Filmfest DC 1998
The Twelfth Annual Washington, DC International Film Festival
April 22 to May 3
For information, Call 202-628-FILM
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Washington, DC International Film Festival Weeks

APRIL 22 – MAY 3, 1998
BY THE MAYOR OF THE DISTRICT OF COLUMBIA
A PROCLAMATION

WHEREAS, the Washington, DC International Film Festivals is celebrating its twelfth 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

NOW, THEREFORE, I, THE MAYOR OF THE DISTRICT OF COLUMBIA, do hereby proclaim April 22 - May 3, 1998 as "WASHINGTON DC INTERNATIONAL FILM FESTIVAL WEEKS" IN WASHINGTON, DC.

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Festival Introduction

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

Film is the art form of the 21st century. It mirrors who we are and who we strive to become. Music, acting, writing, cinematography, costume, set design—almost all creative expression can be found in cinema. Today, more people see films than read books. More than ever, our information and impressions of the world are taken from visual media. Yet the types of visual images, themes, and interpretations we are exposed to remain narrow and constrained. To limit one's film-going diet to Hollywood movies is to ignore the passions and stories of most of the rest of the world.

Unlike traditional commercial venues, quality is the criterion for our festival's selections—and we think this year's programming is among our best. As part of the festival's extensive offerings, we will feature the national cinemas of Iran and Germany, two countries culturally distant but aligned in their production of exhilarating films.

The festival will highlight the latest films by German directors, including Academy Award nominee Beyond Silence, a new film by Werner Herzog, and a restored print of Faust presented with live musical accompaniment at the National Gallery of Art. We are extremely pleased that the Embassy of Germany is the major sponsor of our Opening Night Gala.

Because of censorship, Iranian filmmakers are forced to make tough points with satire and symbolism. However, there is a thriving film industry in Iran that has won the attention of festivals and critics worldwide. Filmfest District will present a focus on works by this new breed of Iranian directors.

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 thank the distributors who have made films available to us. They are the lifeblood of our festival.

On a personal note, this is my 12th Filmfest DC, and each year I have been grateful for the privilege of playing a role in this marvelous celebration. I never tire of our continuous search for films to share with you, or watching the anticipation of our diverse audiences as they line up to enter the theater. With the closing of the Key and Biograph independent theaters, and the curtailing of activities at the American Film Institute, our festival offers one of the few opportunities for Washingtonians to see international cinema. The continuous success of our event is a reaffirmation of what Filmfest DC contributes to our city.

So, as our international guests arrive in Washington, and as the films make their way to projection booths, we invite you to join us for this annual adventure. I promise you will not be disappointed.

See you at the movies.

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

Knockin’ on Heaven’s Door

Thomas Jahn
Germany, 1997, 86 minutes, color

Immensely successful in Germany, Knockin’ on Heaven’s Door is an enjoyably European take on the road movie that’s also packed with American references. Rudy Wurlitzer (Jan Josef Liefers) and Martin Brest (Till Schweiger) meet in the terminal ward of a hospital. They have little in common apart from their imminent demise, for Rudy’s upright nature is the opposite of Martin’s rebellious disposition, and initially they rub each other the wrong way. But when Martin hears that Rudy has never seen the sea, he persuades him (with the help of considerable amounts of alcohol) to set off for the coast in a stolen car, on the grounds that “everyone in heaven goes on about the sea and how wonderful it is. If you’ve never been there, then you’ll just sit there and won’t be able to join in.” Unfortunately, the car they steal belongs to some hired killers and the usual complications with gangsters and police ensue. Everything moves along at a cracking pace, the film looks and sounds great, and it’s easy to understand why German audiences have flocked to see it. —The London Film Festival, 1997

In German and English with English subtitles


Wednesday, April 22, 6:00 pm, Lincoln Theatre, $5.50, Code: FFLB22APRA
(Includes pre-screening Reception with the Stars, film, and party)

Wednesday, April 22, 7:30 pm, Lincoln Theatre, $3.00, Code: FFLB22APRB
(Includes film and party)

Opening Night Sponsors:

Under the Patronage of the Embassy of the Federal Republic of Germany

Closing Night

Bandits

Katja von Garnier

Germany, 1997, 109 minutes, color

Help! meets Thelma and Louise in this comedy drama that Variety senior film critic Derek Elley proclaimed “tough, romantic, grungy, and exuberant, [with] enough energy to light a city.”

As part of a German prison’s rehabilitation program, four women inmates form a quartet (the name blends “band” and “tilts”). There’s master thief guitarist-vocalist Luna (real-life musician Jasmin Tabatabai), flirtatious young con-woman bassist Angel (Nicolette Krebitz), daffy-yet-intuitive middle-aged pianist Marie (stage and screen veteran Jutta Hoffmann), and tough drummer Emma (Katja Riemann, star of director and co-scenarist Katja von Garnier’s 1993 hit Abgraschminist! [Making [Up]]). While playing at a policeman’s ball outside the prison walls, they hijack a van and escape, prompting a series of adventures that include young American “hostage” West (Werner Schreyer) and egotistical cop Schwarz (Hannes Jaenike)—as well as the fame that’s always eluded them. This propulsive brew of serious narrative and rock video-style clips will light up Washington on Filmfest DC’s closing night. —Dede Cortell

In German with English subtitles


Sunday, May 3, 4:00 pm, C.O. Foundry, $15 Code: FFLB03MAYA
(Followed by a party upstairs at Chelsea’s)
Welcome to the 12th annual Washington, DC, International Film Festival. Washington's own celebration of exciting, new, and innovative cinema from around the world. Filmfest DC this year presents 75 films from more than 30 countries. Our hope is to provide you with fresh perspectives on our ever-changing world, and we think you will find the film selections both entertaining and challenging. Here are a few hints and highlights:

**The Schedule**

Descriptions of films are arranged alphabetically. Showtimes and locations are listed at the end of each entry. The master schedule (page 5) lists each day's films and their showtimes. Films are shown in their original language with English subtitles.

**Iranian Cinema Now!**

Iran's active film industry, while producing only about 50 films per year, has won 247 international prizes and shared the major award at last year's Cannes Film Festival. After the Islamic Revolution of 1979, Iranian cinema underwent a great transformation. Since most of the works made before the Revolution were considered contrary to the current national and Islamic values, these works were banned, and only a few of the films from the pre-Revolutionary era, along with a few foreign films, were permitted to be shown.

To promote the development of Iranian cinema, the Ministry of Culture and Islamic Propagation established the Farabi Cinema Foundation in 1993 to provide filmmakers with essential raw materials and financial assistance. The result has been outstanding works by such filmmakers as Abbas Kiarostami and Mohsen Makhmalbaf. The saltiest features of most of the films in this series are the simplicity of their content, the honesty of their representation, and their ability to connect to international audiences.

* The Children of Heaven page 6
* The Father page 7
* Leila page 9
* The Mirror page 10
* A Moment of Innocence page 11
* Nargess page 11

**German Cinema Now!**

For years, the German movie scene was a place where directors sought not to amuse, not to thrill, certainly not to make money—how things have changed. The last couple of years have seen the maturing of a new generation of filmmakers in Germany. Often funny, engaging story lines are set in everyday places, showing people and situations that audiences can easily identify with. Entertainment and laughter are not only no longer verboten, but enthusiastically pursued. Audiences are delighted, budgets become more substantial, and critics appreciate the importance of this new trend in the vitality of the German film industry. The upswing in spectators for home-grown films continues to climb, doubling the market share of a few years ago.

This year, Filmfest DC highlights the diverse array of genres and vast variety of themes expressing the German Zeitgeist at the millennium. The German Cinema Now! series is made possible through the generous assistance of the Goethe-Institut Washington.

* Beyond Silence page 6
* Faust page 8
* Knockin' on Heaven's Door page 3
* Lea page 9
* Little Dieter Needs to Fly page 10
* Utz page 14
* Wintersleepers page 15

**Global Rhythms**

The collaboration of music and film is a true joy, each enhancing the other. One of Filmfest DC's unique programs is our series of films from around the globe that feature major international musical artists.

* Beyond Silence page 6
* Charles Mingus: Triumph of the Underdog page 6
* Christmas Oratorio page 6
* The Duo page 7
* Faust (with live musical accompaniment) page 8
* The Underground Orchestra page 15
* Wild Man Blues page 14

**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 will be the judge. The Filmfest DC Audience Award is sponsored by the DC Lottery.

**Free Programs FREE!**

Some of the best deals in the festival are our free screenings and panels. Don't miss a very special presentation of F.W. Murnau's Faust, with live musical accompaniment, at the National Gallery of Art, Filmfest DC for KIDS, and our CineCafes open discussions. Again this year, we will 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 $7.00. Special admission are noted. Events marked with an asterisk (*) are free.

Advance tickets are available through ProTix by calling (703) 218-6500, at all Wamie's, Maxie's in the Washington and Baltimore areas, and at each Record & Tape Traders store in the Baltimore area. Tickets may also be purchased through the Internet at www.protix.com (Filmfest DC pays the service charge for all ProTix sales).

Please use the program codes listed below the film description when ordering. No ProTix sales can be made on the 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 $7.00 each will be discounted to $60.00. Available only through ProTix (not applicable for Opening or Closing Nights).

**Locations**

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

* 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 lot across from the theater.

* 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 Embassy, 1927 Florida Ave., NW (off Connecticut Ave.). Take Metro Red Line to Dupont Circle.

