Filmfest DC 1999
The 13th Annual Washington, DC International Film Festival

April 21 to May 2

For Information
Call 202-628-FILM

A World of Movies
**Festival Introduction**

Welcome to Filmfest DC, Washington’s celebration of the best in world cinema.

Festivals are a focal point for filmmaking excellence. It has become more difficult than ever for the unusual, unconventional, or even the thoughtful film to find its way onto our screens. Commercial considerations are driven by the blockbuster release with its broad-based appeal. Film festivals, on the other hand, provide films that stimulate as well as entertain. Their programming is often beyond genre classifications and, by showing such a great variety of films, the international film festival makes an indispensable contribution to our appreciation of this art form.

We think this year’s programming is among our best. We are delighted to highlight new work from Latin America, which makes up this year’s regional cinema program. Against often difficult odds, these talented filmmakers manage to employ their creativity and skills to make films of beauty and commitment, films that say something to us about the cultures in which these individuals live.

Each year, we can only marvel at the outpouring of support for the festival. The Government of the District of Columbia is our major sponsor. Filmfest DC greatly appreciates the generous contributions of all our sponsors, patrons, numerous volunteers, local businesses, and the diplomatic community. Their support has been the key to the festival’s success and is evidence that the festival makes an important contribution to the vitality of our city.

Over the years, Filmfest DC has garnered a loyal and ever-growing following of filmmakers and film fans. Washingtonians have exhibited an unwavering faith in and enthusiasm for film, and Washington has become known around the world as one of the most savvy movie-going cities.

So, as our international guests arrive, and as the cans of film make their way to projection booths, we invite you to join us for this annual unveiling of some of the best international films recently produced. What better way to get an insight into how others live—their passions and stories—than through the window of cinema?

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

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**Table of Contents**

- Opening Night ..........................................................3
- Closing Night.............................................................3
- Feature Film Descriptions........................................4–9, 12–15
- User Friendly Guide..................................................10
- Ticket Information....................................................10
- Film Schedule...........................................................11
- CineCafes.................................................................16
- Cinema for Seniors...................................................16
- Rosebud Awards ......................................................16
- Filmfest DC for Kids .................................................17
- Panel Discussions .....................................................17
- Filmfest DC Staff and Special Thanks.......................18
- Print Sources ........................................................19
- Index........................................................................19
- Sponsors ..................................................................20

WHEREAS, the Washington, D.C. International Film Festival is celebrating its thirteenth anniversary of presenting innovative, exciting and quality films to the citizens of the District of Columbia, through its annual event known as Filmfest D.C.; and

WHEREAS, Filmfest D.C. 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 Service to the Arts; and

WHEREAS, Filmfest D.C. 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 D.C. is presented by the Washington, D.C. International Film Festival, has made significant contributions to the film community in Washington, by bringing world-wide films to its theaters, and providing a forum for local filmmakers to showcase and market their work:

NOW, THEREFORE, I, THE MAYOR OF THE DISTRICT OF COLUMBIA, do hereby proclaim April 21–May 2, 1999, as “WASHINGTON D.C. INTERNATIONAL FILM FESTIVAL DAYS” IN WASHINGTON, D.C.

ANTHONY A. WILLIAMS
Mayor

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Tony Gittens, Festival Director, and Shirin Ghareeb, Assistant Director
Closing Night: Sunday, May 2

**Besieged**

In Person: Bernardo Bertolucci

*Italy, 1998, 93 minutes, color*

Filmfest DC 1999 begins in grand fashion and concludes with the triumphant return of Bernardo Bertolucci to the intimate, politically charged personal dramas with which he announced himself. On a side street in downtown Rome, in a grand old house stuffed with what appear to be valuable antiques, withdrawn, eccentric English pianist-composer Jason Kinsky (David Thewlis) rents his basement room to Shandurai (Thandie Newton), a medical student who has fled the repression of her unnamed homeland. These two exiles—one personal, one political—could hardly be more different in temperament, musical tastes, and backgrounds. When she meets Kinsky’s abrupt declarations of love by demanding the freedom of her jailed husband in exchange for his affections, the artist takes a priest’s advice to heart: “He who tries to save his life will lose it; he who gives it away will be saved.” Coming soon after his director’s cut of *The Last Emperor*, Bertolucci’s finely crafted chamber drama is even more remarkable, a visually provocative and metaphorically complex film. This film marks a refocus of Bertolucci’s prodigious vision from a gilded past to a seized present and an uncertain but surely stimulating future.—Eddie Cockrell

**Production Companies:** Fiction Films/Navert Film. **Producer:** Massimo Cortesi. **Screenplay:** Bernardo Bertolucci, Clare Peploe, from a story by James Lasdun. **Cinematography:** Fabio Cianchetti. **Editor:** Jacopo Quadri. **Music:** Alessio Vlad. **Principal Cast:** Thandie Newton, David Thewlis, Claudio Santamaria.
The Acid House
Paul McGuigan  
United Kingdom, 1998, 112 minutes, color

How wild is a new movie from that Trainspotting guy, described by the Edinburgh International Film Festival as “the first film that truly understands Irvine Welsh’s world”? Come into the Edinburgh International Film Festival as “the first film that truly assumes more than his share of woe at the hands of a psychopath from his own stories."

In “The Granton Star Cause,” a working-class lad with the world against him gets bizarre revenge after meeting God in a pub. In “A Soft Touch,” a compassionate chap who marries a pregnant woman assumes more than his share of woe at the hands of a psychopath (Gary McCormack). The climactic scene finds Ewen Bremner (Trainspotting’s Spud), crazed with substances, somehow swapping personalities with a middle-class couple’s infant.—Eddie Cockrell

Production Companies: Picture Palace North/Umbrailla  

Wednesday, April 28, 8:30 pm, American Film Institute, Code: FFA928APRA  
Saturday, May 1, 2:30 pm, American Film Institute, Code: FFA901MAYA  
Saturday, May 1, 7:00 pm, American Film Institute, Code: FFA901MAYC

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and Inter Nations.

Black Cat, White Cat
Chat noir, chat blanc/Schwarze katze, weisser kater
Emir Kusturica  
France/Germany/Serbo-Croatia, 1998, 135 minutes, color

In Emir Kusturica’s first film since the controversial Underground, he returns to the subject of his 1989 Time of the Gypsies with a fast-paced comedy/thriller about funding families that he describes as “from the earth.” That it certainly is, as rival patriarchs Grga and Zarije try to stay one step ahead of their scheming offspring and find themselves presiding over a bohemous arranged marriage. “People have a prejudice about the gypsies, that they’re nasty, awful killers, but I wanted to emphasize their tenderness, their spirituality, and their softness,” explained the director. Kusturica’s zany blend of sentiment and energy is for many the most important thing about his movies—and it is the rapidly beating heart of Black Cat, White Cat.—Eddie Cockrell

In Spanish with English subtitles

Shown with:

The Spitball Story
Jean Bach  
USA, 1997, 21 minutes, color and black & white

The Spitball Story is a short, sweet look at an odd chapter in the history of jazz: a celebrated bit of lore involving musicians Dizzie Gillespie and Milt Hinton, bandleader Cab Calloway, and a certain 1941 in-concert projectile that resulted in background violence and Gillespie’s ejection from the band.—Eddie Cockrell


Sunday, April 25, 9:15 pm, C.O. Foundry, Code: FFF925APRB  
Monday, April 26, 6:30 pm, C.O. Foundry, Code: FFL926APRA

American Premiere
Am I Beautiful?
Bin ich schön?
Doris Dörrie  
Germany, 1998, 116 minutes, color

A dazzling display of virtuoso multilevel storytelling (with one of the better Dolby digital mixes in recent memory), this new film from Doris Dörrie—an influential mainstay of German cinema since her 1983 debut, Straight from the Heart, and her popular 1985 art-house hit, Amen—will be compared with Robert Altman’s Short Cuts for its audacious and demanding storytelling style.

Seemingly unconnected characters meet, conflict, and drift apart again. In time their relationships become more apparent, and each character comes to a cathartic epiphany. Dörrie brings to this film all the leisurely complexity of a good novel: Even when it seems to stray far afield, you know you’re in the hands of a compassionate and focused storyteller graced with an essentially positive nature and the whimsical touch of a magic realist.—Eddie Cockrell

In German with English subtitles

Wednesday, April 28, 8:30 pm, American Film Institute, Code: FFA928APRA

Black Tears
Lagrimas Negras
Sonia Herman Dolz  
The Netherlands/Cuba, 1997, 75 minutes, color

This festive, seductive documentary follows veteran trovadores La Vieja Trova Santiaguera at home, in rehearsals, and on a triumphant tour of Europe. These aging musicians, who still make booties shake worldwide, are only now attracting the attention they deserve, partly due to the popularity of Cuban music inspired by By Cooder’s Buena Vista Social Club.—7th Vancouver International Film Festival, 1998

In Spanish with English subtitles

Showed with:

Autumn Tale
Conte d’automne
Eric Rohmer  
France, 1998, 112 minutes, color

Refocusing his sublime storytelling talents on match-making efforts by a group of 40-somethings in the Rhône valley, French master Eric Rohmer’s first movie since 1996’s A Summer Tale (never properly distributed in the United States) concludes his quartet of films named for the seasons that began with 1989’s A Tale of Springtime.  
Lifelong best friends Magali (Béatrice Romand, Laura in Claire’s Knee) and Isabelle (Marie Rivière) find very different paths to love when Isabelle, secretly screening lonelyhearts columns for Magali, falls for the suave Gerald (Alain Libolt). Meanwhile, Magali’s on-the-girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer should...
Bob Marley: Live in Concert
Stefan Paul
Germany, 1996, 63 minutes, color
Not long before he died in May of 1981, Bob Marley and The Wailers played the Dortmund Westfalia Hall in Germany, where the show was filmed by filmmak-er/theater owner Stefan Paul. Paul has supplemented the previously unseen and thus invaluable concert footage (presented for the most part uncut and unadulterated) with Marley's Kingson funeral, Jamaican Prime Minister Michael Marley's eulogy, the memorial concert, and Marley's own appearance at the 1979 Reggae Sunsplash festival. Songs performed include "Natural Mystic," "I Shot the Sheriff," "War/No More Trouble," "Zimbabwe," "Jamaica," "No Woman No Cry," "Exodus," "Get Up Stand Up," "Coming in from the Cold," and "Lively Up Yourself."—Eddie Cockrell
Production Company: Arsenal Filmproduktion
Thursday, April 22, 9:30 pm, AMC Union Station 9, Code: FFU929APRB
Thursday, April 29, 9:00 pm, AMC Union Station 9, Code: FFU929APRB
Co-presented with
The Call of the Oboe
O toque do oboe
Claudio Mac Dowell
Brazil/Paraguay, 1999, 120 minutes, color
Somewhere in the hinterland of Latin America, in a town so moribund nobody pays much attention anymore to the almost daily funeral processes, a Brazilian stranger arrives and immediately captivates the townspeople by playing his oboe. Persuaded to accompany silent films in the previously abandoned cinema by its vivacious owner (Leticia Vora), the musician (Paolo Betti) brings the town to life again, before the real reason for his presence forces the villagers to depend on each other for inspiration. The Call of the Oboe is possessed with a lovely sense of wonder at the power of music and the movies to inspire and motivate. Mellow, crafty, and entrancing, this film is gentle fantasy at its very best.—Eddie Cockrell
In Portuguese and Spanish with English subtitles
Friday, April 23, 6:30 pm, C.O. Foundry, Code: FFW923APRB
Sunday, April 25, 8:45 pm, C.O. Foundry, Code: FFW925APRB
In Person: Director Claudio MacDowell

The Book of Life
Hal Hartley
USA/France, 1998, 63 minutes, color
"I think aesthetics and economics have a lot to do with each other, and I see no reason for that to be a drag," Hal Hartley says of his drolly funny contribution to our "2000 Seen By..." series, a digitally shot, 63-minute rumination about what happens when Jesus (Martin Donovan), arriving at Kennedy Airport on January 31, 1999, with assistant Magdalena (P.J. Harvey) in tow, does battle with both the Devil (Thomas Jay Ryan, star of Henry Fool) and himself in an America obsessed by fast-paced technology.—Eddie Cockrell

A Time to Love
Rolf Kestermann
USA, 1998, 18 minutes, black & white
Friday, April 23, 9:15 pm, C.O. Foundry, Code: FFF923APRB
Monday, April 26, 9:15 pm, C.O. Foundry, Code: FFF926APRB

Buena Vista Social Club

Win Wenders
Germany/USA, 1999, 105 minutes, color
Nobody in Havana today seems to remember where the Buena Vista Social Club was, much less the people who played there, but that didn't stop world music icon Ry Cooder from tracking down some of the key Cuban musicians and making a sexy, slyly recorded history of standards old and new that won the 1998 Grammy for Best Tropical Latin Performance. In March 1998, returning to Havana to make a solo record with vocalist Ibrahim Ferrer (“the Cuban Nat King Cole”), Cooder brought along Wim Wenders—for whom he'd composed the scores to Paris, Texas and The End of Violence—to document the sessions and subsequent concert performances in Amsterdam and New York. The result is a shimmering Dolby triumph, as these exuberant elders reminisce and perform in a stylized yet straight-ahead documentary that is Wenders’ most accessible work in the genre to date.—Eddie Cockrell
In Spanish and English with English subtitles
Principal Cast: Cooder, Havana Socia...
City at Peace

Susan Koch

USA, 1998, 90 minutes, color

“In the spring of 1994,” begins this extraordinary documentary executive produced by Barbra Streisand, “60 Washington, DC-area teenagers volunteered for a theater project called City at Peace. They began writing and rehearsing an original musical based on their lives and their conflicts. This is the story of the cast, their show, and the unforgettable year they spent together.” The filmmakers profile eight teenagers from environments as disparate as the Sasha Bruce Youthworks, Sidewall Friends, and the Virginia suburbs. With the patient guidance of co-founder and musical director Ricky Payton, St., they construct their musical revue, while in the wings they grapple with incendiary issues of race and class. City at Peace has particular resonance for Washington audiences but speaks eloquently to the nationwide challenge of guiding young people into a new millennium fraught with peril (two boys were shot during the course of the production) but with the promise of hope.—Eddie Cockrell


In Person: Director Susan Koch and Music Director Ricky Payton, Sr.

Dance Me to My Song

Rolf de Heer

Australia, 1998, 102 minutes, color

Snuck in her wheelchair and forced to talk through a computer, Julia isn’t everyone’s idea of a cinematic hero, but in Rolf de Heer’s latest compassionate, daring work, she is indeed an impressive character. Told through the experience of a woman with cerebral palsy, this is the most poignant love triangle in recent memory. Julia, battling for a man’s affection, is clearly at a physical disadvantage with her rival, but uses wit and charm to keep in the race. As in his earlier Bad Boy Bubby and The Quiet Room (Filmfest DC 1997), de Heer focuses on situations and themes seldom explored in the cinema. Julia is played by Heather Rose, who also wrote the screenplay; her performance, perhaps the highlight of the recent Cannes Festival, is truly remarkable.—Vilnius Film Festival, 1998


In Person: Director Rolf de Heer

Dancing North

Paolo Quaregna

Italy/France, 1998, 98 minutes, color

This gentle, charming comedy follows the path to inner peace of Franco, a successful yet stressed-out Italian rock star who, through a series of misunderstandings, finds himself in the tiny, remote village of Akiani in northern Canada, where the Inuit have lived for more than 5,000 years. “You have a culture you don’t use,” he scolds the teenagers he’s teaching to work together as a band. Their first accomplishment is writing a song together, inspired by a bit of local lore: “Don’t ever wake an Inuit who’s sleeping” (this soul might not be able to return). Franco teaches them about white music and e-mail; they teach him to hunt caribou and to seek a calmer, more deliberate way of life. “The Inuit teaches you about the balance of the universe, which in the end both seduces and satisfies.—Altman’s Short Cuts, 1993

In Italian, Inuktitut, and French with English subtitles


In Person: Director Paolo Quaregna

Day of the Full Moon

Karen Shakhnazarov

Russia, 1998, 93 minutes, color

Day of the Full Moon, a series of vignettes from Russia past and present, summons the spirit of Ophuls’ La Ronde, Altman’s Nashville and Short Casts, and the time-shifting strategies of Resnais’ Mon Oncle d’Amérique to tell provocative, connect ed-stories illustrating the waltz of years and whim of memory. In 1948, a young man, a boy, and a water are captivated during the full moon by a mysterious woman in a lilac dress. The effects of this event ripple across the years, washing over more than 80 characters, including a disc jockey, a fairy princess, a gangster, Alexander Pushkin, and a nostalgic dog. But which of these are dreams, and which reality? Director Shakhnazarov continues his career-long focus on the intersection of past and present with this mysterious, exhilarating mosaic of humankind, which in the end both seduces and satisfies.—Eddie Cockrell

In Russian with English subtitles


Coraje

Alberto Chico Duran

Peru, 1998, 110 minutes, color

Coraje is about the last months in the life of Maria Elena Moyano, who was killed at age 33 by the Peruvian revolutionary movement Sendero Luminoso. Maria Elena, called “Mama Coraje” by the local press, was the founder and leader of the Women’s Federation of Villa El Salvador, a shum district in the desert on the outskirts of Lima. Two months before the brutal attack, Maria spoke out against the campaign of hatred and violence by Sendero Luminoso, which condemned her to death. We see the difficult conditions in which the vital and charismatic Maria did her work—economic crisis, hunger, bureaucratic opposition, and increasing terror of the Senderos, but Coraje is above all a lively and intimate portrait of a fascinating woman.—Eddie Cockrell

In Spanish with English subtitles


In Person: Director Alberto Chico Duran

In Person: Director Susan Koch and Music Director Ricky Payton, Sr.

In Person: Director Alberto Chico Duran
The Dinner Game
Le Diner des cons

FRANCIS VÉBER
France, 1998, 90 minutes, color

The French, they are a funny race—and few are funnier than Francis Véber, whose films include the Gérard Depardieu-Pierre Richard comedies La Côte Est (1982) and Les Comprès (1984).

