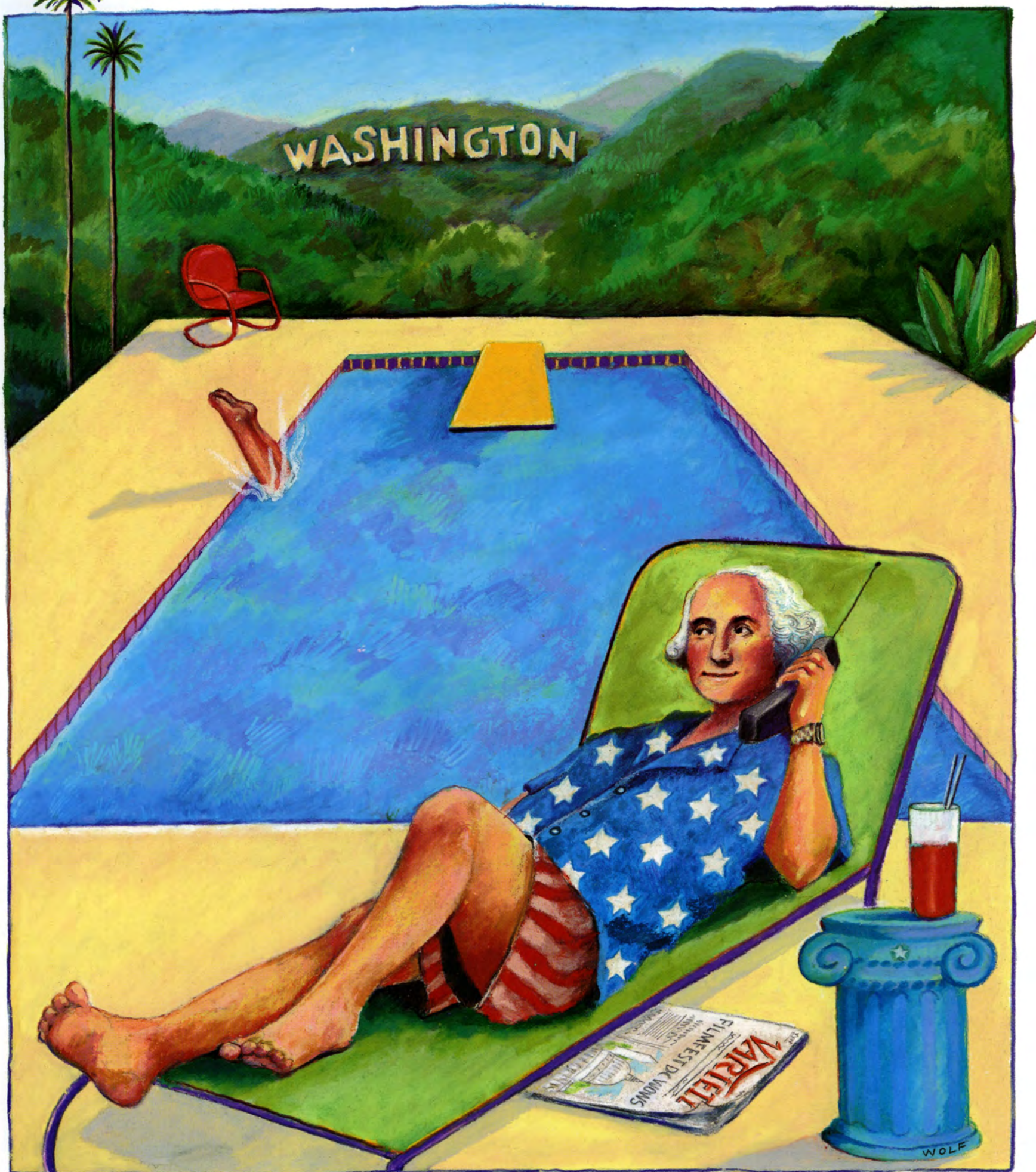


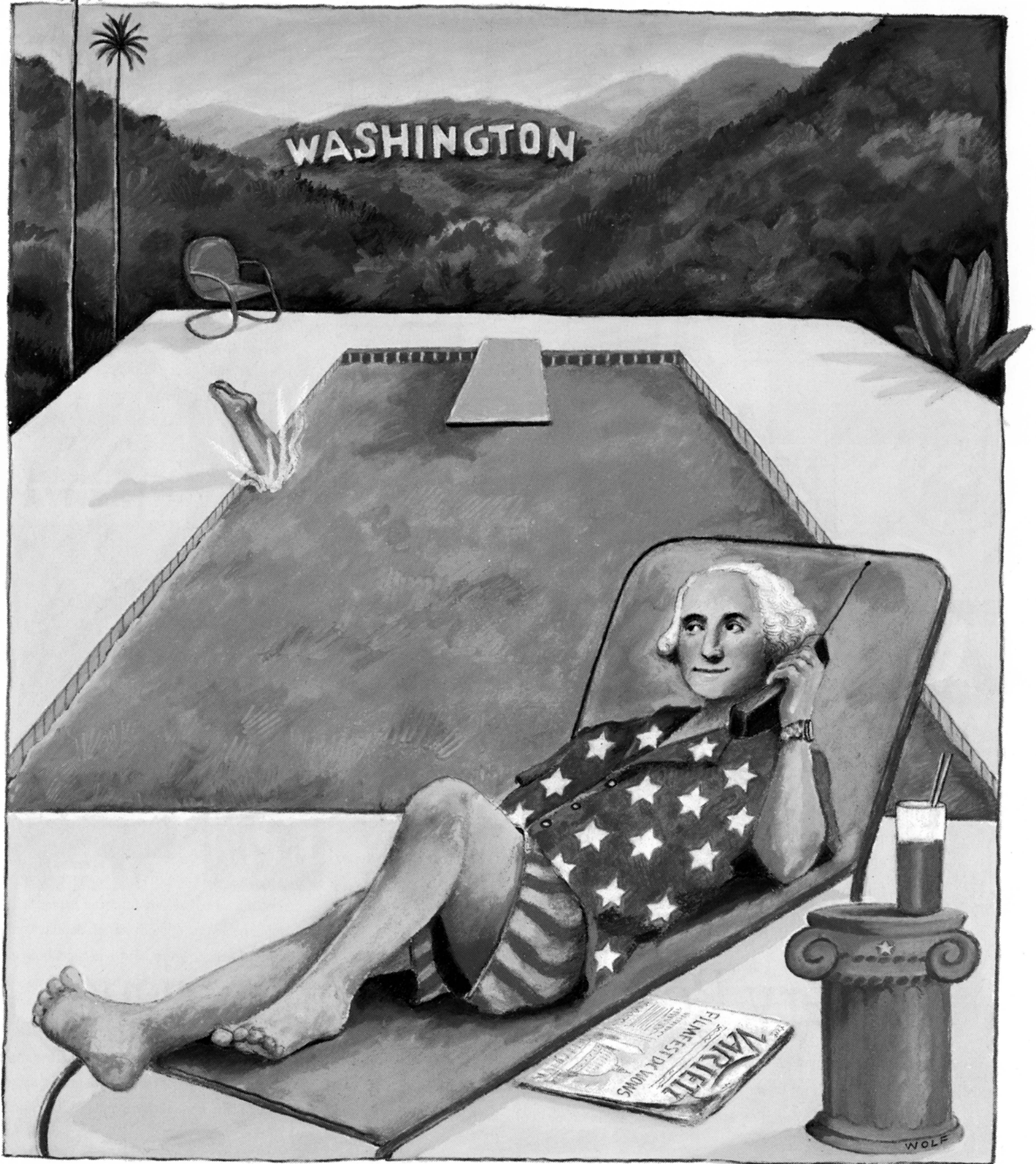
THE EIGHTH ANNUAL WASHINGTON, DC INTERNATIONAL FILM FESTIVAL



FILMfest DC

APRIL 20 - MAY 1, 1994

THE EIGHTH ANNUAL WASHINGTON, DC INTERNATIONAL FILM FESTIVAL



FILMfest DC
APRIL 20 - MAY 1, 1994



Mystery. Romance. Foreign Intrigue.

You'll see it all at the Washington D.C. International Film Festival. And at Starbucks. Where you'll find exotic coffees from around the world. In fact, we have nearly as many exceptional coffees as there are exceptional films. So before you watch the world on film, come into one of our stores and taste the world in a cup.



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FROM THE MAYOR

EIGHTH ANNUAL WASHINGTON, D.C. INTERNATIONAL FILM FESTIVAL

As Mayor of the District of Columbia, it is my distinct pleasure to extend greetings to the participants, guests and friends of the Washington, D.C. International Film Festival.

I would like to take this opportunity to thank the Washington, DC International Film Festival, in collaboration with the District's artistic, commercial and governmental communities, for hosting this showcase of filmmakers. The District of Columbia's local film and video industry is now actively producing and promoting their entertainment projects to the national and international markets. This festival will offer a much needed medium to promote the creative talents and economic resources available within our local entertainment industry.



Washington, DC is a diverse, multi-cultural, multi-ethnic city, with a long history of hospitality. Our city serves as the Nation's Capital, the home of 600,000 residents, and a window to America. It is

also one of the most picturesque cities in the world. The District of Columbia's beautiful and varied architecture makes our city a unique site for the film and video industry to use in producing and promoting their entertainment projects to the national and international markets. Beyond our historical monuments, museums, theaters and educational institutions are also our many thriving and diverse residential neighborhoods which lend themselves to so many yet untold stories through film.

On behalf of all Washingtonians, best wishes for a successful film festival.

Sharon Pratt Kelly

Sharon Pratt Kelly
Mayor

FROM THE DIRECTOR

Iwelcome all the longtime friends of Filmfest DC and new members of our audience to Washington DC's eighth annual celebration of the best in international cinema. We are a community of staff and volunteers who have become like an extended family, gathering every year to create this celebration for you, the residents of the Washington area.

Now more than ever, film festivals are one of the few means for American audiences to see quality foreign films. From London to Liberia, from Hong Kong to Hamburg, and from Buenos Aires to Banff, Hollywood films dominate the screens and shape the tastes of moviegoers the world over: In the global marketplace, Hollywood productions represent 80% of the films shown commercially.

The range of choice is constantly being narrowed. But film festivals and other alternative screenings open up this otherwise limiting situation. Festivals allow films without over-marketed stars and huge promotional budgets to find their way to appreciative audiences. For Filmfest DC, *quality* is the criterion for participation.

Every year, Filmfest DC focuses on the cinema of one country or area of the world. This year we are pleased to present *Spain on Film*. In the years since Francisco Franco and fascism, Spanish films, in both subject and style, have overturned inhibiting traditions of the past and broken new ground to produce one of the most uninhibited cinemas in the world today.

"Global Rhythms," our popular series of music films, will include new works featuring jazz, bluegrass, opera, and rock'n'roll. We have also planned a special jazz event at the Corcoran Gallery of Art. Of course, "Filmfest DC for KIDS," "Cinema for Seniors," and "Anacostia Day" are back by popular demand. This year's Filmfest innovation is "Cine Cafés," a series of informal conversations on issues raised by festival programming that will take place in local cafés and restaurants. And we have a continuing commitment to showcase films from developing countries: Although filmmakers there often produce movies under severely limiting conditions, they continually amaze us with artistic visions we would otherwise never glimpse.

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, as well as government agencies, local businesses, and the diplomatic community. Their support has been the key to all our success. We are grateful for their conviction that Filmfest continues to make an important contribution to the vitality of our city.

And so I invite you to sit back comfortably as the lights dim and the projector flickers—you are part of an international community that knows no boundaries of language, culture, and ideology, sharing the pleasures of the great art form of our century, the cinematic image.

Tony Gittens

Tony Gittens

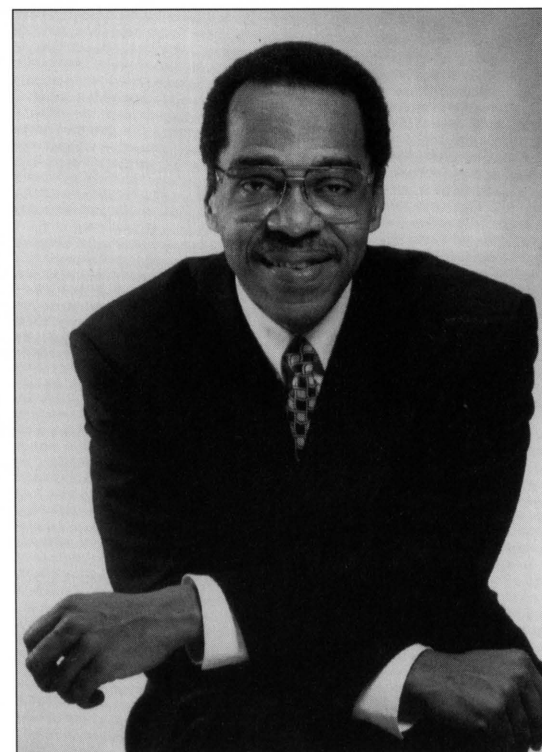


PHOTO: CHAD EVANS WYATT

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Produced with the support of the D.C. Committee to Promote Washington, Sharon Pratt Kelly, Mayor

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L to R:(Front)
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Cheryl Black,
Shirin Ghareeb.
(Back) Julia
Pelosi, Steven
Graham.



L to R: Barb
Buscher, Annette
Stallings-Coram,
Jim Ryan,
Deborah Kanner



L to R:(Front)
Annette Billings,
Tara Casolo,
Cheryl Dixon.
(Back) Bruce
Snyder, Pat
Belcher.



L to R:(Front)
Cathy Ehrman,
Miu Eng, John
Hall. (Back)
Robert Sacheli,
Kelly Gordon.



L to R:(Front)
Amit Malhotra,
Susan Hamilton.
(Back) Karen
Kajiwar, Lianne
Williamson,
Eddie Cockrell

PHOTOS: CHAD EVANS WYATT

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Please present your Filmfest DC ticket stub at one of the following fine restaurants and enjoy a little extra on us!
(This offer is good April 21 to May 1, 1994)

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5252 Wisconsin Avenue, NW
A complimentary dessert of your choice with the purchase of an entree.

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1017 7th Street, NW
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5300 Wisconsin Avenue, NW (Mazza Gallerie, ground floor)
15% discount off any checks.

Hamburger Hamlet

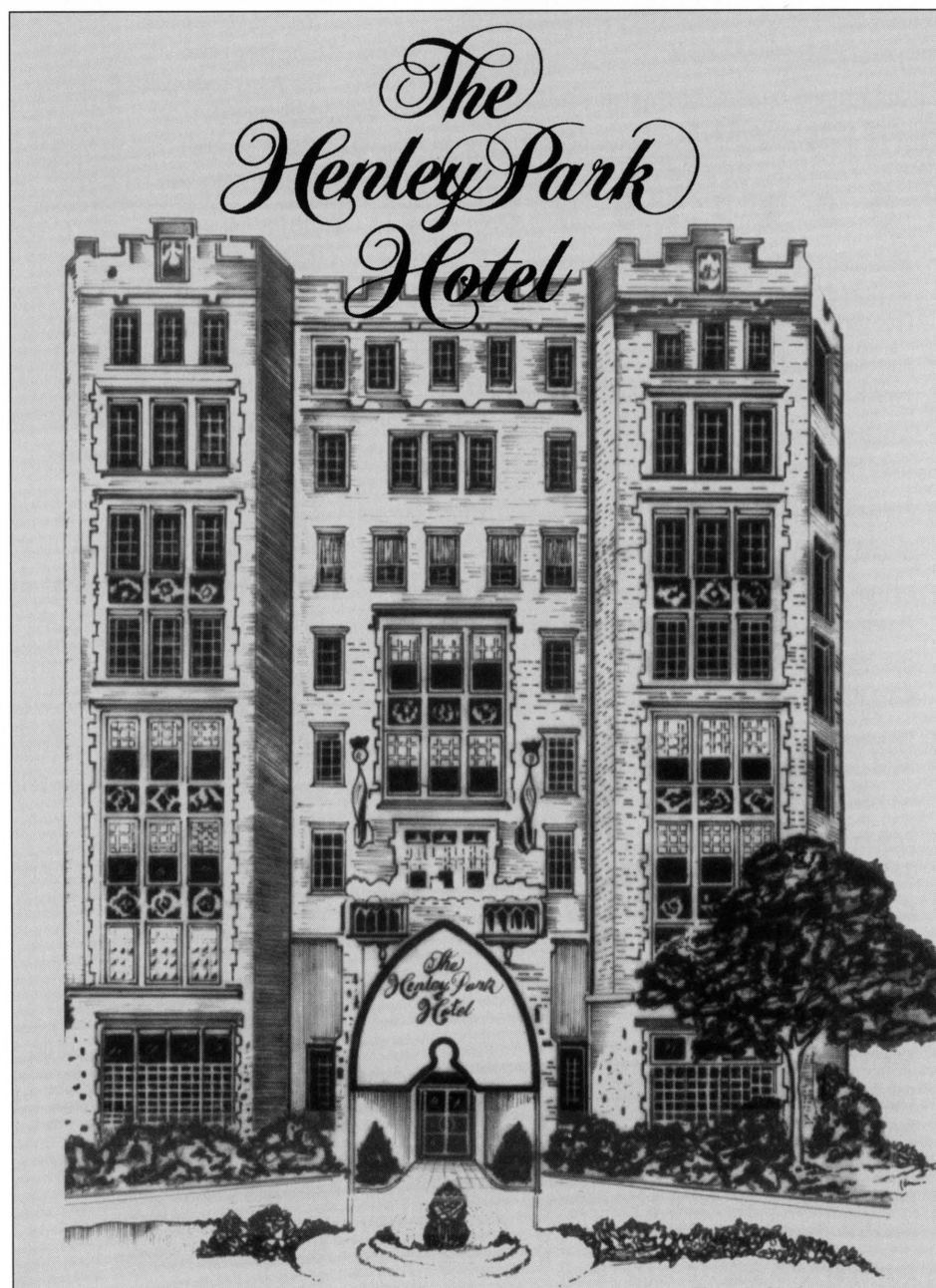
5225 Wisconsin Avenue, NW
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L&N Seafood

5345 Wisconsin Avenue, NW
A complimentary appetizer of your choice with the purchase of an entree. (This offer valid at Wisconsin Avenue location only.)

the Pleasant Peasant

5300 Wisconsin Avenue, NW
Entrance on Jenifer Street or through Mazza Gallerie
A complimentary dessert with the purchase of an entree.



T I C K E T



General admission to all events is \$6.50.

Events marked with an asterisk (*) are FREE. Advance tickets are available from ProTix. Call 703-281-6500 from 10:00 am to 9:00 pm (Monday through Friday), and from noon to 7:00 pm (Saturday and Sunday) for tickets.

Use program codes to order (Filmfest pays service charge). No ProTix sales on the day of show. ProTix tickets also available at Office Outfitters in the Reston Town Center and at the following Woodward & Lothrop stores:

Washington, D.C. Metro Center

Maryland Virginia
Columbia Mall Fair Oaks Mall
Landover Mall Landmark Mall
Lake Forest Mall Seven Corners
Montgomery Mall Tysons Corner
Wheaton Plaza

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

Festival MultiPass-10 Coupon Book - Ten admissions for \$50.00 (\$45.00 for Washington, DC Film Society members). Good for regular \$6.50 screenings, or a single ticket can be used toward a higher priced event (not applicable for Opening or Closing Nights.) Available only at select 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) 274-6810.

