Filmfest DC '97

The Eleventh Annual Washington, DC International Film Festival

April 23 – May 4, 1997

For information call 202-628-FILM
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Washington, DC
International
Film Festival

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202-628-FILM
THE DISTRICT OF COLUMBIA
WASHINGTON, D.C. 20001

WILLIAM D. JOHNSON
MAYOR

WASHINGTON, DC INTERNATIONAL FILM FESTIVAL WEEKS
APRIL 23 – MAY 4, 1997
BY THE MAYOR OF THE DISTRICT OF COLUMBIA
A PROCLAMATION

WHEREAS, the Washington, DC International Film Festival is celebrating its eleventh anniversary of presenting innovative, exciting and quality films to the public of the District of Columbia through its annual Filmfest DC; and

WHEREAS, Filmfest DC is working to serve the varied interests of the District’s diverse community that earned it the honor of winning the 1994 Mayor’s Arts Award for Excellence in Services to the Arts; and

WHEREAS, Filmfest DC presents the quintessential 20th century art form—film—which embodies many other arts disciplines such as the written word, music, theater, and visual arts with the power to inform, educate, and entertain; and

WHEREAS, Filmfest DC, presented by the Washington, DC International Film Festival has made significant contributions to the film community in the District, by bringing world-wide films to its theaters, offering innovative educational workshops and seminars and a forum for local filmmakers to showcase and market their talents; and

NOW, THEREFORE, THE MAYOR OF THE DISTRICT OF COLUMBIA, do hereby proclaim April 23 – May 4, 1997, as “WASHINGTON, DC INTERNATIONAL FILM FESTIVAL WEEKS” in Washington, D.C.

MARION BARRY, JR.
MAYOR
DISTRICT OF COLUMBIA

Table of Contents

Opening Night .................................. 3
Closing Night .................................. 3
An Evening With Andrew Sarris ............ 3
User Friendly Guide .......................... 4
Ticket Information .......................... 4
Film Schedule ............................... 5

Feature Film Descriptions .................. 6 – 16
Cinema for Seniors .......................... 16
Film & Video Marketplace .................. 16
Rosebud Awards ............................. 17
Filmfest DC for KIDS ....................... 17
CineCafes .................................. 17

Filmfest DC Staff ............................ 18
Special Thanks .............................. 18
Print Sources ............................... 19
Film Index .................................. 19
Sponsors .................................... 20

Tony Gitter
Executive Director, DC Commission on the Arts and Humanities
Opening Night Gala

Italiani

Maurizio Ponzi
Italy, 1995, 99 minutes, color

Confidently playing with time and history, veteran Italian director Maurizio Ponzi's Italian is an earnest tribute to the 50,000 people a year who migrated to the industrial north of 1960s Italy in search of better lives. One August in the mid-1960s, a train leaves the Palermo station bound for Milan. On board for the thousand-mile journey are people of varying stations and ambitions life. From first class to the sleeping car, dramas are being played out involving class, sex, religion, and politics. As the lives intertwine, the incredulous conductor notices a shiny new coach traveling in the other direction: the same characters, two decades later, are returning to Palermo. As the stories unfold in different timeframes, lives are lived and fates are revealed.

Eddie Cockrell
In Italian with English subtitles
Wednesday, April 23, 6:00 pm, Lincoln Theatre, $50.00, Code: FFL23APRA (Includes pre-screening Reception with the Stars, film, and party)
Wednesday, April 23, 7:30 pm, Lincoln Theatre, $25.00, Code: FFL23APRB (Includes film and party)

Closing Night

A Chef in Love
Les Mille et une recettes du cuisinier amoureux/1001 retsets iz menyu vlyublyonnoogo povara

Nana Djordjadze
France/Georgia, 1996, 100 minutes, color

One of the Final Five in this year's Best Foreign Film Oscar race, A Chef in Love stars beloved French actor Pierre Richard (The Tuff Blonde Man with One Black Shoe, La Chienne, Les Compères) in the newest film by respected Georgian director Nana Djordjadze (Robinsonada, aka My English Grandfather). Filmfest DC highlighted Georgian cinema (1992). Richard is French gaggabout Pascal Icch, who meets the young Georgian princess Cecilia and embarks on a journey of gastronomy fueled by love. One night at the ballet, his acute sense of smell saves the President's life and Pascal is rewarded with success and his own restaurant, "The New Eldorado." But history catches up with our hero and in 1921, the Red Army invades and appropriates the restaurant: henceforth to be known as a "Propaganda Center for Exemplary Communist Nutrition." A film of great panache, A Chef in Love, winner of the Best Actor Award and FIPRESCI Critics Award at last year's Karlovy Vary festival as well as the Best Actress Award at the Latvia Riga festival, is sure to be the most sensational new example of culinary cinema since Babette's Feast.

Eddie Cockrell
In French with English subtitles
A Chef in Love (followed by a party at PAPA•RAZZI)
Sunday, May 4, 4:00 pm, Key Theatre, $13.00, Code: FFK704MAYA

An Evening with Andrew Sarris

Certainly the most influential film critic of his generation, Andrew Sarris used his post at The Village Voice (1960-1989) as well as his pivotal book The American Cinema: Directors and Directions 1929-1968 (1968) to explain and refine the auteur theory of film analysis first formulated by Francois Truffaut at Cahiers du Cinéma in 1954. Hotly debated for its emphasis on the vision of the director—literally, the "author" of a film—over all other collaborators, the debate over the theory and its accompanying publicity went a long way toward developing a popular and fresh American film culture in the 1960s and 1970s. Currently film critic for The New York Observer, Sarris will discuss his prestigious and varied career, the auteur theory today, and the current state of film culture in this special Filmfest DC presentation.
Thursday, May 1, 7:00 pm, American Film Institute, Code: FFA701MAYA
Welcome to the 11th annual Washington, DC, International Film Festival, Washington’s celebration of new world cinema. Filmfest DC is one of Washington’s major cultural events, presenting premiere 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 (page 5) lists each day’s films and their showtimes. Films are shown in their original language with English subtitles.

Italian Cinema Now!

by Peter Brunette

Italian cinema first attained international status immediately after World War II, with the heartbreaking neorealist films of Roberto Rossellini, Luchino Visconti, and Vittorio De Sica, films that showed the real face of a country and a people torn by war and its aftermath. In the early 1960s, such artistic movies as L’Avventuro and La Dolce Vita and such legendary directors as Michelangelo Antonioni and Federico Fellini brought new audiences to Italian cinema. Italy is now undergoing the beginnings of yet another renaissance in filmmaking that may reach the heights of these earlier brilliant moments in Italian cinema history. Such talented men and women as Maurizio Nichetti, Mimmo Calopresti, Elisabetta Lodoi, and Maurizio Ponzi—though unknown to the general American public at present—show a great deal of promise, and it is these directors and this cinema that Filmfest DC 1997 highlights. We extend special thanks to the Italian Cultural Institute for their assistance with this series.

- Beyond the Clouds (Par-delà les nuages) page 6
- BLOOM A Short History page 6
- Italiani page 3
- Luna e l’Altra page 11
- Open City (Roma, città aperta) page 12
- The Second Time (La seconda volta) page 13
- The Venus of Willendorf (La venere di Willendorf) page 15

Global Rhythms

The collaboration 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 brings you not only a broad representation of musical forms, but of dance forms as well.

- Armand White Presents a New Look at Music Video page 6
- Festival page 8
- Flamenco page 8
- Listening to You: The Who at the Isle of Wight Festival page 10
- The Little Richard Special page 10
- Shall We Dance? page 13
- Swan Lake page 14
- Umm Kalthum, A Voice Like Egypt page 14
- The Unknown (with live musical accompaniment by the Alloy Orchestra) page 15

Filmfest DC 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 be the judge. The Filmfest DC Audience Award is sponsored by the DC Commission on the Arts and Humanities.

Filmfest DC On-Line

You can reach us via cyberspace. The complete festival catalog can be found on the Internet at http://www.capaccess.org/filmfestdc
Sponsored by WETA-CapAccess

Tickets

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

Advance tickets are available through ProTix by calling (703) 218-6500, and at selected Waxies Maxie’s in the Washington and Baltimore metro areas. (Filmfest DC pays the 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 the first show of the day.

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

Director’s Pass. The one-time purchase of 10 tickets valued at $6.50 each will be discounted to $55.00. Available only through ProTix (not applicable for Opening or Closing Nights or French Embassy).

Locations

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

Cineplex Odeon Tenley
4209 Wisconsin Ave., NW. Take Metro Red Line to Tenleytown. Parking is available in the building along Van Ness Street for $2.00 with a validated parking stub. Parking is also available at 4000 Wisconsin Ave.

Cineplex Odeon Foundry
1055 Thomas Jefferson St., NW. Take Metro Orange or Blue Line to Foggy Bottom. Paid parking is available in the building along 30th Street and the parking lot across from the 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

- La Maison Française at the Embassy of France, 4101 Reservoir Rd., NW.
- Hirshhorn Museum and Sculpture Garden, 7th St. and 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 St. and Constitution Ave., NW. Take Metro to Archives.
- Papa-Razzi Ristorante, 1066 Wisconsin Ave., NW.

