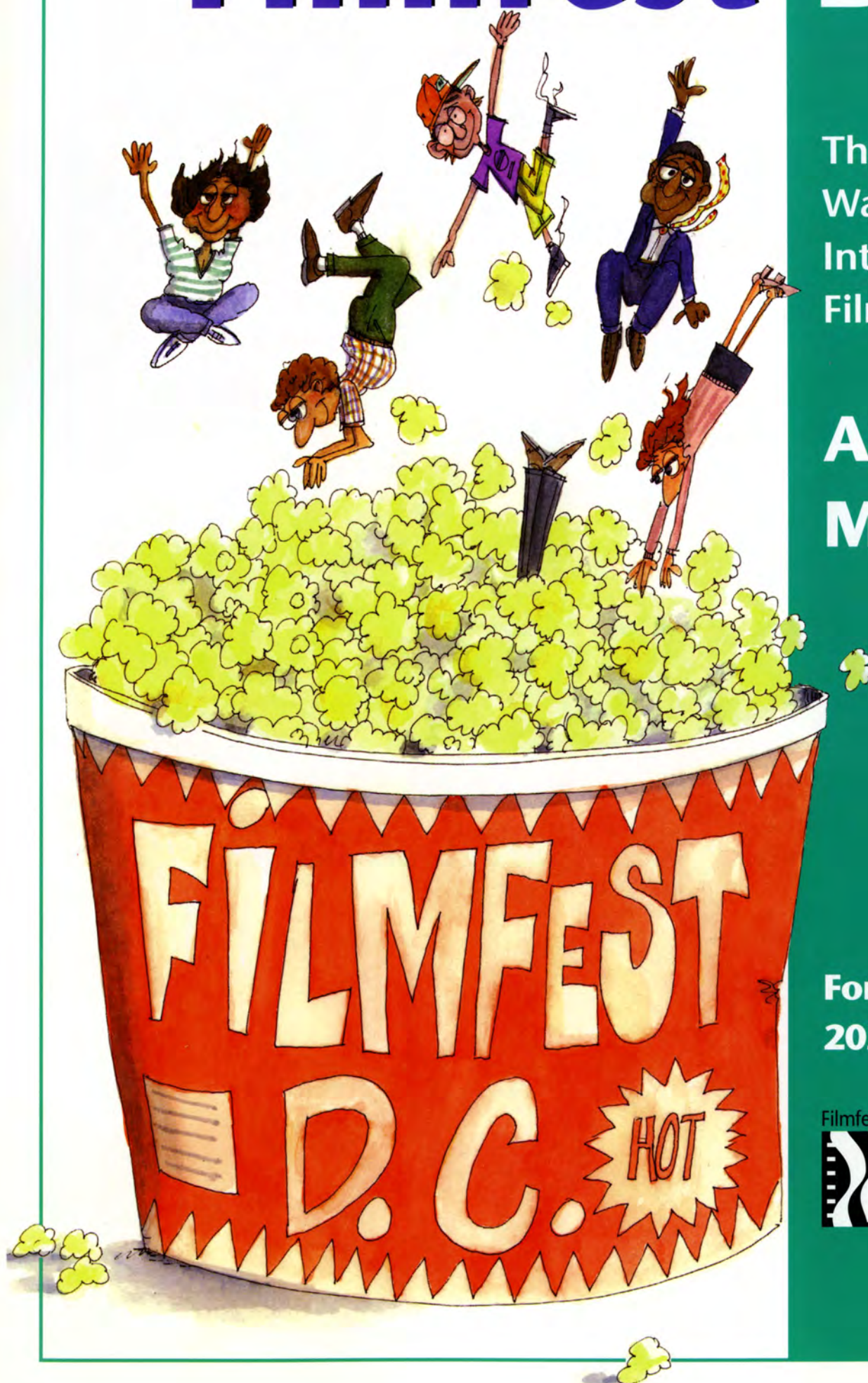


Filmfest

DC '97

The Eleventh Annual
Washington, DC
International
Film Festival

**April 23 –
May 4, 1997**



For information call
202-628-FILM

Filmfest DC

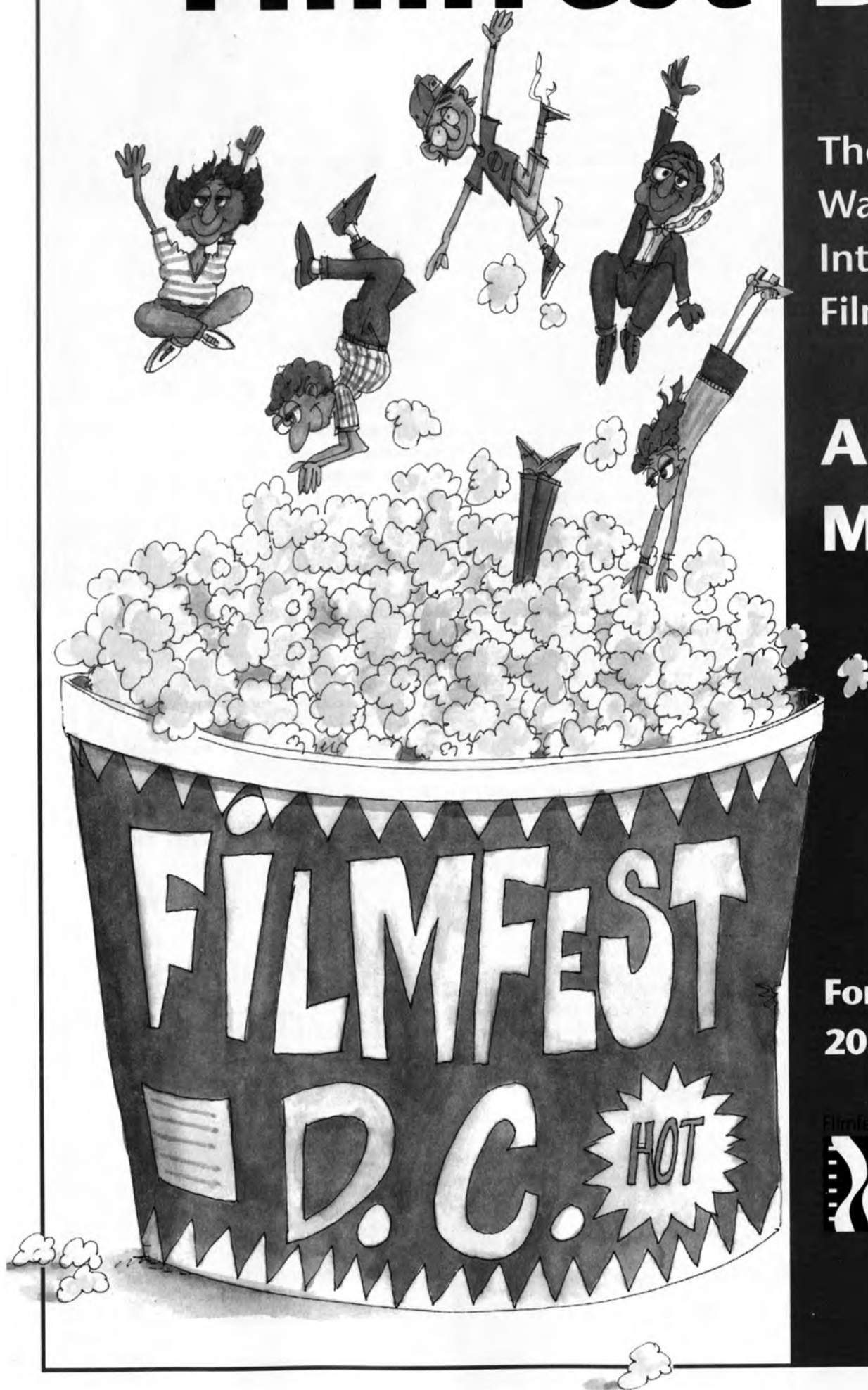


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THE DISTRICT OF COLUMBIA
WASHINGTON, D.C. 20001

MARION BARRY, JR.
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 artistic 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, I 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

MARION BARRY, JR.
MAYOR
DISTRICT OF COLUMBIA



Festival Introduction

Welcome to Filmfest DC,
Washington's celebration of the
best in world cinema!

The world of international cinema is similar to the worlds of fine cuisine, accomplished literature, and music. It challenges our assumptions and takes us down roads we didn't even know existed. Unlike commercial Hollywood fare, driven primarily by star recognition and special effects, international cinema focuses on relationships, character depth, and story. To restrict our movie-going to whatever is showing at the nearest multiplex is similar to listening only to Top 20 music, reading only from best-seller lists, or dining only at McDonald's: we would be missing some of life's more interesting and rewarding experiences.

Our 11th festival is just as challenging and stimulating as previous editions. We estimate that our staff and programming committee have seen more than 1,500 films this year. From those, we selected 65 features and numerous shorts to present to you—a constant process of screenings, phone calls, faxes, and friendships. While often exhausting, it is also an exhilarating reaffirmation of the excellence of world-class cinema.

We are very pleased that the Embassy of Italy is the major sponsor of our Opening Night Gala. We are also presenting the Washington premieres of three Academy Award nominees: *The Other Side of Sunday* (Norway) and *The Wild Bunch: An Album in Montage* (USA), as well as *A Chef in Love* (France), which will be our Closing Night feature. This year's Global Rhythms showcase of music films is one of our most diverse. Included are the new film from Spain's renowned Carlos Saura (*Flamenco*), a documentary about Egypt's Umm Kulthum, performance footage of rockers Little Richard and The Who, an innovative version of *Swan Lake*, and a seminar on the fresh filmmaking talent to be found in music videos.

