Filmfest DC 2000

The 14th Annual Washington, DC International Film Festival

April 5-16

For Information Call 202-628-FILM
www.filmfestdc.org
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**Festival Introduction**

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

Festivals bring people together to celebrate, and the love of cinema expressed through the experience of a film festival is contagious and energizing for us all. One of the primary roles of a film festival is to encourage audiences to explore and discover, to venture down roads they didn’t know existed. We are pleased that every year more and more people look to Filmfest DC to find what’s new and interesting.

Filmfest DC is also a focal point for filmmaking excellence. There is no longer one film audience. The world’s cultures are too diverse and mastery of filmmaking technology too widespread. Our guiding commitment, however, is to be inclusive, and this gives every Filmfest DC a new, exciting flavor. What unites our festival’s diverse programming is quality—good stories told skillfully and well.

Each year the festival selects a national cinema on which to focus, and this year we have selected that of Britain. Taking advantage of a new influx of public capital, the British filmmaking industry has spawned a crop of fresh, innovative work. The multi-award-winning East is East is our Opening Night Gala presentation. Modern, ethnically vital London is seen in Greenwich Main Time and Babymother. Bill Forsyth returns with his Gregory’s Two Girls, and with 42 Up, Michael Apted gives us the latest installment of film’s most fascinating and entertaining sociological study.

New Turkish cinema is also being highlighted this year. Unlike Hollywood fare, driven primarily by star recognition and special effects, international cinema, including the cinema of Turkey, focuses on relationships, character depth and story. Presented in conjunction with the current “Treasures from the Topkapi” exhibit at the Corcoran Gallery of Art, this series is a sampling of a national cinema rarely seen in the West.

On behalf of the festival, I would like to thank the many dedicated people who have shared their time and talents with Filmfest DC. 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 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 have become known around the world as savvy moviegoers.

We are very pleased with this year’s installment of Filmfest DC. The festival is an adventure, and we invite you to join us.

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

In Person: Damien O’Donnell, Director
Hosted by Arch Campbell, NBC4

United Kingdom, 1999, 96 minutes, color

East is East is a film brimming with bombastic humor and a big heart. The Khan family is your not-so-typical north England family of the early ’70s. While George Khan (played by veteran actor Om Puri) tries to rule the roost with an iron fist, his seven children share the same ambition: to become citizens of the modern world and taste the new counterculture. All the kids sneak servings of bacon on the sly and embrace various forms of rebellion, both comic and serious.

George Khan (“Genghis” to his kids) owns a fish and chips shop and is unrelenting in his pursuit of traditional Pakistani values. Ironically, Ella (Linda Bassett), his devoted wife of 25 years, is born and bred English and quite torn in her loyalty between husband and children. As George feels the battle for cultural territory slipping from him, he surreptitiously arranges for two of his sons to be married off to the daughters of a Pakistani friend. A triumphant directorial debut for Irish filmmaker Damien O’Donnell, East is East is a supremely skillful blend of comedy and drama.

After seducing both critics and audiences at the Cannes Film Festival, East is East has become a smash hit in the UK, recently receiving numerous BAFTA nominations (England’s equivalent of the Oscars), two awards from the British Film Critics Circle and London’s Evening Standard Award for Best British Film of the Year.


Wednesday, April 5, 7:00 pm
General Cinema, 5300 Wisconsin Avenue, NW
Followed by Champagne and Dessert Gala, Mazza Gallerie, $40
Code: FFM005APRA

Manolito Four-Eyes

Spain, 1999, 85 minutes, color

Remember when you were a kid and the summers held the promise of long days and endless adventure! So does Spanish director Miguel Albaladejo, who has followed his 1998 hit The First Night of My Life with another instantly beguiling and endlessly inventive child’s-eye view of the world, again adapted with Elvira Lindos from her popular comic strip. The tubby and bespectacled Manolito lives in a working-class section of Madrid with his comically clenched mother Catalina, long-haul trucker dad Manolo, the genial grandfather he’s nicknamed “Super Prostate” and his kid brother, known only as “the Moron” (who’s fond of dunking his pacifier in ketchup). Using a mock serious yet howlingly funny non-stop narration to explain his neighborhood, family and worldview, Manolito serves as guide for an often salty yet consistently hilarious tour of his summer, which begins with making up the math class he’s just failed and ends when a ride-along with Pop turns into an adventure at the seaside. The 50th Berlin International Film Festival describes Manolito Four-Eyes as “warm, hilarious and accurate,” and that sums it up neatly.—Eddie Cockrell

In Spanish with English subtitles


Sunday, April 16, 4:00 pm
Ronald Reagan Building, 1300 Pennsylvania Ave. N.W., followed by a party at Palomino’s, $25
Code: FFR016APRA
Michael Apted did the kind of skillful job at the helm of the newest James Bond adventure, *The World is Not Enough*, you'd expect from a filmmaker with 30 feature film and documentary credits to his name. But there's another franchise just as old that Apted's been working on since the very beginning: the legendary *Up* films, which have been following the successes and failures of a group of 14 socially diverse British children at seven year intervals since 1962. Fans of the series (28 Up and 35 Up are available on videotape) will hang on every word.

Yet the extraordinarily intimate footage spanning 35 years and the intuitive editing of it will thrust newcomers immediately into the phenomological ongoing drama inherent in each of these “average” lives. (There’s even a book commemorating the series.) This past October, Apted received the International Documentary Association Career Achievement Award for “the deep and lasting impression” of his work in non-fiction filmmaking.—Eddie Cockrell

**Production Company:** Dryly Film. **Executive Producers:** Iach Pit, Stephen Lambert. **Producers:** Michael Apted, Claire Lewis. **Cinematography:** George Jesse Turner. **Screenplay:** Stephen Lambert. "**Production Company:** Dendy Films. **Executive Producers:** Michael Apted, Ruth Pitt, Laurent Bouhnik. **Producers:** Stephen Lambert, Claire Lewis. **Cinematography:** Laurent Bouhnik. **Screenplay:** Stephen Lambert. **Production Company:** Playtime. **Producers:** Jean Cotin, Emanoe Gueédiguin, Laurent Bouhnik. **Screenplay:** Laurent Bouhnik. **Cinematography:** Gilles Henry. **Screenplay:** Gilles Henry. **Production Company:** AGAT Films/Cie. **Executive Producers:** Carlos Bolado, Ascaride, Christine Brucher, Jean-Pierre Darroussin, Gérard Meylan, Alexandre Ogu, Laure Rocha, Robert Guédiguian. **Producers:** Carlos Bolado, Ascaride, Christine Brucher, Jean-Pierre Darroussin, Gérard Meylan, Alexandre Ogu, Laure Rocha, Robert Guédiguian. **Production Company:** IMCINE/Sincronia. **Executive Producers:** Carlos Bolado, Ascaride, Christine Brucher, Jean-Pierre Darroussin, Gérard Meylan, Alexandre Ogu, Laure Rocha, Robert Guédiguian. **Producers:** Carlos Bolado, Ascaride, Christine Brucher, Jean-Pierre Darroussin, Gérard Meylan, Alexandre Ogu, Laure Rocha, Robert Guédiguian.

**In French with English subtitles**

**Production Companies:** AGF Films/France. **Executive Producers:** Gilles Sandz, Laurent Bouhnik. **Producers:** Jean Cotin, Emanoe Gueédiguin, Laurent Bouhnik. **Screenplay:** Laurent Bouhnik. **Cinematography:** Gilles Henry. **Screenplay:** Gilles Henry. **Production Company:** AGAT Films/Cie. **Executive Producers:** Carlos Bolado, Ascaride, Christine Brucher, Jean-Pierre Darroussin, Gérard Meylan, Alexandre Ogu, Laure Rocha, Robert Guédiguian. **Producers:** Carlos Bolado, Ascaride, Christine Brucher, Jean-Pierre Darroussin, Gérard Meylan, Alexandre Ogu, Laure Rocha, Robert Guédiguian.

**In Spanish with English subtitles**

**Production Companies:** Bajo California: The Limit of Time. **Executive Producers:** Carlos Bolado, Jesus Ochoa. **Producers:** Carlos Bolado, Jesus Ochoa. **Screenplay:** Carlos Bolado, Jesus Ochoa. **Cinematography:** Rafael Ortega, Claudio Rocha. **Editor:** Carlos Bolado. **Music:** Antonio Fernandez, José Carles. **Principal Cast:** Anjela Lauren Smith, Caroline Cavalié, Laurent Bouhnik, Carlos Bolado, Ascaride, Christine Brucher, Jean-Pierre Darroussin, Gérard Meylan, Alexandre Ogu, Laure Rocha, Robert Guédiguian, Carlos Bolado, Ascaride, Christine Brucher, Jean-Pierre Darroussin, Gérard Meylan, Alexandre Ogu, Laure Rocha, Robert Guédiguian.