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**

* Chelsea's, 1055 Thomas Jefferson St., NW. Take Metro Orange or Blue Line to Foggy Bottom.
* Embassy of France, 4101 Reservoir Rd., NW
* Hirshhorn Museum and Sculpture Garden, 7th St. and Independence Ave., SW. Take Metro Orange or Blue Line to L'Enfant Plaza.
* Lincoln Theatre, 1215 U St., NW. Take Metro Green Line to U Street-Carodo.
* National Gallery of Art, 6th St. and Constitution Ave., NW. Take Metro Yellow or Green Line to Archives-Navy Memorial.

For additional information about Filmfest DC, call (202) 628-FILM.
Filmfest DC 1998 Schedule

Wednesday, April 22
7:30 pm Opening Gala: Knockin' on Heaven's Door The Lincoln Theatre

Thursday, April 23
7:00 pm The Duo Cineplex Odeon Embassy
7:00 pm Vertical Love Cineplex Odeon Foundry
7:30 pm The Spanish Prisoner Cineplex Odeon Tenley
7:30 pm La vie de Jésus Cineplex Odeon Foundry
9:30 pm CineCafe* (following The Duo) The Polo India Club

Friday, April 24
6:45 pm The Duo Cineplex Odeon Embassy
6:45 pm Vertical Love Cineplex Odeon Foundry
7:00 pm Leila Cineplex Odeon Embassy
7:30 pm Downtime Cineplex Odeon Foundry
7:15 pm Paul Robeson Tribute: Song of Freedom American Film Institute
8:45 pm Sin Querer Cineplex Odeon Embassy
9:30 pm Junk Mail American Film Institute
9:30 pm La vie de Jésus Cineplex Odeon Embassy
9:30 pm Wild Man Blues Cineplex Embassy
9:45 pm Little Book of Love Cineplex Odeon Foundry

Saturday, April 25
11:00 am Filmfest DC for Kids: Prog. I Hirshorn Museum
2:00 pm Filmfest DC for Kids: Prog. II American Film Institute
2:00 pm Long Twilight* National Gallery of Art
3:00 pm Rosebud Awards American Film Institute
3:30 pm The Witman Boys* National Gallery of Art
3:00 pm Long Shorts Program American Film Institute
6:30 pm Leila Cineplex Odeon Foundry
7:00 pm Taaffe Fangsa Cineplex Odeon Foundry
7:15 pm Beyond Silence Cineplex Odeon Embassy
7:15 pm The Journey American Film Institute
7:30 pm Downtime Cineplex Odeon Foundry
9:00 pm Kenya: The Lost Thread Cineplex Odeon Foundry
9:15 pm Doing Time for Patsy Cline Cineplex Odeon Foundry
9:30 pm The Perfect Circle Cineplex Odeon Embassy
9:30 pm Sin Querer Cineplex Odeon Foundry
9:45 pm Junk Mail American Film Institute

Sunday, April 26
3:00 pm Directors' Roundtable* Borders Books & Music
5:00 pm Short Stuff Program American Film Institute
6:00 pm Lea Cineplex Odeon Foundry
6:15 pm Will It Snow For Christmas? Cineplex Odeon Foundry
6:30 pm The Perfect Circle Cineplex Odeon Embassy
6:30 pm Taaffe Fangsa Cineplex Odeon Foundry
7:00 pm The Journey American Film Institute
7:30 pm The Children of Heaven Cineplex Odeon Tenley
8:00 pm Doing Time for Patsy Cline Cineplex Odeon Foundry
8:15 pm The Seventh Heaven Cineplex Odeon Foundry
8:30 pm Keswa: The Lost Thread Cineplex Odeon Foundry
8:45 pm Beyond Silence Cineplex Odeon Embassy
9:15 pm Lawn Dogs American Film Institute

Monday, April 27
11:00 am Filmfest DC for Kids: Prog. I American Film Institute
12:00 pm Filmfest DC for Kids: Prog. II American Film Institute
6:30 pm The Farm American Film Institute
6:45 pm A Self-Made Hero Cineplex Odeon Embassy
6:45 pm Lea Cineplex Odeon Foundry
7:00 pm The Seventh Heaven Cineplex Odeon Foundry
7:15 pm How I Spent My Summer Vacation Cineplex Odeon Tenley
7:30 pm The Children of Heaven American Film Institute
8:45 pm Mondo Plympton Cineplex Odeon Embassy
8:45 pm Little Book of Love Cineplex Odeon Embassy
8:45 pm TwentyFourSeven Cineplex Odeon Foundry
9:00 pm The Father Cineplex Odeon Embasy
9:15 pm The River Cineplex Odeon Foundry

Tuesday, April 28
11:00 am Filmfest DC for Kids: Prog. II American Film Institute
12:00 pm Filmfest DC for Kids: Prog. III American Film Institute
6:30 pm Charles Mingus: Triumph of the Underdog Cineplex Odeon Foundry
6:30 pm With Closed Eyes Cineplex Odeon Embassy
6:45 pm Marie Bals des Anges Cineplex Odeon Embassy
6:45 pm A Friend of the Deceased Cineplex Odeon Tenley
7:00 pm Little Dieter Needs To Fly Cineplex Odeon Tenley
7:15 pm A Moment of Innocence Cineplex Odeon Tenley
8:30 pm The Farm American Film Institute
8:30 pm Dead Beetle Cineplex Odeon Foundry
8:45 pm Nagress Cineplex Odeon Foundry
8:45 pm Carla's Song Cineplex Odeon Foundry
9:00 pm How I Spent My Summer Vacation Cineplex Odeon Foundry

Wednesday, April 29
11:00 am Filmfest DC for Kids: Prog. I American Film Institute
12:00 pm Filmfest DC for Kids: Prog. II American Film Institute
6:30 pm Nargess Cineplex Odeon Embasy
6:45 pm A Self-Made Hero Cineplex Odeon Embassy
6:45 pm With Closed Eyes Cineplex Odeon Embassy
7:00 pm Some Nudity Required Cineplex Odeon Tenley
7:00 pm Christmas Oratorio Cineplex Odeon Foundry
7:30 pm Destiny Cineplex Odeon Tenley
8:45 pm Carla's Song Cineplex Odeon Embassy
8:45 pm The Father Cineplex Odeon Foundry
9:00 pm Charles Mingus: Triumph of the Underdog American Film Institute
9:15 pm A Friend of the Deceased Cineplex Odeon Foundry

Thursday, April 30
10:00 am Cinema for Seniors* American Film Institute
1:00 pm Cinema for Seniors* Cineplex Odeon Embassy
6:45 pm Travelling Companion Cineplex Odeon Foundry
6:45 pm Christmas Oratorio Cineplex Odeon Foundry
7:00 pm A Moment of Innocence Cineplex Odeon Foundry
7:00 pm Kings for a Day Embassy of France
7:15 pm Little Dieter Needs To Fly Cineplex Odeon Tenley
7:30 pm Destiny Cineplex Odeon Tenley
8:45 pm Dead Beetle Cineplex Odeon Tenley
9:00 pm Marie Bals des Anges Cineplex Odeon Foundry
9:00 pm TwentyFourSeven Cineplex Odeon Tenley
9:15 pm Somersault in a Coffin American Film Institute
9:15 pm My Secret Cache Cineplex Odeon Foundry

Friday, May 1
11:00 am Filmfest DC for Kids: Prog. I American Film Institute
12:00 pm Filmfest DC for Kids: Prog. II American Film Institute
6:30 pm Somersault in a Coffin Cineplex Odeon Embassy
6:45 pm Traveling Companion Cineplex Odeon Foundry
6:45 pm The Mirror Cineplex Odeon Foundry
7:00 pm The Underground Orchestra Cineplex Odeon Tenley
7:15 pm The River Cineplex Odeon Tenley
7:30 pm Whatever Cineplex Odeon Tenley
8:30 pm Out of the Past Cineplex Odeon Tenley
8:30 pm CineCafe* (following The Mirror) Georgetown Art Guild
8:45 pm Wintersleepers Cineplex Odeon Tenley
9:00 pm Little Miracles Cineplex Odeon Tenley
9:30 pm Unmade Beds Cineplex Odeon Tenley
9:45 pm Onibi: The Fire Within Cineplex Odeon Tenley
10:15 pm Some Nudity Required American Film Institute

Saturday, May 2
10:00 am Filmfest DC for Kids: Prog. I Hirshorn Museum
11:00 am Filmfest DC for Kids: Prog. II Hirshorn Museum
12:00 pm Filmfest DC for Kids: Prog. III Hirshorn Museum
2:30 pm Long Shorts Program American Film Institute
3:00 pm Faust* American Film Institute
5:00 pm Short Stuff Program Cineplex Odeon Foundry
6:30 pm Kings for a Day Cineplex Odeon Tenley
6:30 pm Little Miracles Cineplex Odeon Tenley
6:45 pm The Mirror Cineplex Odeon Tenley
7:00 pm Utz Cineplex Odeon Tenley
7:00 pm Unmade Beds Cineplex Odeon Tenley
7:15 pm My Secret Cache Cineplex Odeon Foundry
8:30 pm Windhorse Cineplex Odeon Tenley
8:45 pm Onibi: The Fire Within Cineplex Odeon Tenley
9:15 pm The Underground Orchestra Cineplex Odeon Tenley
9:30 pm Out of the Past Cineplex Odeon Tenley
9:30 pm Wintersleepers Cineplex Odeon Tenley
9:45 pm Kings for a Day Cineplex Odeon Tenley

Sunday, May 3
4:00 pm Closing Night: Bandits Cineplex Odeon Foundry
6:00 pm Closing Night Party Chelsea's

* 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.