For additional information about Filmfest DC, call (202) 628-FILM.
# Filmfest DC 1997 Schedule

## Wednesday, April 23
- 10:30 am: Cinema for Seniors*
- 1:00 pm: Cinema for Seniors*
- 7:30 pm: Opening Night Gala: Il Italiano
  - Cineplex Odeon Tenley
  - American Film Institute

## Thursday, April 24
- 6:30 pm: Beyond the Clouds
  - Cineplex Odeon Tenley
- 7:30 pm: Night of Destiny
  - Cineplex Odeon Foundry
- 8:45 pm: The Quiet Room
  - Cineplex Odeon Tenley
- 9:00 pm: Tot Ziens
  - Cineplex Odeon Foundry

## Friday, April 25
- 6:30 pm: Guantanamo
  - Cineplex Odeon Tenley
- 7:00 pm: Shall We Dance?
  - Cineplex Odeon Tenley
- 9:00 pm: The Pillow Book
  - American Film Institute
- 10:00 pm: The Pillar Book
  - Cineplex Odeon Tenley
- 10:45 pm: Girl Condom
  - Cineplex Odeon Tenley

## Saturday, April 26
- 11:00 am: Filmfest DC for Kids: Prog. II
  - Hirshorn Museum
- 12:30 pm: Rosebud Awards
  - American Film Institute
- 3:30 pm: Unknown
  - National Gallery of Art
- 5:30 pm: Swan Lake
  - American Film Institute
- 6:30 pm: Intimate Relations
  - Cineplex Odeon Tenley
- 8:45 pm: Boy from Mercury
  - Cineplex Odeon Tenley

## Sunday, April 27
- 2:00 pm: Ayn Rand: A Sense of Life
  - Cineplex Odeon Tenley
- 3:30 pm: Directors’ Roundtable*
  - Cineplex Odeon Tenley
- 5:00 pm: Short Stuff
  - American Film Institute
- 6:30 pm: Shall We Dance?
  - Cineplex Odeon Tenley
- 7:30 pm: L’année Juliette
  - Cineplex Odeon Foundry
- 8:30 pm: Stage Door
  - Cineplex Odeon Tenley

## Monday, April 28
- 6:30 pm: Sweet Power
  - Cineplex Odeon Tenley
- 7:15 pm: Frantz Fanon
  - American Film Institute
- 8:30 pm: The Little Richard Special
  - Cineplex Odeon Tenley
- 8:45 pm: Vadim Easoff
  - Cineplex Odeon Tenley
- 9:15 pm: Frantz Fanon
  - American Film Institute

## Tuesday, April 29
- 10:30 am: Film and Video Marketplace*
- 11:00 am: Filmfest DC for Kids: Prog. IV
- 12:00 pm: Filmfest DC for Kids: Prog. III
- 6:15 pm: For Roseanna
  - Cineplex Odeon Tenley
- 6:30 pm: Luna e il Faro
  - Cineplex Odeon Tenley
- 6:30 pm: Uran Kuzmenko
  - A Voice Like Egypt
- 6:30 pm: Martha
  - Cineplex Odeon Foundry
- 6:30 pm: Sweet Power
  - Cineplex Odeon Tenley
- 8:00 pm: Hide and Seek
  - Cineplex Odeon Tenley
- 8:30 pm: God’s Comedy
  - Cineplex Odeon Tenley
- 8:45 pm: Tot Ziens
  - Cineplex Odeon Tenley

## Wednesday, April 30
- 11:00 am: Filmfest DC for Kids: Prog. IV
- 12:00 pm: Filmfest DC for Kids: Prog. III
- 6:30 pm: Fire
  - Cineplex Odeon Tenley
- 6:30 pm: Hide and Seek
  - Cineplex Odeon Tenley
- 6:30 pm: Lola
  - Cineplex Odeon Tenley
- 6:45 pm: The Second Time
  - Cineplex Odeon Tenley
- 8:15 pm: CineCafe*
  - Cineplex Odeon Tenley
- 8:15 pm: Beyond the Clouds
  - Cineplex Odeon Tenley
- 8:30 pm: Turnout
  - Cineplex Odeon Tenley
- 8:45 pm: The Long Way Home
  - Cineplex Odeon Tenley
- 8:45 pm: When the Stars Meet the Sea
  - Cineplex Odeon Tenley

## Thursday, May 1
- 11:00 am: Filmfest DC for Kids: Prog. IV
- 12:00 pm: Filmfest DC for Kids: Prog. III
- 6:15 pm: Autumn Sun
  - Cineplex Odeon Tenley
- 6:15 pm: The Disappearance of Finbar
  - Cineplex Odeon Foundry
- 6:30 pm: For Roseanna
  - Cineplex Odeon Tenley
- 6:45 pm: Mia D’Alley
  - Cineplex Odeon Tenley
- 6:45 pm: When the Stars Meet the Sea
  - Cineplex Odeon Tenley

## Friday, May 2
- 11:00 am: Filmfest DC for Kids: Prog. II
- 12:00 pm: Filmfest DC for Kids: Prog. II
- 6:30 pm: Africa Dreaming
  - American Film Institute
- 6:30 pm: When the Cat’s Away...
  - Cineplex Odeon Tenley
- 6:45 pm: Festival
  - Cineplex Odeon Tenley
- 7:00 pm: Wake Up, Love
  - Cineplex Odeon Tenley
- 8:30 pm: Autumn Sun
  - Cineplex Odeon Tenley
- 9:15 pm: The War Between Us
  - American Film Institute
- 10:15 pm: The Watermelon Woman
  - American Film Institute
- 10:30 pm: Last Hurrah for Chivalry
  - Cineplex Odeon Foundry

## Saturday, May 3
- 11:00 am: Filmfest DC for Kids: Prog. III
- 12:00 pm: Open City
  - American Film Institute
- 6:00 pm: Luna e il Faro
  - Cineplex Odeon Tenley
- 6:45 pm: When the Cat’s Away...
  - Cineplex Odeon Tenley
- 6:30 pm: Lola
  - Cineplex Odeon Tenley
- 7:30 pm: Listening to You: The Who Live at the Isle of Wight
  - American Film Institute
- 8:00 pm: Wake Up, Love
  - Cineplex Odeon Tenley
- 8:45 pm: The Second Time
  - Cineplex Odeon Tenley
- 9:15 pm: Festival
  - Cineplex Odeon Tenley
- 10:15 pm: The Watermelon Woman
  - American Film Institute
- 10:15 pm: Last Hurrah for Chivalry
  - Cineplex Odeon Foundry

## Sunday, May 4
- 4:00 pm: Closing Night: A Chef in Love
  - Key Theatre
- 6:00 pm: Closing Night Party
  - Papa & Razzi Ristorante

Events marked with an asterisk (*) are free.

All programs are subject to change. Please consult Filmfest DC’s daily schedule in The Washington Post Movie Guide.
**African Premiere**

**Dreaming**

Richard Pakelepa, Paleska Leitaka-Nkosi, Farai Sevenzo
Namibia/South Africa/ Zimbabw, 1997, 78 minutes, color

This program comprises three segments of a portmanteau film, presented under the aegis of the South African Broadcasting Company, that deals with aspects of love in different African countries. The Homecoming (Richard Pakelepa, Namibia), after running the home of a white family for many years, Martha returns to her village and family and finds that her sister is expecting her husband's child. Mamombo (Paleska Leitaka-Nkosi, South Africa): 12-year-old Makutsi lives on the streets and has a harrowing encounter with a magical half-human who can change its form. The Lost Picture (Farai Sevenzo, Zimbabwe): a portrait photographer from the big city falls in love with the young third wife of a man in the country.

**Eddie Cockrell**

In various languages with English subtitles


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

Friday, May 2, 6:30 pm, American Film Institute, Code: FF702MAYA
Saturday, May 3, 5:15 pm, American Film Institute, Code: FF703MAYC

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**Armstrong White Presents a New Look at Music**

**Video**

New York-based critic and theorist Armstrong White is the author most recently of *The Resistance: Ten Years of Pop Culture that Shocked the World* (Overlook Press). He has been the arts editor and film critic for *The City Sun* since 1984, and was the 1994 chairman of the New York Film Critics Circle, and is a member of the National Society of Film Critics. He won the 1992 ASCAP-Deems Taylor Award for Music Criticism and has been praised by Cornell West as "one of the most talented young cultural critics in America."

White has published articles and criticism on popular culture for *Sight & Sound, L.A. Weekly, Premiere, The Village Voice, The New York Times*, *Rolling Stone*, *Mother Jones, Spin*, *The Nation, Films in Review*, and others. His music video presentation premiered at the 1993 New York Film Festival and has been invited to Japan’s Cine-Black Festival, the Walker Arts Center in Minneapolis, and Wexner Center for the Arts in Columbus, Ohio. This evening’s program is adapted from that show and presents an evening of music video—the vanguard, says White, of the best and brightest new, young American independent filmmakers.

-In person: Armstrong White

Friday, May 2, 8:45 pm, American Film Institute, Code: FF703MAYB

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**Ayn Rand: A Sense of Life**

Michael Paxton
USA, 1996, 137 minutes, color and black and white

She loved Hollywood, “Tiddly Wink” music, and the USA. Her books *The Fountainhead* and *Atlas Shrugged* still sell hundreds of thousands of copies each year, and her work continues to interest a passionate cult of admirers as well as a hostile circle of detractors. This engaging new documentary, writer-director Michael Paxton has meticulously crafted the life story of Ayn Rand, from her youth as an observer of the Russian Revolution to her final days as a leader and champion of her objectivist creed. Interviews with Phil Donahue and a youthful Dan Rather are especially rewarding, as is the abundance of movie lore, with DeMille, Garbo, Cooper, and Crawford all part of the tale. This is not a kiss and tell or critical study of the controversial author: replete with interviews with her and her associates, letters, diary entries, notes, and family pictures, this is film as autobiography.

23rd Telluride Film Festival, 1996

**Production Company**: A.C. Media Corporation Ltd. **Producer**: Michael Paxton. **Screenplay**: Michael Paxton. **Cinematography**: Alia Saltarini. **Editors**: Lauren Schuffe, Christopher Earl. **Music**: Jeff Bondy. **Narrator**: Sharon Gless.

-In person: Director Michael Paxton, Producer Jeff Britting

CineCafe following the 5:30, April 27th screening.

Sunday, April 27, 2:00 pm, C.O. Tenley, Code: FF5272APRA
Sunday, April 27, 5:30 pm, C.O. Tenley, Code: FF5272APRB
Tuesday, April 29, 8:30 pm, C.O. Tenley, Code: FF529APRB

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**Beyond the Clouds**

Michelangelo Antonioni
France/Italy/Germany, 1995, 115 minutes, color

Here is the acclaimed new film from one of cinema’s towering masters. Following his last feature, the 1982 identification of a woman, Antonioni suffered a stroke that robbed him of his speech. This new film was made with the aid of Win Wenders, who filmed a prologue, epilogue, and interludes for the film and sat in on the entire shoot to assure nervous backers. Based on four of Antonioni’s autobiographical short stories, *Beyond the Clouds* is a complex exploration of love in modern Italy and France, as three couples struggle with communication in their relationships. These showings of *Beyond the Clouds* present a rare opportunity to see the latest film from a man whose affinity for his often-ambiguous characters revolutionized contemporary world cinema.