Every Wednesday, Pierre Brochant and his friends meet for supper, adhering to one condition: everyone attending must bring along an idiot. The one bringing the most fantastic idiot wins a prize. Tonight, Brochant is overjoyed, as the prize is most certainly his. A friend has recommended a real gem—a lowly accountant for the Finance Ministry, the hapless François Pignon, who’s convinced Brochant is calling about his collection of matchstick sculptures. He hopes his dream of a book featuring his beloved ode to the dead letter office. Since his lonely childhood, Alice (Miranda Otto, star of Time for Patsy Cline) has been writing to her dead-mother’s favorite son (a cameo by Barry Otto—Miranda’s father). “The idea of ordinary people— Postal workers—reading private correspondence…fascinated me,” said writer Deb Cox. “Those writers thought they were sending words into the ether, but instead they landed on the desk of a man like Frank and he became part of their small tragedies.” With smart direction, imaginative photography, and colorfully industrial production design, “the result,” enthused a reviewer. “The Dinner Game is loaded with slapstick moments, absurd comedy, and clever dialogue.—Mitchell Melnick, 23rd Toronto International Film Festival, 1998.

In Spanish with English subtitles


Tuesday, April 27, 7:00 pm, Embassy of France, $15.00 (includes reception), Code: FFE927APRA
Thursday, April 29, 7:30 pm, C.O. Tenley, Code: FF929APRA

In French with English subtitles

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

Reception following April 27 screening only.

Reception sponsored by:

Divine
El Evangelio de las Maravillas

ARTURO RIPSTEIN
Mexico/Argentina/Spain, 1998, 112 minutes, color

“Someday,” wrote Luis Buñuel of his one-time assistant, “I will make a quote about Arturo Ripstein that will make mysteries tremble.” Among the world’s most gifted and important filmmakers, Ripstein has made his most audacious, provocative, Buñuelian movie yet. In the shadowy world of New Jerusalem—as if set and extras from a 1950s Hollywood biblical epic had been pressed into service for a mammoth yard sale—Mama Doña (Kary Jurado), who cheats at dominos, and tipping, movie-mail Papa Basilio (Francisco Rabal), preside over their “fish,” social outcasts who have been drawn to their millennial mishmash of rituals and fetishes from various religions, peppered with stuff they’ve just made up. Based on an actual Mexican sect of the 1970s, Divine is an unclassifiable triumph.—Edie Coell

In Spanish with English subtitles


Friday, April 23, 6:30 pm, American Film Institute, $15.00, Code: FFA923APRA
Sunday, April 25, 4:00 pm, National Gallery of Art, Free

Co-presented with the Mexican Cultural Institute.
**Duke Ellington on Film: A Tribute**

Total running time: 90 minutes

This program features film highlights from the prodigious body of work of one of America’s most distinguished and gifted artists, Duke Ellington. Spanning the period 1929 through 1970, the survey highlights the enormous range of creativity achieved by Ellington and the musicians he inspired.

Duke’s first two film efforts, Black and Tan (1929) and Check and Double Check (1930), feature sidemen who would appear and reappear with him throughout the next four decades, including Harry Carney, Johnny Hodges, Coon Williams, Joe Nanton, Juan Tizol, and Sonny Greer. The program includes several numbers by the late Thirties—early Forties band, considered by many to be the pinnacle of big bands (with Ben Webster, Lawrence Brown, Rex Stewart, and Barney Bigard). Ellington’s work with vocalists, including Ivie Anderson, Ray Nance, Ella Fitzgerald, and Betty Roche, is also featured, as are rarely seen trio and solo performances by Duke. —Michael Chirico

**Sunday, April 24, 7:30 pm, American Film Institute, Code: FFAS30APRD**

**Sunday, April 25, 4:30 pm, American Film Institute, Code: FFAS50APRA**

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**Divine Trash**

**Steve Yeager**

USA, 1997, 97 minutes, color and black & white

“Act a little more,” John Waters tells one of his brave ensemble during priceless behind-the-scenes footage from the making of Pink Flamingos, and the line could serve as a motto for the career of this influential Baltimore-based American independent icon. Waters defines the kind of resolutely regional, cheerfully bizarre filmmaking that everyone likes to think is the hallmark of the now-dreadfully stagnant Amerindie movement. With reminiscences from dozens of friends and colleagues, including Steve Buscemi, Mike and George Kuchar, former Maryland censor Mary Avra, Jim Jarman, and, of course, Waters’ parents, this meticulously researched film from Baltimore’s Steve Yeager offers a thorough and fascinating look behind the scenes of parents, this meticulously researched film from Baltimore’s Steve Yeager.

**Presented with the Embassy of Switzerland**

**From the Heart**

**Mani Ratnam**

India, 1998, 163 minutes, color

During nationwide celebrations of the 50th anniversary of Indian independence, all India Radio executive Amar Kant Varma (impossibly durable hunk Shahrah Khan) is diverted from his peripatetic man-on-the-street interviews by the alluring, mysterious Meghna (Manisha Koirala)—vanguard of a termites plot targeting the Republic Day parade in Assam. From “Chaiyya Chaiyya,” the first jaw-dropping musical number in which writhing crowds swarm over a speeding train, to the literally explosive finale, the film—a giddy CinemaScope cross between Stomp and Enemy of the State with some Douglas Sirk melodrama thrown in—continues Ratnam’s style that mixes action, music, romance, and politics (past Filmfest DC audiences have thrilled to his Bombay and Irudhi). From the Heart is also among the growing number of films with dedicated websites: at http://www.dil.com the smart surfer can find background on the movie and even downloadable samples of its pulsing, contemporary songs. —Eddie Cockrell

**In Person: Director Steve Yeager**

**Full Moon**

**Fredi M. Murer**

Switzerland, 1998, 119 minutes, color

Some things can’t be understood, and our measure is taken by how we react to life’s cruel mysteries. Twelve children have disappeared throughout Switzerland on a single Friday morning, and Superintendent Anatol Wasser is failing to turn up a motive, ransom note, or any trace of foul play. He visits each of the families but fails to find a common thread until a mysterious boy, a recurring poster image, and the sequence of deceit and treachery. He visits each of the families but fails to find a common thread until a mysterious boy, a recurring poster image, and the sequence of deceit and treachery, provoca a woman and more twists than the crooked streets and rooftops of London, where the drama unfolds, and the result is a complex and provocative film about the mysteries of personal space and the consequences of deceit and treachery. —Eddie Cockrell

**Saturday, April 24, 7:30 pm, American Film Institute, Code: FFAS30APRD**

**Saturday, April 25, 4:30 pm, American Film Institute, Code: FFAS50APRA**

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**A Hard Day’s Night**

**Richard Lester**

United Kingdom, 1964, 92 minutes, black & white

This landmark in the development of rock and roll on film, with the quick-cutting style so prevalent in video clips and television today, still looks fresh and relevant, thanks to its wry, non sequitur-sprinkled script (nominated for an Oscar). Richard Lester’s groundbreaking direction, and, of course, the charm of those four lads from Liverpool. Shrewdly casting each of the Beatles to type, the movie presents anarchic John messing about in a bubble bath one moment, then prompting their harried manager to bark “put them girls down” the next; Paul urging his mates to mischief while caring for his “very good” grandfather (Wilfrid Brambell); Ringo’s AWOL adventures; and George’s stiffly philosophical musings. For its 35th anniversary, this print sports a digitally restored soundtrack and previously unseen footage of the group performing “You Can’t Do That” after the closing credits. —Eddie Cockrell


**Thursday, April 22, 7:30 pm, C.O. Tenley, Code: FF922APRA**

**Saturday, May 1, 9:30 pm, C.O. Foundry, Code: FF901MAYB**

**Following**

**Christopher Nolan**

United Kingdom, 1998, 70 minutes, black & white

This notable feature debut is reminiscent of the recent caper movies The Usual Suspects and The Spanish Prisoner, but with a moodier, more intimate feel. Would-be writer Bill (co-producer Jeremy Theobald), possessed of an odd compulsion to follow complete strangers, finds his actions have a sinister ripple effect when one of his targets, urbane thief Cobb (Alex Haw), leads him into a dangerous game of robbing flats while the owners are away. Add a mysterious woman and more twists than the crooked streets and rooftops of London, where the drama unfolds, and the result is a complex and provocative film about the mysteries of personal space and the consequences of deceit and treachery. —Eddie Cockrell


**Wednesday, April 28, 9:15 pm, C.O. Foundry, Code: FF928APRB**

**Friday, April 30, 9:30 pm, C.O. Foundry, Code: FF930APRB**

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**Presented with the assistance of the Smithsonian Institution**
**The Hole**

Taiwan/Republic of Congo, 1998, 92 minutes, color

In his four films (including *Vive l'Amour*, Filmfest DC 1995, and *The River*, Filmfest DC 1998), Jia Ming-liang explores variations on a theme: the impossibility of communication between urban dwellers. In *The Hole*, it’s seven days before the start of the millennium. It just won’t stop raining in Taiwan, and the mysterious illness takes on epidemic proportions. A hole in the floor of the apartment of a man who refuses to leave the city gives him an opportunity to spy on the woman downstairs. Intriguingly, the two perform songs based on American musicals of the 1950s.

**Principal Cast:**
France Duez, Ingrid Ralet, Mweze Ngangura.

**Production Companies:** Haut et Court/Arf Light Films/China Television/Central Motion Picture Corporation. **Producers:** Cheng Su-ming, Chi-Chun-ching. **Screenplay:** Yang Peng-ping, Tai-Ming-liang. **Cinematography:** Liao Peng-ping. **Editor:** Hsiao-Ja Su. **Music:** Grace Chan.

