Filmfest DC '96
The Tenth Annual Washington, DC International Film Festival

April 24 - May 5, 1996
For Information call 202-537-FILM
Festival Introduction

Welcome to Filmfest DC!

This year, the Washington, DC, International Film Festival celebrates a decade of presenting the best in world cinema. Over those 10 years, we have premiered more than 800 films in Washington and our audiences have numbered in the hundreds of thousands.

All art forms must constantly renew themselves, and one of the primary roles of a festival is to constantly explore and discover, to take audiences down roads they didn't even know existed. In this way questions are asked, assumptions are challenged, and understanding is encouraged.

There are many wonderful films waiting to be discovered at this year's Filmfest. Festivals are celebrations, gatherings of people to honor things they value. Here, we are celebrating the art of film, one of the most exciting and powerful art forms.

Cinema has evolved from a brief flickering of images to an industry of spectacle and constant innovation. We are pleased that every year, more and more people look to Filmfest DC to find what's new and interesting. This year, we have chosen the new cinema of France for a special focus. Global Rhythms, our unique series of music films, returns, and the festival is filled with new work exemplifying the extraordinary diversity and talent found in world filmmaking.

We owe a great deal of thanks to the many dedicated people who have shared their time and talents with Filmfest DC. Their support is the reason for our success. Since the very beginning, the University of the District of Columbia has been our major sponsor, and the DC government and many businesses and sponsors also help to make Filmfest DC a reality.

To all of our staff and volunteers, I owe an immense amount of gratitude. Their support has been tremendous, and without them this event would be impossible.

Festivals feature films that you might never otherwise see. This is the true purpose of an event like ours. With Filmfest and its many associated activities, we strive to reach an ever-expanding audience. It is primarily because of you, the Washington area film lovers, that we look forward to our next ten years, and beyond.

Enjoy the festival and all its pleasures.

Tony Gittens, Director

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Opening Night Gala

Caught
Robert M. Young
USA, 1995, 118 minutes, color

Robert M. Young is indisputably one of the founding fathers of the American independent film movement. From his groundbreaking feature debut, Nothing But a Man, to such diverse and socially conscious feature films as The Ballad of Gregorio Cortez, Short Eyes, Extremities, and Dominick and Eugene, and numerous award-winning documentaries, Young's career displays a remarkable range of accomplishment. We are honored and pleased to present the Washington premiere of his newest feature, Caught.

When a young drifter, Nick, enters the hermetic universe of a middle-aged couple, Betty and Joe, owners of a small New Jersey fish store, he sparks emotion and a thirst for life that have long been dormant in their marriage. The situation becomes further complicated when the couple's adult son, a failed stand-up comedian, returns home filled with resentment at being displaced by Nick in the parent's lives. Caught features Edward James Olmos, a long-time collaborator with director Young, in a commanding performance, and Maria Conchita Alonso, whose work as Betty is lively, sensual, and heartbreaking. Newcomers Arie Verveen, in the role of the drifter, and Steven Schub, as the couple's son, are nothing short of astonishing.

Impeccably crafted, Caught builds to an explosive denouement while never losing sight of its very human characters along the way. It is a rare achievement, a sexy, smart, passionate film for thinking audiences that also manages to be hugely entertaining. Caught is a particular highlight of Robert M. Young's notable career.

George P. Pelecanos

Closing Night

Palookaville
Alan Taylor
USA, 1995, 92 minutes, color

It's the loser place that Marlon Brando bought a one-way ticket to in On the Waterfront, and it's Taylor's feature debut, a wry and surprisingly gentle comedy about three down-on-their-luck dogs- faces pooling their wits (such as they are) and resources to try to pull off the perfect robbery and set themselves right for life. Sid, Russ, and Jerry aren't bad, their luck just runs that way, and after a botched job yields dough of the altogether wrong variety (they tunnel into a bakery by mistake), the trio takes a cue from an old gangster movie in planning the heist of their careers. A good-natured antedote to the crime rampages of Tarantino and his numerous imitators, Palookaville will have you rooting for these well-meant bummers who just can't get a break—except from movie juries, who helped Palookaville steal the best first film prize at the Venice Film Festival.

Charles Cassady
20th Cleveland International Film Festival, 1996

Palookaville (followed by party at PapaRazzi)
Sunday, May 5, 4:30 pm, Key Theatre, $12.00. Code: FFK805MAYA

Filmfest DC Honors Eartha Kitt

Filmfest DC is proud to present the 1996 Global Rhythms Award to Eartha Kitt. She is nothing less than a star, with an enduring international career that has spanned theater, film, cabaret, television, and recording, and she is one of a handful of performers to be nominated for the Tony Award, the Emmy Award, and the Grammy (twice).

Fresh from her appearances in Unzipped, New York Undercover, and Living Single, America's favorite catwoman has just completed a seven-week run at New York's glittering Cafe Carlyle and recently received a Grammy nomination for her latest album, Back in Business. She also just finished filming the Paramount/Nickelodeon summer '96 release, Harriet the Spy.

Concert tours have taken Ms. Kitt through Australia and Europe several times over. Singing in 10 different languages, she has performed in over 100 countries, for which she was honored with a star on Hollywood Boulevard's Walk of Fame. In addition, Ms. Kitt has become the national spokesperson for Project On Growing, a program that assists homeless families.

The evening will include an interview, a screening of her 1958 classic St. Louis Blues, also starring Nat King Cole, Cab Calloway, and Ella Fitzgerald, and a wine and cheese "cabaret" reception.

Phillip Harris
Earth Kitt Tribute (and reception)
Monday, April 29, 7:30 pm, American Film Institute, $15.00, Code: FF629APRB
Welcome to the 10th annual Washington, DC, International Film Festival, Washington’s celebration of new world cinema. Filmfest DC is one of Washington’s major cultural events, presenting premier screenings 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:

**The Schedule**

Descriptions of films are arranged alphabetically, with showtimes and locations listed at the end. The master schedule lists each day’s films and their showtimes. Films are shown in their original language with English subtitles.

**French Cinema Now!**

Each year, Filmfest DC focuses on a national cinema. This year we have selected the dynamic cinema of France. French cinema continuously reevaluates and renews itself through youth and young filmmakers. Its revolutionary spirit, the uniqueness and personal vision of its directors, and its freedom of cinematic expression are only some of the unique characteristics that distinguish French cinematic art.

The French films in Filmfest DC’s French Cinema Now! series include classics (The Umbrellas of Cherbourg), comedies (Madame Pellet’s True Story and Les Visiteurs), and dramas (Coming to Terms with the Dead and Pas très catholique). We have also selected films that deal with a variety of contemporary issues affecting French society, including the disparate world of immigrants (Douze Francs) and the multi-ethnic populations of the poorer neighborhoods of Paris (Hailey). We extend special thanks to the Cultural Service and the Maison Française of the Embassy of France and UniFrance for their assistance with this series.

- **Coming to Terms with the Dead** (Petits Arrangements avec les morts) page 6
- **Douce France** page 7
- **Hate (La Haine)** page 9
- **The Horseman on the Roof** (Le Hussard sur le toit) page 9
- **Lumière and Company** (Lumière et compagnie) page 10
- **Madam Pellet’s True Story** (Le Fabuleux Destin de Madame Pellet) page 11
- **May Day** (En Mai... fais ce qu’il te plaît) page 11
- **Muriel’s Parents Have Had It Up to Here** (Muriel fait le deseoip de ses parents) page 12
- **Pas très catholique** page 12
- **Say Yes (Dis-moi oui)** page 13
- **The Son of Gascony (Le Fils de Gascony)** page 13
- **The Umbrellas of Cherbourg** (Les Parapluies de Cherbourg) page 14
- **Les Visiteurs** page 15

**Global Rhythms**

The combination of music and film is a true joy, each enhancing the other. One of Filmfest DC’s unique sections is our series of films from around the globe featuring major international musical artists. This year, the series is representative of a broad range of musical forms.

- **Silences:** Martial Dibango shown with The African Prom page 6
- **Freestyle shown with Word of Mouth** page 8
- **Kathy Rose, performance artist** page 10
- **Jazz at the Kennedy Center:** Women in Jazz and The International Sweethearts of Rhythm page 10
- **My First Name is Maceo** page 12
- **Punk** page 13
- **Romola (silent classic with live musical accompaniment)** page 13

**Women in Film and Video**

We are especially pleased that Women in Film and Video will present a series of films, panels, and workshops throughout the festival’s first weekend.

- **Women in Film and Video** page 16

**DC Lottery Audience Award**

Filmfest DC will give an award to the film voted the most popular by our audience. Ballots will be available after each screening, and the winner will be announced on Closing Night. As always, you’re the judge.

**Free Programs**

Some of the best deals in the festival are our free screenings and panels. Don’t miss The Umbrellas of Cherbourg and Romola at the National Gallery of Art, Kathy Rose at the Hirshhorn Museum, Filmfest DC for Kids, and our CineCates open discussions.

**Ticket Prices**

General admission is $6.50. Special admission tickets are noted. Events marked with an asterisk (*) are free.

**Protix**

Advance tickets are available through Protix by calling (703) 218-6500, at all Waxy Maxie’s in the Washington and Baltimore metropolitan areas, and at all Record & Tape Traders stores in the Baltimore metropolitan area.

(Filmfest DC pays the service charge.)

Please use the program codes listed on the reverse side when ordering. No Protix sales on day of show.

