thomas' parents are contrasted with their neighbors, who are burdened with reverse marital problems. His only friend is Simon, the mailman (van Warmerdam), who is so obsessed with the private lives of the people on his route that he has no scruples about reading their mail before delivering it. Thomas himself develops sexual yearnings for Agnes (Veerle Dobbelaere), a mysterious, Fellini-esque girl living in the forest. The seemingly peaceful town is thrown into chaos when two priests arrive for a "missionary presentation"—of which the central exhibit is a black African. From then on, the ceaseless surprises are impossible to relate.



Van Warmerdam, who won the 1992 Felix (European Film Award), stages long stretches of silent physical comedy, and the narrative is structured as a series of tableaux, shot in long takes with stationary camera. Similar to Kaurismäki, van Warmerdam makes the most out of the alleged northern drabness and isolation of his setting. Like Tati, he creates complex comic structures and often uses creative sound as the ignition for his gags' machinery, but the whole presents his own distinctive cinematic sensibility.

Emanuel Levy  
Variety

In Dutch with English subtitles

**Production Company:** First Floor Features. **Producers:** Laurens Geels, Dick Maas. **Screenplay:** Alex van Warmerdam. **Cinematography:** Marc Felperlaan. **Editor:** Rene Wiegman. **Principal Cast:** Leonard Lucieer, Jack Wouterse, Rudolf Lucieer, Alex van Warmerdam, Annet Malherbe, Loes Wouterson. **Print Source:** Holland Film Promotion, Jan Luykenstraat 2, 1071 CM Amsterdam, The Netherlands. Telephone: (011) (3120) 664-4649. Fax: (011) (3120) 664-9171. Telex: 12151.

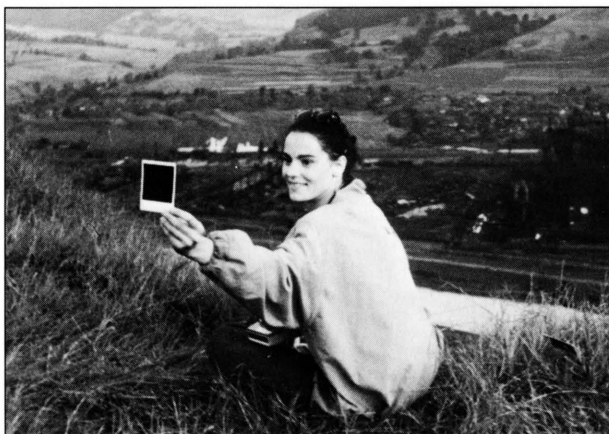
Shown with

## MELIES IN COLOR

Paul Ruven, The Netherlands, 1992, 12 min.

A comic and absurd reaction to Dutch refugee policy, featuring Tato, a Chaplinesque alien.

Thursday, April 22, 6:30 pm, American Film Institute, Code: FA0322APR8  
Saturday, April 24, 7:00 pm, American Film Institute, Code: FA2324APR6



## THE OAK

Le Chêne

Lucian Pintilie

France/Romania, 1992, 105 minutes, color

In this social satire that moves along at the tempo of cabaret theater, a young schoolteacher, traumatized by events surrounding the death of her father—to the point where she carries around his ashes in a coffee jar, flees Bucharest and takes up with a sardonic doctor.

*The Oak* is a good festival choice because it depicts Romania, a country whose films don't often turn up here, and the world it evokes is new to contemporary American audiences. Though sometimes baffling, it is never boring—and it's wildly grotesque, shocking, and sometimes very funny, as well. Feeling your way through it is a bit like exploring a house of horrors in an amusement park in outer space—you can't be sure which way is up.

*The Oak* is the work of Lucian Pintilie, a Romanian filmmaker who has spent most of the last 20 years in exile while earning a formidable reputation as a director of innovative theatrical productions in France, Britain, and the United States. His work has been seen in Washington at Arena Stage. This French-Romanian co-production is Mr. Pintilie's reaction to the 1989 collapse of the Communist regime in his country and his expectations for the

future. It begins as a nightmare and ends with a vague expectation of the break of day.