**In Person:** Director Mweze Ngangura

**American Premiere**

**How to Be Single in Rio**

Como ser Solteiro no Rio de Janeiro

**Rosane Svartman**

Brazil, 1998, 92 minutes, color and black & white

In the luscious spirit of last year’s Filmfest DC hit *Little Book of Love* comes another disarmingly meditative treatment of sex and love, this time over the course of a long hot summer in contemporary Rio.

Monica, desperate for a man, has just found out her ex-boyfriend Juliano’s returned from New York fresh out of the closet. Her roommate Julia is increasingly radicalized by her treatment by men. Meanwhile, timid journalist Claudio despairs of ever understanding women (“We both fell asleep watching Godard,” he beseeches one potential mate) even as his best friend, hunky Ricardo, has to beat them up with a stick (women, not French New Wave filmmakers). As clueless as they are gorgeous, these human paddles bounce off each other in sexy, colorful, witty ways in this seductive, jaunty romp.

**In Person:** Director Rosane Svartman

**Production Company:** Production Company: Raccord. **Producers:** Clelia Bessa, Rosane Svartman. **Screenplay:** Rosane Svartman. **Cinematography:** Marcelo “Guru” Duarte. **Editor:** Tuco. **Music:** Leonardo Teixeira, Lafer, Paulo Futura. **Principal Cast:** Rosana Garcia, Cassia Linhares, Ernesto Piccolo, Heitor Martinez Mello, Marcos Palmeira.

**Films/Sol’oeil Films.**

**Music:** Jean-Louis Daulne, Papa Wemba.

**In French, Lithuanian, and Italian with English subtitles**

**Synopsis:** In the lusty spirit of last year’s Filmfest DC hit *Little Book of Love* comes another disarmingly meditative treatment of sex and love, this time over the course of a long hot summer in contemporary Rio.

Monica, desperate for a man, has just found out her ex-boyfriend Juliano’s returned from New York fresh out of the closet. Her roommate Julia is increasingly radicalized by her treatment by men. Meanwhile, timid journalist Claudio despairs of ever understanding women (“We both fell asleep watching Godard,” he beseeches one potential mate) even as his best friend, hunky Ricardo, has to beat them up with a stick (women, not French New Wave filmmakers). As clueless as they are gorgeous, these human paddles bounce off each other in sexy, colorful, witty ways in this seductive, jaunty romp.

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The Schedule
Descriptions of films in the catalog are arranged alphabetically, with showtimes and locations listed at the end. The master schedule (at right) lists each day’s films and their showtimes.

New Latin American Cinema
This year highlights Latin America, with a number of innovative films by both young and established directors. The films presented in our series represent both the quality and variety of today's Latin American productions.

Global Rhythms
One of Filmfest DC’s unique sections is our series of films from around the globe that feature major international musical artists.

The Call of the Oboe (Brazil/Paraguay) page 5
The Day Silence Died (Bolivia) 6
Divine (Mexico) 7
How to Be Single in Rio (Brazil) page 4
Life is to Whistle (Cuba) 9
The Life Jacket is Under Your Seat (Uruguay) 12
The Lighthouse (Argentina) 12
Little Thieves, Big Thieves (Venezuela) 12
Wind With the Gone (Argentina) 15
Winter Land (Argentina) 15
Black Tears page 4
Bob Marley: Live in Concert 5
Buena Vista Social Club 5
Duke Ellington on Film: A Tribute 8
A Hard Day’s Night 8
Jeanne and the Perfect Guy 9
Peter Pan (with live musical accompaniment) 13
The Spittball Story 4
Tangos Are for Two 15
Don’t miss a special presentation of Peter Pan at the National Gallery of Art, Filmfest DC for Kids, and our CineCafes. Again this year, we will present a Directors’ Roundtable, an informal exchange between the audience and our international visiting film directors.

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 Olsson’s Book & Records stores, all Waxie Maxie’s stores and select Record Town stores in the Washington, DC area, and all Record & Tape Traders stores in the Baltimore area.

Tickets are also available through the ProTix website at www.protix.com. Filmfest DC pays the service charge on all ProTix sales.

Please use the program codes listed beneath the film description when ordering. No ProTix sales on day of show.

Call ProTix at (703) 218-6500 from 10:00 am to 9:00 pm (Mon.–Sun.) for tickets. No advance-sale tickets at theaters.

Tickets may also be purchased at the theater, starting one hour before the first show of the day.

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

Director’s Pass. The one-time purchase of 10 tickets valued at $7.00 each is discounted to $60.00. Available only through ProTix (not applicable for Opening and Closing Nights or special events).

How to Be Single in Rio
A User-Friendly Guide to Filmfest DC

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

Loews Cineplex Tenley
4200 Wisconsin Ave., NW. Take Metro Red Line to Tenleytown. Paid parking is available in the building along Van Ness St. and at 4000 Wisconsin Ave.

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

AMC Union Station 9
50 Massachusetts Ave., NE. Take Metro Red Line to Union Station. 3 hours free parking with validation.

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

National Geographic Society, Gilbert H. Grosvenor Auditorium
1600 M St., NW. Take Metro Red Line to Farragut North or Metro Blue or Orange Line to Farragut West. Free underground parking at 16th St & M, beginning at 6 pm.

Free Programs
Some of the best deals in the festival are our free screenings and panels.

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. The Filmfest DC Audience Award is sponsored by the DC Lottery.

Filmfest DC On-Line
You can reach us in cyberspace. The complete festival catalog can be found online at www.capaccess.org/filmfestdc

Sponsored by WETA-CapAccess

Other Locations
- Embassy of France, 4101 Reservoir Rd., NW
- Hirshhorn Museum and Sculpture Garden, 7th St. and Independence Avenue, SW. Take Metro Blue, Orange, or Yellow Line to L’Enfant Plaza.
- The Lincoln Theatre, 1215 U St., NW. Take Metro Green Line to U Street/Cardozo.
- GW’s Lisner Auditorium, 730 21st Street, NW. Take Metro Orange or Blue Line to Foggy Bottom.
- Mexican Cultural Institute
- 2829 16th Street, NW
- National Gallery of Art, 6th St. and Constitution Ave., NW. Take Metro Yellow or Green Line to Archives-Navy Memorial.
- The World Bank, 1818 H St., NW. Take Metro Blue or Orange Line to Farragut West.
Wednesday, April 21
7:00 pm Opening Night Gala: The Red Violin
GW's Lisner Auditorium

Thursday, April 22
7:00 pm From the Heart
Cineplex Odeon Foundry
7:00 pm Life is to Whistle
AMC Union Station 9
7:30 pm A Hard Day's Night
Cineplex Odeon Tenley
8:00 pm The Polish Bride
Cineplex Odeon Foundry
9:30 pm Bob Marley: Live in Concert
AMC Union Station 9

Friday, April 23
6:30 pm Divine
American Film Institute
6:30 pm Jeanne and the Perfect Guy
Cineplex Odeon Foundry
6:30 pm The Call of the Oboe
Cineplex Odeon Foundry
6:45 pm Stowaways
Cineplex Odeon Foundry
8:00 pm The Day Silence Died
Cineplex Odeon Foundry
9:00 pm Courage
Cineplex Odeon Foundry
9:00 pm Regret to Inform
American Film Institute
9:15 pm The Book of Life shown with Airtime
Cineplex Odeon Foundry
9:30 pm How to be Single in Rio
Cineplex Odeon Foundry

Saturday, April 24
12:00 pm Regret to Inform
American Film Institute
1:00 pm Filmfest DC for Kids: Prog. I
 Hirshhorn Museum
2:00 pm Filmfest DC for Kids: Prog. II
 Hirshhorn Museum
3:00 pm Filmfest DC for Kids: Prog. III
 National Gallery of Art
3:00 pm Peter Pan* American Film Institute
3:00 pm Rosebud Film/Video Awards
National Gallery of Art
5:00 pm Short Stuff I
American Film Institute
6:30 pm Courage
Cineplex Odeon Foundry
7:00 pm My Son the Fanatic
Cineplex Odeon Foundry
7:00 pm The Lighthouse
Cineplex Odeon Foundry
7:30 pm Dancing North
Cineplex Odeon Foundry
7:30 pm Duke Ellington on Film
American Film Institute
9:00 pm The Acid House
Cineplex Odeon Foundry
9:30 pm Jeanne and the Perfect Guy
Cineplex Odeon Foundry
9:30 pm Little Thieves, Big Thieves
American Film Institute
9:30 pm Winter Land
Cineplex Odeon Foundry

Sunday, April 25
12:00 pm Black Filmmaking in the New Millennium*
American Film Institute
3:00 pm Directors' Roundtable*
American Film Institute
4:00 pm Divine*
American Film Institute
4:30 pm Duke Ellington on Film
American Film Institute
6:30 pm How to be Single in Rio
Cineplex Odeon Foundry
6:30 pm West Beirut
Cineplex Odeon Foundry
7:00 pm The Acid House
Cineplex Odeon Foundry
8:45 pm Little Thieves, Big Thieves
Cineplex Odeon Foundry
8:45 pm The Call of the Oboe
American Film Institute
9:00 pm The Day Silence Died
Cineplex Odeon Foundry
9:15 pm Black Tears shown with The Spitball Story
Cineplex Odeon Foundry