**American Film Institute**

**Locations**

Festival screenings will take place at the following three convenient venues:

- Cineplex Odeon Tenley 4220 Wisconsin Ave., NW. Take 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.

- Cineplex Odeon Foundry 1055 Thomas Jefferson St., NW. Take Metro Orange or Blue Line to Foggy Bottom. Paid parking is available in parking lot across from theater.

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

**Other Locations**

- Anastasia Branch, D.C. Public Library, Good Hope Rd. & 18th St. SE
- Biograph Theatre, 2819 M St., NW
- Cheshire Cat Children’s Book Store, 5512 Connecticut Ave., NW
- Embassy of Canada, 501 Pennsylvania Ave., NW
- La Maison Française of the Embassy of France, 4101 Reservoir Rd., NW
- Francis Gregory Branch, D.C. Public Library, 3660 Alabama Ave., SW
- Hirshhorn Museum and Sculpture Garden, 7th St. & Independence Ave., SW. Take Metro to L’Enfant Plaza.
- Key Theatre, 1222 Wisconsin Ave., NW
- Lincoln Theatre, 1215 U St., NW. Take Metro to U Street/Cardozo Station.
- National Gallery of Art, 6th & Constitution Aves., NW. Take Metro to Archives.
- Papa Razzi Ristorante, 1066 Wisconsin Ave., NW
- Shepherd Park Branch, D.C. Public Library, 7420 Georgia Ave., NW
# Filmfest DC 1996 Schedule

### Wednesday, April 24

- **7:30 pm** Opening Night Gala: Caught at The Lincoln Theatre
  - *Cinema for Seniors* at American Film Institute
  - *Film and Video Marketplace* at 1 Judiciary Square
  - *Cinema for Seniors* at American Film Institute
  - Coming to Terms with the Dead at Cineplex Odeon Tenley
  - Say Yes at Cineplex Odeon Foundry
  - *I'm So-So* at Cineplex Odeon Tenley
  - Procedure 769 at Cineplex Odeon Tenley
  - Eggs at Cineplex Odeon Tenley
  - Mayday at Cineplex Odeon Tenley

### Thursday, April 25

- **10:00 am** *Cinema for Seniors* at American Film Institute
  - *Film and Video Marketplace* at 1 Judiciary Square
  - *Cinema for Seniors* at American Film Institute
  - Coming to Terms with the Dead at Cineplex Odeon Tenley
  - Say Yes at Cineplex Odeon Foundry
  - *I'm So-So* at Cineplex Odeon Tenley
  - Procedure 769 at Cineplex Odeon Foundry
  - Eggs at Cineplex Odeon Tenley
  - Mayday at Cineplex Odeon Tenley

### Friday, April 26

- **6:30 pm** Pas tres catholique at Cineplex Odeon Tenley
  - W.E.B. Du Bois at American Film Institute
  - Tale of the Three Jewels at Cineplex Odeon Foundry
  - The Interview at Cineplex Odeon Tenley
  - *I'm So-So* at Harshorn Museum
  - Les Visiteurs at Cineplex Odeon Tenley
  - The African Prom at American Film Institute
  - Son of Gascony at Cineplex Odeon Foundry
  - Coming to Terms with the Dead at Cineplex Odeon Tenley
  - Procedure 769 at Cineplex Odeon Foundry
  - Neurosis at Biograph

### Saturday, April 27

- **9:30 am** Children’s Programming Panels at Willard Hotel
  - *Filmfest DC for KIDS: Program 1* at Harshorn Museum
  - Rosebud Awards at American Film Institute
  - *Romola* at National Gallery of Art
  - Les Visiteurs at Cineplex Odeon Tenley
  - Cross My Heart and Hope to Die at Cineplex Odeon Tenley
  - Madame Pettelet’s True Story at American Film Institute
  - Tale of the Three Jewels at Cineplex Odeon Foundry
  - Monkey Kid at Cineplex Odeon Tenley
  - W.E.B. Du Bois at American Film Institute
  - Song of the Siren at Cineplex Odeon Foundry
  - Celestial Clockwork at Cineplex Odeon Tenley
  - Guiltir at Cineplex Odeon Tenley
  - Village of Dreams at American Film Institute
  - The African Prom at American Film Institute
  - Neurosis at Biograph

### Sunday, April 28

- **11:00 am** Special Shorts Program at American Film Institute
  - *Filmfest DC for KIDS: Program 2* at Chesire Cat Children’s Book Store
  - Alice in the Looking Glass: Images of Women in the Media at American Film Institute
  - *Filmfest DC for KIDS: Program 2* at Chesire Cat Children’s Book Store
  - Say Yes at Cineplex Odeon Tenley
  - *I'm So-So* at Cineplex Odeon Tenley
  - Procedure 769 at Cineplex Odeon Foundry
  - Eggs at Cineplex Odeon Tenley
  - Mayday at Cineplex Odeon Tenley
  - Neurosis at Biograph

### Monday, April 29

- **4:00 pm** *Filmfest DC for KIDS: Program 3* at Shepherd Park Library
  - *Filmfest DC for KIDS: Program 3* at American Film Institute
  - Welcome to the Dollhouse at Cineplex Odeon Tenley
  - Song of the Siren at Cineplex Odeon Foundry
  - Eggs at Cineplex Odeon Foundry
  - Angela at Cineplex Odeon Tenley
  - Tribute to Eartha Kitt at American Film Institute
  - Mayday at Cineplex Odeon Tenley
  - Bombay at Cineplex Odeon Tenley
  - The African Child at Cineplex Odeon Foundry
  - A Foreign Land at Cineplex Odeon Tenley

### Tuesday, April 30

- **4:00 pm** *Filmfest DC for KIDS: Program 1* at Francis Gregory Library
  - *Filmfest DC for KIDS: Program 3* at Anacostia Library
  - Coming to Terms with the Dead at Cineplex Odeon Tenley
  - The Delegation at Cineplex Odeon Tenley
  - Lumiere and Company at American Film Institute
  - The Gate of Heavenly Peace at Embassy of Canada
  - An Evening with Adrienne Clarkson at Cineplex Odeon Tenley
  - The Tit and the Moon at Cineplex Odeon Tenley
  - Ximia at American Film Institute

### Wednesday, May 1

- **4:00 pm** *Filmfest DC for KIDS: Program 2* at Mt. Pleasant Library
  - Jazz at the Kennedy Center: International Sweethearts of Rhythm at American Film Institute
  - A Ladder to the Moon at Cineplex Odeon Tenley
  - Bombay at Cineplex Odeon Tenley
  - Madagascar at Cineplex Odeon Foundry
  - Love Me And You Will See... at Cineplex Odeon Tenley
  - The Outpost at Cineplex Odeon Foundry
  - Dadetown at American Film Institute
  - The Garden at Cineplex Odeon Tenley
  - A Perfect Candidate at Cineplex Odeon Tenley
  - Muriet’s Parents Have Had It Up To Here at Cineplex Odeon Foundry
  - The Neon Bible at Cineplex Odeon Foundry

### Thursday, May 2

- **6:15 pm** Don’t Die Without Telling Me Where You’re Going at Cineplex Odeon Tenley
  - Let Me Love You in Silenced at Cineplex Odeon Tenley
  - Dadetown at American Film Institute
  - Madagascan at Cineplex Odeon Foundry
  - Love Me And You Will See... at Cineplex Odeon Tenley
  - The Outpost at Cineplex Odeon Foundry
  - *Kathy Rose: Kabuki-Menco Visual Theatre* at Hirshorn Museum
  - *CineCafe* at Cineplex Odeon Tenley
  - Lumiere and Company at American Film Institute
  - Cross my Heart and Hope to Die at Cineplex Odeon Tenley
  - The Tit and the Moon at Cineplex Odeon Tenley
  - Manniken Pils at Cineplex Odeon Foundry

### Friday, May 3

- **6:30 pm** A Perfect Candidate at Cineplex Odeon Tenley
  - Lumiere and Company at American Film Institute
  - Douche France at Cineplex Odeon Foundry
  - Hate at Cineplex Odeon Tenley
  - *Kathy Rose: Kabuki-Menco Visual Theatre* at Hirshorn Museum
  - Punk at Cineplex Odeon Tenley
  - Stonewall at Cineplex Odeon Tenley
  - Pas tres catholique at Cineplex Odeon Foundry
  - Guinima at Cineplex Odeon Tenley
  - Manniken Pils at Cineplex Odeon Foundry

### Saturday, May 4

- **5:00 pm** Say Yes at Cineplex Odeon Tenley
  - A Ladder to the Moon at American Film Institute
  - 3D: Money From Home at American Film Institute
  - The Neon Bible at Cineplex Odeon Tenley
  - Muriet’s Parents Have Had It Up To Here at Cineplex Odeon Tenley
  - Guinima at Cineplex Odeon Tenley
  - 3D: Money From Home at American Film Institute
  - Stonewall at Cineplex Odeon Tenley
  - Punk at Cineplex Odeon Tenley

### Sunday, May 5

- **4:00 pm** Closing Night: Palookaville at Key Theatre
  - *The Umbrellas of Cherbourg* at National Gallery of Art

Events marked with an asterisk (*) are free. All programs are subject to change. Please consult Filmfest DC’s daily schedule in The Washington Post.
The African Prom

Kriss Rusmanis
United Kingdom, 1995, 58 minutes, color

Essentially a straight-ahead document of a concert held at London's Royal Albert Hall in April of last year, The African Prom features concert sets from Senegal's Baaba Maal, Mali's Salif Keita, South Africa's Lucky Dube, Algeria's Keita Khaled, and Senegal's Youssou N'Dour. Fans and newcomers alike will appreciate the crisp concert sound, imaginative camera angles, and the energy in the room that night.