**In Spanish with English subtitles**

**Production Companies:** Bajo California: The Limit of Time. **Executive Producers:** Carlos Bolado, Jesus Ochoa. **Producers:** Carlos Bolado, Jesus Ochoa. **Screenplay:** Carlos Bolado, Jesus Ochoa. **Cinematography:** Rafael Ortega, Claudio Rocha. **Editor:** Carlos Bolado. **Music:** Antonio Fernandez. **Principal Cast:** Anjela Lauren Smith, Caroline Cavalié, Laurent Bouhnik, Carlos Bolado, Ascaride, Christine Brucher, Jean-Pierre Darroussin, Gérard Meylan, Alexandre Ogu, Laure Rocha, Robert Guédiguian, Carlos Bolado, Ascaride, Christine Brucher, Jean-Pierre Darroussin, Gérard Meylan, Alexandre Ogu, Laure Rocha, Robert Guédiguian.
Berësina, or the Last Days of Switzerland

Berësina oder die letzten tage der Schweiz

Daniel Schmid
Switzerland/Germany/Austria, 1999, 108 minutes, color

You don’t have to be Swiss to appreciate the broadly played yet finely calibrated sociopolitical satire of Beresina, which offers a luscious mix of high fashion, patriotism and comically kinky sex in its saga of sunny Russian call girl Irina (Elena Panova) and her sanguine rise to power as a kind of Alpine Mata Hari. Yet veteran director Daniel Schmid (Hécate, Tosco’s Kiss, Off Season) explains his desire to make our very own declaration of love of the country we grew up in “by firmly decrying, ‘Realty needs the unreal to become reality.’

Audiences will have a ball with this heady stew of history and conspiracy, as Irina uses the outlandish scherms of designer and part-time madam Charlotte De (Geraldine Chaplin) to penetrate the upper echelons of a long-dormant right-wing political group and jumpstart the ‘Berësina Alarm,’ their plans for a coup d’état.—Eddie Cockrell

In German with English subtitles


Saturday, April 8, 6:15 pm, Tenley, Code: FFU008APRB
Friday, April 14, 9:30 pm, Tenley, Code: FFTT011APRA

Co-presented with the Embassy of Switzerland

Black and White in Color

Cernobila v barve

Mira Erdevicki-Charap
Czech Republic, 1998, 58 minutes, color

One of the larger Eastern European talents in more ways than one, Romany singer Vera Bílá (her surname is Czech for “white”) and her band Kale (“black” in gypsy dialect) are profiled in this eye-opening music documentary from Yugoslav-born director Mira Erdevicki-Charap and her husband David Charap. As she travels from her home base of Rokycany through rural Slovakia and the Czech Republic meeting fans and performing and shooting music videos, Bíla is seen fretting over money, planning an arranged marriage for her adopted son and kneeling around with her tight-knit band. Loved everywhere, the singer is nobody’s traditional idea of a star. Yet with what she’s seen all the frustrations of her personal life and societal intolerance toward Romany are funneled into her powerful performances, prompting the New York Times to call Vera Bíla “the Nusrat Fateh Ali Kahn of gypsy music.”

—Eddie Cockrell

In Czech, Romany, Slovak and French with English subtitles


Sunday, April 9, 8:45 pm, Foundry, Code: FFI009APRB
Monday, April 10, 8:30 pm, Foundry, Code: FFI010APRB

La dilettante

Pascal Thomas
France, 1999, 115 minutes, color

“If being a dilettante means enjoying things, I’m a dilettante,” says the resolutely serene protagonist of this delightful, old-school urban odyssey from veteran director Pascal Thomas. Fleeing a 15-year marriage in Switzerland, Pierette Dumortier (Catherine Frot) arrives in Paris and in short order has meddled in the lives of her two children, tamed a wild high school class, fallen head over heels for a photogenic priest and brought her aloof daughter’s lovestruck boyfriend around in the most unorthodox fashion. Even when life gives her lemons she flavors her lemonade with a bullet-proof sangfroid that melts even the hardest hearts. Among the most entralling and confounding creations to be found in contemporary cinema, Pierette more than lives up to Casanova’s epigrammatic decree: “Let it never be said that my life was bought but amusement.”

In French with English subtitles


Thursday, April 13, 6:30 pm, General Cinema, Code: FFMD01AIPRA
Friday, April 14, 6:30 pm, American Film Institute, Code: FFMD01AIPRA, followed by a reception at The Jerusalem Fund, 2425 Virginia Avenue, NW.

In Person: Director Randa Chahal Sabbagh

Civilesíes

Randa Chahal Sabbagh

France, 1999, 95 minutes, color

Living through the civil war in Lebanon, Randa Chahal Sabbagh was 20 years old when it began, 40 when it ended. Her experience of that time has formed the basis for a powerful film about the people who lived through that period. During the civil war, many Lebanese fled to Europe, leaving their beautiful houses and lavish apartments in the care of their servants. The people left behind—among the focus of Civilesíes—Sabbagh has succeeded magnificently in creating an unforgettable tapestry of a civil war in which innocent civilians see their lives destroyed before their very eyes.—Piers Handling, 24th Toronto International Film Festival, 1999

In Arabic and French with English subtitles


Thursday, April 13, 6:30 pm, General Cinema, Code: FFMD01AIPRA
Friday, April 14, 6:30 pm, American Film Institute, Code: FFMD01AIPRA, followed by a reception at The Jerusalem Fund, 2425 Virginia Avenue, NW.

In Person: Director Randa Chahal Sabbagh

Cozy Dens

Pelsły

Jan Hrebejk
Czech Republic, 1999, 116 minutes, color

Following their spoof of post-Cold War Czech confusion and greed in Vera Chytilová’s The Inheritance, actors Miroslav Donutil and Bolek Polívka are back in this ensemble comedy about two intertwined families in mid-1960s Prague and the sociopolitical forces that threaten their comfort and security. Donutil’s Sebek is a simple but disciplined military officer who constantly clashes with his neighbor Kraus (Jiri Kodet), a former resistance fighter. Their teenage children teeter on the edge of two generations, grappling simultaneously with acute embarrassedness at their parents’ strident ideologies and the increasingly pervasive influence of western and homogenized rock ‘n’ roll. Polívka shines in his glorified cameo as Sebek’s nagging brother, and in short order has meddled in the lives of her two children, tamed a wild high school class, fallen head over heels for a photogenic priest and brought her aloof daughter’s lovestruck boyfriend around in the most unorthodox fashion. Even when life gives her lemons she flavors her lemonade with a bullet-proof sangfroid that melts even the hardest hearts. Among the most entralling and confounding creations to be found in contemporary cinema, Pierette more than lives up to Casanova’s epigrammatic decree: “Let it never be said that my life was bought but amusement.”

In Czech with English subtitles


Monday, April 10, 9:00 pm, Tenley, Code: FFU101APRB
Tuesday, April 11, 9:00 pm, Tenley, Code: FFE009APRA

La dilettante

Pascal Thomas
France, 1999, 115 minutes, color

“If being a dilettante means enjoying things, I’m a dilettante,” says the resolutely serene protagonist of this delightful, old-school urban odyssey from veteran director Pascal Thomas. Fleeing a 15-year marriage in Switzerland, Pierette Dumortier (Catherine Frot) arrives in Paris and in short order has meddled in the lives of her two children, tamed a wild high school class, fallen head over heels for a photogenic priest and brought her aloof daughter’s lovestruck boyfriend around in the most unorthodox fashion. Even when life gives her lemons she flavors her lemonade with a bullet-proof sangfroid that melts even the hardest hearts. Among the most entralling and confounding creations to be found in contemporary cinema, Pierette more than lives up to Casanova’s epigrammatic decree: “Let it never be said that my life was bought but amusement.”

In French with English subtitles


Sunday, April 9, 6:00 pm, French Embassy, followed by a reception, $20, Code: FFE009APRA
Tuesday, April 11, 6:30 pm, Tenley, Code: FFTT011APRA

In Person: Director Pascal Thomas

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

Cocktail reception following the Sunday screening sponsored by the Cognac Industry

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**Flowers from Another World**

**Flores de otro mundo**

Iciar Bollain

Spain, 1999, 96 minutes, color

Winner of Best film, International Critics’ Week, Cannes Film Festival. This second feature from actress-turned-director Iciar Bollain is a study of modern relationships given a fascinating twist. A busload of Central American women are brought to a Spanish village where the local men have been short on female company. The women stand out in sharp contrast to the somewhat stolid village and its rather dull inhabitants, but their exoticism is appealing and various relationships are formed. What the men lack in excitement, it seems, they can compensate for in financial security.

