

# Filmfest DC 1998

The Twelfth Annual Washington, DC International Film Festival



April 22 to  
May 3

For information,  
Call 202-628-FILM





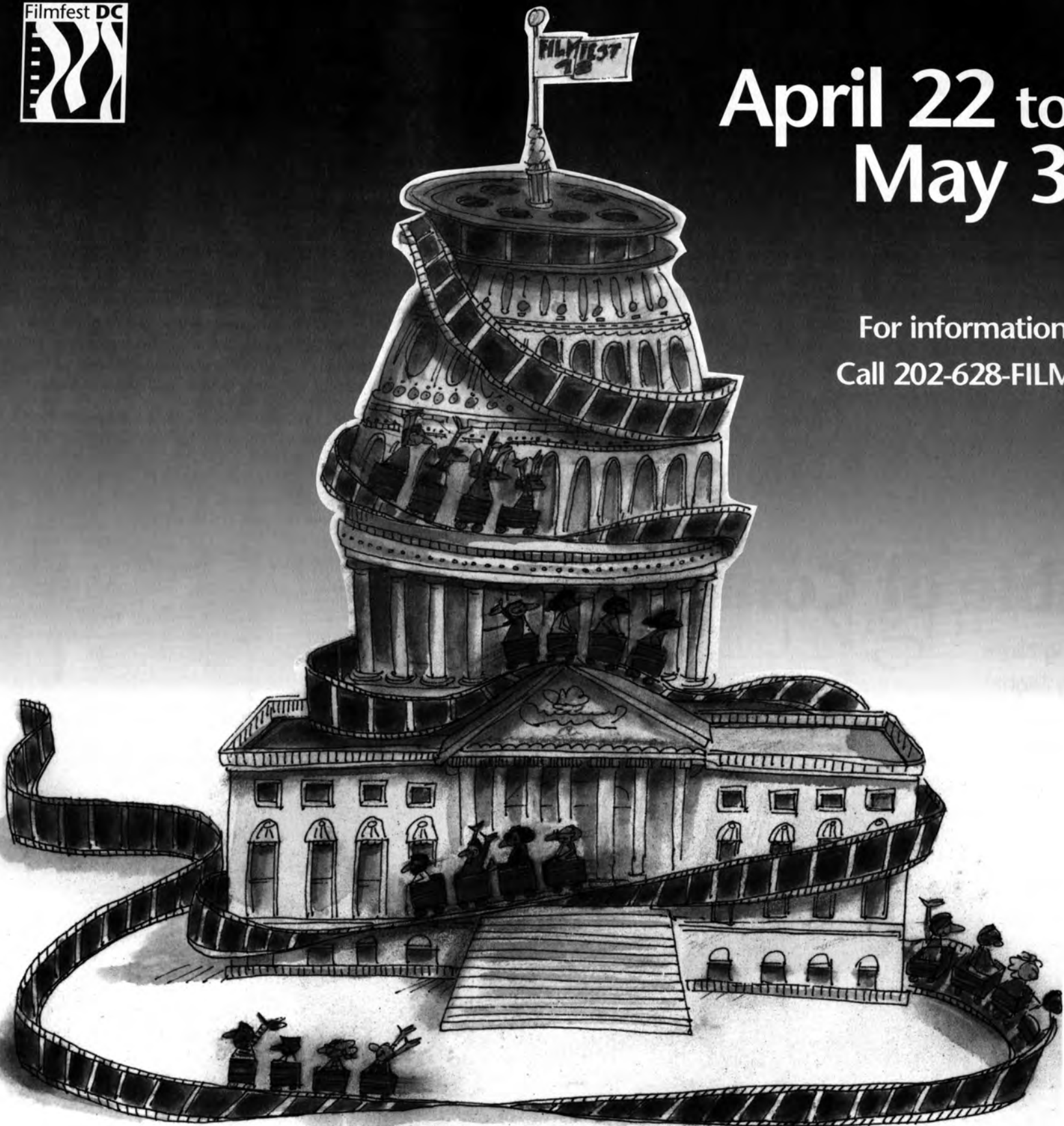
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THE DISTRICT OF COLUMBIA  
WASHINGTON, D.C. 20001

MARION BARRY, JR.  
MAYOR

## 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.



MARION BARRY, JR.  
MAYOR  
DISTRICT OF COLUMBIA

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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 often 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



Tony Gittens, Director, and Shirin Ghareeb,  
Assistant Director

Photo: Chad Evans Wyatt



# 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 (Til Schweiger) meet in the terminal ward of a hospital. They have little in common apart from their imminent demise, for Rudy's uptight 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 crackling pace, the film looks and sounds great, and it's easy to understand why German audiences have flocked to see it.—1st London Film Festival, 1997

**In German and English with English subtitles**

**Production Company:** Mr. Brown Entertainment. **Producers:** Til Schweiger, André Hennicke, Tom Zickler. **Screenplay:** Thomas Jahn, Til Schweiger. **Cinematography:** Gero Steffen. **Editor:** Alexander Berner. **Music:** Selig. **Principal Cast:** Til Schweiger, Jan Josef Liefers, Huub Stapel, Thierry van Werveke, Moritz Bleibtreu, Rutger Hauer, Hark Bohm.

Wednesday, April 22, 6:00 pm, Lincoln Theatre, \$55, Code: FFL822APRA

(Includes pre-screening Reception with the Stars, film, and party)

Wednesday, April 22, 7:30 pm, Lincoln Theatre, \$30, Code: FFL822APRB

(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 "tits"). 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 *Abgeschminkt!* [*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 Jaenicke)—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. —Eddie Cockrell

**In German with English subtitles**

**Production Company:** Olga-Film GmbH. **Producers:** Harry Kügler, Molly von Fürstenberg, Elvira Senft. **Screenplay:** Katja von Garnier, Uwe Wilhelm, from an idea by Ben Taylor. **Cinematography:** Torsten Breuer. **Editor:** Hans Funck. **Music:** Peter Weihe, Udo Arndt, Volker Griepenstroh. **Principal Cast:** Katja Riemann, Jasmin Tabatabai, Nicolette Krebitz, Jutta Hoffmann, Hannes Jaenicke.

Sunday, May 3, 4:00 pm, C.O. Foundry, \$15 Code: FFI803MAYA

(Followed by a party upstairs at Chelsea's)

Closing Night  
Sponsors:



# User-Friendly Guide to Filmfest DC

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 salient 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 admissions are noted. Events marked with an asterisk (\*) are free.



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

Please use the program codes listed beneath 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-Cardozo.
- ★ **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 Foundry  
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 Foundry  
9:30 pm **Junk Mail** American Film Institute  
9:30 pm **La vie de Jésus** Cineplex Odeon Foundry  
9:30 pm **Wild Man Blues** Cineplex Odeon Embassy  
9:45 pm **Little Book of Love** Cineplex Odeon Foundry