For additional information about Filmfest DC call: 202/628-FILM
Beyond Silence

Caroline Link
Germany, 1996, 110 minutes, color

Germany’s official submission for this year’s Best Foreign Film Oscar and a box-office smash in its homeland, this remarkable feature debut from Caroline Link was inspired by an article she read while visiting the United States. The hearing child of deaf parents, Lara is precocious, confident, and beguiling. When her worldly-wise Aunt Clarissa gives her a clarinet, a lifelong passion is born—despite her growing conflict with her parents, particularly her brooding father, Martin. Intimate in emotion but epic in scope, Beyond Silence is a sterling example of the complexity, accessibility, and raw talent of the newest wave of audience-friendly filmmaking in Germany.
—Edie Cockell

In German with English subtitles

Production Company: Clausen + Widdle Filmproduktion/Roya Film
Producers: Thomas Wibble, Jacob Clausen, Lilli Waldthuner

Saturday, April 25, 7:15 pm, C.O. Embassy. Code: FFE825APRA
Sunday, April 26, 8:45 pm, C.O. Embassy. Code: FFE826APRA

Carla’s Song

Ken Loach
United Kingdom, Germany, Spain, 1996, 127 minutes, color

The second consecutive film from British realist director Loach to deal with Hispanic issues—the epic Land and Freedom immediately preceded it—Carla’s Song tells of the emotional relationship between cocky Glaswegian bus driver Robert Carlyle (Trainspotting, The Full Monty) and troubled dancer Oyanca Cabezas that leads them back to war-torn Nicaragua in search of her wounded boyfriend. Their journey brings them in contact with a human rights orga-nizer who carries his own sinister baggage, as well as first-hand exposure to the bloody conflict between the Contra rebels and the Sandinista government. Carla’s Song is a thrilling combination of social realism and political epic.
—Edie Cockell

In English and Spanish with English subtitles

Production Companies: Parallel Pictures (UK)/Channel Four Films (UK)/Tomato Films (Spain)/Road Movies (Germany). Principal Cast: Robert Carlyle, Oyanca Cabezas, Scott Glenn.

Tuesday, April 28, 8:45 pm, C.O. Embassy. Code: FFE828APRB
Wednesday, April 29, 8:45 pm, C.O. Embassy. Code: FFE829APRB

The Children of Heaven

(Bachehaye aseman)

Majid Majidi
Iran, 1997, 88 minutes, color

Winner of three main prizes at the 1997 Montreal World Film Festival, this charming film follows the adventures of eight-year-old Ali as he first attempts to recover, then wins, a pair of shoes for his younger sister Zahra.

"Revisiting familiar Iranian cinematic terrain with considerable charm, Majid Majidi’s third feature deploys the standard narrative device of putting plucky yet vulnerable children on a quest more urgent than their years warrant.... Much humor and suspense is wrung from incidents that would be miniscule from anything but a child’s point of view, many repeated until they become ingenious running gags——Sum effect is that of warm, simple charm."
—Dennis Harvey, Variety

In Farsi with English subtitles

Production Company: Institute for the Intellectual Development of Children and Young Adults. Screenplay: Majid Majidi.

Sunday, April 26, 7:30 pm, C.O. Tenley
Code: FTF826APRA
Reception at the theatre immediately following Sunday screening.
Monday, April 27, 7:30 pm
C.O. Tenley, Code: FTF827APRA

Christmas Oratorio (Julietorjú)

Kjell-Ake Andersson
Sweden, 1996, 124 minutes, color

Christmas Oratorio spans three generations to tell its epic tale of madness, sadness, joy, and love of music. The film begins with the story of a vivacious lady whose rare talent for singing is abruptly taken away by a tragic accident. Her husband remains so haunted by this tragedy that it becomes impossible for him to accept a second chance at happiness when it is offered. Her son finds solace with society’s misfits before he sets off on a journey halfway around the world. It remains to a grandson, many years later, to fulfill an old dream——Andersson has a terrific eye for bold, evocative imagery, and Christmas Oratorio is an unforgettable moving story about the power of love—for good as well as ill. —32nd Annual Montreal International Film Festival, 1997

In Swedish and English with English subtitles


Wednesday, April 29, 7:00 pm, C.O. Foundry. Code: FFR829APRA
Thursday, April 30, 6:45 pm, C.O. Foundry. Code: FFR830APRA

Dead Beetle

(Mrtvej brouk)

Pavel Marek
Czech Republic, 1998, 96 minutes, color

Pavel Marek’s feature debut, Dead Beetle, sketches a tragicomic picture of life for young people in Prague today. Martin thinks he can become a great actor, but for now he’s a waiter.... When Klaara begins an affair with their boss, Martin is sacked and gets into a fight in a bar. When he recovers, he finds himself in a psychiatric clinic and meets his fellow patients, among them Marketa, a girl who is loved by everyone for her naive innocence. Martin falls in love with her, too, and they flee the clinic together.

In Czech with English subtitles


Tuesday, April 28, 8:30 pm, C.O. Foundry. Code: FFR828APRA
Thursday, April 30, 8:45 pm, C.O. Foundry. Code: FFR830APRA

In Person: Director Pavel Marek

Charles Mingus: Triumph of the Underdog

Don McGlynn
USA, 1989-1997, 78 minutes, color and black & white

"Certainly, in jazz I equate him only with Ellington," says composer-conductor-historian Gunther Schuller in this exhaustive look at composer and bass player Charles Mingus.

Nearly a decade in the making, the film is crammed with performance clips and interviews with numerous colleagues, as well as with the musician’s two wives. “After working on the project so long,” explained Don McGlynn, "I realized that I had to embrace the wide variety of the material I had found and come up with an aesthetic that matched the subject. The result is a film that London jazz specialist David Meeke proclaims “perfectly illustrates both the joy and rage within Mingus’ multi-layered sound.”

—Edie Cockell


Tuesday, April 28, 6:30 pm, American Film Institute. Code: FFA828APRA
Wednesday, April 29, 9:00 pm, American Film Institute. Code: FFA829APRA
Destiny
(Al-Massar)
Youssef Chahine
Egypt/France, 1997, 135 minutes, color

When his last film, The Emigrant (1994), was banned in Egypt by fundamentalists, director Chahine responded by creating this blunt, but courageous and entertaining, allegory about the need to fight intolerance.

In 12th century Arab-ruled Andalusia, Averroës is an eminent philosopher and beacon of humanist thought in a tolerant society in which Jews, Muslims, and Christians live peacefully side by side. But the times turn darker as fanatics gain hypnotic power over the people. To placate them, the Caliph orders a fatwa (legal decree) against Averroës, burning his books and forcing him into exile. However, Averroës' followers copy his manuscripts and smuggle them out of the country to keep his ideas and the ideal of a tolerant society alive. 1997 Chicago International Film Festival.

In Arabic with English subtitles


Wednesday, April 29, 7:30 pm, C.O. Tenley. Code: FTT829APRA
Thursday, April 30, 7:30 pm, C.O. Tenley. Code: FTP830APRA

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

Doing Time for Patsy Cline
Chris Kennedy
Australia, 1997, 95 minutes, color

Eighteen-year-old New South Wales farm boy Ralph (Matt Day) sets off for the bright lights of Nashville with dreams of country music stardom, but makes it only as far as a backwater lock-up when he falls in with shady promoter Boyd and his rather sweeter companion, Patsy (Miranda Otto)—not to mention the three singing cowboys in the next cell...

Doing Time won the Australian Film Institute's Best Achievement in Cinematography prize for Andrew Lesnie's evocative lensing. From the very funny dialogue, Chris Kennedy's third feature is remarkable for its depth of characterization—a smart, unpredictable, and very likable addition to the ranks of Australian comedy.

—Paul Byrnes, Sydney Film Festival, 1997


Saturday, April 25, 9:15 pm, C.O. Foundry. Code: FTF828APRA
Sunday, April 26, 8:00 pm, C.O. Foundry. Code: FTF829APRA

Downtime
Bharat Nallur
Ireland, 1997, 90 minutes, color

Rob is an awkward, asthmatic ex-cop called to a dilapidated housing project in Liverpool to talk dispossessed, foul-mouthed single mother Chrisy off the high ledge she'd planned on jumping from with her small son Jake. When he returns to ask her out—she quite logically wants nothing to do with him—the three become trapped in the elevator shaft when a gang fracas sets fire to the machinery. This simple but astonishingly effective thriller unfolds among some of the funniest—and bluest—romantic sparring in recent movie memory, as well as a satisfying subplot that humanizes the squalor. "I want to entertain people, give them a real rollercoaster ride," says director Bharat Nallur. That he does: there's very little downtime in Downtime.

—Edgar Cockrell


Friday, April 24, 7:30 pm, C.O. Foundry. Code: FTF823APRA
Saturday, April 25, 7:30 pm, C.O. Foundry. Code: FTF824APRA

The Duo
(Mir urząd)
Mani Ratnam
India, 1997, 134 minutes, color

Following his well-received Bombay, Tamil director Mani Ratnam is back with an epic melodrama in the lives of two men who exercise massive influence over their country as friends and rivals. Anandan is an ambitious actor who becomes an action hero, while Selvam moves from screenwriting and poetry to success in politics. Ratnam uses cinema and politics to create an exhilarating film with a labyrinthine plot delivered at a breakneck pace, with vertiginous camerawork, gargantuan crowd scenes, and inventive musical numbers.

In Tamil with English subtitles


Thursday, April 23, 7:00 pm, C.O. Embassy. Code: FFE823APRA
Friday, April 24, 6:45 pm, C.O. Embassy. Code: FFE824APRA

With the assistance of the Smithsonian Institution.