However, Bollain’s film is at pains to point out that it’s not just the course of true love that doesn’t run smoothly—the socially engineered variety seems to be beset with problems, too.—Sundance Film Festival, 43rd London Film Festival, 1999

In Spanish with English subtitles


Tuesday, April 11, 11:30 pm, Foundry. Code: FF1011APRB
Wednesday, April 12, 6:30 pm, Foundry. Code: FF012APRA

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**/Genghis Blues**

**Roko Belic**

USA, 1999, 88 minutes, color

Winner of audience awards at the Sundance and Vancouver festivals. This documentary follows blind American blues musician Paul Pena as he travels to participate in a throat-singing contest in the republic of Tuva in Central Asia. Pena, who has worked with blues greats T-Bone Walker, B.B. King and Bonnie Raitt, entered a serious depression following the death of his wife. Seeking to divert himself, he began learning languages via short-wave radio, where he stumbled upon Tuva throat singing, a unique style in which multiple voices and sounds emanate from a single vocalist. Pena taught himself the technique, learning the Tuva language along the way. Unbeknownst to him, a San Francisco-based society, the Friends of Tuva, had arranged a visit to America by the virtuoso throat singer Kongar-ol Ondar. Pena attended the concert and then serenaded Ondar with a traditional Tuva song. Amazed, Ondar immediately invited Pena to travel to Tuva to take part in the annual throat-singing contest. This film is the remarkable story of that journey.

18th Vancouver International Film Festival, 1999


Saturday, April 8, 9:30 pm, Tenley. Code: FFV008APRB
Sunday, April 9, 6:45 pm, Tenley. Code: FFU009APRA

In Person: Producer Adrian Belic

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**Gigantic Absolute giganten**

**Sebastian Schipper**

Germany, 1999, 77 minutes, color

Finally free of probation, Floyd (Frank Giering) announces that he’s leaving Hamburg the next day on a container ship bound for Cape Town and Singapore. Before he goes, his pals Rico (Florian Lukas) and Walter (Antoine Monot Jr.) accompany him on an improbable trip through the urban wasteland. Meeting the western challenge of the episodic teen road movie on its home ground, this genial, knockabout slacker comedy from the producers of Run Lola Run, including Tom Tykwer, the film’s director, follows three Hamburg twenty-somethings on a wild night on the town in an orange 1974 Ford Granada coupe. Actor-turned-writer/director Sebastian Schipper has a fine feel for a particularly German brand of millennial malaise, and the whole enterprise has the gorgeous widescreen look and pulsing techno beat the world is coming to expect from the X File Creative Pool.—Eddie Cockrell

In German, Italian and Hungarian with English subtitles


Saturday, April 8, 6:30 pm, Tenley. Code: FFU008APRA
Monday, April 10, 7:00 pm, Tenley. Code: FFU010APRA

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**A Glass of Rage**

**Um copo de cólera**

**Aluízio Abranches**

Brazil, 1999, 72 minutes, color

Seventy-two minutes of concentrated lust and agitation, A Glass of Rage is an audacious, sexy, top-of-the-lungs skirmish in the ongoing battle between “He,” a builder, and “She,” a journalist, on his farm outside São Paulo. Producer Flávio Tambellini pried the rights to the book from reclusive writer Radauan Nassar for producer-turned-director Aluízio Abranches, who brings to the proceedings a nervous energy complemented perfectly by the pulsing Dolby Digital score and the fearless, athletic proceedings a nervous energy complemented perfectly by the pulsing Dolby Digital score and the fearless, athletic performances of Alexandre Borges and Julia Lennertz. Not for the prudish or shy, the film is stylish and provocative.—Eddie Cockrell

In Portuguese with English subtitles


Thursday, April 13, 8:30 pm, Foundry. Code: FF011APRB
Friday, April 14, 9:30 pm, Foundry. Code: FFU012APRA
Saturday, April 15, 9:00 pm, Foundry. Code: FFV013APRA

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**Greenwich Mean Time (G:MT)**

**John Strickland**

United Kingdom, 1999, 113 minutes, color

Think of A Hard Day’s Night in MTV’s “Real World” and you’re in the ballroom of this music-themed ensemble melodrama that thrums with the street life of contemporary southeast London. A group of school chums struggles to break their “jazz jungle” band Greenwich Mean Time while ensconced in the manor house of their manager’s family. As the relationships become more tangled, and the business stakes increase, each member must sort out their priorities and allegiances. Drenched in the music of Talvin Singh, Hinda Hicks, Imogen Heap, Lester Bowie, Tricky and a raft of others, this cutting-edge, multi-ethnic series of life lessons is a family affair: Produced by Hollywood vet Taylor Hackford (director of An Officer and a Gentleman, husband of actress Helen Mirren), the film was written by “Prime Suspect 3” scribe Simon Mirren (Helen’s nephew) and directed by “PS3” helmer John Strickland.—Eddie Cockrell


Sunday, April 11, 9:00 pm, Tenley. Code: FFV009APRA
Monday, April 10, 11:15 pm, Tenley. Code: FFU010APRA

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**Gregory’s Two Girls**

**Bill Forsyth**

United Kingdom, 1999, 105 minutes, color

Bill Forsyth has reunited with John Gordon Sinclair to bring one of Scotland’s most endearing characters back to the big screen. Gawky, shy Gregory charmed audiences with his awkward adolescent crushes and introduced the world to Cumbernauld, one of Scotland’s new towns. Twenty years on he’s still there and teaching English at his old school. As one would expect, he is still particularly shambolic with women, whether the older girls he teaches or voluptuous following, blue Belinda. In class, he spends as much time discussing human rights as Shakespeare, and he encourages his pupils to question everything and to get involved. Of course, he nearly dies at the offer to involve himself and make a difference from his own hometown. He may talk a good game but suddenly he begins to meet people who have actually fought for human rights at an international level and everything is a little more real than he can comprehend.—Nicola Person, 53rd Edinburgh International Film Festival, 1999


Friday, April 7, 6:15 pm, Tenley. Code: FFU007APRA
Saturday, April 8, 8:45 pm, Tenley. Code: FFU012APRA
Harem Suare
Ferzan Ozpetek
France/Italy/Turkey. 1999. 106 minutes, color.
A young, mysterious Italian woman comes to live in the Sultan’s harem in 1904 during the dying days of the Ottoman Empire. Prized for her musical skills, she uses her close relationship with one of the Sultan’s most powerful eunuch servants to try to climb her way up the slippery slope of power and influence inside the harem. Told partially in flashback, this exotic and lush drama manages to avoid being exploitative and instead offers an emotionally complex and eventually tragic romance. Harem Suare is also a thoughtfully depicted vision of a vanished world, skilfully realised by filmmaker Ferzan Ozpetek.
—Adrian Wootton, 43rd London Film Festival, 1999

In Turkish, Italian and French with English subtitles
Monday, April 10, 8:45 pm, Tenley, Code: FFD010A0PRB
Wednesday, April 12, 6:30 pm, Tenley, Code: FFD012APRA

Hidden River
Río Escondido
Mercedes García Guevara
Argentina. 1999. 85 minutes, color.
Both a region and a character trait, the title of this powerful melodrama does double duty as a satisfying dramatic metaphor for the inner confusion and ultimate strength of composed interior decorator Ana Otero (Paola Krum). Discovering an arrangement is a second family of her husband, Luis (Pablo Cedrón), she goes to the small western Argentine province of Rio Escondido to investigate. Ana does, in fact discover a child relation, but the truth of the situation tests her capacity to lie and to love. A distinctive, provocative feature film debut from Mercedes García Guevara, the film introduces thriller elements to the mix. On the strength of Guevara’s stylistic precision, massaged by the luminous cinematography of Esteban Sapir, Hidden River is a subtle marvel.—Eddie Cockrell

In Spanish with English subtitles
Thursday, April 8, 6:45 pm, Tenley, Code: FFF006APPRB
Friday, April 7, 6:30 pm, Tenley, Code: FFF007APRA

Instrument: Ten Years with the Band Fugazi
Jem Cohen
USA. 1999. 115 minutes, black & white and color.
Defiantly and determinedly independent, the band Fugazi was born of the D.C. HardCore movement in 1987 and remains to this day the pure essence of what the late 1970s punk movement was all about. In 1993 or thereabouts, documentary filmmaker Jem Cohen began pulling together super 8, 16mm and video footage held taken of the band in concert, rehearsal and transit. His kaleidoscopic yet rigorous approach to Fugazi’s physical, passionate history renders the punk movement was all about. In 1993 or thereabouts, the music of Fugazi and the filmmaking of Jem Cohen.
—Eddie Cockrell

Friday, April 14, 10:05 pm, American Film Institute, Code: TFT001A2PRC
Saturday, April 15, 9:45 pm, American Film Institute, Code: FFT002APRC

In Person: Director Jem Cohen and members of the band Fugazi

If You Only Understood
Si me comprenderas
Rolando Díaz
Spain/Cuba. 1998. 87 minutes, color.
Rolando Díaz’s unre- quited desire to make a contemporary musical about Havana eventu- ally led him to audition eight aspiring actresses. The things they have in common are their color and an eagerness to change their lives. Diaz allows each woman to introduce her world. We get to see Alina, the rumba dancer; Joanni, the model; Flor, the playwright; Ana, the entrepreneur; Doris, a nurse; Alicia, a dancer; and Ivetta, an engineer. In the end, the closest Diaz gets to a musical is a dance number performed on the street by all the women, which serves both as tribute and testimony to the marginality of these women’s experiences.—Ramón Puerta, 24th Toronto International Film Festival