Vincent Canby  
New York Times

In Romanian with English subtitles

**Producers:** Eliane Stutterheim, Sylvain Bursztejn, Lucian Pintilie. **Screenplay:** Lucian Pintilie, from the novel *Balanta* by Ion Baiescu. **Cinematography:** Doru Mitran. **Editor:** Victorita Nae. **Principal Cast:** Maia Morgenstern, Razvan Vasilescu, Victor Rebengiuc, Dorel Visan, Mariana Mihut, Dan Condurache. **Print Source:** MK2/USA, 250 West 57th Street, Suite 701, New York, NY 10019. Telephone: (212) 265-0453. Fax: (212) 397-0544.

Sunday, April 25, 4:45 pm, AMC Union Station, Code: FU3325APR2

Sunday, April 25, 8:45 pm, AMC Union Station, Code: FU4325APR3



## THE STORY OF QIU JU

Qiu Ju da Guansi

Zhang Yimou

China/Hong Kong, 1992, 100 minutes, color

"All of us Fifth Generation directors have to change," says Zhang Yimou with a smile. "But I have changed the most!" He's not kidding. *The Story of Qiu Ju*, his new film with his off-screen partner Gong Li, is as far from *Ju Dou* or *Raise the Red Lantern* as he could possibly get. Zhang and his crew and actors spent eight months living in Shanxi village to make it, blending in as much as possible with the community and using scores of local

## LA SARRASINE

Paul Tana, Canada, 1991, 105 minutes, color

Scheduled to appear: actor Tony Nardi

Based on actual events, Paul Tana's beautiful and evocative period drama takes place in Quebec at the dawning of this century. The Italian immigrant community is becoming established and trading healthily with Quebecois neighbors. Ninetta Moschella is married to Giuseppe, a tailor who is an unofficial representative of his community. But dissent and tragedy erupt when his wedding present to a wealthy Quebecois client goes awry and violence ensues. Giuseppe is arrested, but his case goes beyond the individual accusation—this is an indictment of the whole Italian community, and Ninetta may soon be losing both her new country and her beloved husband.

Although the film's title identifies Ninetta as an outsider, the enemy in a new land, she becomes the center of the piece as the film progresses. Giuseppe is at first the charismatic head of the Italian community, and she is on the sidelines; after his arrest, she takes charge, fighting for her own survival as well as his. In this poignant study of immigrants learning to coexist with a new culture, it is the women who are able to cross the borders of misunderstanding.

11th Annual Vancouver International Film Festival, 1992

In French with English subtitles

**Production Company:** Aska Film Productions, Inc. **Executive Producers:** Leon G. Arcand, Lise Abastado. **Producer:** Marc Daigle. **Screenplay:** Bruno Ramirez, Paul Tana. **Cinematography:** Michel Caron. **Editor:** Louise Surprenant. **Music:** Pierre Desrochers. **Principal Cast:** Enrica Maria Modugno, Tony Nardi, Jean Lapointe, Gilbert Sicotte, Johanne Marie Tremblay, Gaetano Cisco Cimarosa. **Print Source:** Aska Film Distribution, 1600, avenue du Lorimier, Bureau 211, Montreal, Quebec H2K 3W5, Canada. Telephone: (514) 521-0623. Fax: (514) 521-6174.

Wednesday, April 28, 6:30 pm, Embassy of Canada, 501 Penn. Ave., NW (film and reception \$10.00) Code: FC4328APR8

Friday, April 30, 6:30 pm, C.O. Jenifer, Code: FE6330APR1





people as bit players. (There are actually only four professional actors in the film.) Even more extraordinary, he shot half the movie with hidden cameras and radio mikes, to heighten the overall sense of reality in the raw.

Qiu Ju, heavily pregnant, is infuriated when the chief of her village refuses to apologize to her husband after an altercation in which the husband was hurt. She decides to take the case to court, to demand compensation. Her pursuit of justice takes her from the village tribunal to the city police and finally to the provincial authorities, with plentiful setbacks along the way. Only slowly does she realize what will follow if she wins her case. The complex bureaucracy portrayed here is not unique to China—we can all empathize with Qiu Ju's feeling of powerlessness as she confronts institutional authority.