On a final personal note, and on behalf of the festival, I would like to thank the many dedicated people who have shared their time and talents with Filmfest DC. Without the hard work of all our staff and volunteers, the festival simply would not be possible. The DC Commission on the Arts and Humanities, of which I am also the Executive Director, is the festival's major sponsor. In addition to the DC Government, many businesses and sponsors help make Filmfest DC a reality. They deserve our deepest gratitude.

I especially want to welcome our guests from around the world and to thank the distributors who have made films available to us. They are the lifeblood of our festival.

Through its visual impact and accessibility, film is one of our major means of communication and entertainment. It mirrors who we are and who we strive to become. Filmfest DC is an opportunity to explore and discover. It is an adventure, and we invite you to join us.

Enjoy the festival and all its pleasures.



Tony Gittens, Director and Shirin Ghareeb, Assistant Director

Photo: Chad Evans Wyatt

Tony Gittens

Tony Gittens
Festival Director
and
Executive Director, DC Commission on the Arts and Humanities

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Opening Night Gala



Italiani

Maurizio Ponzi

Italy, 1995, 99 minutes, color

Confidently playing with time and history, veteran Italian director Maurizio Ponzi's *Italiani* 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 in 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

Production Company: Videomaura. **Producers:** Bruno Altissimi, Claudio Saraceni. **Screenplay:** Maurizio Ponzi, Luigi Guarneri. **Cinematography:** Maurizio Calvesi. **Editor:** Sergio Montanari. **Music:** Bruno Zambrini. **Principal Cast:** Giulio Scarpati, Giuliana de Sio, Maria Grazia Cucinotta, Vanessa Gravina, Tiziana Lodato.

Wednesday, April 23, 6:00 pm, Lincoln Theatre, \$50.00, Code: FFL723APRA (Includes pre-screening Reception with the Stars, film, and party)

Wednesday, April 23, 7:30 pm, Lincoln Theatre, \$25.00, Code: FFL723APRB (Includes film and party)



★ In person:
Star Maria Grazia Cucinotta
Co-star of *Il Postino*

► Presented under the auspices of His Excellency Ferdinando Salles, Ambassador of Italy, and Mrs. Salles, and the Italian Cultural Institute.



Al Tiramisu Inc.



DOLCE
EUROPA



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 François 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

Closing Night

A Chef in Love

Les Mille et une recettes du cuisinier amoureux/1001 retsept iz menyu vlyublyonnogo 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 farceur Pierre Richard (*The Tall Blonde Man with One Black Shoe*, *La Chèvre*, *Les Compères*) in the newest film by respected Georgian director Nana Djordjadze (*Robinsonada*, aka *My English Grandfather*; Filmfest DC highlighted Georgian cinema in 1992). Richard is French gadabout Pascal Ichac, 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



Academy Award Nominee Best Foreign Film

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

Production Company: Les Films du Rivage/Studios Adam et Eve/La Sept Cinema/Studio Babelsberg/CMC/Sotra/Innova. **Executive Producers:** Teimour Bablouani, Thomas Bauermeister. **Producer:** Marc Ruscart. **Screenplay:** adapted by André Grail from an original screenplay by Irakli Kvirikadze. **Cinematography:** Guiorgui Beridze. **Editors:** Vessela Martschewski, Giuli Grigoriani. **Music:** Goran Bregovic. **Principal Cast:** Pierre Richard, Micheline Presle, Nino Kirtadze, Teimour Kahmadze, Jean-Yves Gautier, Ramaz Tchkhikvadze.

A Chef in Love (followed by a party at Papa•Razzi)

Sunday, May 4, 4:00 pm, Key Theatre, \$13.00, Code: FFK704MAYA



A User-Friendly Guide to Filmfest DC

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'Avventura* 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 Lodoli, 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
- *BLOB! 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.

- *Armond 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 Kulthum, 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.



DC COMMISSION ON THE ARTS AND HUMANITIES



Free Programs

Some of the best deals in the festival are our free screenings and panels. Don't miss a very special presentation of *The Unknown* with live performance by the Alloy Orchestra at the National Gallery of Art, and *BLOB! A Short History* and *The Delicate Art of the Rifle* at the Hirshhorn Museum, Filmfest DC for KIDS, and our CineCafes open discussions. This year we will also present a Directors' Roundtable, an informal, open exchange between the audience and our international visiting film directors, who will address opportunities and difficulties facing them as filmmakers in their respective countries.

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 Waxie 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

4200 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-Carodozo 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

For additional information about Filmfest DC, call (202) 628-FILM

Wednesday, April 23

10:30 am	Cinema for Seniors*	American Film Institute
1:00 pm	Cinema for Seniors*	American Film Institute
7:30 pm	Opening Night Gala: Italiani	The Lincoln Theatre

Thursday, April 24

6:30 pm	Beyond the Clouds	Cineplex Odeon Tenley
6:30 pm	Night of Destiny	Cineplex Odeon Foundry
6:45 pm	Flamenco	Cineplex Odeon Tenley
8:00 pm	BLOB! A Short History*	Hirshhorn Museum
8:45 pm	The Quiet Room	Cineplex Odeon Tenley
8:45 pm	Flamenco	Cineplex Odeon Tenley
9:00 pm	Tot Ziens	Cineplex Odeon Foundry

Friday, April 25

6:30 pm	Guantanamo	Cineplex Odeon Tenley
6:30 pm	Shall We Dance?	Cineplex Odeon Tenley
6:30 pm	Under the Skin	Cineplex Odeon Foundry
6:45 pm	When the Stars Meet the Sea	Cineplex Odeon Foundry
7:00 pm	The Pillow Book	American Film Institute
8:00 pm	BLOB! A Short History*	Hirshhorn Museum
8:30 pm	Night of Destiny	Cineplex Odeon Foundry
8:30 pm	Brassed Off	Cineplex Odeon Tenley
8:45 pm	Boy from Mercury	Cineplex Odeon Foundry
9:00 pm	The Quiet Room	Cineplex Odeon Tenley
10:00 pm	Swan Lake	American Film Institute
10:20 pm	Intimate Relations	Cineplex Odeon Tenley
10:45 pm	Killer Condom	Cineplex Odeon Tenley

Saturday, April 26

11:00 am	Filmfest DC for KIDS: Prog. I*	Hirshhorn Museum
2:30 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
6:45 pm	Boy from Mercury	Cineplex Odeon Foundry
7:00 pm	Forgotten Silver & The Wild Bunch: An Album in Montage	Cineplex Odeon Foundry
7:15 pm	Irma Vep	Cineplex Odeon Tenley
8:00 pm	Frantz Fanon	American Film Institute
8:30 pm	Children of the Revolution	Cineplex Odeon Tenley
8:30 pm	Under the Skin	Cineplex Odeon Foundry
9:00 pm	Stage Door	Cineplex Odeon Foundry
9:15 pm	Guantanamo	Cineplex Odeon Tenley
10:00 pm	Listening to You: The Who Live at the Isle of Wight	American Film Institute
10:30 pm	Killer Condom	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
5:30 pm	Ayn Rand: A Sense of Life	Cineplex Odeon Tenley
6:00 pm	Shall We Dance?	Cineplex Odeon Tenley
6:00 pm	L'année Juliette	Embassy of France
6:30 pm	Stage Door	Cineplex Odeon Foundry

6:45 pm	Bolshe Vita	Cineplex Odeon Foundry
7:15 pm	Frantz Fanon	American Film Institute
8:30 pm	Children of the Revolution	Cineplex Odeon Tenley
8:30 pm	Under the Skin	Cineplex Odeon Foundry
8:30 pm	CineCafe*	Cineplex Odeon Tenley
8:45 pm	A Summer in La Goulette	Cineplex Odeon Tenley
8:45 pm	Vaska Easoff	Cineplex Odeon Foundry
9:15 pm	The Little Richard Special	American Film Institute

Monday, April 28

6:30 pm	Sweet Power	Cineplex Odeon Tenley
6:30 pm	The Little Richard Special	American Film Institute
6:30 pm	Vaska Easoff	Cineplex Odeon Foundry
6:45 pm	Brassed Off	Cineplex Odeon Tenley
6:45 pm	Martha	Cineplex Odeon Foundry
8:15 pm	Umm Kulthum, A Voice Like Egypt	American Film Institute
8:30 pm	A Summer in La Goulette	Cineplex Odeon Tenley
8:30 pm	Bolshe Vita	Cineplex Odeon Foundry
9:00 pm	L'année Juliette	Cineplex Odeon Tenley
9:00 pm	Forgotten Silver & The Wild Bunch: An Album in Montage	Cineplex Odeon Foundry

Tuesday, April 29

10:30 am	Film and Video Marketplace*	One Judiciary Square
11:00 am	Filmfest DC for KIDS: Prog. I*	American Film Institute
1:00 pm	Filmfest DC for KIDS: Prog. III*	American Film Institute
6:15 pm	For Roseanna	Cineplex Odeon Tenley
6:30 pm	Luna e l'altra	Cineplex Odeon Tenley
6:30 pm	Umm Kulthum, A Voice Like Egypt	American Film Institute
6:30 pm	Martha	Cineplex Odeon Foundry
8:30 pm	Sweet Power	Cineplex Odeon Tenley
8:30 pm	Hide and Seek	American Film Institute
8:30 pm	God's Comedy	Cineplex Odeon Foundry
8:30 pm	Ayn Rand: A Sense of Life	Cineplex Odeon Tenley
8:45 pm	Tot Ziens	Cineplex Odeon Foundry