L O C A T I O N S

- 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 Pl., SE
- Biograph Theatre, 2819 M St., NW
- Cineplex Odeon Jenifer, 5252 Wisconsin Ave., NW
Free parking. Take Metro to Friendship Heights.
- Cafe Cino, Chevy Chase Pavilion
4300 Military Road, NW
- Cineplex Odeon Uptown Theater
3426 Connecticut Ave., NW. Take Metro to Cleveland Park.
- Francis Gregory Branch, D.C. Public Library
3660 Alabama Ave., SW
- Corcoran Gallery of Art, 500 17th St., NW
- 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 Theatre, 3rd Floor, 101 Independence Ave., SE. Take Metro to Capitol South.
- National Gallery of Art, 6th St. & Constitution Ave., NW. Take Metro to Archives.
- Shepherd Park Branch, D.C. Public Library
7420 Georgia Ave., NW

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) 274-6810

W E D N E S D A Y , A P R I L 2 0

8:00 PM Opening Night Gala: Cineplex Odeon Uptown Theater
BackBeat

T H U R S D A Y , A P R I L 2 1

1:00 PM *Shyam Benegal Lecture Smithsonian Institution
6:00 PM Seventh Horse of the Sun American Film Institute
6:30 PM Everything I Like Cineplex Odeon Jenifer
6:45 PM Child Murders AMC Union Station 9
6:45 PM Son of a Shark Cineplex Odeon Jenifer
7:00 PM *Cine Cafe: Images of Women Cafe Cino
8:00 PM *Spread the Word: Hirshhorn Museum
The Persuasions Sing a Cappella
8:45 PM The Fencing Master Cineplex Odeon Jenifer
8:45 PM The Painted Desert AMC Union Station 9
9:00 PM Desperate Remedies Cineplex Odeon Jenifer
9:00 PM Morocco Body and Soul Music American Film Institute

F R I D A Y , A P R I L 2 2

12:30 PM Heimat: Part 1 American Film Institute
6:30 PM Seventh Horse of the Sun American Film Institute
6:30 PM The Son of a Shark Cineplex Odeon Jenifer
7:00 PM Desperate Remedies Cineplex Odeon Jenifer
7:00 PM Heimat: Part 13 AMC Union Station 9
8:00 PM *Spread the Word: Hirshhorn Museum
The Persuasions Sing a Cappella
8:30 PM The Bird of Happiness Cineplex Odeon Jenifer
9:00 PM Everything I Like Cineplex Odeon Jenifer
9:30 PM The Velvet Underground and Nico American Film Institute
9:45 PM Child Murders AMC Union Station 9
9:45 PM *Dream of Light Hirshhorn Museum
11:00 PM Journey of the Lion American Film Institute

S A T U R D A Y , A P R I L 2 3

10:00 AM *Filmfest DC for KIDS: Program #2 8Rock Cultural Center
11:00 AM *Filmfest DC for KIDS: Program #3 Hirshhorn Museum
2:00 PM Salif Keita: Destiny of a Noble Outcast American Film Institute
4:00 PM Bossa Nova shown with American Film Institute
Brenda Fassie: Not a Bad Girl
4:45 PM The Night AMC Union Station 9
6:30 PM Bill Monroe: Father of Bluegrass American Film Institute
6:45 PM The Bird of Happiness Cineplex Odeon Jenifer
6:45 PM Fresh AMC Union Station 9
7:00 PM Sara Cineplex Odeon Jenifer
8:30 PM Bill Monroe: Father of Bluegrass American Film Institute
9:00 PM Fresh AMC Union Station 9
9:00 PM The Secret Adventures of Tom Thumb Cineplex Odeon Jenifer
11:00 PM Journey of the Lion American Film Institute

S U N D A Y , A P R I L 2 4

3:00 PM Rosebud Awards American Film Institute
4:30 PM Sara Cineplex Odeon Jenifer
5:40 PM Five Days in Paris American Film Institute
6:00 PM *The Valley of Abraham National Gallery of Art
East Building
6:45 PM My Soul Brother AMC Union Station 9
7:00 PM The Dark Years Cineplex Odeon Jenifer
8:00 PM *Great American Entertainers 8Rock Cultural Center
7:30 PM Shades of Doubt Cineplex Odeon Jenifer
7:45 PM The Birth of a Nation American Film Institute
8:45 PM Painted Desert AMC Union Station 9

M O N D A Y , A P R I L 2 5

4:00 PM *Filmfest DC for KIDS: Program #1 Shepherd Park Public Library
6:30 PM Blind Man's Bluff American Film Institute
6:30 PM The Dark Years Cineplex Odeon Jenifer
6:30 PM The Night (with reception) Key Theatre
6:45 PM The Man by the Shore AMC Union Station 9

6:45 PM Shades of Doubt Cineplex Odeon Jenifer
(with Cine Cafe at Cafe Cino)
7:00 PM *Symposium: The Birth of a Nation Library of Congress
8:30 PM The Red Squirrel American Film Institute
8:45 PM Dream of Light Cineplex Odeon Jenifer

T U E S D A Y , A P R I L 2 6

10:00 AM *Sarafina Kramer Junior High School
1:00 PM *Cinema for Seniors: American Film Institute
Say Amen, Somebody
4:00 PM *Filmfest DC for KIDS: Program #3 Mt. Pleasant Library
6:30 PM The Red Squirrel American Film Institute
6:30 PM The Secret Adventures of Tom Thumb Cineplex Odeon Jenifer
6:45 PM My Soul Brother AMC Union Station 9
7:00 PM Women from the Lake Cineplex Odeon Jenifer
of the Scented Souls
8:30 PM Blind Man's Bluff American Film Institute
8:45 PM Man by the Shore AMC Union Station 9

W E D N E S D A Y , A P R I L 2 7

1:00 PM *Cinema for Seniors: American Film Institute
Something Within Me
4:00 PM *Filmfest DC for KIDS: Program #3 Francis Gregory Public Library
6:30 PM Samba Traore American Film Institute
6:30 PM The Dark Side of the Heart Cineplex Odeon Jenifer
(with Cine Cafe at Cafe Cino)
6:45 PM I Love a Man in Uniform AMC Union Station 9
8:45 PM You Only Live Once AMC Union Station 9
8:45 PM Women From the Lake Cineplex Odeon Jenifer
of the Scented Souls
9:00 PM The Sultan of the Medina Cineplex Odeon Jenifer

T H U R S D A Y , A P R I L 2 8

6:00 PM *Filmfest DC for KIDS: Program #1 M. L. King Public Library
6:30 PM The Dead Mother American Film Institute
6:30 PM I Love a Man in Uniform Embassy of Canada
6:30 PM *Sarafina Anacostia Museum
6:45 PM Alma's Rainbow AMC Union Station 9
6:45 PM The Sultan of the Medina Cineplex Odeon Jenifer
7:00 PM Cronos Cineplex Odeon Jenifer
8:00 PM *Atlantis Hirshhorn Museum
8:30 PM Within Our Gates American Film Institute
9:00 PM The Wonderful Horrible Life Biograph Theater
of Leni Riefenstahl

F R I D A Y , A P R I L 2 9

9:45 AM *Filmfest DC for KIDS: Program #2 Anacostia Museum
12:00 Noon *Strictly Propaganda National Archives
6:30 PM Tales of Hoffman American Film Institute
6:45 PM Samba Traore AMC Union Station 9
6:45 PM The Slingshot Cineplex Odeon Jenifer
7:00 PM Lush Life Cineplex Odeon Jenifer
7:30 PM *Strictly Propaganda National Archives
8:00 PM *Atlantis Hirshhorn Museum
8:30 PM Francois Truffaut: Stolen Portraits American Film Institute
8:45 PM Alma's Rainbow AMC Union Station 9
9:15 PM The Dark Side of the Heart Cineplex Odeon Jenifer

S A T U R D A Y , A P R I L 3 0

11:00 AM *Filmfest DC for KIDS: Program #2 Hirshhorn Museum
5:00 PM 3D House of Wax American Film Institute
6:30 PM The Fencing Master Cineplex Odeon Jenifer
7:00 PM 3D House of Wax American Film Institute
7:00 PM The Slingshot Cineplex Odeon Jenifer
7:30 PM Jazz Stars Under the Stars Corcoran Gallery of Art
at the Corcoran Gallery of Art
9:00 PM The Dead Mother Cineplex Odeon Jenifer
9:00 PM 3D House of Wax American Film Institute
9:15 PM Cronos Cineplex Odeon Jenifer

S U N D A Y , M A Y 1

4:30 PM Closing Night: AMC Union Station 9
Me, Let's Hope I Make It
6:30 PM Closing Night Party The Insect Club
7:00 PM Heimat: Part 1 AMC Union Station 9

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

Wednesday, April 20, 1994

BACKBEAT

Iain Softley

United Kingdom, 1993, 100 minutes, color



Wednesday, April 20, 8:00 pm, C.O. Uptown Theater.

Opening night sponsor: STARBUCKS COFFEE COMPANY

The truth is, I'm not much of a bass player," Stuart Sutcliffe (Stephen Dorff) confesses near the end of this rousing new film about the pre-fame period in seedy Hamburg clubs of the band that would very soon become the Beatles. "It's all John's idea." John, of course, is John Lennon (Ian Hart), and his idea was to bring along best mate Stu—trained as a painter but willing to give the bass a shot—with Paul McCartney, George Harrison, and Pete Best to gig as a bar band on the infamous Reeperbahn and learn the fine art of unbridled hedonism. By the time the boys kick in to "Good Golly Miss Molly" about halfway through reel two (the first of many high-energy tunes produced by Don Was and played by an all-star band featuring Soul Asylum's Dave Pirner, R.E.M.'s Mike Mills, Nirvana's Dave Grohl, and Sonic Youth's Thurston Moore), this fascinating, finely acted film will have put a spell on fans who wish they'd've been there.



Occasionally co-opting the playful style Richard Lester brought to *A Hard Day's Night* and *Help!*, director/co-scenarist Iain Softley traces Sutcliffe's passionate involvement with Hamburg photographer Astrid Kirchherr (Sheryl Lee) and the growing friction between Lennon and McCartney over Sutcliffe's musical chops, as well as the true nature of the John-Stu relationship. (Ironically, John treats Astrid with the same hostility that the others would later exhibit toward Yoko Ono.)

An atmospheric, eye-opening film about those who would opt out of nascent fame for personal reasons, the film climaxes with Sutcliffe's untimely death of a brain hemorrhage in 1962. And even though it ponders a bright young man's heartfelt search for love and success, *Backbeat* balances its message with the gloriously silly excesses of rock'n'roll—traits that will shine on the magnificent Uptown Theatre screen.

Eddie Cockrell

Production Companies: Polygram Filmed Entertainment/Scala Productions. **Executive Producer:** Nik Powell. **Producers:** Finola Dwyer, Stephen Woolley. **Screenplay:** Iain Softley, Michael Thomas, Stephen Ward. **Cinematography:** Ian Wilson. **Editor:** Martin Walsh. **Music:** Don Was. **Principal Cast:** Sheryl Lee, Stephen Dorff, Ian Hart, Kai Wiesinger, Jennifer Ehle, Gary Bakewell, Chris O'Neill, Scot Williams. **Print Source:** Gramercy Pictures, 9247 Alden Drive, Beverly Hills, CA 90210. Telephone: (310) 777-1960. Fax: (310) 777-1968.

Wednesday, April 20, 8:00 pm, C.O. Uptown Theater.

Pre-party, film and post-screening party, \$90, Code: FFV420APRB

Post-screening party at the Kennedy-Warren Ballroom and film, \$40, Code: FFV420APRA

CLOSING NIGHT

Sunday, May 1, 1994

ME, LET'S HOPE I MAKE IT

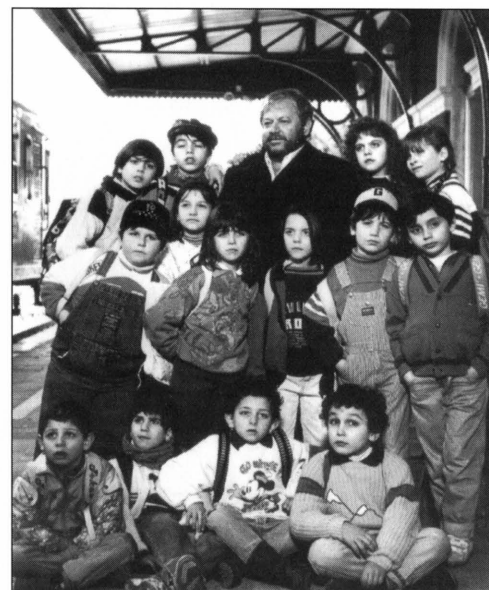
Io speriamo che me la cavo

Lina Wertmüller

Italy, 1993, 99 minutes, color

Scheduled to appear: Lina Wertmüller

The new film from tell-it-like-it-is Italian treasure Lina Wertmüller (*Seven Beauties*, Filmfest DC 1992 Opening Night feature *Saturday, Sunday, and Monday*) is a winsomely bittersweet schoolroom lark whose social dissection is colored with disarming sentimentalism. As in Wertmüller's 1975 international breakthrough, *Sweet Away*, the initial conflict and much of the humor stems from North-South antagonism—more pertinent than ever, given the current swell of secessionism in Italian politics.



Wertmüller and a team of seasoned comedy screenwriters have based the film on a best-selling collection of school compositions by Neapolitan children, touching humorously on things like shoddy health care, sanitation, education, and public services, but with a grim note of truth. A computer hiccup lands a Northern elementary school teacher (Paolo Villaggio) in a rundown, inefficient school outside Naples. While waiting to be reassigned, he tries to instill order, clashing with the school's laissez-faire principal (Isa Danieli), its crooked janitor (Gigio Morra), and the truant kids themselves, who are variously employed as everything from barmen to barbers to pint-sized black marketeers. Of course, he eventually wins their confidence and becomes their teacher, counselor, doctor, and confidant.

On the way to the heart-tugging conclusion in which he's transferred back to the North, the teacher shepherds the kids through changes and undergoes a few himself, playing foil to his wily charges and the indolent locals, too. The kids are especially delightful when at their rowdiest, as when they supply their teacher with a lexicon of vulgar insults.

David Rooney

Variety

In Italian with English subtitles

Production Companies: Eurolux Produzione/Cecchi Gori Group/Tiger Cinematografica/Penta Film. **Producers:** Ciro Ippolito, Mario and Vittorio Cecchi Gori. **Screenplay:** Lina Wertmüller, Leo Benvenuti, Piero De Bernardi, Alessandro Benvenuti, Domenico Saverni, from the book by Marcello D'Orta. **Cinematography:** Gianni Tafari. **Editor:** Pierluigi Leonardi. **Music:** D'Angio Greco. **Principal Cast:** Paolo Villaggio, Isa Danieli, Gigio Morra, Sergio Solli, Esterina Carloni, Paolo Bonacelli. **Print Source:** Miramax Films, 375 Greenwich Street, 3rd Floor, New York, NY 10013. Telephone: (212) 941-3800. Fax: (212) 941-3949.

Sunday, May 1, 4:30 pm, AMC Union Station, (followed by party at the Insect Club, 625 E Street, NW. Movie and party: \$15.00) Code: FFZ401MAYA

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O u t d o o r S c r e e n i n g

JAZZ STARS UNDER THE STARS AT THE CORCORAN GALLERY OF ART

W e at Filmfest DC have always wanted to do an outdoor screening reminiscent of a drive-in theater. This year, weather permitting, our audience will be treated to a very special program of movies under the stars. (If the weather doesn't cooperate, the program will be moved indoors.)

The evening will begin in the Corcoran Gallery of Art's atrium with a wine and dessert jazz reception hosted by BET on Jazz, a new cable jazz channel. Afterward, guests will be invited outdoors for screenings featuring remarkable performers from the world of jazz. These rarely seen archival films drawn from the Michael Chertok Collection include:



So What (1959)

John Coltrane, Wynton Kelly, Paul Chambers, and Jimmy Cobb

Hot House (1952)

Charlie Parker and Dizzy Gillespie

Fine and Mellow (1958)

Billie Holiday, Ben Webster, Lester Young, Vic Dickenson, Gerry Mulligan, Coleman Hawkins, Roy Eldridge, and Doc Cheatham

That's My Desire (1950)

Louis Armstrong with Velma Middleton and Jack Teagarden

C Jam Blues (1966)

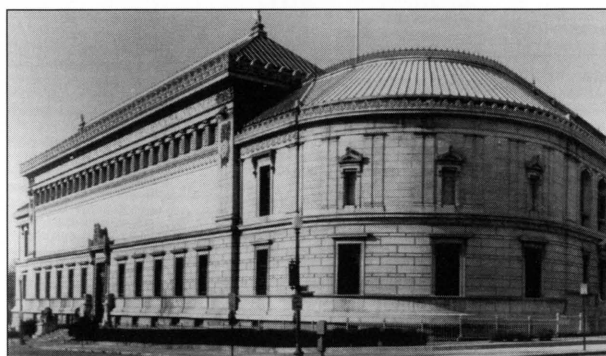
Duke Ellington with Sam Woodyard and John Lamb

This Can't Be Love (1936)

Buck Clayton and Charlie Shavers

Rhythm Is Our Business (1936)

Jimmie Lunceford Orchestra with Willie Smith



Honeysuckle Rose (1964)

Erroll Garner with Eddie Calhoun and Kelly Martin

Tenderly (1957)

Nat Cole with Oscar Peterson, Herb Ellis, and Ray Brown

Cute (1966)

Count Basie with Eric Dixon and Sonny Payne

Hungarian Rhapsody (1945)

Dorothy Donegan with Gene Rodgers and Cab Calloway

Beware (1946)

Louis Jordan and His Tympani Five

Presented in cooperation with the Corcoran Gallery of Art
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Saturday, April 30, 7:30 pm, Corcoran Gallery of Art, Code: FFD430APRA

I n S p e c t a c u l a r 3 - D !

HOUSE OF WAX

André de Toth

USA, 1953, 90 minutes, color, NaturalVision 3-D, WarnerPhonic Sound

P rompted in equal measure by the recent passing of the great Vincent Price and the overwhelming success of last year's 3-D presentation, *Kiss Me Kate*, Filmfest DC and the AFI Theater are proud to present this horror film classic in what promises to be a faithful recreation of the 1953 experience: Patrons will don authentic polarized 3-D glasses and view the film in the original interlocked 3-D process.

The film itself has worn very well, thanks in no small part to Price's heart-wrenching performance as the mad wax sculptor who blames the world for the fire that destroyed his museum and disfigured his face. This was, remember, his first horror film, and the near-perfect blending of dementia and pathos set a standard for his invigorated career as a genre superstar. For his part, director André de Toth clearly understands the creakiness of the script (a pretty faithful remake of Michael Curtiz' 1933 *The Mystery of the Wax Museum*), and it is no accident that most of the 3-D effects are either gratuitous (try not to look up the chorines' skirts during the can-can number) or played for

laughs (you'll go cross-eyed when the paddle-balling barker does his schtick). But there's no denying the genuinely creepy effect of all those burning wax figures and the effect it must have had on audiences when horror films were, like every other popular genre, if not simpler, then at least much more ingratiating.

Eddie Cockrell

Production Company: Warner Bros. **Producer:** Bryan Foy. **Screenplay:** Crane Wilbur, from a play by Charles Welden. **Cinematography:** Bert Glennon, Peverell Marley. **Editor:** Rudi Fehr. **Music:** David Buttolph. **Principal Cast:** Vincent Price, Frank Lovejoy, Phyllis Kirk, Carolyn Jones, Paul Picerni, Roy Roberts, Angela Clarke, Paul Cavanagh, Dabbs Greer, Charles Bronson. **Print Source:** Kit Parker Films, P.O. Box 16022, Monterey, CA 93942. Telephone: (1-800) 538-5838. Fax: (408) 393-0304.

Saturday, April 30, 5:00 pm, American Film Institute, Code: FFA430APRX

Saturday, April 30, 7:00 pm, American Film Institute, Code: FFA430APRY

Saturday, April 30, 9:00 pm, American Film Institute, Code: FFA430APRZ



American Premiere

THE SEVENTH HORSE OF THE SUN

Suraj Ka Satwan Ghoda

Shyam Benegal

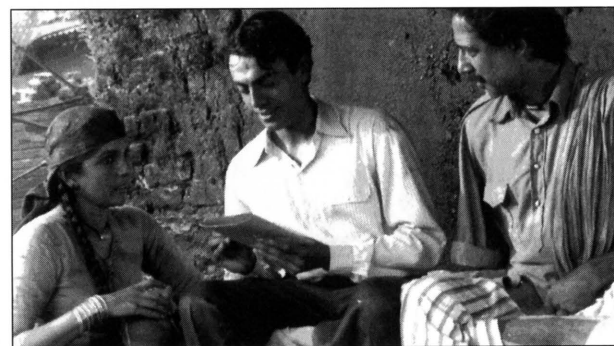
India, 1993, 130 minutes, color

In person: Shyam Benegal

Reception in Kennedy Center Atrium following April 21 screening.

A colorful compendium of Indian folk tales and modern-day polemics, *The Seventh Horse of the Sun* is as expertly told as a favorite campfire saga and as haunting as a dimly remembered love song.

"Don't tell the kind of story where events just pile up on top of each other," pleads one of the young professional men who gather frequently to hear tales spun by Manek Mulla (Amrish Puri). But Manek takes his own sweet time spinning stories that veer between the intensely personal and the mythically grand. Whether he's talking about his own harsh school days or the gilded carriage of an unhappy princess, the tales always seem to involve sharp longing and sudden separation, along with digressions into Marxist dialectic.



There are dark moments in the most farcical passages, and hints of comedy even in quasi-mystical parts—for instance, when an apparently devoted servant suggests impotence-curing tasks to his master that are Herculean to the point of absurdity (that's where the equestrian title comes in). Most of the characters and tones finally come together in the wildly climactic section in which Manek woos a feisty Gypsy woman ("gypsy," for these Bengalis, actually means Iranian) and ends up so troubled by her loss that his objectivity as a raconteur is ultimately subverted.

Ken Eisner, *Variety*

In Hindi with English subtitles

Production Company: National Film Development Corporation. **Screenplay:** Shama Zaidi, from the novel by Dharmvir Bharati. **Cinematography:** Piyush Shah. **Editor:** Bhanudas Divkar. **Music:** Vanraj Bhatia. **Principal Cast:** Amrish Puri, Neena Gupta, K.K. Raina, Pallavi Joshi, Raghuvar Yadav. **Print Source:** National Film Development Corporation, Discovery of India Building, Nehru Centre, Worli, Bombay-18, India. Telephone: (011) (91-22) 494-9752. Fax: (011) (91-22) 494-9751.

The presentation of The Seventh Horse of the Sun has been made possible by the Indo-U.S. Subcommission on Education and Culture.

With special thanks to the Embassy of India and the Smithsonian Office of Education and Public Service

Thursday, April 21, 6:00 pm, American Film Institute, Code: FFA421APRA

Friday, April 22, 6:30 pm, American Film Institute, Code: FFA422APRD

L e c t u r e

Shyam Benegal: The New Cinema, Present and Future

Shyam Benegal, a pioneer of art cinema in India, will discuss current issues and imagery and the fate of avant-garde filmmaking. The lecture will conclude with a question and answer session.

Sponsored by the Smithsonian Institution.

Thursday, April 21 at 1:00 pm.

Hirshhorn Museum and Sculpture Garden

NEW SPANISH CINEMA

In the years since the death of Francisco Franco and fascism, the Spanish cinema—in subject and style—has overturned the traditions of the past and broken new ground with a vengeance. The result is one of the most uninhibited cinemas in the world today. Innovative audacity in both form and theme accounts for the enthusiastic reception accorded recent Spanish productions at numerous international venues.

The abolishment of censorship and the new systems of official subsidies have resulted in a number of first-rate films that both Spanish and foreign publics enjoy. In addition to director Pedro Almodóvar's continuing hits, other productions are bringing in festival awards and sound box-office returns. Bigas Luna's Jamón Jamón (shown in last year's Filmfest DC) won the Silver Lion at the 1992 Venice Film Festival. Young Basque director Julio Medem scored a major hit in Europe with his prize-winning debut Vacas (also shown in last year's festival) and then won two prizes at Cannes for his second effort, The Red Squirrel (included in this year's "New Spanish Cinema" series).

The history of Spanish filmmaking reaches back to the very beginnings of cinema as an art form: Its long history includes pre-civil war classics as well as masterpieces produced despite rigid censorship. Now, out of the ashes of decades of moral, social, aesthetic, and individual repression during the Franco era, comes a vital new art with an exhilaratingly wide range of genre, style, and subject matter. Filmfest DC's "New Spanish Cinema" series will showcase the work of emerging and established directors, a number of whom have been acclaimed internationally since the restoration of democracy in their country.

The films in this series will allow audiences to appreciate the wide variety of styles and concerns that characterize a cinema in a constant process of evolution. Along with films by established directors such as Pilar Miró, Filmfest's "New Spanish Cinema" also presents fresh works by a new generation of filmmakers, including Julio Medem and Mariano Barroso, who are responding to a free and pluralist society's demand for films that reflect its conflicts, its individual and collective reality, and its cultural ambitions.

Panel Discussion Spanish Cinema Now!

Traditionally, scarce financing, rising production costs and inadequate support from the government and television sectors have created widespread concern in a market already dominated by U.S. product. In 1992, Spaniards made 52 features, but cornered only 9.32% of the national market. But there are signs of hope for the Spanish film community. The government has targeted the audiovisual sector as one of its primary concerns and some Spanish filmmakers are looking outside their own land to get their dream projects made. Panelists will explore these issues and goals surrounding this national cinema.

Participants: Angel Gil Orrios, Sociedad General de Autores de Espana

Moderator: Juanma Bajo Ulloa, director of *The Dead Mother*; and Pilar Miro, director of *The Bird of Happiness*.