Gong Li's nuanced performance as the peasant heroine is amazingly credible, but this is first and foremost a director's film. In this, his fifth feature, Zhang Yimou demonstrates remarkable expressive range and creative control. The film won the Golden Lion at the 1992 Venice Festival.

**Tony Rayns**

**11th Annual Vancouver International Film Festival, 1992**

**In Chinese with English subtitles**

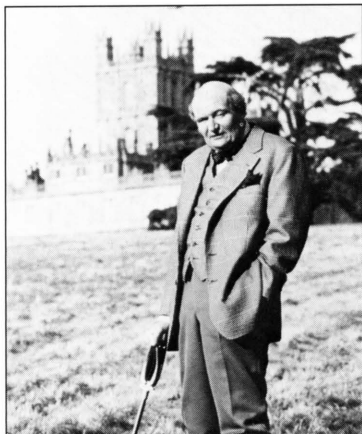
**Production Companies:** Sil-Metropole Organization/Youth Film Studio. **Producers:** Ma Fung-Kwok, Feng Yiting. **Screenplay:** Liu Heng, from the novel by Chen Yuanbin. **Cinematography:** Chi Xiaoning, Yu Xiaogun. **Editor:** Du Yuan. **Music:** Zhao Jiping. **Principal Cast:** Gong Li, Lei Laosheng, Ge Zhijun, Liu Peiqi. **Print Source:** Sony Pictures Classics, 711 Fifth Avenue, 4th Floor, New York, NY 10022. Telephone: (212) 702-6692. Fax: (212) 702-6699.

**Friday, April 23, 7:00 pm, C.O. Jenifer, Code: FJ1323APR1**

## TWO MIKES DON'T MAKE A WRIGHT

**A trio of short films from October Films, 79 minutes**

**R**oger & Me started as a short and became the top grossing documentary comedy feature. Is less Moore in this (for now) short that updates the denizens of Flint, Michigan? The Bunny Lady from Roger who sold rabbits for pets or food inspired the title, *Pets or Meat*. "That's our life with General Motors," explains Michael Moore, "first we're pets and then we're meat."



Who would've thought that Woody had left any room for fame or fortune from yet another New-Yorker-in-therapy movie? Yet Steven Wright's fresh twist on anxiety, fantasy, psychiatrists, and phone answering machines went Oscar (Best Live Action Short, 1989) and Emma (co-star Laurie Metcalf) went *Roseanne*. *The Appointments of Dennis Jennings* shows where Wright goes beyond deadpan.

Writer/actor Jim Broadbent (*Enchanted April*, *The Crying Game*) brings the 23rd Earl of Leete to life so hauntingly that *Sense of History* often seems like a documentary! Smug and tweedy, plodding over the ancestral spread, the puffy patriarch tweaks your heartstrings over his travail to sustain the acreage. His frankness that he'd stop at *nothing*—to carry on—embodies everything we love and hate about British aristocracy. This isn't his first devilish collaboration with Mike Leigh (*Life is Sweet*), and the unforgettable Earl leaves you praying it won't be their last.

**Kelly Gordon**

**Print Source:** October Films, 45 Rockefeller Plaza, Suite 3014, New York, NY 10111. Telephone: (212) 332-2480. Fax: (212) 332-2499.

**Saturday, May 1, 7:30 pm, C.O. Jenifer, Code: FE7301MAY2**



## VACAS

**Julio Medem**

**Spain, 1991, 96 minutes, color**

**J**ulio Medem deserves a great deal of praise for this well-orchestrated tale of a cross-generational feud between two family clans—the Irigibels and the Mendiluz—against the stunning backdrop of the Basque mountains. The story begins during the Carlist wars of 1875 with an "aizkolari" contest (a traditional woodcutting sport) between the families: Manuel Irigibel (Carmelo Gómez) wins. Thirty years later, we see Manuel as an old man, mentally scarred and painting pictures of cows. The two families are united by the love affair between Manuel's son and the daughter of the Mendiluz (played by Ana Torrent, star of Víctor Erice's *Spirit of the Beehive*). Their love affair produces a son (again played by Gómez), who becomes trapped in a fantasy world of cows and, after growing up in America, returns home to the family circle.