Wednesday, April 30

11:00 am	Filmfest DC for KIDS: Prog. II*	American Film Institute
1:00 pm	Filmfest DC for KIDS: Prog. IV*	American Film Institute
6:30 pm	Fire	Cineplex Odeon Tenley
6:30 pm	Hide and Seek	American Film Institute
6:30 pm	Lola	Cineplex Odeon Foundry
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	Tumult	American Film Institute
8:30 pm	The Long Way Home	Cineplex Odeon Foundry
8:45 pm	Midaq Alley	Cineplex Odeon Tenley
8:45 pm	When the Stars Meet the Sea	Cineplex Odeon Foundry

Thursday, May 1

11:00 am	Filmfest DC for KIDS: Prog. II*	American Film Institute
1:00 pm	Filmfest DC for KIDS: Prog. IV*	American Film Institute
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

6:30 pm	The War Between Us	Cineplex Odeon Foundry
7:00 pm	An Evening with Andrew Sarris	American Film Institute
7:30 pm	Commandments Washington DC Film Society Members Only	
8:00 pm	The Delicate Art of the Rifle*	Hirshhorn Museum
8:15 pm	Midaq Alley	Cineplex Odeon Tenley
8:30 pm	Beyond the Clouds	Cineplex Odeon Tenley
8:45 pm	The Venus of Willendorf	Cineplex Odeon Foundry
8:45 pm	Tumult	American Film Institute
9:00 pm	The Long Way Home	Cineplex Odeon Foundry

Friday, May 2

11:00 am	Filmfest DC for KIDS: Prog. II*	American Film Institute
1:00 pm	Filmfest DC for KIDS: Prog. IV*	American Film Institute
6:30 pm	Africa Dreaming	American Film Institute
6:30 pm	When the Cat's Away...	Cineplex Odeon Foundry
6:30 pm	The Venus of Willendorf	Cineplex Odeon Foundry
6:45 pm	Festival	Cineplex Odeon Foundry
7:00 pm	Wake Up, Love	Cineplex Odeon Tenley
8:30 pm	Autumn Sun	Cineplex Odeon Foundry
9:00 pm	The Other Side of Sunday	Cineplex Odeon Tenley
8:45 pm	Armond White Presents a New Look at Music Video	American Film Institute
8:45 pm	The Disappearance of Finbar	Cineplex Odeon Foundry
9:15 pm	The War Between Us	Cineplex Odeon Foundry
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. I*	Hirshhorn Museum
12:30 pm	Filmfest DC for KIDS: Prog. II*	Hirshhorn Museum
12:30 pm	Open City	American Film Institute
2:00 pm	Filmfest DC for KIDS: Prog. III*	Hirshhorn Museum
3:00 pm	Short Stuff	American Film Institute
3:30 pm	La Rencontre*	National Gallery of Art
5:15 pm	Africa Dreaming	American Film Institute
6:00 pm	Luna e l'altra	Cineplex Odeon Tenley
6:45 pm	When the Cat's Away...	Cineplex Odeon Foundry
6:30 pm	Lola	Cineplex Odeon Foundry
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 Foundry
9:00 pm	God's Comedy	Cineplex Odeon Foundry
9:15 pm	Festival	Cineplex Odeon Foundry
9:45 pm	The Other Side of Sunday	Cineplex Odeon Tenley
9:45 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*.

American Premiere

Africa
Dreaming

Richard Pakleppa,
Palesaka Letlaka-Nkosi,
Farai Sevenzo

Namibia/South Africa/
Zimbabwe, 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 Pakleppa, Namibia): after running the home of a white family for many years, Martha returns to her village and family to find that her sister is expecting her husband's child. *Mamlambo* (Palesaka Letlaka-Nkosi, South Africa): 12-year-old Malusi lives on the streets and has a harrowing encounter with a magical half-human that can change its form. *The Last 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

Production Companies: Onland Productions/Catalyst Films/Framework International. **Producers:** Bridget Pickering/Jeremy Nathan/Joel Phiri. **Screenplays:** Milly Jafra, Richard Pakleppa/Samuel Johnson-Nair, Palesaka Letlaka-Nkosi/Farai Sevenzo. **Cinematography:** various.

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

Friday, May 2, 6:30 pm, American Film Institute, Code: FFA702MAYA

Saturday, May 3, 5:15 pm,
American Film Institute,
Code: FFA703MAYC

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. In this engrossing 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 lecturer 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 G Media Corporation Ltd. **Producer:** Michael Paxton. **Screenplay:** Michael Paxton. **Cinematography:** Alik Sakharov. **Editors:** Lauren Schaffer, Christopher Earl. **Music:** Jeff Britting. **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: FFS727APRA

Sunday, April 27, 5:30 pm, C.O. Tenley, Code: FFS727APRB

Tuesday, April 29, 8:30 pm, C.O. Tenley, Code: FFS729APRB

Armond White Presents
a New Look at Music
Video

New York-based critic and theorist Armond White is the author most recently of *The Resistance: Ten Years of Pop Culture that Shook the World* (Overlook Press). He has been the arts editor and film critic for *The City Sun* since 1988, 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 Cornel 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: Armond White

Friday, May 2, 8:45 pm, American Film Institute, Code: FFA702MAYB

Beyond
the Clouds
Par-delà les nuages

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 Wim Wenders, who filmed a prologue, epilogue, and interludes for the film and sat in on the entire shoot to assuage 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

Production Companies: Sunshine/Cine B/Cecchi Gori Group Tiger Cinematografica/Road Movies Zweite Produktionen. **Executive Producers:** Danielle Gegauff Rosencranz, Brigitte Faure. **Producers:** Stephane Tchak Gadjieff, Philippe Carcasone. **Screenplay:** Tonino Guerra, Michelangelo Antonioni, Wim Wenders, from stories by Michelangelo Antonioni. **Cinematography:** Alfio Contini, Robby Muller. **Editors:** Claudio Di Mauro, Michelangelo Antonioni, Peter Przygodda, Lucien Segura. **Music:** Lucio Dalla, Laurent Petitgand, Van Morrison, U2. **Principal Cast:** Fanny Ardant, Irène Jacob, John Malkovich, Sophie Marceau, Jean Reno, Vincent Perez, Marcello Mastroianni, Jeanne Moreau.

Thursday, April 24, 6:30 pm, C.O. Tenley, Code: FFT724APRA

Wednesday, April 30, 8:15 pm, C.O. Tenley, Code: FFT730APRB

Thursday, May 1, 8:30 pm, C.O. Tenley, Code: FFT701MAYB

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, *Flop* (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 Raúl 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 Raúl to play the part, with enlightening consequences.

Eddie Cockrell

In Spanish with English subtitles

Production Company: Eduardo Mignogna Productions. **Producer:** Eduardo Mignogna. **Screenplay:** Eduardo Mignogna. **Cinematography:** Marcelo Camorino. **Editors:** Juan Carlos Macias, Javier del Pino. **Music:** Edgardo Rudzitsky. **Principal Cast:** Norma Aleandro, Federico Luppi, Jorge Luz, Cecilia Rossetto, Gabriela Acher.

► Co-sponsored with the Embassy of Argentina

Thursday, May 1, 6:15 pm, C.O. Tenley, Code: FFS701MAYA

Friday, May 2, 8:30 pm, C.O. Foundry, Code: FFH702MAYB

American Premiere
BLOB! A Short History

Clips with discussion, featuring Enrico Ghezzi

In the United States, the close of television transmission used to be marked by the flag and anthem; 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 soaps 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 incisive organization of complex stimuli—"blobare." 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





Bolshe Vita

Bolse vita
Ibolya Fekete
Hungary, 1995,
97 minutes, color

Winner of the Best First Feature prize at the 1996 Hungarian Film Week, *Bolshe Vita* is a revealing

and immensely likable feature film debut set, according to the opening narration, during the "short but memorable period when East Europe was happy." In 1989 Budapest, two carefree Russian musicians and a pair of young women—one from Britain, one from Texas—find themselves swept up in the changes of the times from their temporary base at the titular tavern. Director Ibolya Fekete, who co-scripted three of Gyorgy Szomjas' films in the mid-1980s, intercuts material from her 1992 documentary *Children of Apocalypse* and period events into the mix, yielding an evocative, knockabout ensemble piece that serves as a splendid calling card for the new vigor in Hungarian cinema as well as a smartly reflective meditation on the wild euphoria of the times.

Eddie Cockrell

In Hungarian with English subtitles

Production Company: Motion Picture Innovation Company and Foundation.
Producer: István Dárdai. **Screenplay:** Ibolya Fekete. **Cinematography:** András Szalai. **Editor:** Klára Majoros. **Music:** Yuri Fomichev, Ferenc Muk. **Principal Cast:** Yuri Fomichev, Igor Chernievich, Alexei Serebriakov, Ágnes Máhr, Helen Baxendale, Caroline Loncq, Leonid Maximov, Iván Kamarás.

★ In person: Director Ibolya Fekete

Sunday, April 27, 6:45 pm, C.O. Foundry, Code: FFG727APRA

Monday, April 28, 8:30 pm, C.O. Foundry, Code: FFG728APRB

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 rock 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 Boys*?) and doleful older brother (Hugh O'Connor). An amusing obsession with the Flash Gordon serials, a budding friendship with a boy from a wealthier family, sly fantasy sequences (recalling the 1960s British classic *Billy Liar*), and his eccentric Uncle Tony (surprise—Tom 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 alienated 8-year-old in all of us."