Eddie Cockrell
Production Company: Initial Co./BBC World Service Television
Inc. Producers: Brendan Hughes
Associate Producer: Janet Culhane
Cinematography: Various Editors: Rob Platt, John S Locate

showing

Silences: Manu Dibango
Béatrice Soulé
United Kingdom, 1993, 58 minutes, color and black and white

Music, history, and politics blend splendidly in this profile of African born-avant garde saxophonist Emmanuel "Manu" Dibango, perhaps the most revered of Africa's musical exiles, travels from his native Cameroon to Paris and Brussels. Studio and live performances of his "Evening in the Village," "Soul Makossa," and other compositions are combined with vintage newsreel footage and meditations on national pride.

Eddie Cockrell
In French with English subtitles

The African Prom & Silences: Manu Dibango
Friday, April 26, 9:00 pm, American Film Institute
Code: FAF62APRA

Celestial Clockwork

Mécanicas célestes
Fina Torres
France/Venezuela, 1994, 85 minutes, color

Celestial Clockwork is the new comedy from director Fina Torres, winner of the 1985 Cannes Camera d'Or award for her first feature film Diana. The film stars Ariadna Gil (Belle Epoque) as Ana, a modern-day Cinderella whose enchanting voice can turn an aria into a bewitching spell.

Standing at the altar on her wedding day in Caracas, Ana is overwhelmed by the sudden urge to flee. She flies to Paris and lands in an apartment with four Latin-American women. One of her roommates, a deaf video maker named Celeste, makes it her mission to shatter Ana's dreams of becoming an opera singer. Guided by the pseudo-psychic power of her gay friend Armand, Ana's world is soon complicated by an eccentric psychoanalyst, a Russian singing teacher, and a shaman with a plethora of panaceas including a love potion. But there is a happy ending with a twist in this fresh, zesty, colorful comedy of errors. The soundtrack, which blends familiar opera with sassy salsa and upbeat pop, is a pure delight.

In French and Spanish with English subtitles

In person: Fina Torres
Saturday, April 27, 9:15 pm, C.O. Tenley. Code: FFS62APRC

Bombay

Mani Ratnam
India, 1994, 115 minutes, color

Bombay is controversial. Thrilling cinema, using a notorious 1993 Hindu-Muslim riot as the framework for a story that simultaneously recreates the unrest and the pleas for national unity and understanding.

Hindi journalism student Shekhar (Arvind Swamy) and his Muslim fiancée Shaha Bano (Manisha Koirala) defy their families and marry. Living in Bombay with twin sons, they must deal with ethnic tensions and increasingly hostile situations that culminate in the warlike violence of the frighteningly realistic riot sequences. A box office smash in India last year, this 14th film from popular writer-director Ratnam emphasizes his talent for blending elements of popular cinema with contemporary social issues. Trimmed of much of the requisite musical numbers (a must for moviegoers in India), this sleeker international version of Bombay is a wrenching, metaphorical love story set against an epic and all-too-true sectarian conflict.

Eddie Cockrell
In Hindi with English subtitles

Co-sponsored with the Center for the Study of the Global South, American University
Monday, April 29, 8:45 pm, C.O. Tenley. Code: FFS62APRB

Coming to Terms with the Dead

Petits arrangements avec les morts
Pascale Ferran
France, 1994, 108 minutes, color

In this brilliant debut feature, Ferran suggests that a lifetime may be spent coming to terms with childhood loss. Mesmerizing and wise, the film traces how the past keeps intruding into the life of three siblings, and does so with remarkable grace and humor. From the extraordinary traveling shot along a sunny beach that opens and frames the film, it is clear that Ferran is a major new talent, an observation confirmed by the Cannes d'Or she won for the best first film at Cannes. Here is a filmmaker who understands the camera as precisely as the heart and who has created one of the most compelling films of the year.

New Directors/New Films 1995

In French with English subtitles

Thursday, April 25, 6:30 pm, C.O. Tenley. Code: FTS63APRA

Friday, April 26, 9:15 pm, C.O. Tenley. Code: FTS63APRB

Tuesday, April 30, 8:15 pm, C.O. Tenley. Code: FTS63APRC

Followed by CineCafé on Thursday, April 25 screening
Cross My Heart and Hope to Die
Ti knieter i hjertet
Marius Holst
Norway, 1995, 96 minutes, color
First-time director Marius Holst has created a robust coming-of-age story that unfolds like a dark thriller. Otto, a working-class boy, is befriended by an older, somewhat malevolent stranger during the disturbing days of his summer vacation. Ominous events escalate until the boy spies the stranger seducing his young neighbor and later sharing an intimate moment with his mother. It is not until Otto’s father is the victim of a bad accident that the stranger’s secret is revealed. Otto’s introduction to the adult world is graced not with the tender touch of young love but with exposure to the realities of life.

New Directors/New Films 1995
The Film Society of Lincoln Center and the Department of Film and Video of the Museum of Modern Art
In Norwegian with English subtitles
Production Companies: Xenetic Screen Development/Schleifle Film/Kosk Film
Producer: Peter J. Bergh. Associate Producers: Erik Gustavson, Tomas Backskeim
Screenplay: Lars Søbye Christensen, Marius Holst
Cinematography: Philipp Gijda
Editor: Eiko Ozer
Music: Magne Furuhjorne, Kjetil Bynke, Fred
Principal Cast: Marthe Dalsgård, Jan "Ove" Korenstad, Kyrre Helmer, Rolf Sørensen, Bjørn Svarvadik
Saturday, April 27, 5:00 pm, C.O. Tenley. Code: FTDF27APRA
Thursday, May 2, 9:00 pm, C.O. Tenley. Code: FTDF02MAYB

Dadetown
Russ Hexter
USA, 1995, 93 minutes, color
Small towns have little problems, too, understates a citizen of Dadetown midway through this extraordinary documentary. An idyllic community in upstate New York must adjust and adapt to an influx of young urban professionals and the tensions raised when the high-tech American Peripheral Imaging company muscles into town at the same time local employer Gorman Metal (paper clips and staples) begins a financial tailspin. Those concerned by the increasingly blurred line between fact and fiction in American media must see what director/co-"

The Delegation
La delegazione
Alexander Galin
Italy/Russia, 1993, 92 minutes, color
Another gaggle of tourists arrives in Venice, the most magically beautiful city on earth—and often, the most deceptive. These women are members of a delegation spending their final 48 hours in Italy before returning to their forum "workers’ paradise." Unused to Western opulence, most are eager to partake of the few luxuries they can afford: a shopping bag full of food for the kids, a few minutes’ worth of soft porn on hotel TV. At the end, however, they are not satisfied: she sets out on her own for long strolls through the city’s labyrinthine streets and voluptuous meals in its fabled restaurants. Suddenly she is swept away by a handsome knight, Lorenzo (Luca Barbaresco). He gives her a tour around the magic city, making her feel like a princess, except that ultimately the piper will indeed have to be paid. Renowned theater director Alexander Galin turns to film directing with this unusual co-production, ably abetted by wonderful performances.

38th San Francisco International Film Festival, 1995
In Italian and Russian with English subtitles
Saturday, April 27, 7:30 pm, C.O. Tenley. Code: FTDF27APRA
Tuesday, April 30, 6:30 pm, C.O. Tenley. Code: FTDF03APRA

Don’t Die Without Telling Me Where You’re Going
No te mueras sin decirme a dónde vas
Eliseo Subiela
Argentina, 1995, 130 minutes, color

Director of The Dark Side of the Heart (Filmfest DC 1994) and Man Facing Southeast (Filmfest DC 1987) comes a magnificent film about reincarnation, the movies, and, of course, love. Leopoldo (Dario Grandinetti) is a Buenos Aires theater projectionist whose wife tolerates his eccentric penchant for inventing things in the back room of their house. When Leopoldo perfects a "dream collector," he retrieves a beautiful apparition who claims to be his eternal love patiently waiting until they reunite in a future life, and that in a previous incarnation, Leopoldo was responsible for the invention of cinema. Don’t Die... is among the best and most provocative films of the year. But if it suffers the same capricious fate as Dark Side.—no American distributor to date—this may be one of the few opportunities to see a film of great imagination, wisdom, and passion from a master of contemporary filmmaking.

Eddie Cockrell

In Spanish with English subtitles

With special thanks to the Embassy of Argentina
Thursday, May 2, 6:15 pm, C.O. Tenley. Code: FTDF02MAYA
Saturday, May 4, 6:00 pm, C.O. Tenley. Code: FTDF04MAYC

Followed by CineCafe

Douce France
Malik Chibane
France, 1995, 96 minutes, black and white

Rare is the film that can deal with issues of race and social disenfranchisement with warmth and humor, and this is the strength of writer-director Chibane’s Douce France.