## Saturday, April 25

11:00 am Filmfest DC for KIDS: Prog. I\* Hirshhorn 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  
5:00 pm **Long Shorts Program** American Film Institute  
6:30 pm **Leila** Cineplex Odeon Foundry  
7:00 pm **Taafe Fanga** 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 **Keswa: 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 **Taafe Fanga** 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. II\* American Film Institute  
12:00 pm Filmfest DC for KIDS: Prog. III\* 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 Foundry  
7:30 pm **The Children of Heaven** Cineplex Odeon Tenley  
8:45 pm **Mondo Plympton** American Film Institute  
8:45 pm **Little Book of Love** Cineplex Odeon Embassy  
8:45 pm **TwentyFourSeven** Cineplex Odeon Foundry  
9:00 pm **The Father** Cineplex Odeon Foundry  
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** American Film Institute  
6:30 pm **With Closed Eyes** Cineplex Odeon Foundry  
6:45 pm **Marie Baie des Anges** Cineplex Odeon Embassy  
6:45 pm **A Friend of the Deceased** Cineplex Odeon Foundry  
7:00 pm **Little Dieter Needs To Fly** Cineplex Odeon Foundry  
7:30 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 **Nargess** Cineplex Odeon Foundry  
8:45 pm **Carla's Song** Cineplex Odeon Embassy  
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 Foundry  
6:45 pm **A Self-Made Hero** Cineplex Odeon Embassy  
6:45 pm **With Closed Eyes** Cineplex Odeon Foundry  
7:00 pm **Some Nudity Required** American Film Institute  
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  
9:00 pm **A Friend of the Deceased** Cineplex Odeon Foundry  
9:15 pm **Will It Snow For Christmas?** Cineplex Odeon Foundry

## Thursday, April 30

10:00 am **Cinema for Seniors\*** American Film Institute  
1:00 pm **Cinema for Seniors\*** American Film Institute  
6:45 pm **Traveling Companion** Cineplex Odeon Embassy  
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 Foundry  
7:30 pm **Destiny** Cineplex Odeon Tenley  
8:45 pm **Dead Beetle** Cineplex Odeon Foundry  
9:00 pm **Marie Baie des Anges** Cineplex Odeon Embassy  
9:00 pm **TwentyFourSeven** Cineplex Odeon Foundry  
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** American Film Institute  
6:45 pm **Traveling Companion** Cineplex Odeon Embassy  
6:45 pm **The Mirror** Cineplex Odeon Foundry  
7:00 pm **The Underground Orchestra** Cineplex Odeon Foundry  
7:15 pm **The River** Cineplex Odeon Foundry  
7:30 pm **Whatever** Cineplex Odeon Tenley  
8:30 pm **Out of the Past** American Film Institute  
8:30 pm **CineCafe\*** (following *The Mirror*) Georgetown Art Guild  
8:45 pm **Wintersleepers** Cineplex Odeon Foundry  
9:00 pm **Little Miracles** Cineplex Odeon Embassy  
9:30 pm **Unmade Beds** Cineplex Odeon Foundry  
9:45 pm **Onibi: The Fire Within** Cineplex Odeon Foundry  
10:15 pm **Some Nudity Required** American Film Institute

## Saturday, May 2

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

## 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—as is a 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. —Eddie Cockrell

In German with English subtitles

Production Company: Claussen + Wöbke Filmproduktion/Roxy Film. Producers: Thomas Wöbke, Jakob Claussen, Luggi Waldleitner. Screenplay: Caroline Link, Beth Serlin. Editor: Patricia Rommel. Music: Niki Reiser. Principal Cast: Sylvie Testud, Tatjana Trieb, Howie Seago.

Saturday, April 25, 7:15 pm, C.O. Embassy, Code: FFE825APRA  
Sunday, April 26, 8:45 pm, C.O. Embassy, Code: FFE826APRB



## 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 win, 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 minuscule 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: FFT826APRA

Reception at the theatre immediately following Sunday screening.

Monday, April 27, 7:30 pm  
C.O. Tenley, Code: FFT827APRA

Reception Sponsored by:



Public Relations & Promotions Co.



## 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 Oyanka 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 organizer 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.

—Eddie Cockrell

In English and Spanish with English subtitles

Production Companies: Parallax Pictures (UK)/Channel Four Films (UK)/Tomasol Films (Spain)/Road Movies Dritte Produktionen (Germany). Principal Cast: Robert Carlyle, Oyanka 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

## Christmas Oratorio

(Julatoriet)

Kjell-Åke 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. —23rd Annual Seattle International Film Festival, 1997

In Swedish and English with English subtitles

Production Companies: Sandrew Film/Swedish Television. Screenplay: Kjell-Åke Andersson, Kjell Sunstedt, from the novel by Göran Tunström. Music: Stefan Nilsson.

Wednesday, April 29, 7:00 pm, C.O. Foundry, Code: FF1829APRA  
Thursday, April 30, 6:45 pm, C.O. Foundry, Code: FFF830APRA

## 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 Meeker proclaims "perfectly illustrates both the joy and rage within Mingus' multi-layered sound."

—Eddie Cockrell

Production Companies: Winter Moon Productions/Jazz Workshop Inc. Producers: Don McGlynn, Sue Mingus. Screenplay: Don McGlynn. Music: Charles Mingus. Interviewees: Dannie Richmond, Sue Mingus, Celia Mingus, John Handy, Jimmy Knepper.

Shown with: *Forever Is a Long Time, Don Was, USA*, 1997 16 minutes, black & white

Tuesday, April 28, 6:30 pm, American Film Institute  
Code: FFA828APRA

Wednesday, April 29, 9:00 pm, American Film Institute  
Code: FFA829APRB



## Dead Beetle

U.S. Premiere!

(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 Klara 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 Markéta, a girl who is loved by everyone for her naive innocence. Martin falls in love with her, too, and they flee the clinic together.

—27th International Film Festival Rotterdam, 1998

In Czech with English subtitles

Production Companies: Whisconti/Telexport Prague. Screenplay: Pavel Marek. Editor: Alois Fizek. Music: Michael Dvorzak, David Koller, Radim Hladik. Principal Cast: Jan Zuska, Pavlina Jirásková, Ondrej Malý.

Tuesday, April 28, 8:30 pm, C.O. Foundry, Code: FF1828APRB  
Thursday, April 30, 8:45 pm, C.O. Foundry, Code: FFG830APRA



In Person: Director Pavel Marek





## Destiny

(Al-Massir)

**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. —33rd Chicago International Film Festival, 1997

**In Arabic with English subtitles**

**Production Companies:** Ognon Pictures/France 2/Misr International. **Screenplay:** Youssef Chahine, Khaled Youssef. **Principal Cast:** Nour El Cherif, Laila Eloui, Mahmoud Héméida.

Wednesday, April 29, 7:30 pm, C.O. Tenley, Code: FFT829APRA

Thursday, April 30, 7:30 pm, C.O. Tenley, Code: FFT830APRA

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

## The Duo

(Iruvar)

**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. —Eddie Cockrell

**In Tamil with English subtitles**

**Production Company:** Madras Talkies. **Executive Producer:** Suhasini Mani Ratnam. **Producer:** Mani Ratnam. **Screenplay:** Mani Ratnam.

Thursday, April 23, 7:00 pm, C.O. Embassy, Code: FFE823APRA

April 23rd screening followed by a CineCafe at 9:30 pm at The Polo India Club, 1736 Connecticut Ave. NW

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.



## Doing Time for Patsy Cline

**Chris Kennedy**

*Australia, 1997, 95 minutes, color*

Eighteen-year-old New South Wales farmboy 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 pusher 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. Apart 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

**Production Company:** Oilrag Productions. **Producers:** John Winter, Chris Kennedy. **Screenplay:** Chris Kennedy. **Editor:** Ken Sallows. **Music:** Peter Best. **Principal Cast:** Richard Roxburgh, Miranda Otto, Matt Day.

Saturday, April 25, 9:15 pm, C.O. Foundry, Code: FFH825APRA

Sunday, April 26, 8:00 pm, C.O. Foundry, Code: FFG826APRA



## 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 and lifer 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. —Eddie Cockrell

**Production Company:** Gabriel Films. **Executive Producer:** Gayle Gilman. **Producers:** Jonathan Stack, Liz Garbus. **Music:** Curtis Lundy. **Narration:** Bernard Addison.