Eddie Cockrell

Production Company: Mercurian Productions. **Executive Producer:** Joe Manuel. **Producer:** Marina Hughes. **Screenplay:** Martin Duffy. **Cinematography:** Seamus Deasy. **Editor:** John Victor Smith. **Music:** Stephen McKeon. **Principal Cast:** James Hickey, Rita Tushingham, Tom Courtenay, Hugh O'Connor, Sean Flanagan.

Friday, April 25, 8:45 pm, C.O. Foundry, Code: FFF725APRB

Saturday, April 26, 6:45 pm, C.O. Foundry, Code: FFG726APRA



Brassed Off

Mark Herman
United Kingdom/
USA, 1996,
107 minutes, color

In the midst of an acrimonious 1980s showdown between miners and the Tory government at the Yorkshire pit of Grimley, the town's brass band, led by tradition-bound Pete Postlethwaite (*In the Name of the Father*), continues to practice for the regional competition despite sinking morale. But the arrival of flügelhornist Gloria (Tara Fitzgerald from *Hear My Song*) and her subsequent sparks with bandmate Danny (Ewan McGregor from *Trainspotting* and that terrific episode of *ER* when Carol was held hostage in the corner store) shake up everything.

Using a delightful amalgamation of music, class struggle, and a Yorkshire mining town, director Mark Herman has combined seemingly disparate elements to create a charming, extremely touching drama. A description of the plot is wholly inadequate to convey the intelligence, emotional power, and spirit of *Brassed Off*—the opening night film of this year's Sundance Film Festival.

Geoffrey Gilmore
Sundance Film Festival, 1997

Production Company: Channel Four Films. **Producer:** Steve Abbott. **Screenplay:** Mark Herman. **Cinematography:** Andy Collins. **Editor:** Mike Ellis. **Music:** Trevor Jones. **Principal Cast:** Pete Postlethwaite, Tara Fitzgerald, Ewan McGregor, Jim Carter, Philip Jackson.

Friday, April 25, 8:30 pm, C.O. Tenley, Code: FFS725APRB

Monday, April 28, 6:45 pm, C.O. Tenley, Code: FFS728APRA



Children of the Revolution

Peter Duncan
Australia, 1996, 105 minutes, color

Reminiscent of Preston Sturges and Billy Wilder at their socially satirical best, this audacious, award-winning first feature posits a contemporary Australia where Joseph Stalin's love child has wreaked havoc on politics and society. As Joe Welch's mother Joan Fraser, Judy Davis is the soul of committed fervor as a young communist firebrand whose one night of love with the Russian leader (played to the hilt by F. Murray Abraham) in the early 1950s leads the country to the brink of civil war when her eccentric son turns out to be nowhere near the leader his old man was. Add other cockeyed comrades, including a mysterious spy (Sam Neill) and a lovestruck husband (*Shine*'s Geoffrey Rush), to the mix and you've got a group of party animals whose fractured history can't really be explained but shouldn't be missed.

Eddie Cockrell

Production Company: Rev Kids. **Screenplay:** Peter Duncan. **Cinematography:** Martin McGrath. **Editor:** Simon Martin. **Music:** Nigel Westlake. **Principal Cast:** Judy Davis, Sam Neill, F. Murray Abraham, Richard Roxburgh, Rachel Griffiths, Geoffrey Rush.

Saturday, April 26, 8:30 pm, C.O. Tenley, Code: FFT726APRB

Sunday, April 27, 8:30 pm, C.O. Tenley, Code: FFT727APRB

American Premiere 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 Myers) is a 14-year-old football phenom who thrills his working-class Dublin neighborhood by signing a contract with the far-away 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 anthemic 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 mythic," 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

Production Companies: First City Films (UK)/Samson Films (Ireland)/Victoria Film (Denmark)/Channel Four Films (UK)/Pandora Films (Germany). **Executive Producers:** Jonathan Olsberg, Ole Søndberg. **Producers:** Bertil Ohlsson, Martin Bruce Clayton. **Screenplay:** Sue Clayton, Dermot Bolger, from the novel *The Disappearance of Rory Brophy* by Carl Lombard. **Cinematography:** Eduardo Serra. **Editor:** J. Patrick Duffner. **Music:** Davy Spillane. **Principal Cast:** Luke Griffin, Jonathan Rhys Myers, Fanny Risberg, Marie Mullen, Sean McGinley.

★ In person: Director Sue Clayton

Thursday, May 1, 6:15 pm, C.O. Foundry, Code: FFG701MAYB

Friday, May 2, 8:45 pm, C.O. Foundry, Code: FFF702MAYB



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-crew geek at the beginning of this film are hilariously astute. 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, ingenious direction that plays with literal and metaphorical darkness, and sly cinematography make this provocative tale a memorable and polished first feature.

Director

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

Kelly Gordon

Production Company: CLC Films. **Screenplay:** Stephen Grant. **Cinematography:** Martin Brown. **Principal Cast:** David Grant, Stephen Grant, John Kessel, Joy Gewalt, Will Shuford.

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

Thursday, May 1, 8:00 pm, Hirshhorn Museum and Sculpture Garden, FREE



Festival

Murray Lerner



USA, 1967,
95 minutes, black
and white

One of the most historically important music documentaries ever made, this feature-length film by the director of *Listening*

to *You* (also featured in Filmfest DC '97) was culled from four years (1963–1966) of performances (Pete Seeger, Peter, Paul & Mary, the Freedom Singers, et. al.) at the Newport Folk Festival. Structured like a piece of music, the film eschews narration in favor of performance and spontaneous interviews with the predominantly college-aged crowd. If there's a protagonist at all, the role probably goes to Joan Baez, who looks alternately embarrassed and energized as she patiently signs autographs and drives away with Dylan while ruminating on the nature of fame and music. "One of the best American films of this year," declared the *Hollywood Reporter*, "*Festival* says more about American youth and shifting attitudes than a mountain of teen-oriented exploitation films."

Eddie Cockrell

Production Company: Patchike Productions. **Producer:** Murray Lerner. **Screenplay:** Murray Lerner. **Cinematography:** Murray Lerner, Stanley Meredith, Francis Grumman, George Pickow. **Editor:** Howark Alk. **Music:** various artists. **Principal Cast:** Joan Baez, Bob Dylan, Son House, Peter, Paul & Mary, Mike Bloomfield, Pete Seeger, Buffy Saint-Marie, Donovan, Odetta, Johnny Cash, Staple Singers, Judy Collins.

★ In person:

Director Murray Lerner at the May 3 screening

Friday, May 2, 6:45 pm, C.O. Foundry, Code: FFG702MAYA

Saturday, May 3, 9:15 pm, C.O. Foundry, Code: FFF703MAYB

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 postnuptial 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 obsequious moral sinkhole 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

Production Company: Trial by Fire Films, Inc. **Executive Producers:** Suresh Bhalla, David Hamilton. **Producers:** Deepa Mehta, Bobby Bedi. **Screenplay:** Deepa Mehta. **Cinematography:** Giles Nuttgens. **Editor:** Barry Farrell. **Music:** A.R. Rahman. **Principal Cast:** Shabana Azmi, Nandita Das, Kulbushan Kharbanda, Jaaved Jaferi, Ranjit Chowdhury.

★ 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: FFS730APRA



American Premiere

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

Production Company: Normal Films Ltd. **Screenplay:** Isaac Julien, Mark Nash, from the works of Frantz Fanon. **Cinematography:** Nina Kellgren, Ahmed Bennis. **Editors:** Justin Krish, Nick Thompson, Robert Hargreaves. **Music:** Paul Gladstone-Reid, Tunde Jegede. **Principal Cast:** Colin Salmon, Halima Ben Daoud, Al Nedjari, Nourin Ni Dubhgaill, Rachida Rahal.

★ In person: Director Isaac Julien

Saturday, April 26, 8:00 pm, American Film Institute, Code: FFA726APRC

Sunday, April 27, 7:15 pm, American Film Institute, Code: FFA727APRB

Flamenco

Carlos Saura

Spain, 1995, 100 minutes, color

Don't expect any castanets in Carlos Saura's definitive and brilliant cinematic collection of the art of flamenco. More than 300 artists display the best of flamenco song (*cante*), dance (*baile*), and guitar playing (*toque*). From the fandango to the tango, through bulerías, martinetes, rumbas, soleas, and taranta, the extraordinary power of the performance comes alive on the magnificent stage of Seville's Plaza de Armas, with only a brief narrated introduction describing the origins of flamenco. Saura mixes artists of today and yesterday, from Paco de Lucía, Manolo Sanlúcar, Lole Emanuel, and Joaquín Cortés to Agujeta, Moneo, el Torta, and Fernando de la Morena, all exquisitely photographed and lit by Vittorio Storaro. Whether you are an aficionado or a newcomer, the ravishing beauty, the intensity of feeling, the passion, and the sounds are bound to captivate you. Simply and truly a masterpiece and a sensual treat.

Rosa Bosch
39th London Film Festival, 1995

Production Company: Juan Lebrón Producciones. **Executive Producer:** José López Rodero. **Producer:** Juan Lebrón. **Screenplay:** Carlos Saura. **Cinematography:** Vittorio Storaro. **Editor:** Pablo del Amo. **Music:** various artists. **Principal Cast:** Paco de Lucía, Manolo Sanlúcar, Enrique Morente, Joaquín Cortés, José Menese.

Thursday, April 24, 6:45 pm, C.O. Tenley, Code: FFS724APRA

Thursday, April 24, 8:45 pm, C.O. Tenley, Code: FFS724APRB



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 *Dadatown* 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 swerved 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 *Salome*, McKenzie's visionary pluck and never-say-die attitude are inspiring and infectious.