Moussa, a young Muslim, and his scrappy French pal Jean-Luc live in Paris’s huge North African community. Life for each is complicated: Moussa’s parents have arranged a marriage, but he’s pursuing the traditional Fadila, who is ever explaining her chador (cloth head covering) to friends and strangers alike. Jean-Luc is trying to mend fences with Fadila’s liberated sister Souad, who works in a fast-food joint and bickers with her father. Although the risky gambit of playing much of the prejudice for laughs—at the expense of the French, naturally—pays off spectacularly, Chibane’s characters are so finely drawn and the milieu so vivid that their anguish and dignity shine through.

Eddie Cockrell

In Arabic and French with English subtitles

In person: Malik Chibane

Co-sponsored with the Center for the Study of the Global South, American University
Friday, May 3, 6:30 pm, C.O. Foundry. Code: FTDF03MAYA
Saturday, May 4, 8:30 pm, C.O. Foundry. Code: FTDF04MAYB
Eggs
Bent Hamer
Norway, 1995,
86 minutes, color

Hammer's first feature is a humorous tale of two elderly brothers, Moe and Pa, who live together in an isolated cottage. Their routine ends when Pa's son, Andre—the result of Pa's only venture from home—comes to stay because his mother is ill. Andre turns out to be a bale-headed adult with the mind of a child, and an eg-eggish collector. Intent on not upsetting their life, the brothers leave Andre to his own devices, but his presence gradually transforms their day-to-day existence, touching nerves the brothers had thought long buried. After sharp, funny sequences of Moe and Pa's routine, this quirky comedy-drama builds to a darker observation of familial relationships. Featuring winning performances by Sverre Hjansen and Kjell Stormoen as Moe and Pa and delightful inventive photography, this is a richly satisfying film by a talented new director.

Tim Highfield
39th London Film Festival, 1995

In Norwegian with English subtitles
Thursday, April 25, 9:00 pm, C.O. Tenley, Code: FFLB25APRB
Monday, April 29, 6:45 pm, C.O. Foundry, Code: FF7629APRA

A Foreign Land
Terra estrangeria
Walter Salles,
Daniela Thomas
Brazil, 1995, 110 minutes, black and white

A triumph of genre storytelling in the service of social criticism, this noir-ish thriller takes as its jumping-off point the economic plan implemented in 1990 by newly elected Brazilian president Fernando Collor. Conceived to combat economic stagnation after 30 years of military dictatorship, the confiscation of each and every personal savings account had a disastrous side effect: more than 800,000 young Brazilians left or planned to leave to seek their fortunes elsewhere.

Young actor Paco lives in São Paulo and dreams of getting out at any price, while Alex struggles as a waitress in Lisbon. Their love story is a stunning dramatic metaphor for a country that, in the throes of racism, cultural disparity, and a yearning for security and identity.

Eddie Cockrell
In Portuguese with English subtitles

In person: Walter Salles

Co-sponsored with the Center for the Study of the Global South, American University, and the Embassy of Brazil

Sunday, April 28, 7:30 pm, C.O. Tenley, Code: FFF628APRB
Monday, April 29, 9:15 pm, C.O. Tenley, Code: FFF629APRA

The Garden
Zabrada
Martin Sulik
Slovakia/France, 1995, 99 minutes, color

Among the best of the young filmmakers from Eastern Europe, Martin Sulik (Everything I Like, Filmfest DC, 1994) has a delicate, whimsical touch with storytelling that imbues each of his films with warmth and affection.

Leaving his married lover and anxious father behind, 30-year-old schoolteacher Jakub (Roman Luknar) decides to live in and fix up his grandfather's remote country garden. Initially awkward in the wild, he discovers the simple pleasures of rural living with the help of an old dog and the enigmatic girl next door. The Garden is an appealing and eccentric world of the view where miracles seem natural and the ordinary becomes miraculous. Slovakia's official submission to the Oscars and winner of numerous festival prizes (including best film of the year in the Czech Republic).

Eddie Cockrell
In Slovak with English subtitles

In person: Martin Sulik
Wednesday, May 1, 8:15 pm, C.O. Tenley, Code: FF76821APRA
Thursday, May 2, 6:30 pm, C.O. Tenley, Code: FF76822APRA

The Gate of Heavenly Peace
Richard Gordon, Carma Hinton
USA, 1995, 180 minutes, color and black and white

In this meticulously researched documentary film of the 1989 Chinese protest movement that climax

The Gate of Heavenly Peace goes beyond the surface of history to present the drama, confusion, and commitment behind this epic event.

Eddie Cockrell

In person at the April 28 screening: Carma Hinton
Sunday, April 28, 8:00 pm, C.O. Tenley, Code: FFF628APRB
Tuesday, April 30, 8:00 pm, C.O. Foundry, Code: FF7630APRA

Freestyle
Jacque Jones
USA, 1995,
22 minutes, color

A forceful film about the pioneering work of women rappers, disc jockeys, and managers in the San Francisco Bay area. Freestyle is the work of former Black Film Review editor and Washington resident Jacque Jones. The women talk about the bad and the good: gangsta rap, the uses and abuses of the word "bitch," the fresh new voices of West Coast women rappers, and their passion for the music. Clear-eyed and inspirational, Freestyle is about a new injection of positivism into a musical genre that often gets a bad rap. Winner of the Boston Film Factory Award for Best Cinematography at the New England Film and Video Festival.

Eddie Cockrell

Word Of Mouth
Nicolette Atkinson, Julia Kerfoot
USA, 1991, 29 minutes, color

In person: Jacque Jones
Sunday, April 28, 8:30 pm, American Film Institute, Code: FF6428APRB
Followed by a party at Diversit, 1524 14th St., NW ($3.00 with movie ticket stub, otherwise $5.00)
The Horseman on the Roof
Le Hussard sur le toit

Jean-Paul Rappeneau
France, 1995, 135 minutes, color

L
ove, romance, adventure, and excitement on a grand scale in Rappeneau's follow-up to his international hit Cyrano de Bergerac. Adapted from the novel by Jean Giono and set in 19th century Provence against the backdrop of the Austrian occupation of Italy, young Angelo (Olivier Martinez) travels to Aix to warn Italian friends in exile of the arrival of Austrian soldiers. He meets the enigmatic Pauline de Theus (Juliette Binoche), and together they set off through a cholera-infested countryside to find her husband. Their journey becomes a classic story of love and adventure, with Rappeneau once again proving himself a master of period recreation. Glorious photography and no expense or effort spared make this a sumptuous, epic film unlike anything seen in recent times.

Rosa Bosch
39th London Film Festival, 1995

In French with English subtitles


Screening followed by a Cognac reception.

This event is made possible under the auspices of the Cultural Service and La Maison Française at the Embassy of France.

Reception sponsored by Cognac

Sunday, April 28, 6:00 pm, Embassy of France. $10.00, Code: FFF629APRA

AMERICAN PREMIERE

I'm So-So
Krystof Wierzbicki
Poland, 1995, 56 minutes, color

In 1994, the acclaimed director Krystof Kieslowski, known especially for the Decalogue (Filmfest DC, 1995) and Blue, White, and Red, announced that he wanted to retire from films and spend the rest of his life “smoking cigarettes on a quiet beach somewhere,” so he was reluctant, when approached by Wierzbicki, to take part in this interview documentary. This Polish-produced event is based on the master, whom Dossen How recently described in The Washington Post as “part of the great-director pantheon that includes Jean Renoir, Federico Fellini, Yasuziro Ozu, Max Ophuls, and Andrei Tarkovsky,” is presented in memoriam.

Kelly Gordon
In Polish with English subtitles


There are no tickets or reservations for either evening; seating is first-come.

Thursday and Friday, April 25 and 26, 8 pm, Hirshhorn Museum and Sculpture Garden, FREE
Jazz at The Kennedy Center

Program 1

Women In Jazz

Michael Chertok Collection

USA, 60 minutes, black and white

Presented in conjunction with the Kennedy Center's The Mary Lou Williams Women in Jazz Festival, this program features films devoted to America's top women jazz performers. The program includes a group of remarkable performers in a collection of rare film clips from the Michael Chertok archival collection. Included in the lineup are Mary Lou Williams, Marian McPartland, Una MaeCarlisle, Hazel Scott, Dorothy Dongan, Dinah Washington, Sarah Vaughan, Ella Fitzgerald, Hazel Scott, Carmen MacRae, Valaida Snow, and an artist who is widely regarded as the most gifted jazz singer we've ever produced, Billie Holiday.

Monday, April 29, 5:30 pm, American Film Institute, Code: FFAD92APRA

Program 2

The International Sweethearts of Rhythm

Greta Schiller, Andrea Weiss

USA, 1986, 30 minutes, color and black and white

A n all-female swing band, the International Sweethearts of Rhythm constantly fought both racism and sexism as the racially integrated group toured segregated areas in 1940s America. The white musicians darkened their faces and hid to avoid arrest; all lived on the bus to avoid segregated facilities. Footage and stills from the '40s, intercut with contemporary interviews, tell their fascinating story. From origins at a private school in Mississippi, the band moved to Washington, DC—occasionally playing with stars, and making a USO tour for black troops after World War II. As with so many women who moved into "men's" jobs, they found their opportunities eliminated when the war ended.

John Hiett
Iowa City Public Library, Library Journal


Shown with Eartha Kitt: The Most Exciting Woman in the World

A performance film of this year's Filmfest DC Tribute Honoree.

Wednesday, May 1, 5:30 pm, American Film Institute, Code: FFAD601MAYA

Sponsored by the Kennedy Center's Mary Lou Williams Women In Jazz Festival.