Monday, April 27, 6:30 pm, American Film Institute Code: FFA827APRA

Tuesday, April 28, 8:30 pm, American Film Institute Code: FFA828APRB



In Person: Director Jonathan Stack



## Downtime

**U.S. Premiere!**

**Bharat Nallur**

*Ireland, 1997, 90 minutes, color*

Rob is an awkward, asthmatic ex-cop called to a dilapidated housing project in Liverpool to talk despondent, foul-mouthed single mother Chrissy 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*.

—Eddie Cockrell

**Production Company:** Pilgrim Films/Scala Productions. **Executive Producers:** Nik Powell, Stephen Woolley. **Producer:** Richard Johns. **Principal Cast:** Paul McGann, Susan Lynch, Tom Georgeson.

Friday, April 24, 7:30 pm, C.O. Foundry, Code: FFJ824APRA

Saturday, April 25, 7:30 pm, C.O. Foundry, Code: FFJ825APRA

## The Father

(Pedar)

**Majid Majidi**

*Iran, 1996, 96 minutes, color*

When 14-year-old Mehrollah 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 Mehrollah's turmoil, making for a touching story of profound emotional depth.

—Dimitri Eipides, 21st Toronto International Film Festival, 1996

**In Farsi with English subtitles**

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

Monday, April 27, 9:00 pm, C.O. Foundry Code: FFJ827APRB  
Wednesday, April 29, 8:45 pm, C.O. Foundry Code: FFJ829APRB





# Faust

F.W. Murnau

Germany, 1926, 107 minutes, black & white, silent



In F.W. Murnau's expressionist rendering of the German classic, Emil Jannings is a brilliant Mephistopheles. But this *Faust* is more a triumph of mise-en-scène than casting, a dazzling illustration of German studio craftsmanship and chiaroscuro at its best. This print—one of seven different edits discovered by archivists—was cut by Murnau himself while he was at MGM. French critic-director Eric Rohmer, describes the film as "a total mastery of cinematic space...a world as true and beautiful as painting." —Peggy Parsons

**English intertitles**

Production Company: Ufa. Producer: Erich Pommer.

Screenplay: Hans Kyser, adapted by Thea von Harbou from works by Goethe and Marlowe. Editor: F.W. Murnau. Music: Paul A. Hensel. Principal Cast: Emil Jannings, Gösta Ekman, Camilla Horn.

**In person: The Wireless Duo (Dennis James and Mark Goldstein) with a new musical score for organ, theremin, and lightning.**

Saturday, May 2, 3:00 pm, National Gallery of Art **FREE!**

# 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. —Eddie Cockrell

**In English and Hindi with English subtitles**



Production Company: New Ray Films. Producer: Harish Saluja. Screenplay: Harish Saluja, Lisa Kirk Puchner. Principal Cast: Roshan Seth, Saeed Jaffrey, Carrie Preston, Antony Zaki, Nora Bates.

Saturday, April 25, 7:15 pm, American Film Institute Code: FFA825APRC

Sunday, April 26, 7:00 pm, American Film Institute Code: FFA826APRB



**In Person: Director Harish Saluja**

# A Friend of the Deceased

(Priatel pakoinika)

Vyachelsav Krishtofovich

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 Kiev-based translator whose estranged wife still sleeps in their 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, Krishtofovich'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." —Eddie Cockrell

**In Ukrainian, Russian, and English with English subtitles**

Production Companies: Compagnie des Films/Compagnie Est-Quest/Studio National Dovjenko/Studios du Kazakhstan Airmanova. Screenplay: Andrei Kourkov. Music: Vladimir Gronski. Principal Cast: Alexander Lazarev, Tatiana Krivitskaia, Yevgeny Pachin, Elena Korikiva.

Tuesday, April 28, 6:45 pm, C.O. Foundry, Code: FFJ828APRA

Wednesday, April 29, 9:00 pm, C.O. Foundry, Code: FFF829APRB



# 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. —Eddie Cockrell

Production Companies: Norsk Film/Atlas Film. Producers: Dag Nordahl, Peter Bøe. Screenplay: Pål Sletaune, Jonny Halberg. Principal Cast: Robert Skærstad, Andrine Sæther, Per Egil Aske, Eli Anne Linnestad.

Friday, April 24, 9:30 pm, American Film Institute Code: FFA824APRB

Saturday, April 25, 9:45 pm, American Film Institute Code: FFA825APRD

**Co-presented with the Embassy of Norway**

# 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. —Godfrey Cheshire, *Variety*

Production Companies: Alan James Gay Productions/Castleway Entertainment/Cinema Guild. Producers: Alan James Gay, Chris Mills. Screenplay: John Fisher. Music: Johnny Barrow. Principal Cast: RonReaco Lee, Deanna Davis, E. Roger Mitchell, Mike Ngaujah.

Monday, April 27, 7:15 pm, C.O. Foundry, Code: FFF827APRA

Tuesday, April 28, 9:00 pm, C.O. Foundry, Code: FFF828APRB



**In Person: Director John Fisher**

# Keswa: The Lost Thread

U.S. Premiere!



(Keswa: le fil perdu)

Kalthoum Bornaz

Tunisia/France/Morocco, 1997, 96 minutes, color

Returning to Tunisia after a divorce, Nozha (Rim Turki) 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 lovestruck Lotfi, amiable cabbie Salih, and dashing violinist Khalil. Steeped in tradition and graced with an engagingly comic, Hepburn-like performance by Turki as the intrepid and headstrong Nozha, Kalthoum Bornaz' feature film debut taps into the same genial benevolence and palpable sense of place that made Ferid Boughedir's *A Summer at La Goulette* an audience favorite at Filmfest DC 1997. —Eddie Cockrell

**In Arabic with English subtitles**

Production Companies: Morgane Production (France)/M.P.S. (Morocco)/Les Films de la Mouette (Tunisia)/El Filmo Productions. Producers: Edgard Tenenbaum, Sarim Fassi-Fihri, Kalthoum Bornaz. Screenplay: Kalthoum Bornaz. Principal Cast: Rim Turki, Mouna Nouredine, Lotfi Dziri, Lotfi Achour.

**Shown with: Time Out, Mahmoud Soliman, Egypt, 1997, 19 minutes, color**

Saturday, April 25, 9:00 pm, C.O. Foundry, Code: FFI825APRB

Sunday, April 26, 8:30 pm, C.O. Foundry, Code: FFH826APRA



## U.S. Premiere! *Kings for a Day*

(Comme des rois)

**François 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 Edek Kowalski travel to Paris to make their fortunes. Spectacularly unsuccessful, the genial schemers bluff their way into the red-carpet treatment at

the Reims Film Festival, Edek as the Icelandic director Olaf Nielsen (*White Nights on Ice*) and Roman as his interpreter-publicist Jurgen Jurgensson. Soon they're charming everyone, and "their" film looks a shoo-in for the Golden Cork (competing against *The Moral Mass Grave*, *Crazy Goats*, *Married in Marble*, and other epics). As they learn to play the movie game, Edek 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. —Eddie Cockrell

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

**Production Company:** Koba Films. **Producer:** Nicolas Velle, Ludi Boeken. **Screenplay:** François Velle, Mariusz Pujso, from an original idea by Pujso. **Editor:** Corinne Lapassade. **Music:** Vasilé Sirli. **Principal Cast:** Stéphane Freiss, Maruschka Detmers, Mariusz Pujso, Thierry Lhermitte, Louis Velle.

Thursday, April 30, 7:00 pm, Embassy of France, \$15.00, Code: FFC830APRA

Saturday, May 2, 6:30 pm, C.O. Foundry, \$7.00, Code: FFH802MAYA

Saturday, May 2, 9:45 pm, C.O. Foundry, \$7.00, Code: FFH802MAYB



**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

Reception sponsored by:



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Georgetown Design Group, Inc.