April 27th at 8:30 pm, American Film Institute FREE



THE BIRD OF HAPPINESS

El Pájaro de la Felicidad

Pilar Miró

Spain, 1993, 118 minutes, color

In person: Pilar Miró

One of the best-respected and most popular female directors currently at work in Europe, Pilar Miró, returns with a provocative new film. Mario Camus' original screenplay was updated by Miró (the contemporary political references are particularly lacerating) and "brought onto my terrain," she says.

Mercedes Sampietro plays Carmen, a settled, respected art-restorer in her 40s, who suffers a brutal rape attempt. Shocked, uncared for by her boyfriend, she asks herself what she really cares about in her life. Her stand of conscience takes her to visit her ex-boyfriend and her aging parents. Finally, she decides to live alone in Andalusia, where her daughter-in-law and baby grandson move in, forcing another reassessment of her priorities in life.

Miró is always in control directing *Bird of Happiness*, using medium-long shots to record the central, intimate conversations in the film to emphasize Carmen's search for a new sentimental framework for her life. "A woman like Carmen is more brutal in her decisions than most men," Miró says. "When she decides to change her life, to live alone, this is a positive move, not just because other people leave her or because it's a punishment. But it's not an easy decision."

John Hopewell
Moving Pictures

In Spanish with English subtitles

Production Companies: Central de Producciones Audiovisuales, S.L./SOGEPAQ S.A. **Producers:** José Luis Olaizola M., Rafael Díaz Salgado, Diego Hidalgo. **Screenplay:** Mario Camus. **Cinematography:** José Luis Alcaine. **Editor:** José Luis Matesanz. **Music:** Jordi Savall. **Principal Cast:** Mercedes Sampietro, Aitana Sánchez-Gijón, José Sacristán, Carlos Hipólito. **Print Source:** Central de Producciones Audiovisuales, S.L. C/Gaztambide, 11-5, 28105 Madrid, Spain. Telephone: (011) (34-1) 549-4060. Fax: (011) (34-1) 549-7443.

Friday, April 22, 8:30 pm, C.O. Jenifer, Code: FFJ422APRD
Saturday, April 23, 6:45 pm, C.O. Jenifer, Code: FFJ423APRE

THE DARK YEARS

Urte Ilunak/Los Años Oscuros

Arantxa Lazcano

Spain, 1993, 92 minutes, color

A very welcome debut from the Basque region, *The Dark Years* was made by an almost entirely Basque cast and crew and is a tribute to both director Arantxa Lazcano and producer José María Lara's drive for generating autonomous films. The story is set



during the harsh years just after the Spanish Civil War and World War II. Through the eyes of eight-year-old Iciar, we are offered two different views of the time: on the one hand, the sad and repressed world of her parents, with the bitterness and fear that accompanied the defeat of their country and the futility of any attempts to reverse their situation; on the other, Iciar's world of fantasy and hope, full of comics and movies and rejection of the previous generation's mishaps. Finally Iciar is sent away to a convent school, where the hard punishing education, far away from her beloved countryside, forever changes her.

Rosa Bosch

37th London Film Festival, 1993

In Spanish and Basque with English subtitles

Production Companies: José María Lara P.C./Euskal Media S.A./E.P.C. Producciones, S.L. **Producer:** José María Lara. **Screenplay:** Arantxa Lazcano. **Cinematography:** Flavio Martínez Labiano. **Editor:** Julia Juaniz. **Music:** Ikañi Salvador. **Principal Cast:** Eider Amilibia, Garrasi Etorza, Klara Badiola, Carlos Panera. **Print Source:** José María Lara P.C., Trav. Monte Monjardin 4, 31006 Pamplona, Spain. Telephone: (011) (34-48) 24-22-51. Fax: (011) (34-48) 24-37-42.

Sunday, April 24, 7:00 pm, C.O. Jenifer, Code: FFE424APRH
Monday, April 25, 6:30 pm, C.O. Jenifer, Code: FFE425APRI



THE DEAD MOTHER

La Madre Muerta

Juanma Bajo Ulloa

Spain, 1993, 107 minutes, color

In person: Juanma Bajo Ulloa

As riveting a psychological thriller as has been seen on the festival circuit in some time (and at least the equal of anything lately out of Hollywood), *The Dead Mother* is a spellbinding yet uncomfortably voyeuristic battle of wits-cum-love story that won its young maker the Best Director award at last year's Montreal World Film Festival.

Ismael (Karra Elejalde) is a cold-blooded killer who likes to describe his victims to Maite (Lio), his lover. During a routine robbery, Ismael is interrupted by a woman, whom he kills. But he is unable to rid himself of thoughts of the woman's young daughter. Years later, the girl—traumatized by his crime into mute insanity—is recognized by Ismael, who kidnaps her intending to finish what he started. Yet, to his amazement, he is once again unable to do away with this silent witness to his crime. Jealous of his attention to their captive, Maite telephones a ransom demand to the girl's hospital. In a sequence worthy of Hitchcock at his malevolent best, a brave nurse attempts to spirit the prisoner from the killer's flat as he eats lunch and watches "The Flintstones" on television. Full of haunting, memorable detail and possessed of a pervasive mood of moral vertigo, *The Dead Mother* is a disturbing, unforgettable, completely engrossing experience.

Eddie Cockrell

In Spanish with English subtitles

Production Company: Gasteizko Zinema. **Producer:** Juanma Bajo Ulloa. **Screenplay:** Juanma Bajo Ulloa, Eduardo Bajo Ulloa. **Cinematography:** Javier Aguirresarobe. **Editor:** Pablo Blanco. **Music:** Bingen Mendizabal. **Principal Cast:** Karra Elejalde, Lio, Ana Álvarez, Silvia Marsó. **Print Source:** SOGEPAQ S.A., Caidos de la División Azul, 1, 28016 Madrid, Spain. Telephone: (011) (34-1) 345-7115/6. Fax: (011) (34-1) 350-3033. U.S. Distributor: Headliner Entertainment Group, 2238 Redondo Beach Blvd. Torrance, CA 90504. Telephone: (310) 327-0729. Fax: (310) 327-8996.

Thursday, April 28, 6:30 pm, American Film Institute, Code: FFA428APRT
Saturday, April 30, 9:00 pm, C.O. Jenifer, Code: FFJ430APRO



DREAM OF LIGHT

El Sol Membrillo

Spain, 1992, 138 minutes

That certain look of the September sun filtering through his beloved quince tree is the subject of Antonio Lopez's patiently developed painting. The ebb and flow of life around his house and garden while he concentrates on his task offer incidental poetry to his ritual.

The character of light, the slow phenomenon of ripening, the inevitability of the changes signaling the passage into winter and the elusiveness of what he's set out to do are as rich in visualization as they are in metaphor. Based on a painting by Antonio Lopez Garcia, Victor Erice's (The Spirit of the Beehive, The South) play between fact and fiction takes place around the holiday of San Miguel.

Kelly Gordon

In Spanish with English subtitles.

Production Company: Maria Moreno P.C. (Madrid)/Igeldo Zine Produktioak (San Sebastian)/Euskal Media. **Executive Producer:** Maria Moreno. **Producer:** Angel Amigo. **Screenplay:** Victor Erice, Antonio Lopez. **Cinematography:** Javier Aguirresarobe. **Editor:** Juan Ignacio San Mateo. **Sound:** Ricardo Steinberg, Daniel Goldstein. **Music:** Pascal Gaigne. **Principal Cast:** Antonio Lopez, Maria Moreno, Enrique Gran, Jose Carretero, Maria Lopez, Carmen Lopez, Elisa Ruiz, Amalia Avia. **Print Source:** Omnifilms, 1 rue Lord Byron, 75008 Paris, France. Tel: (331) 45 61 10 12. Fax: (331) 43 59 24 72.

Friday, April 22, 9:45 pm, Hirshhorn Museum, FREE

Monday, April 25, 8:45 pm, C.O. Jenifer, Code: FFE425APRR

THE FENCING MASTER

El Maestro de Esgrima

Pedro Alea

Spain, 1992, 88 minutes, color

This splendid film, set in 19th century Madrid, combines the best elements of the swashbuckler and film noir genres to tell the story of an honorable man caught in a labyrinth of betrayal and deceit.

In 1868, the monarchy of Elizabeth II is beset by revolutionary fervor. Don Jaime Astarloa is the best fencing master in Madrid, a man of dignity and principles. Into his life walks the gorgeous Adela, who, for mysterious reasons, becomes his pupil. Drawn to the young woman, Astarloa feels desires awakening in himself that he thought were long dead. As their relationship grows, the fencing master finds himself drawn into an elaborate web of treachery and surrounded by violence and destruction. Sumptuously photographed, with a literate script and remarkable



performances by Omero Antonutti as the distinguished swordsman and the wonderful Asumpta Serna (*The Secret Garden*) as the woman of mystery, *The Fencing Master* is a spellbinding, masterful work.

Palm Springs International Film Festival, 1993

In Spanish with English subtitles

Production Companies: Origin P.C./Altube S.L.I.C.A.A./ESICMA. **Producer:** Antonio Cardenal. **Screenplay:** Antonio Larreta, Francisco Prada, Pedro Olea, Arturo Perez Reverte, from the novel by Arturo Perez Reverte. **Cinematography:** Alfredo Mayo. **Editor:** Jose Salcedo. **Music:** Jose Nieto. **Principal Cast:** Omero Antonutti, Asumpta Serna, Joaquim de Almeida, Jose Luis Lopez Vazquez. **Print Source:** ESICMA, Maestro Lasalle 24-26, 28016 Madrid, Spain. Telephone: (011) (34-1) 250-6410. Fax: (011) (34-1) 359-6683.

Thursday, April 21, 8:45 pm, C.O. Jenifer, Code: FFJ421APRB

Saturday, April 30, 6:30 pm, C.O. Jenifer, Code: FFJ430APRN

Preceded by *Cine Cafe* at *Cafe Cino*. See page 15 for details.

American Premiere

MY SOUL BROTHER

Mi Hermano del Alma

Mariano Barroso

Spain, 1994, 93 minutes, color

In person: Mariane Barroso

Winner of the 1994 Goya Award for Best New Director, Mariano Barroso has for his feature film debut crafted a slick, glossy thriller that is at once the newest film in this program and a deliciously sadistic tale of brotherhood, deceit, and betrayal.

Ten years after an acrimonious breakup, the wild Tony (Juanjo Puigcorb ) returns to find that his brother Carlos (Carlos Hip lito) is not only a successful insurance salesman, but married to his ex-wife as well. Preying on Carlos' strong sense of family, Tony insinuates himself to the point where Carlos takes him on a business trip to Catalonia to learn the ropes in the insurance game. But the twisted Tony has other ideas, most of which are far outside the law. That the climax of *My Soul Brother* is directly opposite from how Hollywood would have wrapped it up—not to mention a resounding affirmation of the title—only adds to the fun of this merry, malevolent caper.

Although relatively new faces, the three leads have extensive stage and/or television training and were rehearsed for three weeks by the director (who himself has studied at the American Film Institute, the University of Southern California, and the Sundance Institute). Juanjo Puigcorb , who breathes devil's fire into the raucous role of Tony, is one of the very hottest actors in Spanish film today: His diverse talents were on display in no less than three new films at the recent Berlin International Film Festival. (Lest you doubt his carnal veracity, the biography in the film's press kit lists two previous acting and co-writing chores on films called *The Orgy* and *Salut y For a al Canut*, an old Catalan toast that's helpfully translated as "Health and strength to your pecker.")

Eddie Cockrell

In Spanish with English subtitles

Production Companies: Fernando Colomo PC, S.L./SOGETEL. **Screenplay:** Joaquin Oristrell, Mariano Barroso. **Cinematography:** Flavio Mart nez Labiano. **Editor:** Miguel A. Santamar a. **Music:** Bingen Mendizabal. **Principal Cast:** Juanjo Puigcorb , Carlos Hip lito, Lydia Bosch, Juan Echanove. **Print Source:** SOGEPAC S.A., Caidos de la Division Azul, 1, 28016 Madrid, Spain. Telephone: (011) (34-1) 345-7115/6. Fax: (011) (34-1) 350-3033.

Sunday, April 24, 6:45 pm, AMC Union Station, Code: FFU424APRH

Tuesday, April 26, 6:45 pm, AMC Union Station, Code: FFU426APRK

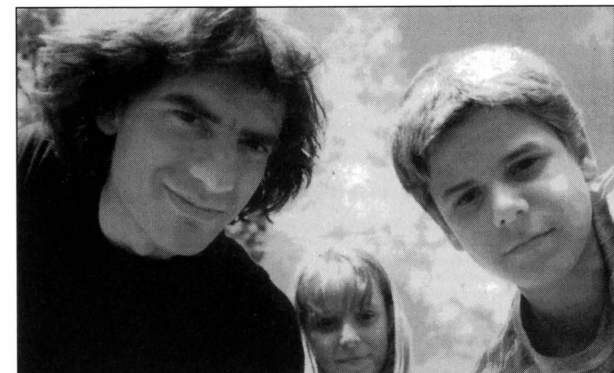
THE RED SQUIRREL

La Ardilla Roja

Julio Medem

Spain, 1993, 108 minutes, color

With the exuberant *Cows (Vacas)*, Julio Medem announced himself to the international film festival circuit in 1992. He describes his much-anticipated follow-up as "a comedy with undertones of horror," and it's reminiscent of the cryptic cinema of Antonioni and Resnais.



A suicidal young man on the brink of jumping off a cliff sees an opportunity when a young woman develops amnesia after a motorcycle accident. Passing himself off as her boyfriend, he initiates a journey tinged with love, deception, and magical realism that includes a thumbnail history of the eponymous tree-dwelling rodents (who occasionally strafe our hero with pine cones). "Perhaps with time and experience," Medem says speculatively, "I shall come up with more normal situations." That wouldn't necessarily be the best thing—his films may be bizarre but they are *seriously* bizarre, and that is a rare combination.

Jonathan Romney

The Guardian

In Spanish with English subtitles

Production Companies: SOGETEL/SOGEPAC. **Executive Producer:** Fernando de Garcill n. **Screenplay:** Julio Medem. **Cinematography:** Gonzalo Berri . **Editor:** Maria Elena Sainz de Rozas. **Music:** Alberto Iglesias. **Principal Cast:** Nancho Novo, Emma Su  rez, Mar a Barranco, Karra Elejalde, Carmelo G mez. **Print Source:** SOGEPAC S.A., Caidos de la Division Azul, 1, 28016 Madrid, Spain. Telephone: (011) (34-1) 345-7115/6. Fax: (011) (34-1) 350-3033.

Monday, April 25, 8:30 pm, American Film Institute, Code: FFA425APRP

Tues., April 26, 6:30 pm, American Film Institute, Code: FFA426APRQ

*Presented with the
cooperation of the
Embassy of Spain, the
Spain '92 Foundation,
and the Spanish
Ministry of Culture.
Sponsored by the
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Special Presentation

American Premiere

LUSH LIFE

Michael Elias

USA, 1993, 107 minutes, color

The latest entry in Showtime's string of original movies, *Lush Life* is a riff-filled, romanticized ride through the world of New York session musicians. Jeff Goldblum is Al Gorky, a free-spirited tenor sax player who plays as hard as he works, while Forest Whitaker is the more serious and introspective trumpeter Buddy Chester, who spins stories about his past and works to afford one of Clifford Brown's trumpets that he's found at a pawn shop. "How long can we do this?" one says to the other after a typically long night: "Forever" is the inevitable reply. But real life intrudes, in the form of Al's patient but increasingly exasperated wife Janice (Kathy Baker) and a tragic medical diagnosis for Buddy. When the end proves nearer than both men had anticipated, Buddy asks Al for one last favor: a huge party at a borrowed Park Avenue apartment.

A veteran of the Actor's Studio and the Living Theater, writer-director Michael Elias cut his teeth writing for classic sitcoms ("The Mary Tyler Moore Show," "All in the Family") and Hollywood (*The Jerk*, *Young Doctors in Love*) before embarking on his directorial debut. Jazz fans will note the presence of such stalwart session men as Bob Cooper and Chuck Findley (who dub for Goldblum and Whitaker, respectively), as well as Bruce Fowler, Harvey Mason, Bill Watrous, and others on Lennie Niehaus' original score. As laid-back and confident as the best of improvisations, *Lush Life* is a treat for fans of intuitive acting and fine jazz.

Eddie Cockrell

Showtime presents: Chanticleer Films. **Principal cast:** Jeff Goldblum, Forest Whitaker, Kathy Baker. **Lush Life Music Composer:** Lennie Niehaus. **Costume Designer:** Mary Kay Stolz. **Film Editor:** Bill Yhraus. **Production Designer:** John Jay Moore. **Director of Photography:** Nancy Schreiber. **Co-Producers:** Hillary Anne Ripps, Ron Colby. **Producer:** Thom Colwell. **Executive Producers:** Jana Sue Memel, Jonathan Sanger. **Written and Directed by:** Michael Elias.

Presented in cooperation with Showtime.

Friday, April 29, 7:00 pm, C.O. Jenifer, Code: FFJ429APRL



SHOWTIME®

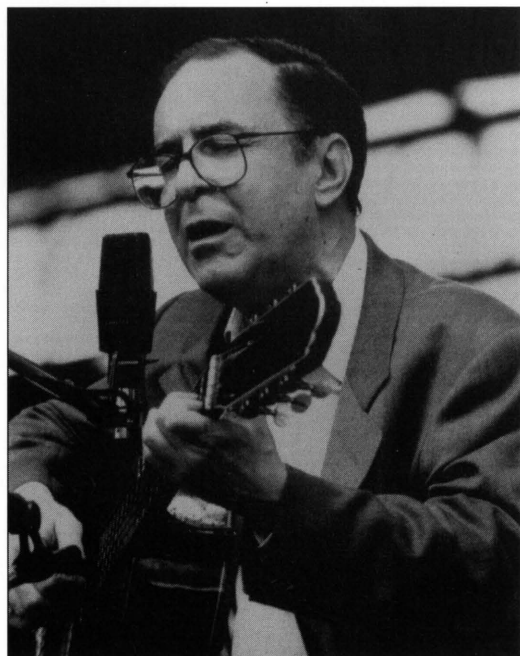
BOSSA NOVA

Walter Salles, Jr.

United Kingdom, 1993, 59 minutes, color and black and white

Although you really had to be there for the Bossa Nova craze of the late 1950s and early '60s, you might as well be for all the extraordinary clips Walter Salles, Jr., has assembled for his bouncy tribute to the seductive rhythm. Structured around a reunion concert given by genre founders Antonio Carlos "Tom" Jobim and João Gilberto in December 1992, the film traces the development of the craze from its roots in late '50s Rio de Janeiro (remember the Oscar-winning film *Black Orpheus*?) through the massive success of "The Girl from Ipanema" with its 25 million copies sold worldwide. Along the way there are interviews and/or performance clips featuring Frank Sinatra, the Paul Winter Sextet (gigging at the Kennedy White House), dance teacher Arthur Murray, Chet Baker, Miles Davis, Sarah Vaughan, Gilberto Gil, Caetano Veloso, journalist Jon Pareles—even the Style Council, Everything But the Girl, and Sinéad O'Connor. Great fun and good journalism in the same show.

Eddie Cockrell



Production Companies: Video filmes/Cameras Continentales. **Executive Producer:** Takis Candilis. **Line Producer:** Andrew Waddington. **BBC Producer:** Jenny Cathcart. **Research:** Angela Patricia Reniger, Elisa Ventura. **Cinematography:** Afonso Beato. **Series Editors:** Nigel Finch, Anthony Wall. **Editors:** Sergio Mekler, Johnny Jardim (concert), Carlos Eduardo Kerr, Flavio Nunes (tape), Isabelle Rathery (film). **Music:** Antonio Carlos Jobim, João Gilberto, others. **Narrator:** Edna Crepaldi. **Principal Cast:** Antonio Carlos Jobim, João Gilberto, Frank Sinatra, Michel Legrand, Henry Mancini, Bernard Birmbaum. **Print Source:** BBC 2, Television Centre—North American Sales, Wood Lane, Shepherd's Bush, London W12 7RJ, United Kingdom. Telephone: (011) (44-81) 576-2000.

Shown with BRENDA FASSIE: NOT A BAD GIRL

Chris Austin

United Kingdom, 1993, 76 minutes, color

A singer of undeniable talent, energy, and regional fame, South African Brenda Fassie also has to deal with a public who on one hand lauds her for being "our Madonna" and on the other grumbles that she mishandles her fame and provides a less than exemplary role model for African children. Yet she's clearly a much-loved, high-energy performer, and her inspirational message of take-charge assertiveness ("I'm no criminal, I'm a good black woman" she sings to an adoring township crowd) and her outrageous presence in a sexist and racist country might just be a case of the right person at the right time. This

probing look at her whirlwind life reveals the singer, warts and all, in performance, at play, but rarely at rest. "Are you the black Madonna?" asks a white journalist. "I'm the black Brenda," is the immediate and supremely confident reply.

Eddie Cockrell

Production Company: Primshare, for BBC and Safritel. **Executive Producer:** Anthony Wall. **Producer:** Chris Austin. **Cinematography:** Chris Cox. **Series Editors:** Nigel Finch, Anthony Wall. **Music:** Brenda Fassie. **Principal Cast:** Brenda Fassie, Shado Twala, Aggrey Klaaste, Vincent Colby, Gibson Kente, Benji Francis, Abdullah Ibrahim, Pops Mohammed, Moses Dlamini, Matsemela Manaka, Tsepo Tshola. **Print Source:** BBC 2, Television Centre—North American Sales, Wood Lane, Shepherd's Bush, London W12 7RJ, United Kingdom. Telephone: (011) (44-81) 576-2000.

Saturday, April 23, 4:00 pm, American Film Institute, Code: FFA423APRH

BILL MONROE: FATHER OF BLUEGRASS MUSIC

Steve Gebhardt

USA, 1993, 90 minutes, color and black and white

In person: Steve Gebhard

This immensely enjoyable film is at once as professional and as laid-back as its subject, who created bluegrass music out of his eastern Kentucky roots and is, in the understated words of Jerry Garcia, "one of the important guys in 20th century American music." Everything is covered, from his early days with brother Charlie to his 1993 Lifetime Achievement Grammy and the 57 years in between: the heyday of the Grand Ole Opry, his influences on rock icons (Elvis Presley cut Monroe's song, "Blue Moon of Kentucky," at his first Sun sessions), his appearance with the latest incarnation of the Bluegrass Boys at the Clinton inauguration, and much, much more. Modest to a fault (he politely addresses everyone who asks him a question as "sir" or "ma'am"), Monroe is interviewed extensively and his reminiscences are augmented with a generous number of priceless performance clips. There are contemporary and archival performances of dozens of songs, including "Uncle Pen," "Rawhide," and "Pike County Breakdown." Among the tastier nonmusical highlights are Monroe's brief musings on the similarities between bluegrass and



baseball, the post-vandalism reconstruction of his famous "July 1923 F5" mandolin, and the assertion of Marty Stuart and Ricky Skaggs that Monroe must have been the original "Hat Act." As this musical gold mine makes perfectly clear, Bill Monroe is all that and so much more.