Great visual flair is displayed in *Vacas* (Cows) that, combined with a superb musical score, a top performance by Carmelo Gómez in three roles, and Medem's ability to capture the range of human conflicts with a poetic eye, makes this film linger in the mind with extraordinary intensity. The best debut to come out of Spain this year.

**Rosa Bosch**

**36th London Film Festival, 1992**

**In Spanish with English subtitles**

**Production Company:** Sogetel S.A. **Executive Producers:** José Luis Olaizola, Fernando de Garcillán. **Producer:** Ricardo García Arrojo. **Screenplay:** Julio Medem, Michael Gaztambide. **Cinematography:** Carles Gusi. **Editor:** Elena Sainy de Rozas. **Music:** Alberto Iglesias. **Principal Cast:** Emma Suárez, Carmelo Gómez, Ana Torrent, Manuel Blasco, Clara Badiola, Candido Uranga. **Print Source:** Sogetel S.A., Gran Via 32, 2a, 28013 Madrid, Spain. Telephone: (011) (341) 521-7405. Fax: (011) (341) 523-2366.

**Wednesday, April 28, 8:30 pm, C.O. Jenifer, Code: FE5328APR0**

**Saturday, May 1, 5:15 pm, C.O. Jenifer, Code: FE4301MAY7**



## VIRGINA

**Virjdina**

**Srdjan Karanovic**

**Yugoslavia/France, 1991, 118 minutes, color**

**S**rdjan Karanovic's film is a poignant coming-of-age saga that turns on an ancient superstition common in some parts of

the Balkans: Families with no male heirs would rear one of their daughters as a boy to ward off malevolent forces. Beautifully photographed, *Virgina* is highlighted by an outstanding performance by newcomer Marta Keler, who richly deserved her 1991 Felix award as Best Supporting Actress in this film. The film certainly provides rich festival fare. The plot unfolds in a godforsaken village at the end of the last century. When his wife bears him a third daughter, a poor farmer (Miodrag Krivokapic) announces to his neighbors that the child is a boy. Although she is brought up as a boy, her sisters defy their tyrannical father and call her Virgina, meaning a girl posing as a boy. Half-believing that she really is male, Virgina goes all out to prove herself as a boy. As she approaches puberty, however, her real identity is exposed in a touching and amusing scene when she is kissed by a boy. The crunch comes when another daughter is born, and Virgina, fearing that her desperate father might kill the newborn child, steals her sister, escapes, and is thus forced to come to terms with her own identity.

*Virgina* is beautifully shot by Slobodan Trninc and directed with an assured hand by Karanovic. All the cast is good, but 14-year-old Keler steals the show with a composed and utterly convincing portrait.

**Vlastimir Petkovic**

**Screen International**

**In Serbo-Croatian with English subtitles**

**Production Company:** Constellation Productions. **Executive Producer:** Claudie Ocard. **Screenplay:** Srdjan Karanovic. **Cinematography:** Slobodan Trninc. **Editors:** Branislav Ceperac, Babeth Siramdane. **Music:** Zoran Simjanovic. **Principal Cast:** Miodrag Krivokapic, Marta Keler, Ina Gogalova, Igor Bjelan, Slobodan Milovanovic, Matija Prskalo. **Print Source:** Mercure Distribution, 47, rue de la Colonie, 75013 Paris, France. Telephone: (011) (331) 45.89.80.00. Fax: (011) (331) 45.65.07.47.

**Friday, April 30, 6:45 pm, AMC Union Station, Code: FU6330APR6**

**Saturday, May 1, 5:30 pm, AMC Union Station, Code: FU7301MAY6**



## WHERE IS THE FRIEND'S HOME?

**Khaneh-ye Doust Kojast?**

**Abbas Kiarostami**

**Iran, 1987, 90 minutes, color**

**A**warded the Bronze Leopard at the 1989 Locarno Film Festival, *Where is the Friend's Home?* leaves no question as to why Kiarostami is Iran's most popular director. He frequently uses children as protagonists—and his treatment of them is always enlightening—yet his concerns are with the human condition in general.