In Spanish with English subtitles
Monday, April 10, 6:30 pm, Foundry, Code: FFD010A0PRB
Wednesday, April 12, 9:15 pm, Foundry, Code: FFD012APRA

Journey to the Sun
Gniése Yolculuk
Yesim Ustaoglu
Turkey/ The Netherlands/Germany. 1999. 105 minutes, color.
Winner of multiple awards from festivals in Berlin, Sao Paolo and elsewhere. A grey road weaves its way through a barren landscape. A truck, carrying a dead body in a coffin, is parked on the roadside. Its driver is Mehmet; the corpse is that of his friend, Berzan. They met a couple of years ago in Istanbul. After the eventful road trip, Berzanaturally took the job with Mehmet that Berzan was Kurd; Mehmet has decided to bring his remains to Berzan’s home village. Yesim Ustaoglu’s second feature is a second decade journey and she is a master story teller. As Turkey is divided into two distinct parts. It starts off as a tough urban buddy movie and ends up an elegiac travelogue back to the roots of the country. The characters’ fear of the future and their desperate attempts to comprehend the situation are the subject of the plot.
—Moving Pictures in Berlin, 1999

In Turkish with English subtitles
Sunday, April 8, 9:00 pm, Tenley, Code: FFF008APRB
Sunday, April 9, 6:15 pm, Tenley, Code: FFF009APRA

The Junction
Torozwisko
Urszula Urbania
Poland. 1999. 85 minutes, color.
Nothing much ever happens to Maria (Karolina Dryzner), who wanted to be a librarian but ended up directing the sparse train traffic from the elevated “glass coffin” of the Aniolowo whistle stop outside Lodz. The trains come and go, leaving Maria to tend to her morose mother, layabout brother and childless tropical fish. In fact, just about the only entertainment available to Maria is her brassy best friend Krystyna (Ewa Łoraska), whose beaus come and go like the trains, leaving Krystyna sometimes bloody but unbowed in her pursuit of love and adventure—anything to relieve the monotony. When Maria loses a rare chance at love to the oblivious Krystyna, her mother begins an improbable relationship and her brother starts dabbling in what passes for the narcotics trade in Aniolowo, she discovers that conflict and change eventually arrive in even the most remote parts of the new Poland. —Eddie Cockrell

In Polish with English subtitles
Thursday, April 13, 9:45 pm, Foundry, Code: FFD013APRA
Thursday, April 14, 9:15 pm, Foundry, Code: FFD014APRA
Mobutu, King of Zaire

**Mobutu, roi du Zaïre**

**Thierry Michel**

Belgium, 1999, 135 minutes, color and black & white

A featured presentation of the 1999 New York Film Festival, this documentary intertwines archival footage and interviews about one of the world’s most tenacious despots. A simply educated soldier, Mobutu Sese Seko rose to become the president of what was once one of the most wealthy countries in Africa and made himself and his cronies among the richest men in the world. He ruled with fear and violence for more than 30 years, refusing to give up, uprooting his country’s meager resources until he was humiliatingly removed by force. Through one of the interviews with Larry Derwin, then the CIA chief in the Congo, the documentary also reveals the role played by the United States in physically eliminating those African leaders Washington was not happy with. At 135 minutes, this film is not a minute too long.—Keith Shv, 43rd London Film Festival, 1999

In English, French and Lingala with English subtitles

**Production Company:** Les Films de la Passerelle. Producers: Claude Weis. Cinematography: Thierry Michel. Editor: Christian Wildhagen. Principal Cast: Thierry Michel, journalist and author, and the president of what was once one of the wealthiest countries in Africa.

In French and Lingala with English subtitles

**Production Company:** Les Films de la Passerelle. Producers: Claude Weis. Cinematography: Thierry Michel. Editor: Christian Wildhagen. Principal Cast: Thierry Michel, journalist and author, and the president of what was once one of the wealthiest countries in Africa.

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A Pornographic Affair

**Une liaison pornographique**

**Frédéric Fonteyne**

Belgium/France, 1999, 81 minutes, color

A Pornographic Affair was selected as the co-opening night film of the annual New Directors/New Films program, presented in New York by the Film Society of Lincoln Center and the Department of Film and Video at the Museum of Modern Art. Two strangers meet after responding to newspaper advertisements from each other suggesting anonymous, pornographic sex. “This delightful, beautifully written and finely acted film will come as a revelation to many. In the past, French-speaking directors have fashioned conversation pieces of great insight and power; but rarely has a relationship between adult lovers been depicted with the honesty, intelligence and warmth of A Pornographic Affair.”—Piers Handling, 24th Toronto International Film Festival, 1999

In French with English subtitles


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Love and Basketball

**Gina Prince-Bythewood**

USA, 2000, 121 minutes, color

In 1981, in adjoining houses in the Baldwin Hills section of Los Angeles, two children meet and form a bond for life. Quincy McCay is the arrogantly confident son of a pro basketball star who meets his match in Monica Wright, who tells him “I’m gonna be the first girl in the NBA” and has the intelligence and warmth of an American epic, Love and Basketball features a strong leading performance from Omar Epps as Quincy and heralds the arrival of a new star in Sanaa Lathan. Spike Lee produced this debut by writer-director Gina Prince-Bythewood.—Edie Cookell


Tuesday, April 13, 9:00 pm, General Cinema, Code: FFU015APRC

Friday, April 14, 6:00 pm, Foundry, Code: FFF014APRA

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Orfeu

**Carlos Diegues**

Brazil, 1999, 110 minutes, color

Many regard Brazilian Marcel Camus’ 1960 Black Orpheus, which retells the Orpheus myth in the slums of Rio during Carnival, as a classic of world cinema. In Brazil, it has always been looked upon as a foreign film. Orfeu, which Brazilian director Carlos Diegues regards as his finest achievement (this in a career that includes the 1979 hit Bye Bye Brazil), has been 30 years in the making, and it more closely approaches the original play by Vinicius de Moraes, lycost for three generations of Brazilian songwriters. In a film ripe with contradiction and cultural clash (and a new score by Caetano Veloso), Diegues has created a swirling, pulsating, headlong plunge that touches the very roots of tragedy. —26th Tel Aviv Film Festival 1999

In Portuguese with English subtitles


Friday, April 7, 10:00 pm, National Geographic, Code: FFN007APRC

Saturday, April 8, 10:00 pm, National Geographic, Code: FFN008APRC

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The Prompter

**Sjøløsen**

Norway, 1999, 97 minutes, color

The Prompter is a multilayered tale that explores what it means to really connect with life on the deepest level. Siv (Hege Schøyen) has always lived her life as other people have asked. The only place Siv can really be herself is at the theater, where she works as a prompter and interpreter for opera performances. As her new life as the wife of Fred (Sven Nordin) and surrogate mother to his children progresses, Siv finds herself suppressing her own needs again and again for her new family. Thwarted at home, she finds herself becoming more and more invested emotionally in her work. The catharsis she finds as a prompter is quietly observed by the opera orchestra’s tuba player (Philip Zandén), who strikes up a conversation and later a friendship with her. For the first time in her life, Siv has found someone she can connect to emotionally. And the tube player is quite clear about how much he wants to make her happy. But as far as Siv is concerned, it’s too late. How can she change now?—Frode Tha, 15th Santa Barbara Film Festival, 2000

In Norwegian with English subtitles


Tuesday, April 11, 9:00 pm, American Film Institute, Code: FFN011APRC

Thursday, April 13, 6:30 pm, American Film Institute, Code: FFN013APRC

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Ping Pong Bath Station

**Takkyū onsen**

Gen Yamakawa

Japan, 1998, 110 minutes, color

To the ranks of great sports comedies can now be added this serene crowd-pleaser about the inspirational power of table tennis to overcome ennui and adversity, made by the producers of the FFDC 97 fave Sha! We Dance! and sharing with that film a warm heart and sly humor. “To continue is to succeed,” reads a sign in the disused community center of a lovely spa town in Nagano Prefecture, and it is this very sentiment, as well as the goading of a talk-radio host, that has inspired 42-year-old housewife Sonoko Fuji (distanced stage actress Keiko Matsuzaka) to abruptly abandon the suffocating routine of daily life to become a workaholic husband and obnoxious teenage son. Picking up some stranded inkeepers along the road and discovering the disc jockey about to close down the peaceful 250-year-old hot spring where she honeymooned with her husband, Sonoko slowly develops an idea. —Edie Cookell

In Japanese with English subtitles


Sunday, April 9, 9:30 pm, Tenley, Code: FFU015APRC

Tuesday, April 11, 9:15 pm, Tenley, Code: FFU013APRA

Saturday, April 15, 6:45 pm, Tenley, Code: FFU014APRA

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American Premiere

**A Porographic Affair**

**Une liaison pornographique**

**Frédéric Fonteyne**

Belgium/France, 1999, 81 minutes, color

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The 14th Annual Washington, DC International Film Festival 2000 9
The Schedule

Descriptions of films are arranged alphabetically, with show times and locations listed at the end. The master schedule (at right) lists each day’s films and their show times. Films are shown in their original language with English subtitles.