## Lawn Dogs

**John Duigan**

United Kingdom/USA, 1997, 101 minutes, color

Devon is a 10-year-old girl living with her parents in the swankily 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 unlikely 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 kitsch. Produced by *Four Weddings and a Funeral*'s Duncan Kenworthy and directed by John Duigan (*Flirting*, *Sirens*), it boasts a wonderfully assured performance from Mischa Barton as Devon. —Sandra Hebron, London Film Festival, 1997

**Production Companies:** Toledo Pictures/Rank Film Distributors. **Executive Producer:** Ron Daniels. **Producer:** Duncan Kenworthy. **Screenplay:** Naomi Wallace. **Music:** Trevor Jones. **Principal Cast:** Sam Rockwell, Mischa Barton, Kathleen Quinlan, Christopher McDonald.

Sunday, April 26, 9:15 pm, American Film Institute  
Code: FFA826APRC



## Lea

**Ivan Fíla**

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 Strehlow (Christian Redl) buys the mute Lea (Lenka Vlasáková), and the rest of the film concerns their fascinating power struggle. He's a grief-stricken 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 (Fassbinder muse Hanna Schygulla) provides Strehlow 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 Fíla that thrilled audiences at last year's Telluride festival.

—Eddie Cockrell

**In German and Slovak with English subtitles**

**Production Companies:** Ivan Fíla Filmproduktion/Avista Film. **Producers:** Ivan Fíla, Herbert Rimbach. **Screenplay:** Ivan Fíla. **Principal Cast:** Lenka Vlasáková, Christian Redl, Hanna Schygulla.

Sunday, April 26, 6:00 pm, C.O. Foundry, Code: FFI826APRA

Monday, April 27, 6:45 pm, C.O. Foundry, Code: FFI827APRA

## Leila

**Dariush Mehrjui**

Iran, 1996, 110 minutes, color

If last spring, you happened to catch an ABC News *Nightline* segment called "Hollywood in Tehran," you would have seen writer-director Dariush Mehrjui and his crew hard at work on *Leila*. A drama about the problems a young upper-class couple face when the wife finds she is infertile and her husband's mother forces him to take a second wife, *Leila* premiered at the 1997 Fajr Film Festival, where it seemed to polarize audience response along gender and class lines. An intellectual who has always pushed the limits of acceptable subject matter, Mehrjui is among Iran's foremost makers of sophisticated, adult-centered dramas.

—Alissa Simon

**In Farsi with English subtitles**

**Production Company:** Farabi Cinema Foundation. **Producers:** Dariush Mehrjui, Faramarz Farazmand. **Screenplay:** Dariush Mehrjui, from the short story by Mahnaz Ansarian. **Principal Cast:** Leila Hatami, Ali Mosaffa, Jamileh Sheikhi, M. Reza Sharifi-Nia, Turan Mehrzad.

Friday, April 24, 7:00 pm, C.O. Foundry, Code: FFI824APRA

Saturday, April 25, 6:30 pm, C.O. Foundry, Code: FFI825APRA



## Little Book of Love

(Pequeno dicionário amoroso)

**Sandra Werneck**

Brazil, 1997, 97 minutes, color

A sweetly sexy announcement that happy days are here again for the Brazilian cinema, Sandra Werneck's charmingly bawdy comedy of love and relationships stars Andréa Beltrão as architect Louisa 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." —Eddie Cockrell

**In Portuguese with English subtitles**

**Production Companies:** Cineluz/Lumiére. **Producers:** Sandra Werneck, Marc Beauchamps, Bruno Wainer. **Principal Cast:** Andréa Beltrão, Daniel Dantas, Ton Ramos, Mônica Torres, Glória Pires, José Wilker.

Friday, April 24, 9:45 pm, C.O. Foundry, Code: FFI824APRB

Monday, April 27, 8:45 pm, C.O. Embassy, Code: FFE827APRB

Co-presented with the Embassy of Brazil







## 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.

—Film Forum, New York

**In English and German with English subtitles**

**Production Company:** Werner Herzog Filmproduktion. **Producer:** Lucki Stipetic. **Screenplay:** Werner Herzog. **Editor:** Rainer Standke, Glen Scantlebury, Joe Bini. **Principal Cast:** Dieter Dengler, Werner Herzog.

Tuesday, April 28, 7:00 pm, C.O. Foundry, Code: FFI828APRA

Thursday, April 30, 7:15 pm, C.O. Foundry, Code: FFJ830APRA

## 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 Leçon (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  
Code: FFA825APRB

Saturday, May 2, 2:30 pm, American Film Institute  
Code: FFA802MAYA



## 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 Extra-

Terrestrial Intelligence.

Subiela's films peel 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. —Eddie Cockrell

**Production Company:** Promisa S.A. **Screenplay:** Eliseo Subiela. **Cinematography:** Daniel Rodriguez. **Editor:** Marcela Sáenz. **Music:** Osvaldo Montez. **Principal Cast:** Julieta Ortega, Antonio Birabent, Paco Rabal, Hector Alterio.

Friday, May 1, 9:00 pm, C.O. Embassy, Code: FFE801MAYB

Saturday, May 2, 6:30 pm, C.O. Embassy, Code: FFE802MAYA

Co-presented with the Embassy of Argentina

## Marie 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 Orso, 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 disaffected youth as *Breathless*, *The 400 Blows*, and *Pixote*, this debut feature—five years in the making—has been prompting critics and programmers to compare writer-director Manuel Pradal's shimmering, fragmented style to "pure poetry." Profoundly disturbing and undeniably powerful, *Marie Baie des Anges* is a singular, memorable movie-going experience. —Eddie Cockrell

**In French and English with English subtitles**

**Production Company:** Les Films de la Suane. **Executive Producer:** Pascal Judelewicz. **Producer:** Philippe Rousselet. **Screenplay:** Manuel Pradal. **Cinematography:** Christophe Pollock. **Editor:** Valerie Deseine. **Music:** Carlo Crivelli. **Principal Cast:** Frédéric Malgras, Vahina Giocante, Nicolas Welbers.

Tuesday, April 28, 6:45 pm, C.O. Embassy, Code: FFE828APRA

Thursday, April 30, 9:00 pm, C.O. Embassy, Code: FFE830APRB



## The Mirror

(Aynch)

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 Mina 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 (*A Moment of Innocence*) as one of Iran's most perceptive and gifted filmmakers. *The Mirror* won the Golden Leopard at the 1997 Locarno Film Festival.

—Eddie Cockrell

**In Farsi with English subtitles**

**Production Company:** Rooz Films. **Producers:** Jafar Panahi, Vahid Nikkiah Azad. **Screenplay:** Jafar Panahi. **Cinematography:** Farzad Jadat. **Editor:** Jafar Panahi. **Principal Cast:** Mina Mohammad Khani, Kazem Mojdehi, Naser Omuni.

Friday, May 1, 6:45 pm, C.O. Foundry, Code: FFI801MAYA

★ May 1 screening followed by a CineCafe at 8:30 pm at Georgetown Art Guild, 1054 31st Street, NW

Saturday, May 2, 6:45 pm, C.O. Foundry, Code: FFJ802MAYA





## A Moment of Innocence

(Nun va goldun)

**Mohsen Makhmalbaf**

Iran, 1996, 78 minutes, color

From the director of *Gabbeh* and *Salaam Cinema* comes a thrilling mixture of fact and fiction: Two decades after 17-year-old militant Makhmalbaf was jailed and tortured by the SAVAK secret police for stabbing a cop (and being shot by him in the process), the officer—now a private citizen—showed up to audition for the project that became *Salaam Cinema*. Instead of casting him, the director suggested filming their stories of the violent incident, and of course, each reconstruction is markedly different from the other.