Eddie Cockrell

Producer: Steve Gebhardt. **Co-Producer:** Larry Nager. **Screenplay:** Larry Nager. **Cinematography:** Tom Hayes, Mike Caporale. **Editor:** Steve Gebhardt. **Music:** Bill Monroe and his Bluegrass Boys, Lester Flatt, Emmylou Harris, John Hartford, Bill Keith, Paul McCartney, Del McCoury, The Osborne Brothers, Dolly Parton, Peter Rowan & Tim O'Brien, Ricky Skaggs, Marty Stuart, "Chubby" Wise, others. **Principal Cast:** Bill Monroe and his Bluegrass Boys, Roy Acuff, Jacky Christian, Tony Conway, Lester Flatt, George Gruhn, Jerry Garcia, Emmylou Harris, John Hartford, The Kentucky Headhunters, Ricky Skaggs, Marty Stuart. **Print Source:** Original Cinema, 419 Park Avenue South, 20th Floor, New York, NY 10016. Telephone: (212) 545-0177. Fax: (212) 685-2625.

Saturday, April 23, 6:30 pm, American Film Institute, Code: FFA423APRI

Saturday, April 23, 8:30 pm, American Film Institute, Code: FFA423APRJ



MOROCCO BODY AND SOUL MUSIC

Maroc Corps et Ame

Izza Genini

Morocco, 1993, 90 minutes, color

Co-sponsored with the Arab American Cultural Foundation

Morocco *Body and Soul Music* is a collection of short films about Morocco and its music. Among these fascinating films are *Louanges (Hymns of Praise)*, which follows one of the most important religious pilgrimages, the eight-day procession to the shrine of Moulay Idriss I (drums and oboes). *Lutes and Delights* follows Chakara, a performer who combines flamenco and chaabi, the folk music of northern Morocco. *Malhoun* is music set to poetry. *Malhoun* is an art, full of wisdom, a reflection of reality. The songs are about everyday life and every aspect of Moroccan society.

31st Chicago International Film Festival, 1993

In English and Arabic with English subtitles.

Production Company: OHRA. **Producer:** Sogear Sarf. **Screenplay:** Izza Genini. **Cinematography:** Ahmed El Maanouni, Jean-Jacques Mrejen. **Editor:** Marie-Catherine Miquear. **Print Source:** OHRA, 21, avenue du Maine, 75015 Paris, France. Telephone: (011) (33 1) 45 49 92 30. Fax: (011) (33 1) 45 44 00 40.

Thursday, April 21, 9:00 pm, American Film Institute, Code: FFA421APRB

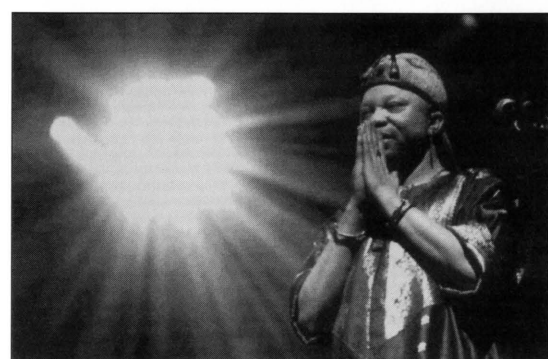
SALIF KEITA: DESTINY OF A NOBLE OUTCAST

Chris Austin

United Kingdom, 1990, 88 minutes, color

In person: Salif Keita

Born in Djoliba, a village in the landlocked state of Mali, African recording star Salif Keita is a direct descendant of Sundiata Keita, the warrior king who founded the Mandinka Empire in 1240. But for all his popularity and the prestige of his pedigree, the singer has had to overcome handicaps both physical and social: he is an albino (a condition that carries with it not only a sensitivity to the sun but the brand of outcast), and he has broken with a previously ironclad tradition and become the very "griot," or singer, that in ancient times was dependent upon the patronage of the upper class. Filmed in Mali, Paris, and London, *Salif Keita*—made for the BBC "Arena" series—utilizes performance footage (from the concert stage, village squares, and Bamako nightclubs), extensive interviews with its subject, and



dramatized sequences to illustrate the remarkable journey of a deeply religious artist determined to express himself. "Deep in my conscience, this isn't a problem," he says of his chosen profession. "I believe it is a legitimate way to earn a living. It's better than stealing and cheating. I'd rather be a musician than a thief." For those Filmfest DC patrons who attended last year's "Global Rhythms" presentation of *Bamako Beat: Music from Mali, Salif Keita*—actually made one year earlier—is a fascinating and enriching companion piece and a further exploration of the social conditions that forge the contemporary music of the region.

Eddie Cockrell

In French with English subtitles

Production Companies: BBC TV, in association with Island Visual Arts. **Executive Producer:** Andy Frain. **Assistant Producer:** Jenny Cathcart. **Series Editors:** Nigel Finch, Anthony Wall. **Cinematography:** Chris Seager. **Editor:** Christopher Swayne. **Music:** Salif Keita. **Commentary:** Ahmed Sheikh. **Principal Cast:** Salif Keita. **Print Source:** BBC 2, Television Centre—North American Sales, Wood Lane, Shepherd's Bush, London W12 7RJ, United Kingdom. Telephone: (011) (44-81) 576-2000.

District Curators will present a live performance by Salif Keita on April 23, 8:00 pm at the Lincoln Theater. Call 202-783-0360 for more information.

Saturday, April 23, 2:00 pm, American Film Institute, Code: FFA423APRG

World Premiere and Mini-Concert



SPREAD THE WORD: THE PERSUASIONS SING A CAPPELLA

Fred Parnes

USA, 1994, 90 minutes, color

In person: The Persuasions

"These guys are deep-sea divers. I'm just a fisherman in a boat," is Tom Waits' description of the doo-wopper's doo-woppers, the Persuasions, who began singing on stoops in Bed-Sty over 32 years ago. Their biggest break was when Frank Zappa signed them to his Straight Records label, but their 14 albums have been pressed by various companies. They do gospel, they do blues, they do Bob Dylan, they do Rodgers and Hammerstein—not to mention "Papa-Oom-Mow-Mow" in *E.T., the Extra-Terrestrial*. The Persuasions point out that they've been together twice as long as the average marriage and, in the words of their 1973 MCA release, "We Still Ain't Got No Band."

Fred Parnes' just-finished portrait and first feature goes behind "five voices, three decades, one message" to how the Persuasions press on, even without their original baritone, Herbert "Toubo" Rhoad, who died of a brain hemorrhage on the brink of their comeback tour. Parnes' movie about the glow of their lives and music is so winsome, as it concludes you feel you have a new set of friends. Fred Parnes will present the film and the Persuasions themselves, live, at both screenings.

Kelly Gordon

Producer: Fred Parnes. **Principal Cast:** Jimmy Hayes, Jerry Lawson, Toubo Rhoad, Joe Russell, Jaytois Washington.

Presented by Filmfest DC in cooperation with the Smithsonian Institution's Office of Education Outreach and the Hirshhorn Museum and Sculpture Garden.

F. Parnes, USA, 90 min. The story of the 1960s doo-woppers who began singing on the stoops of Brooklyn. In Person: The Persuasions.

Thursday, April 21, 8:00 pm, Hirshhorn Museum, FREE

Friday, April 22, 8:00 pm, Hirshhorn Museum, FREE

THE TALES OF HOFFMANN

Michael Powell, Emeric

Pressburger

United Kingdom, 1951, 109

minutes, Eastmancolor

PIPER-HEIDSIECK

CHAMPAGNE

In the wake of the groundbreaking and Oscar-winning *The Red Shoes*, the Powell/Pressburger production of Jacques Offenbach's fantastic opera *The Tales of Hoffmann* was damned with faint praise ("a welter of aimless ingenuity," huffed one British critic) for its challenging omnibus structure and lavish production design. Yet, like the earlier *The Red Shoes* and the later *Oh, Rosalinda!* in their oeuvre, *The Tales of Hoffmann* is a bold attempt to stretch the limits of the film form (Powell called it "composed" film for its attention to detail and editing to music) and stands today as a fresh and fascinating movie experiment—and is, like the best of their much-cherished collaborations, requisite viewing on the big screen.

Robert Rounseville plays poet E.T.A. Hoffmann, whose vivid and bizarre fantasies illustrate three phases of his life against the backdrop of a highly stylized Nürnberg. The last of four films produced for Alexander Korda's London Films, the film reunites many of the creative personnel of *The Red Shoes*. Although the movie won the Special Jury Prize at Cannes, Christopher Challis' exquisite Technicolor photography should have won the Oscar in its year; Alfred Gilks took it for the Best Picture-winning *An American in Paris*—*Tales* wasn't even nominated in that category and only received two nods, for Set Decoration and Costume Design. On fresh viewing, *The Tales of Hoffmann* is one of the great, tragically misunderstood musical treats of the cinema.

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

Eddie Cockrell

Production Companies: British Lion/London/The Archers. **Producers:** Michael Powell, Emeric Pressburger. **Screenplay:** Michael Powell, Emeric Pressburger, from the opera by Jacques Offenbach. **English libretto:** Dennis Arundell, from the French text by Jules Barbier. **Cinematography:** Christopher Challis. **Editor:** Reginald Mills. **Music:** Jacques Offenbach, conducted by Sir Thomas Beecham with the Royal Philharmonic Orchestra. **Principal Cast:** Moira Shearer, Ludmilla Tcherina, Ann Ayars, Pamela Brown, Leonid Massine, Robert Helpmann, Frederick Ashton, Mogens Wieth, Robert Rounseville. **Print Source:** The Classic Film Collection, The British Film Institute, 21 Stephen Street, London W1P 1PL, United Kingdom. Telephone: (011) (44-71) 255-1444. Fax: (011) (44-71) 436-7950/580-5830.

Friday, April 29, 6:30 pm, American Film Institute, Code: FFA429APRV



Global Rhythms continues on page 15



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THE VELVET UNDERGROUND AND NICO

Andy Warhol
USA, 1966, 67 minutes, black and white

In 1965, Paul Morrissey introduced Andy Warhol to the Velvet Underground, whose chief composers were Lou Reed and John Cale. Meeting with little success, the band sometimes resorted to selling blood to make ends meet. Their music radiated an air of hostility and malevolence, with lyrics that were decadent and perverse. In short order, the Velvets became the house band at Warhol's Factory, where their decibel level surpassed even the opera records that blared at all hours.

Although others had experimentally combined music and film, the collaboration between Warhol and the Velvets was truly unique. To increase the band's charisma, Warhol sought the services of Nico, a statuesque, blond German model who was eager to make a name for herself as a singer. Mysterious and gloomy, the introverted chanteuse became known as the "moon goddess."



In this film of a jam session, the band performs music that one critic described as sounding like "a schooner breaking up on the rocks." (They were so loud that the film includes footage of police officers arriving in response to complaints.) Members of the band and their entourage mug for the camera, while Warhol practices his unique style of "meaningless close-ups." Within this psychedelic viewing experience, the camera creates a visual noise, "playing" with the band by panning and zooming to the music.

Lois Vossen
Sundance Film Festival, 1994

Music: The Velvet Underground. **Principal Cast:** Lou Reed, John Cale, Sterling Morrison, Maureen Tucker, Nico, and Ari Boulogne. **Print Source:** Andy Warhol Foundation, 22 E. 33rd Street, New York, NY 10016. Telephone: (212) 683-6456. Fax: (212) 779-9722.

Shown with Passage a l'acte

Martin Arnold
Austria, 1993, 12 minutes, B&W

A short fragment from *To Kill a Mockingbird* is manipulated by painstaking repetitions. An amusing deconstruction of the American family with frenetic, yet mesmerizing rhythms.

Friday, April 22, 9:30 pm, American Film Institute, Code: FFA422APRE

Presented with Live Piano and
Violin Accompaniment



WITHIN OUR GATES

Oscar Micheaux
USA, 1919, 79 minutes, black and white

A joint presentation of the Library of Congress and Filmfest DC

Within *Our Gates* is more than a historical curiosity, the earliest surviving feature directed by an African American. As with all of Micheaux's first films (and some of his later ones), its mixed-race cast allowed for engagement with issues beyond the scope of both all-black "race movies" and Hollywood studio productions. This second of Micheaux's films stars the African American stage and vaudeville actress Evelyn Preer as Sylvia Landry, a woman with a scarred past and numerous current suitors, who finds her real passion in raising funds for a Southern school for black children.

The film is structured through now-disconcerting flashbacks, digressions, and cutaways to distant stories, but it is completely coherent on its own distinctive terms. Its story of Sylvia's youth, with lynchings and attempted rape by whites, seems a historically valid response, in both content and intercut style, to the racism of D.W. Griffith's landmark, *The Birth of a Nation* (1915).

Under its Spanish-release title, *La Negra*, a single print of *Within Our Gates* was located at Spain's national film archive, FilMOTECA Española, and identified in the late 1970s by historian Tom Cripps. In 1989, through an agreement arranged by the American Film Institute, a safety preservation copy of *La Negra* was duplicated by the FilMOTECA for the Library of Congress. In 1992, *Within Our Gates* was selected for the National Film Registry, and its restoration was undertaken by the Library's Motion Picture Conservation Center. The new English titles in the Library's restored version can only approximate Micheaux's originals, but the retranslation attempts to be true to his style, including his preference to render certain characters' speech in slang (as is evident from *Body and Soul*, his only silent to survive with its original titles).

It is certain that Micheaux edited several versions of *Within Our Gates*, particularly in response to the censorship engendered by its lynching scenes. But, as with everything surrounding Micheaux and his films, information is scanty. What is presented here is one version of *Within Our Gates*, a key document in film history, available to American audiences for the first time in nearly 75 years.

Scott Simon
The Library of Congress
Panel following screening

Production Company: Micheaux Book and Film Company. **Producer:** Oscar Micheaux. **Screenplay:** Oscar Micheaux. **Principal Cast:** Evelyn Preer, Charles D. Lucas, Jack Chenault, William Stark, Matty Edwards, Flo Clements, Ralph Johnson, Grant Gorman, Oscar Micheaux. **Print Source:** From the collection of and restored by the Library of Congress Motion Picture Conservation Center.

Thursday, April 28, 8:30 pm, American Film Institute, Code: FFA428APRU

Introducing... Filmfest Cine Cafes

Sponsored by the D.C. Community Humanities Council

This year Filmfest DC introduces Cine Cafes! A relaxed setting where you can meet fellow cinephiles, share reactions to the films you've seen and discuss the issues they provoke. A "facilitator" will get the talk flowing. So gather around, order a snack and enter the conversation!

All Cine Cafes will take place at:

Cafe Cino

Chevy Chase Pavilion, Wisconsin and Western Avenues
4300 Military Road, NW

Issues of Gender Before and Behind the Camera

Thursday, April 21st at 7:00 pm

A discussion of representations of women on the screen. Do women direct differently than men? Is it still valid to refer to "women's films"?

Related Film:

The Fencing Master, April 21st at 8:45 pm at the nearby Cineplex Odeon Jenifer theater.

Presented in cooperation with Women in Film & Video

Expresso Yourself (What Does a Film Mean?)

Monday, April 25th at 8:30 pm

Fellini said that "film is a dream for the waking mind." While watching a film it often becomes hard to distinguish reality and fantasy. What hidden meanings do you see? What value systems do you see on the screen?

Related Film:

Shades of Doubt, April 25th at 6:30 pm at the nearby Jenifer Theater.

Presented in cooperation with The Forum for the Psychoanalytic Study of Film

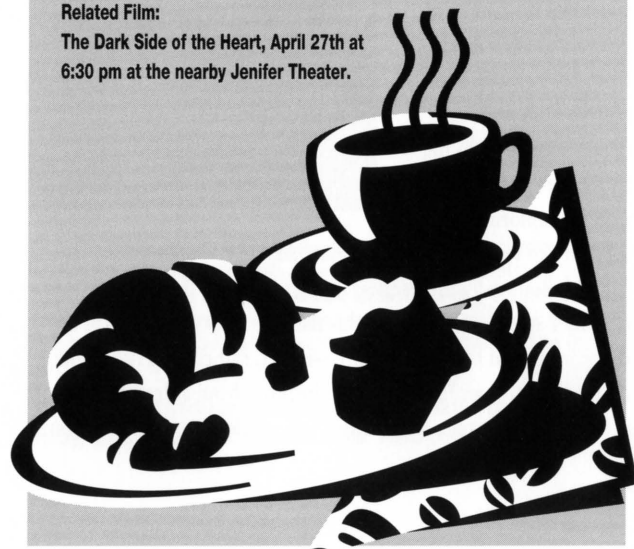
Talk Back and Take Charge

Wednesday, April 27th at 8:30 pm

Media is a powerful tool. It can both affirm and distort social realities. Who is making the images? How are you represented or misrepresented? How do we become informed viewers?

Related Film:

The Dark Side of the Heart, April 27th at 6:30 pm at the nearby Jenifer Theater.





ALMA'S RAINBOW

Ayoka Chenzira

USA, 1993, 85 minutes, color

In person: Ayoka Chenzira

Alma's Rainbow, the debut feature from African American independent film- and video-maker Ayoka Chenzira, overflows with confidence and charm while remaining close to Chenzira's very personal aesthetics. As with all her work (including the popular 1984 short video, *Hair Piece, a Film for Nappyheaded People*), *Alma's Rainbow* focuses strongly on women.

Alma runs a beauty parlor in a New York brownstone inherited from her parents. Rainbow, her daughter, is in her early teens—on the threshold of womanhood and needing more love and attention than her mother has time to give. Enter Aunt Ruby, ex-model, ex-cabaret performer, and—if Alma has her way—ex-sister, she encapsulates all the life and vitality Rainbow feels her mother lacks or has lost. Ruby's presence, and Rainbow's adoration of her, stirs up a hornets' nest of unresolved emotions that changes the lives of all three women. With a sophisticated soundtrack of jazz and soul, this engaging film brings to maturity much of the warmth, wit, and energy displayed in Ayoka Chenzira's early, award-winning work.

Karen Alexander

37th London Film Festival, 1993

Production Company: Crossgrain Pictures. **Producers:** Howard Brickner, Charles Lane, Ayoka Chenzira. **Screenplay:** Ayoka Chenzira. **Cinematography:** Ronald K. Gray. **Editor:** Lillian Benson. **Music:** Jean-Paul Bourelly. **Principal Cast:** Kim Weston-Moran, Victoria Gabriella Platt, Mizan Nunes, Lee Dobson, Isaiah Washington IV, Jennifer Copeland, Keyonn Sheppard, Roger Pickering, Sydney Best. **Print Source:** Crossgrain Pictures, 300 West 55th Street #10V, New York, NY 10019. Telephone: (212) 757-6945. Fax: (212) 956-1032.

Thursday, April 28, 6:45 pm, AMC Union Station, Code: FFU428APRO

Friday, April 29, 8:45 pm, AMC Union Station, Code: FFU429APRQ

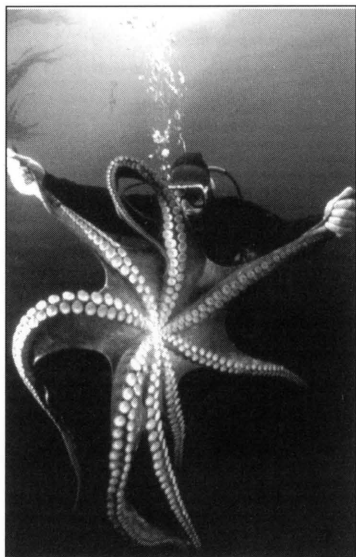
ATLANTIS

Luc Besson

France/Italy, 1991, 75 minutes, color

"Tropical immersion therapy" may best describe Luc Besson's floating fantasia. A long way from his *La Femme Nikita* and even further from *Subway*, this submarine CinemaScope dream cruises from the Seychelles to the Galapagos—exploring oceanic reality so vividly that it seems virtual.

Undoubtedly the deepest movie you'll see this year but without any nature-doc didactics, this fish-eye view concentrates on the wonder and beauty of nature—its art, rather than its science. As the director wrote in his poem inspired from a dream, "Atlantis is the dream of a man becoming a fish... Atlantis is life underwater



without man..." yet the result, after two and a half years of shooting and a budget doubled to 45 million francs, is footage that remarkably mirrors and gently burlesques human emotions. Eric Serra's score, drawing from all over the musical spectrum, perfects the elegance, mystery, and drama of the world below.

Atlantis goes beyond New Age appeal and is just the antidote to cynicism. As the director has pointed out, "It's not an underwater film: It's a film!"

Kelly Gordon

Production Companies: Gaumont/Gaumont Production/Cecchi Gori Group Tiger CA. **Cinematography:** Christian Petron. **Music:** Eric Serra, the London Royal Philharmonic Orchestra, the Ambrosian Singers, Orchestra de la Scala de Milano with Maria Callas.

Shown with ALL AT SEA

Anna Negri

United Kingdom, 1994, 12 minutes, color

An amusing and visually captivating day-in-the-life of a daisy-plucking, nun-counting, (o)men-hunting anti-heroine.

Thursday, April 28, 8:00 pm, Hirshhorn Museum, FREE

Friday, April 29, 8:00 pm Hirshhorn Museum, FREE



THE BIRTH OF A NATION

D.W. Griffith

USA, 1915, 195 minutes (including 15 minute intermission), black and white and color

Film restorations by Museum of Modern Art, NY

With live musical accompaniment

A joint presentation of the Library of Congress and Filmfest DC

We are now farther removed in time from the premiere of *The Birth of a Nation* (79 years) than the event was from the end of the Civil War (50 years)—the American cataclysm it was intended to memorialize. Yet D.W. Griffith's motion picture remains the only work of art among all those created to mark the 50th anniversary of the end of the Civil War that is still widely known, if not actually seen, by the American public. More than any other classic of our popular culture, *The Birth of a Nation* symbolizes the unresolved issues of race in the 20th century. And, in the way that audiences have reacted to it emotionally and intellectually since 1915, *The Birth of a Nation* suggests the distances we still have to go to achieve full racial understanding.

When *The Birth of a Nation* was released, it sparked a debate about the role of art in the misrepresentation of history that remains undiminished to this day. However, even by 1915 the general population was already strongly conditioned to learning history through popular entertainment forms, and Griffith's heavily propagandized version of race history, reinforced by an emotionally charged melodrama, was absorbed as truth by a majority of those who saw it.

