

# FILMFEST DC 95



THE NINTH ANNUAL WASHINGTON, DC INTERNATIONAL FILM FESTIVAL

APRIL 26 THROUGH MAY 7





Welcome to  
FILMFEST DC 95

April 26  
Through May 7

Photo: Chad Evans Wyatt Model: Elena

### OFFICIAL GREETING From Mayor Marion Barry, Jr.

As Mayor of the District of Columbia, I am pleased to extend greetings to the Washington, DC International Film Festival, on the occasion of your Ninth Annual Filmfest DC.

Today, there is a merging of art and industry unlike any other time in the District's history. The Nation's Capital has developed into a major production center that has boosted related business and contributed millions of dollars into the local economy. It has become a leading venue to showcase the best in cinematic art.

For the past nine years, Filmfest DC has helped affirm the value of film to the District's culture and economic future. It presents the talents of national and international filmmakers and offers the diversity so important to the vitality of film. This commitment to include a varied scope in the film industry is what makes the festival unique.

Each year, the festival has grown in size and stature. We are grateful to the filmmakers, organizers and supporters of the festival and the film-going public who make it all possible.

On behalf of the residents of the District of Columbia, I send my best wishes for a successful and enjoyable festival.

**MARION BARRY, JR.**  
MAYOR  
DISTRICT OF COLUMBIA

### Welcome to Filmfest DC...

As the principal art form of the 20th century, film embodies the written word, visual art, and the performing arts. It has the power to move, to entertain, and often to educate. What more exciting medium to bring us together than motion pictures? Nothing unites people like shared appreciation of well-crafted art.

There is no longer one film audience. Filmfest DC is always working to serve the varied interests of Washington's diverse community. This year we have added two new series: "The Insect Club Presents," a selection of work pushing the limits of film, and "Festivals Within the Festival," collaborative efforts between Filmfest and other local film festivals. And, we've added our Audience Award for the film voted the most popular.

As always, the festival owes its success to many dedicated people. The University of the District of Columbia and the Government of the District of Columbia have always been our prime supporters. We thank our sponsors, patrons, numerous volunteers, local businesses, the diplomatic community, and the Washington film community. Their resources, knowledge, and insights are the source of the high level of excellence Filmfest has been able to sustain over the years. We deeply appreciate their participation.

Finally and fundamentally, Filmfest DC is for you, our audience. We mount our festival because we believe that these films of striking quality and originality can somehow speak directly to the people of the Washington area. We

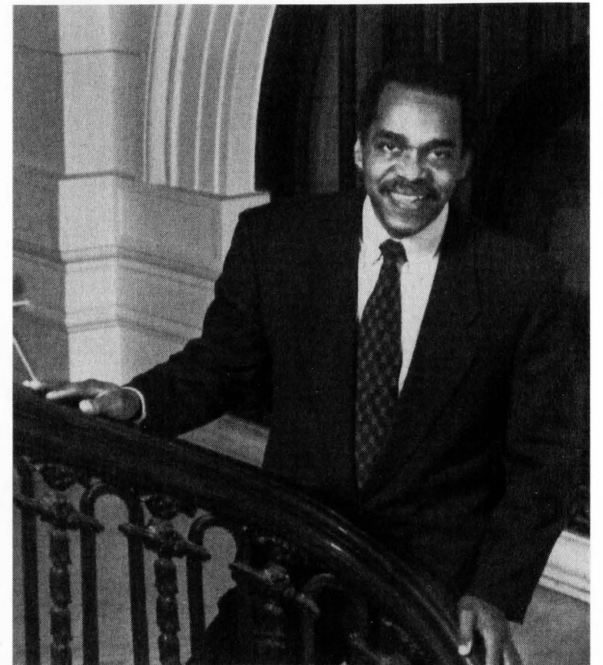


Photo: Chad Evans Wyatt

like to think that the festival makes a difference in the lives of the people who share it. In this way, we see Filmfest DC as part of the expanding vision for Washington's future.

**Tony Gittens**  
Director

## PRESENTING FILMFEST DC 1995...

### FILMFEST DC BOARD OF DIRECTORS

Kandace Laass, Chair  
*Marketing Director*  
*Quality Learning Services Division*  
*U.S. Chamber of Commerce*

Max N. Berry  
*Attorney at Law*

Sandra Butler-Jones  
*Vice President for Broadcast Operations, WUSA-TV9*

Alberto Casciero  
*Director, Learning Resources Division*  
*University of the District of Columbia*

James Early  
*Assistant Secretary*  
*for Education and Public Programs*  
*Smithsonian Institution*

Anthony Gittens  
*Director*  
*Washington, DC, International Film Festival*

Steven X. Graham  
*Graham, Hamilton and Dwyer, Inc.*

John M. Mendonca  
*Partner, KPMG Peat Marwick*

Ted Pedas  
*President, Circle Releasing Corp.*

Robert Sacheli  
*Design Director*  
*American Occupational Therapy Assn.*

Alan Rubin  
*President, Biograph Theatre*

Ernest T. Sanchez  
*Attorney at Law, Baker & McKenzie*

Marilyn Weiner  
*President, Screenscope*

### FESTIVAL STAFF

Tony Gittens  
*Director*

Shirin Ghareeb  
*Assistant Director, Coordination*

Julia Pelosi  
*Assistant Director, Programming*

Zanne Lexow  
*Programming Coordinator*

Amit Malhotra, Bill McLeod, Jr.  
*Volunteer Coordinators*

Robert Sacheli  
*Print and Graphic Design*

Steven X. Graham, Richard Seidel  
*Opening Night Gala Chairmen*

Jim Ryan  
*Opening Night Gala Producer*

Christine Metzler, Amy Ballard, Susan Hamilton  
*Closing Night Coordinators*

Shideh Darvish, Johara Alatas, Yana Benyumov, Pat Belcher  
*Hospitality Coordinators*

Carrie Banks, Cecily Patterson  
*Filmfest DC for KIDS Coordinators*

Sandra Hassan  
*Cinema for Seniors Coordinator*

Cathy Ehrman  
*Jazz at the Corcoran Coordinator*

Shira Keys  
*CineCafes Coordinator*

Annette Stallings-Coram  
*Washington, DC, Film Market Coordinator*

Phillip Harris  
*Marvin Gaye Remembered Producer*

John Hall  
*Print Controller*

Carrie Banks  
*Distribution Coordinator*

Barbara Buscher  
*President, BDB Communications*  
*Public Relations*

Chad Evans Wyatt  
*Photographer*

### PROGRAMMERS

Tony Gittens  
Julia Pelosi  
Linda Blackaby  
Eddie Cockrell  
Peggy Parsons

### PROGRAMMING CONSULTANTS

Miriam Rosen  
*Paris Representative*

Natasha Reatig  
Rosie Dempsey  
*Rosebud Awards*

Aviva Kempner  
*Filmmaker*

Dera Tompkins  
*Music Promoter*

Phyllis Kaufman, Esq.

Pat Loughney  
*Library of Congress*

Michael Chertok  
*Tribute to Washington Area Jazz Artists*

### FOR WOMEN IN FILM AND VIDEO

Patricia Finneran Allingham  
Linda Ross  
Andrea Sims  
Polly Wells

### FESTIVAL CATALOG

Eddie Cockrell  
*Senior Editor*

Patti Borthwick  
*Editor*

Karen Kajiwaru  
*Assistant Editor*

Bill Moss  
*Designer*

Robert Sacheli  
*Art Direction*

Chad Evans Wyatt  
*Cover and Poster Photograph*

### FILMFEST DC TRAILER

Gary Grieg  
*Writer/Producer*

Lianne Williamson  
*Producer*

### FILMFEST DC INTRODUCTION FILM

Mark Traver  
*Director*

Andrea Basdekian  
*Producer*

### FESTIVAL ADVISORY BOARD

Peggy Cooper Cafritz  
*Chairman Emeritus, D.C. Commission on the Arts and Humanities*

Freeman Fisher  
*Vice President, Distribution Services Cineplex Odeon Theatres*

Jean Firstenberg  
*Director, American Film Institute*

Hardy R. Franklin  
*Director, D.C. Public Library*

David Levy  
*President, Key Theatre Enterprises*



## FILMFEST DC STAFF



Photo: Chad Evans Wyatt

L to R: (Front) Julia Pelosi, Shirin Ghareeb, Peggy Parsons  
(Back) Karen Kajiwarra, Phillip Harris

Photo: Chad Evans Wyatt

L to R: (Front) John Hall, Barb Buscher, Annette Stallings-Coram  
(Back) Yana Benyumov, Bill Moss

Photo: Chad Evans Wyatt

L to R: (Front) Eddie Cockrell, Cathy Ehrman, Shira Keyes  
(Back) Bill McLeod, Amit Malhotra

Tom Luddy  
*Producer*

Crystal Palmer  
*Director, Mayor's Office of Motion  
Picture and Television Development*

Joseph Turner  
*General Manager, AMC Union Station 9*

Jack Valenti  
*President, Motion Picture Association of America*

## SPECIAL THANKS TO . . .

Crystal Palmer  
*Mayor's Office of Motion Picture  
and Television Development*

The Washington Post

Sekita Ekrek, Tom Thor  
*Allied Advertising Agency*

Curtis Barlow  
*Embassy of Canada*

Ambassador Clovis Maksoud  
*Director, Center for the Study of the Global South  
The American University*

Oussama Romdhani,  
*Embassy of Tunisia*

Zohra Benhamida  
*Tunisian Information Office*

Friends of Morocco

Bob Jones, Freeman Fisher  
*Cineplex Odeon Theatres*

Joe Turner  
*AMC Union Station 9*

Jack Kuie  
*Taipei Economic and Cultural Representative Office  
in the United States*

Manjula Kumar  
*Smithsonian Institution*

Miriam Nathan  
*DC Jewish Community Center*

Brian Tate  
*DC Committee to Promote Washington*

David Levy  
*Corcoran Gallery of Art*

Barry Becker  
*Washington Gay and Lesbian Film Festival*

Courtney Tolbert  
*Asian-American Artist Media, Inc.*

Ted Goldberg  
*Capital Entertainment*

Melissa De'Teffe  
*Embassy of Italy*

Gina Gardini  
*Miramax Films*

Sara Eaton  
*Fineline Features*

Laura Thielen, Marie-Pierre Macia  
*San Francisco Film Festival*

David W. Wittkowsky  
*Cleveland International Film Festival*

David Carter  
*KPMG Peat Marwick*

Ray Berry, Mike Jeck, John Sery  
*American Film Institute*

Dieta Sixt, Sylvia Blume  
*Goethe-Institut*

Jane Grossman, Jeff Hale  
*Interface Video Systems*

Jim Henninger, Mary Kay Claus  
*Henninger Video*

Kelly Gordon

Shirley Horn

Shallah Weiss

Avalon Caterers

Mapleshade Studio

Target Audience Promotions(TAP)

Charles Stephenson

HMV Record Stores

Johnson's Flower and Garden Centers

Canada Dry Potomac Corporation

House of Wines, Inc.

Graham Leggat

Gail Zappa

Mariel Sloatman

Ivan Victor

Backstage, Inc.

Bono Film & Video Services

Elena

Barbara Tucker Parker

Bonnie Willette

CD Mania

## CLOSING NIGHT THANKS

American Potomac Distributors

Bay State Beef

De Pasquale Brothers of Baltimore

Forman Brothers

Potomac Posh

Superior Beverage

Wine Source

## STAFF (cont.)



Photo: Chad Evans Wyatt

L to R: (Front) Steven Graham, Sandra Hassan, Jahora Alatas  
(Back) Pat Belcher, Richard Seidel

Photo: Chad Evans Wyatt

L to R: (Front) Jim Ryan, Kandace Laas  
(Back) Cecily Patterson, Bruce Snyder

Photo: Chad Evans Wyatt

For Women in Film and Video--L to R: (Front) Linda Ross,  
Andrea Sims

Not Pictured: Amy Ballard, Carrie Banks, Linda Blackaby, Patti Borthwick, Shideh Darvish, Kelly Gordon, Zanne Lexow, Christina Metzler, Bob Sacheli, Polly Wells.



## SPONSORS

## PREMIERE SPONSORS...



Mayor's Office of  
Motion Picture and  
Television  
Development



**amc**  
THEATRES

NATIONAL  
ENDOWMENT  
FOR THE  
**ARTS**

**Glen Eagles  
Foundation**

## SPONSORS



**American  
Tunisian  
Association**

Center for the  
Study of the  
Global South,  
The American  
University

CITICORP INVESTMENT SERVICES  
A CITIBANK COMPANY

**D.C.  
Commission  
on the Arts  
and  
Humanities**

**D.C.  
Humanities  
Council**



**DONOHUE**  
REAL ESTATE SERVICES



**Madeo  
Restaurant**



Frank Gumpert Printing



**Interface  
post**



**League of  
Arab States**

**Polish-American  
Arts Association  
of  
Washington, DC  
(The Decalogue)**

**Tunisian  
Information  
Office**

University  
Records/StepSun  
Music  
Entertainment

WASHINGTON DC  
**FILM SOCIETY**



**Wilson  
Powell  
Lincoln  
Mercury**

**The  
World  
Bank**

## OFFICIAL SPONSORS



OFFICIAL AIRLINE



OFFICIAL RADIO STATION



OFFICIAL HOTEL



OFFICIAL RESTAURANT

## GOLDEN STARS

*Max N. and Heidi Berry  
David Bonderman  
Aaron Goldman*

*Kandace Laass  
Jim and Wanda Pedas  
Ted and Lea Pedas*

## PARTICIPATING INSTITUTIONS

American Film Institute  
Black Film Institute of the  
University of the District of  
Columbia  
Corcoran Gallery of Art

DC Public Library  
Library of Congress  
National Gallery of Art

Smithsonian Institution  
Hirshhorn Museum and  
Sculpture Garden  
Office of Education and  
Public Service



# Opening Night Gala

Wednesday, April 26

7:30 pm

The Lincoln Theatre

## FUNNY BONES

Peter Chelsom  
United Kingdom, 1994, 126 minutes, color

Peter Chelsom's splendid follow-up to *Hear My Song* continues his affectionate view of time, memory, and the foibles of human nature, all set against the backdrop of a sometimes cruel but ultimately seductive life in show business. In *Hear My Song* it was a British nightclub owner's search for a reclusive tenor to salvage a love affair, and in *Funny Bones* Chelsom's goals are far more ambitious.

After bombing in front of a packed Las Vegas house that included his comic icon father, George Fawkes (Jerry Lewis, seen also at this year's Filmfest DC in *Arizona Dream*), moody and in-your-face comedian Tommy Fawkes (Oliver Platt) travels to his childhood home of Blackpool, England, to search for new comic material. Auditions yield numerous music hall fossils and one genuine find: the Parker Family—brothers Thomas (George Carl) and Bruno (Freddie Davies) and young Jack (Lee Evans). But to his consternation Tommy discovers his father left much more than fond memories when he departed for Stateside fame. Chelsom's characters are flawed, but most are redeemed through a good-hearted moral decency, bumbling through an intimidating world as best they can.

Jerry Lewis gives what is perhaps his most vivid and controlled dramatic performance in this heady, ambitious, provoca-

tive, and ultimately riotously entertaining achievement.

*Funny Bones*—with its love of human nature and its show-biz heart—is a perfect opening night presentation for Filmfest DC 1995 and one of the very best new movies of the year.

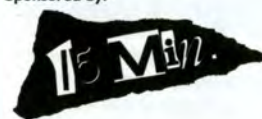
Eddie Cockrell

Built in 1922 during the heyday of the great American movie palaces, the Lincoln Theatre has played a vital and lively role in Washington's cultural life.



Wednesday, April 26, The Lincoln Theatre, 6:00 pm, VIP Reception on the stage of The Lincoln Theatre for all \$75.00 holders. Code: FFL526APRA 7:30 pm, Movie Premiere and Champagne and Dessert Reception in circus tent behind The Lincoln Theatre for all ticket holders. \$25.00, Code: FFL526APRB Valet parking available. Take Metro to U Street-Cardozo stop next to theatre.

Sponsored by:



IN PERSON: Oliver Platt, Peter Chelsom, producer Simon Fields, and legendary dancer Harold Nicholas

## CLOSING

# Closing Night

Sunday, May 7  
4:00 pm  
Key Theatre

## WIGSTOCK: THE MOVIE

Barry Shils  
USA/Germany, 1994, 82 minutes, color



A tremendous hit at this year's Sundance Film Festival, *Wigstock: The Movie* features the annual drag extravaganza held each Labor Day in downtown Manhattan. A far cry from its humble underground begin-

nings, Wigstock now draws over 20,000 fans and hopefuls who come to see the likes of RuPaul, Lady Kier of Deee-lite (who credits her own brand of glamour to drag mentors), Mistress Formika, Lypsynka, Crystal Waters, and a host of pop icon impersonators.

Director Barry Shils takes us behind-the-scenes into the glamour factories and the late-night rehearsals. We share a day-in-the-life of Wigstock creator and emcee, The Lady Bunny, discussing, among other things, the threat sunlight poses to drag illusion and her failed public relations bid to get a giant wig placed atop the Statue of Liberty in honor of the all-day celebration.