Eddie Cockrell

Production Company: Wingnut Films. **Executive Producers:** Jamie Selkirk, Peter Jackson. **Producer:** Sue Rogers. **Screenplay:** Peter Jackson, Costa Botes. **Cinematography:** Alun Bollinger, Gerry Vassbenter. **Editors:** Eric De Beus, Mike Horton. **Music:** David Donaldson, Steve Roche, Janet Roddick. **Principal Cast:** Jeffrey Thomas (narrator), Peter Jackson, Costa Botes, Sam Neill, Leonard Maltin, Harvey Weinstein, John O'Shea, Lindsay Shelton.



Academy Award Nominee

The Wild Bunch: An Album in Montage

Paul Seydor

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. Music archivist Nick Redman and film editor/Peckinpah scholar Paul Seydor have sculpted this priceless footage into an Academy Award-nominated, invaluable document of an artist at work.

Eddie Cockrell

Production Company: Tyrus Entertainment. **Producers:** Nick Redman, Paul Seydor. **Screenplay:** Paul Seydor. **Editor:** Paul Seydor. **Music:** Jerry Fielding. **With the voices of:** Nick Redman (narrator), Ed Harris (Sam Peckinpah), Walon Green, Ernest Borgnine, Edmond O'Brien, L.Q. Jones, Jerry Fielding.



Saturday, April 26, 7:00 pm, C.O. Foundry, Code: FFF726APRA

Monday, April 28, 9:00 pm, C.O. Foundry, Code: FFF728APRB

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 gentlemanly, if 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!

Eddie Cockrell

In Portuguese with English subtitles

Production Companies: GER/Pierre Grise Productions. **Executive Producer:** Martine Marignac. **Producer:** Joaquim Pinto. **Screenplay:** João César Monteiro. **Cinematography:** Mário Barroso. **Editor:** Carla Bogalheiro. **Music:** various. **Principal Cast:** João César Monteiro, Manuela de Freitas, Cláudia Teixeira, Raquel Ascensão.

Tuesday, April 29, 8:30 pm, C.O. Foundry, Code: FFG729APRA

Saturday, May 3, 9:00 pm, C.O. Foundry, Code: FFG703MAYA

Guantanamera

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

"Guajira Guantanamera"—this 1950s Cuban song provides the musical backdrop to Gutiérrez Alea and Tabío's follow-up to the landmark *Strawberry and Chocolate*. *Guantanamera* takes a satirical stab at the political and financial crises affecting today's Cuba. The film follows an inveterate 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

Production Companies: Tornasol Films/I.C.A.I.C./Alta Films. **Executive Producers:** Camilo Vives, Ulrich Felsberg. **Producer:** Gerardo Herrero. **Screenplay:** Eliseo Alberto Diego, Tomás Gutiérrez Alea, Juan Carlos Tabío. **Cinematography:** Hans Burmann. **Editor:** Carmen Frías. **Music:** José Nieto. **Principal Cast:** Carlos Cruz, Mirtha Ibarra, Raúl Eguren, Jorge Perugorria, Pedro Fernández.

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

Friday, April 25, 6:30 pm, C.O. Tenley, Code: FFS725APRA

Saturday, April 26, 9:15 pm, C.O. Tenley, Code: FFS726APRB

Hide and Seek

Su Friedrich
USA,
1996,
64 min-
utes, black
and white



A movie about lesbians for people who never really thought much about homosexuality 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, archive, 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

Production Company: Downstream Productions, Inc. **Executive Producer:** Su Friedrich. **Producers:** Eva Kolodner, Katie Roumel. **Screenplay:** Su Friedrich, Cathy Nan Quinlan. **Cinematography:** Jim Denault. **Editor:** Su Friedrich. **Music:** Various artists. **Principal Cast:** Chels Holland, Ariel Mara, Alicia Manta, Ashley Carlisle, Meleena Waddy.

★ 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

Intimate Relations

Philip Goodhew

United Kingdom, 1995, 99 minutes, color

First-time director Philip Goodhew proves adept at dark humor, avoiding caricature in favor of subtler, more satisfying laughs, in this story of ménages à trois, blackmail, deceit, 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 Beasleys, a seemingly normal family looking for a lodger. Soon, though, wife Marjorie Beasley (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 a true story.

Suzanne Weiss

21st Toronto International Film Festival, 1997

Production Company: Handmade Films. **Executive Producer:** Gareth Jones. **Producers:** Angela Hart, Lisa Hope, Jon Slan. **Screenplay:** Philip Goodhew. **Cinematography:** Andrés Garretón. **Editor:** Pia Di Ciaula. **Music:** Lawrence Shragge. **Principal Cast:** Julie Walters, Rupert Graves, Matthew Walker, Laura Sadler, Holly Aird.

Friday, April 25, 10:20 pm, C.O. Tenley, Code: FFS725APRC

Saturday, April 26, 6:30 pm, C.O. Tenley, Code: FFT726APRA

Irma Vep

Olivier 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 disolute director René Vidal (Jean-Pierre Léaud—who else?) in a contemporary remake of the Louis Feuillade silent serial *Les Vampires*, about the adventures of a dashing lady jewel 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 the dresser, Zoé, who develops a serious crush on her. Written in 10 days and shot in a month, this twisted valentine 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

Production Company: Dacia Films. **Executive Producer:** Françoise Guglielmi. **Producer:** Georges Benayoun. **Screenplay:** Olivier Assayas. **Cinematography:** Eric Gautier. **Editor:** Luc Barnier. **Principal Cast:** Maggie Cheung, Jean-Pierre Léaud, Nathalie Richard, Nathalie Boutefeu, Alex Descas, Bulle Ogier, Lou Castel.

Saturday, April 26, 7:15 pm, C.O. Tenley, Code: FFS726APRA



American Premiere

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 hoard of member-chomping prophylactics is a smoothly lensed, gleefully bad-taste Euro-cross between *Police Squad* and *Sledge Hammer!* that will wring laughs out of anyone looking for a non-correct 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 Billy (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

Production Company: Ascot Filmverleih GmbH. **Producers:** Ralph S. Dietrich, Harald Reichbner. **Screenplay:** Ralf König, Martin Walz. **Cinematography:** Alexander Honisch. **Editor:** Simone Klier. **Music:** Emil Viklicky. **Principal Cast:** Udo Samel, Peter Lohmeyer, Iris Berben, Marc Richter, Leonard Lansink.

★ In person: Director Martin Walz

Friday, April 25, 10:45 pm, C.O. Tenley, Code: FFT725APRC

Saturday, April 26, 10:30 pm, C.O. Tenley, Code: FFT726APRC

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 Clémentine are as close to commitment as he's capable of, uh, coming. Learning that Clémentine 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 uproarious 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.



Piers Handling
20th Toronto International Film Festival, 1995

In French with English subtitles

Production Companies: Les Productions Lazennec/France 2 Cinéma/Glem Films.
Executive Producer: Alain Rocca. **Producer:** Xavier Amblard. **Screenplay:** Philippe Le Guay, Jean-Louis Richard, Brigitte Rouan. **Cinematography:** Pierre Novion. **Editor:** Denise de Casabianca. **Principal Cast:** Fabrice Luchini, Didier Flamand, Valérie Stroth, Philippine Leroy Beaulieu, Marine Delterme.



★ 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.



Sunday, April 27, 6:00 pm, Embassy of France, \$12.00, Code: FFE727APRA

Monday, April 28, 9:00 pm, C.O. Tenley, \$6.50, Code: FFS728APRB

La Rencontre

Alain Cavalier

France, 1996, 75 minutes, color

With the sparest 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

Production Company: Les Films de l'Astrophore. **Screenplay:** Alain Cavalier. **Collaborators:** Florence Malraux, Françoise Widhoff.

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

Hong Kong, 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 wounded virtue that he seems in this film laced with gags but rooted in visions of chivalry, treachery, blood, and magic.

In Mandarin with English subtitles

Production Company: Golden Harvest. **Producer:** Raymond Chow. **Screenplay:** John Woo. **Cinematography:** Zhang Yaozu, Yu Jiang. **Principal Cast:** Wei Bai, Liu Songren, Liu Jiang, Wei Zhuohua, Feng Ke'an.

Friday, May 2, 10:30 pm, C.O. Foundry, Code: FFH702MAYC

Saturday, May 3, 10:15 pm, C.O. Foundry, Code: FFH703MAYC

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

Murray Lerner

USA, 1996, 85 minutes, color

Filmed at 2:00 am 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, arguably, their most dynamic and creative period. This is the quintessential Who: Pete Townshend 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 Townshend'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: FFA726APRD

Saturday, May 3, 7:30 pm, American Film Institute, Code: FFA703MAYD



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 Shirelles ("Dedicated to the One I Love," "Will You Still Love Me Tomorrow?") also appear on the show—in perhaps their only live, not lip-synched, performance.

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

Sunday, April 27, 9:15 pm, American Film Institute, Code: FFA727APRC

Monday, April 28, 6:30 pm, American Film Institute, Code: FFA728APRA



Lola

Rainer Werner Fassbinder
Federal Republic of Germany, 1982,
113 minutes, color

Rainer Werner Fassbinder's second-to-last completed feature is the third installment—after *Veronika Voss* (which was filmed in the middle but released last) and *The Marriage of Maria Braun*—in a trilogy he called (with characteristic immodesty) “The Entire History of the German Federal Republic.” Set in the 1950s, the film tells of the downward spiral of straitlaced building inspector Von Bohm (Armin Mueller-Stahl, in his first Western film), a government crusader who falls hard for the sleazy but ambitious title chanteuse (Barbara Sukowa) and suffers the consequences. Essentially an update of *The Blue Angel*, *Lola* combines the prostitution metaphors of early Godard with the visual garishness of Fassbinder's hero Douglas Sirk to create a memorable, evocative tragedy that demands rediscovery by young cinéastes.