In Person: Director Mani Ratnam at April 23rd screening only.

The Farm:
Angola, USA
Jonathan Stack, Liz Garbus
USA, 1998, 88 minutes, color

Winner of the Grand Jury Prize at this year's Sundance Film Festival, this frank, forceful documentary profiles a year in the life of six inmates at the Louisiana State Penitentiary at Angola, a thriving slave plantation throughout the Civil War and now the nation's largest maximum security prison. Young, old, white, black, each of these men—as well as the other 5,000 convicts (80 percent African American) incarcerated there—must make his own peace with the system and himself. These are stories of inspiration and injustice, punctuated by thoughts from controversial warden Burl Cain andifter Wilbert Rideau, who edits the award-winning Angolite magazine and has interviewed every prisoner on death row in the last two decades (he's also a co-director of the film). Serious issues are brought forth in this deliberate, contemplative film.

—Edgar Cockrell


Monday, April 27, 6:30 pm, American Film Institute. Code: FFA827APRA
Tuesday, April 28, 8:30 pm, American Film Institute. Code: FFA828APRA

In Farsi with English subtitles

Production Company: Tarabi Cinema Foundation, Center for Promotion of Documentary and Experimental Cinema.

Monday, April 27, 9:00 pm, C.O. Foundry. Code: FFA827APRA
Wednesday, April 29, 8:45 pm, C.O. Foundry. Code: FFA829APRA

The Father
(Pedar)
Majid Majidi
Iran, 1996, 96 minutes, color

When 14-year-old Mehroollah is forced by the death of his father to leave his family and find work in the south of Iran, little does he know of the great changes that await him when he returns some time later.

Majidi recounts a sophisticated story of the hardships and growing pains suffered by a boy on the verge of becoming a man. He treats his subject with sensitivity and great respect, handling his characters with gentleness and affection. The Father is simple in plot, but Majidi draws deep and revealing truths from Mehroollah's turmoil, making for a touching story of profound emotional depth.

—Elaine Eglas, 21st Toronto International Film Festival, 1996

In Farsi with English subtitles

Production Company: Tarabi Cinema Foundation, Center for Promotion of Documentary and Experimental Cinema.
A Friend of the Deceased
(Frietiel pakoimika)
Vyacheslav Kristotsofovic
Ukraine/France, 1997, 100 minutes, color

In the East, the winds of social change haven’t been as benevolent and enriching for all in equal measure, and that economic and moral confusion is at the heart of this fine new film. Long-suffering Anatoli (Alexander Lazarev) is a struggling Kevy-based translator whose estranged wife still sleeps in his bed and coos into a cell phone, while he makes do on the couch and awkwardly conducts what little business comes his way on the speakerphone of an otherwise busted handset. When she finally leaves him, his utter despair manifests itself in odd jobs and a bizarre plot or two.

With Lazarev’s perfectly calibrated hangdog performance balancing the dry, precise tone, Kristotsofovic’s intentions are clear: “In Ukrainian,” he says, “the word ‘love’ and the word ‘pity’ are sometimes considered synonyms. That is why I made this film about people whom I pity. And whom I love.” —Tadeusz Kieślowski


Tuesday, April 28, 6:45 pm, C.O. Foundry. Code: FF82APRA
Wednesday, April 29, 9:00 pm, C.O. Foundry. Code: FF82APRB

Keswa: The Lost Thread
(Keswa: le fil perdu)
Kalthoum Bornaz
Tunisia/France/Morocco, 1997, 96 minutes, color

Returning to Tunisia after a divorce, Nozha (Rim Turk) arrives home just in time for the wedding of her brother. Reluctantly, she agrees to wear her heavy and cumbersome keswa (gown), which is stiffly embroidered with silver thread. Thus swathed, she’s forgotten by the wedding caravan, prompting a comic odyssey across Tunis involving the Ice Truck drivers, amiable cabbie Salih, and dashing violinist Khalli. Steeped in tradition and grace with an engagingly comic, Hepburn-like performance by Turk as the irrepentant and headstrong Nozha, Bornaz’s feature film debut taps into the same genial benevolence and palpable sense of place that made Ferid Bouguheid’s A Summer at La Goutte a favorite at Filmfest DC 1997. —Elena Cockwell

In Arabic with English subtitles


Shown with: Time Out, Mahmoud Soliman,
Egypt, 1997, 12 minutes, color

Saturday, April 25, 9:00 pm, C.O. Foundry. Code: FF82APRA
Sunday, April 26, 8:30 pm, C.O. Foundry. Code: FF82APRB

Junk Mail
(Budbringeren)
Pål Sletaune
Norway, 1996, 83 minutes, color

A love-starved, ethically impaired civil servant finds a set of keys and becomes involved in a bizarre conspiracy in this darkly funny thriller that won the Critics’ Week prize at the 1996 Cannes Film Festival. Pål Sletaune has been hailed as leading a Norwegian New Wave of filmmaking and has been compared to Aki Kaurismäki and Jim Jarmusch for his skewed view of urban misfits. Derek Elley enthused in Variety, “There’s an impressive Swiss-watch precision to the script, with apparently unimportant events and objects later assuming greater importance and influencing events.” If off-the-wall humor is what you seek, Junk Mail is a special delivery. —Elena Cockwell


Friday, April 24, 9:30 pm, American Film Institute Code: FF82APRA
Saturday, April 25, 9:45 pm, American Film Institute Code: FF82APRB

In Person: Director Pål Sletaune

In English and Hindi with English subtitles

How I Spent My Summer Vacation
John Fisher
USA, 1997, 73 minutes, color

Writer-director John Fisher is a recent Howard University graduate, and his promising comic debut about a two-year relationship puts less emphasis on getting easy laughs than on exploring 1990s dating dilemmas with perceptiveness and emotional accuracy.

Squabbling sweethearts, Perry and Stephanie begin by recalling their relationship’s beginning, but Perry’s outlook becomes increasingly perplexed as he realizes he needs his ex more than she needs him. In Fisher’s sharp, observant scripting, the focus stays squarely on the central romantic conundrum, and in that, the film offers something quietly special—this is indeed a new kind of black screen protagonist, and a welcome one. —Geoffrey Cheshire, Variety


Monday, April 27, 7:15 pm, C.O. Foundry. Code: FF82APRA
Tuesday, April 28, 9:00 pm, C.O. Foundry. Code: FF82APRB

In Person: Director John Fisher

The Journey
Harish Saluja
USA, 1996, 96 minutes, color

A gentle, warm comedy of culture clashes and family relations, The Journey is an independently financed feature, shot entirely in Pittsburgh. When retired headmaster Kishan Singh (Seth) decides to visit his only son—a doctor—in America, the transition is less than smooth as he clashes with his son’s wife, Laura (Carrie Preston), and customs very different from those he is used to. Yet the journey undertaken by this fragile but decent family is an inspirational one, which explains why The Journey has won numerous festival prizes, including the Audience Award for Best Feature Film at the 1997 Florida Film Festival. —Elena Cockwell


Saturday, April 25, 7:15 pm, American Film Institute Code: FF82APRC
Sunday, April 26, 7:00 pm, American Film Institute Code: FF82APRB

In Person: Director Harish Saluja
the Reims Film Festival, Eidek as the Icelandic director Olaf Nielsen (White Nights on Ice) and Roman as his interpreter-publicist Jurgen Jergenson. Soon they're charming everyone, and "their" film looks a sho-in for the Golden Cork (competing against The Mortal Mass Grave, Crazy Goats, Married in Marble, and other epics). As they learn to play the movie game, Eidek falls for reclusive American star Elizabeth Adams (Maruschka Detmers). Merciless yet graceful in its satire of film festivals, the French, and critics, Kings for a Day is the ingratiating debut of François Velle.

—Edie Cookell

In Polish, French, Hungarian, and English with English subtitles


In Person: Director François Velle

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

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Little Book of Love
(Pequeño diccionario amoroso)

Sandra Wernbeck
Brazil, 1997, 97 minutes, color

A sweety sexy announcement that happy days are here again for the Brazilian cinema, Sandra Wernbeck's charmingly bawdy comedy of love and relationships stars Andrea Beltrão as architect Luisa and Daniel Dantas as biologist Gabriel. As the two move through the predictable trajectory of a love affair (marked by on-screen titles: "attraction," "happiness," "sorrow," and the like), each character addresses the camera with well-known and new-found nuggets of wisdom that pertain to the relationship. As the liaison has its inevitable ups and downs, a wry humor prevails. Scored to a new generation of Brazilian pop (including tunes by Nana Caymmi, Guinga, Chico Buarque, Tom Jobim, and the credited composers), Little Book of Love is a great date movie—for adventurous daters. "It's too bad," proclaimed B. Ruby Rich in the Village Voice, "such a perfect summer film isn't in a multiplex."

In Portuguese with English subtitles


Friday, April 24, 9:45 pm, C.O.O. Foundry. Code: FF924APRB
Monday, April 27, 8:45 pm, C.O.O. Embassy. Code: FF827APRB

© Co-presented with the Embassy of Brazil

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Lea
Ivan Filia
Germany/Czech Republic, 1996, 100 minutes, color

In a remote part of eastern Slovakia, a young girl is traumatized by a tyrannical father. After the beating death of her mother, she is placed with another family. Fourteen years later, mysterious middle-aged German craftsman Strelhow (Christian Redl) buys the mute Lea (Lenka Vlasíková), and the rest of the film concerns their fascinating power struggle. He's a strict Christian gun nut who lost his first wife on their honeymoon and joined the French Foreign Legion, while Lea escapes whenever possible to paint and write poetry, the translation of which by Wanda (Fasbinder muse Hanna Schygulla) provides Strelhow a window on the young woman's soul. Possessed of a fiercely uncompromising rhythm and internal logic all its own, Lea is a remarkable feature debut from Czech director Ivan Filia that thrilled audiences at last year's Telluride festival.