The delicacy with which the characters and their world are drawn creates a symbolically charged, almost mystical, authenticity and tranquility. But, the Kiarostami signature of an underlying gritty realism is unmistakable as we follow young Ahmad through the streets of a northern Iranian village. Ahmad's journey begins when he discovers that he has accidentally taken home his school friend's notebook. Earlier that day, the friend, Mohammad-Reza, had been scolded by his teacher and threatened with expulsion for failing to do his homework. To save his friend from punishment, Ahmad searches for Mohammad-Reza's dwelling through a labyrinth of alleys, hills, and streets. Unable to find Mohammad-Reza, he returns home and completes the homework himself.



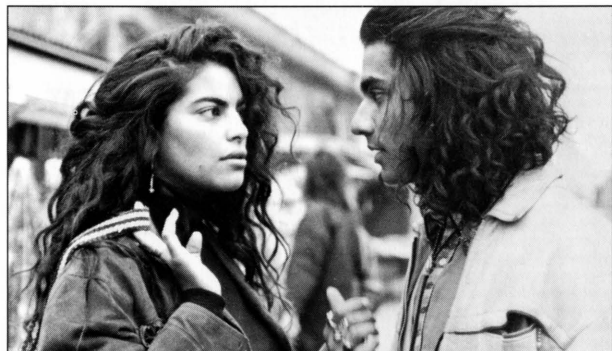
This simple and lyrical tale finds its source—both in title and atmosphere—in a poem by the poet/philosopher Sohrab Sepehri, where a traveller searching for his friend's home finds himself on an excursion through places and moments of great beauty and wonder. Kiarostami renders the sentiment with delicacy, and gives viewers the sense that young Ahmad's utopia is near at hand.

**Dimitri Eipides**  
17th Toronto Festival of Festivals, 1992

In Persian with English subtitles

**Production Company:** The Institute for the Intellectual Development of Children and Young Adults. **Producer:** Ali-Reza Zarrin. **Screenplay:** Abbas Kiarostami. **Cinematography:** Farhad Saba. **Editor:** Abbas Kiarostami. **Music:** Aminollah Hossein. **Principal Cast:** Babak Ahmadvour, Ahmad Ahmadvour, Khodabakhsh Defaie, Iran Otari. **Print Source:** Farabi Cinema Foundation, No. 55 Sie-Tir Avenue, Tehran, 11358 Iran. Telephone: (011) (9821) 67-81-45. Fax: (011) (9821) 67-81-55. Telex: 214283 FCF.

Sunday, April 25, 6:45 pm, C.O. Jenifer, Code: FE2325APR9



## WILD WEST

David Attwood

United Kingdom, 1992, 91 minutes, color

**W**ritten and directed by new talents in the film world, *Wild West* is the off-the-wall tale of three Asian brothers ducking and diving their way around the west London suburb of Southall, as they aim for the big time with their country & western band. The film stars Naveen Andrews (*London Kills Me*) as Zaf, the eldest brother and leader of the band, and Sarita Choudhury (*Mississippi Masala*) as the woman who steals his heart.

An Asian country & western band? A little unusual, perhaps? Where did screenwriter Harwant Bains get his inspiration? "Whenever I write, I always have reference points in other pieces of work. There's always an image that captivates me and I build on that," Bains explains. "I'd just seen Alex Cox's *Repo Man*, and I loved the sense of creating a weird, wild world within a straight world. The first thing I had to do was find a clear central image. I'd always seen Southall as a settler town, which led me on to the image of a wild west town, and in turn to a group of boys wanting to break out—chasing a dream that can't be contained by this town or country." Dreams and aspirations are, indeed, at the core of the film: Bizarre things happen that the characters take as a matter of course. For instance, two bandits appear at regular intervals to hold up shopkeepers at gunpoint, while everyone treats them as just another irritation, rather like the bus not coming on time.