Monday, April 26
10:30 am Filmfest DC for Kids: Prog. I*
National Gallery of Art
12:00 pm Filmfest DC for Kids: Prog. I*
AMC Union Station 9
6:30 pm Autumn Tale
Cineplex Odeon Foundry
6:30 pm Black Tears shown with The Spitball Story
American Film Institute
6:30 pm Twice Upon a Yesterday
Cineplex Odeon Foundry
6:45 pm Dead Letter Office
Cineplex Odeon Foundry
7:00 pm Dancing North
Cineplex Odeon Foundry
7:00 pm Winter Land
Cineplex Odeon Foundry
7:30 pm The Sky is Falling
Cineplex Odeon Tenley
8:30 pm Nothing
American Film Institute
8:30 pm West Beirut
Cineplex Odeon Foundry
9:00 pm Life is to Whistle
AMC Union Station 9
9:00 pm Buttoners
Cineplex Odeon Foundry
9:00 pm The Lighthouse
Cineplex Odeon Foundry
9:15 pm The Book of Life shown with Airtime
Cineplex Odeon Foundry

Tuesday, April 27
10:30 am Filmfest DC for Kids: Prog. II*
National Gallery of Art
12:00 pm Filmfest DC for Kids: Prog. II*
AMC Union Station 9
6:30 pm Autumn Tale
American Film Institute
6:30 pm Dance Me to My Song
Hirshhorn Museum
6:30 pm Sweety Barrett
Hirshhorn Museum
7:00 pm The Dinner Game
Cineplex Odeon Foundry
7:00 pm The Life Jacket is Under your Seat
Cineplex Odeon Foundry
7:30 pm City at Peace
Cineplex Odeon Tenley
7:30 pm Dead Letter Office
Cineplex Odeon Foundry
8:00 pm Black Cat, White Cat
Cineplex Odeon Foundry
8:30 pm The Polish Bride
Cineplex Odeon Foundry
8:45 pm The Lovers of the Arctic Circle
AMC Union Station 9
8:45 pm Twice Upon a Yesterday
American Film Institute

Wednesday, April 28
10:30 am Filmfest DC for Kids: Prog. II*
National Gallery of Art
12:00 pm Filmfest DC for Kids: Prog. I*
American Film Institute
6:00 pm Soup to Nuts of Independent Film*
National Gallery of Art
6:30 pm Day of the Full Moon
Cineplex Odeon Foundry
6:30 pm The Lovers of the Arctic Circle
American Film Institute
6:45 pm The Milky Way
Cineplex Odeon Foundry
7:00 pm The Life Jacket is Under Your Seat
Cineplex Odeon Foundry
7:30 pm Wind with the Gone
Cineplex Odeon Tenley
8:45 pm Cinéfle following The Lovers of the Arctic Circle
B. Smith's
8:30 pm Black Cat, White Cat
Cineplex Odeon Foundry
8:30 pm Tangos are for Two
American Film Institute
8:30 pm Am I Beautiful?
Cineplex Odeon Foundry
9:00 pm The May Lady
American Film Institute
9:15 pm Following
Cineplex Odeon Foundry

Thursday, April 29
10:30 am Filmfest DC for Kids: Prog. III*
National Gallery of Art
12:00 pm Filmfest DC for Kids: Prog. III*
American Film Institute
6:30 pm Dance Me to My Song
AMC Union Station 9
6:30 pm I.D.
Cineplex Odeon Foundry
6:45 pm Tangos are for Two
AMC Union Station 9
7:00 pm The Hole
Cineplex Odeon Foundry
7:15 pm Sweety Barrett
Cineplex Odeon Foundry

Friday, April 30
10:00 am Cinema for Seniors*
American Film Institute
10:30 am Filmfest DC for Kids: Prog. III*
National Gallery of Art
12:00 pm Filmfest DC for Kids: Prog. III*
American Film Institute
3:00 pm Cinema for Seniors*
American Film Institute
6:30 pm Late August, Early September
National Gallery of Art
4:45 pm Love on Earth*
American Film Institute
5:15 pm My First Night*
American Film Institute
5:30 pm Short Stuff II
American Film Institute
6:30 pm Buttoners
American Film Institute
7:00 pm Am I Beautiful?
American Film Institute
7:00 pm The Ice Rink
American Film Institute
7:00 pm The Swindle
American Film Institute
7:30 pm My Son the Fanatic
National Geographic Society
8:45 pm Full Moon
Cineplex Odeon Foundry
9:00 pm From the Heart
American Film Institute
9:15 pm The Milky Way
American Film Institute
9:30 pm Divine Trash
American Film Institute
9:30 pm A Hard Day's Night
Cineplex Odeon Foundry

Saturday, May 1
10:30 am Filmfest DC for Kids: Prog. I*
American Film Institute
11:30 am Filmfest DC for Kids: Prog. II*
National Gallery of Art
2:00 pm Life on Earth*
American Film Institute
2:30 pm Am I Beautiful?
American Film Institute
3:00 pm The Wall*
American Film Institute
4:15 pm My First Night*
American Film Institute
5:00 pm Short Stuff II
American Film Institute
6:30 pm Buttoners
American Film Institute
7:00 pm Am I Beautiful?
American Film Institute
7:00 pm The Ice Rink
American Film Institute
7:00 pm The Swindle
American Film Institute
7:30 pm My Son the Fanatic
National Geographic Society
8:45 pm Full Moon
Cineplex Odeon Foundry
9:00 pm From the Heart
American Film Institute
9:15 pm The Milky Way
American Film Institute
9:30 pm Divine Trash
American Film Institute
9:30 pm A Hard Day's Night
Cineplex Odeon Foundry

Sunday, May 2
4:00 pm Tamas and Juli shown with The Sanguinaires*
The Washington Post
4:00 pm Closing Night Event
The Lincoln Theatre
6:00 pm Closing Night Party
Reeves Municipal Center
* Events marked with an asterisk are free.
All programs are subject to change.

For additional information about Filmfest DC call: 202/628-FILM
Life is to Whistle
La Vida es Silbar
Fernando Pérez
Cuba, 1998, 110 minutes, color
From the director of Madagascar (Filmfest DC 1996) comes a uniquely Cuban blend of absurd humor and mystical realism. Life is to Whistle tells the stories of three end-of-the-millennium Cubans whose lives intersect on the Day of Santa Barbara (the Santeria deity Changó, ruler of destinies). Mariana, a ballerina, ponders breaking chastity vows she made to land the coveted role of Giselle. Julia faints each time she hears the word “sex,” and Elpidio, a musician, seduces a gringa tourist while Bebe, the narrator, takes us on a taxi ride through Havana. Pérez stands apart from his Cuban counterparts for his ability to portray human dilemmas in quirky, unpredictable ways. He gives the jaded lives of his characters a new significance through his whimsical, exuberant vision.

**In Spanish with English subtitles**

**Production Company:** ICAC. **Producer:** Camilo Vives. **Screenplay:** Fernando Pérez, Humberto Jiménez, Eduardo Del Llano. **Cinematography:** Raúl Pérez Ureta. **Editor:** Julia Vip. **Music:** Edoardo Alejandro. **Principal Cast:** Luis Alberto García, Isabel Santos, Coralía Veliz, Rolando Brito, Rob Perez, Claudia Rojas.

**Thursday, April 22, 7:00 pm, AMC Union Station 9, Code: FFU922APRA**

**Monday, April 26, 9:00 pm, AMC Union Station 9, Code: FFU926APRB**

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Little Thieves, Big Thieves
Cien Años de Perdón
Alejandro Saderman
Venezuela/Germany/USA, 1998, 102 minutes, color

Starting from the popular proverb “He who robs a thief deserves a hundred years of forgive-ness,” director Saderman creates an ambitious, jaunty thriller in which four average guys decide to stick up the state-run bank that’s been sticking it to them. Poaching, ponders breaking charity vows she made to land the coveted role of Giselle. Julia faints each time she hears the word “sex,” and Elpidio, a musician, seduces a gringa tourist while Bebe, the narrator, takes us on a taxi ride through Havana. Pérez stands apart from his Cuban counterparts for his ability to portray human dilemmas in quirky, unpredictable ways. He gives the jaded lives of his characters a new significance through his whimsical, exuberant vision.

**In Spanish with English subtitles**

**Production Company:** Alejandro Saderman Productions/CNAC/Cinematografías/Post House/Lichtblick/TNT America Latina. **Producer:** Alejandro Saderman. **Screenplay:** Carlos González, Luis Zelkowitz, Henry Herrera, Alejandro Saderman. **Cinematography:** Hernan Toro. **Music:** Ismael J. Estrada. **Principal Cast:** Orlando Urdaneta, Daniel Lugo, Arlindo Betancourt, Mariona Alvarez, Eliaz Peraza.