—Edie Cookell

In German and Slovak with English subtitles


Sunday, April 26, 6:00 pm, C.O.O. Foundry. Code: FF926APRA
Monday, April 27, 6:45 pm, C.O.O. Foundry. Code: FF827APRA

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Lawn Dogs
John Duigan
United Kingdom/USA, 1997, 101 minutes, color

Devon is a 10-year-old girl living with her parents in the squalid, hideous Louisville suburb of Camelot Gardens. Trent is the trailer-occupying guy who mows the lawns of Camelot's residents and gets abused for his troubles. At first sight, they seem to be unlikeable buddies, but Devon works hard to win Trent's friendship. He thinks that a 10-year-old girl hanging around can only lead to trouble—and he's right...

The film has the style and sensibility of a US indie and looks delicious, sharply juxtaposing the magical forest setting of Trent's home with the anodyne uniformity of suburban kitchen. Produced by Four Weddings and a Funeral's Duncan Kenworthy and directed by John Duigan (Flatline, Siren), it boasts a wonderfully assured performance from Mischa Barton as Devon.

—Sandra Hebron, London Film Festival, 1997


Sunday, April 26, 9:15 pm, American Film Institute. Code: FFA826APRH

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Kings for a Day
(Comme des roses)
Francois Velle
France, 1997, 94 minutes, color

What would a film festival be without a frantic French farce—set at a film festival? After Communism's fall, brothers Roman and Eidek visit Paris to make their fortunes. Spectacularly unsuccessful, the genial schemers bluff their way into the red-carpet treatment at the

U.S. Premiere!

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Little Dieter Needs To Fly
Werner Herzog
Germany/United Kingdom, 1997, 80 minutes, color

As a child in Germany’s Black Forest region, Dieter Dengler sees the Allied planes “diving at our house,” coming so close he can make out the pilot’s face “like an Almighty Being.” From that moment on, “little Dieter needs to fly.” Transplanted to the US, he enlists in the Navy, learns to fly, and in 1966 is sent to Southeast Asia, where, on his first mission, he is shot down over Laos, captured, and tortured. He spends six months plotting his escape and eventually succeeds against impossible odds. This is a man who says “death did not want me,” and who, to this day, bears the psychic scars of his wartime experiences but remains strangely at peace with himself and his world.

—in English and German with English subtitles


Tuesday, April 28, 7:00 pm, C.O. Foundry, Code: FFB829APRA
Thursday, April 30, 7:15 pm, C.O. Foundry, Code: FFB830APRA

Co-presented with the Embassy of Argentina

Little Miracles
Eliseo Subiela
Argentina, 1997, 100 minutes, color

A new film from Eliseo Subiela is always a cause for celebration, as loyal Filmfest DC patrons know from past showings of Wake Up, Love (1997), Don’t Die Without Telling Me Where You’re Going (1996), The Dark Side of the Heart (1994), and Man Facing Southeast (1987). Little Miracles continues his fascination with technology, fantasy, and poetry, as shy supermarket clerk Rosalia, imagining herself a stranded fairy as she moonlights reading the poetry of Fernando Pessoa to the elderly, discovers her true powers through an improbable relationship with Santiago, who works for the Search for Extraordinary Intelligence. Subiela’s films peep back layers of reality like so many onion skins, prompting tears of joy, sadness, and laughter from those fortunate enough to see them (only Man Facing Southeast has had any kind of official distribution in the United States). You won’t want to miss these special screenings from one of the masters of world cinema...—Edelle Cockell


Friday, May 1, 9:00 pm, C.O. Embassy, Code: FFB801MAVY
Saturday, May 2, 6:30 pm, C.O. Embassy, Code: FFB802MAVY

Long Shorts
Total program running time: 121 minutes

Drive By: A Love Story
Jamal Joseph, USA, 1996, 31 minutes, color

A successful single mother in Harlem thinks of her past involvement with the Black Panther Party and the death of her son’s father as she struggles to keep the boy from life on the street.

La Lecon (The Lesson)
Craig Marsden, USA, 1997, 26 minutes, black & white

A young French tutor receives an unexpected education from his appealing, mischievous pupil.

Strong at the Broken Places: Turning Trauma into Recovery
Margaret Lazarus and Renner Wunderlich, USA, 1998, 38 minutes, color

A Cambodian refugee, a victim of sexual assault, a Vietnam veteran, and a witness to urban violence in South Boston relate their struggles for survival in this harrowing, ultimately inspirational documentary.

Visas and Virtue
Chris Tashima, USA, 1997, 26 minutes, black & white

Based on a true story, this is the inspirational (and Oscar-winning) tale of a Japanese diplomat in 1940 Lithuania who wrote thousands of illegal visas to save the lives of Polish refugees.

Saturday, April 25, 5:00 pm, American Film Institute Institute Code: FFA821APRA
Saturday, May 2, 2:30 pm, American Film Institute Institute Code: FFA802MAVY

Mairie Baie des Anges
Manuel Pradal
France, 1997, 90 minutes, color

In a sun-drenched French Riviera nearly devoid of adults, in the shadow of the twin, shark fin-shaped rock outcroppings known as the Baie des Anges, 15-year-old petty thief Onso, who isn’t very good at what he does, meets 14-year-old vixen Marie, who spends her time entertaining Americans on and around a nearby base. Eventually, they come together, only to be separated by cruel fate and the power of a gun. Conjuring up such seminal films of displaced youth as Breathless, The 400 Blows, and Pulp Fiction, this debut feature—five years in the making—has been prompting critics and programmers to compare writer-director Manuel Pradal’s shimering, fragmented style to “pure poetry.” Profoundly disturbing and undeniably powerful, Marie Baie des Anges is a singular, memorable movie-going experience.—Edelle Cockell

In English and French with English subtitles


Tuesday, April 28, 6:45 pm, C.O. Embassy, Code: FFB828APRA
Thursday, April 30, 9:00 pm, C.O. Embassy, Code: FFB830APRA

The Mirror
(Ayneh)
Jafar Panahi
Iran, 1997, 95 minutes, color

Director Panahi’s much-anticipated follow-up to The White Balloon continues that film’s exploration of childhood themes while at the same time expanding and amplifying the degree to which his protagonist can secure a positive outcome to her travails.

Young Minas waits in the street for her mother to pick her up after school. As she waits for her tardy parent, Mina grows more and more impatient and decides to take decisive action. Panahi now joins Abbas Kiarostami (The Taste of Cherry) and Mohsen Makhmalbaf (4 Moments of Innocence) as one of Iran’s most perceptive and gifted filmmakers. The Mirror won the Golden Leopard at the 1997 Locarno Film Festival.—Edelle Cockell

In Farsi with English subtitles


Friday, May 1, 6:45 pm, C.O. Foundry, Code: FFB801MAVY
May 1 screening followed by a CineCafe at 8:00 pm at Georgetown Art Gallery. 1059 31st Street, NW
Saturday, May 2, 6:45 pm, C.O. Foundry, Code: FFB802MAVY
Mondo Plympton

Bill Plympton
USA, 1997, 80 minutes, color

What could possibly be more entertaining than one of Bill Plympton's legendary short films—you know, Your Fox, How to Kiss, 23 Ways to Quit Smoking, Push Comes to Shove, Nosehair, and more? How about 80 minutes of Plympton's greatest, including excerpts from his live action film J. Lyle, the Fox comedy show "The Edge," and the legendary banned commercials for the Oregon lottery and Soloflex. They're all here, strung together with a picassescpe history of Bill himself, with his jaunty narration pointing out, among other things, that he was born in the same town that gave the world Tonya Harding (Oregon City, Oregon). Exuberantly exhibiting his abiding fascination with the human body (preferably in pieces and doing things no human body can possibly do), Plympton's films are bracing antidotes to conformity—Philadelphia film critic Stephen Rea has called him a "Cuisinartist"—and make for one side-splitting show.