While depth and poignancy may not be what you expect from lip-synching divas in screaming drag, *Wigstock: The Movie* is much more than the lighthearted sum of its stage numbers. It is, ultimately, a filmed celebration of freedom, self-determination and inclusivity. The film conveys this community's pride in the face of discrimination, their unity in the face of adversity; One wonders if perhaps Woodstock era copyrights on Love and Liberation are being violated.

Julia Pelosi

Executive Producers: Klaus Volkenborn, Susan Ripps, Barry Shils. Producers: Dean Silvers, Marlen Hecht. Print Source: The Samuel Goldwyn Company, 10203 Santa Monica Boulevard, Los Angeles, CA 90067. Telephone: (310) 284-8493. Fax: (310) 284-8493.

Sunday, May 7, 4:00 pm, Key Theatre, (followed by party at Papa Razzi Ristorante, 1066 Wisconsin Ave.), \$15.00, Code: FFK507MAYA

Sponsored by:



## JAZZ TRIBUTE

# A TRIBUTE TO AREA JAZZ ARTISTS AT THE CORCORAN GALLERY OF ART



GLOBAL RHYTHMS



Shirley Horn

The evening will include the presentation of our Global Rhythms Awards, jazz on film, and live jazz featuring Washington area musicians in the Corcoran Gallery of Art's atrium. After wishing Shirley Horn the happiest of birthdays, guests are invited to a wine reception. Artists featured in the selections drawn from the Michael Chertok Archival Film Collection, include:

Ella Fitzgerald with Keeter Betts, The Claude Hopkins Big Band, Pearl Bailey, Billie Holiday, John Kirby, Cab Calloway Big Band, Eubie Blake, and Lena Horne.

Monday, May 1, 7:30 pm, Corcoran Gallery of Art (\$15.00 ticket) Code: FFD501MAYA



Presented in cooperation with the Corcoran Gallery of Art

Last year's Filmfest DC Jazz program at the Corcoran Gallery of Art was such an overwhelming success that we decided to do it again. This year, we'll acknowledge the contributions of jazz artists from the Washington area—and it just happens to be Grammy Award-winning vocalist Shirley Horn's birthday!



Welcome to the Ninth Annual Washington, DC, International Film Festival. Since its inception, Filmfest DC has proven itself to be one of Washington's major cultural events, presenting premiere screenings of the best in world cinema along with international guests and special events. The festival is a District-wide effort, bringing together the city's major institutions in a spirit of cooperation and celebration. Filmfest DC hopes to provide you with fresh perspectives on our ever changing world. Here are a few hints and highlights of this year's festival.

### GLOBAL RHYTHMS



GLOBAL RHYTHMS

The collaboration of music and film is a true joy, each enhancing the other. One of Filmfest DC's unique offerings is our series of films from around the world featuring major international musical artists. This year, the series is representative of a broad range of musical forms, including jazz, rock and roll, and an extraordinary dance film from Canada.

- **Frank Zappa**, page 11
- **Marvin Gaye Remembered**, page 15
- **Tribute to Area Jazz Artists**, page 5
- **Reggae Under the Stars**, page 8
- **We Love You Like a Rock**, page 18
- **Le Petit Musée de Velasquez**, page 16
- **Lonesome**, page 8

### THE INSECT CLUB PRESENTS



INSECT CLUB PRESENTS

These are some of our coolest films, the ones with a definite edge. In some cases, the style is a bit raw, in others the presentation is definitely unsentimental. But the result is always compelling, attention-grabbing, and not fed on prime-time formula. The Insect Club, Washington's home for adventurous nightlife, is sponsoring this series.

- **The Doom Generation**, page 13
- **Flesh Suitcase**, page 14
- **The New Legend of Shaolin**, page 16
- **Half the World**, page 14
- **Rhythm Thief**, page 16

### THE DECALOGUE

The festival is proud to present Krzysztof Kieslowski's 10-part masterpiece, acclaimed as one of the indisputably great accomplishments of modern filmmaking. Though the cumulative effect of all 10 films, which run about an hour each, is overpowering, each segment is completely self-contained and can easily be seen independently of the others. Those planning to see the entire *Decalogue* might consider pur-

chasing a Filmfest DC Multipass-10 Coupon Book (see conditions below). See page 10.

### FESTIVALS WITHIN THE FESTIVAL



FESTIVAL WITHIN...

Washington is privileged to have many excellent film festivals gracing its screens. This year we have invited several of our colleagues to co-sponsor events during Filmfest DC. We are especially pleased that Women in Film and Video will present a series of films, panels, and workshops throughout Filmfest's first weekend. This is an excellent opportunity for you to sample the wealth of diverse cinema celebrations available in your home town.

- Women in Film and Video**, page 9
- Reel Affirmations: Washington Gay and Lesbian Film Festival: *The Incredibly True Adventure of Two Girls in Love***, page 14
- Jewish Film Festival: *The Flying Camel***, page 14 and ***Silent Witness***, page 17
- Americas Film Festival: *We're All Stars***, page 18
- Asian-American Artist Media Festival: *The Red Lotus Society***, page 16

### AUDIENCE AWARD

sponsored by **CITICORP INVESTMENT SERVICES**  
A CITIBANK COMPANY

This year, Filmfest DC will give an award to the film voted the most popular by our audience. Ballots will be available after each screening. As always, you be the judge.

### FREE PROGRAMS

Some of the best deals in the festival are our free screenings and panels. Don't miss *Lonesome* at the National Gallery of Art, Filmfest DC for KIDS, and our outdoor screening of a reggae film on Freedom Plaza.

### FILMFEST DC ON-LINE

You can now reach us via cyberspace. The complete festival catalog can be found on the internet World Wide Web at <http://www.emerald.net/ffdc/>. Our e-mail address is [FilmfestDC@emerald.net](mailto:FilmfestDC@emerald.net). Let us know how we are doing. What films did you like or not like? Any suggestions on how we could do things better? Sponsored by **EmeraldNet**, 1718 E. Speedway, Suite 315 Tucson, Arizona 85719. Call 602/670-1994 or e-mail [Info@Emerald.Net](mailto:Info@Emerald.Net) for information about their service.

### CINECAFES

CineCafes return...with conversations that go to the heart of film and film-related issues. Introduced last year at Filmfest DC, attendance and enthusiastic participation in these informal, freewheeling events assured a return engagement.

### LIFE CYCLES: EXTRAORDINARY MEANINGS AND ORDINARY LIVES

Discover and discuss the themes and symbols that animate Karel Kachyna's *The Cow*, a poignant tale of life cycles, resurrection, dependency, and repetition. **Bruce Sklarew** and **Gene Gordon**, co-chairs of the Forum for the Psychoanalytic Study of Film, will guide the discussion.

**Monday, May 1, 8:00 pm, following screening of *The Cow***

### AN EXEMPLARY TALE:

#### HOW A FILM GETS MADE AND THEN...

An ensemble cast consisting of Johnny Depp, Faye Dunaway, Jerry Lewis...a critical and commercial success in Europe. What happened to *Arizona Dream*? Why hasn't it been released commercially in the United States? Helping to solve the mystery is **Eddie Cockrell**, local critic, scholar, and proud member of the Filmfest DC programming committee. **Tuesday, May 2, 8:30 pm, following screening of *Arizona Dream***

### GLOBAL CINEMA: (ALMOST) NEVER AT YOUR LOCAL MULTIPLEX

Why does only a minuscule fraction of the vast number of films produced worldwide ever reach American audiences? What are we missing? What role do film festivals play? Join **Pat Aufderheide** to pursue the subject. Pat Aufderheide teaches at American University, writes extensively on film, and served as a juror at this year's Sundance Film Festival. **Wed., May 3, 8:30 pm**

### RAVES, RAPS, AND RANTS: YOUR TURN

Scheduled late in the festival, this CineCafe offers you a time, place, and audience (guaranteed to be attentive). Here is an opportunity to be a stand-up reviewer and film critic, highlighting your favorite (or not-so-favorite) films shown at this year's Filmfest DC. If you can't make it in person and want to be heard, see the User Friendly Guide above for details on how to reach Filmfest DC On-Line. Film critic **Annette Insdorf**, who chairs Columbia University's film department, will host and keep the conversation moving. **Friday, May 5, 8:00 pm**

**All screenings will take place at the Cineplex Odeon Tenley Theatres, 4200 Wisconsin Avenue, NW. CineCafes will follow on the lower level. Admission is FREE.**

## TICKETS



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

**Advance tickets are available through ProTix by calling (703) 218-6500, at select Woodward and Lothrop stores and Safeway stores throughout the metropolitan Washington area, and at all Record & Tape Traders stores in the Baltimore metropolitan area. (Filmfest DC pays for service charge).**

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

Call ProTix at **(703) 218-6500** from 10:00 am to 9:00 pm (Mon.-Sun.) for tickets. No advance sale tickets at theaters.

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

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

**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 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 box office one hour prior to show time.

**For additional information about Filmfest DC, call (202) 364-1010.**

## LOCATIONS

Ninety-five percent of the festival's screenings take place at the following three convenient venues:

**AMC Union Station 9**, 50 Massachusetts Ave., NE  
Take Metro Red Line to Union Station. Three hours of free parking are permitted with a validated parking stub.

**American Film Institute**, John F. Kennedy Center for the Performing Arts. Take the Metro Orange or Blue Line to Foggy Bottom. Paid parking is available in the Kennedy Center parking lot.

**Cineplex Odeon Tenley**, 4200 Wisconsin Ave., NW  
Take the Metro Red Line to Tenleytown. Paid parking is available in the building parking lot along Van Ness Street. Parking is also available at the 4000 Wisconsin Avenue parking lot for \$1.00 with a validated parking stub.

#### Other Locations:

**Anacostia Museum**, 1901 Fort Place, SE  
**Embassy of Canada**, 501 Pennsylvania Ave., NW  
**Francis Gregory Branch, D.C. Public Library**, 3660 Alabama Ave., SW  
**Corcoran Museum of Art**  
500 17th Street, NW  
**Freedom Plaza**, Pennsylvania Ave., between 13th and 14th Sts, NW  
**Hirshhorn Museum and Sculpture Garden**, 7th St. & Independence Ave., SW  
**Key Theatre**, 1222 Wisconsin Ave., NW  
**Lincoln Theatre**, 1215 U Street, NW  
**Mt. Pleasant Library**, 16th and Lamont St., NW  
**National Gallery of Art**, 6th & Constitution Aves., NW  
**Papa-Razzi Ristorante**, 1066 Wisconsin Ave., NW  
**Shepherd Park Branch, D.C. Public Library**, 7420 Georgia Ave., NW



# FILMFEST DC 1995 SCHEDULE

For additional information about Filmfest DC, call (202) 364-1010

## WEDNESDAY, APRIL 26

7:30PM **OPENING NIGHT GALA:** **Funny Bones** Lincoln Theatre

## THURSDAY, APRIL 27

1:00 pm	<b>*Cinema for Seniors:</b> <b>We Love You Like a Rock</b>	American Film Institute
5:30 pm	<b>Amor Proprio</b>	Cineplex Odeon Tenley I
6:00 pm	<b>Le Petit Musée de Velasquez</b>	Cineplex Odeon Tenley II
6:45 pm	<b>Half the World</b>	AMC Union Station 9
7:30 pm	<b>Lost in Transit</b>	Cineplex Odeon Tenley II
8:00 pm	<b>*Ryadom</b>	Hirshhorn Museum
8:45 pm	<b>Flesh Suitcase</b>	AMC Union Station 9
9:30 pm	<b>Deadly Maria</b>	Cineplex Odeon Tenley II

## FRIDAY, APRIL 28

1:00 pm	<b>*Cinema for Seniors:</b> <b>We Love You Like a Rock</b>	American Film Institute
5:45 pm	<b>Wild Reeds</b>	Cineplex Odeon Tenley I
6:00 pm	<b>Library of Congress:</b> <b>Century of Cinema</b>	American Film Institute
6:15 pm	<b>We're All Stars</b>	Cineplex Odeon Tenley II
6:45 pm	<b>Flesh Suitcase</b>	AMC Union Station 9
8:00 pm	<b>Frank Zappa</b>	American Film Institute
8:00 pm	<b>*Ryadom</b>	Hirshhorn Museum
8:15 pm	<b>Sister, My Sister</b>	Cineplex Odeon Tenley I
8:30 pm	<b>See How They Fall</b>	Cineplex Odeon Tenley II
8:45 pm	<b>My Life &amp; Times with</b> <b>Antonin Artaud</b>	AMC Union Station 9
10:00 pm	<b>We Love You Like a Rock</b>	American Film Institute
10:15 pm	<b>The Doom Generation</b>	Cineplex Odeon Tenley I

## SATURDAY, APRIL 29

10:30 am	<b>Words Into Pictures:</b> <b>Writing for Hollywood</b>	National Press Club
11:00 am	<b>*Filmfest DC for KIDS: Program 1</b>	Hirshhorn Museum
1:00 pm	<b>Rosebud Awards</b>	American Film Institute
2:30 pm	<b>We're All Stars</b>	Cineplex Odeon Tenley I
3:00 pm	<b>See How They Fall</b>	Cineplex Odeon Tenley II
3:45 pm	<b>Frank &amp; Ollie</b>	AMC Union Station 9
5:00 pm	<b>Amor Proprio</b>	Cineplex Odeon Tenley I
5:00 pm	<b>Black Is, Black Ain't</b>	American Film Institute
5:30 pm	<b>The Buddha of Suburbia, parts 1&amp;2</b>	Cineplex Odeon Tenley II
5:45 pm	<b>My Life &amp; Times with</b> <b>Antonin Artaud</b>	AMC Union Station 9
7:15 pm	<b>Picture Bride</b>	Cineplex Odeon Tenley I
7:15 pm	<b>Marvin Gaye Remembered</b>	American Film Institute
7:45 pm	<b>Flesh Suitcase</b>	AMC Union Station 9
8:00 pm	<b>Lost in Transit</b>	Cineplex Odeon Tenley II
9:45 pm	<b>The Brothers McMullen</b> <b>/Talk Cinema</b>	Cineplex Odeon Tenley I
9:45 pm	<b>The Red Lotus Society</b>	AMC Union Station 9
10:00 pm	<b>Frank Zappa</b>	American Film Institute
10:00 pm	<b>Wine, Women and Film</b> (following 7:15 Picture Bride screening)	Papa•Razzi Ristorante

## SUNDAY, APRIL 30

1:00 pm	<b>Complaints of a Dutiful Daughter</b>	American Film Institute
2:00 pm	<b>The Buddha of Suburbia, parts 1&amp;2</b>	Cineplex Odeon Tenley II
3:30 pm	<b>Gender &amp; Genre:</b> <b>Women in Film in the 90's</b>	American Film Institute
3:30 pm	<b>Le Petit Musée de Velasquez</b>	Cineplex Odeon Tenley I
4:30 pm	<b>The Buddha of Suburbia, parts 3&amp;4</b>	Cineplex Odeon Tenley II
4:45 pm	<b>Frank &amp; Ollie</b>	AMC Union Station 9
5:00 pm	<b>Cry of the Heart</b>	Cineplex Odeon Tenley I
6:00 pm	<b>The Eye of the Third Reich</b>	American Film Institute
6:45 pm	<b>Half the World</b>	AMC Union Station 9
7:00 pm	<b>Wild Reeds</b>	Cineplex Odeon Tenley II
7:15 pm	<b>Picture Bride</b>	Cineplex Odeon Tenley I
8:00 pm	<b>Frank Zappa</b>	American Film Institute
8:45 pm	<b>The Red Lotus Society</b>	AMC Union Station 9
9:30 pm	<b>The Cow</b>	Cineplex Odeon Tenley II
9:45 pm	<b>Amor Proprio</b>	Cineplex Odeon Tenley I

## MONDAY, MAY 1

4:00 pm	<b>*Filmfest DC for KIDS: Program 1</b>	Shepherd Park Library
5:45 pm	<b>Le Petit Musée de Velasquez</b>	Cineplex Odeon Tenley II
5:45 pm	<b>My Life &amp; Times with</b> <b>Antonin Artaud</b>	AMC Union Station 9
6:00 pm	<b>The Cow</b>	Cineplex Odeon Tenley I
6:30 pm	<b>The Flying Camel</b>	American Film Institute
7:15 pm	<b>See How They Fall</b>	Cineplex Odeon Tenley II
7:30 pm	<b>Tribute to Area Jazz Artists</b>	Corcoran Gallery of Art
7:45 pm	<b>Double Happiness</b>	AMC Union Station 9
8:00 pm	<b>*CineCafe -Life Cycles: Extraordinary</b> <b>Meanings and Ordinary Lives</b>	Cineplex Odeon Tenley
8:00 pm	<b>Arizona Dream</b>	Cineplex Odeon Tenley I
8:45 pm	<b>The Eye of the Third Reich</b>	American Film Institute
9:45 pm	<b>Lost in Transit</b>	Cineplex Odeon Tenley II

## TUESDAY, MAY 2

9:45 am	<b>*Filmfest DC for KIDS: Program 2</b>	Anacostia Museum
5:45 pm	<b>The Buddha of Suburbia, parts 3&amp;4</b>	Cineplex Odeon Tenley II
5:45 pm	<b>The Decalogue, parts 1&amp;2</b>	AMC Union Station 9
6:00 pm	<b>Arizona Dream</b>	Cineplex Odeon Tenley I
6:30 pm	<b>The Flying Camel</b>	American Film Institute
8:30 pm	<b>*CineCafe - An Exemplary Tale:</b> <b>How a Film Gets Made and Then...</b>	Cineplex Odeon Tenley
8:15 pm	<b>Family</b>	Cineplex Odeon Tenley II
8:45 pm	<b>The Decalogue, parts 3&amp;4</b>	AMC Union Station 9
8:45 pm	<b>Marvin Gaye Remembered</b>	American Film Institute
9:00 pm	<b>We're All Stars</b>	Cineplex Odeon Tenley I