New British Cinema
Each year, Filmfest DC highlights a particular region of the world by presenting the most recent films reflecting a variety of contemporary issues affecting that society. This year we highlight the newest from British cinema, which is more vital than ever.

Whatever one’s definition of a British film—and the arguments will rage for some time—few can deny the UK’s enduring contribution to film culture. The increasing presence of cross-border creativity has done little to dent Britain’s status as a hotbed of international filmmaking talent. Inspired by the rash of successes in the United States, there is as much creative heat erupting out of Cool Britannia as there ever was.

- **East is East**
- **Greenwich Mean Time**
- **Gregory’s Two Girls**
- **Tube Tales**
- **The Wisdom of Crocodiles**

New Turkish Cinema
Turkey’s history in filmmaking goes back as far as 1914. Through numerous transitions over the years, Turkish films have gradually developed into a well-defined art form with a professional caliber of talents. By the 1970s, Turkey was producing a record number of 300 films a year. Although film production eventually decreased dramatically to an average of about 20 per year, the quality of the films continued to improve with an emphasis placed on good directorial styles rather than stars. Today, Turkish films are box office hits at home and have won a place at international film festivals as well.

- **Harem Suare**
- **Journey to the Sun**
- **Propaganda**

Global Rhythms
The collaboration of music and film is a true joy, each enhancing the other. One of Filmfest DC’s unique sections is our series of films from around the globe featuring major international musical artists.

- **The Alloy Orchestra Live**

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

- **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.

- **General Cinema Theatres**
  5300 Wisconsin Ave., NW. Take Metro Red Line to Friendship Heights.

- **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.

Filmfest DC Audience Awards
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 D.C. Lottery.

- **Babymother**
- **Black & White in Color**
- **Genghis Blues**
- **If You Only Understood**
- **Instrument: Ten Years with the Band Fugazi**
- **The Prompter**
- **The Silence of the Angels**

Tickets
General admission is $7.50. Special admissions are noted.

Tickets are available through Tickets.com by calling 703-218-6500, at all Olsson’s Books & Records stores, all Waxie Maxie’s stores, and select Record Town stores in the Washington, DC area at all Record & Tape Traders stores in the Baltimore area. Tickets are also available through the Tickets.com Web site at www.tickets.com.

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

Call Tickets.com at (703) 218-6500 from 10:00 am – 9:00 pm (Monday-Sunday) 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, first-served basis, with no reservations accepted or tickets required.

**Director’s Pass.** The one-time purchase of 10 tickets valued at $7.50 each will be discounted to $65.00. Available only through Tickets.com BY PHONE ONLY (not applicable for Opening and Closing Nights or special events).
### Filmfest DC 2000 Schedule

#### Wednesday, April 5
- 7:00 pm Opening Night Gala: East is East

#### Thursday, April 6
- 1:00 pm Cinema for Seniors: Immortal Life of Henriette Swann
- 1:00 pm Cinema for Seniors: Immortal Life of Henriette Swann

#### Friday, April 7
- 6:00 pm The Terrorist
- 6:30 pm The Terrorist
- 6:30 pm TGV
- 6:45 pm Gregory’s Two Girls
- 7:00 pm Sweet Agony
- 8:00 pm The Sweet Noise of Life
- 8:30 pm Rien à faire
- 8:45 pm Enlightenment Guaranteed
- 9:00 pm Farewell, Home Sweet Home
- 9:30 pm Rats
- 9:30 pm Tube Tales
- 10:00 pm Orfeu

#### Saturday, April 8
- 10:30 am Filmfest DC for Kids: Program I
- 12:00 pm Filmfest DC for Kids: Program II
- 1:00 pm Bed and Sofa (1927)*
- 1:00 pm Family Tree
- 1:00 pm Big Digital Wave Panel*  
- 1:15 pm Bed and Sofa (1998)*
- 5:00 pm Short Stuff I
- 6:00 pm The Sweet Noise of Life
- 6:15 pm Beresina, or The Last Days of Switzerland
- 6:15 pm The Closed Doors
- 6:30 pm Gigantic
- 6:30 pm Rien à faire
- 6:45 pm Farewell, Home Sweet Home  
- 7:30 pm The Silence of the Angels
- 8:00 pm The Terrorist
- 8:30 pm The Closed Doors
- 8:45 pm Gregory’s Two Girls
- 8:45 pm TGV
- 9:00 pm Journey to the Sun
- 9:30 pm 42 Up
- 9:30 pm Genghis Blues
- 10:00 pm Orfeu

#### Sunday, April 9
- 4:00 pm American Hollow*
- 6:00 pm La dilettante
- 6:15 pm Journey to the Sun
- 6:30 pm The Closed Doors
- 6:30 pm Ping Pong Bath Station
- 6:45 pm Genghis Blues
- 6:45 pm Sri
- 8:00 pm Third World Cop
- 8:30 pm CinéCafé: Sri*  
- 8:45 pm Black and White in Color
- 8:45 pm Themelinda Comes at Night
- 9:00 pm Greenwich Mean Time
- 9:15 pm The Wisdom of Crocodiles

#### Monday, April 10
- 10:30 am Filmfest DC for Kids: Program I
- 12:00 pm Filmfest DC for Kids: Program II
- 6:30 pm Soup to Nuts of the Documentary Marketplace*  
- 6:30 pm I F You Only Understood
- 6:45 pm 1999 Madeleine
- 6:45 pm Thorne of Death
- 7:00 pm Gigantic
- 8:30 pm Black and White in Color  
- 8:45 pm The Silence of the Angels
- 8:45 pm Sri
- 9:00 pm Cozy Dens
- 9:15 pm Greenwich Mean Time

#### Tuesday, April 11
- 10:30 am Filmfest DC for Kids: Program I
- 12:00 pm Filmfest DC for Kids: Program II
- 6:15 pm Yana’s Friends
- 6:30 pm 1999 Madeleine
- 6:30 pm La dilettante
- 6:30 pm Rien sur Robert
- 6:45 pm The Five Senses
- 7:00 pm Show Me Love
- 8:30 pm Flowers from Another World
- 9:00 pm Cozy Dens
- 9:15 pm The Prompter
- 9:15 pm Ping Pong Bath Station
- 9:15 pm Solas

#### Wednesday, April 12
- 10:30 am Filmfest DC for Kids: Program I
- 12:00 pm Filmfest DC for Kids: Program II
- 6:15 pm A la place du coeur
- 6:30 pm Earth and Water
- 6:30 pm Flowers from Another World
- 6:30 pm Haemure Suare
- 6:45 pm Show Me Love
- 7:00 pm Tovalu
- 8:45 pm Baja California:
- 9:00 pm The Five Senses
- 9:15 pm Sri
- 9:15 pm Yana’s Friends

#### Thursday, April 13
- 10:30 am Filmfest DC for Kids: Program I
- 6:15 pm A Time to Love
- 6:30 pm Babymother
- 6:30 pm Civilisées
- 6:30 pm Tuvalu
- 6:30 pm The Promter
- 6:45 pm The Junction
- 6:45 pm A Pornographic Affair
- 8:30 pm A Glass of Rage
- 8:30 pm CineCafé: following Civilisées*  
- 8:45 pm Esmeralda Comes at Night
- 8:45 pm When the Dead Start Singing
- 9:00 pm Bajo California:
- 9:00 pm Love and Basketball
- 9:00 pm Mobutu, King of Zaire
- 9:15 pm Propaganda

#### Friday, April 14
- 10:30 am Filmfest DC for Kids: Program I
- 12:00 pm Filmfest DC for Kids: Program II
- 6:00 pm Mobutu, King of Zaire
- 6:30 pm Civilisées
- 6:30 pm Propaganda
- 6:30 pm Santitos
- 6:45 pm A Time to Love
- 7:00 pm Split Wide Open
- 8:30 pm Civilisées Reception
- 8:30 pm Rats
- 9:15 pm The Junction
- 9:15 pm When the Dead Start Singing
- 9:30 pm Beresina, or The Last Days of Switzerland
- 9:30 pm A Glass of Rage
- 9:45 pm A la place du coeur
- 10:15 pm Instrument: Ten Years with the Band Fugazi

#### Saturday, April 15
- 10:30 am Filmfest DC for Kids: Program I
- 12:00 pm Filmfest DC for Kids: Program II
- 12:30 pm Directors Roundtable*
- 13:00 pm Animation for All Ages
- 13:30 pm Alley Orchestra Live with “Masters of Slapstick”™
- 5:00 pm Short Stuff II
- 6:30 pm Santitos
- 6:30 pm East-West
- 6:45 pm Ping Pong Bath Station
- 6:45 pm Third World Cop
- 7:00 pm Propaganda
- 7:30 pm Earth and Water
- 9:00 pm A Glass of Rage
- 9:00 pm Split Wide Open
- 9:15 pm Babymother
- 9:15 pm Tube Tales
- 9:30 pm Love and Basketball
- 9:45 pm Instrument: Ten Years with the Band Fugazi