"I didn't want it to be a sociological tract. Fundamentally, I'm a storyteller, and I didn't want a political vision to impinge on the sort of story I wanted to tell here—about a heightened dreamlike world that doesn't exist but ought to," Bains notes. Not that the film isn't serious. *Wild West* is informed by the writer's own experience as an Asian working in a white community. The characters, like Bains himself, are out to defy convention and challenge expectations.

**Patricia Dobson**  
Screen International

**Production Company:** Initial Films. **Producer:** Eric Fellner. **Co-Producer:** Nicky Kentish-Barnes. **Screenplay:** Harwant Bains. **Cinematography:** Nic Knowland. **Editor:** Martin Walsh. **Music:** Dominic Miller. **Principal Cast:** Naveen Andrews, Sarita Choudhury, Ronny Jhutti, Ravi Kapoor, Ameet Chana, Bhasker, Lalita Ahmed, Shaun Scott. **Print Source:** Film Four International, 60 Charlotte Street, London W1P 2AX, United Kingdom. Telephone: (011) (4471) 927-8443. Fax: (011) (4471) 580-2622.

Thursday, April 22, 6:30 pm, C.O. Jenifer, Code: FE0322APR3

Sunday, April 25, 8:30 pm, C.O. Jenifer, Code: FE3325APR0

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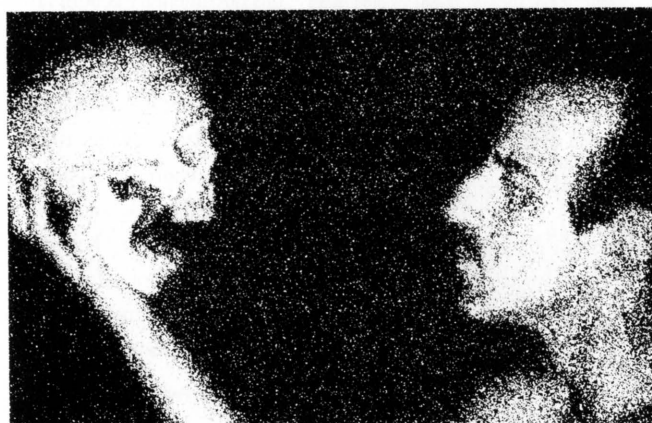
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## I N D E X

Abode of Illusion	22
African Cinema Panel Discussion	14
Allah Tantou	14
And Life Goes On	22
Anacostia Fest	
Annie Laurie	22
Australian Cinema Panel Discussion	13
Bamako Beat	16
Betty	23
Bezness	23
Biograph Tribute	7
Black Harvest	12
Blues Eyes of Yonta	14
Careful	23
Cinema for Seniors	30
Cloud Heaven	23
Dreams and Silence	26
Dizzy Gillespie Tribute	16
Equinox	7
Film and Video Market	19
Four Horsemen of the Apocalypse	10
Godless Girl	24
Good Wife of Tokyo	24
Half-Japanese	16
Hard Boiled	24
Hercules Returns	13
Into the West	24
IP5	11
Jacquot de Nantes	25
Jamon Jamon	25
Junk Movie	25
KIDSFEST	30
Kiss Me Kate	11
Krapatchouk	25
Laurel Avenue	10
Laurie Anderson/ New Video	10
Library of Congress Australian Sampler	13
Leolo	26
Lumumba: Death of a Prophet	15
Morgan Freeman	5
Mountain, The	26
Murder!	26
Northerners, The	27
Neo-Violent Cinema Panel Discussion	11
Nun and the Bandit	12
Oak, The	27
Peter Tosh: Steppin' Razor Red X	17
Put Me on VHS	16
Quartier Mozart	15
Queen, The	21
Romper Stomper	13
Rosebud Awards	19
Russell Williams II Tribute	9
La Sarrasine	27
Silverlake Life	21
Simeon	11
Speak Its Name (Gay and Lesbian Shorts)	21
Story of Qui Ju	27
Three of Hearts	7
Twist	17
Two Mikes Don't Make a Wright	28
Vacas	28
Virgina	28
Where's is the Friend's Home?	28
Wild West	29