Eddie Cockrell

In German with English subtitles

Production Companies: Rialto/Trio. **Producer:** Horst Wendlandt. **Screenplay:** Peter Marthesheimer, Pia Frohlich, Rainer Werner Fassbinder. **Cinematography:** Xaver Schwarzenberger. **Editor:** Juliane Lorenz. **Music:** Peer Raben. **Principal Cast:** Barbara Sukowa, Armin Mueller-Stahl, Mario Adorf, Mathias Fuchs, Helga Feddersen.

► Co-presented with the Goethe-Institut

Wednesday, April 30, 6:30 pm, C.O. Foundry, Code: FFF730APRA

Saturday, May 3, 6:30 pm, C.O. Foundry, Code: FFF703MAYA



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 assemblage 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

Producers: Marvin Hier, Richard Trank. **Cinematography:** Don Lenzer. **Editor:** Kate Amend. **Music:** Lee Holdridge.

★ 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: FFF730APRB

Thursday, May 1, 9:00 pm, C.O. Foundry, Code: FFF701MAYB



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
Time Out Film Guide, 5th Edition (1997)

In German with English subtitles

Production Company: Westdeutscher Rundfunk (WDR). **Screenplay:** Rainer Werner Fassbinder. **Cinematography:** Michael Ballhaus. **Editor:** Liesgret Schmitt-Klink. **Music:** Max Bruch, Gaetano Donizetti, Orlando di Lasso. **Principal Cast:** Margit Carstensen, Karlheinz Böhm, Gisela Fackeldey, Adrian Hoven, Peter Chatel.

► Co-presented with the Goethe-Institut

Monday, April 28, 6:45 pm, C.O. Foundry, Code: FFF728APRA

Tuesday, April 29, 6:30 pm, C.O. Foundry, Code: FFF729APRA



Luna e l'altra



Maurizio Nichetti

Italy, 1996, 100 minutes, color

The great actor-writer-director Maurizio Nichetti (*The Icicle Thief*, *Volere Volare*) is back with another warm human comedy. In 1955 Milan, dedicated schoolteacher Luna (Iaia Forte) 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

Production Company: Bambù srl. **Producer:** Ernesto Di Sarro. **Screenplay:** Maurizio Nichetti, Stefano Albé, Nello Correale, Laura Fischetto. **Cinematography:** Luca Bigazzi. **Editor:** Rita Rossi. **Music:** Carlo Siliotto. **Principal Cast:** Iaia Forte, Aurelio Fierro, Luigi Burruano, Ivano Marescotti, Maurizio Nichetti.

Tuesday, April 29, 6:30 pm, C.O. Tenley, Code: FFS729APRA

Saturday, May 3, 6:00 pm, C.O. Tenley, Code: FFS703MAYA

Midaq Alley

El callejon de los milagros



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 Mexican 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*). Reminiscent 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 Albariles*, *Rojo Amanecer*) and another triumphant chapter in the 1990s' rejuvenation of Mexican cinema.

Eddie Cockrell

In Spanish with English subtitles

Production Companies: Alameda Films/IMCINE. **Producer:** Alfredo Ripstein, Jr. **Screenplay:** Vicente Leñero, from the novel by Naguib Mahfouz. **Cinematography:** Carlos Marcovich. **Editor:** Carlos Savage. **Music:** Lucía Álvarez. **Principal Cast:** Ernesto Gómez Cruz, María Rojo, Salma Hayek, Bruno Bichir, Delia Casanova.

► 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

American Premiere

Night of Destiny

Anthima Reya

Gamini 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 Gamini Fonseka's election to Parliament in 1989 and his current stint as governor of the northern and eastern provinces. Fonseka plays underworld kingpin Linton Cooray, who rules his empire with an iron fist. His world is starting to unravel, as his wife (Malini Fonseka) gravitates toward his 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

Production Company: Malithi Films. **Producer:** Lucky Dias. **Screenplay:** Gamini Fonseka. **Cinematography:** Suminda Weerasinghe. **Editor:** Elmo Halliday. **Music:** Somapala Ratnayake. **Principal Cast:** Gamini Fonseka, Malini Fonseka, Lucky Dias, Ananda Tissa de Alwis, Daya Alwis.

★ In person: Director Gamini Fonseka and Producer Lucky Dias

► Co-presented with the Embassy of Sri Lanka

Thursday, April 24, 6:30 pm, C.O. Foundry, Code: FFF724APRA

Friday, April 25, 8:30 pm, C.O. Foundry, Code: FFG725APRB

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 neorealist period, was shot under extremely difficult circumstances at the end of World War II. Its greatest achievement remains its study and placing 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

Time Out Film Guide, Fifth Edition (1997)

In Italian with English subtitles



Production Companies: Excelsa/Minerva Film. **Producer:** Roberto Rossellini. **Screenplay:** Sergio Amidei, Federico Fellini, Roberto Rossellini, from a story by Sergio Amidei and Alberto Consiglio. **Cinematography:** Ubaldo Arata. **Editor:** Eraldo Da Roma. **Music:** Renzo Rossellini. **Principal Cast:** Aldo Fabrizi, Anna Magnani, Marcello Pagliero, Maria Michi, Harry Feist.

► Introduced by Peter Brunette

Saturday, May 3, 12:30 pm, American Film Institute, Code: FFA703MAYA



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 calligraphing lovers 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

Production Company: Kasander & Wigman Productions. **Screenplay:** Peter Greenaway. **Cinematography:** Sacha Vierny. **Editors:** Chris Wyatt, Peter Greenaway. **Principal Cast:** Vivian Wu, Yoshi Oida, Ewan McGregor, Ken Ogata, Hideko Yoshida.

★ In person: Director Peter Greenaway

Friday, April 25, 7:00 pm, American Film Institute, Code: FFA725APRA

Academy Award Nominee
Best Foreign FilmThe Other Side
of Sunday
Søndagsengler

Berit Nesheim

Norway, 1996, 103 minutes,
color

Norway's submission for the Foreign Film Oscar—and one of the Final Five—is a finely drawn coming-of-age film set in a rural Norway village in 1959. Maria (newcomer Marie Theisen) is the eldest daughter of the local pastor, a teenager who knows not only that she'll have spent 640 hours in church by the time she's confirmed, but that during any one of those hours she'd rather be meeting boys over a Coke in the local café (her father calls it "the den of sin"). The girl is quietly encouraged by Mrs. Tunheim (Hildegunn Riise), the church verger, who seems to be using Maria for a quiet revolution of her own while she carries her own secret burden. A major box office draw in its native land, *The Other Side of Sunday* succeeds in large part through intelligent, understated direction and a debut performance of remarkable range and depth.

Eddie Cockrell

In Norwegian with English subtitles

Production Company: NRK Drama. **Producers:** Grete Rypdal, Oddvar Bull-Tøhus. **Screenplay:** Berit Nesheim, Lasse Glomm, from the novel *Sundays* by Reidun Nortvedt. **Cinematography:** Arne Børshem. **Editor:** Lillian Fjellvaer. **Music:** Geir Böhren, Bent Aserud. **Principal Cast:** Marie Theisen, Hildegunn Riise, Bjørn Sundquist.

► Co-presented with the Embassy of Norway

Friday, May 2, 9:00 pm, C.O. Tenley, Code: FFS702MAYB

Saturday, May 3, 9:45 pm, C.O. Tenley, Code: FFS703MAYC

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 Bobby* 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 as 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

Production Companies: Vertigo/Fandango. **Producers:** Domenico Procacci, Rolf de Heer. **Screenplay:** Rolf de Heer. **Cinematography:** Tony Clark. **Editor:** Tania Nehme. **Music:** Graham Tardif. **Principal Cast:** Celine O'Leary, Paul Blackwell, Chloe Ferguson, Phoebe Ferguson.

Thursday, April 24, 8:45 pm, C.O. Tenley, Code: FFT724APRB

Friday, April 25, 9:00 pm, C.O. Tenley, Code: FFT725APRB



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 Visiteurs*, 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

Production Companies: Hungry Eye Trijbits/Worrell. **Screenplay:** Saul Turteltaub. **Executive Producers:** Ruth Vitale, Mark Ordesky, Jonathan Weisgal, Miles Donnelly. **Producers:** Paul Trijbits, Alison Owen, Dario Poloni. **Cinematography:** Henry Braham. **Editor:** Martin Walsh. **Music:** Trevor Jones. **Principal Cast:** Jean Reno, Mercedes Ruehl, Polly Walker, Mark Frankel, Giuseppe Cederna.

Tuesday, April 29, 6:15 pm, C.O. Tenley, Code: FFT729APRA

Thursday, May 1, 6:30 pm, C.O. Tenley, Code: FFT701MAYA



The Second Time *La seconda volta*

Mimmo Calopresti

Italy/France, 1996, 77 minutes, color

By chance, university professor Alberto Sajevo (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 for an admirer. Alberto, however, can't forget—he still has a bullet lodged in his head. They begin seeing 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.

20th Montreal Film Festival, 1996

In Italian with English subtitles



Production Companies: Sacher Film/Banfilm/La Sept Cinéma. **Producers:** Nanni Moretti, Angelo Barbagallo. **Screenplay:** Heidrun Schleef, Francesco Bruni, Mimmo Calopresti. **Cinematography:** Alessandro Pesci. **Editor:** Claudio Cormio. **Music:** Franco Piersanti. **Principal Cast:** Nanni Moretti, Valéria Bruni-Tedeschi, Valéria Milillo, Roberto do Francesco, Marina Confalone.