In Person: Director Bill Plympton

Onibi: The Fire Within

Mochizuki Roku
Japan, 1997, 101 minutes, color

Former adult videotape purveyor Mochizuki is one of the most in-demand filmmakers in Japan today. Onibi—one of the very best of the current yakuza movie renaissance—has been called by some the best film of 1997 from Japan. Adapted from a story by a legal adviser to Japan's largest criminal organization, the film stars Harada Yoshio as Kunihiro, an assassin who is determined to get on with his life after a stint in prison. Driven reluctantly back into the criminal milieu he now detests, he becomes involved in an unusual relationship with lounge singer Asako (Kataoka Reiko) and he survives on his iron-clad code of ethics and steele resolve. Taut with smoldering emotion and split-second action, Onibi is Dirty Harry meets La Samourai!amped for the millenium (hint: don't miss the closing credits).—Edie Cookell

In Japanese with English subtitles

My Secret Cache

Shinobu Yaguchi
Japan, 1996, 85 minutes, color

A Japanese screwball comedy that kicks in at a kamikaze pace and never lets up, this second feature from writer-director Yaguchi stars popular model Naomi Nishida as absent-minded Sakiko Suzuki, a money-obsessed oddball who is taken hostage by bank robbers (where else would she work?), escapes when they are killed, and watches as the yellow suitcase stuffed with millions of yen slips out of her grasp and sinks in a watery grave. Authorities think the money burned, which sets this determined woman on a taxing schedule to retrieve the bag. Since she has no life skills to speak of, this involves learning everything from geology to swimming, from mountain climbing to driving—and to everyone's surprise but hers, she excels at all of them. My Secret Cache is as wacky as it is inspirational.—Edie Cookell

In Japanese with English subtitles

Nargess

Rakhsh Bani-Etemad
Iran, 1992, 100 minutes, color

Nargess comes as a surprise mainly because of its exceptionally honest look at characters who live outside strict Islamic law. A sympathetic treatment of a shabby gang of thieves, it is also a sensitive study of two completely different women. In her fourth feature, director Bani-Etemad uses the gangster genre to tell the tragic tale of a love triangle, giving this hackneyed plot a novel twist that completely turn it around. She also pushes the grim Iranian censors to the limit, making her outsider characters believable and moving. Abolfazl Poorarab (star of Iran's top-grossing film, The Bride) provides a convincing object of contention, but the character is just another appealing rascal, and Farimah Farjami, as an aging thief who has lost her beauty, is very touching.—Deborah Young, Variety

In Farsi with English subtitles

Out of the Past

Jeff Dupre
USA, 1997, 65 minutes, color

Out of the Past makes history a backdrop to a controversy briefly in the media spotlight in 1995. If you missed the details of the case, then Jeff Dupre's exceptional documentary is indeed welcome. At 17, Kelli Peterson, an uncollected lesbian who had once considered suicide, tried to start an after-class Gay-Straight Alliance at her high school in conservative Salt Lake City. But Kelli's application to start the club drew fire from homophobes, and the school board, after much deliberation, rendered a judgment that can only be described as anti-Solomonlike in its wisdom. Cutting from the Utah situation to other examples of gay resistance not found in most textbooks, Out of the Past constructs a three-century timeline of struggles for recognition and respect.—Charles Cassady, Cleveland International Film Festival, 1998


Friday, May 1, 8:30 pm, American Film Institute Code: FFA801MYB
Saturday, May 2, 9:30 pm, American Film Institute Code: FFA802MYD

In Person: Director Jeff Dupre
Paul Robeson Centennial Tribute
Song of Freedom

J. Edgar Willis
United Kingdom, 1936, 75 minutes, black & white
Al-American football hero, Phi Beta Kappa member, Columbia Law grad, Shakespearean actor, world-famous concert singer, movie star, and freedom fighter, Paul Robeson excelled in everything he did—and as an African American in the fiercely racist first half of this century. From the beginning.

Friday, April 24, 7:15 pm, American Film Institute
Code: FF824APA

In Person: Susan Robeson, Paul Robeson's Granddaughter.

A Self-Made Hero
(Un héros très discret)
JacquesAUDIARD
France, 1996, 105 minutes, color
A young milkshop in World War II France transforms itself into a hero of the French Resistance—after his village is liberated. The issues of illusion, responsibility, and the conscious construction of identity are among the most powerful themes. A Self-Made Hero won the 1996 screenplay award at Cannes and continues to score some serious critical attention from a variety of film critics. It is a highly original and emotional film. The film is directed by Alain Resnais and stars Jean-Louis Trintignant and Charlotte Rampling.

Production Companies: Alcino/Lumière/France 3 Cinéma/h.md
Monday, April 27, 6:45 pm, C.O. Embassy. Code: FF827APA
Wednesday, April 29, 6:45 pm, C.O. Embassy. Code: FF827APA

The Perfect Circle
(Sawrsen'ikrug)
Ademir Kenovic
Bosnia/France, 1997, 108 minutes, color
The Perfect Circle is a humane story whose original scenario was ready for shooting a few weeks before the beginning of the conflict on Sarajevo. As the conflict turned bloody, the story inevitably had to change. Filming the everyday life of a city under siege, Kenovic developed a story of two orphaned boys who flee the war and ethnic cleansing, find refuge in the flat of a poet whose family has left Sarajevo. The three of them, with a wounded dog they pick up on the street, develop a relationship based on love, friendship, and self-discovery that helps them get over the difficulties of life during the hostilities. Filmed in incredible conditions, the story captures the atmosphere of the city during these exceptional times and the spirit of the people who choose to remain in this extraordinary environment.

In Serbo-Croat with English subtitles

Saturday, April 25, 9:30 pm, C.O. Embassy. Code: FF825APA
Sunday, April 26, 6:30 pm, C.O. Embassy. Code: FF826APA

The Seventh Heaven
(Le septième ciel)
Benoit Jacquot
France, 1997, 91 minutes, color
In Benoit Jacquot's newest film, married couple Mathilde (Sandrine Kiberlain) and Nico (Vincent Lindon) begin to experience a not-so-subtle shift in their relationship when a mysterious illness seems to move from one to the other.

"Jacquot demonstrates a miraculous understanding of the invisible strands that underlie any relationship," wrote Piers Handling. "...this is a film of real subtlety and complexity. Preferring to concentrate on states of mind as opposed to the warfare that can descend on marriages under stress, Jacquot delivers a refined and delicate statement." Washington, meet Benoit Jacquot.

In French with English subtitles

Sunday, April 26, 8:15 pm, C.O. Embassy. Code: FF826APA
Monday, April 27, 7:00 pm, C.O. Embassy. Code: FF827APA

The River
(He liu)
Tsai Ming-liang
Taiwan, 1997, 115 minutes, color
This provocatively filmed story of the highly regarded director of Reels of the Neon God and Vive l'Amour (Filmfest DC, 1995) completes a loose trilogy of uncommunicated emotions and spiritual inertia in contemporary Taipei. The listless, sexually confused son of an estranged couple suffers mysterious pains after working as a film extra in a polluted river, and each parent distractedly tries to help while dealing with their own problems. In some rationel inexplicable way, the troubles of each seem to be the other's. And the most powerful element is the climactic suggestion that the solutions to these problems are somehow parallel, too.

In Mandarin Chinese with English subtitles

Monday, April 27, 9:15 pm, C.O. Embassy. Code: FF827APA
Friday, May 1, 7:15 pm, C.O. Embassy. Code: FF801AMA

Co-presented with the Coordination Council for North American Affairs

Sin Querer
Ciro Cappallari
Argentina, 1996, 90 minutes, color
Summer in San Lorenzo, Patagonia. Mario, an engineer from the big city, arrives in this village near the end of the world. For the local people, his arrival is the event of the year, because he has been commissioned by the government to find a land route to transport pleasure yachts from San Lorenzo to an inland lake. But their enthusiasm cordially cools when Mario helps an Indian woman in her quest for her missing father. Influential villagers hinder his investigation, and Mario starts to believe that murder is involved.

In Spanish with English subtitles

Friday, April 24, 8:45 pm, C.O. Embassy. Code: FF824APA
Saturday, April 25, 9:30 pm, C.O. Embassy. Code: FF825APA

In Spanish with English subtitles

Friday, April 24, 8:45 pm, C.O. Embassy. Code: FF824APA
Saturday, April 25, 9:30 pm, C.O. Embassy. Code: FF825APA
Some Nudity Required
Odette Springer
USA, 1997, 85 minutes, color
When classical musician Odette Springer came to Hollywood and got a job as a music supervisor for Roger Corman, she asked herself, "How did I go from Beethoven to B movies?...I never admitted it...but stories about women in jeopardy were beginning to inspire me." Clips from The Sorcerers, Midnight Tease, and Angel of Destruction are interspersed with profiles of actresses Maria Ford and Julie Strain (1993 Penthouse Pet of the Year) and interviews with story editors, cast members, and crew. Ultimately, Springer finds a disturbing yet apparently liberating truth in this unique film, part B-movie primer, part biography, and part confession. — Eddie Cockrell
Wednesday, April 25, 7:00 pm, American Film Institute Code: FFA823APRA
In Person: Director Odette Springer

The Spanish Prisoner
David Mamet
USA, 1997, 111 minutes, color
"We have no idea who anyone is," someone says near the beginning of this riveting intellectual thriller from playwright-turned-director David Mamet (Glengarry Glen Ross, House of Games, The Edge). It's a labyrinthine story of industrial espionage and the attendant vanity, paranoia, and greed that are at the heart of the writer's best work. Steve Martin is superb as enigmatic Julian "Jimmy" Dell, who befriends Joe Ross (Campbell Scott), inventor of a potentially lucrative business practice called "The Process" for his boss, Mr. Klein (Ben Gazzara). When The Process is endangered, Ross goes to his smitten secretary Susan (Rebecca Pidgeon) for help. Discover the rest of the plot for yourself. It includes airport x-ray machines, St. Patrick's Day surveillance videos, and the title confidence scam—all played with the distinctive musical rhythms of Mamet's often oblique dialogue. Reminiscent of Hitchcock's The Man Who Knew Too Much, The Spanish Prisoner is sinister, memorable fun. — Eddie Cockrell
Thursday, April 23, 7:30 pm, C.O. Tenley. Code: FFR823APRA
FREE to Washington, DC Film Society Members.

Somersault in a Coffin
(Tabutta rovasata)
Dervis Zaim
Turkey, 1997, 76 minutes, color
Is it possible to somersault in a coffin? All instincts tell you no, yet Mahun does it every day. By all accounts, he might as well be dead and buried. His bleak life consists of stealing cars to sleep in and catching birds for food. He'd get himself arrested, but the cops already know his scam and beat him up instead. Despite the odds, he survives in Istanbul—a city where ancient, epic vistas share sidewalks with the downtown.