## WEDNESDAY, MAY 3

10:00 am	<b>*Washington Film &amp; Video Market</b>	1 Judiciary Square
4:00 pm	<b>*Filmfest DC for KIDS: Program 2</b>	Francis Gregory Library
5:45 pm	<b>The Decalogue, parts 5&amp;6</b>	AMC Union Station 9
6:00 pm	<b>Rhythm Thief</b>	American Film Institute
6:00 pm	<b>Silences of the Palace</b>	Cineplex Odeon Tenley I
7:00 pm	<b>Silent Witness</b>	Embassy of Canada
8:00 pm	<b>Black Is, Black Ain't</b>	American Film Institute
8:15 pm	<b>Searching for My Wife's Husband</b>	Cineplex Odeon Tenley II
8:30 pm	<b>*CineCafe: Global Cinema: (Almost)</b> <b>Never at Your Local Multiplex</b>	Cineplex Odeon Tenley
8:45 pm	<b>The Decalogue, parts 7&amp;8</b>	AMC Union Station 9
9:00 pm	<b>Bandit Queen</b>	Cineplex Odeon Tenley I

## THURSDAY, MAY 4

4:00 pm	<b>*Filmfest DC for KIDS: Program 2</b>	Mt. Pleasant Library
5:30 pm	<b>Double Happiness</b>	Cineplex Odeon Tenley II
5:45 pm	<b>The Decalogue, parts 9 &amp; 10</b>	AMC Union Station 9
6:00 pm	<b>Bandit Queen</b>	Cineplex Odeon Tenley I
7:00 pm	<b>The Eye of the Third Reich</b>	American Film Institute

7:30 pm	<b>Incredibly True Adventure</b> <b>of Two Girls in Love</b>	Cineplex Odeon Tenley II
8:00 pm	<b>*Vive L'Amour</b>	Hirshhorn Museum
8:30 pm	<b>Silences of the Palace</b>	Cineplex Odeon Tenley I
8:45 pm	<b>The Decalogue, part 1&amp;2</b>	AMC Union Station 9
9:00 pm	<b>Rhythm Thief</b>	American Film Institute
9:45 pm	<b>Postman</b>	Cineplex Odeon Tenley II

## FRIDAY, MAY 5

5:45 pm	<b>Searching for My Wife's Husband</b>	Cineplex Odeon Tenley II
5:45 pm	<b>The Decalogue, parts 3&amp;4</b>	AMC Union Station 9
6:00 pm	<b>The Jar</b>	Cineplex Odeon Tenley I
7:00 pm	<b>A Litany for Survival</b>	American Film Institute
7:45 pm	<b>Incredibly True Adventure</b> <b>of Two Girls in Love</b>	Cineplex Odeon Tenley II
8:00 pm	<b>*CineCafe - Raves, Raps and Rants:</b> <b>Your Turn</b>	Cineplex Odeon Tenley
8:00 pm	<b>Cry of the Heart</b>	Cineplex Odeon Tenley I
8:00 pm	<b>*Vive L'Amour</b>	Hirshhorn Museum
8:00 pm	<b>*Reggae Under The Stars</b>	Freedom Plaza
8:45 pm	<b>The Decalogue, parts 5&amp;6</b>	AMC Union Station 9
9:30 pm	<b>A Litany for Survival</b>	American Film Institute
10:00 pm	<b>Postman</b>	Cineplex Odeon Tenley II
10:15 pm	<b>The New Legend of Shaolin</b>	Cineplex Odeon Tenley I

## SATURDAY, MAY 6

1:00 am	<b>*Filmfest DC for KIDS: Program 1</b>	Mt. Pleasant Library
2:15 pm	<b>The Red Lotus Society</b>	Cineplex Odeon Tenley II
2:45 pm	<b>The Decalogue, parts 7&amp;8</b>	AMC Union Station 9
3:00 pm	<b>The Jar</b>	Cineplex Odeon Tenley I
4:00 pm	<b>3D: Phantom of the Rue Morgue</b>	American Film Institute
4:45 pm	<b>Family</b>	Cineplex Odeon Tenley II
5:00 pm	<b>The Cow</b>	Cineplex Odeon Tenley I
5:45 pm	<b>The Decalogue, parts 9 &amp; 10</b>	AMC Union Station 9
6:00 pm	<b>*Lonesome</b> <b>with The Alloy Orchestra</b>	National Gallery of Art, East Building
6:00 pm	<b>3D: Phantom of the Rue Morgue</b>	American Film Institute
7:00 pm	<b>Searching for My Wife's Husband</b>	Cineplex Odeon Tenley I
7:15 pm	<b>Cry of the Heart</b>	Cineplex Odeon Tenley II
8:00 pm	<b>3D: Phantom of the Rue Morgue</b>	American Film Institute
8:00 pm	<b>*Panel: The Decalogue parts 9 &amp; 10</b> <b>Issues of Morality in Modern Life</b>	AMC Union Station 9
9:30 pm	<b>The New Legend of Shaolin</b>	Cineplex Odeon Tenley I
9:45 pm	<b>Deadly Maria</b>	Cineplex Odeon Tenley II
10:00 pm	<b>3D: Phantom of the Rue Morgue</b>	American Film Institute

## SUNDAY, MAY 7

12:00 noon	<b>*Independent Film/</b> <b>Video Panel Discussions:</b> <b>Getting Screened</b>	American Film Institute
1:45 pm	<b>*Independent Film/</b> <b>Video Panel Discussions:</b> <b>Breaking into the International Market</b>	American Film Institute
4:00 PM	<b>CLOSING NIGHT:</b> <b>Wigstock: The Movie</b>	Key Theatre
6:30 PM	<b>CLOSING NIGHT PARTY</b>	Papa•Razzi Ristorante

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

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



### LONESOME

Paul Fejos

USA, 1928, 70 minutes, black and white



GLOBAL RHYTHMS

Silent Film With Live Performance by the Alloy Orchestra  
Co-sponsored by the National Gallery of Art

After arriving penniless in Hollywood in 1926, the legend goes, Hungarian-born director Paul Fejos often hitchhiked to Pasadena to raid the orange groves. On one of these expeditions, he thumbed a ride with producer Edward Spitz. The two fell into a conversation that ended with Spitz offering Fejos \$5,000 to make a movie. The result was *The Last Moment*, a film ahead of its time in both subject matter (suicide) and style. Critics and studios were so impressed that, within a year, the filcher of oranges had a contract with Universal.

One of the greatest of the Hollywood emigrés, Paul Fejos made only six pictures in America. He returned to Europe in 1930 and became an ethnographer and documentary filmmaker. When he died in 1963, he was the director of the Wenner-Gren Foundation for Anthropological Research in New York.

*Lonesome*, Paul Fejos' first film for Universal, is a masterpiece. Two lonely people meet by chance on a Coney Island outing. They are instantly attracted, but lose track of each other in the confusion of the afternoon. It's a magical, lyrical, avant-garde cross between a B-thriller and a New York romance. The George Eastman House has beautifully



restored blushes of color and brief "talkie" sequences.

The Alloy Orchestra has composed one of the most unconventional scores, commissioned by the Telluride Film Festival and the Pordenone Silent Film Festival, ever created for a silent movie. Says Ken Winokur, Alloy's leader, "Coney Island was made for the Alloy [a three-person ensemble that plays "anything that makes noise"].... It's an opportunity for us to lay into the drums and bring the excitement level up."

Peggy Parsons

Production Company: Universal Pictures. Print Source: George Eastman House, 900 East Avenue, Rochester, NY 14607. Telephone: (716) 271-3361. Fax: (716) 271-3970.

Saturday, May 6, 6:00 p.m., National Gallery of Art, FREE



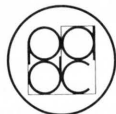
Photo: Ken Winokur &amp; James Walker

### THE ALLOY ORCHESTRA

### REGGAE UNDER THE STARS

Outdoors on Freedom Plaza

Co-Sponsored by the Pennsylvania Avenue Development Corporation



GLOBAL RHYTHMS

While we can't supply the sand and sea, we can provide the sounds and images of the Caribbean with our outdoor screening of excerpts from Jamaica's Reggae Sunsplash music festival. The evening will begin with a live reggae band. At sundown, the large outdoor screen will be filled with film performances by some of Jamaica's top musical groups (see below). After the program, join us at the *Hard Rock Cafe* for a free wine or beer.

### REGGAE SUNSPASH MUSIC FESTIVAL

Lukee Chong, Milton Cage  
USA, 1991, 60 minutes, color



Photo: Kim Gottlieb

At the Bob Marley Performing Center in Montego Bay, Jamaica, an incredible international event was held—the 14th annual Reggae Sunsplash Music Festival. With a special tribute to Bob Marley, this live footage of the world's greatest reggae performers and their fans bubbles with all the excitement and maximum musical satisfaction of this week-long celebration. Featuring: Ziggy Marley, I-Three, Shabba Ranks/Maxi Priest, Coco Tea, Third World, Mutabaruka, Gregory Isaacs, and many more.

Executive Producers: Don Green/Synergy Productions, Ltd. Producer: Ted Demme. Print source: A\*Vision Entertainment, 75 Rockefeller Plaza, New York, NY 10019.



Friday, May 5th, outside on Freedom Plaza at Pennsylvania Ave. between 13th and 14th Street, NW (take Metro Red Line to Metro Center or Orange/Blue Line to Federal Triangle). Reggae band performance at 8:00 pm. Screening at 8:30 pm. FREE

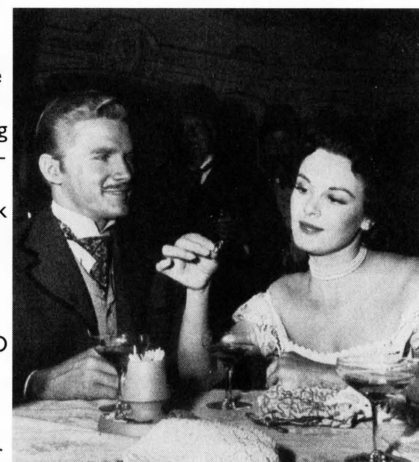
### PHANTOM OF THE RUE MORGUE

Roy Del Ruth

USA, 1954, 84 minutes, WarnerColor

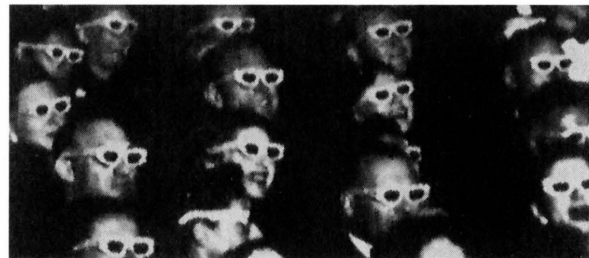
# in 3-D

Filmfest DC tradition continues as the festival hosts a special screening of this vintage 3-D thriller in the original interlock process—authentic Polaroid glasses provided! In 1954, as the 3-D craze was in full swing, Warner Bros. tapped veteran director Roy Del Ruth



(whose career began in the silent era) to helm this remake of the 1932 adaptation of Edgar Allan Poe's story "The Murders in the Rue Morgue."

In turn-of-the-century Paris (the story was updated to weave a bit of Freudian psychology into the plot), someone—or something—is murdering women with belled bracelets on one of the City of Light's sleaziest boulevards. Karl Malden plays the zealous zoologist with a wild-eyed



intensity and an outrageous bouffant 'do (He made only one other film in 1954—*On the Waterfront*), and even a young Merv Griffin can be glimpsed early on. As for the 3-D effects, there are the expected, the unexpected, and the novel—and, of course, screams—lots of screams. Everything you want a '50s horror picture to be...

Eddie Cockrell

Production Company: Warner Bros. First National. Producer: Henry Blanke. Screenplay: Harold Medford, James R. Webb, from the story "The Murders in the Rue Morgue" by Edgar Allan Poe. Cinematography: J. Peverell Marley. Editor: James Moore. Music: David Buttolph. Principal Cast: Karl Malden, Claude Dauphin, Patricia Medina, Steve Forrest, Allyn McLerie, Anthony Caruso, Veola Vonn, Dolores Dorn, Merv Griffin, Paul Richards, Rolphe Sedan, Erin O'Brien-Moore, The Flying Zaccinins, Charles Gemora. Print Source: Kit Parker Films, P.O. Box 16022, Monterey, CA 93942. Telephone: (800) 538-5838. Fax: (408) 393-0304.

Saturday, May 6, 4:00 pm, American Film Institute, Code: FFA506MAYV  
Saturday, May 6, 6:00 pm, American Film Institute, Code: FFA506MAYW  
Saturday, May 6, 8:00 pm, American Film Institute, Code: FFA506MAYX  
Saturday, May 6, 10:00 pm, American Film Institute, Code: FFA506MAYY



As part of its *Festivals Within the Festival* series, Filmfest DC is happy to present the following programs developed by Women in Film and Video:

## WORDS INTO PICTURES: WRITING FOR HOLLYWOOD

Top screenwriters talk about the long and tortuous process of transforming a story idea into a marketable screenplay, and the joy of seeing their words come to life. Plus, tricks of the trade and how to break into the system. **Featuring:** Sally Merlin, Hollywood-based script consultant, producer, and screenwriter (*Short Circuit*, *Moonwalker*); Erik Tarloff, film and television scriptwriter (*M\*A\*S\*H*, *All in the Family*, *The Bob Newhart Show*); and Caroline Thompson, screenwriter (*Edward Scissorhands*, *The Secret Garden*, *Nightmare Before Christmas*, *Black Beauty*).

**Panel Discussion and Brunch  
National Press Club  
529 14th Street, NW, 13th Floor**

**Saturday, April 29, 10:30 am  
Ticket price \$20.00, Code:FFN529APRA**

## THE PICTURE BRIDE

**Kayo Hatta  
USA, 1994, 90 minutes, color**



Riyo is 18 years old when she leaves her native Japan and takes a chance as a picture bride in Hawaii. But when Riyo meets her husband, he is 20 years older than his photo, and Hawaii's plantation life isn't the paradise she had dreamed it would be. Homesick and disillusioned, Riyo meets a mysterious woman, who guides her through her first year in Hawaii and leads her to unexpected happiness.

Winner of the Audience Award at this year's Sundance Film Festival, *Picture Bride* is an enchanting labor of love by Hawaiian-born Japanese-American filmmaker Kayo Hatta. Shot by Claudio Rocha (*Like Water for Chocolate*) and starring the extraordinary Youki Kudoh (*Mystery Train*), the film is an inspired portrayal of Hawaii's plantation era. Hatta directs with confidence and plumbs the emotional depth of every character.

**Catherine Schulman  
Sundance Film Festival**

Post-screening discussion  
with  
**Director Kayo Hatta**

**Producer:** Lisa Onodera, Diane Mei, Lin Mark. **Print source:** Miramax Films, 375 Greenwich Street, New York, NY 10013. Telephone: (212) 941-3800. Fax: (212) 941-3834.

**Sat., April 29, 7:15 pm, C.O. Tenley I, Code: FFS529APRH, WiFV event  
Sunday, April 30, 7:15 pm, C.O. Tenley I, Code: FFS530APRL**

**April 29th screening of *Picture Bride* followed by:**

## WINE, WOMEN, AND FILM

Georgetown Dessert Reception at Papa•Razzi Ristorante (1066 Wisconsin Avenue, NW) with wine from the women vintners at St. Supery Vineyards and Winery, Napa Valley, California.

**Saturday, April 29, 10:00 pm, Reception and *Picture Bride* screening: \$30.00. Code:FFP529APRA  
Advance ticket sales only.**

## COMPLAINTS OF A DUTIFUL DAUGHTER

**Deborah Hoffmann  
USA, 1994, 44 minutes, color  
"...one of the year's best documentaries." — Gene Siskel, Chicago Tribune**



Photo: Frances Reid

With profound insight and a healthy dose of levity, *Complaints of a Dutiful Daughter* chronicles the various stages of a mother's Alzheimer's disease and the evolution of a daughter's response to the illness. The desire to cure the incurable gives way to an acceptance that is finally liberating for both daughter and mother.

Far more than a story about Alzheimer's and family caregiving, this is an exploration of family relations, aging and change, the meaning of memory, and the tenacity of love. Winner of the Caligari Film Prize and Teddy Award at the Berlin Film Festival, and a 1995 Academy Award Nominee for Best Documentary.

**Producer:** Deborah Hoffmann. **Cinematography:** Frances Reid. **Music:** Mary Watkins. **Print source:** Women Make Movies, 462 Broadway, Suite 500, New York, NY 10013. Telephone: (212) 925-0606.

**Shown with *Trevor***

**Peggy Rajsiki  
USA, 1994, 18 minutes, color**

Post-screening discussion  
with  
**Deborah Hoffmann**

A humorous and poignant look at 13-year-old Trevor as he begins to discover his sexual identity. Winner of the 1995 Academy Award for Best Live Action Short.