**Eddie Cockrell**

In French, English, and Italian with English subtitles


Thursday, April 24, 6:30 pm, C.O. Tenley, Code: FF724APRA
Wednesday, April 30, 8:15 pm, C.O. Tenley, Code: FF730APRB
Thursday, May 1, 8:30 pm, C.O. Tenley, Code: FF701MAYB

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**Autumn Sun**

Sol de Otoño

Eduardo Mignogna
Argentina, 1996, 105 minutes, color

Novelist-turned-filmmaker Eduardo Mignogna has scored a heart-warming hit with this witty, urbane drama, following the Eva Peron documentary *Evita* (1984) and the biopic of Argentinian showman Florencio Parravicini, *Pap* (1990). For *Autumn Sun*, Mignogna enlisted distinguished actors Norma Aleandro (The Official Story) and Federico Luppi (Cronos, Filmfest DC 1994) to tell a September-September romance set against the ethnic diversity of contemporary Argentina. Clara (Aleandro) takes out a personal ad looking for man of similar age and station, only to find the Italian Rail isn’t exactly whom she had in mind—or anywhere near the cultured Jewish gentleman she’d told her brother (about to arrive from Boston) she was involved with. Desperate to save face with her family, Clara gets Rail to play the part, with enlightening consequences.

-In person: Eduardo Mignogna

Friday, May 2, 8:30 pm, C.O. Tenley, Code: FF703MAYA

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**Blob! A Short History**

In the United States, the close of television transmission used to be marked by the flag and anthems; in Italy since 1990, late-night viewers have been treated to BLOB, a pastiche of quick cuts from the day’s programming juxtaposed to create visual commentary. Politicians’ hot air, headline scandals, talk-show dribble, and bits from soap operas are combined into poignant, hilarious instant history where the sum is greater than its parts. The wit and wisdom of BLOB has even led to a new Italian verb for insinuative organization of complex stimuli—“blobbato.” The co-inventor of the genre, Enrico Ghezzi, who is also an author, film critic, and film festival producer, will discuss the evolution and current status of BLOB, with a selection of samples.

-In person: Film Critic Enrico Ghezzi

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

Thursday, April 24 and Friday, April 25, 8:00 pm, Hirshhorn Museum and Sculpture Garden, FREE
The Boy from Mercury

Martin Duffy
Ireland, 1995, 87 minutes, color

One of two splendid new Irish films in this year’s program, Martin Duffy’s autobiographical debut feature stars newcomer James Hickey as a Dublin lad who becomes convinced that he and his dog, Max, call the first rocket from the sun home and are only visiting Earth temporarily.

It’s 1960, and Harry Cronin is being raised by his recently widowed Mum (Rita Tushingham—remember The Leather Boots?) and doe-eyed older brother (Hugh O’Conor). An amusing obsession with the flash Gordon serials, a budding friendship with a boy from a wealthier family, slinky fantasy sequences (recalling the 1960s British classic Billy (Jay)), and his eccentric Uncle Tony (surprise—Toni Courtenay) mark The Boy from Mercury as a film of distinctive imagination and wit. “A gem from Ireland for all ages,” proclaimed Ken Eisner in Variety.

“...The Boy from Mercury appeals to the absolute 8-year-old in all of us.”

Eddie Cockrell


Saturday, April 25, 8:45 pm, C.O. Foundry. Code: FF725APRB

The Disappearance of Finbar

Sue Clayton

United Kingdom/Ireland/Sweden, 1996, 105 minutes, color

In this allegorical comedy that has been compared with the best of Preston Sturges, Finbar Flynn (Jonathan Rhys Meyers) is a 14-year-old football player who is the working-class Dublin neighborhood by signing a contract with the faraway Zurich AC Grasshoppers. Before he can be given a hero’s sendoff, Finbar disappears, prompting the community to launch a full-scale search, including an anemic pop song and video that transform the athlete into a cult figure. But Finbar’s mate Danny (Luke Griffin) thinks he knows what’s going on and tracks the fugitive through Europe with astonishing results. “I wanted the film to be logical and mystical,” said respected documentarian Sue Clayton of her dramatic debut. “But at its heart, Finbar is also a very real story, a cranky, comic road movie about love, friendship, snow, sex, singing, and survival.”

Eddie Cockrell


In person: Director Sue Clayton

Thursday, May 1, 6:15 pm, C.O. Foundry. Code: FF701MAYA

The Delicate Art of the Rifle

Dante Harper

USA, 1995, 88 minutes, color

The half-poetic, half-pathetic postadolescent perceptions of an amiable campus stage-seer guy at the beginning of this film are hilariously adrift. Just as you become as comfortable with his world view as he is, his roommate’s twisted quest for notoriety yanks the story into thriller mode. This brainfood comedy-cum-black-comedy is original fiction that veers toward documentary, Exceptional acting, ingenuous direction that plays with literal and metaphorical darkness, and a sly cinematography make this provocative tale a memorable and polished first feature.

Dante Harper and the CLC film arts collective may be on the verge of inventing a new genre.

Kelly Gordon


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

Thursday, May 1, 8:00 pm, Hirshhorn Museum and Sculpture Garden, FREE
Fire
Deepa Mehta
Canada, 1996, 104 minutes, color
Deepa Mehta’s Fire, her latest feature and the Perspective Canada opener (at the 1996 Toronto festival) is amazing: gorgeous, sensual, funny, heartbreaking. When a young woman (Nandita Das) accepts an arranged marriage into a traditional New Delhi family, she finds postmarital life a boring round of cooking, cleaning, and looking after people who barely seem to notice she’s alive. Drawn to her equally neglected sister-in-law (Shabana Azmi), she falls in love for the first time, and the fallout of their affair shakes everyone around her to the core. Fire is beautifully lensed and acted, especially by Das, Azmi, and Ranjit Chowdhury, who plays an obsessive moral sinophile of a live-in servant who stumbles on the women’s secret and uses it for all it’s worth. Quite simply, a triumph.
Gemma Files
Eye Magazine, Toronto’s Arts Newspaper
In person: Director Deepa Mehta
With the assistance of the Smithsonian Institution Followed by CineCafe
Wednesday, April 30, 6:30 pm, C.O. Tenley, Code: FF5730APRA

Frantz Fanon:
Black Skin, White Mask
Isaac Julien
United Kingdom, 1996, 65 minutes, color
Recognized by Jean-Paul Sartre as the figure “through whom the Third World finds and speaks for itself,” Frantz Fanon is the Martinique-born psychiatrist whose books Black Skin, White Mask and The Wretched of the Earth revealed the psychological toll of racism on both colonized and colonizer. Filmmaker Isaac Julien (Looking for Langston, Young Soul Rebels) weaves together interviews with family and friends, documentary footage, readings from Fanon’s work, and dramatizations of the author’s life from his birth in 1925 to his work with the French Resistance and his eventual departure for Algeria, where he served at a psychiatric hospital before resigning to fight for Algerian independence.
Visually stunning and intellectually provocative, Isaac Julien’s film is an eloquent and complex exploration of the life and legacy of this century’s most compelling theorist of racism and colonialism.—Angela Davis


In person: Director Isaac Julien
Saturday, April 26, 8:00 pm, American Film Institute, Code: FFA26APRC
Sunday, April 27, 7:15 pm, American Film Institute, Code: FF2727APRB

Forgotten Silver
Peter Jackson, Costa Botes
New Zealand, 1995, 52 minutes, color and black and white
To the genre-bending category of meta-documentary (including last year’s Dodestown and this year’s The Watermelon Woman) add this loving and completely bogus tribute to newly discovered New Zealand film pioneer Colin McKenzie. Whether building a steam-powered projector as a teenager, filming the first, pre-Wright Brothers flight (which wasn’t recorded because the pilot survived and crashed to avoid the camera), making the world’s first synch-sound feature in 1908 (it flopped: the actors were Chinese and he neglected to invent subtitles), or spending his best years and lots of other people’s money filming the bloated, doomed epic Solomon, McKenzie’s visionary pluck and never-say-die attitude are inspiring and infectious.

Eddie Cockrell

In person: Director Peter Jackson
Saturday, April 26, 7:00 pm, C.O. Tenley, Code: FF7026APRA
Monday, April 28, 9:00 pm, C.O. Tenley, Code: FF7228APRB

Academy Award Nominee
The Wild Bunch: An Album in Montage
Paul S Yadzi
USA, 1996, 34 minutes, black and white and color
For those who revere Sam Peckinpah’s 1969 western The Wild Bunch as a pivotal work in contemporary American cinema, this extraordinary documentary is nothing short of a religious experience. In 1995, roughly 70 minutes of previously unseen silent, black and white footage was discovered in the Warner Brothers vault. Whoever shot the material—probably a member of cinematographer Lucien Ballard’s camera crew—captured Peckinpah’s instinctive working style. Musicologist Nick Redman and film editor/Peckinpah scholar Paul Yadzi have sculpted this priceless footage into an Academy Award-nominated, invaluable document of an artist at work.

Eddie Cockrell

In person: Director Paul S Yadzi
Saturday, April 26, 7:00 pm, C.O. Tenley, Code: FF7026APRA
Monday, April 28, 9:00 pm, C.O. Tenley, Code: FF7228APRB
God’s Comedy
A comédia de Deus
João César Monteiro
Portugal, 1995, 105 minutes, color

It has been called Peninsular Surrealism, an Iberian tradition, including the work of Quevedo, Goya, and Buñuel: stories, paintings, and films that are ironic, paradoxical, and somehow detached from life. While The Tit and the Moon (Filmfest DC 1996) was confounding audiences in Spain, veteran filmmaker João César Monteiro was making this original, audacious film in neighboring Portugal. He plays João de Deus (an allusion to a legendary religious figure in Portugal), sincere and somewhat detached manager of the Paradise Ice Cream Parlor in Lisbon. João is gently mannered, it somewhat distant, and after a long day training his staff—all attractive young women—he retires to his bachelor flat and his hobby of collecting female pubic hairs in an album he calls “Book Thoughts.” San Francisco Film Festival Artistic Director Peter Scarlet calls God’s Comedy “one of the most flagrantly perverse films you’re ever likely to see.” Peninsular Surrealism strikes again again!

Eddie Cockrell

In Portuguese with English subtitles
Principal Cast: João César Monteiro, Manuela de Faria, Cidália Teleira, Raquel Arcosma.

Tuesday, April 29, 8:30 pm, C.O. Foundry, Code: FFC729APRA
Saturday, May 3, 9:00 pm, C.O. Foundry, Code: FFC703MAYA

Intimate Relations
Philip Gooday
United Kingdom, 1995, 99 minutes, color

First-time director Philip Gooday proves adept at dark humor, avoiding caricature in favor of subtler, more satisfying laughs, in this story of a tryst, blackmail, and murder lurking behind the manicured gardens and spotless houses of middle-class Britain.