—Eddie Cockrell

**In Farsi with English subtitles**

**Production Companies:** Pakshiran Company/MK2 Productions. **Producer:** Abolfazl Alagheband. **Screenplay:** Mohsen Makhmalbaf. **Editor:** Mohsen Makhmalbaf. **Principal Cast:** Ali Bakhshi, Mirhadi Tayebi, Ammar Tafti, Maryam Mohamadami, Mohsen Makhmalbaf.

Tuesday, April 28, 7:30 pm, C.O. Tenley, Code: FFT828APRA

Thursday, April 30, 7:00 pm, C.O. Foundry, Code: FFI830APRA

## Nargess

**Rakhshan 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 number of twists that completely turn it around. She also pushes the grim Iranian censorship code 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 an 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**

**Production Company:** Arman Film. **Executive Producer:** Jahangir Kosari. **Producer:** Rakhshan Bani-Etemad. **Screenplay:** Rakhshan Bani-Etemad, Feraidun Jirani. **Cinematography:** Hossein Jafarian. **Editor:** Shirin Vahidi. **Music:** Mohammad Reza Aligholi. **Principal Cast:** Farimah Farjami, Atefeh Razavi, Abolfazl Poorarab, Reza Karamrezaie.

Tuesday, April 28, 8:45 pm, C.O. Foundry, Code: FFJ828APRB

Wednesday, April 29, 6:30 pm, C.O. Foundry, Code: FFJ829APRA



## 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 Face*, *How to Kiss*, *25 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 picaresque 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.

—Eddie Cockrell

—Eddie Cockrell

**Producer:** Bill Plympton. **Screenplay:** Bill Plympton, Peter Vey, Maureen McElheron. **Cinematography:** Gary Dealer, F-Stop Studio, Andrew Wilson, John Schnall, John Donnelly, Metropolis Graphics, Bob Lyons. **Voices:** Ruth Maleczek, Chris Hoffman, Maureen McElheron, Daniel Kaufman, Bill Plympton.

Monday, April 27, 8:45 pm, American Film Institute

Code: FFA827APRB



In Person: Director Bill Plympton

## Onibi: The Fire Within

**Mochizuki Rokuro**

Japan, 1997, 101 minutes, color



Former adult video-tape 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 there—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. Drawn 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 steely resolve. Taut with smoldering emotion and split-second action, *Onibi* is *Dirty Harry* meets *Le Samourai* amped for the millenium (hint: don't miss the closing credits). —Eddie Cockrell

**In Japanese with English subtitles**

**Production Company:** Gaga Productions/Excellent Film. **Executive Producer:** Yamaji Hiroshi. **Producers:** Chiba Yoshinori, Kimura Toshiki. **Screenplay:** Morioka Toshiyuki, based on a story by Yamanouchi Yukio. **Principal Cast:** Harada Yoshio, Kataoka Reiko, Aikawa Sho, Okuda Eiji.

Friday, May 1, 9:45 pm, C.O. Foundry, Code: FFJ801MAYB

Saturday, May 2, 8:45 pm, C.O. Foundry, Code: FFJ802MAYB

## My Secret Cache

(Himatsu no hanazono)

**Shinobu Yaguchi**

Japan, 1996, 83 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. —Eddie Cockrell

**In Japanese with English subtitles**

**Production Companies:** Toho Co. Ltd./Pia Corporation. **Executive Producers:** Hideyuki Takai, Hiroshi Yanai, Shin Horiguchi, Mayumi Amano, Kiyomi Kanazawa. **Screenplay:** Shinobu Yaguchi, Takuji Suzuki.

Thursday, April 30, 9:15 pm, C.O. Foundry, Code: FFF830APRB

Saturday, May 2, 7:15 pm, C.O. Foundry, Code: FFF802MAYA

## 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 uncloseted 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 Cassidy, Cleveland International Film Festival, 1998

**Producer:** Jeff Dupre. **Screenplay:** Michelle Ferrari. **Editors:** Toby Shimin, George O'Donnell. **Narrators:** Stephen Spinella, Gwyneth Paltrow, Cherry Jones, Edward Norton, Leland Gantt.

Friday, May 1, 8:30 pm, American Film Institute

Code: FFA801MAYB

Saturday, May 2, 9:30 pm, American Film Institute

Code: FFA802MAYD



In Person: Director Jeff Dupre



# Paul Robeson Centennial Tribute

## Song of Freedom



**J. Edgar Willis**

*United Kingdom, 1936,  
75 minutes, black & white*

All-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,

Robeson's own personal dignity and integrity made him do it his way, but his support of the worldwide labor movement resulted in his persecution during the McCarthy period of the 1950s. In *Song of Freedom*, presented in celebration of the 100th anniversary of Robeson's birth (April 9, 1898), Robeson plays a London dock worker who is discovered by an impresario and rises to the top of the opera world—but an old family medallion leads him back to his African roots.

**Production Company:** Hammer-British Lion. **Screenplay:** Fenn Sheri, Ingram D'Abbes. **Principal Cast:** Paul Robeson, Elizabeth Welch.

Friday, April 24, 7:15 pm, American Film Institute  
Code: FFA824APRA



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

## A Self-Made Hero

(Un héros très discret)

**Jacques Audiard**

*France, 1996, 105 minutes, color*



A young milksop in World War II France transforms himself into a hero of the French Resistance—after his village is liberated. The issues of illusion, responsibility, and the conscious construction of identity at the root of acting are all addressed with a satisfying mixture of panache and gravity in this deliciously labyrinthine film from veteran French screenwriter Audiard. As the deceitful Albert Dehousse, Mathieu Kassovitz (*Hate*) gives a craftily calculated performance. Not surprisingly, *A Self-Made Hero* won the 1996 screenplay award at Cannes and continues to score some serious sociological, political, and sexual points wherever it plays.

—Eddie Cockrell

**In French with English subtitles**

**Production Companies:** Aliceleo/Lumière/France 3 Cinéma/M6 Films/Initial Groupe. **Producer:** Patrick Godeau. **Screenplay:** Alain Le Henry, Jacques Audiard, from the book by Jean-François Deniau. **Music:** Alexandre Desplat. **Principal Cast:** Mathieu Kassovitz, Anouk Grinberg, Sandrine Kiberlain.

Monday, April 27, 6:45 pm, C.O. Embassy, Code: FFE827APRA

Wednesday, April 29, 6:45 pm, C.O. Embassy, Code: FFE829APRA



## The Perfect Circle

(Savrseni krug)

**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 assault on Sarajevo, back in 1992. 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, fleeing 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 chose to remain in this extraordinary environment. —Kiri Bozinov, 41st London Film Festival, 1997

**In Serbo-Croat with English subtitles**

**Production Company:** Parnasse International. **Producer:** Sylvain Bursztejn, Dana Rotberg, Peter van Vogelpoel. **Screenplay:** Ademir Kenovic, Abdulah Sidran. **Principal Cast:** Mustafa Nadarevic, Almedin Leleta, Almir Podgorica, Josip Pejakovic, Jasna Diklic.