**and *Little Women in Transit***

**Barbara Heller  
USA, 1994, 6 minutes, black and white**

In the backseat of a wood-paneled station wagon, 12-year-old Jenny sits wedged between her two sisters during that special hell: the family car trip.

**Sunday, April 30, 1:00 pm, American Film Institute, Code:FFA530APRH**

## GENDER AND GENRE: WOMEN IN FILM IN THE '90s

A panel of top women film critics engages in a no-holds-barred discussion of the impact of women in film today, from both sides of the camera.

**Leasa Farrar-Frazier, *Black Film Review*  
Molly Haskell, author of *From Reverence to Rape: the Treatment of Women in the Movies*  
Carrie Rickey, *Philadelphia Enquirer*  
Eleanor Ringel, *Atlanta Constitution*  
Susan Wloszczyna, *USA Today*  
Moderated by Pat Aufderheide, journalist and American University professor.**

**Sunday, April 30, 3:30 pm, American Film Institute  
Ticket Price: \$10.00. Code: FFA530APRI**

## DOUBLE HAPPINESS

**Mina Shum  
Canada, 1994, 96 minutes, color**



Multiculturalism has been a concept in modern life for quite a while, but the reality of its day-to-day existence is rarely explored with the insight and humor of *Double Happiness*. In this case, it's the Li family: Canadian yet Chinese, modern yet traditional, coping with the new world by holding fast to the old.

Jade, the "good" Chinese daughter, must balance old and new as she heroically struggles into adulthood. This arduous task is compounded by an arranged marriage, the threat of having to forsake an acting career, and the ultimate complication, a budding relationship with a white university student. She knows her worlds are colliding, and she will soon be forced to choose between them.

**John Cooper  
Sundance Film Festival**

In person:  
**Mina Shum**

**Producers:** Stephen Hegyes, Rose Lam Waddell. **Print Source:** Fineline Features, 888 7th Avenue, New York, NY 10106. Telephone: (212) 649-4800.

**Shown with *Tipped***

**Lara Shapiro  
USA, 1995, 2 minutes, color**

A calamity is averted in a crowded restaurant.

**Mon., May 1, 7:45 pm, AMC Union Station, Code: FFU501MAYM, WiFV event  
Thursday, May 4, 5:30 pm, C.O. Tenley II, Code: FFT504MAYV**

Women in Film and Video is a nonprofit membership organization of professionals working in the film, television, video, and multimedia industries. The Washington chapter has more than 500 members and is part of an international network of 26 chapters.

Now in its 16th year, WIFV's mission is to: Provide professional and educational support to women in the industry  
Promote equal opportunities for women video and filmmakers  
Educate the public about women's creative and technical accomplishments in the field

For membership information, call (202) 232-2254 or write: WIFV, PO Box 19272, Washington, DC 20036.

**Women in Film and Video  
Patricia Finneran Allingham, President  
Linda Ross, Vice President and Chair  
Andrea Sims, Co-Chair  
Polly Wells, Program Chair**



WIFV would like to thank the following sponsors and individuals: Corporate sponsors: ColorLab, Firehook, Forsight, Inc., Eastman Kodak, Kristin Harris Design, Papa•Razzi Restaurant, Roasters on the Hill, St. Supery Vineyards and Winery, Kelly Press. Committee Chairs: Amy DeLouise, Christel Libiot, Lisa Feit, Sandy Cannon Brown, Jennifer Sage Lian, Beverly Bricker, Mary Ann Floto, Jane Grossman, Catherine Wyler. Special Thanks to: Tom Angell, Elise Reeder, Interface Video; Curtis Barlow, Embassy of Canada; Sekita Ekrek, Allied Advertising Agency; Sue Hamilton, Innovative Enterprise, Charlie Kligman, James E. Hodges, III.



# THE DECALOGUE

## Dekalog

Krzysztof Kieslowski

Poland, 1987/1988, one hour per episode, color

*Some films are a pleasure to watch, some a duty, some an awful chore. But rarest of all are those films that are so accomplished, so overwhelming, so profound, that seeing them on screen is nothing less than a privilege. Krzysztof Kieslowski's The Decalogue is such an event.*

—The Los Angeles Times

**The Decalogue**—10 films based loosely on the Ten Commandments and originally made for Polish television—has been the talk of the film world since it premiered at the Venice Film Festival in 1989, winning acclaim as one of the indisputably great accomplishments of modern filmmaking. It is considered by some to be the *Citizen Kane* of our time.

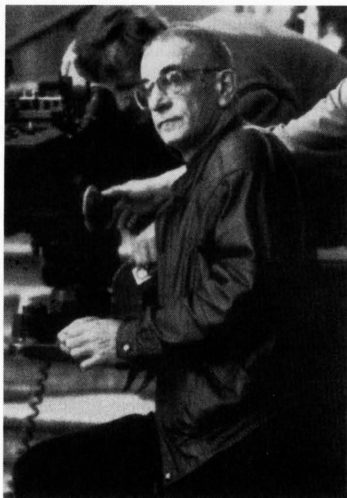
Set in a middle-class housing project in contemporary Warsaw, the stories can be interpreted as parables of each of the Ten Commandments.

Though the characters occasionally cross one another's paths, they never come together in a significant way, never realize how much they have in common with each other—how closely intertwined their lives, in fact, are. The series ranges emotionally from tragedy to comedy and never gives easy answers for the complex moral questions it poses. Each story is complete in itself, but the whole series is much more than the sum of its parts; it is a cinematic and metaphysical achievement like no other.

What sets *The Decalogue* apart is the ease with which it confronts the most serious questions of life, relationships, morality, and belief. Rigorously exploring human behavior, the director puts his characters in agonizing dilemmas, confronting them with problems that defy solution. His remarkable range of characters and situations work together to create moral questions that audiences, themselves, are encouraged to tackle.

*The Decalogue* was directed by Krzysztof Kieslowski of Poland, best known in this country for his current "Three Colors" trilogy (*Red*, *White*, and *Blue*, which have had successful Washington commercial runs). Just before *Red* was released, the 53-year-old director announced that it would be his last film. Filmfest DC first presented *The Decalogue* in 1990, before Kieslowski's recognition in the United States as one of the most important filmmakers in the world today. The series has never had U.S. commercial distribution, and we wanted to provide Washington with another opportunity to appreciate it.

Though the cumulative effect of all 10 films, which run about an hour each, is overpowering, each segment is completely self-contained and can easily be seen independently of the others. Filmfest DC will screen each of the 10 parts twice. Following the final screening on May 6th, a panel will discuss themes presented in the series.



## DECALOGUE ONE:

### I AM THE LORD THY GOD

A university professor enjoys time at home with his young son, playing chess and working on computer programs. While they are able to discuss almost anything together, the father balks at discussing God and spirituality with the boy. When tragedy strikes, the man is confronted with his own mortality.

## DECALOGUE TWO:

### THOU SHALT NOT TAKE THE NAME OF THE LORD THY GOD IN VAIN

A doctor is treating the husband of a woman who lives in his apartment block. She implores him to tell her with certainty whether he will live or die, revealing that she is pregnant by another man and will have the child only if she knows her husband will not live. Should the doctor play God, disbursing life and death? Should he make up her mind for her?

Tuesday, May 2, 5:45 pm, AMC Union Station, Code: FFU502MAYN

Thursday, May 4, 8:45 pm, AMC Union Station, Code: FFU504MAYS

## DECALOGUE THREE:

### HONOR THE SABBATH DAY

A man takes his family to church on Christmas Eve and notices a former lover staring at him. Later, she comes to his house, claiming that her husband disappeared that day. Pitying her, the man drives her all over Warsaw looking for her husband—but soon realizes that her story keeps changing.

## DECALOGUE FOUR:

### HONOR THY FATHER AND THY MOTHER

The comfortable life of a widower and his daughter is disrupted when she reads a letter from her dead mother informing her that the man is not her real father. This releases new emotions in each of them, his long-hidden and hers long-denied.

Tuesday, May 2, 8:45 pm, AMC Union Station, Code: FFU502MAYO

Friday, May 5, 5:45 pm, AMC Union Station, Code: FFU505MAYT



## DECALOGUE FIVE:

### THOU SHALT NOT KILL

An unemployed teenager, a dislikable taxi driver, and a young lawyer are brought together by chance after the boy murders the driver in an apparently random act. Kieslowski's film is not a tract against capital punishment, but an argument against all killing.

## DECALOGUE SIX:

### THOU SHALT NOT COMMIT ADULTERY

A teen-aged voyeur enters into an obsessive relationship with a sexually aggressive older woman on whom he has been spying regularly. Their bizarre game takes a grim twist

when she begins to depend on his attention—despite her jaded belief that love doesn't exist. The plot is precise without being cold and strangely romantic without sacrificing its menacing tone.

Wednesday, May 3, 5:45 pm, AMC Union Station, Code: FFU503MAYP

Friday, May 5, 8:45 pm, AMC Union Station, Code: FFU505MAYU

## DECALOGUE SEVEN:

### THOU SHALT NOT STEAL

When Majika was a 16-year-old school girl, she was made pregnant by her teacher. To avoid scandal, her mother raised the baby, Ania, as her own. Now Majika wants her daughter back. She kidnaps Ania (who thinks her grandmother is her mother and Majika is her sister) and takes her to her father's house. They are happy for a while, but Majika's restlessness prompts new confrontations.

## DECALOGUE EIGHT:

### THOU SHALT NOT BEAR FALSE WITNESS

A well-respected ethics professor has a tragic secret involving a broken promise made during the war that resulted in the orphaning of a Jewish girl. When the American translator of her work comes to Poland and attends one of her classes on "the moral inferno," a familiar story reveals and resolves the dilemmas of the past.

Wednesday, May 3, 8:45 pm, AMC Union Station, Code: FFU503MAYQ

Saturday, May 6, 2:45 pm, AMC Union Station, Code: FFU506MAYV

## DECALOGUE NINE:

### THOU SHALT NOT COVET THY NEIGHBOR'S WIFE

A successful heart surgeon has his worst fears confirmed: He is impotent. Despite the reassurances of his devoted wife, who believes in other aspects of love than physical gratification, the man begins to spy on her in the conviction that she is unfaithful. As time passes, she begins to doubt her own belief and takes a lover. As jealousy ruined the husband, humiliation will be the downfall of the wife.

## DECALOGUE TEN:

### THOU SHALT NOT COVET THY NEIGHBOR'S GOODS

Two brothers with nothing in common discover that the recently deceased father from whom they were estranged has left them a stamp collection so valuable that nobody in Poland can afford to buy it. The two become so involved with the collection that their relationship is cemented as their personal lives are sacrificed. The absurdity of their situation escalates rapidly, providing the series with a fitting coda, both darkly comic and emotionally true.

In Polish with English subtitles

Production Company: Poltel Agency. Print Source: Film 2000, Montreal, PQ, Canada. Fax: (514) 521-1793.

Thursday, May 4, 5:45 pm, AMC Union Station, Code: FFU504MAYR

Saturday, May 6, 5:45 pm, AMC Union Station, Code: FFU506MAYW

## PANEL DISCUSSION

### The Decalogue: Issues of Morality in Modern Life

Saturday, May 6th, 8:00 pm, AMC Union Station 9. FREE. Sponsored by the DC Humanities Council.

Panelists will include Peter James Caw, Professor of Philosophy at George Washington University; Ana Gardano, Family Psychologist; Amitiyah Elayne Hyman, Minister and Parish Associate at New York Ave. Presbyterian Church; and Ken Knisely, CEO of Milk Bottle Productions.

Sponsored by the

**Polish-American Arts Association of  
Washington, DC**  
P.O. Box 1550  
Washington, DC 20013



1995

# Filmfest DC

## IN THE SPOTLIGHT

11

### TALK CINEMA MEETS FILMFEST DC

Critic and writer Harlen Jacobson's Talk Cinema series has developed into a popular Washington Sunday cine club. We have asked Harlen to host this special screening with his in-depth style of introduction and guest interview.

### THE BROTHERS MCMULLEN

Edward Burns

USA, 1995, 126 minutes, color

Hosted by Harlen Jacobson, with Edward Burns in person



Winner of the Grand Jury Prize for best dramatic film at the 1995 Sundance Film Festival, Edward Burns' feature debut tells the story of three Long Island Irish-Catholic brothers attempting to place women, relationships, and sex in the context of their religious upbringing. The McMullens and their suburban working-class milieu come alive on screen, thanks to Burns' solid writing and genuine feeling for everything under discussion. Straightforward and disarming in its utter disregard for trendiness and current fashion, this ultra-low-budgeter is a stick-to-your-ribs Irish-American stew.

Todd McCarthy  
Variety

Production Companies: Marlboro Road Gang Productions/Videography Productions/Good Machine. Executive Producers: Edward J. Burns, Ted Hope, James Schamus. Producers: Edward Burns, Dick Fisher. Associate Producers: Bill Baldwin, Anthony Bregman, Judy Richter, Mary Jane Skalski. Print Source: Fox Searchlight Pictures, Los Angeles, CA. Telephone: (310) 369-4281.

Saturday, April 29, 9:45 pm, Tenley I, Code: FFS529APRI

### A LITANY FOR SURVIVAL: THE LIFE AND WORK OF AUDRE LORDE

Ada Gay Griffin, Michelle Parkerson  
USA, 1995, 90 minutes, color and black and white



**Washington, DC native, Michelle Parkerson**  
Michelle Parkerson is a writer and independent filmmaker from Washington, DC. She has directed numerous public television specials and has taught at Howard University and Temple University. Parkerson is recipient of a Rockefeller Foundation Film/Video Fellowship and has been a member of the American Film Institute's Directing Workshop for Women.

Born to Caribbean immigrants in New York City in 1934, Audre Lorde lived to see the confluence of three rivers of social change: she was pivotally involved in the U.S. civil rights movement, the women's movement, and the fight for gay and lesbian rights. A prolific poet and essayist, she received the National Book Award for *A Land Where Other People Live* and the American Book Award for *A Burst of Light*. Audre Lorde is one of those fearless, generous, and outspoken people by which America defines itself. This African American lesbian mother has used language and grace to refuse to be prejudiced or victimized, and she has turned survival into art.



Audre Lorde

Laurence Kardish  
Sundance Film Festival

In person:  
Michelle Parkerson and  
Ada Gay Griffin

Production Company: Third World Newsreel. Producer: Ada Gay Griffin. Associate Producer: Daresha Kyi. Principal Cast: Audre Lorde, Adrienne Rich, Sonia Sanchez, Sapphire, Essex Hemphill. Print Source: Third World Newsreel, 335 West 38th Street, New York, NY 10018. Telephone: (212) 947-9277. Fax: (212) 594-6417.

Friday, May 5, 7:00 pm, American Film Institute, Code: FFA505MAYT  
Friday, May 5, 9:30 pm, American Film Institute, Code: FFA505MAYU

### THE LEGEND OF FRANK ZAPPA

The following biographical information was supplied by the Zappa Family:  
Frank Zappa, American composer, 1940-1993

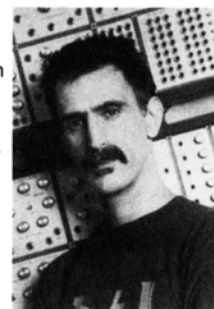
### VIDEO FROM HELL

Frank Zappa  
USA, 1987, 62 minutes, color and black and white



GLOBAL RHYTHMS

By kind permission of Gail Zappa and Honker Home Video, Filmfest DC presents this compilation of sequences from various Honker releases available through Barfko-Swill (the Zappa-run mail order company that will sell you all things Frank). Included are performance, interview, and unclassifiable clips featuring secrets of the Utility Muffin Research Kitchen (his home-studio complex), a terrific guitar duel between Zappa and Steve Vai working out "Stevie's Spanking," a 1973 Australian chat show in which Zappa conducts the audience, and material not included on any other officially available tape.



Eddie Cockrell

Production Company: Honker Home Video. Tape Source: Barfko-Swill, P.O. Box 5418, North Hollywood, CA 91616-5418. Telephone: (818) PUMPKIN.

Friday, April 28, 8:00 pm, American Film Institute, Code: FFA528APRB  
Saturday, April 29, 10:00 pm, American Film Institute, Code: FFA529APRG  
Sunday, April 30, 8:00 pm, American Film Institute, Code: FFA530APRK

After each screening of VIDEO FROM HELL, the following documentary will be shown free of charge on a space available basis:

### Frank Zappa

Elaine Shepherd  
United Kingdom, 1994, 44 minutes, color

This BBC "Late Show" documentary features percussionist Ruth Underwood, "The Simpsons" creator Matt Groening, Mothers bandmate Euclid James "Motorhead" Sherwood, guitarist Steve Vai, and Zappa himself. Performance clips include "Montana" (1974), "Zoot Allures" (1984), the Ensemble Modern's "Be-Bop Tango" (1992), the Chieftains, a Mongolian throat-singing group, and Zappa's long-time friend Johnny "Guitar" Watson.

## The Mayor's Office of Motion Picture and Television Development and Filmfest DC present...

### 1995 FILM AND VIDEO MARKETPLACE

Wednesday, May 3, 10 am - 4 pm  
One Judiciary Square, 441 4th Street, NW (on the Metro red line)

Do you have a film or video you feel is ready for the big time? Bring a VHS copy of your work to show and pitch to key companies in the film and cable television industries such as Quincy Jones Entertainment, Showtime, Viacom, WUSA, WETA, Fox, Hudlin Brothers, and more. To make an appointment, call (202) 274-6831 between 11:30 am and 1:30 pm, Monday through Friday. Walk-ins will be accepted from 2 to 4 pm on the day of the market.