**Saturday, April 24, 9:30 pm, American Film Institute, Code: FA9924APRE**

**Sunday, April 25, 8:45 pm, American Film Institute, Code: FA9925APRE**

**In Person:** Director Alejandro Saderman

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The Life Jacket Is Under Your Seat
El Chevrole/El Salvavidas Debajo del Asiento
Leonardo Ricagni
Uruguay, 1998, 94 minutes, color

Grab your life jackets because you’re in for a wild ride on a Chevrole, the half-car, half-pullcart in Leonardo Ricagni’s eye-popping, jaw-dropping extravaganza. Like a 1970s midnight cult movie, The Life Jacket Is Under Your Seat uses wildly colorful visuals, off-kilter compositions, and infectious music to tell the story of Tuelve, a modern-day Jesus modeled on Frank Zappa. In the coastal city of Montevideo, Tuelve leads the fight to save the Great Holy Water Sanctuary from the corrupt government and local druglords. With the help of a renegade funk band and the high-class prostitute he loves, Tuelve tries to win up prize at the annual rock and roll contest to save the sanctuary. Ricagni’s inventive satire announces the arrival of a major new filmmaking talent.

—Lynda Hansen, 1998 Hamptons International Film Festival

**In Spanish and English with Spanish subtitles**

**Production Company:** Mojo Films. **Producer:** Pablo Beherens. **Executive Producer:** Leonardo Ricagni. **Screenplay:** Leonardo Ricagni. **Cinematography:** Patricio Spenko. **Editor:** Nora Pintin. **Music:** Mario Grigorov. **Principal Cast:** Jorgi Escoriz, Pastora Vega, Ruben Rada, Tabore Rivero, Horacio Buscaglia, Leo Mafliah, Hugo Fattarussino.

**Tuesday, April 27, 7:00 pm, C.O. Foundry, Code: FFG927APRA**

**Wednesday, April 28, 7:00 pm, C.O. Foundry, Code: FFF928APRA**

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The Lovers of the Arctic Circle
Los Amantes del Circulo Polar
Julio Medem
Spain, 1998, 112 minutes, color

In The Lovers of the Arctic Circle, Julio Medem (The Red Squirrel, Filmfest DC 1994) explores the themes of chance and destiny and weaves a complex story, dense with plot, symbol, and allegory, about the romance of Ana and Otto. Alternately told by one main character, then the other, it opens with Otto, chasing a soccer ball, encountering Ana. Their eyes lock in silent fascination. Soon Otto declares his love with a message launched by paper airplane into the courtyard of their elementary school. Thus begins the convoluted story of their lives. The many plot lines of Lovers, already crossed and tangled, coil and draw together as the film reaches its climax. This inspired, multilayered film, with its deep exploration of character, arresting photography, and haunting soundtrack, challenges viewers and leaves a long-lasting impression.

—Nicolò Coli, Sundance Film Festival, 1999

**In Spanish with English subtitles**

**Producers:** Fernando Bovaira, Enrique Lopez Lavigne. **Screenplay:** Julio Medem. **Cinematography:** Kalo F. Berridi. **Editor:** Ivan Aledo. **Music:** Alberto Iglesias. **Principal Cast:** Teo Martin, Naya Nimm, Nanco Novo, Maru Valdivielso, Peru Medem, Beate Jensen.

**Tuesday, April 27, 8:45 pm, AMC Union Station 9, Code: FFF927APRA**

**Wednesday, April 28, 6:30 pm, AMC Union Station 9, Code: FFF928APRA**

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The May Lady
Banooyin-e ordibeheishi
Rakshan Bani-Etemad
Iran, 1998, 90 minutes, color

The leading female filmmaker in Iran, Rakshan Bani-Etemad has, in her last two films (Nargess [Filmfest DC 1998] and The Blue Veiled, boldly gone against societal norms by discussing—and criticiz- ing—the expectations placed upon women vis-à-vis social roles. Her newest film puts the envelope again by artfully telling the story of Frough Kau (a name evoking the poetress Frough Farrokhzad, who fought for women’s rights), a documentary filmmaker and divorcée who faces opposition from her son when she decides to start dating again. “Why should the gift of motherhood deprive me of another gift—love?” she asks. Proclaimed Shahrzad Rahmati in Film International, “The May Lady is indubitably the best, ...most mature work of Rakshan Bani-Etemad to this date.” —17th Vancouver International Film Festival, 1998

**In Farsi with English subtitles**

**Production Company:** Iranian Film Development Corporation. **Producer:** Ali Reza Raissian, Jahangir Kozari. **Screenplay:** Rakshan Bani-Etemad. **Cinematography:** Hussin Jafarian. **Editor:** Masume Shah-Nazari. **Principal Cast:** Minoo Farshchi, Mani Kasraian, Golab Adrich, Ali Reza Nazari.

**Wednesday, April 28, 9:00 pm, C.O. Foundry, Code: FF9928APRA**

**Thursday, April 29, 9:15 pm, C.O. Foundry, Code: FF9929APRB**

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The Milky Way
Barb al tabannat
Ali Nassar
Israel, 1997, 103 minutes, color

Set in an Arab village in Galilee in 1964, The Milky Way mixes a complex brew of history, politics, and fiction in this well-orchestrated and involving feature. The village has been under Israeli military rule since 1948, when several of its inhabitants were killed or forced into exile, but everyday life suddenly goes on despite arrests, property seizures, and harassment. The head of the local elders council mediates between local interests and the military governor—a corrupting job, although he tries to serve everyone’s best interests, which may mean finding a scapegoat when Israeli authorities discover that valuable work permits have been forged. From the opening sequences’ deft, humorous sweep through the various characters’ everyday chores, Director Nassar maintains a secure grasp on a large narrative canvas.—Denise Harvey, Variety

In Arabic and Hebrew with English subtitles


Wednesday, April 28, 6:45 pm, C.O. Foundry. Code: FF928APRA
Saturday, May 1, 9:15 pm, C.O. Foundry. Code: FFL901MAYB

Peter Pan
FREE!
USA, 1924, 10 reels (approximately 101 minutes), tinted black & white

James M. Barrie’s timeless play about the boy who never grew up was one of the most popular films of the twenties. Long unavailable, Peter Pan has been restored from original nitrate materials with authentic color tints. Berry Brosnon stars as Peter Pan, who charms Wendy and her brothers to fly with him to Never Never Land, where they save Tinkerbell through the power of belief and rescue the Lost Boys from Captain Hook and his band of pirates. This beloved silent film engages children who delight in the fantasy and charms adults who

In Arabic and Hebrew with English subtitles


Saturday, April 24, 3:00 pm, National Gallery of Art

The Polish Bride
De poolse bruid
Karim Traïda
The Netherlands, 1998, 86 minutes, color

In the verdant Groningen province of Holland, an unlikely love story grows between stoic farmer Henk and Anna, the mysterious woman who literally falls, bruised and bleeding, at his feet one spectacular afternoon. Her anguish inner state. The conflicted mother’s decision and its consequences make Nothing a tragedy, but its often claustrophobic style and sun-drenched look give it an unsettling yet extraordinary beauty that subtly underscores the real calamity at the heart of the narrative.—Eddie Cockrell

In Polish with English subtitles


Wednesday, April 28, 6:45 pm, C.O. Foundry. Code: FF928APRA
Saturday, May 1, 9:15 pm, C.O. Foundry. Code: FFL901MAYB

Nothing
Nic
Poland, 1999, 74 minutes, color

A young woman with three small children finds herself pregnant again. Terrified that her cruel, boorish husband will leave her if she reveals her condition, she explores her options via medical and clinical advice, but is unhappy with what she learns—and increasingly desperate to hide the truth. Kedzierzawska presents her provocative story (as with her other films, slanted strongly toward the perceptions and activities of children) in a tinted world of light, texture, and vertiginous angles that mirror the protagonist’s anguished inner state. The conflicted mother’s decision and its consequences make Nothing a tragedy, but its often claustrophobic style and sun-drenched look give it an unsettling yet extraordinary beauty that subtly underscores the real calamity at the heart of the narrative.—Eddie Cockrell

In Polish with English subtitles


Monday, April 26, 8:30 pm, American Film Institute, Code: FFA926APRA
Friday, April 30, 7:00 pm, American Film Institute, Code: FFA930APRA

Regret to Inform
Barbara Sonneborn
USA, 1998, 72 minutes, black & white

Winner of the Documentary Director’s Award at the 1999 Sundance Film Festival, the Video Source Award from the International Documentary Association, and one of the Final Five in the Documentary Feature category of this year’s Oscar race, Regret to Inform is a powerful, valuable document of war and the devastation it wreaks on those who survive, robbed of their loved ones.

In 1968, on Barbara Sonneborn’s 24th birthday, she learned her husband Jeff had been killed in Vietnam. Twenty-four years later, she traveled there to confront her past. Made in part to neutralize the “social invisibility” suffered by widows of that war, Regret to Inform profiles the lives and experiences of numerous women on both sides of the conflict.—Eddie Cockrell


Friday, April 23, 9:00 pm, American Film Institute, Code: FFA926APRA
Saturday, April 24, 12:00 pm, American Film Institute, Code: FFA927APRA

Panel discussion immediately following April 24 screening.

In Person: Director Barbara Sonneborn
**Short Stuff I**

(101 MINUTES)

The Little Girl Who Sold the Sun

(La petite Vendeuse de soleil)

Djibril Diop Mambety, Switzerland/France/Senegal, 1999, 45 minutes, Wolof with English subtitles, color

A crippled yet defiant little girl is picked on mercilessly by the newspaper boys on the streets of Dakar until she challenges their aggression.

Mind’s Eye

Gregory Godhard, Australia, 1998, 5 minutes, color

A fast-paced surrealistic journey without words.