Wednesday, April 30, 6:45 pm, C.O. Tenley, Code: FFT730APRA

Saturday, May 3, 8:45 pm, C.O. Foundry, Code: FFH703MAYB



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 enrolls in the beginner's class, joining a secret society of Japanese who lead double lives, concealing their terpsichorean 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. Crowd-pleasing 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

Producers: Hiroyuki Kato, Seiji Urushido, Shigeru Ohno, Kazuhiro Igarashi, Tetsuya Ikeda, Shoji Masui, Yuji Ogata. **Screenplay:** Masayuki Suo. **Cinematography:** Naoki Kayano. **Editor:** Jun'ichi Kikuchi. **Music:** Yoshikazu Suo. **Principal Cast:** Koji Yakusho, Tamiyo Kusakani, Naoto Takenaka, Eiko Watanabe.

Friday, April 25, 6:30 pm, C.O. Tenley, Code: FFT725APRA

Sunday, April 27, 6:00 pm, C.O. Tenley, Code: FFT727APRA



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 Madredeus, *Alfama* is a tour-de-force performance and a grand tribute to the films of old.

Between the Familiar

Jyllian 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/pixilation/live action
In a remote, desolate, and crumbling mansion, a baroness spends her days chastising 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



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

Checkmating

William Azaroff, 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: FFA727APRA

Saturday, May 3, 3:00 pm, American Film Institute, Code: FFA703MAYB

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 his 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

Production Company: Ko Chi-sum Productions. **Executive Producer:** Raymond Chow. **Producer:** Clifton Ko Chi-sum. **Screenplay:** Raymond To Kwok-wai. **Cinematography:** Bill Wong Chung-piu. **Editors:** Kwong Chi-leung, Shu Kei. **Music:** Otomo Yoshihide. **Principal Cast:** Josephine Siao, Anita Yuen, Daniel Chan, Chung King-fai, David Wu.

Saturday, April 26, 9:00 pm, C.O. Foundry, Code: FFF726APRB

Sunday, April 27, 6:30 pm, C.O. Foundry, Code: FFF727APRA



A Summer at La Goulette

Un été à La Goulette/Halk-el-wad



Ferid Boughedir
Tunisia/
France/
Belgium,
1995,
100 minutes, color

A beguiling new film from film-critic-turned-director Ferid Boughedir (*Halfaouine*, 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 blustery 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 manmade dogmas or theories."

Eddie Cockrell

In French and Arabic with English subtitles

Production Company: Cinares Productions/Marsa Films/Lamy Films RTBF. **Executive Producer:** Hassine Soufi. **Producer:** Marie-Françoise Mascaro. **Screenplay:** Ferid Boughedir. **Cinematography:** Robert Alazraki. **Editors:** Andrée Davanture, Catherine Poitevin. **Music:** Jean-Marie Sénia. **Principal Cast:** Gamil Ratib, Mustapha Adouani, Guy Nataf, Ivo Salerno, Amel Hedhili, Claudia Cardinale.

★ In person: Director Ferid Boughedir

Sunday, April 27, 8:45 pm, C.O. Tenley, Code: FFS727APRC

Monday, April 28, 8:30 pm, C.O. Tenley, Code: FFT728APRB



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 Ilyich Tchaikovsky's most famous ballet. Stagebound, yet unerringly cinematic, this unorthodox and exhilarating retelling of the tale features fan-dances, 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

Production Companies: BBC/NVC Arts. **Executive Producers:** Bob Lockyer, John Kelleher, James Wills, Katharine Dole. **Producer:** Fional Morris. **Direction for the Stage and Choreography:** Matthew Bourne. **Cinematography:** Jeff Baynes. **Music:** Peter Ilyich Tchaikovsky, performed by the New London Orchestra. **Principal Cast:** Adam Cooper, Scott Ambler, Fiona Chadwick, Barry Atkinson, Emily Piercy.

Friday, April 25, 10:00 pm, American Film Institute,
Code: FFA725APRB

Saturday, April 26, 5:30 pm, American Film Institute,
Code: FFA726APRB



Otávio Augusto.

Sweet Power

Doces 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 Brasília to take over as news director of a major network. Trying to keep her objectivity in the face of multiple candidates, defecting 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, worldly 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

Producer: Lúcia Murat. **Screenplay:** Lúcia Murat. **Cinematography:** Antônio Luiz Mendes. **Editors:** César Migliorin, Vera Freire. **Music:** Sacha Amback, Adriana Calcanhoto. **Principal Cast:** Marisa Orth, Antônio Fagundes, Tuca Andrada, Sergio Mamberti, Otávio Augusto.

► Co-presented with the Embassy of Brazil

Monday, April 28, 6:30 pm, C.O. Tenley, Code: FFT728APRA

Tuesday, April 29, 8:30 pm, C.O. Tenley, Code: FFT729APRB



Tot Ziens

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 undeniable 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 Ziens* is a perfectly balanced drama that never becomes melo-

Eddie Cockrell

In Dutch with English subtitles

Production Company: Ariel Film Produkties. **Producer:** Suzanne Van Voorst. **Screenplay:** Heddy Honigmann, Helena Van Der Meulen. **Cinematography:** Stef Tydink. **Editor:** Sander Vos. **Music:** Wouter Van Bommel. **Principal Cast:** Johanna ter Steege, Guy van Sande, Els Dottermans, Warre Borgmans, Nelleke Zitman.

Thursday, April 24, 9:00 pm, C.O. Foundry, Code: FFF724APRB

Tuesday, April 29, 8:45 pm, C.O. Foundry, Code: FFG729APRB

Tumult

Gir-gir

Yemane Demissie

Ethiopia/USA,
1996, 117 minutes,
color

This American-Ethiopian co-production marks the auspicious directorial debut of Yemane Demissie, who worked with Haile Gerima on *Imperfect Journey* and *Sankofa* and on Shirikiana Aina's *We'll Anchor By & By*. Based on historical fact, the film 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 Haile 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

Producer: Yemane Demissie. **Screenplay:** Yemane Demissie. **Cinematography:** Costas Kitsos, Jeffrey Crum. **Editor:** Yemane Demissie. **Principal Cast:** Jim Assefa, Seble Tekle, Eskinder Berhane, Tabi Gebre-Hiwot, Samson K. Guma.

★ In person: Director Yemane Demissie

Wednesday, April 30, 8:30 pm, American Film Institute,
Code: FFA730APRB

Thursday, May 1, 8:45 pm, American Film Institute,
Code: FFA701MAYB



Umm Kulthum, A Voice Like Egypt

Michal Goldman

USA, 1996, 67 minutes,
color and black and white

She had the musicality of Ella Fitzgerald, the public presence of Eleanor Roosevelt, and the audience of Elvis 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."

Production Company: Filmmakers' Collaborative. **Producer:** Michal Goldman. **Screenplay:** Michal Goldman, from the book by Virginia Danielson. **Cinematography:** Kamel Abd al-Aziz. **Editor:** Michal Goldman. **Narrators:** Omar Sharif, Mona Zakaria.

★ In person: Director Michal Goldman

Monday, April 28, 8:15 pm, American Film Institute,
Code: FFA728APRB

Tuesday, April 29, 6:30 pm, American Film Institute,
Code: FFA729APRA





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 the 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 with the help of a Spanish pathologist (Ana Riseño), he falls in love with her. This passion and his relationship with the murderer unleash long-buried impulses...

Rosa Bosch

40th London Film Festival, 1996

In Spanish with English subtitles

Production Companies: Tomasol Films/Inca Films. **Executive Producer:** Mariela Besuievsky. **Producers:** Gerardo Herrero, Javier López Blanco. **Screenplay:** Augusto Cabada. **Cinematography:** Teo Delgado. **Editor:** Fernando Pardo. **Music:** Bingen Mendizabal. **Principal Cast:** Ana Riseño, José Luis Ruiz Barahona, Diego Bertie, Gianfranco Brero, Jorge Rodríguez Paz.

Friday, April 25, 6:30 pm, C.O. Foundry, Code: FFF725APRA

Saturday, April 26, 8:30 pm, C.O. Foundry, Code: FFG726APRB

Sunday, April 27, 8:30 pm, C.O. Foundry, Code: FFF727APRB



American Premiere

The Venus of Willendorf

La venere di Willendorf

Elisabetta Lodoli

Italy, 1997, 86 minutes, color

A powerful first feature, *The Venus of Willendorf* (named after the voluptuous sculpture of a woman from the Paleolithic Age) stars laia Forte—

also seen this year in *Luna e l'altra*—and Luisa Pasello as Ida and Elena, a molecular biologist and stewardess whose family link (they're cousins) reunites them after 15 years at the seaside villa where they spent their adolescent summers. Ida is extricating herself from an eight-year relationship, and Elena's marriage to Enrico (Ida's former boyfriend) is on the rocks. As the women reminisce and get reacquainted, it becomes obvious that something is very wrong with Elena. Finely acted and tightly written, *The Venus of Willendorf* is absorbing, harrowing, and unflinchingly truthful.

Eddie Cockrell

In Italian with English subtitles

Producer: Elisabetta Lodoli. **Screenplay:** Heidrun Schleef, Elisabetta Lodoli. **Cinematography:** Cesare Accetta. **Editor:** Anna Napoli. **Music:** Savio Riccardi. **Principal Cast:** laia Forte, Luisa Pasello, Emilio Bonucci, Ilaria Occhini, Emanuela Macchniz, Paolo Bonanni.