Hathy Rose: Habuki-Menco Visual Theatre

World-renowned film-maker-dancer Kathy Rose returns to Filmfest DC and the Hirshhorn for an evening of her unique juxtapositions of live dance with video animation and filmed film. Makiko Ok and Roberta Gurevitz join Rose in presenting a diverse, fascinating program that transcends the two dimensions of the screen and combines dance and film in new ways. Featured works include: Oriental Interplay, a fashion haku; Primitive Movers (1983); Syncope, (1987), where seven filmed dancers react to a solo live performer; Precious Metals (1991), inspired by the sculpture of Brancusi; video segments of Habuki-Menco Japanese stylizations meet Flamenco; and an excerpt from a work in progress, Klepata, influenced by Butoh, the Egyptian Book of the Dead, and surrealist poetry by Jean Cocteau and Antonin Artaud.

Kelly Gordon

There are no tickets or reservations for either evening; seating is first-come, first-served.

Thursday and Friday, May 2 and 3, 8 pm, Hirshhorn Museum and Sculpture Garden, FREE

Lumière et compagnie

Sarah Moon
France/Spain/Sweden, 1995, 88 minutes, color

A beautiful idea, realized with elegance and a bit of mischief: 39 internationally famous film directors (including Spike Lee, Wim Wenders, John Boorman, Merchant-Ivory, Liv Ullmann, Idrissia Ouadraogo, and others) were given the opportunity to make a movie using a restored camera developed by film pioneers Louis and Auguste Lumiere. The ground rules: no more than three continuous takes (no editing), no artificial light or synchronous sound, and a maximum running time of approximately 50 seconds—the amount of film the camera can hold. The works are preceded by director Sarah Moon's making-of footage and questions to the participants: "Why did you agree to do this?" ("Well, it certainly wasn't the money," says Jerry Schatzberg); "Why do you film?" ("For me, the answer can be but a long, questioning silence," says Jacques Rivette), Lumière et Company is a must-see for budding filmmakers and cineastes alike.

Eddie Cockrell

In English and various languages with English subtitles


Wednesday, May 1, 6:15 pm, C.O. Tenley, Code: FF601MAYA

Saturday, May 4, 6:00 pm, C.O. Tenley, Code: FF604MAYA

AMERICAN PREMIERE

Himia

Ahmad-Reza Darvish
Iran, 1995, 105 minutes, color

Two sensitive, honorable adults try to do the right thing in an emotionally charged situation where one party is bound to emerge hurt and dispossessed. As the Iran-Iraq war hits home, Reza's wife dies giving birth to a healthy girl, but Reza has been captured trying to get his parents out of harm's way. Nine years later, he's released from a POW camp and finds his daughter in a distant city—being raised by a woman surgeon who had presumed Reza dead.

Darvish's script and work with a fine cast add up to a drama of delicacy and conviction about wartime's lingering aftereffects. Kimia shows again the Iranian cinema's skill at using durable genres to treat socially resonant subjects. Winner of four awards at the Fajr International Film Festival, Tehran, 1995.

Godfrey Cheshire
Variety

In Farsi with English subtitles


Sunday, April 29, 4:30 pm, C.O. Tenley, Code: FF626APRA

Tuesday, April 30, 8:45 pm, C.O. Tenley, Code: FF630APRA

A Ladder to the Moon

Colpo di luna

Alberto Simone

Italy/France/The Netherlands, 1995, 88 minutes, color

This is the affecting story of astrophysicist Lorenzo (Tcheky Karyo) who travels from Milan to Sicily to sell the dilapidated family villa. During repair work, a strong bond forms between Lorenzo and bricklayer Salvatore (the great Italian comedian Nino Manfredi), in a fine dramatic role.

Salvatore's helpers and son are young people being treated for mental and emotional problems at a live-in alternative therapy community. Through his exposure to their world, Lorenzo slowly regains the capacity to feel. "Meeting these youths forced me to look again at the stereotypes..." Simone has said, "and this experience is as little represented in modern cinema as it is ignored in real life." Winner of a special award for ensemble acting at the 1995 Berlin Film Festival.

Eddie Cockrell
In Italian with English subtitles


Wednesday, May 1, 6:15 pm, C.O. Tenley, Code: FF601MAYA

Saturday, May 4, 6:00 pm, C.O. Tenley, Code: FF604MAYA

In English and various languages with English subtitles


Tuesday, April 29, 6:30 pm, American Film Institute, Code: FFAD30APRA

Thursday, May 2, 8:30 pm, American Film Institute, Code: FFAD32APRA

Friday, May 3, 6:30 pm, American Film Institute, Code: FFAD33APRA
Madagascar
Fernando Pérez
Cuba, 1994, 49 minutes, color

Madagascar is the story of Laura and Laurita, a mother and daughter who don’t understand each other anymore. Laurita longs for stability in her tumultuous life as her twice-divorced university professor mother moves the family from place to place. She seeks escape in a dream world, her fantasy of Madagascar. But as Laurita finally finds the security she desires, her mother grows more restless. The two eventually change roles completely. In the end, mother and daughter both set out for the Madagascar of their imagination. Winner of the Latin American Film prize at the 1995 Sundance Festival and the Jury Award at the 1994 Havana Film Festival.

Ramiro Puerta
20th Toronto International Film Festival, 1995
In Spanish with English subtitles

In Love and You Will See... Quíreme y verás...
Daniel Díaz Torres
Cuba, 1994, 56 minutes, color

In Love and You Will See... three petty criminals break into a bank, but their heist turns sour when the sudden appearance of a beautiful woman delays the operation and crowds of people begin pouring into the streets to celebrate the victory of the Cuban revolution. Thirty-five years later, one of the thieves, Juventino, sees an elegant woman drop a parcel of money in the street. To his surprise, the woman bears an uncanny resemblance to the one who foiled the robbery years before and he embarks on an obsessive quest to find her.

Ramiro Puerta
20th Toronto International Film Festival, 1995
In Spanish with English subtitles

Manneken Pis
Frank Van Passel
Belgium, 1994, 90 minutes, color

If you believe that a good movie must take you to another world that is both implausible and inviting, see Manneken Pis. A triumph of quirky, distinctive filmmaking, this is the story of a young man who arrives in Brussels looking for work, only to become involved with a phalanx of odd people and a woman who drags him to a heartbreaking, hilarious childhood secret.

First-time director Van Passel pulls it off in style. An offbeat love story with a mystical-romantic edge, Manneken Pis mines the special combination of straight-faced humor and quirky surrealism that’s fast becoming a trademark of Benelux films. The film constructs an unreal, self-contained world of some half-dozen characters in which nothing exists other than their emotions. Through clever pacing and rich characterizations, the film manages to go the distance without any sense of strain.

Manneken Pis

In Flemish with English subtitles

Screenplay: Christophe Dirckx, Cinematography: Jan Vancaille.

Thursday, May 2, 9:45 pm, C.O. Foundry, Code: FFF6220MYB
Friday, May 3, 9:00 pm, C.O. Foundry, Code: FFG603MYA

Mayday
En Mai... fais ce qu’il te plaît
Pierre Grange
France, 1994, 95 minutes, color

Reminiscent of Vingtième Alain Resnais, this audacious feature debut is a brain teaser for adventurous moviegoers. In an apartment building somewhere in France, families go about the business of life as a new president is about to be named. Between 7-45 and 8:00 pm, random minor occurrences and small misunderstandings build to a chain of tragedies that will change everyone’s life. The film’s premise appears simple—the walls are thin and nobody can quite identify what they’ve just heard—but what makes the experience remarkable is that each vignette follows the same quarter-hour timespan, and from each flat the same events are seen and heard just a little bit differently. First-time writer-director Grange has made a clever, absorbing film that will keep audiences guessing until the very end.

Pierre Grange

In French with English subtitles


In person: Pierre Grange for April 29 screening
Thursday, April 25, 8:15 pm, C.O. Tenley, Code: FFS625APRF
Monday, April 29, 8:30 pm, C.O. Foundry, Code: FFF629APRF

Madame Petlet’s True Story
Le fabuleux destin de Madame Petlet
Camille de Casabianca
France, 1995, 91 minutes, color

Madame Petlet (cooking show star Malté, in her first screen role) is a woman of great good sense and judgment, and a model of health and sanity. When she leaves her drunken husband to go to Paris, she gets a job as a TV scriptwriter’s (Camille de Casabianca) live-in nanny. The latter, running dry on ideas, begins to find a new and very successful source of sit-com material in the small-town life and memories of Madame Petlet, who hits the roof when she catches on. Snapping with satire and smart comedy, Madame Petlet features excellent performances. The film was recently purchased by Disney Studios.

Kathleen Murphy
Rendez-vous with French Cinema
The Film Society of Lincoln Center
In French with English subtitles


In person: Camille de Casabianca
Saturday, April 27, 5:30 pm, American Film Institute, Code: FFA621APRF
Sunday, April 28, 8:30 pm, American Film Institute, Code: FFA629APRF
Muriel’s Parents Have Had It Up to Here
Muriel fait des espoirs de ses parents
Philippe Faucon
France, 1995, 79 minutes, color

Muriel’s Parents Have Had It Up to Here

My First Name is Maceo
Markus Gruber
Germany, 1994, 87 minutes, color

“Maceo, blow your horn!”
There wasn’t a concert or recording session when the Godfather of Soul, James Brown, didn’t fire up his aggressive, dynamic saxophonist with that exclamation. Maceo Parker is music history.