Harold (Rupert Graves) comes to a small English town and takes up with the Beaumonts, a seemingly normal family looking for a lodger. Soon, though, with Marjorie Beaumont (Julie Walters) is crawling into Harold’s bed. A delicate balancing act ensues, with Marjorie maintaining the illusion of traditional family values while tumbling in the sack with Harold. Matters spin out of control, however, when her 14-year-old daughter Joyce insists on joining the fun. Intimate Relations leads the audience to root for everyone involved as it peels back the polite façade of middle-class Britain to expose the nastiness beneath. And, of course, it’s really funny.

Susanne Weiss
21st Toronto International Film Festival, 1997

Friday, April 25, 10:20 pm, C.O. Tenley, Code: FS725APRC
Saturday, April 26, 6:30 pm, C.O. Tenley, Code: FFF726APRA

Guantanamoera
Tomás Gutiérrez Alea, Juan Carlos Tabío
Cuba, 1995, 105 minutes, color

G
sajra Guantanamoera”—this 1950s Cuban song provides the musical backdrop to Gutiérrez Alea and Tabío’s following up to the landmark Strawberry and Chocolate. Guantanamoera takes a satirical stab at the political and financial crises affecting today’s Cuba. The film follows an inebriated seducer (Jorge Perugorria), a truck driver, and his pal from Guantánamo to Havana. En route, they cross paths with a funeral cortège that includes an official whose bright idea for coping with a gasoline shortage is to change cars in every town along the way. This wonderful premise provides plenty of opportunity for the filmmakers to expose the futility and stupidity of bureaucratic planning. Like Strawberry and Chocolate, which had a profound effect on Cuban society, this is a great example of cinema’s power—through satire and humor—to change people’s lives more tangibly than any political manifesto.

Rosa Bosch
39th London Film Festival, 1995

In Spanish with English subtitles

Co-sponsored with the Center for the Global South, American University
Friday, April 25, 6:30 pm, C.O. Tenley, Code: FS725APRA
Saturday, April 26, 9:15 pm, C.O. Tenley, Code: FS726APRA

Irm A Vep
Oliver Assayas
France, 1996, 96 minutes, color and black and white

Written expressly for Hong Kong actress Maggie Cheung, this erotic satire on contemporary French cinema brings the veteran star—as herself—to Paris without a word of French. She’s there to star for dissolute director René Vidal (Jean-Pierre Léaud—who else?) in a contemporary remake of the Louis Feuillade serial Les Vampires, about the adventures of aashing lady jewl thief. But, in a Gallic twist on Living in Oblivion, the set is chaotic and the initial rushes are virtually unwatchable, leaving a sense of doom hanging over the set. Then Maggie meets thedresser, Zoé, who develops a serious crush on her. Written in 10 days and shot in a month, this twisted variation to the mad genius of moviemaking is a densely structured delight, weaving scenes from Feuillade’s serial into an almost documentary-like approach. Great fun for those mad about movies and Maggie.

Eddie Cockrell

In English and French with English subtitles

Friday, April 25, 7:15 pm, C.O. Tenley, Code: FS726APRA

Hide and Seek
Su Friedrich
USA, 1996, 64 minutes, black and white

A movie about Lesbians for people who never really thought much about homophobia one way or the other (as well as for gay men and women themselves), Su Friedrich’s Hide and Seek is a sly, sublime, refreshingly clear-eyed, and charmingly accessible film that manages to be both entertaining and scholarly in its exploration of how childhood influences may or may not affect emerging sexuality. Her grand stylistic gamble is to alternate interview, archival, and photographic material (including some 100 childhood photos from around the world) with delicately nuanced dramatic sequences depicting the day-to-day traumas and triumphs of Lou, a 12-year-old girl growing up in the mid-1960s. The risk pays off stunningly, mixing humor, nostalgia, and prepubescent curiosity in a film the production notes describe as “for every woman who’s been to a slumber party and every man who wonders what went on at one.”

Eddie Cockrell


In person: Director Su Friedrich
Tuesday, April 29, 8:30 pm, American Film Institute, Code: FFA729APRB
Wednesday, April 30, 6:30 pm, American Film Institute, Code: FFA730APRA

The Killer Condom
Kondom des Grauens
Martin Walz
Germany/Switzerland, 1996, 107 minutes, color

This parody about a hard-boiled New York cop hunting down a board of member-chomping prophylactics is a smoothly lensed, gleefully bad-taste Euro-cross between Police Squad! and Sleazy Hammer! that will wring laughs out of anyone looking for a non-corrupt evening out. There’s enough crossing of gender lines here to keep a sexologist busy for weeks.

Luigi Mackeroni (Udo Samel), who can drink a glass of whiskey without taking a cigarette out of his mouth, is investigating a case where male organs are mysteriously being bitten off in the Hotel Quickie. Using a room there for some R&R with prostitute Lilly (Marc Richter), Mackeroni narrowly avoids the same fate when a condom attacks his own nether regions. Panic hits the city when Mackeroni traces their provenance to a supplier in Queens, and the cops go undercover into New York’s S&M scene for more clues.

Derek Elley
Variety

In German with English subtitles

In person: Director Martin Walz
Friday, April 25, 10:45 pm, C.O. Tenley, Code: FS725APRC
Saturday, April 26, 10:30 pm, C.O. Tenley, Code: FFF726APRA
L'année Juliette
Philippe Le Guay
France, 1995, 85 minutes, color

Camille (Fabrice Luchini) is an anesthetist at a Bordeaux hospital, a carefree bachelor whose occasional trysts with the married Clémantine are as close to commitment as he's capable of, uh, coming. Learning that Clémantine has left her husband for him, Camille seizes upon a mysterious suitcase full of women's clothes he's been accidentally given at the airport (it's identical to his own) to create a phantom significant other. Juliette. Camille piles lie upon lie, dreaming up a background for Juliette, detailing their relationship, and even going shopping for her underwear. But, as he learns in Philippe Le Guay's upproarious second feature, inventing a lover poses a whole new set of problems: a fictional girlfriend can be just as troublesome as a real one—then the real Juliette shows up.

In person:
Director Philippe Le Guay
◆ This event is presented under the auspices of the Cultural Service and La Maison Française at the Embassy of France.
◆ Reception sponsored by G D G
Georgetown Design Group, Inc.

Piers Handling
20th Toronto International Film Festival, 1995

In French with English subtitles

Production Companies: Les Productions Lacombe/France 2 Cinema/Gem Films.

Sunday, April 27, 6:00 pm, Embassy of France, $12.00, Code: FF727APRA
Monday, April 28, 9:00 pm, C.O. Tenley. $6.50, Code: FF728APRB

La Rencontre
Alain Cavalier
France, 1996, 75 minutes, color

With the sparsest of means, Alain Cavalier has produced a film of uncommon elegance. A man decides to make a video diary of the first months of a new relationship, focusing only on quotidian details—objects, clothing, views outside the window. Using the couple's voice-over narration as counterpoint, Cavalier invests each image with layers of meaning. In the words of Toronto International Film Festival Director Piers Handling: "As those familiar with Cavalier's work (Thérèse, Libera me) will be aware, he is among the most formal and innovative of filmmakers. Shot on video and transferred to 35mm film stock, La Rencontre is...open to all the possibilities cinema affords."

Peggy Parsons
In French with English subtitles


There are no tickets or reservations; seating is first-come.
Sunday, May 3, 3:30 pm, National Gallery of Art, FREE

Last Hurrah for Chivalry
Haoxia

John Woo
HK, 1979, 97 minutes, color

With the success of his recent Hollywood feature Broken Arrow, American audiences have only recently become aware of Hong Kong's John Woo. Filmfest DC audiences, however, have been hip to Woo for some time. We were the first to bring such classics as A Better Tomorrow and The Killer to Washington. Last Hurrah for Chivalry is one of Woo's earliest Hong Kong thrillers, and in it we find the sense of humor coupled with over-the-top conflict that were to become hallmarks of his distinctive style. This is a darker, more cynical variation on traditional martial arts melodramas, in which Kao recruits skilled fighters to avenge himself on his old foe Pai. But Kao himself is far from the paragon of wound-ed virtue that he seems in this film laced with guts but rooted in visions of chivalry, treachery, blood, and magic.

In Mandarin with English subtitles


Friday, May 2, 10:30 pm, C.O. Foundry. Code: FFH702MYC
Saturday, May 3, 10:15 pm, C.O. Foundry. Code: FFH703MYC

Listening to You: The Who at the Isle of Wight Festival

Murray Lerner
USA, 1966, 85 minutes, color

Filmed at 2:00 pm on August 30, 1970, in front of 600,000 people, Listening to You is a record of one of the finest concerts given by The Who during arguablytheir most dynamic and creative period. This is the quintessential Who: Pete Townsend in white overalls and work boots and Roger Daltrey bare-chested under the ubiquitous fringed jacket, playing the ultimate in high-energy rock ‘n’ roll. For the first 50 minutes, The Who blast through their then-current set, including “I Can’t Explain,” “Young Man Blues,” and “Magic Bus,” as well as lesser-known songs like “Heaven and Hell” and “Water.” Then they leave the stage before returning for an encore, which turns out to be an almost complete rendition of Townsend’s rock opera Tommy. Beautifully shot by filmmaker Murray Lerner whose Festival is also featured in Filmfest DC ’97 and with exceptional sound, Listening to You is one of the great rock concert films.

In person:
Director Murray Lerner at the May 3 screening

Saturday, April 26, 10:00 pm, American Film Institute, Code: FF176APRD
Saturday, May 3, 7:30 pm, American Film Institute, Code: FF178APRD

The Little Richard Special

United Kingdom, 1964, 60 minutes

"Once you’ve seen Little Richard, wrote one rock critic in 1969, "it is very difficult to take any other rocker seriously. He did it all first." Lurid showman, ordained minister, progenitor of everyone from Pat Boone (who covered his songs) to Mick Jagger and James Brown (who, in the sincerest form of flattery, to this day, uh, imitates his style), produced by Granada Television on the eve of his first of many comebacks, The Little Richard Special features a stellar performance by the Quasar of Rock. If a bonus is needed, the Shireles ("Dedicated to the One I Love," "Will You Still Love Me Tomorrow?") also appear on the show—in perhaps their only live, not lip-synced, performance.