Saturday, April 25, 9:30 pm, C.O. Embassy, Code: FFE825APRB

Sunday, April 26, 6:30 pm, C.O. Embassy, Code: FFE826APRA

## The Seventh Heaven

(Le septième ciel)

**Benoît Jacquot**

*France, 1997, 91 minutes, color*

In Benoît 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 Benoît Jacquot. —Eddie Cockrell

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 Benoît Jacquot. —Eddie Cockrell

**Production Companies:** Dacia Films/Cinéa/La Sept Cinéma. **Producers:** Georges Benayoun, Philippe Carcassonne. **Screenplay:** Benoît Jacquot, Jérôme Beaujour. **Cinematography:** Romain Winding. **Editor:** Pascale Chavance. **Principal Cast:** Sandrine Kiberlain, Vincent Lindon, Léo Le Bevilion, François Berland, Florence Loiret.

Sunday, April 26, 8:15 pm, C.O. Foundry, Code: FFJ826APRB

Monday, April 27, 7:00 pm, C.O. Foundry, Code: FFJ827APRA



## The River

**U.S. Premiere!**

(He liu)

**Tsai Ming-liang**

*Taiwan, 1997, 115 minutes, color*

This provocative film from the highly regarded director of *Rebels 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 rationally inexplicable way, the troubles of each seem to shadow the others'. And the most powerful element is the climactic suggestion that the solutions to those problems are somehow parallel, too. —Tony Rayns, *Sight and Sound*

**In Mandarin Chinese with English subtitles**

**Production Company:** Central Motion Picture Corporation. **Producers:** Hsu Li-kong, Chiu Shun-ching. **Principal Cast:** Lee Kang-sheng, Miao Tien, Lu Hsiao-ling.

Monday, April 27, 9:15 pm, C.O. Foundry, Code: FFF827APRB

Friday, May 1, 7:15 pm, C.O. Foundry, Code: FFJ801MAYA

Co-presented with the Coordination Council for North American Affairs



## Sin Querer

**Ciro Cappellari**

*Germany/Switzerland/Spain/Argentina, 1997,  
96 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 enthusiastic cordiality 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. —27th International Film Festival Rotterdam, 1998

**In Spanish with English subtitles**

**Producer:** Albert Kitzler. **Screenplay:** Graciela Maglie, Ciro Cappellari, Osvaldo Bayer. **Music:** Gustavo Beytelmann. **Principal Cast:** Angela Molina, Patricio Contreras, Daniel Kuzniecka, Norman Briski.

Friday, April 24, 8:45 pm, C.O. Foundry, Code: FFF824APRB

Saturday, April 25, 9:30 pm, C.O. Foundry, Code: FFJ825APRB

## Short Stuff

These films represent some of the most dramatically and visually satisfying short works to pass across the screen in the past year. Total program running time: 95 minutes.

### Blue Diary

Jenni Olson, USA, 1997, 6 minutes, color

In contemporary San Francisco, a tryst with a straight partner prompts some introspective pining from an unseen gay narrator.

### Call Me Fishmael

Steven Dovas, USA, 1997, 2:40 minutes, color

This rousing, surreal cartoon features a live-action finale in a bathtub full of Gatorade.



### Cheerleaders in Space (Des majorettes dans l'espace)

David Fourier, France, 1996, 6 minutes, color

A fast-paced, X-rated, passionate examination of how things relate.

### A Cure for Serpents

Elise MacAdam, USA, 1997, 14:25 minutes, color

A provocative short about teenager Lucy, her germ-free environment (courtesy of a manic mom), and the boyfriend who ignites a confrontation.

### Cusp

Jacques Rey, USA, 1997, 13 minutes, color

In this visually sumptuous and unrelenting film, a mediocre painter is forever changed by a brutal attack, reaching a new level of creative expression.

### Double D

Laura Bennett, USA, 1998, 11:30 minutes, color

A well-endowed 16-year-old girl finds confidence by emulating Dolly Parton.



### Forever Is a Long Time Don Was, USA, 1997, 16 minutes, black & white

Kris Kristofferson is the ghost of Hank Williams in this Francis Ford Coppola presentation.

### A Modern Day Hottentot Venus

Susan Smith-Pinelo, USA, 1997, 4:50 minutes, black & white

One day in the life of a woman who sleeps in clothing, but spends her waking hours unclothed.

### Mother-Daughter Love

Catherine Edwards, Canada, 1997, 11:14 minutes, color

A mother and daughter who have died return to their hometown.



### Stage Fright

Steve Box, United Kingdom, 1997, 11 minutes, color

A dramatic comedy of the early days of cinema and its effect on a dog-juggling music hall star.

Sunday, April 26, 5:00 pm, American Film Institute  
Code: FFA826APRA

Saturday, May 2, 5:00 pm, American Film Institute  
Code: FFA802MAYB

## 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 Sorceress*, *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 confessional. —Eddie Cockrell

Production Company: Only Child Productions. Producer: Odette Springer. Screenplay: Odette Springer, Johanna Demetrakas. Editor: Kate Amend. Music: Odette Springer, Nigel Holton.

Wednesday, April 29, 7:00 pm, American Film Institute  
Code: FFA829APRA

Friday, May 1, 10:15 pm, American Film Institute  
Code: FFA801MAYC



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

Production Company: Jean Doumanian Productions. Producer: Jean Doumanian. Screenplay: David Mamet. Cinematography: Gabriel Beristain. Editor: Barbara Tulliver. Music: Carter Burwell. Principal Cast: Ben Gazzara, Felicity Huffman, Ricky Jay, Steve Martin, Rebecca Pidgeon, Campbell Scott.

Thursday, April 23, 7:30 pm, C.O. Tenley, Code: FFT823APRA

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 downtrodden.

—33rd Chicago International Film Festival, 1997

In Turkish with English subtitles

Production Company: IFR Istinai Filmler. Producers: Ezel Akay, Dervis Zaim. Screenplay: Dervis Zaim. Editor: Mustafa Freseva. Music: Baba Zula, Yansimalar. Principal Cast: Ahmet Ugurlu, Tuncel Kurtiz.

Thursday, April 30, 9:15 pm, American Film Institute  
Code: FFA830APRA

Friday, May 1, 6:30 pm, American Film Institute  
Code: FFA801MAYC

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



## Taafe Fanga

Adama Drabo

Mali/Germany, 1997, 95 minutes, color

*Taafe Fanga* ("Skirt 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, deliberators, 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 in no hurry to return to their former situation. *Taafe 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

Production Companies: CNPC (Mali)/ZDF, Projekt Eine Welt (Germany). Executive Producer: Atriascop (France). Producer: Adama Drabo. Screenplay: Adama Drabo. Principal Cast: Fanta Berete, Ramata Drabo.

Saturday, April 25, 7:00 pm, C.O. Foundry,  
Code: FFF825APRA

Sunday, April 26, 6:30 pm, C.O. Foundry,  
Code: FFF826APRA

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





# Traveling Companion

(Compagna 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. —15th Vancouver International Film Festival, 1996

**In Italian with English subtitles**

**Production Companies:** Alia Film/Istituto Luce. **Producer:** Enzo Porcelli. **Screenplay:** Peter Del Monte, Gloria Malatesta. **Cinematography:** Giuseppe Lanci. **Editor:** Simona Paggi. **Music:** Dario Lucantoni. **Principal Cast:** Michel Piccoli, Asia Argento, Lina Capolicchio, Silvia Cohen.

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

# 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. Various described by critics as "a fly on the wall turned into a vulture" and "the most sadistic director in British television," Nicholas Barker studied anthropology before making his mark on British culture with the satiric 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. —Eddie Cockrell

**Production Company:** Chelsea Pictures. **Producer:** Steve Wax. **Screenplay:** Nicholas Barker. **Cinematography:** William Rexer II. **Editor:** Paul Binns. **Music:** Rupert Lord, New State Entertainment. **Principal Cast:** Brenda Monte, Aimee Copp, Mikey Russo, Michael de Stefano, Lori Worcester, Gina Drenzi, Toto.