Mud

Ivailo Simidchiev, Bulgaria/Canada, 1997, 22 minutes, black & white

A man finds himself in pursuit of a little gypsy boy, who stabs him, cares for him, befriends him, and finally lays his body to rest.

Our Troubles Will Soon Be Over

Jorge Ramirez-Sudrez, Mexico/USA, 1998, 5 minutes, color

On the cutting edge of computer animation, this short is about a duel between a fly and a man in a Mexico City slum.

Story of the Red Rose

Juan Carlos Martinez-Zaldivar, Cuba/Canada, 24 minutes, color

Love in an all its strangeness in this Gainsaway-ish love story inspired by the fairy tales of Oscar Wilde.

**Saturday, April 24, 5:00 pm, American Film Institute, Code: FFA924APRC**

**Short Stuff II**

(89 MINUTES)

The Bottomless Cup

Paul Raner, USA, 1999, 13 minutes, color

The only way to survive this all-night diner is to finish your bottomless cup of coffee.

La Calera

Percy Angress, Costa Rica, 1998/1999, 18 minutes, Spanish with English subtitles, color

A Costa Rican peasant finds himself torn between his wife and a beautiful, mysterious woman.

**American Premiere**

Stowaways

Denis Chouinard, Nicolas Wadimoff

Switzerland/Canada/Canada/Canada/Belgium, 1997, color, 96 minutes

At once riveting thriller and heartbreaking social tract, Stowaways finds illegal Arab, Gypsy, Romanian, and Russian refugees locked into a transport container in the depths of a cargo ship headed from Europe to Canada. After an unexpected stop in Britain, the ship develops engine trouble in the middle of the North Atlantic, necessitating drastic action made all the more risky by the heavy bounty levied on its heads by the shipping company. Winner of numerous film festival prizes, the film has an unforgettable veracity that began when the Quebec-based directors Chouinard and Wadimoff plucked their heads by the shipping company. Winner of numerous film festival prizes, the film has an unforgettable veracity that began when the Quebec-based directors Chouinard and Wadimoff plucked their heads by the shipping company.

**In Person: Producer David Parks**

Wednesday, April 28, 7:00 pm, C.O. Tenley, Code: FFT926APRA

**The Sky Is Falling**

Florrie Laurence

USA, 1999, 105 minutes, color

A struggling novelist whose high-school sweetheart walks out on her on the eve of their 10th class reunion. Emily (Dede Pfeiffer) is fretting over the future and imagining increasingly elaborate, absurdly funny ways to end her life. Her support system doesn’t exactly help: her mother (Teri Garr) runs the Psychic Acquaintance Hotline, and her father—not the guy on her birth certificate—is a hippie photographer named Yco (Howard Hesseman). Co-produced and photographed in Los Angeles by D.C. native David Parks, the film is craftily played with tongue firmly in cheek, and the script has a lot to say about the travails of everyday life. Watch for cameos by Chris Elliott and Sean Astin.—Eddie Cockrell

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

**The Swindle**

Rien ne va plus

Claude Chabrol

France, 1997, 101 minutes, color

Claude Chabrol’s 50th film finds the auteur in fine form, telling the elegant, mischievous, and confounding story of a mysteriously related petty grifters Betty (Isabelle Huppert) and Victor (Michel Serrault) and their adventures with larcenous executive Maurice (François Cluzet) and the Tosca-loving mobster he crosses. As the schemers move from France to the Swiss Alps to the Caribbean, questions of how this trio of ne’er-do-wells is related take a back seat to who precisely is doing what to whom. Full of what the maker of The Butcher, Story of Women, and La Cérémonie describes as “plenty of little details and vague references to past films for the loyal few who want to have a good laugh finding them,” The Swindle is vintage Chabrol.—Eddie Cockrell

**In Person: Producer David Parks**

Monday, April 26, 7:30 pm, C.O. Tenley, Code: FFT926APRA

**Our Troubles Will Soon Be Over**

**In Person: Producer David Parks**

Thursday, April 29, 7:15 pm, C.O. Foundry, Code: FL929APRA

**Swieety Barrett**

Stephen Bradly

Ireland, 1998, 92 minutes, color

Brendan Gleeson, so good in John Boorman’s The General and last year’s The Wind That Shakes the Barley, is mesmerizing as Eamon, a struggling novelist whose high-school sweetheart, Sally (Colm Meaney), walks out on him in the middle of their marriage. Eamon’s only hope to save his marriage is to complete a novel, but his new publisher insists that he change the plot to a clear-cut tale of good versus evil that is anything but uncomplicated.

**Thursday, April 29, 7:00 pm, American Film Institute, Code: FFA924APRC**
West Beirut
Ziad Doueiri
Lebanon/France, 1998, 105 minutes, color

Just as John Boorman’s Hope and Glory recast the World War II bombing of London as a children’s wonderland of new and exciting experience amid death and destruction, West Beirut follows the adventures of three young people during Lebanon’s civil war in the mid-1970s. Centered on genial delinquent Tarek and his pal Chamas—Muslims both—the merry band grows to include viva- cious May, a Christian. Lebanon-born director Doueiri has worked as assistant and second-unit cinematographer for Quentin Tarantino, among others. He also serves as assistant and second-unit cinematographer for the West Beirut’s director Ziad Doueiri, who recasts the World War II bombing of London as a children’s wonderland of new and exciting experience amid death and destruction.

Sus Ojos se Cerraron y el Mundo Siguió Andando
Jaime Chavarri
Spain/Argentina, 1997, 93 minutes, color

Buenos Aires, 1933. Small-time struggling tango singer Renzo Franchi’s life takes a turn when he meets Juanita, the beautiful, seductive girlfriend of his band’s guitarist. Struck by his uncanny resemblance to the celebrated tango singer Carlos Gardel, Juanita doesn’t take long to seduce Renzo. She soon persuades him to adopt Gardel’s hairstyle and mannerisms, allowing her to live out a celebrity love affair by proxy. As Juanita and Renzo’s love blossoms and her infatuation with his new image grows, Renzo finds his own identity slowly but surely blurring with that of the legendary singer. And Juanita, the obsessed, is always on hand to bring out that twist of tango in him.


Wednesday, April 28, 8:30 pm, AMC Union Station 9, Code: FFU929APRB
Thursday, April 29, 6:45 pm, AMC Union Station 9, Code: FFU928APRB

In Person: Director Jaime Chavarri

Wind With the Gone
El Viento se llevo lo que Alejandro Agresti

Argentina/Spain/France/The Netherlands, 1998, 91 minutes, color

The new film from the director of Love Is a Fat Woman (Filmfest DC 1998) continues Argentine-born Alejandro Agresti’s fascination with playfully subverting conventional narrative order. It’s the 1970s, but television hasn’t yet come to a small town in southern Argentina’s remote, majestic Patagonia. All village life centers on a tiny cinema, where deceptively old movies come to die. The reels are jumbled (hence the title), the story lines are confused, and the anar- chistic tales inspire the residents to act in most peculiar ways. Their movie god is Edgar Wesley, whose films are such a mess that they always get a standing ovation. In retirement in Paris, Wesley becomes curious about the fan letters he’s received over the years from this little town, so he decides to pay a visit to his most solvable. Then he meets two bizarre Spanish garbagemen with an ability to control time, who use an incantation to send Victor back to the crucial point at which he lost the woman more dear to him—a turn when he meets Juanita, so he decides to pay a visit to his past.


Wednesday, April 28, 7:30 pm, C.O. Tenley, Code: FF928APRA

In Person: Director Ziad Doueiri

Winter Land
Invierno mala vida
Gregorio Cramer
Argentina/Spain, 1997, 84 minutes, color

Patagonia, in southern Argentina: a place unfriendly to humans, ruled by unremitting, stormy winds and filled with myths. Valdivia, a petty criminal used to failure, dreams of a golden sheep that he has lost, some way or another. When he receives a call from the mysteri- ous Señor Ramenfort, who orders him to go looking for such a sheep, Valdivia’s journey to nowhere begins. In this feature debut filled with bizarre humor, Gregorio Cramer balances skillfully on the brink between appearance and reality. With a fine sense of film rhythm and mood, he tells a story of kleptomania, friendship, love, loneliness, and the need to have a dream in one of the most striking contributions by the latest generation of Argentine filmmakers. —Charles Cassady, 23rd Cleveland International Film Festival, 1999


Monday, April 26, 6:30 pm, American Film Institute, Code: FF926APRA
Tuesday, April 27, 8:45 pm, American Film Institute, Code: FF927APRA

Twice Upon a Yesterday
Maria Ripoll
Spain/England, 1998, 96 minutes, color

This romantic comedy-drama with a metaphysical twist seems simple enough, but proves to be an irresistible amusing puzzle. Who hasn’t begged for a second chance, to take back what we said, or walk a different path than the one that led to heartbreak? That miraculous choice is given to Victor, a self-centered actor whose tem- porary infatuation with a co-star prompted him to throw away his six-year relationship with psychotherapist Sylvia. Now Sylvia is mar- rying somebody else who is everything Victor is not, and the jobless thespian wanders London’s pubs and rainwashed streets, incon- solable. Then he meets two bizarre Spanish garbagemen with an ability to control time, who use an incantation to send Victor back to the crucial point at which he lost the woman more dear to him than anything else in the world. —Clouds Cassidy, 23rd Cleveland International Film Festival, 1999


Monday, April 26, 6:30 pm, American Film Institute, Code: FF926APRA
Tuesday, April 27, 8:45 pm, American Film Institute, Code: FF927APRA
2000 Seen by... FREE!