Gruber’s stellar documentary investigates Parker’s background and rise to his current exalted position among American jazz greats as an entre to a dynamic concert film. Interviews with bandmates and fellow jazz and R&B legends lead to imaginative, cleverly executed performance footage that propels you into the midst of the session. The film’s real strength lies in the vitality and immediacy of the music, imparting the raw power and presence of Parker’s saxophone playing. The crisp sound, of incredible fidelity, was recorded in an intimate Parisian venue possessed of near perfect acoustics. My First Name Is Maceo captures the thrill of the best seats in the house and the funkier players around.

Melbourne International Film Festival
Sunday, April 22, 8:45 p.m., C.O. Foundry. Code: FFFG624APRB
Saturday, May 4, 8:45 p.m., C.O. Foundry. Code: FGGG604APYV

Neurosis: Fifty Years of Perversity
Neurosis: Fünfzig Jahre pervers
Rosa von Praunheim
Germany, 1995, 89 minutes, color

The latest from cinematrographer von Praunheim (A Virus Knows No Morals, Filmfest DC, 1987, Anita—Dances of Vice, Filmfest DC, 1988) is a celebration of his celluloid life: as he introduces his latest magnum opus to a packed house, a moviegoer jumps up and shoots him. This leads to an inquiry into his legacy of guerrilla filmmaking and gay militancy by an intrepid but disatfacted reporter (Désiré Rick), who discovers such tantalizing titbits as one ex-lover’s revelation that the director could play Bavarian folk tunes on his foreskin. Winner of the FIPRESCI prize for Best Gay Film at the 1995 Locarno Film Festival.

Eddie Cockrell
In German with English subtitles

Shown with Gentle Giants
Bruce Weber
USA, 1995, 15 minutes, color and black and white

The Neon Bible
Terence Davies
USA/United Kingdom, 1995, 92 minutes, color

The Neon Bible fits snugly in Terence Davies’s sublime worldview, previously on display in The Neon Bible Trilogy, Distant Voices, Still Lives, and The Long Day Closes. Here, Gana Rowlands stars as Aunt Mae, a sunny but down-on-her-luck singer in rural 1940s Georgia, whose effect on her nephew David delivers him from an abusive father and an unstable mother. Once again Davies explores the effect of music on an impressionable young mind, and the power of the film—as in all of Davies’s work—comes from blending autobiographical urgency with a clear-eyed story of universal appeal.

Eddie Cockrell
Wednesday, May 1, 9:00 p.m., C.O. Foundry. Code: FFFG601MAYB
Saturday, May 4, 6:30 p.m., C.O. Foundry. Code: FFFG604MAYA

The Outpost
A Részleg
Péter Gátháir
Hungary/Romania, 1994, 85 minutes, color

Gizella, an attractive, divorced engineer, is the first woman in her company to be assigned a vaguely supervisory job at a field site. Her train steems from the city into a countryside of mud roads and mountains. A filthy cattle settlement marks the end of civilization—but not Gizella’s destiny. A lonely hand-car track leads her ever farther outward into the icy wastes. Men escorting her treat the newcomer with lust, scorn, anger, and finally pity, and strip her of all her possessions, even the labels of her clothes. She begins to seem more prisoner than overseer—and the outpost is still not in sight.

This powerful allegory (from the director of Time Stands Stilly) introduces world audiences to Mari Nagy, one of Hungary’s most prominent stage actresses, as a heroine whose hopeful determination is her only weapon in a voyage into the very heart of bleakness.

Charles Cassady
20th Cleveland International Film Festival, 1996
In Hungarian with English subtitles
Wednesday, May 1, 6:45 p.m., C.O. Foundry. Code: FFFG601MAYA
Thursday, May 2, 7:00 p.m., C.O. Foundry. Code: FGGG602MAYA

Pas très catholique
Tonie Marshall
France, 1994, 103 minutes, color

The days and nights of private investigator Maxime (Anémone) are far from glamorous: all-night stakeouts, sleeping in her clothes, “at home” in a café, and getting old alone, without family or lover. When she takes on a new case, Maxime discovers a son (and her surprising love for him) as well as hard truths about herself and her one-time marriage to a man who never saw through her flesh to her soul. This low-key celebration of a tough, yet ethical, life is remarkably moving. And alternately plain and adorable Anémone never acts like a woman playing Sam Spade, but rather creates the woman Sam Spade would have been.

Rendez-vous with French Cinema
The Film Society of Lincoln Center
In French with English subtitles
Friday, May 3, 8:45 p.m., C.O. Foundry. Code: FGGG603MAYB
A Perfect Candidate
R.J. Cutler, David Van Taylor
USA, 1996, 105 minutes, color
From the co-producer and cinematographer of The War Room and the director of Dream Deceivers comes a rollicking new documentary about the character-driven 1994 Virginia Senate race between Lt. Col. Oliver North and incumbent Senator Charles Robb. The filmmakers had what appears to be complete access to each man’s camp, but attention gravitates to none-nonsensc Washington Post reporter Dan Baker, who proves surprisingly vulnerable between the June convention and election day, and savvy but jaded North campaign senior strategist Mark Goodin, whose last-resort soliloquy on what it all means is astonishingly candid. Their personal odysseys in the shadow of the race provide both an element of suspense and an incisive look at how the campaign changed its participants. A Perfect Candidate is among the handful of great and enduring American documentaries made thus far in this decade.

Eddie Cockrell

In person: R.J. Cutler and David Van Taylor
Wednesday, May 1, 9:45 pm, C.O. Tenley. Code: FFS601MAYB
Friday, May 3, 9:30 pm, C.O. Tenley. Code: FFS603MAYA

Procedure 769:
The Witnesses to the Execution of Robert Alton Harris
Jaap van Hoewijk
The Netherlands, 1995, 65 minutes, color
On July 5, 1978, Robert Alton Harris kidnapped and murdered two 16-year-old boys in San Diego. At 6:21 am on April 21, 1992, 49 people watched as the first man put to death by the state of California in 25 years died in the gas chamber of San Quentin State Prison. Dutch filmmaker van Hoewijk heard of the execution and wondered: Who were those spectators? How did they come to be there? What were their feelings? Over the next two years, he tracked down 11 of the people present on that day, and their interviews reveal that no two saw this particular Procedure 769 (California administers the death penalty) in quite the same way. With state-sanctioned executions in the news, and Dead Man Walking focusing attention on them, Procedure 769 is a timely, fascinating, unique addition to the debate.

Eddie Cockrell

Thursday, April 25, 8:45 pm, C.O. Foundry, Code: FF6625APRB
Friday, April 26, 9:15 pm, C.O. Foundry, Code: FYG626APRC

Say Yes
Dis-moi oui
Alexandre Arcady
France, 1995, 106 minutes, color
One of the most charismatic and versatile of the generation of French actors now in their thirties is Jean-Hugues Anglade, the manic gangster in King Charles in Queen Margot. Changing tone and pace in Arcady’s romantic comedy, and with a supporting cast that includes Anouk Aimée and Patrick Braoué (Nine Months), a genial Anglade emerges as a pediatrician with an active after-hours life and an inability to settle down. Returning home after an all-night poker session, he discovers a young girl on the staircase of his apartment. Although he becomes a Prince Charming in spite of himself, it is she who, in this reverse Cinderella story, saves him from his own apathy.

Peggy Parsons

Live organ accompaniment by Dennis James
Saturday, April 27, 4:00 pm, National Gallery of Art, FREE

Punk
Ted Halipes
USA, 1995, 62 minutes, color and black and white
As Iggy Pop promotes a new record and the Sex Pistols contemplate a 20th anniversary reunion tour, here’s a compact blast of music history that’s a lurch down memory lane. The gang’s all here, from a 1977 Igster interview by Dinah Shore on American TV to the backstage scene at an early Clash show, from X’s detonation on the L.A. scene to Elvis Costello’s beat-and-switch performance of “Radio, Radio” on Saturday Night Live. “What killed us was success,” says the Clash’s Joe Strummer. “For some reason we weren’t prepared.” In retrospect that’s just as well, for the success of the punk aesthetic (it hurts to say that) depended on the shock of the new. And while contemporary music waits for its next post-Nirvana alarm, Punk is a superb reminder of the last time popular culture was wide awake.

Eddie Cockrell

In person: Ted Halipes
Friday, May 3, 8:30 pm, American Film Institute, Code: FFA603MAYB
Saturday, May 4, 11:15 pm, Biograph Theater, Code: FB604AMYA

The Son of Gascongne
Le fils de Gascongne
Pascal Aubier
France, 1995, 104 minutes, color
Veteran director Aubier’s French-film buff’s delight is a comic tale of moves and memories among luminaries of the French New Wave. Young, befuddled Harvey (Gregoire Colin) is escorting the Voices of Georgia around Paris as a favor to his travel agent mother. While flirting with Dinara (Dinara Droukarova), the group’s translator, he’s spotted by Marco (Jean-Claude Dreyfus of Delicatessen fame), who claims to have been the child star of the beloved French film “White Mane.” Marco is certain that Harvey is the long-lost son of the legendary Gascongne—filmmaker, raconteur, bon vivant, and heartbreaker. (“Remember the 1960s?” asks Marco. “He invented them.”). He enlists Alexandra Stewart, Bernadette Lafont, Claude Chabrol, and a dozen other celebrities to verify Harvey’s identity. Is Marco on the level?