★ In person: Director Elisabetta Lodoli

Thursday, May 1, 8:45 pm, C.O. Foundry, Code: FFG701MAYB

Friday, May 2, 6:30 pm, C.O. Foundry, Code: FFF702MAYA

The Unknown

Tod Browning

USA, 1927, 50 minutes, black and white

The Alloy Orchestra—a three-man ensemble featuring home-made 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 hurls his deadly weapons at his beloved but frigid assistant Estrellita (Joan Crawford) with his feet. (Note: Crawford's character is called "Nanon" in this print's intertitles, which were translated from French back to English). Teeming 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

Production Company: Metro-Goldwyn-Mayer. **Presented by:** Louis B. Mayer. A Tod Browning Production. **Screenplay:** Waldemar Young, from a story by Tod Browning. **Cinematography:** Merritt B. Gerstad. **Editors:** Harry Reynolds, Errol Taggart. **Music:** Original score composed and performed by The Alloy Orchestra. **Principal Cast:** Lon Chaney, Norman Kerry, Joan Crawford, Nick De Ruiz, John George.

The Alloy Orchestra is Caleb Sampson (synthesizer), Terry Donahue (percussion, accordion, vocals, tenor guitar), and Ken Winokur (percussion). Over the past 5 years, they have composed and performed scores for 10 silent film classics.

The program will be introduced by film historian, copyright researcher, and archival programming consultant Elias Savada, 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

Wake Up, Love

Despábilate 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 first romantic comedy is a tiny, joyful bauble 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 round up old friends for a reunion bash. However, time never stands still. Once again, the poetry of Mario Benedetti 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

Production Companies: ARTEAR Argentina/CQ3 S.A./Instituto Nacional de Cine y Artes Audiovisuales/Kinucha Mitre/Raúl J. Naya Producciones. **Executive Producers:** Damián Kirzner, Jorge Rocca. **Producer:** Raúl J. Naya. **Screenplay:** Eliseo Subiela. **Cinematography:** Daniel Rodríguez Maseda. **Editor:** Marcela Sáenz. **Music:** Martín Bianchedi. **Principal Cast:** Darío Grandinetti, Soledad Silveyra, Juan Leyrado, Marilyn Solaya, Gustavo Garzon.

Friday, May 2, 7:00 pm, C.O. Tenley, Code: FFS702MAYA

Saturday, May 3, 8:00 pm, C.O. Tenley, Code: FFS703MAYB

American Premiere

Vaska Easoff

Hagyjállógva 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), *Vaska Easoff* is the frantic, fantastic story of urban thief Vaska and country robber Vanka, who fly over the St. Petersburg Bank, pry a hole in the roof, and make off with the gold. Naturally, this brings them to the attention of despotic Soviet bureaucrats and the dogged Comrade Zinoviev, which in turn kicks off a game of cat-and-mouse between the flamboyant layabouts and the ineffective constabulary. Cramped with Russian and Hungarian puns and in-jokes and stunningly filmed in part to simulate old movie footage, this prodigiously creative mix of satire and adult folktale is at once a tribute to and a cheeky sendup of a bygone era of Soviet filmmaking. *Vaska Easoff* is a grand, giddy, multicultural spin on *Butch Cassidy and the Sundance Kid*.

Eddie Cockrell

In Russian and Hungarian with English subtitles

Production Company: MTV-FMS/Magic Media. **Producers:** Jolán Arvai, Péter Barbalics, László Sipos. **Screenplay:** László Bratka, Péter Gothár, from "Vaska Nemesev" by Mariana Kozirya. **Cinematography:** Francisco Gózon. **Editors:** Zoltán Vida, Eszter Majoros. **Music:** György Orbán, György Selmecei. **Principal Cast:** Maksim Sergeyev, Yevgeny Sigiyhin, Valia Kasyanova, Gábor Máté (narrator).

Sunday, April 27, 8:45 pm, C.O. Foundry, Code: FFG727APRB

Monday, April 28, 6:30 pm, C.O. Foundry, Code: FFG728APRA



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*, Filmfest 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

Production Companies: Atlantis Films Limited/Troika Films. **Executive Producers:** Bill Gray, Walter Daroshin. **Producers:** Valerie Gray, Gary Harvey. **Screenplay:** Sharon Gibbon. **Cinematography:** Rene Ohashi. **Editor:** Lenka Svab. **Music:** George Blondheim. **Principal Cast:** Shannon Lawson, Mieko Ouchi, Robert Wisden, Ian Tracey, Juno Ruddell.

★ In person: Star Mieko 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



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

Production Company: Dancing Girl Productions. **Producers:** Barry Swimar, Alexandra Juhasz. **Screenplay:** Cheryl Dunye. **Cinematography:** Michelle Crenshaw. **Editors:** Annie Taylor, Burke Moody. **Music:** Bill Coleman. **Principal Cast:** Cheryl Dunye, Guin Turner, Valerie Walker, Lisa Mae Bronson, Camille Paglia.

★ In person: Director Cheryl Dunye

Friday, May 2, 10:15 pm, American Film Institute, Code: FFA702MAYC

Saturday, May 3, 9:45 pm, American Film Institute, Code: FFA703MAYE

When the Cat's Away...

Chacun cherche son chat

Cédric Klapisch
France, 1996, 95 minutes, color

Gris-Gris (Arapimou) is missing, and Chloé (Garance Clavel), a harried and lonely makeup artist living with gay roommate 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 but 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 perceptive story of one lonely woman's search for love. Consciously built by the director on the precepts of a jazz piece ("the aim was just 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

Production Companies: Vertigo Productions/France 2 Cinema. **Producers:** Aïssa Djabri, Farid Lahouassa, Manuel Munz. **Screenplay:** Cédric Klapisch. **Cinematography:** Benoît Delhomme. **Editor:** Francine Sandberg. **Principal Cast:** Garance Clavel, Zinedine Soualem, Renée le Calm, Olivier Py, Arapimou.

Friday, May 2, 6:30 pm, C.O. Foundry, Code: FFH702MAYA

Saturday, May 3, 6:45 pm, C.O. Foundry, Code: FFH703MAYA

American Premiere



When the Stars Meet the Sea

Quand les étoiles rencontrent la mer

Raymond Rajaonarivelo
Madagascar/France, 1996, 86 minutes, color

Eight years after his debut feature *Tabataba*—Madagascar's first domestically produced feature film—Raymond Rajaonarivelo'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. Rajaonarivelo 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

Production Companies: Jacques Le Glou Audiovisuel/La Sept Cinéma. **Producer:** Jacques Le Glou. **Screenplay:** Raymond Rajaonarivelo. **Cinematography:** Bruno Privat. **Editor:** Nathalie Hubert. **Music:** Manu Katche. **Principal Cast:** Jean Rabenjamina, Louis Vahandana, Aïmée Razafindrafaraso, Joseph Rainizafilahy, Rondo Rasoanaivo.

► 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

Cinema for Seniors



Flying Down to Rio

Thornton 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 Carioca. 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 hats, 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 crackles with technological pride, giving the feeling that its makers were testing the medium with an almost abstract delight in its possibilities.

Wednesday, April 23, 10:30 am and 1:00 pm, American Film Institute FREE, by reservation only.



1997

Film & 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 & 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 Reatig. 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. Davis, 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 hitches a ride with a woman. A friendship develops—until the accident. "A sensitive and multilayered portrait of human vulnerability."

1997 Rosebud judges: Betsy Cox, Mike Horsley, Dai Sil Kim-Gibson, Raoul Kulberg, Linda Lewett, Sowande Tichawonna, and Erik White.

1997 Rosebud sponsors: Circle Releasing Inc., Eastman Kodak Company, Filmfest DC, Henninger Media Services, Roland House, Spicer Productions Inc., and the DC Mayor's Office of Motion Picture and Television Development.

In-kind supporters: Americans for the Arts, American Film Institute, ChiE, Cineplex 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: FFA726APRA

F i l m f e s t D C f o r K I D S

PROGRAM I—Recommended for ages 3–8

Total running time: 62 minutes

Films from the Puppet Animation Studio, Animācijas Brigade, Latvia:

Munk and Lemmy: Let's Fly, Mom, The Tail

Nils Skapens, 20 minutes, Latvia

Three episodes from the indescribably delicious twosome. Followed by *Morning*, a new film by Nils Skapens.

Rescue Team

Janis Cimermanis, 15 minutes, Latvia

Bemby, Silly, and Pote rescue everybody and everything that need to be rescued.

The Great Migration (La Grande Migration)

Iouri Tcherenkov, 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)

Pjotr 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

Tuesday, April 29, 11:00 am, American Film Institute, FREE*

Thursday, May 1, 11:00 am, American Film Institute, FREE*

Saturday, May 3, 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 townsfolk, a fire, and a tidal wave.

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

Ozone Fish (Ozonfisk)

Ingebjørg Torgersen, 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 Jury Prize, Chicago International Children's Film Festival, 1996. Bob Hoskins 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 reef, 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. Sarny, 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*

C i n e p l e x f e s

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 Paxton 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.

Sunday, April 27, 3:30 pm

Directors' Roundtable: Commonalities and Contrasts

From France, Germany, Tunisia, Canada, the US, and the UK, they converge for the screening of their films. Join directors as they meet each other to contrast their working styles and discuss circumstances and conditions affecting their work.



All events take place at Cineplex Odeon Tenley and are FREE and open to the public. Light refreshments will be available.

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