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Associate in Arts in Fire Science Administration, 1977; Bachelor of Science in Fire Science Administration, 1981; Chief, District of Columbia Fire and Emergency Medical Services Department



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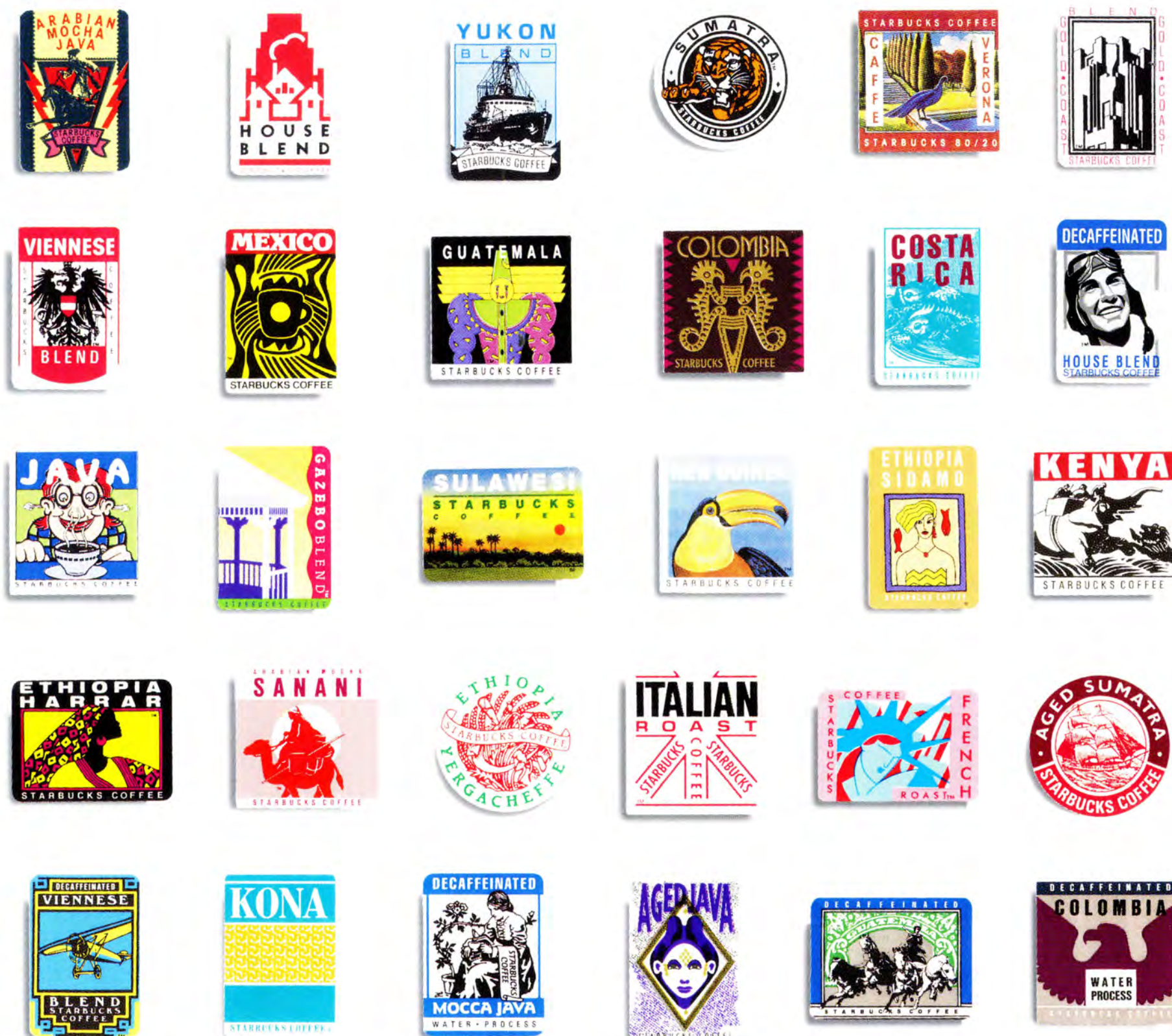
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