Eddie Cockrell
In French, Russian, and English with English subtitles

In person: Pascal Aubier
Friday, April 26, 9:00 pm, C.O. Foundry, Code: FFF626APRB
Sunday, April 28, 9:30 pm, C.O. Foundry, Code: FFF626APRC

Romola
Henry King
USA, 1924, 142 minutes, black and white with color
tinting, silent
A favorite of Lillian and Dorothy Gish (who starred along with William Powell and Ronald Colman), Romola was inaccessible for years because only one 16mm print survived in a private collection. Recently, the Stanford Theatre Foundation in Palo Alto, California, secured the one extant copy and joined the UCLAF Film and Television Archive in beautifully restoring the film to 35mm with original color tinting. Although Louis F. Gottschalk’s companion orchestral score did not survive, Dennis James composed a new score based on the original “cure sheet” accompaniment. James will accompany the performance in person on the Allen theater organ.

A Greek scholar in Renaissance Italy, captured by pirates, asks his adopted son Tito to furnish ransom. Tito travels to Florence but, ignoring his father’s request, marries the beautiful Romola and becomes chief magistrate.

Peggy Parsons

Live organ accompaniment by Dennis James
Saturday, April 27, 4:00 pm, National Gallery of Art, FREE
Song of the Siren
Shirat H’Sirena
Eytan Fox
Israel, 1994, 90 minutes, color

In this refreshing Israeli comedy, set against the backdrop of the Gulf War, the protagonist is not ducking for cover but looking for romance. Dalit Kahan stars as a sharp, sexy Tel Aviv advertising executive recovering from a recent breakup with her live-in boyfriend, who is now engaged to a younger woman. It's almost New Year's Eve, and the news is broadcasting warnings of an attack on Tel Aviv, but Talila isn't really worried. She's more concerned about whether she'll find someone with whom she can spend New Year's. Without much trouble, she finds someone for the evening's festivities, then falls for a handsome food inventor. A romance ensues—until his ex-girlfriend comes back—but Talila is not going to let a Scud or some girl get in her way...

21st Seattle International Film Festival, 1995

In Hebrew with English subtitles

★ In person: Dalit Kahan, courtesy of the Embassy of Israel

> Co-presented with the Washington, DC Jewish Film Festival
Saturday, April 27, 9:00 pm, C.O. Foundry, Code: FF627APRA
Monday, April 29, 6:30 pm, C.O. Foundry, Code: FF629APRA

The Tit and the Moon
La teta y la luna
Bigas Luna
Spain/France, 1994, 88 minutes, color

This imaginative new film from the director of Jamón, Jamón (Filmfest DC, 1993) begins with an astonishing sequence in which nine-year-old Tete (Biel Duran) introduces the film's characters while they attempt to build a human pyramid in the town square. That's just the beginning of the unusual fun in this soulful, charming, erotic fantasy-tinged story of three men enamored of the same woman. Tete's child-like wisdom and the movie's coked-up humanity are infectious in this story of first love, of lost love, and the need for courage, which are, of course, the subjects of poetry. Recalling the magic of Fellini, Bigas Luna's film is a gentle, personal poem from the Mediterranean, meant for the world to read.

Eddie Cockrell

In Spanish with English subtitles

Shown with The Monk and the Fish
Michael Dudok de Wilt
France, 1994, 6 minutes, color

Tuesday, April 30, 8:30 pm, C.O. Tenley, Code: FF630APRB
Thursday, May 2, 9:15 pm, C.O. Tenley, Code: FF602MAYB

Stone Wall
Nigel Finch
United Kingdom, 1995, 99 minutes, color

For all its period zing, the issues in Finch's The Lost Language of Cranes (Filmfest DC, 1992) colorful dramatization of the landmark 1969 Stonewall riot in New York remain as pertinent as ever. Matty Dean (Fred Weller) arrives in New York, determined to join the gay liberation cause. He meets a group of drag queens, who hang out at the regularly busted Stonewall Bar, and a conservative group of homosexual activists who actively provoke police confrontation. This proves hard in liberal 1960s New York and only at the Stonewall, among the drag queens, can these white-collar rebels get the ban they seek. In this astutely observed gay underworld, both sides find the police brutality they need to spark their simmering cause.

Oscar Moore
39th London Film Festival, 1995

★ In person: Christine Vachon, producer, at May 3rd screening
Friday, May 3, 8-45 pm, C.O. Tenley, Code: FF663MAYB
Saturday, May 4, 10:45 pm, C.O. Tenley, Code: FF664MAYA

The Umbrellas of Cherbourg
Les Parapluies de Cherbourg
Jacques Demy
France, 1964/1992, 90 minutes, color

Jacques Demy's 1960s pop-opera love story gave serious challenge to Hollywood's supremacy in musicals. But until recently this New Wave classic was available only in faded, grainy prints. Now filmmaker Agnès Varda (Demy's widow) and composer Michel Legrand have completed a three-year restoration of Umbrellas' image and sound, with the help of the French Ministry of Culture. The results are extraordinary—in fact, it's questionable whether Demy's color scheme (sensational and earthy at the same time) was ever really seen on original release, since prints were made from an inferior negative. For the first time, this beautiful new print gives full justice to Demy's "ballet of the seasons." The dialogue is all sung—but there are no large-scale production numbers—and Michel Legrand's Oscar-nominated score has been entirely remixed in Dolby Stereo. Nominated for five Oscars, including Best Foreign Language Film, and winner of the Grand Prize in Cannes.

Peggy Parsons
In French with English subtitles
A Zeitgeist Films/Fox Lorber Re-release

The Umbrellas of Cherbourg will open for an extended run at the Key Theatre in late May.
Sunday, May 5, 5:00 pm, National Gallery of Art, FREE


**American Premiere**

**Village of Dreams**

_Eno nakano bokuno mura_

Yoji Higashi

Japan, 1995, 112 minutes, color

Winner of a Silver Bear for "outstanding single achievement" at the 1996 Berlin Film Festival, this delicate film is the autobiographical tale of artist Seizo Tashima and his identical twin brother Yukihiko, and their idyllic childhood in the summer of 1948. Over the course of the lazy season the boys catch fish, draw, pinch vegetables, and have their tonsils removed. There is an element of the fantastic, too, as Seizo hears mysterious voices underwater, a loincloth develops a mind of its own, and the village is observed by three witches. With its tangorous pace and touches of magic, _Village of Dreams_ weaves a beautiful and seductive spell.

Eddie Cookell

In Japanese with English subtitles


Saturday, April 27, 9:30 pm, C.O. Tenley, Code: FFT627APRC
Sunday, April 28, 5:00 pm, C.O. Tenley, Code: FFT628APRA

**Advance Screening**

**W.E.B. Du Bois: A Biography in Four Voices**

Louis Masiah

USA, 1995, 114 minutes, color and black and white


From the production notes


*In person: Louis Masiah*

Friday, April 26, 6:30 pm, American Film Institute, Code: FAA626APRA
Saturday, April 27, 7:30 pm, American Film Institute, Code: FAA627APRA

**Welcome to the Dollhouse**

Todd Solondz

USA, 1995, 87 minutes, color

Winner of the Grand Jury Prize at the 1996 Sundance Film Festival, _Welcome to the Dollhouse_ is the poignant and funny saga of Pubescent Outsider Dawn Wiener (Heather Matarazzo), nicknamed “Wiener Dog” by her cruel seventh-grade classmates at Benjamin Franklin Junior High School. Presented with great insight but devoid of sentimentality, Dawn's rough trip through a tough age both at home and at school is presented with wit and meticulous attention to detail. In its unflinching realism and deliciously wicked humor, _Welcome to the Dollhouse_ establishes itself as an instant American classic about the growing pains of a misfit—its universal truths will touch both young and adult viewers.

Emanuel Levy


*In person: Todd Solondz*

Hosted by Peter Burnette of the Key Cinema Club

Monday, April 29, 6:30 pm, C.O. Tenley, Code: FFS629APRA

**1996 Rosebud Winners Showcase**

Saturday, April 27, 2:00–4:00 pm.
American Film Institute
1 hour, 20 minutes
Followed by a MEET THE FILMMAKERS panel discussion

The Rosebud awards honor the innovative, experimental, unusual, or deeply personal in creative film making. Rosebud is an all-volunteer organization promoting independent film and video in the DC metropolitan area. Through the annual competition and showcases, Rosebud offers nominated artists new opportunities for public and professional exposure.

Executive Director: Natasha Reagig. For information phone or fax (202) 797-9081.

Filmmat DC and the American Film Institute are pleased to present the 1996 Rosebud Award winners:

**Dr. Lekhi: The World Bank President**

Justine Schmidt, Washington, DC

Born in Czechoslovakia, he was a successful economist for the World Bank until the tragic death of his wife and twin daughters. Devastated, he now survives as a homeless artist. A beautifully told story that emotionally touches our worst fears.

**North Route 1**

Jason Farrell, Cherie Monahan, Colin Treat, Russell Barbara, Washington, DC

A Polly-andrew dreamer takes a walk on the wild side. Mixes Midnight Cowboy with Forrest Gump.

**Joseph Beuys in America**

Katrien Jacobs, Ivan Al-Azm, College Park, MD

In 1974, the controversial performance artist lectured about the integration of art and education. Rare footage offers a fascinating glimpse of a provocative figure.