#### Sunday, April 16
- 12:00 pm The Letter*
- 4:00 pm Closing Night Event: Manolito Four-Eyes
- 6:00 pm Closing Night Party

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For additional information about Filmfest DC, call (202) 682-FILM or log on to www.filmfestdc.org

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* National Gallery of Art
* American Film Institute
* Tenley Theatres
* Loews Cineplex Foundry
* National Geographic Society
* Embassy of France
* American Film Institute
* American Film Institute
* American Film Institute

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14th Annual Washington, DC International Film Festival 2000

11
**Propaganda**

Sinan Çetin

Turkey, 1999, 104 minutes, color

The wire isn’t all that’s barbed in this splendid new Turkish comedy, about the arbitrariness of borders, the inflexibility of bureaucracy and the strength of bonds between people. In 1948, Turkey, a customs officer returns to his sweet village of Hillisinar, in the rugged eastern desert, with orders to create a border crossing with Syria. To his dismay, career functionary Mehdi discovers that the measurements from Ankara separate the house—and thus the family—of long-time doctor friend Rahim, whose daughter Filiz is promised to his own son Adem. At first they adapt, but soon discord overwhelms tolerance, and Mehdi has to choose between the state and his family (“How much must a civil servant take?” he moans, as his wife sets up another border—down the middle of their bed). Using a fluid camera and exquisitely timed physical comedy, director and co-screenwriter Sinan Çetin makes his serious points with disarming benevolence, giving Propaganda the feel of great, intuitive comedy.—Eddie Cockrell

In Turkish with English subtitles

**Production Company:** Flats Film Production Company
**Producers:** Sinan Çetin, Cerin Çetin
**Screenplay:** Sinan Çetin, Cerin Çetin
**Cinematography:** Abdillahi Raz; **Editor:** Aydin Telci; **Music:** Sinan Alva; **Principal Cast:** Roks Maktas, Nerizh Onal, Mehten Cembal, Kâzım El Korsun, Ali Sedef

**Thursday, April 13, 9:15 pm, Tenley. Code: FFF014APR B**

**Friday, April 14, 6:30 pm, Tenley. Code: FFF014APRA**

**Saturday, April 15, 7:00 pm, Tenley. Code: FFF015APRA**

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**Rats**

James M. Feiter

USA, 1999, 74 minutes, color

At first blush an unusual topic for a feature-length documentary, Rats soon reveals itself to be an intimate portrait about the joys and challenges of contemporary D.C. living as it is an exploration of the battle to eradicate the city’s notorious vermin infestation. Using the alley behind Willard Street as their principal staging ground (the irony is never mentioned), local filmmaker and native Washingtonian James M. Feiter and his crew talk to residents (homeowners and the homeless), exterminators, garbage collectors, animal activists and city officials about the seemingly indefatigable rodents and do a nocturnal prowl of crevices and dumpsters in search of their shy but plentiful prey. Rats is at once affectionate and damning, taking great glee in confronting Mayor Marion Barry about the issue and clearly relishing the eccentricities of the interviewees. No stranger to the film festival circuit, Feiter is suddenly in demand by virtue of this unique exposé and should have quite the homecoming at the Filmmfest DC shows.—Eddie Cockrell

**Production Company:** Ias Productions.
**Executive Producer:** James M. Feiter, Producers: Tracy M. Rose; **Screenplay:** James M. Feiter

**Cinematography:** James M. Feiter, Editor: Tracy M. Feiter

**Friday, April 7, 9:30 pm, American Film Institute, Code: FFA007APRB**

**Friday, April 14, 8:30 pm, American Film Institute, Code: FFA014APRB**

**In Person: Director James Feiter**

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**Santitos**

Alejandro Springall

Mexico, 1999, 105 minutes, color

Winner of the Latin American Award at the 1999 Sundance Film Festival. In this fanciful and sophisticated blend of romanticism and magical realism, director Alejandro Springall charts the spirited and passionate odyssey of Esperanza Diaz, a young widow recently confronted with the news of her only daughter’s death. Amidst a culture saturated with religiosity, superstition, stoically awaiting a sign to refute the reality of her daughter’s passing. Though even Esperanza thinks it a trifling odd, her prayers summon a favorite local saint, who appears unexpectedly in the grimy, glazed window of her oven. Heeding his cryptic instructions, Esperanza decides to seek her daughter in a brothel known only as the Pink House. What follows is a litany of experiences both precarious and bizarre, a series of tests that will ultimately redefine her faith and destiny.—Rebecca Yehlich, 1999 Sundance Film Festival

In Spanish with English subtitles

**Production Company:** Moscas Film Institute
**Producers:** Alejandro Springall, Claudia Florencio
**Screenplay:** María Angara Escalón; **Music:** Carla Nicolin, Krasimir Ivanov
**Principal Cast:** Osiris Heredia, Rolando Roque, Roberto Rodríguez, Roberto Rodríguez, Santitos

**Friday, April 14, 6:30 pm, Foundry. Code: FFD014APRA**

**Saturday, April 15, 6:30 pm, Foundry. Code: FFD015APRA**

**In Person: Director Alejandro Springall**

Co-presented with the Mexican Cultural Institute

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**Short Stuff I** (111 minutes)

**Estetyka**

João Machado, USA, 1999, 11 minutes, color

A lonely limo driver and a heartbroken hooker embark on a cross-country journey of discovery.

**In Person: João Machado**

**People Like Us**

Wendy Popolosky, USA, 1999, 7 minutes, color

A personal diary of a relationship between two women.

**One Night**

Vasco Catelani Sod, USA, 1999, 12 minutes, black and white

An abuse victim comes to terms with her elderly captor.

**Allerd Fishbein’s in Love**

Danny Greenfield, USA, 1999, 9 minutes.

13-year-old Allerd Fishbein finds love and heartbreak in the Catskills.

**Desserts**

Jeff Stark, Scotland, 1999, 4 minutes, color

A stroller discovers a sweet with a catch.

**Pigeon Within**

Emily Hoby, USA, 1999, 4 minutes, color

A woman is lost in a whimsical grief over the death of her father.

**The Fishmonger’s Daughter**

Cristine Sax, United Kingdom, 1998, 15 minutes, color

Young Ruby fantasizes about escaping a seaside English village.

**Patterns**

Aatish Tamil, Ireland, 1998, 19 minutes, color

The autistic young Tommy has special insights on the world.

**The Golden Whore**

Miquel Crespi Traveria, Spain, 1999, 15 minutes, Spanish with English subtitles, color

A sexy, surrealistic romp through a young libertine’s dream world.

**Daddy’s Little Girl**

Matthijs Geiske, The Netherlands, 1999, 10 minutes, Dutch with English subtitles, color

A man juggles the demands of three interesting women.

**Saturday, April 8, 5:00 pm, American Film Institute, Code: FFA008APRA**

**Short Stuff II** (111 minutes)

**Playing Possum**

Peter Salomon, New Zealand, 1998, 7 minutes, color

When the chase is on, anything is “possumble.”

**Truel**

Tom Vaughn, United Kingdom, 1999, 14 minutes, color

An unhappy married man whose whims are a showdown.

**Black XXX-Mas**

Pieter van Hees, Belgium, 1999, 11 minutes, color

Violent, sexy and profane, this is an imaginative urban fairy tale.

**Silence**

Sylvie Bengis and Ory Yadin, Sweden/United Kingdom, 11 minutes, color

A turbulent childhood in Nazi Germany and Sweden is narrated by survivor Tanja Ross.

**Billy’s Balloon**

Dor Herzfeld, USA, 1998, 5 minutes, color

Young Billy is hilariously attacked by a malevolent red balloon.

**Bath Time**

Lee Shulman, United Kingdom, 1999, 3 minutes, color

A man tries to relax in his tub with strange and disastrous results.

**Even the Wind**

Laurence Attal, France/Senegal, 1999, 18 minutes, color

A native cabbie and a platinum blonde saxophonist get to talking.

**Seraglio**

Gal Lerner and Colin Campbell, USA, 2000, 13 minutes, color

Georgia Owens finds a love note but can’t figure out who sent it.

**Avril**

Raja Amari, France/Tunisia, 1999, 29 minutes, color

A 10-year-old girl learns the frustrations of life when she’s brought from her village to Tunis as a maid for two 50-ish spinster.