Shown with: The T.A.M.I. Show. Excerpt with James Brown and the Fabulous Flames singing "Please, Please, Please, Please."

Sunday, April 27, 9:15 pm, American Film Institute, Code: FF172APRA
Monday, April 28, 6:30 pm, American Film Institute, Code: FF173APRA

In French with English subtitles
Lola
Rainer Werner Fassbinder
Federal Republic of Germany, 1982, 113 minutes, color

In German with English subtitles


In person: Director Rainer Werner Fassbinder
Wednesday, April 30, 6:30 pm, C.O. Foundry, Code: FFS730APRA
Saturday, May 3, 6:30 pm, C.O. Foundry, Code: FFS703MAYA

The Long Way Home
Mark Jonathan Harris
USA, 1996, 110 minutes, color

When the concentration camps were liberated in May 1945, those who survived faced challenges that ranged from the absurdly ironic to the acutely unjust. Extraordinary both in scope and execution, The Long Way Home is one of the finest and most accomplished historical documents you may ever have the opportunity to see. Although clearly produced from a specific point of view, it is an overpowering assembly of images, testimony, and information that adds significantly and dramatically to our understanding of the Holocaust, its impact, and its legacy. From famous stories like the refugee ship Exodus to individual and personal recollections, The Long Way Home is a multilayered recital of endurance and persistence to overcome world indifference and antagonism. Avoiding melodrama but full of emotional power, this is historical narrative that is eloquent, lucid, and memorable. Mark Jonathan Harris and his talented team have created a remarkable cinematic history.

Geoffrey Gilmore
Sundance Film Festival, 1997


In person: Director Mark Jonathan Harris and Producer Richard Trank

Co-presented with the D.C. Jewish Community Center
Wednesday, April 30, 8:30 pm, C.O. Foundry, Code: FFS730APRB
Thursday, May 1, 9:00 pm, C.O. Foundry, Code: FFS701MAYB

Martha
Rainer Werner Fassbinder
Federal Republic of Germany, 1973, 95 minutes, color

Following the death of her domineering father, a spinster marries—with disastrous results. The everyday fascism Fassbinder dissects often rests on the simple observation that there are elements of sado-masochism even in such respectable bourgeois relationships as true romance and happy-ever-after marriage. Here he takes the staples of the Sirk melodrama (love at first sight, a Ferris wheel courtship, a honeymoon drive) and stands them on their heads. He forces to their logical extremes the attitudes implicit in the woman's weepie and the little woman's traditional craving for a strong and competent man, pushing a sentimental romance into a high-camp study of S&M. With no explicit references to a world beyond the screen, indulgently aesthetic settings, and outlandishly theatrical performances, he creates a dazzling baroque abstraction with unsettling relevance to even the most mundane domestic partnerships.

Jan Dawson

In German with English subtitles


Co-presented with the Goethe-Institut

Monday, April 28, 6:45 pm, C.O. Foundry, Code: FFS728APRA
Tuesday, April 29, 6:30 pm, C.O. Foundry, Code: FFS729APRA

Luna e l’altra

Maurizio Nichetti
Italy, 1996, 100 minutes, color

The great actor-director Maurizio Nichetti (The Ickle Thurd, Volere Volere) is back with another warm human comedy. In 1955 Milan, dedicated schoolteacher Luna (Laila Forne) has lost touch with her carefree side, bullied as she is by the school principal and a fellow teacher who longs for the return of fascism. But miracles begin to happen when two gypsy children steal a magic lantern from a traveling circus and Luna’s shadow discovers that it can free itself from the humdrum existence of its owner. An affectionate picture of 1950s Italy, the film is peopled with Nichetti’s usual group of likable, sentimental characters. This is a special treat for fans of first-class contemporary Italian comedy.

Eddie Cockrell
In Italian with English subtitles


Tuesday, April 29, 6:30 pm, C.O. Tenley, Code: FFS729APRA
Saturday, May 3, 6:00 pm, C.O. Tenley, Code: FFS703MAYA

Midaq Alley

Jorge Fons
Mexico, 1994, 140 minutes, color

Winner of a Special Mention at the 45th Berlin International Film Festival, 1995, this delicately nuanced adaptation of the book by 1988 Nobel Prize winner Naguib Mahfouz continues the Egyptian cinema’s fascination with the Egyptian writer. Producer Alfredo Ripstein, Jr.—with director Arturo Ripstein—also shepherded the novelist’s previous work to the screen in the masterful 1993 film, The Beginning and the End. Transferred from 1940s Cairo to contemporary Mexico City, the action revolves around the parallel and often intertwined lives of a bar owner, a spinster, and the local beauty (Salma Hayek, seen recently in Desperado). Ruminant in complex narrative structure of Robert Altman’s Short Cuts and Kieslowski’s Blue/White/Red trilogy, Midaq Alley (the Spanish title translates as “the passage of miracles”) is a triumph for veteran filmmaker Jorge Fons (Los Albohazos, Rojo Amanece) and another triumphant chapter in the 1990s’ rejuvenation of Mexican cinema.

Eddie Cockrell
In Spanish with English subtitles


Co-presented with the Mexican Cultural Institute

Wednesday, April 30, 8:45 pm, C.O. Tenley, Code: FFS730APRB
Thursday, May 1, 8:15 pm, C.O. Tenley, Code: FFS701MAYB
Night of Destiny

Anithma Reya
Garni Fonseka
Sri Lanka, 1996, 129 minutes, color

Night of Destiny is an atmospheric melodrama that draws inspiration from American gangster films, but speaks directly to Sri Lankan politics by virtue of writer-director-star Garni Fonseka’s election to Parliament in 1989 and his current stint as governor of the northern and eastern provinces. Fonseka plays underworld kingpinintonn Cooray, who rules his empire with an iron fist. His world is about to unravel, as his wife (Malini Fonseka) gravitates toward her protégé Devendra (Lucky Dias) when the young Buddhist begins to make his Cooray-backed entry into politics. But their alliance is doomed, as Cooray has no intention of relinquishing control. Told in flashback as the men confront each other a dozen years after the fact, (with a final retribution that would make Peckinpah proud). Night of Destiny is a fascinating window on political machinations that are essentially not unlike those in the United States.

Eddie Cockrell

In Sinhalese and English with English subtitles


In person: Director Garni Fonseka and Lucky Dias

► Co-presented with the Embassy of Sri Lanka
Thursday, April 24, 6:30 pm, C.O. Foundry, Code: FFF72A/PRA
Friday, April 25, 8:30 pm, C.O. Foundry, Code: FFC72SAPRB

Open City

Roma, città aperta

Roberto Rossellini
Italy, 1945, 100 minutes, black and white

Rossellini’s film, one of the definitive works of the Italian neorealistic period, was shot under extremely difficult circumstances at the end of World War II. Its greatest achievement remains its study and portraying of the Resistance movement—and on a wider level, the war itself—against a background of everyday events. The film evolved from a documentary about a priest serving in the Resistance, which perhaps accounts for its refusal to compromise or to entertain conventional notions of heroism.

Chris Petit


In Italian with English subtitles


► Introduced by Peter Brunette
Saturday, May 3, 12:30 pm, American Film Institute, Code: FAA703MAYA

The Pillow Book

Peter Greenaway
United Kingdom/The Netherlands/France, 1996, 126 minutes, color and black and white

Peter Greenaway’s newest feature continues his tradition of singular narrative and spectacular, challenging style (one French journalist has called it a “Cine CD-ROM”). Based on a true story, the film tells of Nagiko (Vivian Wu), a young woman whose pleasure comes from texts written on her body, who takes a series of calligraphers loving in part because her father used to write traditional greetings on her face. When her insensitive husband burns her diaries, she flees to Hong Kong to become a model and meets Jerome (Ewan McGregor), who has a connection to Nagiko’s father that results in a fatal circle.

Eddie Cockrell


In person: Director Peter Greenaway
Friday, April 25, 7:00 pm, American Film Institute, Code: FFA72SAPRA

The Quiet Room

Rolf de Heer
Australia/Italy, 1996, 91 minutes, color

From the director of Dingo (with Miles Davis) and the 1993 festival circuit favorite Bad Boy Bubby comes this captivating study of one seven-year-old girl and her retreat into the silence of her gaily painted bedroom as the relationship between her parents begins to disintegrate and emotionally overwhelm her. “It has always seemed to me that adults tend to underestimate the way kids think,” de Heer told the London Film Festival last year. “Kids will jump from one way of being to another if it were a self-fulfilling prophecy. If you want them to be this way, they will be... I guess my primary concern as a parent, and also as a person, and maybe even as a filmmaker, is the way kids are treated.” Anyone with similar concerns won’t want to miss this powerful, provocative film.

Eddie Cockrell

Thursday, April 24, 8:45 pm, C.O. Tenley, Code: FFT72A/PRB
Friday, April 25, 9:00 pm, C.O. Tenley, Code: FFT72SAPRB
For Roseanna
Paul Weiland
USA, 1997, 99 minutes, color

The big-screen writing debut of Saul Turteltaub, whose TV credits date back to the Jackie Gleason and Carol Burnett variety shows, For Roseanna is an old-fashioned romantic comedy—one of those quintessentially Hollywood films set in another country where everyone speaks English with the accent of the land and the ending is bittersweet but upbeat. Jean Reno (Les Voleurs, Filmfest DC 1996) plays Marcello, who's frantic to secure one of a dwindling number of cemetery plots for his ailing wife Roseanna (Mercedes Ruehl). Complicating the scheme are numerous hospital patients who are knocking on heaven's door and must be tended to by Marcello, an old man who refuses to sell adjacent land to increase the number of plots, and a just-released criminal in pursuit of an old stash. For Roseanna is a warm-hearted winner.

Eddie Cockrell


Tuesday, April 29, 6:15 pm, C.O. Tenley. Code: FFF729APA
Thursday, May 1, 6:30 pm, C.O. Tenley. Code: FFF701MYA

Short Stuff

Filmfest DC is pleased to present new short works from around the world, culled from the annual open call for submissions. This year's collection ranges from a music video by Wim Wenders to exciting new animation techniques to studio-funded dramatic works.