Patrick Loughney

Curator of Film Programs, the Library of Congress

Production Company: Epoch Producing Corporation. **Producer:** D.W. Griffith. **Screenplay:** D.W. Griffith, Frank E. Woods, from the novel and play "The Klansman" with additional material from "The Leopard's Spots" by Rev. Thomas Dixon, Jr. **Cinematography:** G.W. "Billy" Bitzer. **Music:** Arranged by Joseph Carl Breil, D.W. Griffith. Live musical accompaniment by Martin Marks. **Principal Cast:** Henry B. Walthall, Lillian Gish, Mae Marsh, Robert Harron, Walter Long, Wallace Reid, Donald Crisp, Miriam Cooper, Mary Alden, Ralph Lewis, Raoul Walsh, Eugene Palette, Elmo Lincoln. **Print Source:** The Museum of Modern Art.

Sunday, April 24, 7:45 pm, American Film Institute, Code: FFA424APRN

A public symposium on the historical and cultural meaning of *The Birth of a Nation* will be held on April 25 at 7:00 pm in the Mumford Room of the James Madison building at the Library of Congress (Metro: Capitol South). Panelists: Thomas Cripps, author of *Making Movies Black*; John Hope Franklin, Distinguished Professor of History, Duke University and; William Greaves, producer and actor.

An additional screening of the film will be held in the Library's 64-seat Mary Pickford Theatre on April 26 at 6:00 pm. Call (202) 707-5677 for information on the symposium and to make reservations for the April 26 screening.

BLIND MAN'S BLUFF

Golem Ba'Maagal

Aner Preminger

Israel, 1993, 95 minutes, color

Co-sponsored with the D.C. Jewish Community Center

In person: Aner Preminger

With only two weeks remaining before her big recital, the beautiful and shy young pianist Michali (Micki) Stav can no longer stave off her growing feelings of rebellion: Hacking off her long chestnut hair, she takes a flat in a rough neighborhood and finally savors the freedom from her clinging, manipulative mother and milquetoast father. In short order she meets and is wooed by balladeer Amnon Orenstein (Danny Litani, who had a similar role in the acclaimed *Life According to Agfa*), who proves to be not quite as suave and sincere as he appears. And, worst of all, her former fiancé Uri has returned from a triumphant tour and wants to rekindle their romance—even though the young violinist broke their engagement for a two-month trip that stretched to three years.

Blind Man's Bluff is a delicate, smart film that benefits greatly from a superbly calibrated performance by Hagit Dasberg as Micki and supporting characters—and performances—that balance the good and evil in each. (Just when you've written off the nagging mother, for example, she tells the hurting Micki, "men don't stay—the piano will.") Director and co-scenarist Aner Preminger demonstrates a light, compassionate touch with actors and a shrewd eye for stories in which everybody has the best of intentions but must struggle mightily to do the right thing.

Eddie Cockrell

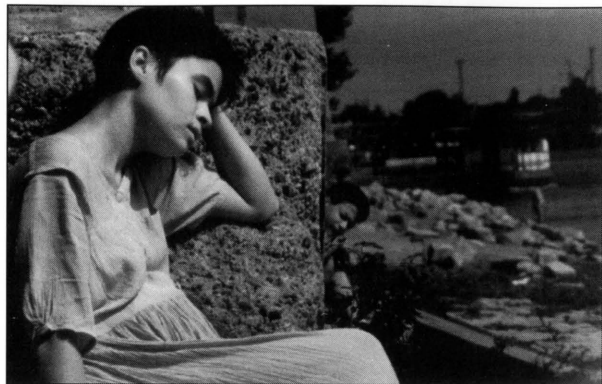
In Hebrew with English subtitles

Production Company: Golem Partnership. **Producer:** Chaim Sharir. **Screenplay:** Tal Zilberstein, Aner Preminger. **Cinematography:** Jacob Aizeman. **Editor:** Tova Asher. **Music:** Chaim Permont. **Principal Cast:** Hagit Dasberg, Nicole Casel, Gdalia Besser, Dany Litani, Anat Waksman, Icho Avital, Albert Cohen. **Print Source:** Golem Partnership, P.O. Box 22709, Tel Aviv 61222, Israel. Telephone: (011) (972-3) 695-68-68. Fax: (011) (972-3) 695-01-32.

Monday, April 25, 6:30 pm, American Film Institute, Code: FFA425APRO

Tuesday, April 26, 8:30 pm, American Film Institute, Code: FFA426APRR





CHILD MURDERS

Gyerekgilkosságok

Ildikó Szabó

Hungary, 1993, 82 minutes, black and white

Child *Murders* tells a story of poverty, deprivation, drunkenness, treachery, murder, immature pregnancy, and child delinquency. The horror of it all is only increased by the cool, refined aestheticism of Ildikó Szabó's narrative. The scenario and dialogues are elegantly structured, the visual texture is beautiful, the performances—notably Barnabás Tóth in the central role—are finely observed, and a wholly poetic quality underlies narrative and relationships.

Abandoned by his mother and obliged to care for his crazy, coquettish grandmother, 12-year-old, bespectacled Zsolt has a complexity and independence far beyond his years. Only the advent of a concerned, parental figure in the shape of a police inspector exposes his vast emotional need and the tragic catastrophe into which it has led him. This is a character whose personality and problems don't disappear at the end of the film.

David Robinson

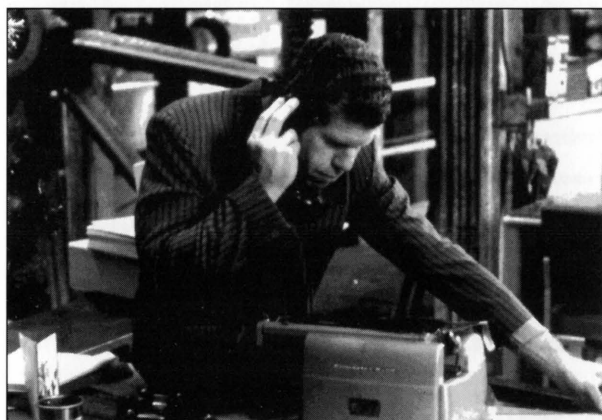
37th London Film Festival, 1993

In Hungarian with English subtitles

Production Company: Hétfői Műhely, Stúdió Alapítvány, c/o Magyar Filmunio/Tag-Traum/Mozgókén Innovációs Társulás/Fiatl Filmesek Stúdiója. **Producers:** István Kardos, Pál Erdöss, Gerd Haag, István Dárday, Márton Ledniczky. **Screenplay:** Ildikó Szabó. **Cinematography:** Tamás Sas. **Editor:** Anna Kornis. **Music:** János Mási. **Principal Cast:** Barnabás Tóth, Ilona Kállai, Péter Andorai, Mária Balogh, Eszter Csákányi. **Print Source:** Cinepool, Sonnenstrasse 21, 80331 Munich 2, Germany. Telephone: (011) (49-89) 55-87-60. Fax: (011) (49-89) 55-87-61-88.

Thursday, April 21, 6:45 pm, AMC Union Station, Code: FFU421APRA

Friday, April 22, 9:45 pm, AMC Union Station, Code: FFU422APRD



CRONOS

Guillermo Del Toro

Mexico, 1992, 90 minutes, color

Co-sponsored with the Center for the Study of the Global South, The American University

Guillermo Del Toro's *Cronos* was chosen as the opening film of the Guadalajara Film Festival and also selected for Critics' Week at the Cannes Film Festival. The attention is deserved, for the film is arguably the most promising debut in contemporary Mexican cinema.

Superbly scripted and directed, *Cronos* is an imaginative and inventive reworking of a genre deeply rooted in Mexican film cul-

ture: the vampire movie. The story concerns the Cronos device, an extraordinary object that looks like a cross between a Fabergé egg and an antique timepiece and has the power to bestow eternal life. The device was built by a 16th century alchemist and lost during an earthquake. It resurfaces in contemporary Mexico in the junk shop owned by an elderly man, Jesús Gris (Federico Luppi), who is immediately attracted by the idea of immortality. But Jesús is not the only person pursuing the device for its powers...

Del Toro, a skilled craftsman, obviously takes great pleasure in guiding his viewers through a mélange of cinematic styles and Mexican film genres, from vampire horror to thrillers to wrestling films. Beautifully acted by its international cast and lushly filmed by Guillermo Navarro, *Cronos* represents a major effort by independent producer Bertha Navarro to reconcile her director's artistic vision with the ingredients of mainstream cinema.

Alexis Grivas

Screen International

In Spanish with English subtitles

Production Company: Producciones Iguana. **Producer:** Bertha Navarro. **Co-Producers:** Alejandro Springall, Bernard Nussbaumer. **Associate Producers:** Rafael Cruz, Jorge Sanchez, Julio Solorzano Foppa. **Screenplay:** Guillermo Del Toro. **Cinematography:** Guillermo Navarro. **Editors:** Raul Davalos, Paul O'Brien. **Music:** Javier Alvarez. **Principal Cast:** Federico Luppi, Ron Perlman, Claudio Brook, Margarita Isabel, Tamara Shanath, Daniel Gimenez Cacho, Mario Ivan Martinez. **Print Source:** October Films, 45 Rockefeller Plaza, New York, NY 10111. Telephone: (1-800) 628-6237.

In person: Guillermo Del Toro

Thursday, April 28, 7:00 pm, C.O. Jenifer, Code: FFJ428APRK

Saturday, April 30, 9:15 pm, C.O. Jenifer, Code: FFE430APRQ



THE DARK SIDE OF THE HEART

El Lado Oscuro del Corazon

Eliseo Subiela

Argentina, 1992, 126 minutes, color



AMERICAS FILM FESTIVAL
FOUNDATION

Following his distinctive and arresting *Man Facing Southeast* (Filmfest DC, 1987) and *Last Images of the Shipwreck* (Americas Film Festival, 1989), Eliseo Subiela has now teamed with producer Roger Frappier (*Jesus of Montreal*) to create a sublime parable about one creative man's brave battle against the forces of conformity.

Oliverio is a handsome, defiant young poet who isn't above writing advertising jingles to stay solvent or trading original poetry to a lovelorn counterman for a steak dinner. He's in search of the perfect woman, and while his criteria are fairly liberal, he does require one trait: The woman must be able to fly. Slumming in a Montevideo cabaret, he meets the languid, well-read Ana, a no-nonsense prostitute who admits that "a guy who likes poetry can't be all bad," but charges Oliverio full price anyway. Their subsequent relationship is tumultuous, and during it the young poet realizes that the dark side of his heart can be illuminated, but love, like everything else in life, comes with a price tag.

The Dark Side of the Heart won Grand Prize at the 1992 Montreal Film Festival and was Argentina's official Foreign Film Oscar nominee that year—richly deserved kudos indeed for a film that, as all Subiela films seem to do, treats the darker impulses of the human soul with a gentle, loving grace. Laced with passages of delicate fantasy and possessed of a smoldering, pensive imagination, *The Dark Side of the Heart* continues the extraordinary careers of a sublime director and a brave producer.

Eddie Cockrell

In Spanish with English subtitles

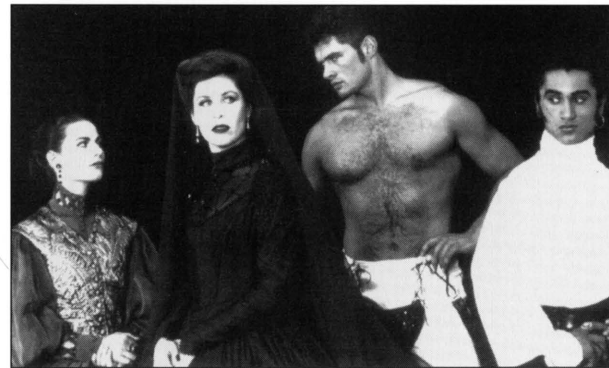
Production Companies: CQ3 Films/Max Films. **Producers:** Eliseo Subiela, Roger Frappier. **Screenplay:** Eliseo Subiela. **Cinematography:** Hugo Colace. **Editor:** Marcela Saenz. **Music:** Osvaldo Montes. **Principal Cast:** Dario Grandinetti, Sandra Ballesteros, Nacha Guevara, Jean-Pierre Reguerraz, André Melançon. **Print Source:** Max Films, 5130 Boulevard St-Laurent, Suite 400, Montreal, Quebec H2T 1R8, Canada. Telephone: (514) 272-4425. Fax: (514) 274-0214.

This presentation is co-sponsored by the Americas Film Festival Foundation (AFF), which will present its eighth annual program of new and recent film and video from the Caribbean, Central America, and South America at the American Film Institute theater in early November. For more information, please call (202) 458-6379.

The Dark Side of the Heart will be introduced at the April 21 screening by AFF founder and President Gláucia Baena Soares.

Wednesday, April 27, 6:30 pm, C.O. Jenifer, Code: FFJ427APRJ

Friday, April 29, 9:15 pm, C.O. Jenifer, Code: FFJ429APRM



DESPERATE REMEDIES

Stewart Main, Peter Wells

New Zealand, 1993, 93 minutes, color

Desperate *Remedies* is a sexy, flamboyant spoof of costume melodramas set in a mythical 19th century colonial port called Hope. It features a plot so convoluted, labyrinthine, and ultimately irrelevant as to be useless, just a series of contrivances to get the overheated characters in and out of provocative situations. The film's frenzied pace owes less to its deliberately disjointed plotting than to manic editing, frenetic costume changes—tartan, striped, puritanical, risqué—and, most hilariously, a frantic orchestral accompaniment from the Auckland Philharmonia that, at moments of high emotion, cuts from one famous movie score to another (often the *Jean de Florette* theme, which comes from Verdi's *La forza del destino*). Its thin claim to subversiveness is that it heaves with the erotic excesses that costume drama traditionally both promises and denies.

That *Desperate Remedies* succeeds as something more than overblown camp spectacle is due to its exact understanding not just of genre conventions but of the ideology they represent. Its stock characters are at once thoroughly subverted and pastiche to perfection by the excellent cast. The wealthy, haughty, morally indignant heroine Dorothea has a past abortion to hide; the cool, Jane Austenish wit she rescued from the grind of governing is her lesbian lover; and the lustful opium fiend Frasier functions ambiguously as both arch-villain and exposé of the sexual hypocrisy of others.

The cumulative effect is to make costume melodrama's classic preoccupations with strict social hierarchy and sexual propriety seem hilariously gratuitous, irrational, and redundant. This film is at once luxuriously overdressed and disconcertingly deshabbily.

Claire Monk

Sight and Sound

Production Company: James Wallace Productions, Ltd. **Producer:** James Wallace. **Associate Producer:** Trishia Downie. **Screenplay:** Peter Wells, Stewart Main. **Cinematography:** Leon Narbey. **Editor:** David Coulson. **Music:** Peter Scholes. **Principal Cast:** Jennifer Ward-Lealand, Kevin Smith, Lisa Chapell, Cliff Curtis, Michael Hurst, Kiri Mills, Bridget Armstrong, Timothy Raby. **Print Source:** Miramax Films, 375 Greenwich Street, 3rd Floor, New York, NY 10013. Telephone: (212) 941-3800. Fax: (212) 941-3949.

Thursday, April 21, 9:00 pm, C.O. Jenifer, Code: FFE421APRB

Friday, April 22, 7:00 pm, C.O. Jenifer, Code: FFE422APRC

EVERYTHING I LIKE

Vsetko co mam rad

Martin Sulik

Slovakia, 1993, 90 minutes, color

For his much-acclaimed new film (and the first-ever Slovak production nominated for an Academy Award in the Foreign Film category), the immensely talented Martin Sulik has constructed a sly yet emotionally true metaphor for the current state of the land.

In Bratislava, 38-year-old divorcee Thomas (Juraj Nvota) begins an on-again, off-again love affair with a spirited English-woman (Gina Bellman). Although the two might be good for each other, they may never have the opportunity to find out, as Thomas is beset with problems stemming from tension-filled relationships with his ex-wife, teen-aged son, and parents.



The structure of the film is sublime, as title cards separate sequences that are often as short as a single scene. This self-conscious approach, combined with a natural feel for the day-to-day life in and around the Slovak capital, makes *Everything I Like* a priceless time capsule and the signal of a new cinema poised to arise from the post-Socialist ashes of what was once the home of wry, self-reflexive comedy in Eastern Europe.

Eddie Cockrell

In Slovak with English subtitles

Production Companies: Charlie's/Slovak Television Bratislava. **Producer:** Rudolf Biermann. **Screenplay:** Ondrej Sulaj, Martin Sulik. **Cinematography:** Martin Strba. **Editor:** Dusan Milko. **Music:** Vladimir Godar. **Principal Cast:** Juraj Nvota, Gina Bellman, Zdena Studenková, Jiri Menzel. **Print Source:** Charlie's, Grosslingova 32, 81109 Bratislava, Slovakia. Telephone: (011) (42-7) 363-430/325-531. Fax: (011) (42-7) 363-461.

In person: Martin Sulik

Thursday, April 21, 6:30 pm, C.O. Jenifer, Code: FFE421APRA

Friday, April 22, 9:00 pm, C.O. Jenifer, Code: FFE422APRD

World Premiere

FIVE DAYS IN PARIS

Lianne Williamson

USA, 1994, 88 minutes, color and black and white

In person: Lianne Williamson

"Paris is simply an artificial stage," wrote Henry Miller in *Tropic of Cancer*, "a revolving stage that permits the spectator to glimpse all phases of the conflict. Of itself Paris initiates no dramas. They are begun elsewhere... Paris is the cradle of artificial births." With that we're off on a saucy romp that marks the feature debut of former Filmfest DC Hospitality Co-Coordinator Lianne Williamson, who shot the film in nine days on 16mm film for a miniscule \$15,000.

Seeking to escape her unfaithful boyfriend Jake (Paul Bowman), Valerie (Monica Neagoy, suggesting a more carnal Marilu Henner) travels to Paris, where she speaks enthusiastic French in an effort to fit in and develops an uninhibited verbal relationship with bombastic café owner Alain (Geoffrey Ville)—if talking were sex, their increasingly smashed gabfest would be the Kama Sutra. Meanwhile, Jake decides to pursue her and promptly turns into



the Ugly American, crashing at a youth hostel with a laid-back group of German students and causing havoc in his efforts to find Valerie. Will Jake win her back, or will the City of Lights have its way with our free-spirited heroine? Shot in Gallic enclaves from Arlington to Baltimore, but interspersed with stylishly colorized photographs of Paris, the film marks a new first in the life of Filmfest DC: The work is dedicated in part to Danish filmmaker Jorgen Leth, with whom Williamson had an, uh, encounter when he presented *Traberg* in the 1992 Filmfest DC. They're collaborating long-distance on a number of projects, but for now you'll want to be at the world premiere of a film from a fine new home-grown talent.

Eddie Cockrell

In English and French with English subtitles

Production Company: Lulu Belle. **Screenplay:** Lianne Williamson. **Cinematography:** Josh Spring. **Editor:** Barbara Burst. **Music:** Chris Patton. **Principal Cast:** Monica Neagoy, Paul Bowman, Geoffrey Ville, Cheryl Donaldson, Alan Wilder, Will Stevenson, John Millard, Sabina Becker, Peter Mezensky. **Print Source:** Lulu Belle Productions, 710 Reservoir Street, Baltimore, MD 21217. Telephone: (410) 383-2838. Fax: (410) 383-2839.

Sunday, April 24, 5:40 pm, American Film Institute, Code: FFA424APRM

FRANÇOIS TRUFFAUT: STOLEN PORTRAITS

François Truffaut, portraits volés

Serge Toubiana, Michel Pascal

France, 1992, 93 minutes, color and black and white

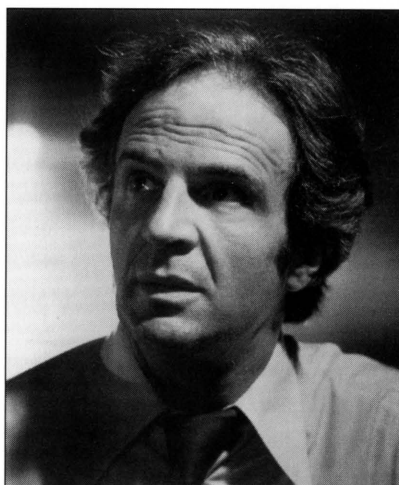
Introduced by film critic Annette Insdorf

Though François Truffaut was one of the most famous directors in the world, he was, paradoxically, one of the least known from a personal standpoint. His daughter Ewa points out, "he took great care of his image," and screenwriter Jean Gruault states, "like all men, he was a lie." In *François Truffaut: Stolen Portraits*, film critics Serge Toubiana and Michel Pascal have conducted an investigation into the man and the filmmaker to produce this revealing document.

Interviewing 26 of Truffaut's collaborators, friends, and family, Toubiana and Pascal create a group portrait, complete with contradictions. Important figures from his early life tell of his troubled youth, and autobiographical commentary in the form of clips from his films, still photographs, and behind-the-scenes footage are interspersed with the interviews. Deliberately choosing to exclude interviews with Truffaut himself, Toubiana and Pascal have succeeded in constructing a fascinating document that probes into important areas of the filmmaker's life—the areas he tried to conceal while building his reputation.

Vancouver International Film Festival, 1993

In French with English subtitles



Production Companies: Chrysalide Films/France 2 Cinéma/INA Enterprise/Maecenas Films/Première/Canal+. **Producer:** Monique Annaud. **Cinematography:** Maurice Fellous, Jean-Yves Le Mener, Michel Souriaux. **Editor:** Dominique B. Martin. **Music:** Joseph Haydn. **Principal Cast:** Gérard Depardieu, Ewa Truffaut, Claude Chabrol, Eric Rohmer, Fanny Ardant, Nathalie Baye, Bertrand Tavernier. **Print Source:** Myriad Pictures, 250 W. 57th Street, New York, NY 10107. Telephone: (212) 581-0400. Fax: (212) 581-2752.

Friday, April 29, 8:30 pm, American Film Institute, Code: FFA429APRW

FRESH

Boaz Yakin

USA, 1993, 115 minutes, color

In person: N'Bushe Wright

Over the last three years, a number of films have depicted the ghetto, along with the gang world, drugs, and the pain and despair of poverty. But rarely have we seen anything approaching the authenticity and poignant reality captured by Boaz Yakin in his portrait of Fresh.



Fresh is a prodigy, in the street sense of the term, and wise beyond his years. He's growing up in almost unbearable circumstances, crowded into an apartment with his aunt and younger cousins. He supports himself and saves for his escape by working for a drug dealer, but is unusual because he's not at all taken in by the allure of ghetto glamor. Rather, he's quiet and deliberate and terribly reluctant to miss school or take unnecessary risks. In fact, Fresh is such a true original that to reduce him to character categories does him a disservice.