A special pre-Marketplace seminar will be held Monday, April 24, 6 pm - 8 pm, Martin Luther King Memorial Library, 901 G Street, NW, Room A-5 (one block from Metro Center). Come and learn from the pros how to prepare, pitch, and promote your film or video. This workshop is especially designed for independent film and video makers who plan to attend the May 3rd Marketplace. Panelists include: Crystal Palmer, Mayor's Office of

Motion Picture and Television Development, Marjorie Short, independent film producer and Academy Award nominee, and Jean Lawrence, writer, producer, and president of Angel Watch Productions. This seminar is co-sponsored by the Cultural Alliance of Greater Washington.

### FILM AND VIDEO PANEL DISCUSSIONS

Sunday, May 7  
American Film Institute, Kennedy Center

GETTING SCREENED: WHAT PROGRAMMERS HAVE TO SAY ABOUT YOUR WORK 12 noon - 1:30 pm

There are plenty of options available for increasing the profile of your independent work—primarily through noncommercial venues such as festivals and competitions. This panel of film/video programmers and festival organizers will share their experience and insights on how to make it past the screening process and onto the screen. Issues to be discussed include: the multitude of factors that come into play in the selection process, practical suggestions for

getting your work noticed, and the differing needs of festivals, alternative venues, independent curators, etc.

Panelists include: Nan Helm, independent producer, former Director of Programming, EDGE Television; Jytte Jensen, Dept. of Film & Video, Museum of Modern Art; Graham Leggat, a New York-based writer and film programmer; David Wittkowsky, Director, Cleveland International Film Festival.

### BREAKING INTO THE INTERNATIONAL TELEVISION MARKET 1:45 pm - 3:15 pm

Individuals familiar with the international market for independently produced programs will discuss how Washington, DC-area producers can take advantage of emerging opportunities in foreign markets. Topics will include international co-production, pre-sales, marketing strategies for completed works, etc. Panelists include: Charles Schuerhoff, President, CS Associates; Thomas Halaczinsky, Director, European Production Office; Marcia Shia, Program Development Manager, Cultural Affairs Programming, WETA.

## AMOR PROPRIO

Mario Camus

Spain, 1994, 117 minutes, color



With her broad smile and high-pitched voice, Verónica Forqué seems born for comedy—but here she plays against type to great effect as Juana, the resourceful wife of a banker who embezzles millions and vanishes. Harassed by both the police and the bank, Juana slowly uses her meekness to her advantage. Veteran director Camus (*The Holy Innocents*, *The Beehive*) weaves an engrossing morality play, based on a true event, where everyone gets (almost) what they deserve.

Dennis Bartok

American Cinematèque

In Spanish with English subtitles

Production Companies: C.P.A./SOGETEL/SOGEPAQ. Print Source: SOGEPAQ S.A., Caidos de la Division Azul, I, 28016 Madrid, Spain. Telephone: (011) (34-1) 345-7115/6. Fax: (011) (34-1) 350-3033.

Thursday, April 27, 5:30 pm, C.O. Tenley I, Code: FFS527APRA

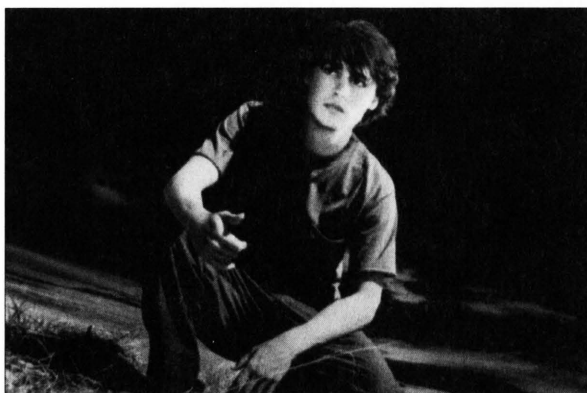
Saturday, April 29, 5:00 pm, C.O. Tenley I, Code: FFS529APRG

Sunday, April 30, 9:45 pm, C.O. Tenley I, Code: FFS530APRM

## ARIZONA DREAM

Emir Kusturica

France/USA, 1993, 140 minutes, color



What could be more surreal than an ensemble cast consisting of Johnny Depp, Jerry Lewis, Faye Dunaway, and Lili Taylor? Emir Kusturica's first film set in America is a coming-of-age tale that includes dreams, romance with an older woman, and Russian roulette, with a score by Goran Bregovic that is nothing short of mesmerizing and an opening sequence that is utterly miraculous. A critical and commercial smash in Europe, *Arizona Dream* is at long last being unveiled in the United States.

Telluride Film Festival

Production Companies: Constellation/UGC/Hachette. Executive Producer: Paul R. Gurian. Producers: Claudie Ossard, Yves Marmion. Screenplay: David Atkins. Cinematography: Vilko Filac. Editor: Andrija Zafranovic. Music: Goran Bregovic. Principal Cast: Johnny Depp, Jerry Lewis, Faye Dunaway, Lili Taylor, Vincent Gallo, Paulina Porizkova, Candace Mason, Alexia Rane, Michael J. Pollard. Print Source: Kit Parker Films, PO Box 16022, Monterey, CA

Monday, May 1, 8:00 pm, C.O. Tenley I, Code: FFS501MAYO

Tuesday, May 2, 6:00 pm, C.O. Tenley I, Code: FFS502MAYP

## BANDIT QUEEN

Shekhar Kapur

India, 1994, 119 minutes, color

No Indian film in recent years has caused such controversy in its country than *Bandit Queen*, the story of Phoolan Devi, a woman who reached mythical status as an outlaw before she surrendered to authorities in 1983. The film has not yet been commercially shown in India, but its reception at Cannes proved that it is not only controversial but an honest and personal account of Devi's astonishing life.

A low-caste woman sold into marriage at the age of 11, abused by her husband, later gang-raped, Devi became one of the most formidable bandits of her day and avenged the appalling treatment by her tormentors. The film is sometimes difficult to watch but never exploitive. It is a story that, if it were pure fiction, might be impossible to believe. Devi's cry, "Was I born of an act of love or violence?" is the guiding light of a unique piece of filmmaking.



Derek Malcolm

The Guardian

In Hindi with English subtitles

Sponsored by:

The Center for the Study of the Global South, The American University and Office of Education and Public Service, Smithsonian Institution

Production Company: Kaleidoscope Productions. Producer: Sundeeep S. Bedi. Print Source: Film Four International, 124 Horseferry Road, London SW1P 2TX, United Kingdom. Telephone: (011) (44-71) 396-4444. Fax: (011) (44-71) 306-8361.

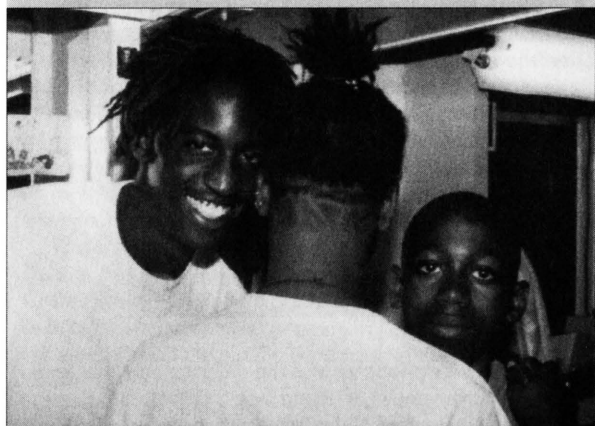
Wednesday, May 3, 9:00 pm, C.O. Tenley I, Code: FFS503MAYS

Thursday, May 4, 6:00 pm, C.O. Tenley I, Code: FFS504MAYT

## BLACK IS...BLACK AIN'T

Marlon T. Riggs

USA, 1995, 87 minutes, color and black and white



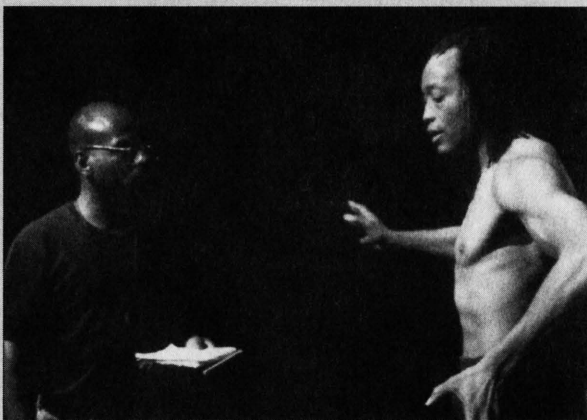
This year's Sundance Film Festival posthumously awarded the Documentary Filmmakers' Trophy to Marlon T. Riggs for *Black is...Black Ain't*. The Emmy- and Peabody-Award-winning director of *Tongues Untied* and *Color Adjustment* died of AIDS in 1993. What follows are selections from his production notes for this, his final film, which was completed by his production team.

"In the quest for self and social identity, blacks have historically settled upon a series of quick and easy formulas: right speech, right attire, the conk, the Afro, the 'Philly' cut, dreads; ...the 'true' black religion versus the false; 'authentic,' 'Afrocentric' notions of sexuality and gender roles versus 'Eurocentric' corruptions; ...each has been used as a litmus test in defining the 'essence' or 'soul' of the real black man, the true black woman.

"But is there an 'essence' to black identity? Can blackness be reduced to some core experience, which all

African Americans should eagerly aspire to, if not already share? *Black is...Black Ain't* [blends] dance, personal confession, biographical profiles, media analysis, cinema verité, poetry, audio-visual collage, and music into an exploration of this singular question: what has 'blackness' meant to black Americans? How have changing definitions of blackness shaped—and distorted—concepts of 'the black community'? Above all, what has this cost us, black and non-black Americans alike?

"An integral thread, tying these diverse stories together, is my own story of ostracism because of my 'difference'—color, class, sexuality, and now, AIDS. ...[W]hat happens to an identity historically perceived as 'pathological,' then threatened with the very real fact of obliteration—a metaphor, I believe, for the identity crisis of African Americans throughout history, yet even more so today."



Director Marlon T. Riggs with Bill T. Jones

Production Company: Signifyin' Works. Co-Director: Christiane Badgely. Producer: Marlon T. Riggs. Associate Producer: Jasmine Dellal. Co-Producer: Nicole C. Atkinson. Print Source: Signifyin' Works, 2600 Tenth Street, #401, Berkeley, CA 94710. Telephone: (510) 548-3884. Fax: (510) 548-4057.

Sat., April 29, 5:00 pm, American Film Institute, Code: FFA529APRE

Wed., May 3, 8:00 pm, American Film Institute, Code: FFA503MAYQ

## THE BUDDHA OF SUBURBIA

Roger Mitchell

United Kingdom, 1994, 4 parts, one hour each, color

Originally made for British television, *The Buddha of Suburbia* is the charming chronicle of a young Indian man growing up in England in the late 1970s and early 1980s—at once a celebratory cross-section of the times and an engaging coming-of-age story. All of screenwriter Hanif Kureishi's familiar issues are there—quirky artistic and spiritual culture, immigrant life, racism, pan-sexuality, and the myriad forms of deception, betrayal, and self-delusion—but here they are presented with greater breadth and maturity. The satire is gentler, the humor more compassionate, the vision Dickensian in scope.



Graham Leggat

Production Company: BBC Drama. Executive Producer: Michael Wearing. Producer: Kevin Loader. Print Source: BBC Television Centre, Wood Lane, London W12 7RJ, United Kingdom. Telephone: (011) (44-81) 576-7642. Fax: (011) (44-81) 576-8484.

Parts 1&amp;2: Saturday, April 29, 5:30 pm, C.O. Tenley II, Code: FFT529APRG

Parts 1&amp;2: Sunday, April 30, 2:00 pm, C.O. Tenley II, Code: FFT530APRK

Parts 3&amp;4: Sunday, April 30, 4:30 pm, C.O. Tenley II, Code: FFT530APRL

Parts 3&amp;4: Tuesday, May 2, 5:45 pm, C.O. Tenley II, Code: FFT502MAYR



**CHUNGKING EXPRESS**  
*Chongqing Senlin*

Wong Kar-wai  
Hong Kong, 1994, 97 minutes, color

Exquisitely shot in the heart of Kowloon, Hong Kong, the two stories of *Chungking Express* are full of nervous energy. A nameless woman in a blonde wig is betrayed in a big drug deal. While on the run, she meets a cop in a bar who has decided to fall in love with the first woman he meets—the blonde drug dealer. The second story centers around a fast food shop and a counter girl who steals another policeman's apartment keys. She begins cleaning up and redecorating—which he only begins to notice after a while.

As in Wong Kar-wai's earlier films, the excitement, emotional punch, and revelation of inner character are delivered by the meticulous lighting, editing, and, especially here, the constantly moving cinematography.

David Overley

Toronto International Film Festival

In Cantonese and Mandarin with English subtitles

**Production Company:** Jet Tone Production Company. **Executive Producer:** Chan Pui-wah. **Producer:** Chan Yik-kan. **Screenplay:** Wong Kar-wai. **Cinematography:** Christopher Doyle, Lau Wai-keung. **Editors:** William Chang, Hai Kit-wai, Kwong Chi-leung. **Music:** Frankie Chan, Roel A. Garcia. **Principal Cast:** Brigitte Lin Ching-hsia, Takeshi Kaneshiro, Tony Leung Chiu-wai, Faye Wang, Valerie Chow. **Print Source:** Shu Kei's Creative Workshop, Flat F, 18th Floor, Tchoychoy Tower A, 272 Jaffe Road, Wanchai, Hong Kong. Telephone: (011) (852-5) 519-7729. Fax: (011) (852-5) 519-9206.

**THE COW**  
*Krava*

Karel Kachyna  
Czech Republic, 1993, 86 minutes, color



The Cow reveals the isolated life of Adam, an outsider in a small mountain village at the turn of the century. From the highest house in the village, where he lives ostracized with his "lowest" mother, Adam walks down the hill to work, past the watching, whispering neighbors, and returns at the day's end, carrying soil on his back. Within these lives of cyclical, almost unbearable, repetition, every change has resonating significance. So, when one day Adam and the cow descend the hill, the neighbors know death will descend, and when a coffin comes down, a wife will come up. Yet from these patterns new gardens are created, calves are born, and binding emotions evolve.

Kathy Geritz

**Screenplay:** Karel Kachyna, Karel Cabradek. **Cinematography:** Petr Hojda. **Editor:** Jan Svoboda. **Principal Cast:** Radek Holub, Alena Mihulova, Valerie Zawadska, Alois Molcik, Alice Dvorakova. **Print Source:** Czech Television, Na hrebenech II Kavci hory, 140 70 Prague 4, Czech Republic. Telephone: (42-2) 24-23-03-28. Fax: (42-2) 24-22-41-90.

Sunday, April 30, 9:30 pm, C.O. Tenley II, Code: FFT530APRN

Monday, May 1, 6:00 pm, C.O. Tenley I, Code: FFS501MAYN

Saturday, May 6, 5:00 pm, C.O. Tenley I, Code: FFS506MAYZ

**CRY OF THE HEART**  
*Le Cri Du Coeur*

Idrissa Ouédraogo  
France/Burkina Faso, 1994, 86 minutes, color



This is the new feature from one of Africa's most important filmmakers, whose works include *Tilai* (1990) and *Samba Traoré* (1992, Filmfest DC 1994). Moctar, a home-sick little boy from Mali, regularly sees a hyena in his new home in France. Is he imagining it? People around him are starting to have their doubts about his good sense, but Moctar knows better. His grandpa, a wise man with magical African powers, would have known what to do with the mysterious hyena. Moctar's father can't understand his son's yearning for Africa: He has spent years of hard work to build a new life for his family in France, and he will not tolerate any protest. But when Moctar makes friends with the former truck driver and juggler Paolo, he starts coming to terms with his visions.

In person:

Idrissa Ouédraogo

International Film Festival, Rotterdam

In French and Bambara with English subtitles

**Production Company:** Films de la Plaine. **Print Source:** Films de la Plaine, 2 rue Paul Eluard, 93100 Montreuil, France. Telephone: (011) (33-1) 48-51-98-69. Fax: (011) (33-1) 48-51-98-42.

Sunday, April 30, 5:00 pm, C.O. Tenley I, Code: FFS530APRK

Friday, May 5, 8:00 pm, C.O. Tenley I, Code: FFS505MAYW

Saturday, May 6, 7:15 pm, C.O. Tenley II, Code: FFT506MAYD

**DEADLY MARIA**

*Die Tödliche Maria*

Tom Tykwer  
Germany, 1994, 80 minutes, color



Try to fit *Deadly Maria* into a genre. Is this a love story or a crime story? A psycho-thriller or a feminist drama? In end effect, murder and death are viewed as dream fantasies. The influence of Hitchcock can be felt, and the cinema of Roman Polanski is even closer to the mark.

Reclusive Maria is a dreamer who begins a lifelong habit of writing letters to herself. Her letters prompt flashbacks—keys to grasping the reasons for her behavior. She finds herself unable to resist the advances of the equally shy Dieter. But once she enters his world, she is smothered again, under a mountain of yellowing newspaper clippings—Dieter's archival prison.