**Gunblast: Culture Clash**

Eddie Becker, Ron Avey, Washington, DC

An unflinching look into the heart of the killing beast—Man. An important, powerful work—not for the squeamish.

**Best of Show**

**Musical**

Mark Schwartzbard, Arlington, VA

It's damn hard to play the harmonica with a steel plate riveted across your mouth. Horrifying and lyrical at once.

1996 Judges: Cynthia Buzzard, Skiza Czcyk, Rogelio Maxwell, Mitch Parker, Jonathan Spottswoode

1996 Rosebud sponsors: Eastman Kodak Company, Biograph Theater, Circle Releasing Inc., COLORED, Commonwealth Films, Roland House, the Washington Film and Video Council, and the DC Mayor's Office of Motion Picture and Television Development.

Funded in part by the DC Commission on the Arts and the National Endowment for the Arts.

1996 in-kind sponsors: American Council for the Arts, American Film Institute, CINE, Filmfest DC, the Maryland Film Commission, and the Virginia Film Office.

Saturday, April 27, 2:00 pm, American Film Institute, Code: FAA627APRA
**Women in Film and Video • Women Make Movies ’96**

**The Interview**

Monique Gardenberg
USA/Brazil, 1995, 100 minutes, color

The interview with the charismatic priest, Father Louis. A mesmerizing political thriller and gripping exploration of scruples in a land without justice.

**Screening of The Monkey Kid**

FESTIVAL FEAST

A special buffet supper party with filmmakers and VIP guests at Duca di Milano, 2 Wisconsin Circle, Chevy Chase, MD (above Friendship Heights Metro, free parking available).

Saturday, April 27, 7 pm, Cineplex Odeon Tenley

**Special Shorts Program**

A provocative exploration of women, self-image, and the mother-daughter bond/bind.

**Lipstick**

Harriet McKern, Australia, 1993, 7 minutes, color

The compelling pursuit of the perfect shade of red.

**The Summer Of My Dreams**

Maria Norman, USA, 1995, 15 minutes, color


**The Silence Between**

Jacqueline Turnure, USA, 1995, 8 minutes, color and b/w

Silent spaces and transitions during a mother-daughter road trip.

**Developing**

Marya Cahn, USA, 1995, 29 minutes, color

Women’s journey—and her daughter’s—after a mastectomy.

**Your Name In Celluloid**

Gail Noonan, Canada, 1995, 6 minutes, color

An animated travelogue through the female body.

**Alice in the Looking Glass: Images of Women in the Media**

A candid investigation of self-esteem, media images of women, and responsibility for those images.

**WIFI thanks the following companies and individuals:**

**Women In Film and Video (WIFI)**

USA, 1995, 87 minutes, color

Cockey, who just lost 57 pounds, finds emotional nakedness is far more challenging than physical nudity could ever be as she battles to keep her first film role without taking off her clothes. A powerful exploration of the inner and outer struggles women confront over physical beauty and emotional well-being.

**In person: Director Bridgett Davis**


Sunday, April 29, 3:30 pm, American Film Institute, Code: FFA628APRA

**An Evening With Adrienne Clarkson**

Hosted by the Embassy of Canada

Join this award-winning broadcast journalist and filmmaker for a revealing discussion about television, the arts, and documentary filmmaking. Screening of The Last of His Eye: Visions of James Wilson Morris and Infused with Light: A Journey with Mary Pratt.

Tuesday, April 30, 6:30 reception, 7:30 program, Embassy of Canada, 501 Pennsylvania Ave., NW

Tickets for reception and program $15.00. Available only through WIFI, (202) 333-1557.
**Filmfest DC For Kids**

**Program One: recommended for ages 3 – 6**
Total running time: 46 minutes

*Birth*
Cilla Sawadogo, Burkina Faso/Canada, 2 minutes
A beautiful fable of the union between nature and humanity.

*The Bus Stop*
Cilla Sawadogo, Burkina Faso/Canada, 2 minutes
The thoughts, fears, and fantasies of people waiting for a bus.

*Musical Max*
Robert Kraus, USA, 8 minutes
When the neighbors start complaining about the noise, Max stops practicing his trombone, bass, xylophone, flute, harmonica, cymbals, and synthesizer.

*Papa, Please Get the Moon for Me*
Andrew Goff, United Kingdom, 7 minutes
Awakened by the moon shining on her bed, Monica asks her father if she can hold it. He reaches to get the moon for his sleepy daughter.

*The Very Hungry Caterpillar*
Andrew Goff, United Kingdom, 6 minutes

*The Very Quiet Cricket*
Andrew Goff, United Kingdom, 7 minutes

*The Mixed-Up Chameleon*
Andrew Goff, United Kingdom, 6 minutes

*The Woman Married to Three Men*
Cilla Sawadogo, Burkina Faso/Canada, 8 minutes
A woman claims the right to choose her own husband in this animated version of an African folk tale.

Saturday, April 27, 11:00 am, Hirshhorn Museum, 7th St. and Independence Ave., SW, FREE

Tuesday, April 30, 4:00 pm, Francis Gregory Library, 3660 Alabama Ave., SE, FREE

**Program Two: recommended for ages 3 – 6**
Total running time: 51 minutes (Includes Spanish)

*Arkotopus*
Roslyn Schwartz, Canada, 5 minutes

*The Dinglies*
Les Drew, Canada, 8 minutes
A ferocious storm bursts into the idyllic life of Doris Dinglie and her three cats, Donna, DeeDee, and Dayoth.

*Joey Runs Away*
Jack Kent, USA, 8 minutes
Joey looks for another home when he doesn’t feel like cleaning up his messy room. (Also shown in Spanish)

*Monty*
Michael Sporn, USA, 7 minutes
Monty, a dependable and considerate alligator taxi for three children who need to get to school every day, decides that he needs a vacation when the kids’ back-seat driving is more than he can handle. (Also shown in Spanish)

**Walk and Dance**
Ado O. Muweza, USA, 8 minutes
Rock to the rhythm of an African drum, and shiver as you visit a graveyard in Ghana.

Sunday, April 28, 2:00 pm, Cheshire Cat Children’s Book Store, 5512 Connecticut Ave., NW, FREE

Wednesday, May 1, 4:00 pm, Mt. Pleasant Library, 16th and Lament Sts., NW, FREE

**Program Three: recommended for ages 6 – 12**
Total running time: 64 minutes

*Baroque N’ Roll*
Pierre M. Trudeau, Canada, 5 minutes
A new kid moves onto the block—and comes to the rescue of the town bully.

*Birdland: Over the Rainbow*
Jannick Hastrup, Denmark, 5 minutes

*Murderous*
Susan Osborn and Gary Templeton, USA, 13 minutes

*One of Those Days*
Bill Plympton, USA, 8 minutes

*Paul McCall*
Ben Hershilder, USA, 12 minutes
Second grader Paul McCall’s mission is to get a note from his teacher home to his mother. On the way, he must contend with the class bullies as well as his own overactive imagination.

*The Terrible Child*
Kadiatou Konaté, Mali/Belgium, 11 minutes

*The White Hole*
Jürgen Haack, Germany, 10 minutes

Monday, April 29, 4:00 pm, Shepherd Park Library, 7420 Georgia Ave., NW, FREE

Tuesday, April 30, 5:00 pm, Anacostia Library, Good Hope Rd. and 18th St., SE, FREE

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**The Green Pastures**

Marc Connelly, William Keighley
USA, 1936, 92 minutes, black and white

Conceived as a series of Sunday school Bible stories linked by spirituals, The Green Pastures has enormous charm in its folklorish fancifuls (Heaven as a rusty cotton plantation, Babylon as a dingy backstreet drive), and a performance of great gentleness and good humor from Rex Ingram (“ain’t no bed of roses bein’ De Lawd”).


Wednesday, April 24, 1:00 pm, American Film Institute, FREE

Thursday, April 25, 10:00 am and 1:00 pm, American Film Institute, FREE

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**1996 Film and Video Marketplace**

Wednesday, April 25, 10 am - 4 pm
One Judiciary Square, 441 4th Street, NW
(on the Metro red line at Judiciary Square)

It’s back! For the third year, Filmfest DC and the Mayor’s Office of Motion Picture and Television Development will present the 1996 Film and Video Market. If you are a local producer with a project ready to show, this event is for you. Bring a VHS copy of your work to show and “pitch” to key executives in the film and cable television industries. Some of last year’s participants included Showtime, HBO, BET, WAMU, and the Discovery Channel. Over the years, Filmfest’s Film and Video Market has become the primary vehicle for connecting local talent with national media executives. Don’t wait—call today for your appointment!

To make reservations, or for additional information, please call (202) 274-6831. Reservations for the 2 to 4 pm walk-in session will be taken on site. Sorry, only producers with VHS copies of their projects are eligible for an appointment.

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**CineCafes**

Starring the Filmmakers

Filmfest DC presents a first-time event: a gathering of filmmakers whose work will be shown throughout the festival. Coming from many different countries and meeting each other for the first time, their conversation will be spontaneous, stimulating, and (we hope) surprising. Here’s a chance to see through the eyes of the director and gain insight into the complexities, satisfactions, and frustrations involved in making films around the globe.

Thursday, April 25, 8:30 pm, Cineplex Odeon Tenley, FREE

Sunday, April 28, 3:30 pm, Cineplex Odeon Tenley, FREE

Thursday, May 2, 8:30 pm, Cineplex Odeon Tenley, FREE
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