**Life on Earth**
La Vie sur terre
Abderrahmane Sissako
France/Mauritania, 1998, 61 minutes, color
When he returns to his small village in Mali to visit his father, director Sissako finds himself compelled to capture a portrait of a traditional African community poised on the brink of a new millennium.
—Deborah Young, Variety
In French with English subtitles
Saturday, May 1 at 2:00 pm, National Gallery of Art

**The Wall**
Le Mur
Alain BERINGER
Belgium, 1998, 67 minutes, color
Albert’s “chips” stall in Brussels stands on the city’s linguistic divide: when he plunges potatoes into hot oil, he’s in the French-speaking zone, but when he doles out the French fries to his customers, Albert is in the Flemish-speaking district. Arriving at work on the last day of the millennium, he discovers that his shop has been bifurcated by a wall.
In Flemish and French with English subtitles
Saturday, May 1 at 3:00 pm, National Gallery of Art

**My First Night**
Miguel Albaladejo
Spain, 1998, 62 minutes, color
New Year’s Eve 1999 finds Manuel and his wife, preparing for a quieter dinner, but the evening is dashed by bizarre mix-ups and misunderstandings.
In Spanish with English subtitles
Saturday, May 1 at 4:15, National Gallery of Art

**Tamas and Juli**
Ildiko Enyedi
Hungary, 1997, 60 minutes, color
Enyedi’s (My Twentieth Century, Filmfest DC 1990) film is a tender story of emerging love between a miner and a kindergarten teacher. After arranging to meet at 10 o’clock on New Year’s Eve 1999, Tamas—learning he will be on night shift—has no way of informing Juli.
In Hungarian with English subtitles
Saturday, May 1 at 4:00 pm, National Gallery of Art

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**Rosebud Film and Video Awards**

**1999 Winners Showcase**

**Family (ANIMATION)**
Aaron Skillman, Andy Marchal, Richmond, VA
Primal procreative forces mold the human condition.

**Rocky IV (ANIMATION)**
Rachel Max, Washington, DC
A red-blooded critique of the American icon.

**Puberty: Benji’s Special Time (COMEDY)**
Luke Fannin, Richmond, VA
Poor Benji: The hard truths revealed in this mock-Fifties educational film.

**The Pitch (COMEDY)**
Rob Lyall, Alex LaGory, Joe Talbott, Arlington, VA
A parade of Hollywood hopefuls serves up a smorgasbord of “sell.”

**1999 Best of Show Winner**
Without Remorse (DOCUMENTARY)
Gregg Watt, Alexandria, VA
A white South African faces his own past in the era of Truth and Reconciliation Commission.

**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.

**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.

Moderated by Variety film critic Eddie Cockrell.
Sunday, April 25, 3:00 pm, Borders Books and Music, 1800 L Street, NW

**The Lovers of the Arctic Circle**

Only an auteur with the strength and vision of Julio Medem could use the circle as a multilayered tool to craft his latest film, The Lovers of the Arctic Circle. Medem is an artist at the top of his form, exploring themes of family, passion, death, and chance with skill and complexity. The romance of Ana and Otto is alternately made. This event is an exciting improvisation—be prepared to participate.

Moderated by Pat Auferheide, noted film critic and Professor at American University.
Wednesday, April 28th, 8:45 pm, B. Smith’s at Union Station, immediately following 6:30 pm screening of The Lovers of the Arctic Circle, AMC Union Station 9 Theaters

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**Stormy Weather**

**Andrew L. Stone**
USA, 1943, 77 minutes, black & white
A dazzling, high-spirited tribute to the legendary Bill “Bojangles” Robinson, featuring the music of Lena Horne, Cab Calloway, and Fats Waller. Tunes include “Ain’t Misbehavin’” and Lena’s sultry version of the title number.

**Principal Cast:** Lena Horne, Bill “Bojangles” Robinson, Fats Waller, Dooley Wilson, Cab Calloway, Katherine Dunham, the Nicholas Brothers.

Friday, April 30 at 10:00 am and 1:00 pm, American Film Institute
The Happy Horse And The Monster
(Germany, 1997, 3 mins, dir. Gerhard Hahn, Claudia Zoller).

Hand In Hand
(Sweden, 1996, 4 mins, dir. Lasse Persson)
Four graceful girls of different colors are supposed to perform a beautiful tightrope dance.

The Apartment Cat

The Child’s Dream
(Finland, 1997, 5 mins, dirs. Antonia Ringborn, Jaana Wahlforss) In the dream the sausage lady has become an angel from heaven and sausage in hand for Toni and his dog Ee.

...And Half The Kingdom
(Sweden, 1996, 8 mins, dir. Lasse Persson) Behind a fairy-tale castle three bees are having fun with three beautiful flowers. A frog shows up.

Nocturne
(Sweden, 1998, 7 mins, dir. Pernilla Hindshol) To the music of Chopin in the setting of a spruce forest, a little love story between a star and a stone.

Black Filmmaking in the New Millennium
Inspired by the growing number of new voices in the African-American film movement, this event, which is co-sponsored by Filmfest DC and the Washington, DC Office of Motion Picture & Television Development, will include a screening of the short film We’ze Pweq by local independent filmmaker Lucy Ghebre-Egziabher (above right) and the Washington, DC, premiere of the feature film Missing Nia, directed by Alison Swan, followed by a panel discussion.

The panel, hosted by local independent filmmaker Sowande Tichawonna, will include filmmakers Alison Swan, Lucy Ghebre-Egziabher, and Patrick Charles; Kay Shaw, publicist and founder, Amber Images; and Stacy Spikes, founder, Urbanworld Film Festival. They will discuss the triumphs and pitfalls of independent filmmaking and provide a unique perspective on making films inside and outside Hollywood.

Sunday, April 25, 12:00 pm – 3:00 pm, American Film Institute

Filmfest DC for Kids

Program I
Hello Out There...Who Are You?
Animated short films about finding one another. Recommended for Ages 3-7, Grades K-3. Total Running Time: 54 minutes.

Kus Kummak/How Odd
(Finland, 1998, 8 mins, dir. Tina Halonen, Ulpa Tolonen) An imaginary voyage of a zebra and his animal friends on the African Savannah set to the music of Debussy.

The Happy Horse And The Monster
(Germany, 1997, 3 mins, dir. Gerhard Hahn, Claudia Zoller).

Hand In Hand
(Sweden, 1996, 4 mins, dir. Lasse Persson)
Four graceful girls of different colors are supposed to perform a beautiful tightrope dance.

The Apartment Cat

Program II
Terrific Treasures
Animation and Live-Action. Recommended for Ages 6-10, Grades 2-5. Total Running Time: 58 minutes.

The First Snow Of Winter
(United Kingdom, 1998, 28 mins, dir. Graham Ralph) American Premiere. Sean is a little Irish duck with a big problem. Due to a mishap Sean misses the annual migration south, and has to face the winter alone. However, he is befriended by a water vole, and with Vole’s help, Sean learns the lessons of survival and most importantly the value of friendship.

Duck doing the River Dance is not to be missed. Preceded by A Fish Story
(Sweden, 1998, 11 mins, dirs. Erik-Gustaf Bellioth, Margaret French) A Goldfish and a wooden Cuckoo are freed by the Moon for one night of celebration with seaside and outer-space friends. But dangers lurk in the dark.

In The Mirror Of The Sky
(Mexico, 1998, 10 mins, dir. Carlos Salces) Live-Action. It’s got to work sometime. Luis is obsessed with catching hold of the airplane that is reflected in the pond.

Program III
You Oughta Be In Pictures!
Videos by Young Filmmakers. A chance to see what you can capture with the video camera. Recommended for Ages 8+, Grades 3-7. Total Running Time: 62 minutes.

Three Eggs And A Volcano

Rosa Parks: Mother Of A Movement

Max’s Summer Vacation
(USA, 1997, 28 mins, dir. Kim Watson) When his graft, emotionally aloof grandfather comes to stay with his parents, Max’s summer vacation seems to be ruined. With a dance, however, they begin to bond and pull each other out of their respective shells. Kim Watson, a writer for Disney, Nickelodeon, and recently “The Cosby Show,” has time to give us a charming tale about the gift of the ages.

The Soup to Nuts of Independent Film
The Maryland Film Office, the Virginia Film Office, and the Washington, DC, Office of Motion Picture and Television Development are pleased to offer an Independent Feature Project Program in conjunction with Filmfest DC. “The Soup to Nuts of Independent Film” is a two-hour seminar with a moderator and panelists—professionals active in the New York City “independent” community—discussing the process of completing an independent film. The moderator is Morgan J. Freeman, writer-director of Hurricane Streets. The participants are Andre Hereford, director of development for 40 Acres and a Male Filmworks; Amanda Klein, director of acquisitions and production, October Films; Mary Jane Skalski, vice president of creative affairs at Good Machine; and Three Seasons producer Joana Vicente.

For additional information call (202) 727-6608, (804) 371-8204, or (410) 767-6540.
Wednesday, April 28, 6:00-8:00 pm, American Film Institute
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Special Thanks to . . .
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