Ronald Holloway  
Kino

In German with English subtitles

Co-presented with the  
Goethe-Institut  
Washington

**Production Company:** Liebesfilm. **Producers:** Stefan Arndt, Tom Tykwer. **Print Source:** Jane Balfour Films Ltd., Burghley House, 35 Fortress Road, London NW5 1AD, United Kingdom. Telephone: (011) (44-71) 267-5392. Fax: (011) (44-71) 267-4241.

Thursday, April 27, 9:30 pm, C.O. Tenley II, Code: FFT527APRC

Saturday, May 6, 9:45 pm, C.O. Tenley II, Code: FFT506MAYE

**THE DOOM GENERATION**

Gregg Araki  
France/USA, 1994, 85 minutes, color



INSECT CLUB PRESENTS

Even those adventurous filmgoers already familiar with the no-bud-get, sexually frank nature of Gregg Araki's films—*Totally F\*\*\*ed Up*, *The Living End*, *The Long Weekend* (*O'Despair*), and *Three Bewildered People in the Night*—will be surprised by his new film. For the uninitiated, be warned: On the

very cutting edge of contemporary American independent filmmaking, Araki's films are not for the squeamish or those easily upset by graphic images—and *The Doom Generation* is no exception. A middle-class teen aged couple out for kicks in the American heartland meet a sinister, violent drifter who leads them ever deeper into nightmarish violence and sexual freedom. This road comedy is hallucinatory and psychedelic, in a style reminiscent of *Natural Born Killers*—though blessedly lacking Oliver Stone's blatant message and obvious satire.

Emanuel Levy  
Variety

**Production Companies:** UGC/Teen Angst Movie Company/Desperate Pictures/Blurco/Why Not Productions. **Executive Producers:** Nicole Arbib, Pascal Caucheteux, Gregoire Sorlat. **Producers:** Andrea Sperling, Gregg Araki. **Screenplay:** Gregg Araki. **Cinematography:** Jim Fealy. **Editor:** Gregg Araki. **Print Source:** The Samuel Goldwyn Company, 10203 Santa Monica Boulevard, Los Angeles, CA 90067. Telephone: (310) 552-2255. Fax: (310) 284-8493.

Friday, April 28, 10:15 pm, C.O. Tenley I, Code: FFS528APRE

**THE EYE OF THE THIRD REICH**

Jurgen Stumpfhaus  
Germany, 1994, 60 minutes, color and black and white

The Eye of the Third Reich chronicles the astonishing life and career of filmmaker Walter Frentz. Heavily influenced by Sergei Eisenstein, Frentz's early kayaking films won praise from Joe Pasternak of Universal Studios and film director Leni Riefenstahl—who later used him as her chief cameraman on *Olympia* and *Triumph of the Will*.

Frentz's pioneering moving camera techniques suited the propagandistic aims of the Nazi regime, which sought to represent itself as an unstoppable force; in 1939, he became Hitler's personal cameraman. For the six years that followed, he documented Hitler's inner circle on film, shot thousands of still photographs (many of which appear here for the first time), and kept a detailed diary. Many entries reflect Frentz's naive attempts to disassociate himself from the evils of the Nazi establishment while simultaneously supplying that same establishment with a powerful visual surface—one that continues to haunt collective memory.

Julia Pelosi

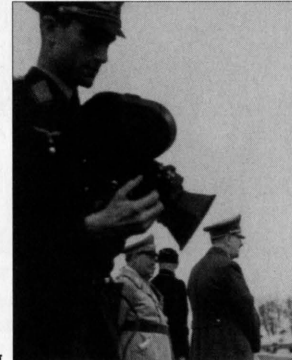
Co-presented with  
Goethe-Institut  
Washington

**Producer:** Jurgen Stumpfhaus. **Print Source:** Jan Morgan Films, Langacker 4, 79289 Freiburg, Germany. Telephone/Fax: (011) (49-761) 401-0215.

Sunday, April 30, 6:00 pm, American Film Institute, Code: FFA530APRJ

Monday, May 1, 8:45 pm, American Film Institute, Code: FFA501MAYM

Thursday, May 4, 7:00 pm, American Film Institute, Code: FFA504MAYR





### FAMILY

Michael Winterbottom

United Kingdom/Ireland, 1994, 118 minutes, color



Michael Winterbottom has directed with hard-edged realism a film that has much of the humor and razor-sharp dialogue of screenwriter Roddy Doyle's previous efforts, *The Commitments* and *The Snapper*, yet follows a more impassioned and difficult journey. *Family* tells the emotionally charged story of the collapse of a Dublin family and its consequences, as seen through the eyes of each member of the household. Their lives are precariously balanced between moments of desperation and joyous togetherness as they struggle to survive on the edge of society while enduring the father's criminal activities.

Telluride Film Festival

Production Company: BBC Drama. Producer: Andrew Eaton. Screenplay: Roddy Doyle. Print Source: BBC Television Centre, Wood Lane, London W12 7RJ, United Kingdom. Telephone: (011) (44-81) 576-7642. Fax: (011) (44-81) 576-8484.

Tuesday, May 2, 8:15 pm, C.O. Tenley II, Code: FFT502MAYS  
Saturday, May 6, 4:45 pm, C.O. Tenley II, Code: FFT506MAYC

### FRANK AND OLLIE

Theodore Thomas

USA, 1994, 90 minutes, color



An homage to the animators who invented the Disney style, *Frank and Ollie* is much more than just a jaunty trip down Goofy Lane with stops at various historic high points. Frank Thomas and Ollie Johnston came to the studio in the mid-1930s and doodled their way to the top for the next 40 years. Thomas (whose son directed) and Johnston embody the yin and yang of the Disney success story: Frank the analytical one and Ollie with the intuitive approach to the art of personality animation. They mime and cavort through tales of such classics as *Snow White* and *the Seven Dwarfs*, *Pinocchio*, and *Bambi*, and their initial drawings, along with carefully selected clips from the finished films, are ample proof of their genius. So, even if it's impossible to define their magic, *Frank and Ollie* effortlessly conveys their joy and legacy.

Leonard Klady  
Variety

in person:

Frank Thomas  
and  
Ollie Johnston

Producers: Kuniko Okubo, Theodore Thomas. Principal Cast: Frank Thomas, Ollie Johnston, Sylvia Roemer, John Canemaker, John Culhane, Glen Keane, Andy Gaskill. Print Source: Buena Vista Pictures, 500 South Buena Vista Street, Burbank, CA 91521. Telephone: (818) 560-6700.

Saturday, April 29, 3:45 pm, AMC Union Station, Code: FFU529APRE  
Sunday, April 30, 4:45 pm, AMC Union Station, Code: FFU530APRI

### FLESH SUITCASE

Paul Duran

USA, 1995, 90 minutes, color



INSECT CLUB PRESENTS



This unusual neo-noir endgame takes place in a bizarre boarding house where two drug mules wait for the heroin-filled balloons they have ingested to pass through their systems. This quirky set-up—it is a film about digestion, the alimentary process, waiting—creates a very strange atmosphere. The journey is, as they say, an inner one—so much so that one critic has called *Flesh Suitcase* “a road movie without the road.” The film is punctuated by moments of despair, hysteria, wild humor, and plain old weirdness—until the very end when the evil drug princess shows up to claim what is rightfully hers.

Graham Leggat

shown with *Stand Back*

Sylvia Michel-Casey

Germany, 10 minutes

Executive Producers: Meike Kopp, James Magowan. Producers: Ivan Victor, Kai Ephron. Print Source: Valiant Films, 1999 N. Sycamore Avenue, Suite 5, Los Angeles, CA 90068. Telephone: (213) 851-3059. Fax: (213) 850-1827.

Thursday, April 27, 8:45 pm, AMC Union Station, Code: FFU527APRB  
Friday, April 28, 6:45 pm, AMC Union Station, Code: FFU528APRC  
Saturday, April 29, 7:45 pm, AMC Union Station, Code: FFU529APRG

### HALF THE WORLD

Halbe Welt  
Florian Flicker

Austria, 1993, 83 minutes, color



INSECT CLUB PRESENTS



Set in a dystopic and not-too-distant future, *Half the World* portrays post-ozone life on a trashed planet (ours) where the sun toasts boys and girls on contact and unseen oppressors force inhabitants to lead a nocturnal—as well as nightmarish—existence. In this glaring half-world, surviving photographs of happier, greener days (ours?)—simple but rare images of lakes, forests, streams, and bunnies—become so radicalized and valuable they are used as currency by members of a growing resistance. Austrian director Florian Flicker's low-low-tech but ingenious special effects reach new heights in sci-fi camp and offer an inspiring example of cinematic resourcefulness.

Julia Pelosi

In German with English subtitles

shown with *Ah Pook is Here*

Philip Hunt, U.K. 6 minutes

Production Company: Allegro Film. Producer: Helmut Grasser. Print Source: Brussels AVE, rue des Visitandines 18, 48, Brussels 1000, Belgium. Telephone: (2) 511-9156. Fax: (2) 511-8139.

Thursday, April 27, 6:45 pm, AMC Union Station, Code: FFU527APRA  
Sunday, April 30, 6:45 pm, AMC Union Station, Code: FFU530APRJ

### THE FLYING CAMEL

Rami Na'aman

Israel, 1994, 92 minutes, color



JEWISH FILM FESTIVAL



The eccentric Bauman, a cuckolded 60ish ex-professor of history who is fixated on preserving Tel Aviv's Bauhaus architecture, is the main man. An affable Palestinian garbage collector (a boffo performance by the Israeli-Arab actor Salim Dau) and a slightly randy drop-out Italian nun, who lives in a camper in Bauman's front yard, are his sidekicks. These three are drawn into a sweet absurdist plot—involving a statue of a winged camel—in a film that is marked by well-directed acting and a strikingly empathetic touch—even the near-caricatures of a vengeful Sephardi shish-kebab merchant and his family are affectionately drawn.

in person:

Rami Na'aman  
courtesy of  
Embassy of Israel

Stuart Schoffman  
The Jerusalem Report

In English and Hebrew with English subtitles

Production Company: Transfax Film Productions. Producer: Marik Rozenbaum. Screenplay: Rami Na'aman. Print Source: Transfax Film Productions, 7 Aharonson Street, Tel Aviv 68012, Israel. Telephone: (011) (972-3) 662-745/6. Fax: (011) (972-3) 662-744.

Monday, May 1, 6:30 pm, American Film Institute, Code: FFA501MAYL  
Tuesday, May 2, 6:30 pm, American Film Institute, Code: FFA502MAYN

### THE INCREDIBLY TRUE ADVENTURE OF TWO GIRLS IN LOVE

Maria Maggenti

USA, 1995, 93 minutes, color



REEL AFFIRMATIONS FILM FESTIVAL



DC native and Walt Whitman High alumna Maria Maggenti's first feature has sparkling dialogue, a great feel for the social pressures of suburban high school life, and an exuberant sense of the absurd. “I’m a strong believer in impulsive behavior,” says rebellious, 17-year-old Randy Dean (Laurel Hollomon), who lives in “your normal, typical, regular lesbo household” and is having an on-again, off-again affair with the married Wendy (Maggie Moore). When Randy falls in love with classmate Evie (Nicole Parker)—popular, straight, and black—their emerging passion turns the town on its ear and brings the principals together in a climactic encounter that's both amusing and cathartic. Although shot in New York and New Jersey, *Incredibly True Adventure* has a distinctive DC-area flavor—*Lambda Rising* and *The Washington Blade* even get closing credit thanks.

in person:

Maria Maggenti  
Laurel Hollomon  
Nicole Parker

Eddie Cockrell

Production Company: Smash Pictures. Producer: Dolly Hall. Co-Producer: John Rath. Print Source: Fine Line Features, 988 Seventh Avenue, 20th Floor, New York, NY 10105. Telephone: (212) 649-4800. Fax: (212) 956-1942.

Thursday, May 4, 7:30 pm, C.O. Tenley II, Code: FFT504MAYW  
Friday, May 5, 7:45 pm, C.O. Tenley II, Code: FFT505MAYZ



## THE JAR

Khomreh

Ebrahim Forouzesh

Iran, 1992, 86 minutes, color



This simple story about a broken water jar in a desert schoolyard tells of the small, local events that reveal the Iranian character and soul. There are no water fountains in this ancient and remote desert village—students drink from a huge old terra cotta jar, the alternative to taking a long hike to the dangerous river. When the jar cracks, it's a disaster, and repair work doesn't hold. After an accident at the river, one woman and her son brave the neighbors' sarcasm and the authorities' indifference to find a way to solve the children's problem.

Deborah Young  
Variety

In Farsi with English subtitles

**Production Company:** Institute for the Intellectual Development of Children and Young Adults.  
**Producer:** Alireza Zarrin. **Principal Cast:** Behzad Khodaveisi, Fatemeh Azrah, Alireza Haji-Ghasemi, Ramazan Molla-Abbasi, Hossein Balai, Abbas Khavanizadeh, A.R. Vaziri, Sakineh Mehrizi. **Print Source:** Farabi Cinema Foundation, No. 55 Sie-Tir Avenue, Tehran 11358, Iran. Telephone: (011) (98-21) 671-010. Fax: (011) (98-21) 678-155. Telex: 214283 FCFFarabi.

Friday, May 5, 6:00 pm, C.O. Tenley I, Code: FFS505MAYY  
Saturday, May 6, 3:00 pm, C.O. Tenley I, Code: FFS506MAYY

## LOST IN TRANSIT

Tombés du ciel

Philippe Lioret

France, 1993, 91 minutes, color

Winner of Best Director and Best Screenplay Prizes at the 1993 San Sebastian Film Festival, *Lost in Transit* is one of the most distinctive directorial debuts in recent memory.



Arturo is looking forward to celebrating New Year's Eve at home as his plane touches down at the Paris airport. But someone has stolen his luggage and his identity papers. Unable to prove who he is, he is banished to the International Transit Zone, a combination no-man's-land and waiting room for the terminally dispossessed. There Arturo meets other similarly displaced souls, some of whom have been waiting for years for a green light toward the forbidden city of Paris. This charming comedy of misadventure and wanderlust is sure to touch a nerve in those who have travelled the world in search of their identity, only to find that it's all in the passport.

In French with English subtitles

Shown with **Smoking** (Matthew Modine, USA, 12min.)

**Print Source:** Ciby Sales, 10 Stephen Mews, London W1P 1PP. Tel: (011) (44-71) 333-8877. Fax: (011) (44-71) 333-8878.

Thursday, April 27, 7:30 pm, C.O. Tenley II, Code: FFT527APRB  
Saturday, April 29, 8:00 pm, C.O. Tenley II, Code: FFT529APRH  
Monday, May 1, 9:45 pm, C.O. Tenley II, Code: FFT501MAYQ

## LIBRARY OF CONGRESS

## A CELEBRATION OF CINEMA'S FIRST CENTURY

Movies from the Earliest Days of the American Film Industry

Preserved and Presented by the Library of Congress

Program length: approximately 90 minutes

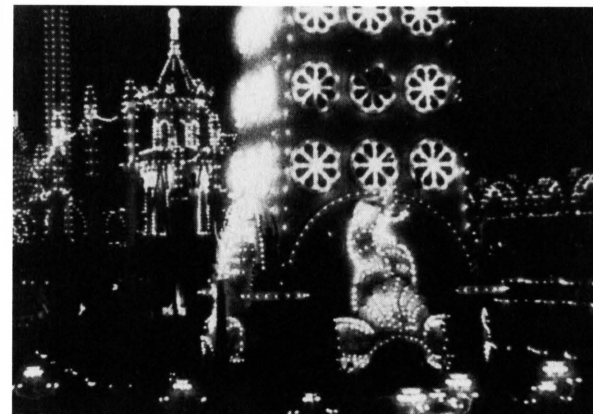
The American movie business began in 1893 and, by the beginning of World War I, had grown to become one of the 10 largest industries in America. Early film companies radically changed the entertainment habits of audiences in the late 19th and early 20th centuries by bringing them constantly updated programs, featuring the changing skylines of America's growing cities, local and national politicians, and views of natural wonders, along with a healthy mix of boxing matches, oddities, and humor.

Over the years the Library of Congress has collected and preserved thousands of examples of early films that laid the foundation for the film industry we know today. The program will begin with a miscellany of short films from the cinema's first decade and end with a selection of comedies and dramas produced after 1903 that now stand as classics of the early silent era.

**EDISON FILMS OF THE 1890s.** Productions by the Thomas Edison company made before 1900 (approximately 10 minutes).

**WASHINGTON, DC, IN THE MOVIES.** Footage of William McKinley's inauguration and funeral and other views of the nation's capital from the early silent period (10 minutes).

**THE AMERICAN LANDSCAPE OF 1900.** Scenes of New York City, San Francisco, and other cities at the turn of the century (approximately 15 minutes).



Thomas Edison's *Coney Island at Night*

**EARLY SILENT AMERICAN COMEDY.** Comedy films from the developmental period of American narrative cinema (approximately 15 minutes).

**THE GREAT TRAIN ROBBERY AND THE ORIGINS OF AMERICAN DRAMATIC CINEMA.** A selection of classic early melodramas that laid the foundations of feature film (approximately 40 minutes).