Alfama
Wim Wenders, Germany, 1995, 4 minutes, black and white
Filmed around Wender's movie Lisbon Story, and featuring the music of the group Majeddeus, Alfama is a tour-de-force performance and a grand tribute to the films of old.

Between the Familiar
Jillian Gunther, USA, 1996, 10 minutes, black and white
On the boardwalk in Brighton Beach, a neglected young girl befriends an eccentric neighbor.

Around the Time
Phil Bertelsen, USA, 1996, 15 minutes, black and white
Around the Time is director Bertelsen's semi-autobiographical tale of innocence, infidelity, and forbidden love set against the Civil Rights Movement. Winner: Best Graduate Film, NYU 1995-96; Bronze Medal, 1996 Student Academy Awards.

Blood on the Chandelier
Jeffrey Norris, Australia, 1995, 9 minutes, color, 3D stop motion/pixelation/live action
In a remote, desolate, and crumbling mansion, a baroness spends her days chatting and tormenting her maid and adoring her loving cat.

Just a Little Crush
Louise Wadley, England, 1996, 10 minutes, color
Young Valerie finds herself in hot pursuit of a glamorous woman encountered on a train, highlighted by her

Technology of fantasy as herself as a swashbuckling pirate coming to the woman's rescue.

Cheekwalking
William Arazort, USA, 1996, 7 minutes, color
A woman tests her dates by playing the game of chess—a chess player's answer to the thrill of the chase.

The Devil Went Down To Georgia
Mike Johnson, USA, 1997, 5 minutes, color, stop-action animation
It's play or pay as Johnnie puts his soul on the line in a fiddling contest against the Devil and his demon band.

Secrets Of The Lost Temple
Mix Ryan, USA, 1996, 10 minutes, color, live action/computer-generated compositing
This tale about a young boy, a book, and a real adventure is told through state-of-the-art technique and illustrates that reading opens doors to other worlds.

The Film of Her
Bill Morrison, USA/Italy, 1996, 13 minutes, black and white
Using archival film as its medium, The Film of Her tells the story of a clerk who rediscovers an early film collection in the vaults of the Library of Congress. He struggles to save the collection from incineration and himself from obscurity.

Women Without Implants
Anne DeSalvo, USA, 1996, 20 minutes, color
Linda contemplates getting breast implants to ensure greater sensuality, glamour, and empowerment. This humorous film explores the vanities, vulnerabilities, and pressures faced by women in the '90s.

Sunday, April 27, 5:00 pm, American Film Institute, Code: FFA727APA
Saturday, May 3, 3:00 pm, American Film Institute, Code: FFA708MYA

The Second Time
Mimmo Calopresti
Italy/France, 1996, 77 minutes, color

By chance, university professor Alberto Sajveo (Nanni Moretti) meets Lisa Venturi, the woman who tried to kill him in a terrorist attack 12 years earlier. He recognizes her immediately. She, on the other hand, has decided to repress this part of her past and takes Alberto as an admirer. Alberto, however, can’t forget—he still has a bullet lodged in his head. They begin to see each other. Lisa pretends to be a common secretary. Alberto pretends to believe her, even though he knows that she goes back to prison every night as part of her 30-year sentence. Little by little, they engage in a cruel psychological game, which Alberto uses in an attempt to find an answer to questions that have been haunting him for many years.

In Italian with English subtitles


Wednesday, April 30, 6:45 pm, C.O. Tenley. Code: FFF730APA
Saturday, May 3, 8:45 pm, C.O. Foundry. Code: FFA703MYA

Shall We Dance?
Masayuki Suo
Japan, 1996, 117 minutes, color

Tired salaryman Sugiyama is on the evening tram bound for his heavily mortgaged suburban home when he looks up and loses his heart. There in the window of the Kishikawa School of Dancing is a lovely young lady, gazing out. Shyly, Sugiyama enrols in the beginner’s class, joining in a secret society of Japanese who lead double lives, concealing their tspachiroen habit from disapproving relatives and scornful co-workers, to unwind by night on the dance floor. The girl he glimpsed is a champion dancer who has just broken up with her partner—and the Eastern amateur ballroom competition is coming up. Meanwhile, Mrs. Sugiyama grows uneasy at her husband's late hours—and the fresh spring in his step. Crowdplesing and unabashedly sweet-spirited, Shall We Dance? is a sincere invitation to all.

Charles Cassady
21st Cleveland International Film Festival, 1997

In Japanese with English subtitles


Friday, April 25, 6:30 pm, C.O. Tenley. Code: FFF725APA
Sunday, April 27, 6:00 pm, C.O. Tenley. Code: FFF727APA

Stage Door
Hu-du-men
Shu Kei
Hong Kong, 1996, 90 minutes, color

Lang Kim-Sum runs and stars in the Shining Sword Troupe, purveyors of traditional Cantonese opera to declining audiences. She's surrounded by problems. The other actors don’t like the whiz-kid director she has hired to boost the troupe's appeal. Her husband is sure that her daughter (her step-daughter) is having a lesbian affair. One of the men in the troupe is in love with her. It's no wonder she needs the odd tot of something strong to keep her going.

"Hu-du-men" is an untranslatable term from Cantonese opera: it signifies the imaginary line around a stage that locks performers into the characters they're playing. The meaning, here, of course, is metaphorical. Shu Kei's endearingly old-fashioned movie is a skillfully plotted comedy-drama centered on credible characters with credible emotional problems. It's easily the most pleasurable Hong Kong movie this year—and at its core is the matchless Josephine Siao.

Tony Rayns
15th Vancouver International Film Festival & Trade Forum, 1996

In Cantonese with English subtitles


Saturday, April 26, 9:00 pm, C.O. Foundry. Code: FFF726APA
Sunday, April 27, 6:30 pm, C.O. Foundry. Code: FFF727APA
A Summer at La Goulette
Un été à La Goulette/Halk-el-wad

A beguiling new film from film-crit-turned-director Ferid Boughedir (Hollafouine, Filmfest DC 1991). In a seaside resort outside Tunis, shortly before the 1967 Six-Day War, three young women of different faiths vow to avoid arranged marriages by losing their virginity before August 15—the feast of the Madonna of Trapani, La Goulette’s patron saint. This may or may not happen under the noses of their, lusty fathers, Youssef the Arab, Jojo the Jew, and Giuseppe the Catholic.

A hit in France, this co-production is a carefree comedy that wears its heart on its sleeve: it is, the director has said, “a comedy about tolerance. I didn’t want to make a political or social film about such a serious matter. I want to make films in which life is more powerful than marred dogmas or theories.”

Eddie Cockrell

In French and Arabic with English subtitles

Production Company: Cineas Productions/Mana Films/Lamy Films RTB.

In person: Director Ferid Boughedir

Sunday, April 27, 8:45 pm, C.O. Tenley. Code: FF722APRB
Monday, April 28, 8:30 pm, C.O. Tenley. Code: FF722APRB

Sweet Power
Doses poderes

Lúcia Murat
Brazil, 1996, 98 minutes, color

In the midst of a tumultuous political campaign, veteran broadcast journalist Bia (Marisa Orth) arrives in the capital Brasilia to take over as news director of a major network. Trying to keep her objectivity in the face of multiple candidates, deflecting colleagues, unfolding scandals, and personal intrigues, Bia is slowly sucked into an ethical gray area from which it proves difficult to escape. Producer-director-screenwriter Lúcia Murat knows this territory well, having served as a journalist for prominent Brazilian TV stations and newspapers as well as directing documentaries on women’s issues and global injustice for more than a decade. Orth’s sly, worldy performance makes Bia crafty without being cynical or heartless—a sure sign that Murat’s intent is not a little autobiographical without once becoming self-serving. Sweet Power has the no-nonsense courage of its not inconsiderable convictions, marking it as a film of unexpected dramatic rewards.

Eddie Cockrell

In Portuguese with English subtitles


Co-presented with the Embassy of Brazil
Monday, April 28, 6:30 pm, C.O. Tenley. Code: FF722APRA
Tuesday, April 29, 8:30 pm, C.O. Tenley. Code: FF729APRB

Tot Ziems
Heddy Honigmann
The Netherlands, 1995, 114 minutes, color

What do you do if you meet the right person—after you’ve committed to another? In contemporary Amsterdam, Jan (Guy van Sande) and Laura (Johanna ter Steege) meet at a skating rink and fall in love with a passion that is political and powerful. But Jan is married—happily so—and attempts to break off the affair again and again. Veteran director Heddy Honigmann has crafted an unblinking urban drama, with the Dutch capital as a vibrant backdrop, that deals honestly and explicitly with a dilemma that is at once utterly modern and perhaps the oldest of emotional conundrums. Particularly memorable is ter Steege, whose combustible performance earned her a special jury award at the 1995 Locarno Film Festival. Tot Ziems is a perfectly balanced drama that never becomes mello-

Eddie Cockrell

In Dutch with English subtitles


Thursday, April 24, 9:00 pm, C.O. Foundry. Code: FF724APRB
Tuesday, April 29, 8:45 pm, C.O. Foundry. Code: FF729APRB

Tumult
Gir-gir
Yemanje Demissie
Ethiopia/USA, 1996, 117 minutes, color

This American-Ethiopian co-production marks the auspiscious directorial debut of Yemanje Demissie, who worked with Haile Gerima on the film that follows aristocratic Ethiopian revolutionary Yoseph, who takes his ideas about responsibility and democracy (learned at an American university) back to Ethiopia. He joins a dissident group and plans a coup against Emperor Halle Selassie. The poorly planned coup fails and Yoseph flees, to discover that there are no easy answers on the road to fulfillment of political ideals. Winner of the Special Jury Award and Premio COE at the Southern Africa Film Festival and the European Union Special Mention prize at the Pan African Film & Television Festival in Burkina Faso, Tumult is a triumph of independent filmmaking.

Eddie Cockrell

In Amharic with English subtitles


In person: Director Yemanje Demissie

Wednesday, April 30, 8:30 pm, American Film Institute, Code: FF720APRB
Thursday, May 1, 8:45 pm, American Film Institute, Code: FF721APRB

Umm Kulthum, A Voice Like Egypt
Michal Goldman
USA, 1996, 67 minutes, color and black and white

She had the musical of Elia Fitzgerald, the public presence of Eleanor Roosevelt, and the audience of Elise Presley. Her name was Umm Kulthum, and she became a powerful symbol, first of the aspirations of her country, Egypt, and then of the entire Arab world. Narrated by Omar Sharif, Umm Kulthum, A Voice Like Egypt is the first documentary to bring the celebrated diva of the Arab world to an American audience. The film puts her life in the context of the epic story of 20th-century Egypt as it shook off colonialism and confronted modernity. Said The New York Times: “Umm Kulthum grows more revealing as it proceeds, helped enormously by the rich legacy of films and recordings.