Yakin has written a number of previous scripts, and this feature debut displays many writerly nuances, as well as carefully crafted dialogue, a superb narrative, and strikingly effective and real characters. That it's as entertaining a film as it was a script testifies to his skill as a director: Yakin elicits strong performances from his actors, particularly from lead Sean Nelson and Samuel L. Jackson, who plays his father. There is both distinctive realism and an originality in *Fresh* that well up from a world we've seen before, but which is seldom captured with this intelligence and emotion.

Geoffrey Gilmore

Sundance Film Festival, 1994

Production Company: Fresh Productions. **Executive Producers:** Jean Cazes, Lila Cazes. **Producers:** Lawrence Bender, Randy Ostrow. **Co-Producer:** Chrisann Verges. **Screenplay:** Boaz Yakin. **Cinematography:** Adam Holender. **Editor:** Dorian Harris. **Music:** Stewart Copeland. **Principal Cast:** Sean Nelson, Giancarlo Esposito, Samuel L. Jackson, N'Bushe Wright. **Print Source:** Miramax Films, 375 Greenwich Street, 3rd Floor, New York, NY 10013. Telephone: (212) 941-3800. Fax: (212) 941-3949.

Saturday, April 23, 6:45 pm, AMC Union Station, Code: FFU423APRF

Saturday, April 23, 9:00 pm, AMC Union Station, Code: FFU423APRG

HEIMAT II: CHRONICLE OF A GENERATION

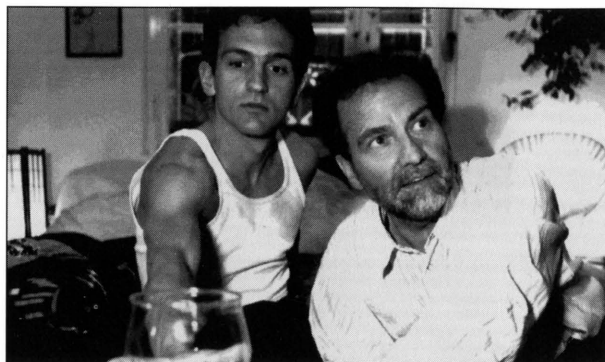
Die zweite Heimat: Chronik einer Jugend in 13 filmen

Edgar Reitz

Presented in cooperation with the Goethe Institute

In person: Edgar Reitz on May 1st only

Six years in the making and with a principal cast of 71, *Die zweite Heimat (Heimat II)* is, ironically, not a sequel to Edgar Reitz' 15-hour story of 63 years in the life of a single German village. This 13 episode film is an entirely separate story, set in Munich, that follows a decade in the lives of a group of filmmakers and musicians coming of age during the 1960s boom



years of Germany's "economic miracle."

A strain of romantic fervor that's nearly Wagnerian runs through the film: These characters are serious about love. In their still Puritanical culture, kisses aren't exchanged lightly, and passions run deep and long. Reitz's '60s Munich is the exotic city of a young man's dream, reminiscent of Woody Allen's New York.

In its entirety, the film clocks in at an astonishing 26 hours. Parts 1 through 12 have screened recently in Washington and, with the exception of our reprise of Part 1, will not be repeated. Filmfest's April 22nd presentation of Part 13 will be its first and only Washington screening. Each part is approximately 133 minutes.

Stephen Holden
The New York Times

In German with English subtitles

Production Company: Edgar Reitz Filmproduktions GmbH. **Screenplay:** Edgar Reitz. **Cinematography:** Christian Reitz. **Editor:** Susanne Hartmann. **Music:** Nikos Mamangakis. **Principal Cast:** Henry Arnold, Salome Kammer, Anke Sevenich, Noemi Steuer, Daniel Smith, Gisela Müller, Michael Seyfried. **Print Source:** Cinepool, Sonnenstrasse 21, 80331 Munich 2, Germany. Telephone: (011) (49-89) 55-87-60. Fax: (011) (49-89) 55-87-61-88.

Friday, April 22, 12:30 pm, Part 1, American Film Institute, Code: FFA422APRC
Friday, April 22, 7:00 pm, Part 13, AMC Union Station, Code: FFU422APRC
Sunday, May 1, 7:00 pm, Part 1, AMC Union Station, Code: FFU401MAY



I LOVE A MAN IN UNIFORM

David Wellington

Canada, 1993, 99 minutes, color

TV cops are a breed apart. They not only get their man, they always do it with style, conviction, and a clever quip by the last freeze frame. In the TV universe, there's nothing sexier than law enforcement. It's this cocktail of seduction and threat that fuels David Wellington's stylish psychological thriller. Tom McCamus plays Henry Adler, a bank clerk with an assertiveness problem and an unsuccessful sideline as an actor. It turns out that all he needed was the right role.

When he's offered the part of a tough cop in a series called "Crimewave," he takes to the power and authority of his character Flanagan like a shark to water. He wears the uniform out in the streets just to get the feel of it. He starts talking in Flanagan's clipped, remorseless prose. He becomes remorseless. Little by little, he takes on the easy brutality of his character, carrying his commitment way beyond method acting.

With a ferocity that harks back to Martin Scorsese's lonely men (Travis Bickle, Rupert Pupkin), Adler gets confused. He can't distinguish between the role he's paid to play and the part deep inside of him that is that role. His attempts to strike up a romance with his co-star, Charlie (Brigitte Bako), founder on that same confusion. It's only when he runs into the real thing—a truly vicious, corrupt policeman, wonderfully played by veteran Kevin Tighe—

that he's forced to confront the consequences of his actions.

McCamus turns in a dead-on performance as Adler, full of all the best kinds of surprises, and Wellington gives his story both the edge and the wit it demands, showing up the dark allure of TV fiction and skillfully propelling the film toward its bracing conclusion.

Cameron Bailey

18th Toronto International Film Festival, 1993

Production Company: Miracle Pictures. **Executive Producer:** Alexandra Raffé. **Producer:** Paul Brown. **Screenplay:** David Wellington. **Cinematography:** David Franco. **Editor:** Susan Shipton. **Music:** Ron Sures and The Tragically Hip. **Principal Cast:** Tom McCamus, Brigitte Bako, Kevin Tighe, David Hemblen, Graham McPherson. **Print Source:** Alliance International, 920 Yonge Street, Suite 400, Toronto, Ontario M4W 3C7, Canada. Telephone: (416) 967-1141. Fax: (416) 967-4358.

Wednesday, April 27, 6:45 pm, AMC Union Station, Code: FFU427APRM
Thursday, April 28, 6:30 pm, Embassy of Canada, Code: FFC428APRA

THE JOURNEY OF THE LION

Die Reise des Löwen

Fritz Baumann

Germany, 1993, 87 minutes, color

This is Fritz Baumann's second film about the life of Brother Howie and his two children, Irey and Makeba. The first film, *Free as the Lion*, captured the hardships of life in the hills of Jamaica through the eyes of the young boy, Irey. *The Journey of the Lion* fulfills Brother Howie's longtime dream of returning to his ancestral homeland, Africa, the Land of the Lions.

His journey begins when he receives a letter from his sister in London, inviting him to leave Jamaica for the first time in his life. In London, he finds another traveler who is prepared to go to Africa, and they are soon on their way. Brother Howie crosses the uninhabited desert of northern Africa, but he still is unsatisfied. He leaves his traveling companion and sets off alone for Ghana. There he finds the source of his own Jamaican heritage and realizes how far apart the two cultures have become. At a fortress on the coast of Ghana, the place where his ancestors were stripped of their freedom long ago, Brother Howie's journey ends. He has arrived.

31st Chicago International Film Festival, 1993

In English and German with English subtitles

Production Company: Fritz Baumann Filmproduktion. **Screenplay:** Fritz Baumann. **Cinematography:** Volker Tittel. **Editor:** Fritz Baumann. **Print Source:** Fritz Baumann Filmproduktion, Gieselerstrasse 1, D-82279 Echting, Germany. Telephone: (011) (49-8143) 1050. Fax: (011) (49-8143) 1437.

Friday, April 22, 11:00 pm, American Film Institute, Code: FFA422APRF
Saturday, April 23, 11:00 pm, American Film Institute, Code: FFA423APRK

American Premiere

THE MAN BY THE SHORE

L'Homme sur les quais

Raoul Peck

Haiti/France/Germany/Canada, 1993, 105 minutes, color

Co-sponsored with the Center for the Study of the Global South, The American University

The story of a young girl's political and personal awakening—set in the '60s Haiti of Papa Doc Duvalier, a time of bloody repression—unfolds as a memory tinged with pain, cruelty, and fantasy in Raoul Peck's vivid and terrifying portrait of dictatorship.

Looking back as an adult, Sara remembers when, as children, she and her two sisters were left in their grandmother's care after their parents were forced to flee the country. Young Sara seeks to escape from the turmoil and atrocities around her by



retreating into a fantasy life of mysteries and rituals. Along with the sad memory of her vanished parents, she is haunted by a series of nightmarish images of a man by the shore—images, she realizes years later, that effectively put an end to her childhood.

Peck, whose documentary was screened to enthusiastic response at last year's Filmfest DC, paints here a detailed picture of a dictatorship where torture, massacre, and repression were the order of the day and families and communities fell apart. In describing the violence as seen through the eyes of a child and in mixing the imaginary and the real, he uses a uniquely affecting aesthetic approach.

12th Vancouver International Film Festival, 1993

In French and Creole with English subtitles

Production Companies: Frouma Films International (France)/Blue Films (France)/Velvet Film (Germany)/Les Productions du Regard (Canada). **Producer:** Pascal Verroust. **Associate Producers:** Jean-Roch Marcotte, Raymond Blumenthal. **Screenplay:** Raoul Peck. **Cinematography:** Armand Marco. **Editor:** Jacques Comets. **Music:** Amos Coulanges, Dominique Dejean. **Principal Cast:** Jennifer Zubar, Toto Bissainthe, Jean-Michel Martial, Patrick Rameau, Mireille Metellus, François Latour. **Print Source:** Motion Média, 4 avenue de l'Abbé Roussel, 75016 Paris, France. Telephone: (011) (33-1) 40-50-18-18. Fax: (011) (33-1) 45-27-20-46.

Monday, April 25, 6:45 pm, AMC Union Station, Code: FFU425APRJ
Tuesday, April 26, 8:45 pm, AMC Union Station, Code: FFU426APRL

THE NIGHT

Al-Leil

Mohamad Malas

Syria/Lebanon/France, 1993, 115 minutes, color

Co-sponsored with the Arab American Cultural Foundation

In the ruined Syrian city of Kuneitra is the grave of a man who once fought for Palestine. His son, the filmmaker, attempts to reconstruct his father's story and so pay homage to him by using his mother's memories of the turbulent times in Syria between 1936 and 1967.

The father, a soldier stationed in this border city, married the daughter of a local restorer and settled down. When war broke out with the newly declared state of Israel in 1947, he went to Palestine with the "rescuing army." But the army was defeated and the father returned to Syria, only to be arrested and humiliated by his own countrymen.

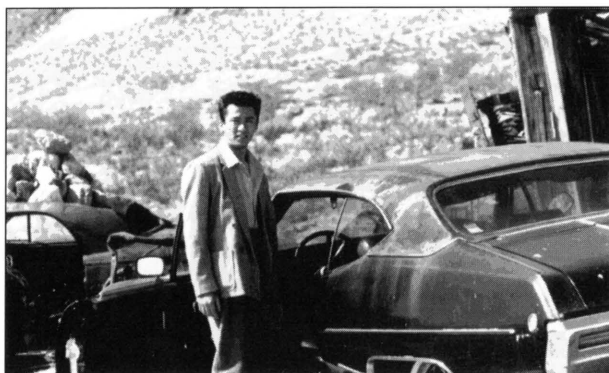
17th Montreal World Film Festival, 1993

In Arabic with English subtitles

Production Company: Organisme National du Cinéma. **Screenplay:** Mohamad Malas, Oussma Mohamad. **Cinematography:** Youssef Ben Youssef. **Editor:** Zais Al Zoubaidi. **Principal Cast:** Sabah Jazairi, Fares Lahlou, Omar Malas, Riadh Chahrouh, Maher Salibi. **Print Source:** Organisme National du Cinéma, rue Takriti-Rawda, Damascus, Syria. Telephone: (011) (963-11) 334-200/201.

Saturday, April 23, 4:45 pm, AMC Union Station, Code: FFU423APRE
Monday, April 25, 6:30 pm, Key Theatre (film and reception \$10.00), Code: FFK425APRA





PAINTED DESERT

Masato Harada

Japan, 1993, 96 minutes, color

Painted Desert, Masato Harada's American directorial debut, uniquely combines historical fiction with film noir. Imagine *Petrified Forest* with a touch of Hemingway, or a hard-boiled version of *Bagdad Café*. Harada and co-screenwriter Rebecca Ross have created a fascinating pair of gangsters—one with a craving for Asian cooking that leads to an end-of-the-world café owned by an aged Japanese woman. The isolation of the café protects the woman from her past, which once intertwined with the misinterpreted myth of Tokyo Rose, the radio propagandist of World War II.

Painted Desert is set against the magnificent landscape of the American West, a backdrop that has been described as a place with "an edge, a frontier that still exists, an edge of Indian civilization and an edge of Chicano civilization..." Harada and Ross add to this an edge of Japanese and Japanese-American civilization, with an epilogue in homage to John Ford's West...

In English

Production Companies: KSS Inc./Shochiku Dai-ichi Kogyo Co., Ltd./Japan Satellite Broadcasting Inc. **Executive Producer:** Kazuyoshi Okuyama. **Producer:** Tikki Goldberg. **Associate Producer:** Wayne Yee. **Screenplay:** Masato Harada, Rebecca Ross. **Cinematography:** David Bridges, Bernard Salzmann. **Editor:** Rebecca Ross. **Music:** Masahiro Kawasaki. **Principal Cast:** James Gammon, Nobu McCarthy, Kazuya Kimura, Priscilla Pointer, Don Keith Oppen, Ron Joseph, Vincent Schiavelli. **Print Source:** Shochiku Dai-ichi Kogyo Co., Ltd., 13-5, Tsukiji 1-Chome Chuo-Ku, Tokyo, Japan. Telephone: (011) (3) 3542-5551. Fax: (011) (3) 3545-0703.

Thursday, April 21, 8:45 pm, AMC Union Station, Code: FFU421APRB

Sunday, April 24, 8:45 pm, AMC Union Station, Code: FFU424APRI

SAMBA TRAORÉ

Idrissa Ouédraogo

Burkina Faso/France/Switzerland, 1992, 85 minutes, color

Co-sponsored with the Center for the Study of the Global South, The American University

Winner of the Berlin International Film Festival's coveted Silver Bear in 1993 and rightfully hailed as the first African film to apply a Hollywood film noir sensibility to an indigenous story, this new work from Burkinabé-born Idrissa Ouédraogo adds to an impressive body of work that includes *Yaaba* (1989) and *Tilai* (1990).

Samba (Sangare Bakary, a nonprofessional—as is the entire cast) takes part in a gas station robbery in which the attendant is killed. Fleeing to his native village with a valise full of cash and a heavy secret, Samba tries to make a new life for himself by meeting and courting Saratou, who has herself been to the big city and is trying to start anew. But as he strives to realize his dream of opening a bar, Samba finds that the past is not so easily forgotten—by himself or others.

"The story of *Samba Traoré* takes place in a 'normal' region with no special problems," Ouédraogo told the London Film Festival last year. "This is a film not to be seen as an African film but simply as a film. *Samba Traoré* is more spontaneous than a prepared film. I tried to fit in with the scenery..." And, as in the best film noir tradition of Howard Hawks, Raoul Walsh, and Jacques Tourneur, Samba's tortured soul is not so easily soothed by the comforts of home. Yet while intrinsically tragic, the film resonates with emotional truth.

Eddie Cockrell

In Bambara with English subtitles



Production Companies: Les Films de la Plaine/Les Films de l'Avenir/Waka Films AG. **Producer:** Sophie Salbot. **Co-Producers:** Idrissa Ouédraogo, Silvia Voser. **Screenplay:** Idrissa Ouédraogo, Jacques Arhex, Santiago Amigorena. **Cinematography:** Pierre Laurent Chenieux. **Editor:** Joëlle Dufour. **Music:** Wasis Diop, Falon Cahen. **Principal Cast:** Sangare Bakary, Mariam Kaba, Abdoulaye Komboudri, Irene Tassembodo. **Print Source:** New Yorker Films, 16 West 61st Street, 11th Floor, New York, NY 10023. Telephone: (212) 247-6110 Fax: (212) 307-7855.

Wednesday, April 27, 6:30 pm, American Film Institute, Code: FFA427APRS

Friday, April 29, 6:45 pm, AMC Union Station, Code: FFU429APRP



SARA

Dariussh Mehrjui

Iran, 1993, 98 minutes, color

In contemporary Tehran, Sara Hessam sneaks a cigarette in her own house (her aunt disapproves) and worries about her husband, who suffers in the hospital with a blood disease. How will they make it through these tough times? Three years later, things seem settled: Her husband has recovered, and the household hums along smoothly thanks to Sara's warm, loving presence. But Sara Hessam has a secret that in this society and at this time could wreck her happy home—and that secret is very close to being revealed.

Writer-director Dariussh Mehrjui has constructed an absorbing, thoughtful melodrama from solid performances and a distinctive visual style that mixes full-tilt dolly work with isolated, fragmented dissolves that provide lyrical punctuation illustrating the day-to-day chores of the household. That Sara is able to both assert herself and resolve the conflict with dignity and pride is a triumphant coda to a fascinating and satisfying film.

Eddie Cockrell

Ozu: The Early Spring of Yasujiro Ozu—1929-1937

National Gallery of Art, East Building Auditorium

Silent films with accompaniment by Jeffrey Chappell

When Yasujiro Ozu, Japan's most honored director, finally attained posthumous recognition in the West, his postwar works then in circulation supported his conventional image—serene, traditional, the celebrator of the family, the "most Japanese of the Japanese." But in his "early spring" Ozu essayed genres as disparate as collegiate slapstick and gangster melodrama, depicted social classes from the lumpen to the moneyed, exhibited American movie posters, borrowed Harold Lloyd routines, and achieved his most explicit and biting critique of the Meiji dream of *rishin shusse* (work and study hard to get ahead).

In *Walk Cheerfully* (*Hogaraka ni Ayume*, 1930, 99 minutes; shown April 23 at 2:30 pm), a petty hoodlum reforms for the love of a good girl, but old pals try to get him in trouble again. Also: *I Flunked, But...* (*Rakudai wa Shita Keredo*, 1930, 64 minutes) is an admittedly slight work about Depression-era school hijinks notable for the first significant role for the great Chishu Ryu—here one of the less lucky graduates—and a plethora of gags reminiscent of the best of Harold Lloyd and Ernst Lubitsch.

In *Where Now Are the Dreams of Youth?* (*Seishun no Yume Ima*

Izuko, 1932, 92 minutes; shown April 24 at 1:00 pm), more college pranks (the cheat sheets are now on slings and casts) are interrupted by the death of rich boy Ureo Egawa's father and his inheritance of the firm—where he helps his classmates fudge the company's exam. This is perhaps Ozu's most disparate work, alternating splendid comic routines with a tragic death and beating.

In *Woman of Tokyo* (*Tokyo no Onna*; 1933, 47 minutes; shown April 30 at 2:00 pm), student Ureo Egawa, complacently supported by older sister Yoshiko Okada, reacts violently when girlfriend Kinuyo Tanaka tells him that the police suspect them of dealing in unlicensed prostitution. "Ozu never made another film like this one," raved J. Hoberman, who put it on his *Village Voice* Ten Best list following its 1982 New York premiere. Also: *I Graduated, But...* (*Daigaku wa Deta Keredo*, 1929, 10 minutes), Ozu's tenth film (only this fragment survives) about a college graduate's need



to conceal his joblessness from his wife; and *Days of Youth* (*Wakaki Hi*, 1929, 104 minutes)—Ozu's earliest extant work—in which happy-go-lucky collegians hang out a room-for-rent sign to meet girls, then leave on a skiing vacation while awaiting the results of "exam hell."

Mike Jeck

This series is presented with the cooperation of the Japan Foundation, Shochiku Co., Ltd., and Cinematheque Ontario.

Saturday, April 23, 2:30 pm, Walk Cheerfully

Sunday, April 24, 1:00 pm, Where Now Are the Dreams of Youth?

Saturday, April 30, 2:00 pm, Women of Tokyo

FREE and open to the public

In Farsi with English subtitles

Production Company: Farabi Films. **Screenplay:** Dariush Mehrjui. **Cinematography:** M. Kalari. **Principal Cast:** N. Karimi, A. Tarokh, K. Shakibaie. **Print Source:** Farabi Cinema Foundation, No. 55 Sie-Tir Avenue, Tehran, 11358 Iran. Telephone: (011) (98-21) 67-81-45. Fax: (011) (98-21) 67-81-55. Telex: 214283 FCF.Farabi

Free reception at the Pleasant Peasant restaurant following April 24 screening.

Saturday, April 23, 7:00 pm, C.O. Jenifer, Code: FFE423APRE

Sunday, April 24, 4:30 pm, C.O. Jenifer (reception follows), Code: FFE424APRG

THE SECRET ADVENTURES OF TOM THUMB

Dave Borthwick
United Kingdom,
1993, 60 minutes,
color

The Secret Adventures of Tom Thumb is a blackly comic, hour-long animated film that everyone interested in pushing the boundaries of stop-motion



techniques and powerful storytelling should see. Directed by Dave Borthwick of the Bolexbrothers studio in Bristol, England, it is a post industrial version of the famous fairy tale, *Tom Thumb*—born into destitution, then taken for experimentation, escapes to wander an ever-threatening world searching for his parents. Based on the Bolexbrothers' 10-minute pilot, *Tom Thumb*, this full-length film combines human and plasticine forms by way of pixilation technique and creates a filmic netherworld where *Eraserhead* and *Pinocchio* meet.

Bob Flynn
The Guardian

Screenplay: Dave Borthwick. **Lead voices:** Brett Lane, Helen Veysey, Paul Veysey, Peter Townsend, Marie Clifford. **Print Source:** Bolexbrothers, 3-6 Brunel Lock Development, Cumberland Basin, Bristol, England. Telephone: (011) (44-272) 272-400. Fax: (011) (44-272) 272-282.

Shown with The Biz

David Borthwick, United Kingdom, 1993, 10 minutes, color

A newcomer attends a "typical" Hollywood party.