**Host:** Patrick Loughney, Curator of Film Programs, Library of Congress

Friday, April 28, 6:00 pm, American Film Institute, Code: FFA528APRA

## MARVIN GAYE REMEMBERED

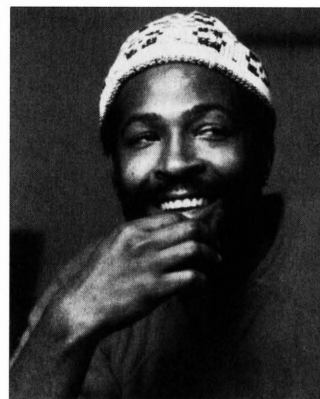
TROUBLE MAN:  
THE LAST YEARS OF  
MARVIN GAYE

GLOBAL RHYTHMS

Produced by the BBC, *Trouble Man: The Last Years of Marvin Gaye*, chronicles Gaye's career and provides insight into this superstar singer-poet-philosopher through interviews with his family, friends, and colleagues. The April 29th screening will be followed by comments from Gaye's childhood friends and a wine and cheese reception.

Washington, DC-born Marvin Gaye began singing in his father's church choir as a youngster. After graduating from Cardozo High, he joined the Moonglows in the early '60s and later went on to a solo career. In Detroit, Berry Gordy, Jr. heard Gaye and signed him to his Tamala label, making him a star. After living in Europe for several years, Gaye returned to the American charts with "Sexual Healing," but, tragically, he was shot to death in a family argument in 1984.

Tony Gittens



Sponsored by  
University Records

Saturday, April 29, 7:15 pm, American Film Institute, Code: FFA529APRF  
Tuesday, May 2, 8:45 pm, American Film Institute, Code: FFA502MAYO

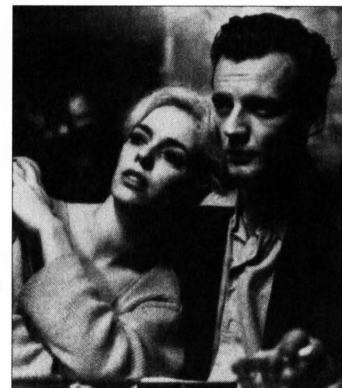
MY LIFE AND TIMES WITH  
ANTONIN ARTAUD

En Compagnie d'Antonin Artaud

Gérard Mordillat

France, 1993, 93 minutes, black and white

Adapted from the writings of Jacques Prevel, this film tells the story of the author's meeting and subsequent friendship with Artaud, the enormously influential actor, screenwriter, dramatist, and theorist. They met in Paris in 1946; with less than two years to live, Artaud had just been released from nine years in an asylum deep in the French



provinces. Prevel dumps the two women in his life and accompanies Artaud on his peregrinations, sharing in his search for poetry, drugs, and love. There's nothing fancy in this movie; everything is shot in austere black and white with simplicity and intelligence—especially noteworthy is the internalized performance by Sami Frey in the lead role.

Françoise Maupin  
Annual Vancouver International Film Festival

In French with English subtitles

**Production Companies:** Archipel 33/Laura Productions/La Sept-Arte/France 2. **Executive Producer:** Denis Freyd. **Screenplay:** Gérard Mordillat, Jérôme Prieur, from Jacques Prevel's "En compagnie d'Antonin Artaud." **Print Source:** Archipel 33, 52 rue Charlot, 75003 Paris, France. Telephone: (011) (33-1) 42-72-10-70. Fax: (011) (33-1) 42-72-41-12.

Friday, April 28, 8:45 pm, AMC Union Station, Code: FFU528APRD  
Saturday, April 29, 5:45 pm, AMC Union Station, Code: FFU529APRF  
Monday, May 1, 5:45 pm, AMC Union Station, Code: FFU501MAYL



### THE NEW LEGEND OF SHAOLIN

**Hong Xiguan**

Wong Jing Hong Kong  
1994, 95 minutes, color



INSECT CLUB PRESENTS



It's hard to imagine a national cinema better known for pure cinematic guilty pleasure than Hong Kong's—*The New Legend of Shaolin*, a hyperkinetic, historical martial arts movie, is a kick-ass example. Shih-kuang Hong, a dashing young fighter (Jet Li), has seen his family sold out by a treacherous fellow student of the Temple of Shaolin. Hong has only one quest: to avenge their lives by killing the traitor. When he does this in grand heroic fashion, he believes that his troubles are over. But in these peculiar times, nothing is as it seems.

The explosive cast also features the dynamic Josephine Hsiao, a martial arts diva in her own right. The action is thrilling, and the exceptionally choreographed martial arts sequences are alive with speed and grace, with characters that at times practically jump off the screen.

**Jerry White**  
Philadelphia Festival of World Cinema

In Cantonese with English subtitles

Producer: Shia Wai Sum, Helen Li. Screenplay: Wong Ching. Cinematography: Tony Lau. Editor: Angie Lam. Principal Cast: Jet Li (Li Lian Jie), Yau Suk Shing, Deanie Ip, Lau Chung Yan, Chen Sung Yung, Chu Ko Liang, Josephine Hsiao. Print Source: Unique Entertainment Co., Ltd., 12FI, No. 467, Chung Shiao E. Rd., Sec. 6, Taipei, Taiwan, R.O.C.

Friday, May 5, 10:15 pm, C.O. Tenley I, Code: FFS505MAYX  
Saturday, May 6, 9:30 pm, C.O. Tenley I, Code: FFS506MAYB

### LE PETIT MUSÉE DE VELASQUEZ

Bernar Hébert

Canada, 1994, 50 minutes, color



GLOBAL RHYTHMS

This amazing dance film bursts off the screen and features the acclaimed Montreal dance troupe LALALA Human Steps, with the flamboyant Louise Lecavalier. The rhythmic journey through a series of breathtaking choreographies, whose movements are at once sensual

and brutal, takes place in an imaginary museum inhabited by the works of the famous Spanish Renaissance master, Diego Velasquez. Through an intricate play of doubles and mirrors, we are guided through a world where the boundaries between fantasy, fiction, art, and dance dissolve.



Photo: Yves Dubé

shown with *LaLaLa Human Sex Duo*

Bernar Hébert, Canada

7 minutes

Production Company: Ciné Qua Non Films/Antenna. Print Source: Antenna, 365 rue Saint-Paul Ouest, #1, Montréal, Québec H2Y 2A7, Canada. Phone: (514) 848-6248. Fax: (514) 848-6063.

Thursday, April 27, 6:00 pm, C.O. Tenley II, Code: FFT527APRA  
Sunday, April 30, 3:30 pm, C.O. Tenley I, Code: FFS530APRJ  
Monday, May 1, 5:45 pm, C.O. Tenley II, Code: FFT501MAYO

### THE RED LOTUS SOCIETY

**Fei Xia A-da**

Stan Lai  
Taiwan, 1994, 115 minutes, color



ASIAN AMERICAN FILM FESTIVAL



Ahda (likable newcomer Ying Zhaode) drops out of selling language tapes to pursue a quest for someone to teach him the secret of "vaulting"—the art of achieving weightlessness, as described in countless martial arts novels and movies. He's fortified by the myth that three survivors from the legendary Red Lotus Society have gone to ground in Taiwan: the teacher he needs may be that herbalist, that woman executive, or that janitor. The quest takes him on a magical mystery tour through a city in flux, where the high-tech bumps into the occult and most paranoias are justified.

**Tony Rayns**  
Vancouver International Film Festival

In Mandarin with English subtitles

Production Companies: Performance Workshop Films/Long Shong Films. Producers: Wang Ying-hsiang, Ding Nai-chu. Print Source: Performance Workshop Films, 153 Kangning Street, 3F, Hsichih, Taipei County, Taiwan. Telephone: (011) (886-2) 695-2665. Fax: (011) (886-2) 695-2686.

Saturday, April 29, 9:45 pm, AMC Union Station, Code: FFU529APRH  
Sunday, April 30, 8:45 pm, AMC Union Station, Code: FFU530APRK  
Saturday, May 6, 2:15 pm, C.O. Tenley II, Code: FFT506MAYB

### RHYTHM THIEF

Matthew Harrison

USA, 1994, 90 minutes, black and white



INSECT CLUB PRESENTS

In person: Matthew Harrison



Director/editor/co-scenarist Matthew Harrison's *Rhythm Thief* is a bracingly confident, no-budget comedy about Simon, a lowlife from New York's Lower East Side, and his adventures in the bootleg cassette trade. Simon juggles relationships with roguish friends and neighbors and gets on the wrong side of the all-gurl band I-900-BOXX he illegally tapes. As nervous and propulsive as its scrappy characters, *Rhythm Thief* is an original piece of guerilla filmmaking with an authentic flair for the pulse of the street—Harrison shared the Dramatic Directing Award at this year's Sundance Film Festival. Asked recently about his main artistic influence, Harrison thought for a moment and replied, "Budweiser." Clearly, he has a bright future as the slacker poster child for the mid-1990s.

Eddie Cockrell

Production Company: Film Crash. Executive Producer: Matthew Harrison. Producer: Jonathan March. Associate Producers: Trula Marcus, Gary Marcus. Co-Producer: Christopher Cooke. Print Source: Film Crash, 675 Water Street, New York, NY 10002. Telephone: (212) 766-1337. Fax: (212) 766-1337.

Wednesday, May 3, 6:00 pm, American Film Institute, Code: FFA503MAYP  
Thursday, May 4, 9:00 pm, American Film Institute, Code: FFA504MAYS

### THE POSTMAN

**Il Postino**  
Michael Radford

Italy, 1994, 116 minutes, color

The late Italian actor Massimo Troisi bows out with an affecting performance in *Il Postino*, a poignant tale of a simple islander whose life is forever changed by his friendship with the exiled Chilean poet, Pablo Neruda. The film premiered at the opening night of the 1994 Venice Film Festival, doubling as an homage to Troisi, the popular Neapolitan comic who died last year at the age of 41.

Troisi plays Mario, a fisherman's son who lives on an Italian island in the 1950s. He dreams of wider horizons but lacks the ability to reach them. When Neruda (Philippe Noiret) arrives on the island, Mario, as his personal postman, slowly gains the aloof man's confidence. Noiret is well cast as Neruda, showing the poet's elevated world-weariness and initially condescending treatment of his uneducated "pupil." But it's Troisi's show, and he gives a performance to treasure.



**Derek Elley**  
Variety

In Italian with English subtitles

Production Company: Cecchi Gori Group/Penta Films. Executive Producer: Alberto Passone. Producers: Vittorio Cecchi Gori, Mario Cecchi Gori, Gaetano Daniele. Screenplay: Anna Pavignano, Michael Radford, Furio Scarpelli, Giacomo Scarpelli, Massimo Troisi, from the novel *Ardiente paciencia* by Antonio Skarmeta. Cinematography: Franco di Giacomo. Editor: Roberto Perpiniani. Music: Luis Enrique Bacalov. Principal Cast: Massimo Troisi, Philippe Noiret, Mario Grazia Cucinotta, Linda Moretti, Renato Scarpa, Anna Bonaiuto, Mariano Rigillo. Print Source: Miramax Films, 375 Greenwich Street, New York, NY 10013. Telephone: (212) 941-3800.

Thursday, May 4, 9:45 pm, C.O. Tenley II, Code: FFT504MAYX  
Friday, May 5, 10:00 pm, C.O. Tenley II, Code: FFT505MAYA

### RYADOM

**Side by Side**

Yana Drouz

Russia, 1994, 68 minutes, color

"Of course this is not a documentary film but...this is a document," said writer/director Yana Drouz at the Rotterdam Film Festival premiere of her latest feature—a



dog's eye view of Moscow now. Drouz' sly vision is part metaphor and part gritty travelogue: fractured landscapes in and around the city are settings for "the search for life, the search for companionship, the search for a bone..." No Incredible Journey, this is an adult tale with a playful edge, dramatized by Sofia Goubaydoulina's score.

Kelly Gordon

In Russian with English subtitles

Producer: Yana Drouz. Screenplay: Yana Drouz. Cinematography: Victor Shestoporov, Vladimir Mezhekov. Editor: Yana Drouz. Music: Sofia Goubaydoulina. Principal Cast: Alexander Bukharstev, Marina Neyolova, Alexander Pashutin. Print Source: Nipkow Programm, Giesebrechtstr. 6, 10629 Berlin, Germany. Telephone: (011) (49-30) 885-4838. Fax: (011) (49-30) 885-4481.

Shown with

### THE PINEAL MOUSE

Thomas Napper, UK, 1994, 3 minutes

A winning film-noir spoof and preposterous detective story set in Seattle—with enough inventiveness and suspense to relate a feature's worth of cinema in just three minutes.

Thursday, April 27, 8:00 pm, Hirshhorn Museum, FREE  
Friday, April 28, 8:00 pm, Hirshhorn Museum, FREE



## SEARCHING FOR MY WIFE'S HUSBAND

*A la Recherche du mari de ma femme*

Mohamed Abderrahman Tazi

Morocco, 1993, 88 minutes, color

Haj Ben Moussa is a middle-aged, hard working jeweler with a beautiful home, several children and—oh, yes—three wives! The third wife is beautiful, sensual, and young—and she often arouses her husband's jealousy. One day, in a fit of rage, Ben Moussa divorces her. He quickly comes to regret this hasty decision when he is shunned by his other wives, who are angry at him for his thoughtless action. Feeling more and more lonely, Ben Moussa realizes his mistake. He yearns for his third wife's return so everything can get back to "normal." But, according to Islamic Law, in order to remarry his former wife, he has to accept her marriage to another man first.



in person:

Mohamed Abderrahman Tazi  
courtesy of  
The League of  
Arab States

Shirin Ghareeb

In Arabic with English subtitles

Production Company: A.T.A. Production. Print Source: Arts et Techniques Audio-visuels, BP 2028 Riad-Rabat, 40 rue Abdelmoumen, Rabat, Morocco. Telephone: (212-7) 757-334.

Wednesday, May 3, 8:15 pm, C.O. Tenley II, Code: FFT503MAYU

Friday, May 5, 5:45 pm, C.O. Tenley II, Code: FFT505MAYY

Saturday, May 6, 7:00 pm, C.O. Tenley I, Code: FFS06MAYA

## SEE HOW THEY FALL

*Regarde les hommes tomber*

Jacques Audiard

France, 1993, 90 minutes, color



A past-it petty hood, Marx, picks up a harmless lost soul, Johnny, like gum on his shoe. On the lam from some very nasty thugs he owes money to, Marx grudgingly drags Johnny along. On the other side of the tunnel that leads to the denouement is Simon, an amateur detective and professional vacuum cleaner salesman, whose best friend has been offed by...someone.

See How They Fall won Best Young Actor, Best First Film, and Editing prizes at this year's César Awards in France.

Bethany Hays  
Moving Pictures

In French with English subtitles

Production Company: Bloody Mary Productions. Producer: Didier Haudepin. Print Source: Mercure Distribution, 48 rue de la Colonie, 75013 Paris, France. Telephone: (011) (33-1) 44-16-88-44. Fax: (011) (33-1) 45-65-07-47.

Shown with *Criminal*

Gianluigi Toccafondo,  
France, 5 min

Friday, April 28, 8:30 pm, C.O. Tenley II, Code: FFT528APRE

Saturday, April 29, 3:00 pm, C.O. Tenley II, Code: FFT529APRF

Monday, May 1, 7:15 pm, C.O. Tenley II, Code: FFT501MAYP

## THE SILENCES OF THE PALACE

*Les silences du palais*

Moufida Tlatli

Tunisia, 1994, 127 minutes, color

in person:  
Moufida Tlatli



One of the surprise hits of the 1994 Cannes festival was this quietly passionate and visually superb tale set in Tunisia at the beginning of the century, in the time of the Beys, the country's last kings. Within the palace walls, Prince Sid'Ali and his brother live surrounded by their families and servants. Alia is a servant's daughter and destined to follow in her footsteps: as she grows older, Alia begins to question the burden of her destiny. This first feature by Moufida Tlatli ensures her a permanent place in the history of the Arab cinema.

Sheila Whitaker  
London Film Festival

In Arabic with English  
subtitles

sponsored by  
The Center for the Study of the  
Global South, The American  
University,  
League of Arab States, Tunisian  
Information Office, & American  
Tunisian Association

Production Companies: Cinéfilms/Mat Films. Producer: Ahmed Bahaeddine Attia.  
Print Source: Capitol Entertainment, 4818 Yuma Street NW, Washington, DC 20016. Telephone: (202) 363-8800.  
Fax: (202) 363-4680.

Wednesday, May 3, 6:00 pm, C.O. Tenley I, Code: FFS503MAYR

Thursday, May 4, 8:30 pm, C.O. Tenley I, Code: FFS504MAYU

## SILENT WITNESS

Harriet Wichin

Canada, 1994, 74 minutes, color



JEWISH FILM FESTIVAL



Photo:Wichin-York Film

Cinema has played a crucial role in maintaining the Holocaust as an undeniable and indelible fact in contemporary consciousness. In Silent Witness, Harriet Wichin has embarked on an exhaustive journey to the core of Holocaust memory and memorials—the two most infamous concentration camps, Dachau and Auschwitz—by constructing an eloquent yet quietly simmering portrait of these sites as they exist today. Wichin contextualizes her own richly rendered photographic and personal meditations on commemoration and preservation through a series of interviews with people who live and work on these sites today.

David McIntosh

Toronto International Film

in person:  
Harriet Wichin  
courtesy of  
The Embassy of Canada

Production Company: Wichin-York Film. Producer: Christine York. Associate Producer: Harriet Wichin. Print Source: Cinéma Libre, 4067 boulevard St-Laurent, Suite 403, Montreal, Quebec H2W 1Y7, Canada. Telephone: (514) 849-7888. Fax: (514) 849-1231.