**Saturday, April 15, 5:00 pm, American Film Institute, Code: FFA015APRA**
Rien à faire
Marion Vernoux
France, 1999, 105 minutes, color

Pierre, 40, has been sitting at home for a month. He has been fired by Grossard, the multinational where he spent seven intense years in upper management. Marie, 35, has already been unemployed for 14 months. She worked for a pittance in the storerooms of the same Grossard. Pierre and Marie each have a happy marriage and wouldn’t dream of having an affair. Then they meet in the supermarket. They enjoy the time they spend together while others work. And before they know it, something like love emerges. A secret, shameless, loose, restless, unpredictable love for their days of unemployment. Until Pierre gets a job. The third feature by the talented Marion Vernoux is a subtle, restrained masterpiece.—29th Rotterdam International Film Festival 2000

In French with English subtitles


Friday, April 7, 8:30 pm, Foundry. Code: FF007APRA
Saturday, April 8, 6:30 pm, Foundry. Code: FF008APRA

Show Me Love
Lukas Moodysson
Sweden, 1998, 89 minutes, color

“I am genuinely interested in the age of youth and its emotional chaos,” says writer-director Lukas Moodysson, a poet and novelist whose debut feature after an apprenticeship making short films has turned the established Scandinavian youth film genre on its ear and taken the Swedish box office by storm. That interest, as well as an astute perception of the perils and pleasures of those traumatic times told through the frank and eventually triumphant attraction between wallflower Agnes and debutante Elin, makes Show Me Love a must-see movie for people who’ve had it up to here with teen comedies and/or have no interest in lesbian themes (the film walked off with the Berlin Film Festival’s gay grand prize, the Teddy last year). The ensemble cast is terrific, with Rebecca Ljebberg a particular standout as Agnes, whose stubbornness and resilience provide an eventual antidote to the casual cruelty of life for a 15-year-old.—Eddie Cackett

In Swedish with English subtitles


Tuesday, April 11, 7:00 pm, Foundry. Code: FFF011APRA
Wednesday, April 12, 6:45 pm, Fronty. Code: FFF012APRA

The Silence of the Angels
Olivier Mille
France/Belgium/Greece, 1999, 90 minutes, color

With images and sounds of breathtaking clarity, Olivier Mille’s magnificent film is at once a musical, architectural and spiritual expedition through the Byzantine world. From the mountains of the Balkans to the dark ghettos of Aleppo, from the high plains of Ethiopia overlooking Africa to the burning solitude of the Egyptian desert, from the monasteries of a Greek island, suspended between Heaven and Earth, to the ice-locked churches of the far north of Russia, from Cairo to Athens and Moscow, the chants of Orthodox Christians echo as if in call and response across continents, cultures and centuries.—23rd Portland International Film Festival

In French with English subtitles


Saturday, April 8, 7:30 pm, American Film Institute, Code: FF005APRA
Monday, April 10, 8:45 pm, American Film Institute, Code: FF006APRA

Solas
Benito Zambrano
Spain, 1999, 98 minutes, color

Audience Award, Berlin Film Festival. In an impressive and unsentimental way, director Benito Zambrano shows a few days in the life of a mother and daughter who have been alienated but are forced to seek rapprochement. The mother lives with her tyrannical husband on a farm in a small village. When her husband is taken into the hospital in Seville, she moves in with her daughter Marie. The introverted Marie has to survive on a pittance as a cleaner and she’s been made pregnant by a loveless trucker. She is so resentful of her father that she doesn’t even want to visit him. Marie’s mother makes friends with the downstate neighbor, an elderly man who lives alone with his dog. In her irrepressible mother makes friends with the downstairs neighbor, an elderly man who lives alone with his dog. In her irrepressible

Monday, April 10, 6:30 pm, Tenley. Code: FFF05APRB
Tuesday, April 11, 9:45 pm, Tenley. Code: FFF06APRA

Split Wide Open
Dev Benegal
India, 1999, 104 minutes, color

Rahul Bose is Kat Price (KP), a young water hustler paid to unlock taps for the poor—taps controlled by the local mafia. When KP lines up a deal on his own, his bosses punish him brutally. He returns home beaten only to find the young, pretty flower seller in his charge, Didi. Missing. As the film progresses, it cuts back and forth across several different storylines in a very sophisticated manner. Most of these stories focus around a television show, “Split Wide Open,” which provides a forum for the anonymous citizens of Bombay to share their secrets or their plights. The show’s host is Nandita, a beautiful expatiate Indian from England who has returned searching for her roots. Eventually, the world of television and the mean streets collide when Nandita and KP meet and find their own destinies inextricably linked.—18th Vancouver International Film Festival

In English and Hindi with English subtitles


Friday, April 14, 7:00 pm, Tenley. Code: FFF011APRA
Saturday, April 15, 9:00 pm, Tenley. Code: FFF012APR
**Sweet Agony**

_Masaeb-e shirin_

Ali-Reza Davudnezhad

Iran, 1999, 90 minutes, color

Another groundbreaking from Iran, *Sweet Agony* tackles the pains of young love and family arguments in a modern key any New Yorker could laugh at. Played by four members of the family of director Ali-Reza Davudnezhad (*The Need*), this deadpan comedy hits a lot of truthful notes. Its appealing freshness won it best film prize at the 1999 Far Film Festival. A camera crew is making a film about the dysfunctional family of a young teen (Reza Davudnezhad). After an early scene of a housewife freaking out in wild jump cuts, it’s clear the picture intends to spoof investigative documentaries. Reza confesses to the camera that he’s crazy about his cute boy as she is nursing a broken heart. She names the boy Bruno after her mentor and former lover (Rade Serbedzija). Years later; she leads the man to believe he is the boy’s father. In his new film, director Giuseppe Bertolucci (Bernardo’s younger brother) revels in the most exuberant theatricality. Rain, fog and wind are the leitmotifs of the film’s three acts. Palpably sensuous at every turn, *The Sweet Noise of Life* proceeds inexorably to a poetic, immensely satisfying conclusion.— **Eddie Cockrell**

**The Sweet Noise of Life**

_Il dolce rumore della vita_

Giuseppe Bertolucci

Italy, 1999, 92 minutes

The Sweet Noise of Life is a melodrama for the new millennium. Sofia (Francesca Neri) is a stage actress who comes upon an abandoned baby in rural Conakry (Guinea) driven by Rambo (Makéna Diop). A two French anthropologists. Beautifully shot by the French cinematographer, Atienao Sanon. *Sweet Agony* wins the first prize at the 1999 Fajr Film Festival. A group known as the Bassari are rebelling against authority years later; she leads the man to believe he is the boy’s father. In his new film, director Giuseppe Bertolucci (Bernardo’s younger brother) revels in the most exuberant theatricality. Rain, fog and wind are the leitmotifs of the film’s three acts. Palpably sensuous at every turn, *The Sweet Noise of Life* proceeds inexorably to a poetic, immensely satisfying conclusion.— **Eddie Cockrell**

**The Terrorist**

_Santosh Sivan_

India, 1998, 100 minutes, color

Santosh Sivan, who photographed Plani Ratnam’s _Bomboy_ (FFDC 1996) and _The Duo_ (FFDC 1998), makes a striking and noteworthy directional debut with this clausrophobic and emotionally draining drama. Revisiting young freedom fighter Melli (Ayesh Dharker) wrestles with the value of life vs. the satisfaction of commitment as she waits on a rural farm to begin her newest assignment—to kill an unnamed political figure. Inspired (if that’s the word) by the assassination of former Prime Minister Rajiv Gandhi, the film is capriciously stripped of all political references save motivating rhetoric in a stunningly successful gambit to focus the film on Melli’s tormented loneliness and visual motif of a female librarian—one unending rain that cannot cleanse this tortured soul.— **Eddie Cockrell**

**Third World Cop**

_Chris Browne_

Jamaica, 1999, 98 minutes, color

At its frequent best, *Third World Cop* rocks with vivid local color, a throbbing reggae soundtrack, rudely funny comic relief and Paul Campbell’s authoritative lead performance. Under the brisk direction of Chris Browne—nephew of Perry Henzell, helmer of the legendary reggae-gangster drama _The Harder They Come_—Campbell plays the ironically named Capone, a crimeliner who returns to his old Kingston stomping grounds to battle gunrunners. Capone is the type of rule-breaking, risk-taking hero who annoys his superiors and scares his peers. Capone suffers a brief crisis of conscience when he realizes an old friend—Ratty, a Bible-quoting hothead played by Mark Danvers—is in league with the bad guys. But that doesn’t stop the third world cop from doing the right thing in the predictable but exciting climax.— **Joe Leydon**

**Throne of Death**

_Marana Simhasanam_

India, 1999, 60 minutes, color

Winner of Un Certain Regard at Cannes ’99, _Throne of Death_ is a sensitive tale of life in rural Kerala at the end of the 20th century. Close-up photography captures the resignation of poor people whose lives are swept away by larger circumstances. Krishnan and his family live on a small island in Kerala, South India. They have few amenities, and he finds it difficult to find work. Driven to despair he steals a bunch of coconuts from his landlord. By a bizarre twist of fate, he is also accused of murder. It is election time and the politicians take to the streets. A new process of corporal punishment has been introduced to the state: “The Electric Chair” a technological development funded by a loan from the World Bank. The island people consider that if Krishnan is to be executed, he deserves to die in the most modern way.— **Gary Rowntree**

**TGVS**

_Moussa Touré_

Senegal/France, 1998, 90 minutes, color

TGVS is an express bus travelling between Dakar (Senegal) and Conakry (Guinea) driven by Rambo (Makéna Diop). A group known as the Bassari are rebelling against authority and are seeking the return of their birth towns, which is kept in a European museum. On hearing the news, only a handful of the passengers decide to take the trip. Among the group is a disgraced government minister and his wife and two French anthropologists. Beautifully shot by the French cinematographer, Alain Choquart, TGVS is a road movie which combines drama and comedy with ease.— **Keith Shri**

**Variety**

In January, his new film, director Giuseppe Bertolucci (Bernardo’s younger brother) revels in the most exuberant theatricality. Rain, fog and wind are the leitmotifs of the film’s three acts. Palpably sensuous at every turn, _The Sweet Noise of Life_ proceeds inexorably to a poetic, immensely satisfying conclusion.— **Eddie Cockrell**
**A Time to Love**

Il Tempo dell’amore

Giacomo Campiotti

Italy, 1999, 110 minutes, color

Similar in approach to FFDC's 1999 opening night feature, The Red Violin, A Time to Love follows three stories of love across history. As the Boer War rages, a woman traveling to visit her brother is rescued from a fierce battle by a young soldier; in occupied France during World War II, a pair of young musicians quarel as violently as they love; in present-day Italy, a girl fights a young friend's coma by keeping up a running monologue.