Saturday, April 23, 9:00 pm, C.O. Jenifer, Code: FFE423APRF

Tuesday, April 26, 6:30 pm, C.O. Jenifer, Code: FFE426APRJ

SHADES OF DOUBT

L'Ombre du doute

Aline Issermann

France, 1993, 107 minutes, color

What begins as an apparently innocuous day in the country for a French family conceals dark, ugly secrets that director Aline Issermann probes with devastating power and skill in *Shadow of Doubt*. The scene appears benign enough, even playful. A father is videotaping his son and daughter in a park. While filming them as they run toward their mother, he reaches out to touch his daughter. In her one brief reaction, we quickly realize the ominous nature of their relationship.



A psychological thriller, *Shadow of Doubt* leads us down the tortuous path of incest, and its effect on a young girl and her family. They have mixed reactions to her allegations. Is she to be believed? Are her stories fabricated? The portrait of the young, confused, and frightened Alexandrine is a heartrending, eye-opening tale of an unforgivable violation of a young girl's sexuality, but crafted with a true artist's instincts and sensitivity for the medium. An indictment of incest, it is also a profoundly emotional story that details the unraveling of a family and everything in which they believe.

Although Issermann casts blame mercilessly, the father never becomes a pastiche of a villain: The roots of his behavior are deeply embedded in his past. Cloaked in somber, monochromatic tones, *Shadow of Doubt* is a world where the absence of light and color is an apt metaphor for its theme. As police and social workers, friends and relatives are drawn into this nightmare, we are led through an unsentimental landscape of psychological drama. This is a film of astonishing maturity and accomplishment.

Piers Handling

Toronto Festival of Festivals, 1993

In French with English subtitles

Production Company: CiBy 2000. **Producer:** Patrick Lancelot. **Screenplay:** Aline Issermann. **Cinematography:** Darius Khondji. **Editor:** Hervé Schneid. **Music:** Reno Issac. **Principal Cast:** Mireille Perrier, Alain Bashung, Sandrine Blancke, Emmanuelle Riva, Michel Aumont, Luis Issermann, Roland Bertin. **Print Source:** CiBy Sales, 10 Stephen Mews, London W1P 1PP, United Kingdom. Telephone: (011) (44-71) 333-8877. Fax: (011) (44-71) 333-8878.

Sunday, April 24, 7:30 pm, C.O. Jenifer, Code: FFJ424APRF

Monday, April 25, 6:45 pm, C.O. Jenifer (followed by discussion), Code: FFJ425APRG

Followed by Cine Cafe at Cafe Cino. See page 15 for details.

THE SLINGSHOT

Kådisbellan

Åke Sandgren

Sweden, 1993, 102 minutes, color

Swedish director Åke Sandgren has created an enormously sophisticated and vividly realistic portrait of a young man coming of age in 1920s Stockholm in this adaptation of an autobiographical novel by inventor Roland Schutt.

Ten-year-old Roland is the son of a Russian Jewish mother and a Swedish Socialist father who encounters the extreme prejudice and disdain of a society that regards his father's Bolshevism as treason and his mother's religion as blasphemy. But Roland is not a passive victim. Instead, his resilient spirit and fierce combativeness at times lead him to confront authority, as well as inspire his entrepreneurial nature: Roland fashions slingshots



from the illegal prophylactics his mother proffers to working-class neighbors as part of the family's political organizing.

Using both pathos and humor, *The Slingshot* offers very real insight into an age when social conventions and mores were still Victorian, and the threat of political revolution was very real. The anti-Semitism of the day was part of the established order, and growing up as an outsider preordained a life of struggle. But this is not just a historical account, for the characters are full-blooded and memorable. This is especially so with Roland's father, a proud, strong figure, but a man full of contradictions.

The Slingshot is a lyrical image of a childhood full of tragedy, farce, heartbreak, and exhilaration. The film, ultimately triumphant and emotionally fulfilling, was submitted as Sweden's nomination for the Academy Award. It's a work by a filmmaker we'll be hearing from again.

Geoffrey Gilmore

Sundance Film Festival, 1994

In Swedish with English subtitles

Production Companies: Svensk Filmindustri/Swedish TV1/Nordisk Film/The Swedish Film Institute. **Screenplay:** Åke Sandgren, from the novel by Roland Schutt. **Cinematography:** Göran Nilsson. **Editor:** Grete Moldrup. **Principal Cast:** Jesper Salén, Stellan Skarsgård, Basia Frydman, Nilsas Olund, Ernst-Hugo Järegård. **Print Source:** Sony Pictures Classics, 550 Madison Avenue, 8th Floor, New York, NY 10022. Telephone: (212) 833-8833. Fax: (212) 833-8844.

Friday, April 29, 6:45 pm, C.O. Jenifer, Code: FFE429APRN

Saturday, April 30, 7:00 pm, C.O. Jenifer, Code: FFE430APRG

SON OF THE SHARK

Le fils du requin

Agnès Merlet

France/Belgium/Luxembourg, 1993, 85 minutes,
color

Martin and Simon Vanderhooes are more than street-wise brats—they're the terror of their neighborhood.

These criminal siblings can't be tamed by anyone—certainly not by their father, nor by the army of social workers and policemen that pursues them. Wherever they go, Martin and Simon leave a trail of destruction behind them, but in their own clumsy way they're looking for affection: their long-lost mother.

Son of the Shark is the feature-film debut of a young French filmmaker who skillfully dares to juxtapose the poetic with raw realism in a children's film for adults. Agnès Merlet used the visual power of the location, a grey port in northern France, to contrast starkly with dreamy underwater shots that represent what goes on beneath the boys' rough exterior. The amazing acting of the very young actors also contributes to the film's potency.

Merlet based her film on a news story she read in 1987 about two boys who had become the terror of their home town after their mother had left them. Merlet then carried out her own investigation into the events and talked to many people who knew the boys to develop her story. The film is, however, far from docudrama because, in presenting this true story, the director has brought the fantastic and absurd to the forefront.

23rd International Film Festival, Rotterdam, 1994

In French with English subtitles

Production Companies: Compagnie des Images/Gaumont/France 3 Cinéma/Première Heure/Saga Film/RTL TV1/In Visible Films. **Producer:** François Fries. **Screenplay:** Agnès Merlet. **Cinematography:** Gérard Simon. **Editors:** Guy Lecomte, Pierre Choukroun. **Music:** Bruno Colais. **Principal Cast:** Ludovic Vandendaele, Erick Da Silva, Sandrine Blancke, Maxime Leroux. **Print Source:** Gaumont SA, avenue Charles de Gaulle, 92200 Neuilly-sur-Seine, France. Telephone: (011) (33-1) 46-43-20-23. Fax: (011) (33-1) 46-43-20-33.

Thursday, April 21, 6:45 pm, C.O. Jenifer, Code: FFJ421APRA

Friday, April 22, 6:30 pm, C.O. Jenifer, Code: FFJ422APRC

STRICTLY PROPAGANDA

Kinder Kader Kommandeure

Wolfgang Kissel

Germany, 1991, 94 minutes, color and black and white

Co-sponsored with the National Archives

With the fall of the Berlin Wall, we in the West are beginning to learn a great deal about life under the 40-year rule of the German Democratic Republic (GDR). One of the more revealing archives now available to us is that of the DEFA, the official state film studio of the GDR. Filmmaker Wolfgang Kissel has gone into the DEFA vaults and compiled a fascinating and at times hilarious collection of clips from more than four decades of "educational" films. To see *Strictly Propaganda* is to enter a surreal world where refugees fleeing the "mercenary" West are embraced by welcoming East German guards. The Berlin Wall is explained as a necessity for keeping out spies (who can be identified by their inability to recite the opening lines of the Communist Manifesto). To demonstrate his humanity, the portly and totally uncharismatic Walter Ulbricht leads the bewildered citizens of Leipzig in mass calisthenics. Much less amusing is a training film for teachers that demonstrates several techniques for quashing intellectual curiosity in the classroom and substituting the party line instead. It is small wonder that the enthusiastic faces at the World Youth Festivals of the 1940s and '50s give way in the '70s and '80s to faces that are sullen and bored. It is the promise of these youngsters that the GDR ultimately betrayed.

Bill Blakefield
National Archives

In English voice-over narration and German with English subtitles



Production Companies: DEFA Studio für Dokumentarfilme GmbH Berlin/Wesnigk-Kissel Filmproduktion Hamburg. **Executive Producer:** C. Cay Wesnigk. **Producers:** Bernd Burkhardt, Herbert Kruschke. **Screenplay:** Wolfgang Kissel, from an idea by C. Cay Wesnigk. **Editor:** Evelyn Kuhnert. **Narrator/Vocalist:** Manfred Krug. **Print Source:** First Run Icarus Films, 153 Waverly Place, New York, NY 10014. Phone: (212) 727-1711. Fax: (212) 989-7649.

Friday, April 29, 12:00 noon, National Archives, FREE

Friday, April 29, 7:30 pm, National Archives, FREE

American Premiere

SULTAN OF THE MEDINA

Soltane el Medina

Moncef Dhouib

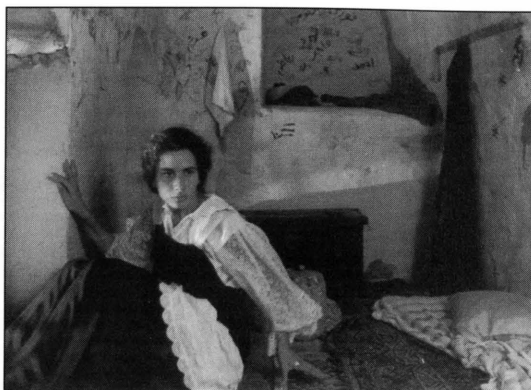
Tunisia/France, 1992, 102 minutes, color

Co-sponsored with the Arab American Cultural

Foundation, the Center for the Study of the Global South, The American University and the American Tunisian Association

In person: Moncef Dhouib

Young Ramla is led to town by her parents to marry her cousin Bab, to whom she has been promised since childhood. His mother Rabha, who rules the household, decides to lock the girl up in her room until the wedding. In her solitude, Ramla befriends Fraj, Rabha's other son and a visionary preacher. Ramla decides to escape with the help of Fraj, who knows all the doors and ways of the Medina (the traditional Arab city). On her way from one hideout to another, Ramla falls into the arms of Bab, who abandons her to his ruffian friends. Meanwhile, everyone



agrees that the jenuns (spirits) have kidnapped Ramla; some even saw her flying in the sky...

In Arabic with English subtitles

Production Companies: Ciné-Téléfilms/Transméditerranée. **Screenplay:** Moncef Dhouib. **Cinematography:** Ahmed Bennis. **Editor:** Kahena Attia. **Music:** Hamadi Ben Othman. **Principal Cast:** Kamel Touati, Ahmed Ben Smail, Rim Turki, Arkane Boujalabia, Hélène Catzaras, Amel Safta, Mouna Nouredine, Hamadi Zarouk, Mohamed Mourali, Fatma Ben Saidane. **Print Source:** Mercure Distribution, 47, rue de Colonie, 75013 Paris, France. Telephone: (011) (33-1) 45-89-80-00. Fax: (011) (33-1) 45-65-07-47. Telex: 205-637.

Wednesday, April 27, 9:00 pm, C.O. Jenifer, Code: FFE427APRL

Thursday, April 28, 6:45 pm, C.O. Jenifer, Code: FFE428APRM

THE VALLEY OF ABRAHAM

Vale Abraão

Manoel de Oliveira

Portugal/France/Switzerland, 1993, 187 minutes, color

Co-sponsored with the National Gallery of Art

Portugal's most gifted filmmaker, Manoel de Oliveira, has sadly not had the exposure in Washington he deserves. Only occasionally—at Filmfest DC 1991, the AFI (they showed the uncut *Satin Slipper* in 1985 and newer works in 1992 and 1993), and the National Gallery's retrospective last December—does this director's extravagant, cerebral work turn up on local screens. Even so Oliveira (who virtually has cult status in Europe) has gradually built a following here, and now we have yet another opportunity to see a film by this singularly inventive filmmaker.

Oliveira takes as his point of departure two literary works—Flaubert's *Madame Bovary* and Portuguese novelist Agustina Bessa-Luis' *Vale Abraão* (the latter's Fanny Owen was also the basis for his 1981 film *Francisca*). The stunning Leonor Silveira, who appears in a number of Oliveira's recent films, is Ema, wife of a provincial doctor who finds life in her sheltered milieu with a boorish, if adoring, husband no match for the life of her imagination. Though his heroine superficially resembles Emma Bovary (with the camera sharing Flaubert's penchant for painstaking observation of her every move), Oliveira is austere and uncompromising in his unraveling of Ema's downfall. An omniscient narrator—who seems at once to revere and yet censure his lovely subject—engagingly tells us everything in the manner of a clever busybody.

Oh, one other thing—Oliveira made this film when he was 85. Though he started making movies in 1929, it was only in the 1970s (when he was in his sixties and finally had autonomy) that he began to do his best work, becoming, as J. Hoberman noted, "one of the leading modernists, a peer of Straub, Syberberg, and Duras." And when Vincent Canby reviewed *The Valley of Abraham* for the *New York Times* last fall, he was quick to point out, "Oliveira



exhibits an Olympian confidence that comes only after having lived, worked, thought, and considered for a very long time. He has achieved a freedom denied others. He can break conventions and make his own rules. What's the worst that can happen to him now? Be denied a long-term contract with Disney?"

Peggy Parsons

In Portuguese with English subtitles

Production Companies: Madragoa Filmes/Gemini Films/Light Night Production. **Screenplay:** Manoel de Oliveira, from *Madame Bovary* by Gustave Flaubert and *Vale Abraão* by Agustina Bessa-Luis. **Cinematography:** Mario Barroso. **Editors:** Manoel de Oliveira, Valerie Loiseleux. **Principal Cast:** Leonor Silveira, Cecile Sanz de Alba, Luis Miguel Cintra, Rui de Carvalho, Luis Lima Barreto, Micheline Larpin, Diogo Doria, José Pinto. **Print Source:** New York Shakespeare Festival, 425 Lafayette Street, New York, NY 10003. Telephone: (212) 598-7100. Fax: (212) 598-7199.

M. de Oliveira, Portugal/France, 187 min. A new work by Portugal's most gifted filmmaker.

Sunday, April 24, 6:00 pm, National Gallery of Art, FREE



THE WOMEN FROM THE LAKE OF SCENTED SOULS

Xianghun Nü

Xie Fei

China, 1993, 106 minutes, color

The middle-aged Xiang Ersao has made such a success of her rural sesame-oil mill that she attracts Japanese investment. Outwardly happy, she is actually in distress—trapped in a loveless marriage with a rough, alcoholic husband and unable to find a bride for her retarded son Dunzi. She tackles the second of these problems with ruthless determination—picking village girl Huanhuan to marry Dunzi, getting her current boyfriend out of the way, and bribing Huanhuan's family to agree to the wedding. The irony, of course, is that Huanhuan soon finds herself in a situation much like Xiang Ersao's own—one that she soon finds intolerable. But how will Huanhuan react when she chances upon her mother-in-law's guilty secret? The well-hidden truth is that Xiang Ersao has a secret lover...

Xie Fei's film shared top honors with *The Wedding Banquet* at last year's Berlin festival and proved almost equally popular with audiences. It's a fine example of Chinese "Fourth Generation" filmmaking: tightly plotted, handsomely shot, and with considerable emotional power as it explores the psyches of the two women at its center. The centerpiece is a wonderfully subtle and resourceful performance from Siqin Gaowa, well known for her roles in *Rickshaw Boy*, *The Homecoming*, and *Full Moon* in New York. She now lives in Europe and generally works for Western-sized salaries, but she loved the script and agreed to make the film for only a fistful of renminbi. Good decision: She does herself and the film proud.

Tony Rayns

12th Vancouver International Film Festival, 1993

In Mandarin Chinese with English subtitles

Production Company: Tianjin Film Studio/Changchun Film Studio. **Screenplay:** Xie Fei, from the short story "The Sesame-Oil Mill by the Pool of Scented Souls" by Zhou Daxin. **Cinematography:** Bao Xianran. **Music:** Wang Liping. **Principal Cast:** Siqin Gaowa, Wu Yujuan, Lei Luosheng, Chen Baoguo. **Print Source:** China Film Import and Export Corporation, 2500 Wilshire Boulevard, Suite 102B, Los Angeles, CA 90057. Telephone: (213) 380-7520.

Tuesday, April 26, 7:00 pm, C.O. Jenifer, Code: FFJ426APRH

Wednesday, April 27, 8:45 pm, C.O. Jenifer, Code: FFJ427APRI



THE WONDERFUL, HORRIBLE LIFE OF LENI RIEFENSTAHL

Die Macht Der Bilder: Leni Riefenstahl

Ray Müller

Germany, 1993, 180 minutes, color and black and white

Of course the first thing everybody wants to know of this massive, comprehensive, three-hour exploration of the most infamous documentary filmmaker of all time is: did she do it? Was Berta Helene Amalia "Leni" Riefenstahl, creator of such nonfiction milestones as *Olympia* and *Triumph of the Will*, a knowing and willing PR stooge for Adolph Hitler? Well, yes and no. Some argue that by their very existence these films did, still do, and will for all time glorify the Nazi "Master Race" aesthetic. And others (including, to no one's surprise, this film's subject) insist that she was pursuing her chosen avocation and, if anything, can be accused only of taking full advantage of the opportunities afforded her in recording the 1934 Nürnberg rallies and the 1936 Olympic games in Berlin.

Director Ray Müller seems to have had his hands full coaxing the energetic and irascible Riefenstahl (now into her nineties and still going strong) into sitting still long enough to reminisce about her long and picaresque career as modern dancer, star of German mountain movies, and post-World War II cinematic outcast. In fact, she doesn't stay put long for Müller: The most fascinating passages of the film find her at odds with the director, vigorously vetoing certain angles and actions that she feels are unflattering or just plain wrong. Maddeningly enough, of course, her instincts appear to be intact, and her suggestions are good ones. But, be she victim or vixen, Riefenstahl is undaunted by her notoriety and continues to work on a long-nurtured undersea documentary that requires her to frolic with stingrays 100 feet below the surface.

Liberally laced with both rare and recognizable footage from her films (highlighted by extensive behind-the-scenes footage from *Olympiad* and clips from the hard-to-see, Hitler-commissioned 1933 documentary *Victory of Faith*), this completely absorbing but morally maddening film is best viewed with prior knowledge of its German title: "The Power of Images." No one else in the history of cinema has sparked such vitriolic debate for that very talent.

Eddie Cockrell

In German with English subtitles

Production Companies: Omega Film GmbH/Nomad Films/ZDF/Channel Four Television. **Executive Producer:** Hans-Jürgen Panitz. **Producers:** Jacques and Dimitri de Clerq. **Screenplay:** Ray Müller. **Cinematography:** Walter A. Franke, Michel Baudour, Jürgen Martin, Ulrich Jaenchen, Horst Kettner. **Editors:** Beate Koster, Stefan Mothes, Vera Dubiskova. **Principal Cast:** Leni Riefenstahl, Dr. Arnold Fanck, Luis Trenker. **Print Source:** Kino International, 333 West 39th Street, Suite 503, New York, NY 10018. Phone: (212) 629-6880. Fax: (212) 714-0871.

Thursday, April 28, 9:00 pm, Biograph Theater, Code: FFB428APRA

YOU ONLY LIVE ONCE

La Vida Es Una Sola

Marianne Eyde

Peru, 1992, 84 minutes, color

Steeped in the ethnographic realities of the region, Norwegian director Marianne Eyde's *You Only Live Once* is so volatile in its side-by-side presentation of the guerrillas and the army in contemporary Peru that she was forced to set her story a decade ago to slip the film past the censors.

In an Andean village in the highlands of Rayopampa, Florinda (Milagros del Carpio) discovers that the man she's fallen in love with, El Tigre (Aristoteles Picho), isn't who he appears to be. He and his group of "students" turn out to be a Shining Path unit intent on "liberating" the village. So great is her love that she follows him when the unit departs and eventually converts to the cause. But the impact of the unit on the village has upset the fragile balance of the community, and in a short time the military arrives to retake the region. By then, Florinda has become disillusioned with her new comrades and escapes to return home—where she's viewed with suspicion and no longer welcome. By



showing both sides of the story, Eyde has presented an implicit plea for understanding that not only marks a first in Peruvian film but also offers a rare glimpse of the complexity involved in changing the status quo.

Eddie Cockrell

In Spanish with English subtitles

Production Company: Kusi Films. **Executive Producer:** Diana Cabrera. **Screenplay:** Marianne Eyde. **Cinematography:** César Pérez. **Editor:** Michèle André. **Music:** Esteban Ttupa, Communities of Casire and Ccachin. **Principal Cast:** Milagros del Carpio, Aristoteles Picho, Rosa María Olórtégui, Jiliat Zambraño. **Print Source:** Kusi Films, Godofredo García 140, San Isidro, Lima 27, Peru. Telephone: (011) (511) 4-226-005. Fax: (011) (511) 4-402-838.

Wednesday, April 27, 8:45 pm, AMC Union Station, Code: FFU427APRN

If it's not
Faccia
Luna, it's
not pizza

American pizza, thanks to it's great crust."

Washingtonian Magazine, April 1991

"Without great crust, there can't be great pizza...Faccia Luna establishes the benchmark for great Italian pizza in Washington: It makes a great crust. The crust and its very tasty rim have a wonderfully chewy texture and rustic flavor of honestly made bread."

Washingtonian Magazine, May 1991, 1992, 1993

"100 Best Bargain Restaurants"

Washington Post, May 1989

"Faccia Luna looks more upscale...with glass brick walls and black and white photos by Man Ray."