In person: Director Michal Goldman

Monday, April 28, 8:15 pm, American Film Institute, Code: FF723APRA
Tuesday, April 29, 6:30 pm, American Film Institute, Code: FF729APRB

American Premiere
Swan Lake

Peter Mumford
United Kingdom, 1996, 118 minutes, color

Celebrating his 10th year as the founding artistic director of Adventures in Motion Pictures, co-director and choreographer Matthew Bourne has produced a magnificently creative all-male version of Peter Ilich Tchaikovsky’s most famous ballet. Stagebound, yet unerringly cinematic, this unorthodox and exhilarating retelling of the tale features fantasies, cell phones, paparazzi, floozies, and even an Elvis impersonator. Beautifully photographed on tape, the prince here is a royal misfit, a dreamer whose haunting visions of a white swan clash with his mother’s icy treatment of him and her own flirtations with the black swan. Thrilling and memorable, this production is at once reverent and utterly contemporary.

Eddie Cockrell

Saturday, April 26, 5:30 pm, American Film Institute, Code: FF726APRB

In person: Director Ferid Boughedir

Sunday, April 27, 8:45 pm, C.O. Tenley. Code: FF722APRB
Monday, April 28, 8:30 pm, C.O. Tenley. Code: FF722APRB
Under the Skin

Bajo la piel

Francisco J. Lombardi
Peru, 1996, 109 minutes, color

The latest film by Francisco J. Lombardi is inspired by the mysterious relationship between beauty and horror, a relationship that the likes of Poe and Maupassant understood well. He uses the mythology of the Moche culture, which flourished in northern Peru during the early centuries after the birth of Christ and was noted for its horrific sacrificial practices and imagery. Lombardi, one of Latin America’s leading filmmakers, handles this bizarre material in this intriguing film with great flair: Percy (José Luis Ruiz Barahona) is chief of police in a small town near where the Moche culture developed. Suddenly, a number of crimes in the Moche tradition take place. As Percy tries to solve the murders, he is helped by a Spanish pathologist (Ana Rießeñ), he falls in love with her. This passion and his relationship with the murderer unleashes long-buried impulses...

Rosa Bosch
40th London Film Festival, 1996

In Spanish with English subtitles


Friday, April 25, 6:30 pm, C.O. Foundry. Code: FF725APRA
Saturday, April 26, 8:00 pm, C.O. Foundry. Code: FF726APRB
Sunday, April 27, 8:00 pm, C.O. Foundry. Code: FF727APRB

Wake Up, Love

Despabile amor

Eliseo Subiela
Argentina, 1996, 98 minutes, color

Filmfest DC is honored to present the newest film from Eliseo Subiela, whose work, including Man Facing Southeast (Filmfest DC 1987), The Dark Side of the Heart (Filmfest DC 1994), and Don’t Die Without Telling Me Where You’re Going (Filmfest DC 1996), has been embraced by Washington audiences.

“Subiela’s latest film is a tiny, joyful paean about keeping alive the idealism of the 1960s. Ricardo (Juan Leyrado) was a party animal who now stays young by dancing to 1950s rock at home. One day, he decides to throw up old friends for a reunion bash. However, time never stands still. Once again, the poetry of Marco Benedito plays a major role in the proceedings (just as it did in The Dark Side of the Heart). This is, after all, the bright side of the heart. Whatever else, it’s an absolute delight.”

14th Miami Film Festival, 1997

In Spanish with English subtitles


Friday, May 2, 7:00 pm, C.O. Tenley. Code: FF570MAYA
Saturday, May 3, 8:00 pm, C.O. Tenley. Code: FF570MAYB

The Unknown

Tod Browning
USA, 1927, 50 minutes, black and white

The Alloy Orchestra—a three-man ensemble featuring homemade percussion and state-of-the-art electronics—performs a remarkable new score for this rarely shown but brilliant melodrama. The Unknown stars Lon Chaney at the height of his powers as Alonzo the Armless, a circus sideshow knife thrower who hurts his deadly weapons at his beloved but fragile assistant Estrella (Joan Crawford) with his feet. (Note: Crawford’s character is called “Narón” in this print’s intertitles, which were translated from French back to English.) Teaming with bizarre events and images—more twisted than anything Buñuel could conceive—the Unknown delivers a stunning Grand Guignol finale. Preceded by Plane Crazy (1929, 7 minutes, black and white). Walt Disney’s first Mickey Mouse animation.

Peggy Parsons


The Alloy Orchestra is conducted by Sampson associates, Terry Doran (percussion, accordion, vocals, tenor guitar). Ken Wilson (percussion). Over the past 2 years, they have composed and performed scores for 10 silent film classics.

The program will be introduced by film historian, copyright researcher, and archival programmer consultant Elias Sotriou, director of the Motion Picture Information Service.

In person:
Live musical accompaniment by The Alloy Orchestra

There are no tickets or reservations: seating is first-come.
Saturday, April 26, 3:30 pm, National Gallery of Art, FREE

American Premiere

The Unknown

Hagyljálógya Vászka
Péter Gothár
Hungary, 1996, 78 minutes, color and tinted black and white

A hilarious new film from Hungarian director Péter Gothár (The Outpost, Filmfest DC 1996). Vasza Easoff is the frantic, fantastic story of a rural woman named Vaska and her husband Vaska who fly over the St. Petersburg Bank, plying the roof and make off with the gold. Naturally, this brings him to the attention of the despotic Soviet bureaucrats and the dogged Comrade Zinoviev, who, in turn, kicks off a game of cat-and-mouse between the farmboy and his wife, the ineffectual constabulary. Crammed with Russian and Hungarian props and in-jokes and stunningly filmed in part to simulate old movie footage, this prodigiously creative mix of satire and absurdity is a once-in-a-while tribute to and a cheeky sendup of a bygone era of Soviet filmmaking. Vasza Easoff is a grand, giddy, cultural spin on 1930s Hollywood, and the Sundance Kid.

Eddie Cockrell

In Russian and Hungarian with English subtitles


Sunday, April 27, 8:00 pm, C.O. Foundry. Code: FF727APRB
Monday, April 28, 6:30 pm, C.O. Foundry. Code: FF728APRA

American Premiere

La venere di Willendorf

Elisabetta Lodoli
Italy, 1997, 96 minutes, color

A powerful first feature, The Venus of Willendorf (named after the voluptuous sculpture of a woman from the Paleolithic Age) stars Lia Forte—a woman whose films are about the relationship between beauty and horror, a relationship that the likes of Poe and Maupassant understood well. He uses the mythology of the Moche culture, which flourished in northern Peru during the early centuries after the birth of Christ and was noted for its horrific sacrificial practices and imagery. Lombardi, one of Latin America’s leading filmmakers, handles this bizarre material in this intriguing film with great flair: Percy (José Luis Ruiz Barahona) is chief of police in a small town near where the Moche culture developed. Suddenly, a number of crimes in the Moche tradition take place. As Percy tries to solve the murders, he is helped by a Spanish pathologist (Ana Rießeñ), he falls in love with her. This passion and his relationship with the murderer unleashes long-buried impulses...

Rosa Bosch
40th London Film Festival, 1996

In Spanish with English subtitles


Friday, April 25, 6:30 pm, C.O. Foundry. Code: FF725APRA
Saturday, April 26, 8:30 pm, C.O. Foundry. Code: FF726APRB
Sunday, April 27, 8:30 pm, C.O. Foundry. Code: FF727APRB
American Premiere
The War Between Us
Anne Wheeler
Canada, 1995, 93 minutes, color
Set in Canada during World War II, The War Between Us strikes an all-too-familiar chord in the American national psyche and indeed in many places around our world today. The year is 1941, and the government, fearing a Japanese invasion from the west, orders Japanese Canadians living on the west coast to internment camps in the British Columbia interior. Here they are forced to live under shamefully inadequate conditions and viewed with fear and suspicion by the locals of the small frontier towns. Literally living in each other’s backyard, the people of both groups learn tolerance, develop a sense of community, and find friendship and occasionally love together. Director Anne Wheeler (Bye Bye Blues, Filmmfest DC 1990 Opening Night, U.S. premiere) brings great attention to detail in depicting both the period and the characters. If you don’t love your neighbor after seeing this film, nothing else could make you.

Chris Davet

In person: Star: Mike Ouchi
Co-presented with the Embassy of Canada and Women in Film and Video
Thursday, May 1, 6:30 pm, C.O. Foundry. Code: FFF701MAYA
Friday, May 2, 9:15 pm, C.O. Foundry. Code: FFG702MAYB

American Premiere
When the Stars Meet the Sea
Quand les étoiles rencontrent la mer
Raymond Rajanarivo
Madagascar/France, 1996, 86 minutes, color
Eight years after his debut feature Tohotola—Madagascar’s first domestically produced feature film—Raymond Rajanarivo’s critically acclaimed effort places him firmly at the forefront of African filmmakers. Based on a Malagasy myth that says a boy born during a solar eclipse will possess magical powers, the film follows the odyssey of one such youngster who is plucked from his birthplace and raised in another village, only to return as an outcast to confront his father and his past. Rajanarivo has created a starkly, startlingly beautiful film.... When the Stars Meet the Sea punctuates its modern mythic narrative with breathtaking bolts of pure cinema. As it appears in film, Madagascar is truly one of the last magic places.

Cameron Bailey
21st Toronto International Film Festival, 1996
In French and Malagasy with English subtitles

Co-sponsored with the Center for the Global South, American University
Friday, April 25, 6:45 pm, C.O. Foundry. Code: FFG725APRA
Wednesday, April 30, 8:45 pm, C.O. Foundry. Code: FFG730APRC

When the Cat’s Away
Chacun cherche son chat
Cédric Klapisch
France, 1996, 95 minutes, color
Cats-Girls (Aripimou) is missing, and Chloé (Garance Clavel), a hairdressed and lonely makeup artist living with gay roommates Michel (Olivier Py) in the diverse and changing Paris neighborhood of La Bastille, now regrets leaving the cat with her eccentric neighbor (Renée le Calm). But little does Chloé know that this traumatic and mundane event will lead to a whole new world, as she organizes a search and in the process gets to know her neighbors and her neighborhood. Improvised from the original short film, When the Cat’s Away... is a contemporary love letter to Paris as well as the perpetual story of one lonely woman’s search for love. Consistently built by the director on the precepts of a jazz piece (“the aim was to start,” Klapisch has said, “to keep playing and let things fall into place along the way”), When the Cat’s Away... is sublime filmmaking.