Wednesday, May 3, 7:00 pm, Embassy of Canada, Code: FFC503MAYA  
Advance Sales only

## SISTER MY SISTER

Nancy Meckler

United Kingdom, 1994, 102 minutes, color

In a French provincial town in the 1930s, Madame Danzard and her daughter Isabelle lead perfectly respectable lives. Their two servants, sisters Christine and Lea, are the envy of the neighbors for their immaculate appearance and attention to duty. This perfect bourgeois existence is not, however, quite what it seems. The atmosphere in the house becomes increasingly claustrophobic, fueled by Madame Danzard's uneasy awareness that the close relationship between her two maids has taken on a new dimension. As tension between the four women reaches the breaking point, an act of shocking violence erupts, catapulting the complacent little town into the limelight and assuring the Danzard household a place in history.



International Film Festival, Rotterdam

Production Companies: NFF Productions/Channel 4 Television. Producer: Norma Heyman.  
Associate Producer: Joyce Herlihy. Screenplay: Wendy Kesselman, from her play *My Sister in This House*.  
Cinematography: Ashley Rowe. Editor: David Stiven. Music: Stephen Warbeck. Principal Cast: Julie Walters, Joely Richardson, Jodhi May, Sophie Thurstfield, Amelda Brown, Lucita Pope, Aimee Schmidt, Gabriella Schmidt.  
Print Source: Film Four International, 124 Horseferry Road, London SW1P 2TX United Kingdom.  
Telephone: (011) (44-71) 306-8443.

Friday, April 28, 8:15 pm, C.O. Tenley I, Code: FFS528APRD

## VIVE L'AMOUR

*Aiqing Wansui*

Tsai Ming-liang

Taiwan, 1994, 100 minutes, color



The structure is as taut as the sparse dialogue and pointed significance in this 1994 Golden Lion winner (Venice Film Festival), which revolves around an empty house—or is it a refuge from the emptiness of city life?

Overworked but unsuspecting real estate agent Mei has lost the key to one of the properties she represents. Hsiao Kang has copied it and appropriated the place for his own use—but he never imagines she is using the spot for her own trysts...

Kelly Gordon

In Mandarin with English subtitles

Production Companies: Sunny Overseas Corporation/Shiung Fa Film Corporation.  
Executive Producer: Jiang Feng-chyi. Producer: Xsu Ligong. Screenplay: Tsai Ming-liang, Yang Pi-yung, Tsai Yi-chun. Cinematography: Liao Benrong, Lin Mingguo. Editor: Song Xunzhen. Principal Cast: Yang Kuei-mei, Lee Kang-sheng, Chen Chao-rong. Print Source: Central Motion Picture Corporation, 6F, No. 116 Hang Chung Street, Taipei, Taiwan, Republic of China. Telephone: (011) (886-2) 371-5191. Fax: (011) (886-2) 311-3890.

Thursday, May 4, 8:00 pm, Hirshhorn Museum, FREE  
Friday, May 5, 8:00 pm, Hirshhorn Museum, FREE



### WE'RE ALL STARS

*Todos somos estrellas*

Felipe Degregori

Peru, 1993, 80 minutes, color



AMERICAS FILM FESTIVAL

Like everyone else, the Huambachano family watches the popular television game show "We're All Stars" and dreams of one day being contestants and big winners. So they're stunned when the popular host of the show knocks on their door and invites them to compete as the family of the week. But the Huambachanos are far from perfect—their selection was in fact a mistake—and before their TV debut they must attend to some of their nagging problems: the house must be redecorated, everyone has to wear their Sunday best—and a father-figure must be found to replace the "no-good rat" who's disappeared.



Eddie Cockrell

In Spanish with English subtitles

Sponsored by  
The Center for the  
Study of the Global  
South, The American  
University

Production Company: Torre de Babel Producciones Cinematográficas S.A. Producer: Monica Alpaca. Associate Producer: Augusto Navarro. Print Source: Torre de Babel Producciones Cinematográficas S.A., Jr. Ayacucho 160, Lima-1, Peru. Telephone: (011) (51-14) 75347. Fax: (011) (51-14) 753801.

Friday, April 28, 6:15 pm, C.O. Tenley II, Code: FFT528APRD  
Saturday, April 29, 2:30 pm, C.O. Tenley I, Code: FFS529APRF  
Tuesday, May 2, 9:00 pm, C.O. Tenley I, Code: FFS502MAYQ

### WILD REEDS

*Les roseaux sauvages*

André Téchiné

France, 1994, 110 minutes, color



Winner of the Best French Film, Best Director, Best Young Actress, and Best Original Screenplay prizes at this year's César Awards in France, *Wild Reeds* tells the story of Henri, a young French-Algerian, who has just returned to France. It is 1962, and France is being torn apart in trying to achieve lasting peace in Algeria. Henri brings politics and resentment to a small boarding school, shattering the peaceful atmosphere the school tries to foster. He and the other students are in the transitional phase from adolescence to adulthood, just as the world around them is going from colonialism to shared world power.

Chicago International Film Festival

In French with English subtitles

Production Companies: Ima Films/Les Films Alain Sarde/Canal Plus. Producers: Alain Sarde, Georges Benayoun. Screenplay: André Téchiné, Gilles Taurand, Olivier Massart. Cinematography: Jeanne Lapoirie. Editor: Martine Giordano. Principal Cast: Elodie Bouchez, Gaël Morel, Stéphane Rideau, Frédéric Gorny, Michèle Moretti, Jacques Nolot. Print Source: Studio Canal Plus Services, 42 bis, rue de l'Est, 92100 Boulogne, France. Telephone: (011) (31-1) 41-10-20.

Friday, April 28, 5:45 pm, C.O. Tenley I, Code: FFS528APRC  
Sunday, April 30, 7:00 pm, C.O. Tenley II, Code: FFT530APRM

### WE LOVE YOU LIKE A ROCK: THE DIXIE HUMMINGBIRDS

Ashley James

USA, 1994, 75 minutes, color and black and white

In person: Ashley James



In this inspiring tribute to the Dixie Hummingbirds, Temptation Melvin Franklin confesses "we wanted to be like the 'Birds.'" Consider, too, their influence on such giants as Wilson Pickett, Jackie Wilson, and Stevie Wonder. This documentary traces the group from their 1928 beginnings in South Carolina through their move to Philadelphia in 1942.

The Dixie Hummingbirds were the dominant group in black gospel for decades; then they broadened their appeal, from the 1966 Newport Folk Festival to their performance on the 1973 Paul Simon hit, "Loves Me Like a Rock." Yet



throughout their history they've resisted performing secular music, preferring instead to make their joyful noise in churches up and down the East Coast. And new footage shows what has made the 'Birds a musical institution for over 70 years.

Eddie Cockrell

Production Company: Searchlight Films. Producers: Ray Allen, Ashley James. Cinematography: Ashley James. Editor: Yasha Aginsky. Music: The Dixie Hummingbirds. Print Source: Searchlight Films, 30 Berry Street, San Francisco, CA 94107. Telephone: (415) 543-1254.

shown with  
*Meditations (on the Promised Land)*

Jordan Dietch, Canada, 1994, 6 minutes

Friday, April 28, 10:00 pm, American Film Institute, Code: FFA528APRC

For information about our special free matinee screenings for senior citizens, call 202-364-1010

## KIDSFEST

### PROGRAM ONE

**MORRIS HAS A COLD** (USA, 14 minutes, video)

Poor Morris the Moose has fun getting well with the help of his friend, the Bear. Directed by John Matthews, based on the book by Bernard Wiseman.

**THE TALKING EGGS** (USA, 25 minutes, video)

When a girl named Selina befriends a mystical elderly woman, magical things happen. Directed by Michael Sporn, with narration by Danny Glover.

**THROUGH THE SHADOWS** (Uruguay, 12 minutes, video)

A folk fable written by children in Uruguay that describes life in their country. Directed by Walter Tournier.

**TOBACCO-FREE** (USA, 19 minutes, video)

Kids talk about staying healthy and tobacco-free. By local director Ginny Durrin.

**THE MOLE AND THE GREEN STAR** (Czech Republic, 8 minutes, video)

While cleaning his underground home, the Mole unearths a bright, shiny object. Created by Zdenek Miler.

**THE MOLE AND THE CHEWING GUM** (Czech Republic, 8 minutes, video)

The Mole burrows up into a littered campground and finds himself in a sticky situation. By Zdenek Miler.

Saturday, April 29, 11:00 am, Hirshhorn Museum, FREE  
Monday, May 1, 4:00 pm, Sheperd Park Library, FREE  
Saturday, May 6, 11:00 am, Mt. Pleasant Library, FREE

### PROGRAM TWO

**WHITEWASH** (USA, 20 minutes, video)

An African American girl confronts racism and learns about friendship, perseverance, and community. Directed by Michael Sporn. Starring Ruby Dee and Linda Lavin.

**SALSA** (Sweden, 7 minutes, 16mm)

You're invited to a salsa party! Come dance with mangos, watermelons, and pineapples!

**THOSE ELEMENTARY YEARS** (Canada, 6 minutes, 16mm)

The first day of school can be difficult when you're the new kid in class. Directed by Aki Shigematsu.

**A FEW SMALL DRAMAS** (Australia, 9 minutes, 16mm)

Everything goes wrong when Dad takes Mom to the hospital to have a baby.

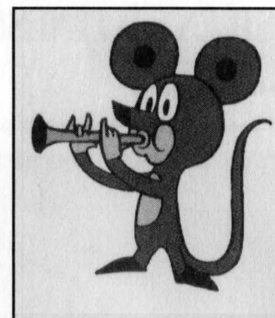
**ENOUGH** (USA, 4 minutes, 16mm)

How much is enough? The more you want, the more you get—but is it ever enough? Directed by Emily Hubley.

**ANOTHER STORY** (USA, 15 minutes, 16mm)

On a rainy day, Grandmother tells a fairytale that reveals her own secret past. Directed by Lisa Wood Shapiro.

Tuesday, May 2, 9:45 am, Anacostia Museum, FREE  
Wednesday, May 3, 4:00 pm, Francis Gregory Library, FREE  
Thursday, May 4, 4:00 pm, Mt. Pleasant Library, FREE





## ROSEBUD AWARDS

THE FIFTH ANNUAL  
ROSEBUD AWARDS

Filmfest DC and the American Film Institute are proud to host the Rosebud Winners Showcase, honoring the best in independent creative filmmaking in the metropolitan area. This year's judges viewed 110 entries, selected 20 nominees, and, from among them, these five winners—including the Best of Show.

Expect the unexpected as Rosebud celebrates the innovative, experimental, and deeply personal vision of our local talent. You'll meet the filmmakers at a Q & A panel during the matinee show.

Since 1990, Rosebud has promoted the independent film and video community in Washington, DC, Maryland, and Virginia. Nominees and winners were selected by an inde-



pendent panel of judges from works produced between January 1993 and January 1995. Rosebud gratefully acknowledges the 1995 judges: Ed Bishop, partner in ColorCast Productions and producer/editor, "Fast Game, Fast Money," '94 Rosebud Best of Show Winner; Eric Easter, publisher of *Black Film Review* and *ONE*, an electronic magazine for the Internet; Laura McGough, video artist and independent film curator for Art Centers, Museums; Dara Padwo, independent writer/producer/director and winner of many awards, including Rosebud nominations; Cliff Pulliam, Executive Director, The Micheaux Foundation, a nonprofit organization that supports independent film; Martin Zell, President, Washington Film and Video Council and award-winning producer/director.

A very special thanks to our 1995 Rosebud sponsors: Zalman and Rebecca Fishman—the Nightclub Fifth Colvmn, Eastman Kodak Company, Biograph Theatre, Circle Releasing Inc., COLORLAB, Roland House, The Washington Film and Video Council, and The Mayor's Office of Motion Picture and Television Development (Washington, DC). In-kind supporters: American Council for the Arts, American Film Institute, BJ Pumpnickel's, Boing Boing Design, CINE, FILMFEST DC, Girard Video, SciFax Video, SONY, Video Labs Corporation, The Maryland Film Commission, The Prince George's County 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.

**Rosebud 1995: Natasha Reatig, Executive Director; Rosie Dempsey, Press and Public Relations**

Director; Brian Tate, Advisory Board Chair; Associates: Linda Burchill, Dreux Carpenter, Myrrh Cauthen, Jeff Consiglio, Will Cosby, Adam Fleischman, Gordon Harris, Kathy Johnson, Willis Baxter Johnson, Lisa Magnino, Lisa Minichello, Holly Moskerintz, Joy Parisi, Lisa Parks, Alan Rubin, Stacy Surla, Minu Tahmassebi, Shelley Waite, Adrien Zubrin.

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

ROSEBUD 1995 WINNERS  
SHOWCASE

Sat., April 29, 1:00 pm, American Film Institute,  
Code: FFA529APRD  
2 hours, 44 minutes, plus 30-minute panel discussion

YOUR MONTANA VACATION TOUR OF THE  
WORLD'S WONDERS STARTS WITH THIS  
COUPON

8 minutes J.I. Jolles, Julia Nicoll, Tod Evans, Eric Dyer, Baltimore, MD  
In this droll and bizarre travelogue, the sky isn't any bigger in Montana than it is anywhere else.

GABRIEL'S DREAM  
(The Feature)

110 minutes, Eduardo Sanchez, Stefanie DeCassan, Ricardo Moreno, Neal Fredericks, Rockville, MD  
An outsider rallies his dispirited co-workers and realizes his dream, in this visually striking '94 ROSEBUD winner that moves from a work-in-progress to fulfill its promise.

## THE BODY

17 minutes, 20 seconds  
Sereita N. Cobbs, Eric Wasserman, Fort Washington, MD  
A body is the center of nobody's attention in a frenzied rush for media control in this frightening but deftly comic send-up of TV culture.

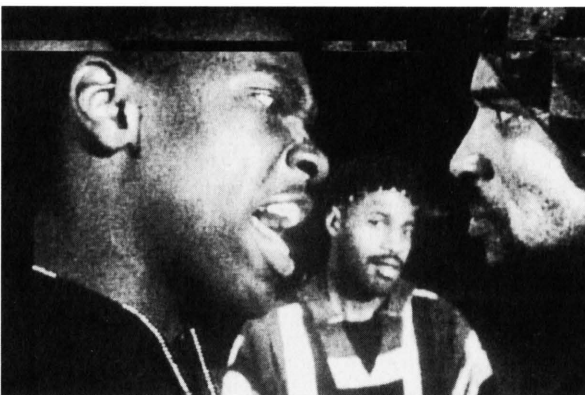
## YOUNG MEN AT SEA

3 minutes, 54 seconds Michael P. Brinkman, Arlington, VA  
Don't ask, don't tell. A gay man recalls joining the Navy during the Vietnam era in this funny, sophisticated narrative with intriguing use of archival footage.

## BEST OF SHOW

## VOICES AGAINST VIOLENCE

26 minutes, 40 seconds  
Eugene Wooden, Washington, DC



The emotional and social repercussions of inner-city violence are told through song and poetry in this thought-provoking film. The images, like the words, are at once harsh, hard, and lyrically beautiful.

## INDEX

Amor Proprio	12
Arizona Dream	12
Bandit Queen	12
Black Is... Black Ain't	12
Brothers McMullen/Talk Cinema	11
Buddha of Suburbia, The	12
CineCafes	6
Cinema for Seniors	18
Complaints of a Dutiful Daughter	9
Cow, The	13
Cry of the Heart	13
Deadly Maria	13
Decalogue, The	10
Doom Generation, The	13
Double Happiness	9
Eye of the Third Reich, The	13
Family	14
Film and Video Marketplace	11
Film and Video Panel Discussions	11
Flesh Suitcase	14
Flying Camel, The	14
Frank and Ollie	14
Funny Bones	5
Half the World	14
Incredibly True Adventure of Two	14
Girls in Love, The	
Jar, The	15
KIDSFEST	18
Frank Zappa	11
Library of Congress	15
Litany for Survival: The Life and	11
Work of Audrey Lorde	
Lonesome	8
Lost in Transit	15
Marvin Gaye Remembered	15
My Life and Times With Antonin Artaud	15
New Legend of Shaolin, The	16
Petit Musee de Velasquez, Le	16
Phantom of the Rue Morgue in 3-D	8
Picture Bride	9
Postman, The	16
Red Lotus Society	16
Reggae Under the Stars	8
Rhythm Thief	16
Rosebud Awards	19
Ryadom	16
Searching for My Wife's Husband	17
See How They Fall	17
Silences of the Palace, The	17
Silent Witness	17
Sister My Sister	17
Tribute to Area Jazz Artists	5
User-Friendly Guide	6
Vive L'Amour	17
We Love You Like a Rock	18
We're All Stars	18
Wigstock	5
Wild Reeds	18
Women in Film and Video programs	9





The University  
of the  
District of Columbia  
salutes

*FILMFEST, D.C.*  
*1995*



*UDC, the smart choice!*





*“And now for the Academy Award in the category  
of best airline in a supporting role.”*

Well, until the folks at the Academy invent that important category,  
we can dream, can't we? Continental is proud to be the Official Airline  
of the 9th annual Washington, D.C. International Film Festival.

**Continental**   
*More airline for your money.*