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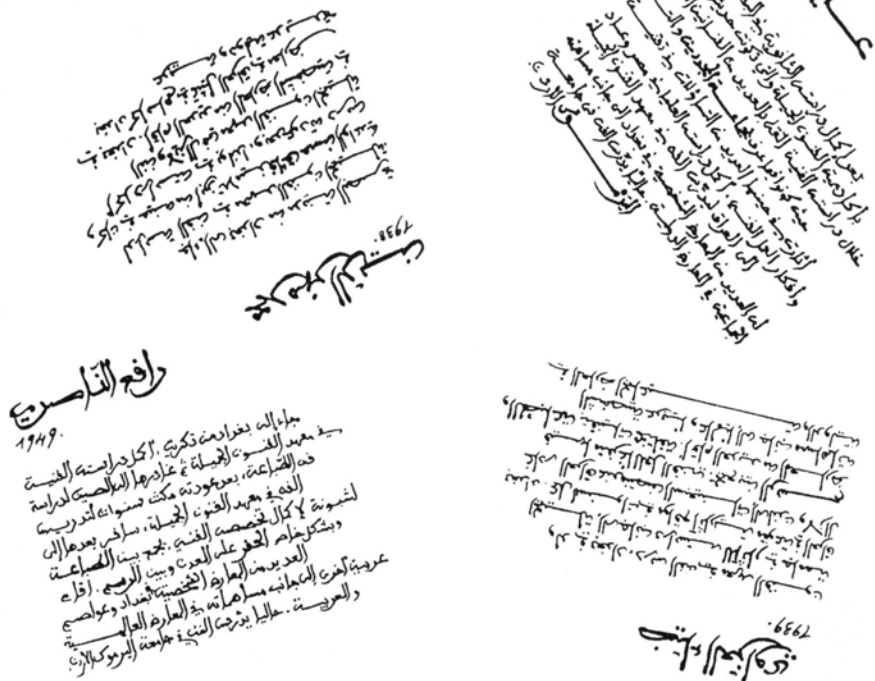
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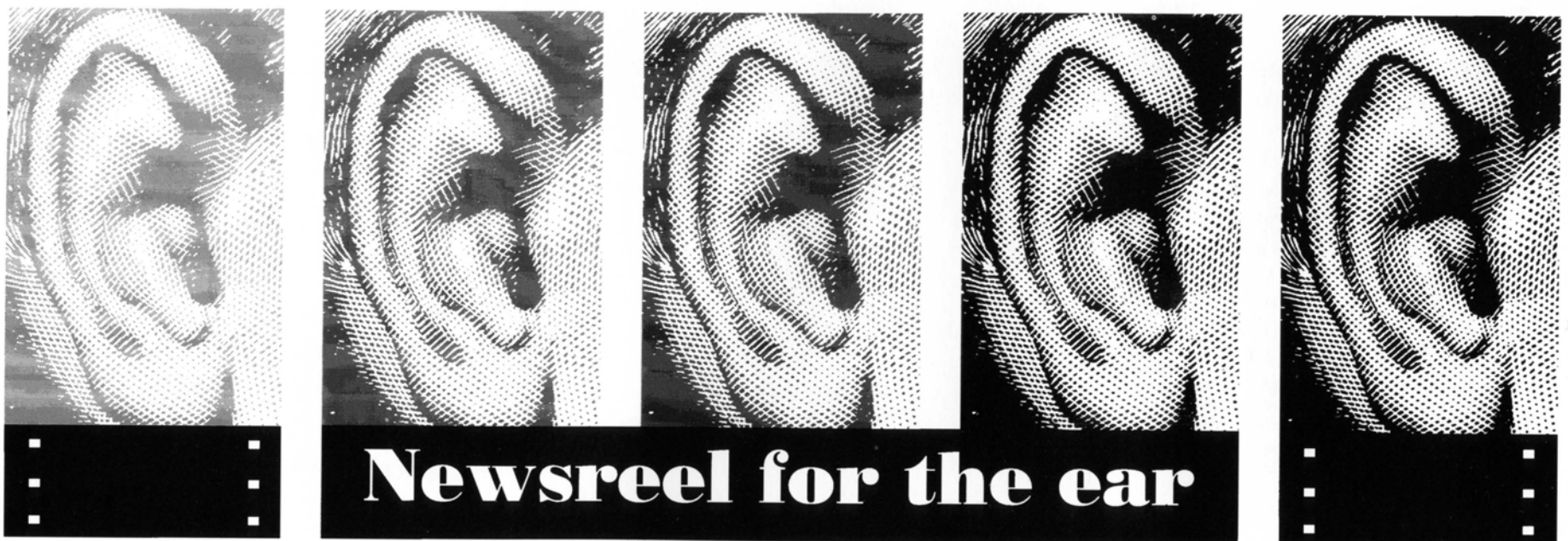


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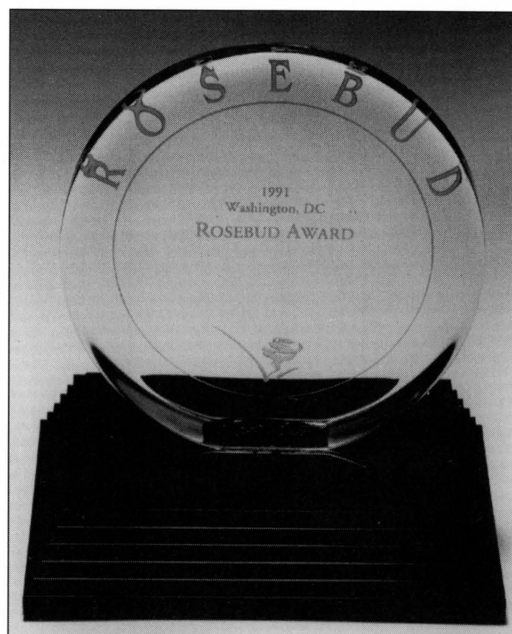
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THE FOURTH ANNUAL ROSEBUD AWARDS SHOWCASE

Filmfest DC is proud to host the Rosebud Winners Showcase, an award-winning sample of local film and video talent, at the American Film Institute. This year's panel of judges viewed 150 entries and met the daunting challenge to select 22 nominees and, from among them, five winners, including the "Best of Show." Join us for the two-hour screening and a Q & A "Meet the Filmmakers" panel to follow.

Using life savings and scraped-together grants and donations, this year's winners bring to the screen enlightening examination of personal identity, generational legacy, civil unrest, and subcultures. The five stories unfold with refreshing, innovative approaches, taking us behind facades and introducing us to characters who open up their private worlds. We meet con artists, bikers, victims of violence, and others who offer food for thought and challenges to the status quo. This year's unusual and deeply personal films exemplify the Rosebud spirit and testify to the ambition of our local filmmaking community.

Rosebud was formed in 1990 to promote independent film and video in Washington, DC, Maryland, and Virginia. We offer nominated artists new opportunities for public and professional exposure through our annual competition and showcases.

Winners and nominees were selected by an independent panel of judges, from works produced from January 1, 1992, to January 23, 1994. Rosebud gratefully acknowledges the 1994 judges: Tracy Baumgardner, creative off-line editor for Edit Room Inc.; Matt Dibble, freelance videomaker of gallery installations and '93 Best of Show winner; Leasa Farrar-Frazier, editor of *Black Film Review* and film programmer at the National Museum of African Art; Nelson Ginebra, producer and director of independent video and film and '93 nominee; Jeff Krulik, film, video, and television producer with the Discovery Channel; Eric McLean, writer, producer, and director of sci-fi/action thrillers and a '93 nominee; Gene Sullivan, experimental filmmaker; and Lori Tsang, independent filmmaker and programmer for the Asian American Film Festival.

Rosebud 1994: Natasha Reatig and Rosie Dempsey, co-directors. Brian Tate, Advisory Board chairperson. Associates: Tracy Arth, Linda Burchill, Jeff Consiglio, Will Cosby, Jay Defibaugh, Adam Fleischman, Ben Howard, Nyka Jasper, Kathy Johnson, Willis Baxter Johnson, Kristen Kowalski, Holly Moskerintz, Joy Parisi, Alan Rubin, Robert Salsbury, Kay Shaw, Thomasina Sligh, Minu Tahmassebi, and Pat West. Rosebud is a project of First Shot Productions, Inc., a nonprofit arts promotion organization in Washington, DC.

Rosebud thanks its sponsors: Zalman Fishman and the Nightclub Fifth Colvmn, Eastman Kodak Motion Picture Film, Biograph Theatre, Circle Releasing, Commonwealth Films, Washington Film and Video Council, and Roland House. And thanks to our in-kind supporters: American Film Institute, American University Media Center, Boing Boing Design, Henninger Design, CINE, 8ROCK, Filmfest DC, Girard Video, the Mayor's Office of Motion Picture and Television Development (Washington, DC), the Prince George's County (MD) Media and Film Office, and the Virginia Film Office. Funded in part by the D.C. Commission on the Arts and the National Endowment for the Arts. Thanks also to D.C. Lottery.

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

And the Winners Are....

Sun., April 24, American Film Institute Theater

3:00 p.m. (total running time of program: 110 minutes)

Code: FFA424APRL

Meet the Filmmakers panel discussion (1/2 hour) to follow

BETWEEN BLACK & WHITE

Giannella Garret, Washington, DC

26 minutes

Director Garret explores a compelling subject in America: the personal sense of racial identity of people born of an interracial union. People of biracial heritage are labeled as either "black" or "white," but rarely celebrated as both—are racial definitions relevant in our evolving global culture? Produced with \$10,000 from savings, this work, with its intimate, novel approach, received a Director's Citation from the Black Maria Film Festival. Its irony and ambiguity will stick with you.

SA-I-GU

Dai Sil Kim-Gibson, Christine Choy, and Elaine H. Kim, Washington, DC

36 minutes

"Sa-i-gu" means April 29, the day four L.A. policemen were acquitted in the infamous so-called "Rodney King" trial, and this work explores the resulting riots from the perspectives of Korean American women whose families and livelihoods were devastated. Candid and emotionally revealing, it resonates with tragic truth. Sa-i-gu was selected as a "POV" special for PBS and also recognized in many other festivals.

GABRIEL'S DREAM

Eduardo Sanchez, Hombre Fantastico Pictures, Chevy Chase, MD
5 minutes

A young newcomer challenges the status quo when he tries to unite his fellow workers against an exploitative management—but not without grave consequences. Made by "ten determined film students," this is a trailer for an independent feature-length film. Despite its brevity, Rosebud judges were impressed by this film's "fresh, strong edge" and "great direction, acting, and camera work."

HOG

Lynn Dougherty and Richard Roughton, Washington, DC
13 minutes

The bizarre and uniquely American subculture of "easy riders" is explored, in this joy ride told with humor and insight, taking us beyond the Harley Davidsons and beneath the roughneck facades into the private lives of the pack. With "\$1,000 from my Aunt," and money from credit card companies that "haven't caught up with us yet," this work-in-progress is slated to be a 90-minute feature.

Best of Show Winner

FAST GAME, FAST MONEY: THE GRIFTERS OF NEW YORK

Edward Bishop, Pericles Lewnes, and Lisa De Lucia, ColorCast Productions/Odd Sprocket Films, Arnold, MD
30 minutes

This exposé of New York street con artists, shell-game mobs, and three-card monte dealers uses hidden cameras to reveal the grifters' closely guarded secrets and why you can never, ever win. Produced on a shoestring budget in true guerrilla style, this is very funky and aggressive filmmaking—gutsy and daring, funny and raw.

Honorable Mentions: *Intolerable*, Dara Padwo and Mark Castle; *On the Edge*, Lab School Animation Workshop; *Valentine*, Gideon Brower; *The Loneliest Woman in the World*, Jonathan Spottiswoode; and *Pool Days*, Brian Sloan.

Other Rosebud nominees were: *Beat Generator*, Bump Stadelman; *Blue Jean Jacket*, Jeff Stacy; *Cement Story*, Jonathan Sunshine; *In a Cell of His Own Thought...*, Alex Pacheco; *In Memoriam to an Identity*, R. Vaughn; *In Search of Common Ground*, Betsy Cox; *Mm-Meg*, Samuel Sullivan; *Raising Kane*, Laurance Rassin, Darryl Frank, and Brad Mendelsohn; *Requiem for Little Sonny*, Eugene Wooden, Kenneth Carroll, and Regi Allen; *Step by Step*, Karen Kenton; *Tangle*, Jennifer Hannon; and *The Holy Bible*, Erik Blankinship, Benjamin Duncan, and Federico Gray.

A N A C O S T I A F E S T

Sponsored by the Mayor's Office of Motion Picture and Television Development and the DC Commission on the Arts & Humanities

All programs are FREE

Saturday, April 23, 10:00 am

8Rock Cultural Arts Center

1920 Martin Luther King, Jr. Avenue, SE

AnacostiaFest for KIDS

A free series of films for the young at heart and musically inclined in mind, including *Sour Death Balls*, *The Clearing*, *Rights From the Heart*, and *Open Sky*.

(Program 2 from Filmfest DC for KIDS)

Sunday, April 24, 7:30 pm

8Rock Cultural Arts Center

1920 Martin Luther King, Jr. Avenue, SE

Great American Entertainers

An array of hits from some of the best in jazz! Memorable clips of Louis Armstrong, Duke Ellington, Sarah Vaughan, Count Basie, Dizzy Gillespie—and the list goes on!

Thursday, April 28, 6:30 pm

Anacostia Museum

1800 Good Hope Road, SE

Sarafina

Based on a popular Broadway play and set in South Africa, this film stars Whoopi Goldberg in one of her favorite roles.

Friday, April 29, 10:00pm

Washington Senior Wellness Center

300 Alabama Avenue, SE

Sing Stream

A black family chronical shows how the tradition of gospel music helps to promote family loyalty 1930-present.

57 minutes.

Sponsored by the DC Commission on the Arts & Humanities

PROGRAM ONE: ANIMATION CELEBRATION

An all-animated celebration of our furry, four-legged, and flying friends.

Recommended ages: 5-12

Max's Chocolate Chicken

A high-stakes search for Easter eggs! Directed by Micheal Sporn. (5 minutes, USA, 16mm)

Monty

A kindly alligator finally gets fed up with his freeloading friends. Directed by Michael Sporn. (7 minutes, USA, 16mm)

Red Riding Hood

A hungry wolf schemes and dreams of devouring a delicious little girl. Directed by Virginia Wilkos. (8 minutes, USA, 16mm)

Here Comes The Cat?

Can a town full of mice handle the arrival of a great big cat? Find out why the feline might not be so bad. Directed by Alexander Tatarsky and Igor Kovalev. (10 minutes, USA/Russia, 16mm)

Lord of the Sky

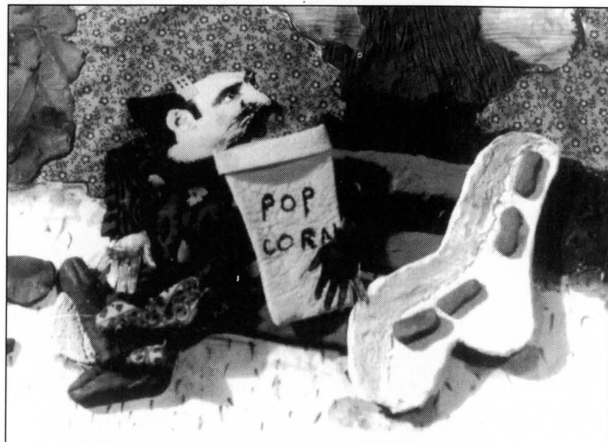
Join a Native American boy as he soars to the sun on the back of an eagle to save his people. Directed by Ludmila Zeman Spaleny and Eugen Spaleny. (12:59 minutes, Canada, available in 35mm and 16mm)

Mouse Soup

A smart little mouse talks his way out of a soup pot. Directed by John Clark Matthews. (25 minutes, USA, 16mm)

Monday, April 25, 4:00 pm, Shepherd Park Library.

Thursday, April 28, 6:00 pm, Martin Luther King Library.



PROGRAM TWO: MUSIC TO YOUR EARS

Films made with music lovers in mind! Find out how filmmakers use music to make you laugh and cry. Recommended ages: 8-13

Sour Death Balls

Taste a face-puckering mouthful of the world's sourest candy! Directed by Jessica Yu. (4:20 minutes, live action, USA, 16mm. Courtesy of Alive TV.)

The Clearing

A young African boy is healed of a snakebite by a mysterious old man, who teaches him the "Dance of the Tides." Directed by Kenneth Jones. (16 minutes, live action, USA, 16mm)

Rights from the Heart

What are the Rights of the Child? Find out in this delightful collection of short animated films by nine different directors. (36 minutes, animated, Canada, 16mm)

Open Sky

A little girl, lost in New York, finds an unexpected savior. Directed by Yitzhak Gol. (11:30 minutes, live-action, USA, 16mm)

Friday, April 29, 9:45 am, Anacostia Museum.

Saturday, April 30, 11:00 am, Hirshhorn Museum.

PROGRAM THREE: FINDING YOURSELF

This collection of short films shows us ways to rediscover what is the best in ourselves. Recommended ages: 9-13

Joey Learns to Fly

Sometimes we forget the simplest things—like how to fly! Directed by Ed Counts. (5 minutes, animated, USA, 16mm)

The Lump

It's not always dreams-come-true when a lump turns into a handsome hunk... Directed by John Weldon. (7:35 minutes, animated, Canada, 16 mm)

To Bear Oneself

A bear learns to love himself just the way he is. Directed by Teresa Lang. (6 minutes, animated, Canada, 16mm)

The Sniffing Bear

Good friends help a sniffing bear overcome a very bad habit. Directed by Co Hoedeman. (7:44 minutes, animated, Canada, available in 16mm and 35mm)

The Boy Who Loved Rain

Meet an unusually wet little boy! Directed by Peter Roeck. (10 minutes, live action, Canada, 16mm)

Che Bella Famiglia (What a Beautiful Family)

A girl dives into the past in search of her brave ancestors. Directed by Diane Frederick. (30 minutes, live action, USA, 16mm)



Filmfest DC for KIDS Opening Program, Saturday, April 23, 11:00 am, Hirshhorn Museum. Tuesday, April 26, 4:00 pm, Mt. Pleasant Library. Wednesday, April 27, 4:00 pm, Francis Gregory Library.

Sponsored by The Kovler Foundation

SAY AMEN, SOMEBODY

George Nierenberg
USA, 1983, 100 minutes,
color and black and white

Say Amen, Somebody is one of the most joyful movies I've ever seen. It is also one of the best musicals and one of the most interesting documentaries. And it's a terrific good time. The movie is about gospel music, and it's filled with gospel music. It's sung by some of the pioneers of modern gospel, who are now in their seventies and eighties, and it's sung by some of the rising younger stars, and it's sung by choirs of kids. It's sung in churches and around the dining room table, with orchestras and a capella... The music in *Say Amen, Somebody* is as exciting and uplifting as any music I've ever heard on film. The people in this movie are something, too. The filmmaker, a young New Yorker named George Nierenberg, starts by introducing us to two pioneers of modern gospel: Mother Willie May Ford Smith, who was 79, and Thomas A. Dorsey, who was 83. She was one of the first



gospel soloists; he is known as the Father of Gospel Music...

What's amazing in all of the musical sequences is the quality of the sound. A lot of documentaries use "available sound," picked up by microphones more appropriate for the television news. This movie's concerts are miked by up to eight microphones, and the Dolby system is used to produce full stereo sound that really rocks... A masterpiece of research, diligence, and direction... This is a great experience.

Roger Ebert

Roger Ebert's Movie Home Companion

Producers: George and Karen Nierenberg. Cinematography: Ed Lachman, Don Lenzer. Editor: Paul Barnes. Music: Thomas A. Dorsey, Willie May Ford Smith, Delois Barrett Campbell and the Campbell Sisters, the O'Neal Twins, Zella Jackson Price, the Interfaith Choir, others. Principal Cast: Willie May Ford Smith, Thomas A. Dorsey, Sallie Martin, The Barrett Sisters, Edward and Edgar O'Neal, Zella Jackson Price.

Tuesday, April 26, 1:00 pm, American Film Institute.

SOMETHING WITHIN ME

Emma Joan Morris
USA, 1992, 55 minutes, color

In 1985, enrollment at St. Augustine's, a Catholic grade school in the impoverished and crime-ridden South Bronx, was so low it was

on the verge of closing. That's when the school's pastor approached Thomas Pilecki, a local music teacher, and together they designed a new curriculum for the school, based largely on music and the arts. All the students of the school, from kindergarten through eighth grade, are from ethnic minorities, mostly African-Americans but some Hispanics and Asians as well. And all students, regardless of ability, undergo rigorous musical education. Music isn't only an art at St. Augustine's, it's a tool for survival. Used as a vehicle to initiate responses from the students, music becomes the medium to teach the children discipline, self-expression, and the value of cooperation. As the dedicated, underpaid teachers explain, the students are not auditioned because the school's goal is not to produce musicians but "disciplined and well-educated" individuals equipped to meet the challenges of their tough surroundings.

17th Montreal World Film Festival, 1993.

Production Company: CK Studios. Producer: Jerret Engle. Cinematography: Juan Cristobal Cobo. Editor: Jean Tsien. Print Source: Jerret Engle, CK Studios, 410 1/2 Clinton Street, Brooklyn, NY. Telephone: (718) 834-1718. Fax: (718) 330-1944.

Wednesday, April 27, 1:00 pm, American Film Institute.



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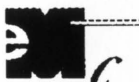
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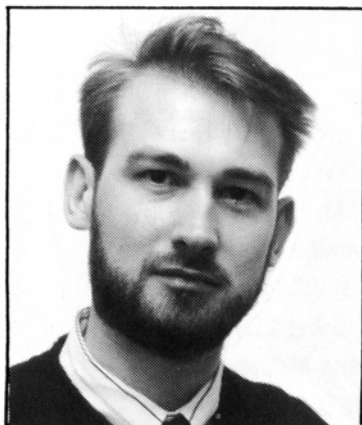
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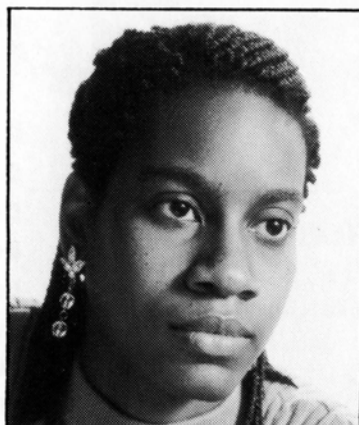


Be a Winner...Plus 10 Other Reasons You Should Enroll at UDC



Joachim K. Doll
B.S. in Urban and Regional Planning
Top Graduating Senior; Dean's List;
President of Student Planning
Organization

"Attending UDC was a multi-faceted experience. . . Personal growth and maturity were among the results of UDC's approach to education."

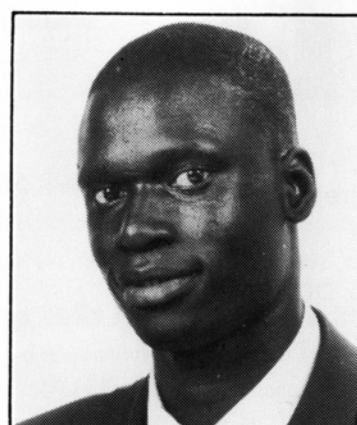


Aisha Murray
B.A. in Television Production
Dean's List; Phi Sigma Pi Honor Society;
Senior Class President. Plans to attend
law school

"UDC is great. It provides a comprehensive, highly structured atmosphere for learning and also gives one the stability and experience needed to pursue graduate studies or a career."



Michelle Coghill
B.A. in Sociology
Student representative to the UDC Board of
Trustees; V.P., Pan Afrikan Student
Union. Plans to attend graduate school
and work in community development
*"UDC is definitely the smart choice!
The education I received here is
superb. I feel more than prepared to
face all challenges."*



Amadou G. Fall
B.S. in Biology
Varsity Basketball; African Student Union;
Beta Kappa Chi National Scientific Honor
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