Friday, May 1, 9:30 pm, C.O. Foundry, Code: FFF801MAYB

Saturday, May 2, 7:00 pm, C.O. Foundry, Code: FFG802MAYA

In Person:  
Star Aimee Copp



# 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 meld 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 lovable, gentle man who hides his own loneliness and frustration with a mask of jolliness and restless energy, Darcy is the center of this vibrant, rewarding film.



—Adrian Wooton, 41st  
London Film Festival, 1997

**Producer:** Imogen West. **Screenplay:** Shane Meadows, Paul Fraser. **Cinematography:** Ashley Rowe. **Editor:** Bill Diver. **Music:** Boo Hewerdine, Neill Maccoll. **Principal Cast:** Bob Hoskins, Danny Nussbaum, James Hooton, Darren Campbell, Justin Brady.

Monday, April 27, 8:45 pm, C.O. Foundry, Code: FFJ827APRB

Thursday, April 30, 9:00 pm, C.O. Foundry, Code: FFJ830APRB



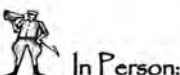
George Sluizer

United Kingdom/Germany/Italy, 1992, 95 minutes,  
color

From the director of *The Vanishing* comes this marvelous but little-seen drama, filmed in Prague, Karlovy Vary, and Hamburg. The film is adapted from Bruce Chatwin's novel and stars Armin Mueller-Stahl as Baron Kaspar Joachim von Utz, an obsessive collector of porcelain figures who has managed to hang on to his collection through the political and social upheaval of what was then Czechoslovakia. Into his insulated world comes New York gallery owner Marius Fischer (Peter Riegert), who, after a tip from Utz's only friend, Dr. Orlik (Paul Scofield), begins to discover that the Baron's love of porcelain is matched only by his love of divas. *Utz* has been described by producer John Goldschmidt as "cheeky, subversive, and slightly surreal," an assessment made possible by Mueller-Stahl's sly reading of Utz and the mischievous adaptation of the novel by playwright Hugh Whitmore. —Eddie Cockrell

**Production Companies:** Academy Pictures (Rome)/BBC Films (London)/NDR (Hamburg). **Producer:** John Goldschmidt. **Principal Cast:** Armin Mueller-Stahl, Brenda Fricker, Peter Riegert, Paul Scofield.

Saturday, May 2,  
7:00 pm  
American Film  
Institute  
Code: FFA802MAYC



In Person:  
Star Armin  
Mueller-Stahl



Conversation between Armin Mueller-Stahl and Marc Fisher of *The Washington Post* immediately following screening.

# The Underground Orchestra

(Het ondergronds orkest)

U.S. Premiere!

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 busk 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 above 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 their own way.

—David Rooney, *Variety*

**In French and Spanish with English subtitles**

**Production Companies:** Pieter van Huystee Film & TV/VPRO Television. **Producer:** Pieter van Huystee. **Screenplay:** Heddy Honigmann, Nosh van der Lely. **Cinematography:** Eric Guichard. **Editor:** Mario Steenberg. **Music:** Various artists.

Friday, May 1, 7:00 pm, C.O. Foundry, Code: FFF801MAYA

Saturday, May 2, 9:15 pm, C.O. Foundry, Code: FFF802MAYB



# Vertical Love

(Amor vertical)

Arturo Sotto Díaz

Cuba, 1997, 100 minutes, color



A depressed architecture student (Silvia Aguila) and her male nurse (Jorge Perugorria) look for love in the heart of the crumbling city: Can Ernesto and

Estela ever find happiness? Arturo Sotto Díaz'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 Díaz'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.

—Ramiro Puerta, 22nd Toronto International Film Festival, 1997

**In Spanish with English subtitles**

**Production Companies:** I.C.A.I C./Pandora Cinema. **Executive Producer:** Damilo Vives. **Producer:** Frank Cabrera Rode. **Screenplay:** Arturo Sotto Díaz. **Cinematography:** Raúl Pérez Ureta. **Editor:** Osvaldo Donatién. **Music:** Hernán López Nusa. **Principal Cast:** Jorge Perugorria, Silvia Aguila, Susana Pérez, Manuel Porto, Aramis Delgado.

Thursday, April 23, 7:00 pm, C.O. Foundry, Code: FFG823APRA

Friday, April 24, 6:45 pm, C.O. Foundry, Code: FFF824APRA

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

# La vie de Jésus

Bruno Dumont

France, 1997, 96 minutes, color



Nothing much happens in the small French town of Bailleul, but as the sun broils the Flanders countryside, the inarticulate, pent-up rage of one boy is about to explode. Twenty-year-old Freddy (David Douche) lives with his mother, who runs a cafe. He's in love with Marie (Marjorie

Cottreel), 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, Kader, 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. —Eddie Cockrell

## In French with English subtitles

**Production Companies:** 3B Productions/CRRV/Norfilms. **Producers:** Jean Brehat, Rachid Bouchareb. **Screenplay:** Bruno Dumont. **Cinematography:** Philippe Van Leeuw. **Editors:** Guy Lecomte, Yves Deschamps. **Music:** Richard Cuvillier. **Principal Cast:** David Douche, Marjorie Cottreel, Geneviève Cottreel, Kader Chaatouf, Sébastien Delbaere.

Thursday, April 23, 7:30 pm, C.O. Foundry, Code: FFF823APRA

Friday, April 24, 9:30 pm, C.O. Foundry, Code: FFI824APRB



# 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 (Liza 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 Hawk, 1998 Sundance Film Festival

**Production Company:** Circle Films. **Executive Producers:** Bill Durkin, Jim Pedas, Ted Pedas, George Pelecanos, Irwin Young. **Screenplay:** Susan Skoog. **Cinematography:** Michael Mayers, Michael Barrow. **Editor:** Sandi Guthrie. **Music:** Iggy Pop, David Bowie, the Ramones, Blondie, Patti Smith. **Principal Cast:** Liza Weil, Chad Morgan, Frederic Forrest.

Friday, May 1, 7:30 pm, C.O. Tenley, Code: FFT801MAYA



**In Person:** George Pelecanos,  
Executive Producer

# 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) detains his ragamuffin 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 grown children) is dreaded by the overworked children. Their long hours spent harvesting vegetables, their drab surroundings, the lack of indoor plumbing may be hardships, but the near-saintly matriarch helps wash away the darkness of their existence.

—Elias Savada

## In French with English subtitles

**Production Company:** Ognon Pictures. **Producer:** Humbert Balsan. **Screenplay:** Sandrine Veysset. **Editor:** Nelly Quettier. **Principal Cast:** Dominique Reymond, Daniel Duval, Jessica Martinez, Alexandre Roger.

Sunday, April 26, 6:15 pm, C.O. Foundry, Code: FFJ826APRA

Wednesday, April 29, 9:15 pm, C.O. Foundry, Code: FFI829APRB



# 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 cinematic persona blends with reality: his queasiness 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 mother (sitting 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 Alsberg 1998  
Sundance Film Festival

**Executive Producer:** J.E. Beaucaire. **Producers:** Jean Doumanian, Barbara Kopple. **Cinematography:** Tom Hurwitz. **Editor:** Lawrence Silk. **Music:** Woody Allen's Jazz Band.