In Turkish with English subtitles
Thursday, April 30, 9:15 pm, American Film Institute Code: FFA830APRA
Friday, May 1, 6:30 pm, American Film Institute Code: FFA801APRA

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

Safe Fanga
Adama Drabo
Mali/Germany, 1997, 95 minutes, color
Toafe Fanga ("Skin Power") is a sharply comic and insightful look at sexual politics in modern Africa, seen through the guise of the 18th-century Dogon. Through trickery and magic, the men of a Dogon town are made to believe their survival depends on exchanging gender roles with the women of the village. As the women become the hunters, drinkers, delirators, and bosses, the men are forced to become the virtual servants their wives and daughters formerly were. While the men gain a new understanding of the burdens borne by women, they are not surprised to find the women are no hurry to return to their former situation. Toafe Fanga takes on one of life's enduring conflicts with a light but pointed touch.
—21st Annual Portland International Film Festival, 1998

In Kaado and Bambara with English subtitles
Saturday, April 25, 7:00 pm, C.O. Foundry. Code: FFR825APRA
Sunday, April 26, 6:30 pm, C.O. Foundry. Code: FFR826APRA

@ Co-sponsored by the Center for the Global South, American University
Traveling Companion
(Compagnia di viaggio)
Peter Del Monte
Italy, 1996, 110 minutes, color

A homeless, impulsive young drifter, Cora (Asia Argento), wanders Rome, sleeping where she can and taking odd jobs. Hired by a woman to walk her dog, Cora reluctantly agrees to keep an eye on the woman's father, Cosimo (Michel Piccoli), a retired professor given to bouts of forgetfulness. One day, she follows him to the train station and her life changes. In this intense drama Variety called "an Antonioni-esque road movie," Piccoli is wonderful in the quiet but eloquent role of the elderly professor—he makes him sympathetic and affecting, while also supplying moments of warm humor. —1996 Vancouver International Film Festival

In Italian with English subtitles

Thursday, April 30, 6:45 pm, C.O. Embassy. Code: FFE830APRA
Friday, May 1, 6:45 pm, C.O. Embassy. Code: FFE801MAYA
© Co-presented with the Italian Cultural Institute

TwentyFourSeven
Shane Meadows
United Kingdom, 1997, 96 minutes, black & white

Alan Darcy (Bob Hoskins), one small man with a big heart, tries to give himself and the unemployed young men at their public housing project some purpose in life by forming a boxing club. As their first match approaches, his heroic effort to mend together his motley crew receives financial support and personal interference from Ronnie, the local gangster.

In TwentyFourSeven, director Meadows combines his natural gift for comedy with a surefooted ability to depict the seriousness and pathos of his characters' lives. With the creation of Darcy, he has provided Hoskins with one of the very best roles of his career. A loving, gentle man who hides his own loneliness and frustration with a mask of joie de vivre and restless energy, Darcy is the center of this vibrant, rewarding film.
—Adrian Woolln, 41st London Film Festival, 1997

Monday, April 27, 8:45 pm, C.O. Foundry. Code: FFB827APRA
Thursday, April 30, 9:00 pm, C.O. Foundry. Code: FFB830APRA

The Underground Orchestra
(Undergrunds orkestr)
Heddy Honigmann
The Netherlands, 1997, 108 minutes, color

This warmly observed film is a stirring account of survival in exile, providing a glimpse into the lives of talented people displaced by war, poverty, and hostile political regimes. Documentary director Heddy Honigmann began her film by profiling four acts that buss in the Paris Métro; a Venezuelan harpist, an African vocal trio, a violinist who fled Sarajevo and a job at the National Opera, and a Romanian family that splits up each day to maximize earnings. But the bombings there increase tensions—and decrease access—so Honigmann moves across ground and discovers musicians from Mali, Vietnam, Argentina, Algeria, Zaire, and Romania—artists who, for the most part, enjoy the freedom of being able to make their own music and their own way.
—David Rooney, Variety

In French and Spanish with English subtitles

Friday, May 1, 7:00 pm, C.O. Foundry. Code: FFF801MAYA
Saturday, May 2, 9:15 pm, C.O. Foundry. Code: FFB802MAYA
© Co-presented by the Center for the Global South, American University

Unmade Beds
Nicholas Barker
United Kingdom/USA, 1997, 95 minutes, color

Four lonely New Yorkers share their hopes, dreams, and dating service adventures with the camera, punctuated with shots of skylines, people observed through apartment windows, clouds, or personal hygiene products from each character's bathroom—as well as the unmade beds that each seems to have. Variously described by critics as "a fly on the wall turned into a culture," and "the most sadistic director in British television." Nicholas Barker studied anthropology before making his mark on British culture with the satirical BBC series "Washes Whiter," "Signs of the Times," and "From A to B." Courageous, cruel, and monstrously funny, Unmade Beds is perhaps the most audacious feature film debut of the year.
—Edible Cockrell
Friday, May 1, 9:30 pm, C.O. Foundry. Code: FFF801MAYB
Saturday, May 2, 7:00 pm, C.O. Foundry. Code: FFC802MAYA

Vertical Love
(Arté verticale)
Arturo Sotto Diaz
Cuba, 1997, 100 minutes, color

Estela ever find happiness? Arturo Sotto Diaz's hilarious second feature is a daring satirical comedy set in the sultry Caribbean among the decaying vestiges of Havana's once-impressive architecture, where even a totally rundown apartment is hard to come by. Vertical Love is the tale of two young lovers who defy all odds—spatial, parental, political, and existential—to be together. Sotto Diaz's irreverent look at Cuban life is also a tender and passionate love story, but one that is charged with surreal situations. He effortlessly integrates these elements into Vertical Love, and the result is a truly enjoyable one.
—Karin Puerta, 22nd Toronto International Film Festival, 1997

In Spanish with English subtitles

Thursday, April 23, 7:00 pm, C.O. Foundry. Code: FFC823APRA
Friday, April 24, 6:45 pm, C.O. Foundry. Code: FFC824APRA
© Co-presented by the Center for the Global South, American University
La vie de Jésus
Bruno Dumont
France, 1997, 96 minutes, color

Cottret, a cashier at the local supermarket, and they spend their time together either in bed or just leaning against each other in the deserted street. One day, Cottret, the son of Arab immigrants, talks to Marie, and Freddy's frustrations with life find a sudden focus. First-time director Dumont takes his time with this unconventional narrative, and the wide-screen photography alternates between bucolic vistas and jarring close-ups. Among the cast of non-professionals Douche is memorable as Freddy, with his close-cropped hair, eyes like black marbles, and a soul that is truly and profoundly adrift.

In French with English subtitles

Thursday, April 23, 7:30 pm, C.O. Foundry. Code: FF823APRA
Friday, April 24, 9:30 pm, C.O. Foundry. Code: FF824APRB

Whatever
Susan Skoog
USA, 1997, 112 minutes, color

Washington's own Circle Films and Executive Producers Jim and Ted Pedas and George Pelecanos present Susan Skoog's laceratingly true portrait of being on the verge of adulthood. It is the early 1980s—a last call for sex, drugs, and rock'n'roll before "Just Say No" and the realities of AIDS. Anna (Lisa Weil) has a tough veneer that covers both her vulnerability and her dual aspirations: to be an artist, and to explore her burgeoning sexual yearnings. Her first sexual experience, consummated with a pretentious would-be artist, painfully reflects the loveless and unsatisfying nature of such encounters. Her best friend Brenda (Chad Morgan), all flashy bravado and perfect makeup, temporarily brings Anna along on a trip to nowhere with two lowlife ex-cons—but not for long. Eventually Anna's back on her ever-present bike—heading, one hopes, for both freedom and discovery.

—Robert Flach, 1997 Sundance Film Festival


Friday, May 1, 7:30 pm, C.O. Tenley. Code: FTB01MAYA

In Person: George Pelecanos, Executive Producer

Wild Man Blues
Barbara Kopple
USA, 1997, 104 minutes, color

As a teenager, Woody Allen became obsessed with New Orleans jazz, and 40 years later he still practices the clarinet daily. His appearances at Michael's Pub in New York are legendary. Last year, when Allen and his band embarked on a 23-day European tour, Barbara Kopple and her crew accompanied them every step of the way.

Although Kopple's mission was to document Allen's performances, her glimpses of his private life are brilliant. Allen's cinematically persona blends with reality: his quasian on a gondola ride, his claustrophobia, his inability to "be in the moment" as he travels to remarkable locales, his insecurity. Kopple ends with the prodigal son returning triumphant to his parents' apartment, but there are no congratulations there. His movie (title next to Soon Yi) wishes he'd fallen for a nice Jewish girl. His father thinks pharmacy would have been a better career choice. Sound familiar?

—Andrea Arnold, 1997 Sundance Film Festival


Wintersleepers
(Titanschläfer)
Tom Tykwer
Germany, 1997, 123 minutes, color

Tom Tykwer's much-anticipated follow-up to his debut feature Deadly Maria (Filmfest DC, 1995) deserves the inevitable comparisons to Hitchcock and Polanski and confirms the young director as a logical and immensely talented heir apparent to these masters of the psychological thriller.

In a small Alpine village, in the dead of winter, the lives of four young city people and a local farmer intertwine through a breathtakingly random menu of luck (good and bad), coincidence, malice, innocence, and the not-so-gentle swatting of an equal-opportunity hand of fate. There's an agonizing car wreck followed by good deeds, intrigue, miscommunication, betrayal, and an inexorable conclusion Brooding and hypnotic, Wintersleepers packs a substantial emotional punch and is one of the very best of the new crop of German film-wowing festival audiences around the world.