Eddie Cockrell
In French with English subtitles
Friday, May 2, 6:30 pm, C.O. Foundry. Code: FFF702MAYA
Saturday, May 3, 6:45 pm, C.O. Foundry. Code: FFF703MAYA

American Premiere
The Watermelon Woman
Cheryl Dunye
USA, 1995, 90 minutes, color
Filmmaker Cheryl Dunye plays a militant, aspiring filmmaker who, when she isn’t working in a video store, is researching blacks and their on-screen roles in the Hollywood studio system. When she comes across a previously unknown actress known as “The Watermelon Woman,” her research leads her to director Martha Page and a revelation. It’s a light-hearted, original, and intelligent film that uses almost all conceivable style variations and moves between mock documentary and comedy and between almost-real interviews and cleverly falsified archival footage.

26th International Film Festival Rotterdam, 1997

Center: Director Cheryl Dunye
Friday, May 2, 10:15 pm, American Film Institute, Code: FFA702MAYC
Saturday, May 3, 9:45 pm, American Film Institute, Code: FFA703MAYC

American Premiere
Flying Down to Rio
Thorton Freeland
USA, 1933, 89 minutes, black and white
Flying Down to Rio is renowned for the first teaming of Fred Astaire and Ginger Rogers and their Caricature. For Astaire, it was a triumph against all the odds: fifth-billed, cast as long-suffering best friend, saddled with Herkimer Jerkimer lines like “Hold onto your hat, boys, here we go again” or an all-purpose “Yeah!” he nevertheless made an impression so strong that he could be ignored no longer. He arrived at a time when movies needed him most. The film is, in its own modest way, stupendous. It reverberates with the romance of modern communications and cracks with technological pride, giving the feeling that its makers were testing the medium with an almost abstract delight in its possibilities.

Cinema for Seniors
Wednesday, April 23, 10:30 am and 1:00 pm, American Film Institute, Code: FFCA703APR, by reservation only.

Cinema for Seniors
1997 Film and Video Marketplace
Co-sponsored by the Mayor’s Office of Motion Picture and Television Development and Filmfest DC
Calling all local film producers for the 1997 Film and Video Market. Back for the fourth year, the Film & Video Market has consistently proven itself as the primary vehicle for connecting local talent with national media executives. Does this sound like the event you’ve been looking for? Bring a VHS copy of your work to show and “pitch” to key executives in the film, cable, and broadcast industries. Some of this year’s participants will include Circle Releasing, The Comedy Channel, Hallmark Entertainment, Cinema Seven Productions, and The Center for Video Education. Appointments are required. Don’t wait, call for your appointment today! Call (202) 274-6810 for reservation information.
Tuesday, April 29, 10:30 am-12:30 pm and 2:00 pm-4:00 pm
One Judiciary Square, 441 4th Street, NW
(on the Metro Red Line at Judiciary Square)
Rosebud Film and Video Awards

1997 Winners Showcase
1 hour, followed by a “Meet the Filmmakers” panel discussion

The Rosebud Awards honor the innovative, experimental, unusual, and deeply personal in independent film- and video-making. Rosebud is an all-volunteer organization promoting the independent film and video community in the metropolitan Washington area. Through its annual competition and showcases, nominated artists are offered new opportunities for public and professional exposure.

Executive Director: Natasha Reartig. For information: (202) 797-9081 (phone/fax). ROSEBUDWDC@AOL.COM (e-mail).
Website: http://members.aol.com/rosebudwdc/

Filmfest DC and the American Film Institute are pleased to present the 1997 Rosebud Award winners:

• Dark House
Philip K. Dark, Cockeysville, MD, video, 14 minutes
In a child’s eye, the car windshield becomes a theater screen. In search of the father he never knew, the filmmaker discovers his true paternal influences. “A deeply moving personal quest.” “Powerful, honest, poetic.” (Best of Show)

• Game Face
Michael Day, Chevy Chase, MD, video, 25 minutes
On the day of his son’s first nationally televised college football game, a father faces the truth about his own life. “Good drama, dialogue, acting, and shooting.” “A richly textured exploration of how men cope with their feelings of powerlessness.”

• Spare Change
Chris Beutler, Capital Children’s Museum, Washington, DC, video, 3 minutes
A claymation laugh at a familiar street scene—with a surprise! “Blows stereotypes away.” “A witty, good-natured look at an often emotionally charged subject.”

• Thoughts in the Cellar
Zoltan Szallasi, Washington, DC, 16mm film, 2 minutes
An encounter with a one-legged girl makes a rat rethink his whole life. “Rare rodent reality!” “Beautiful and imaginative.”

• Alaska
Annette Apitz, Washington, DC, 16mm film, 14 minutes
A teenage runaway hitchs a ride with a woman. A friendship develops—until the accident. “A sensitive and layered portrayal of human vulnerability.”


In-kind supporters: Americans for the Arts, American Film Institute, Cinépolis Odeon Foundry Theater, MCI Sony, Washington Area Lawyers for the Arts, the Maryland Film Commission, and the Virginia Film Office.

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

Saturday, April 26, 2:30 pm, American Film Institute, Code: FA726A08A

Filmfest DC for KIDS

PROGRAM I—Recommended for ages 3-8
Total running time: 62 minutes
Films from the Puppet Animation Studio, Animacijas Brigade, Latvia:
• Munk and Lemmy: Let’s Fly, Mom, The Tail (Nils Skapens, 20 minutes, Latvia)
Three episodes from the inescapably delicious twoosome. Followed by Morning, a new film by Nils Skapens.

• Rescue Team
Jaris Cimermanis, 15 minutes, Latvia
Bemby, Silly, and Pote rescue everybody and everything that need to be rescued.

• The Great Migration (La Grande Migration)
Iouri Tchernov, 8 minutes, France
Winner, Glass Bear for Short Film, Kinderfest, Berlin International Film Festival, 1997. This is the adventure of a migrating bird who loses his companions in the fog.

• Mons the Cat (Katten Mons)
Piotr Sapegin, 6 minutes, Norway
Adapted from a Norwegian fairy tale about a cat who loved to eat, this film is about consumption and greed.

• Champagne
Michael Sporn, 13 minutes, USA
Champagne is a teenage girl whose mother is imprisoned for murder. In this documentary, she provides poignant commentary on her life, her feelings for her mother, and her hopes for the future.
Saturday, April 26, 11:00 am, Hirshhorn Museum, FREE

PROGRAM II—Recommended for ages 6 and up
Total running time: 58 minutes
• The Boy With Two Shadows
Euan Frizzell, 10 minutes, New Zealand
What’s a boy to do when a witch’s shadow causes trouble and then chases his own away?

• The Orchard
Bob Stenhouse, 10 minutes, New Zealand
A magical fable about an old man who lives on a high hill, the townfolk, a fire, and a tidal wave.

To attend weekday screenings, check with your school to make arrangements for class trips.

• Ozone Fish (Ozonfisk)
Ingjerd Forsgersen, 13 minutes, Norway
Special Mention, Kinderfest, Berlin International Film Festival, 1997. When Daddy wants to bring his new girlfriend on your picnic, it’s better if it’s raining. And of course you can order rainy days at any fish store.

• Forgotten Toys
Graham Ralph, 25 minutes, England
Special Juror Prize, Chicago International Children’s Film Festival, 1996. Bob Hoxie and Joanna Lumley supply the voices of a teddy bear and a doll who journey to find a new home when they are tossed out into the cold, replaced by newer electronic toys.
Wednesday, April 30, 11:00 am, American Film Institute, FREE
Thursday, May 1, 11:00 am, American Film Institute, FREE
Friday, May 2, 11:00 am, American Film Institute, FREE
Saturday, May 3, 12:30 pm, Hirshhorn Museum, FREE

PROGRAM III—Recommended for ages 10 and up
Total running time: 98 minutes
• The Flight of the Albatross (Der Flug des Albatros)
Werner Meyer, 93 minutes, Germany
Winner of the Glass Bear, Kinderfest, Berlin International Film Festival, 1997. When 16-year-old Sarah visits her mother who works in New Zealand as an ornithologist, the trip turns out to be a journey of discovery—not just to see the earth’s last island, but also to find her real self. Preceded by The Diver.

• The Diver (Stuperen)
Mona J. Hoel, 5 minutes, Norway
Two young people on a beautiful summer’s day at the public swimming pool. A film about a close but “impossible” relationship.
Tuesday, April 29, 1:00 pm, American Film Institute, FREE
Saturday, May 3, 2:00 pm, Hirshhorn Museum, FREE

PROGRAM IV—Recommended for ages 10 and up
Total running time: 101 minutes
• Nightjohn
Charles Burnett, 96 minutes, USA
This is the story of the power of literacy as a weapon for freedom. Samy, a slave child in the antebellum South, describes her life and the bond she shares with another slave, Nightjohn, who teaches her to read and write. Preceded by The Diver.
Wednesday, April 30, 1:00 pm, American Film Institute, FREE
Thursday, May 1, 1:00 pm, American Film Institute, FREE
Friday, May 2, 1:00 pm, American Film Institute, FREE

Cinecafes

• Support was provided by

• Sunday, April 27, following the 5:30 pm screening of Ayn Rand: a Sense of Life
Her books have been in continuous print for fifty years; 300,000 copies are sold each year. Novelist, playwright, philosopher—who is Ayn Rand? Director Michael Paxon will discuss the making of this film biography of “a ferocious angel.”

• Wednesday, April 30, following the 6:30 pm screening of Fire
Talk with director Deepa Mehta about her 1996 film set in New Delhi. Two women linked by their marriages to brothers seek to express their needs for personal freedom and independence. They are drawn to each other in ways that challenge and threaten the traditions of Indian family life.

All events take place at Cinépolis Odeon Tenley and are FREE and open to the public. Light refreshments will be available.
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Podesta Associates, Inc.
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Goethe-Institut
Susan Barco
Women in Film and Video
Michael Strait
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Kinko’s at Washington Circle
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