Friday, April 24, 9:30 pm,  
C.O. Embassy, Code:  
FFE824APRB



**In Person:**  
Director Barbara  
Kopple



# Wintersleepers

(Winterschläfer)

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 films wowing festival audiences around the world. —Eddie Cockrell

**Production Company:** X-Filme Creative Pool GmbH. **Executive Producer:** Maria Köpf. **Producer:** Stefan Arndt. **Screenplay:** Tom Tykwer, Anne Françoise Pyszora, from the latter's novel *Expense of Spirit*. **Music:** Tom Tykwer, Johnny Klimek, Reinhold Heil. **Principal Cast:** Ulrich Matthes, Marie-Lou Sellem, Floriane Daniel, Heino Ferch.

Friday, May 1, 8:45 pm, C.O. Foundry, Code: FFI801MAYB

Saturday, May 2, 9:30 pm, C.O. Foundry, Code: FFG802MAYB







## Windhorse

Paul Wagner

USA, 1998, 97 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 urgent, 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 Dorjee, 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 Cockrell

*In Tibetan and Chinese with English subtitles*

**Production Companies:** High Plateau LLC/Paul Wagner Productions.  
**Producer:** Paul Wagner. **Screenplay:** Julia Elliott, Thupten Tsering, Paul Wagner.  
**Music:** Tommy Hayes, Sam Chapin, John Dana, Dadon. **Principal Cast:** Dadon, Jampa Kelsang, Richard Chang, Taije Silverman.

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



**In Person:** Director Paul Wagner and Actress Dadon



George



## 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 nightly visits to the cemetery to a macabre interest in dissecting small animals, they meet a young prostitute who becomes a pivotal presence in their lives. —Feggy Parsons

*In Hungarian with English subtitles*

**Production Company:** Budapest Filmstudió/47th Parallèle/MTM Communications/Studio Filmowe Zebra/Hungarian Television/Mafilm.  
**Music:** Giuseppe Verdi, Franz Schubert, Johann Sebastian Bach.  
**Principal Cast:** Maia Morgenstern, Lajos Kovács, Alpár Fogarasi.

**Shown with:**



## Long Twilight

(Hosszú alkony)

Attila Janisch

Hungary, 1997, 70 minutes, color

An archaeology professor (veteran actress Mari Töröcsik) 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...

—Feggy Parsons

*In Hungarian with English subtitles*

**Production Companies:** MTV-FMS/Budapest Film Studio/Eurofilm Studio. **Music:** Stephan Micus, Jordi Savall, Fletcher Hender. **Principal Cast:** Mari Töröcsik, Dénes Ujlaki, Imre Csujá, Gábor Máté, József Szarvas.

Saturday, April 25, 2:00 pm, National Gallery of Art

**FREE!**

## 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 Ghisola. 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 Betti, who were also in Bertolucci's *1900*. —John Gillett, 39th London Film Festival, 1995

*In Italian with English subtitles*

**Production Company:** MG Srl. (Italy)/Paradis Films (France)/Cartel S.A. (Spain). **Producers:** Leo Pescarolo, Guido De Laurentiis, Fulvio Lucisano. **Screenplay:** Francesca Archibugi, from the novel by Federico Tozzi. **Cinematography:** Giuseppe Lanci. **Editor:** Roberto Perpignani. **Music:** Battista Lena. **Principal Cast:** Stefania Sandrelli, Marco Messeri, Debora Caprioglio, Alessia Fugardi, Fabio Modesti, Laura Betti.

Tuesday, April 28, 6:30 pm, C.O. Foundry, Code: FFF828APRA

Wednesday, April 29, 6:45 pm, C.O. Foundry, Code: FFF829APRA



**In Person:** Director Francesca Archibugi  
Co-presented with the Italian Cultural Institute

# 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 filmgoers 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).



**POLO INDIA CLUB**  
FINE INDIAN CUISINE



## 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, 1054 31st St., NW (following the 6:45 pm screening of *The Mirror* at the Cineplex Odeon Foundry).

## Georgetown Art Guild



## 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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HUMANITIES COUNCIL  
of Washington, DC



# Rosebud Film and Video Awards



## 1998 Winners Showcase

1 hour, 10 minutes, followed by a "Meet the Filmmakers" panel discussion

Rosebud, named in honor of *Citizen Kane*, is an all-volunteer organization that promotes the film and video community in metropolitan Washington, DC. Our goal is to honor the innovative, experimental, unusual, or deeply personal in creative filmmaking. Through our 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>



### Abusive Parental Guidance Suggested

**Matt Kovalakides, Hyattsville, MD**

Shock mock PSA warns abusive parents: Don't cross the line!

### Weti's Poem

**Lucy Gebre-Egziabher and Weti Enkie Solomon, Arlington, VA**

An evocative visualization of "Sadness," a poem written by a 12-year-old girl.



### Gifts from My Father

**Kim McNabb, Arlington, VA**

Basketball, alcoholism, and sexual identity are the themes in this exploration of a father-daughter relationship.



### A Cultural Object: The Tampon

**Kirsten DiAndrea, Gaithersburg, MD**

A poetic reflection on first menstruation experiences.



### 1998 Best of Show Winner Entrepose

**Jason Hubert, 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 judges:** Edgar Patterson Davis, Greg Faller, Nadine Gabai-Botero, Justine Schmidt, Theodore R. Smith, Jr., and Marion Ware.

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

**In-kind supporters:** Americans for the Arts, American Film Institute, Blues Alley Music Society, Chevy Chase Bank, 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 25, 3:00 pm, American Film Institute  
Code: FFA825APRA

# 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)

**Me ... And The Giraffes** (Sweden, 7 mins., Dirs. Lennart and Ylva-Li Gustafsson)  
**Kevin Saves The World** (Norway, 5 mins., Dirs. Kine Aune, Bob Godfrey)

**Otto** (Sweden, 7 mins., Dirs. Jonas Odell, Stig Bergqvist)  
Winner of the Glass Bear for Short Film, Kinderfest-Berlin International Film Festival 1998)

**Dinner For Two** (Canada, 7 mins., Dir. Janet Perlman)

**Just To Be A Part Of It** (Belgium, 7 mins., Dirs. Bert and Geert Van Goethem).

Wed., Apr. 29, 11:00 am, American Film Institute  
Fri., May 1, 11:00 am, American Film Institute  
Sat., May 2, 10:00 am, Hirshhorn Museum  
Mon., May 4, 11:00 am, 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 Caprino)

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

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

**Toothsome** (Norway, 1 min., Dirs. Kajsa Næss, Benedicte Orving, Lise Fearnly)



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

**The Cora Player** (Canada, 7 mins., Dir. Cilia Sawadogo)

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

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

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

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

Mon., April 27, 11:00 am, American Film Institute

Tues., April 28, 11:00 am, American Film Institute

Wed., April 29, 12:00 pm, American Film Institute

Fri., May 1, 12:00 pm, American Film Institute

Sat., May 2, 11:00 am, Hirshhorn Museum

Mon., May 4, 12:00 pm, American Film Institute



## 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.



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., Apr. 27, 12:00 pm,

American Film Institute

Tues., Apr. 28, 12:00 pm,

American Film Institute

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



**All Screenings are FREE!**

**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) 686-4178 to reserve space.

# 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.

—Geoff Andrew, *Time Out Film Guide* 1998

**Production Company:** MGM. **Producer:** Arthur Freed. **Screenplay:** Joseph Schrank. **Cinematography:** Sidney Wagner. **Editor:** Harold F. Kress. **Music:** Vernon Duke, Harold Arlen. **Principal Cast:** Ethel Waters, Eddie "Rochester" Anderson, Lena Horne, Louis Armstrong, Rex Ingram, Duke Ellington.

Thursday, April 30, 10:00 am and 1:00 pm  
American Film Institute, FREE, by reservation only. **FREE!**



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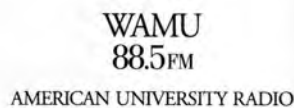
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