—Eddie Cockrell


Friday, May 1, 8:45 pm, C.O. Foundry. Code: FF801MAYB
Saturday, May 2, 9:30 pm, C.O. Foundry. Code: FF802MAYB

Will It Snow for Christmas?
(Y'aura-t-il de la neige à Noël? )
Sandrine Veysset
France, 1996, 90 minutes, color

Veysset's debut feature shows a remarkable cinematic maturity, framing in starkly documentary fashion a troubling story of a loving mother's (Dominique Reymond) relationship with her seven adoring children. Her shallow, selfish lover and their tyrannical father (Daniel Duval) retains his raggamuffin brood on an impoverished farm in southern France, where his daily arrival in a red truck from another rural estate, home to a legitimate wife and their seven children, is met by the overworked children. Their long hours spent harvesting vegetables, their crud surroundings, the lack of indoor plumbing may be hardships, but the near-saintly matrarch helps wash away the darkness of their existence.

—Jill Denadas

In French with English subtitles

Sunday, April 26, 6:15 pm, C.O. Foundry. Code: FF826APRA
Wednesday, April 29, 9:15 pm, C.O. Foundry. Code: FF829APRB
Windhorse
Paul Wagner
USA, 1998, 92 minutes, color

Shot in Kathmandu and the Himalayas, with a week of clandestine shooting in Chinese-occupied Tibet, Windhorse is a story of courage in the face of despair that puts an unsung, contemporary human face on an issue too often abstract in the eyes of the world.

This highly charged political drama from Charlottesville-based Paul Wagner (winner of the short documentary Oscar for 1984's The Stone Carvers, set in contemporary Tibet, follows the fortunes of anti-Chinese Dorge, his sister Dolkar, a pop singer, and their cousin Pema, a nun. As Dolkar is processed by the Chinese star-making machinery, Pema is thrown in prison for a public protest. When she's released to her family, it means trouble for Dolkar. —Eddie Coburn

**In Tibetan and Chinese with English subtitles**

Production Companies: High Plateau LLC/Paul Wagner Productions.

Saturday, May 2, 8:30 pm, C.O. Embassy, Code: FFE802MAYB

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The Witman Boys
(Witman Fiúk)
János Szász
Hungary, 1997, 93 minutes, color

In 1914, two brothers in a provincial town become fascinated with the idea of death after the demise of their own father. Moving from night to night, they visit the cemetery to a macabre interest in dissecting small animals, they meet a young prostitute who becomes a pivotal presence in their lives. —Peggy Parsons

**In Hungarian with English subtitles**

Production Company: Budapest Filmdel / 17th Parallel/MTM Communications/Studio Filmomvó Jethás/Hungarian Television/Multan.

Shown with:

Long Twilight
(Hosszú alkony)
Attila Janisch
Hungary, 1997, 70 minutes, color

An archaeology professor (veteran actress Mari Törőczi) boards a bus en route to visit an old friend, but, finding the journey too draining and troubling, she eventually spends the night in a strange inn where the light bulbs can’t be turned off. When she tries to flee, things change... —Peggy Parsons

**In Hungarian with English subtitles**


Friday, May 1, 8:30 pm, Georgetown Art Guild, 1654 31st St., NW (following the 6:45 pm screening of The Mirror at the Cineplex Odeon Foundry).

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With Closed Eyes
(Con gli occhi chiusi)
U.S. Premiere!
Francesca Archibugi
Italy/ France/ Spain, 1994, 108 minutes, color

In turn-of-the-century Tuscany, an idealistic son of the upper class, Pietro, falls in love with precocious farmer's daughter Chiara. When Pietro's father interferes, the two are separated for five years. Can their love survive both time and their respective social stations?

Director Francesca Archibugi is particularly successful in contrasting the outwardly serene aspects of her characters' existence (sun on the open fields, everyday life in the Tuscan villages) with the less visible strain of ugly personal behavior and lack of social justice. The film features distinctive performances from such sterling players as Stefania Sandrelli and Laura Bettini, who were also in Bertolucci's 1990 —John Gilbert, 55th London Film Festival, 1995

**In Italian with English subtitles**


Tuesday, April 28, 6:30 pm, C.O. Foundry, Code: FFF828APRA
Wednesday, April 29, 6:45 pm, C.O. Foundry, Code: FFF829APRA

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CineCafes

CineCafes return this year to offer you an in-depth film viewing experience that extends beyond the final credits. Meet with directors, critics, scholars, and avid filmmakers like yourself to share views and trade questions and answers. The setting is informal; the mode is interactive. All events are free and open to the public. Light refreshments will be available.

Making Movies: An Evening with Mani Ratnam

Barely 40 and with 15 films to his credit, Indian director Mani Ratnam easily can be described as a prodigy. Attempt to discover, if you can, the sources of inexhaustible energy that make Ratnam one of the world’s most entertaining and prolific directors, riding the edge between popular entertainment and serious art.

Thursday, April 23, 9:30 pm, The Polo India Club, 1736 Connecticut Ave., NW (following the 7:00 pm screening of The Duo at the Cineplex Odeon Embassy).

Iranian Cinema Today

Six Iranian films are screening at Filmfest DC this year. Although very recent entrants at festivals and to world distribution networks, films from Iran have won prestigious awards and plaudits from critics wherever they have been shown. Join noted scholars and critics to identify the salient features that account for this recognition and acclaim.

Friday, May 1, 8:30 pm, Georgetown Art Guild, 1654 31st St., NW (following the 6:45 pm screening of The Mirror at the Cineplex Odeon Foundry).

Directors' Roundtable

Each year they converge from all parts of the globe for the screening of their films. In most instances, they have not met before nor are they familiar with each other’s work. Join the directors as they discuss their working styles and contrast the conditions under which their films are made. This event is an exciting improvisation—be prepared to participate.

Sunday, April 26, 3:00 pm, Borders Books and Music, 1800 L St., NW

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**Filmfest DC for KIDS**

**Program I:**

**Just To Be A Part Of It**

Animated Shorts about wanting to belong.

**Recommended for ages 3-8**

**Total Running Time:** 50 minutes

Dad, I Can't Sleep (UK, 7 mins., Dir. Leo Nielson)

Badger Brings Something To The Party (UK, 10 mins., Dir. Leo Nielson)

**Raw Eggs And Fish Oil** (Norway, 11 mins., Dir. Nyvind Sandberg)

**The Cora Player** (Canada, 7 mins., Dir. Cilla Sawadago)

**Karius & Baktus** (Norway, 15 mins., Dir. Ivo Capiro)

**Noodles And Nedd** (USA, 7 mins., Dir. John Dwyer)

**Toilet Life** (Denmark, 7 mins., Dir. Jesper Conrad)

**Sat., April 25, 2:00 pm, American Film Institute**

**Program II:**

**The Teeth Motif**

Inspired by the work of Christian Gaffney about those tiny, sometimes wobbly, things in your mouth.

**Animation and Live-Action.**

**Recommended for ages 8-11**

**Total Running Time:** 67 minutes

**Doctor DeSoto** (USA, 10 mins., Dir. William Steig)

**Karius And Baktus** (Norway, 7 mins., Dir. Ivo Capiro)

**Loose Tooth** (USA, 4 mins., Dir. Lee McCaula)

**A Loose Tooth** (Denmark, 5 mins., Dir. Klaus Kjeldsen)

**Toothsome** (Norway, 1 min., Dir. Kaja Naess, Benedicte Ohnng, Lise Fearns)

**Program III:**

**Gotta Live With Them**

**Recommended for ages 11 and up.**

**Total Running Time:** 60 minutes.

**RAT**

**Mark Lewis**

**American Premiere**

USA, 1998, 54 minutes, live-action.

From Mark Lewis (Cane Toads, The Wonderful World of Dogs) comes a quirky new tale of one of nature's most feared and attacked creatures, and the variety of people who come into daily conflict with it.

**1998 Rosebud Winners Showcase**

**Entrepot**

**Jason Hulbert, Matt Pittroff, Jeff Schmale, Truckstop Motion Picture Co., Baltimore, MD**

There will be no brightly lit tunnels or sweet distant voices for Alex Foley. Life is strange, why should death be any different?


1998 Rosebud sponsors: The BANK Nightclub, Chief Ike's Mambo Room, Cineplex Odeon Theater, Colorlab, Commonwealth Film Labs, Eastman Kodak, Filmfest DC, Roland House, World Words, MCI, Sony, and the DC Mayor's Office of Motion Picture and Television Development.

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

**Cinema for Seniors**

**Cabin in the Sky**

**Vincente Minnelli**

USA, 1943, 98 minutes, black & white

Ethel Waters sings the title song, "Taking a Chance on Love," and "Happiness is Just a Thing Called Joe"; Lena Horne performs "There's Honey in the Honeycomb"; Duke Ellington and his band play "Shine," and much, much more in this all-black, all-star musical. The gorgeous, dreamlike sets enhance the story of an idle, poverty-stricken farmer dreaming of being sent to Hell upon dying. The cast are magnificent, delivering the lovely Harold Arlen score with style and power.

Preceded by...

**Duel**

**Pavel Koutsky**

Canada/Czech Republic, 1997, 6 minutes, mixed media animation

An outraged young man attacks an army of cutting tools in his battle against the censors.

Mon., April 27, 12:00 pam, American Film Institute

Sat., May 2, 12:00 pm, Hirshhorn Museum

All Screenings are FREE!

Screenings at the American Film Institute are open to the public and offered to DC area schools for class trips. Any group/class trips must call (202) 684-4179 to reserve space.
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