The film's greatest strength is its forceful camerawork; it ranges restlessly through the narrative of its three couples, communicating the excitement and joy of an emotion that can be as painful as it can be liberating. A Time to Love is a dynamic piece of visual filmmaking that prefers to make its statements through the camera and not the spoken word.

**Tuvalu**

Veit Helmer

Germany, 1999, 100 minutes, tinted black and white

Think of a Delicatessen in the Gimli Hospital and you're close to categorizing this prodigiously imaginative Cinema-Scope feature fantasy from filmmaker Veit Helmer. Shot in the Bulgarian capital Sofia's Central Bath, with an international cast and very few words of dialogue, Tuvalu (from the South Seas island everyone's dreaming of an unlikely escape to) tells of good son Anton's efforts to keep the decrepit swimming pool run by his elderly father a going concern when in fact the few people who ever show up are granted admission in exchange for elaborate antique buttons (the cashier collects them). When Anton meets Eva, he strengthens his resolve to set sail for a better world. Denis Lavant (Lovers on the Bridge) brings a Keatonesque physicality to the constantly busy Anton, and the production is aided immensely by the astonishing sound design of Jörg Theil and Emil Christov's silents-inspired cinematography. "Tuvalu is somewhere inside your head," explains Los Angeles stand-up comic Ej Callahan, enlisted by Helmer to play an inspector, and he should have added a word of caution: Once it gets in there, it may never leave.—Eddie Cockrell

**The Wisdom of Crocodiles**

Po Chih Leong

United Kingdom, 1998, 98 minutes, color

Steven Grisicz (Jude Law) is the man who has everything. Handsome, successful, witty and generous, he effortlessly seduces women and wins their trust. But this is no game for him—Steven quite literally cannot live without a woman. When the body of his latest conquest is found in the sea, his life is subjected to intense police scrutiny, but his helpfulness, sincerity and lack of motive render him an unlikely suspect. Meanwhile, he has met the intelligent, self-possessed Anne (Elina Löwensohn). Intrigued by this strange, sensitive man, Anne is nevertheless curious about the secrecy in which his life is shrouded. For on this perfect love is vital, and her uncertainty is killing him. As the film builds toward a gripping climax, a wildly charismatic cast brings an irresistible seductiveness to this stylish neo-noir.

**Yana's Friends**

Arik Kaplun

Israel, 1999, 90 minutes, color

Yana's Friends is a story of Russian immigrants who land in the brave new world of Tel Aviv during the Gulf War. Yana is young, beautiful and pregnant. After being abandoned by her husband, she finds herself sharing a cramped apartment with El, an Israeli wedding photographer and professional voyeur with a passion for casual sex.

An aspiring filmmaker, El is enthralled by cinema and the fallen star he sees. Yana's restlessness and frustrating attempts to return to Russia prove an irresistible drama to El, who turns it into a project, detailing her most private moments. At the same time, another family of Russian immigrants moves into the apartment building. Keeping a watchful eye on all of these happenings is the sassy landlady with her own secrets. The threat of Iraqi bombings forces them all into a sealed bedroom where the building's dwellers begin to intertwine in an intricate, fascinating way.—1999 Jerusalem Film Festival

**When the Dead Start Singing**

Kad mrtvi zapjevaju

Krsto Papić

Croatia, 1999, 102 minutes, color

This improbably hilarious new film from Zagreb-born veteran director Krsto Papić retools a popular stage play about two Croatian immigrants in 1991 Berlin who hit upon a scheme to get home via a coffin into a bracingly entertaining dynamic piece of visual filmmaking that prefers to make its statements through the camera and not the spoken word.

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Films at the National Gallery of Art

Bed and Sofa/Retro Triangle

Pyotr Todorovsky
Russia, 1998, 100 minutes, color

In 1998, Pyotr Todorovsky remade the 1927 classic Bed and Sofa, again focusing on a married couple who invite an old friend to share their tiny flat during Moscow’s housing shortage in the 1920s. Todorovsky’s version updates the story to contemporary Paris, incorporating contemporary Parisian life into the narrative. The film is followed by a discussion with film historian Anna Lawton.

Saturday, April 8, 3:15 pm, National Gallery of Art

American Hollow

Rory Kennedy
United States, 1998, 90 minutes, color

For all of her 68 years, Iree Bowling has lived in Mudlick Hollow in eastern Kentucky, as have seven generations before her. Of Iree’s 13 children, only one has left the area. The Bowling dynasty, held together by blood and tradition, often gets together for cookouts and special occasions. Chronicling these events, Rory Kennedy’s documentary follows a year in their life, focusing in particular on three members of this Appalachian family.

Sunday, April 9, 4:00 pm, National Gallery of Art

The Letter

Manoel de Oliveira
France, 1999, 107 minutes, color

Transposing the setting of the 1678 French novel La Princesse de Clèves to contemporary Paris, Portuguese director Manoel de Oliveira devises a gentle morality tale that seems out of touch with the present day and yet strangely fitting. Catherine de Clèves (Chiara Mastroianni) is a beautiful, married woman who torments herself with the present day and yet strangely fits into the story. The film is followed by a discussion with film critic Eddie Cockrell.

Saturday, April 15, 3:00 pm, Borders Books and Music, 1800 L Street, NW

Sri

Sri occurs in present time, but its roots are deep in Javanese culture. Directed by Marselli Sumarno, the film stars major performers from the world of Indonesian classical dance and thoughtfully touches on Indonesian myth, tradition and culture.

Sunday, April 9, immediately following the 6:45 pm screening of Sri at the Foundry.

CineCafes

CineCafes get rave reviews year after year. They offer filmgoers a rare opportunity to exchange impressions and opinions and trade questions and answers with directors, critics, scholars and each other. The lineup for 2000 includes the ever-popular Directors’ Roundtable and discussions following two screenings. The atmosphere is informal; the tone is interactive. Light refreshments are available and all events are free and open to the public.

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.

Saturday, April 8, 1:00 pm, National Gallery of Art

Sri

Thursday, April 13, 8:30 pm, Borders Books and Music, 5333 Wisconsin Avenue, NW, immediately following the 6:30 pm screening of Civilisées at General Cinema.

Special Guest: Director Randa Chahal Sabbag

Civilisées

The director of Civilisées was 20 years old when the civil war in Lebanon began, 40 when it ended. Living through the war forms the basis for her powerful, eloquent and controversial film.

Thursday, April 13, 8:30 pm, Borders Books and Music, 5333 Wisconsin Avenue, NW, immediately following the 6:30 pm screening of Civilisées at General Cinema.

Sri

Thursday, April 6, 10:00 am, American Film Institute

In Person: Director Rory Kennedy

For all of her 68 years, Iree Bowling has lived in Mudlick Hollow in eastern Kentucky, as have seven generations before her. Of Iree’s 13 children, only one has left the area. The Bowling dynasty, held together by blood and tradition, often gets together for cookouts and special occasions. Chronicling these events, Rory Kennedy’s documentary follows a year in their life, focusing in particular on three members of this Appalachian family.

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Saturday, April 15, 3:00 pm, Borders Books and Music, 1800 L Street, NW
Panels

FREE! Soup to Nuts of the Documentary Marketplace

Who are the key players in documentary development, acquisitions and distribution? How does an independent producer pitch a project for development and/or co-production vs. selling a complete work (both in the domestic and international arena)? What are the nuts and bolts business decisions for structuring deals? And, what are some basic festival strategies for documentary filmmakers? Get the best advice in town from this expert team of documentary insiders.

This Independent Feature Project Program is being presented by the Virginia Film Office, The Maryland Film Office and The Washington, DC, Office of Motion Picture and Television Development in conjunction with Filmfest DC 2000.

Monday, April 10, 6:30 pm, American Film Institute. Entrance is free on a first-come, first-served basis. For additional information call 202-727-6608, 800-854-6233 or 410-767-6340.

The Big Digital Wave FREE!

Digital technology is affecting all areas of the filmmaking process, from digital cameras and projection systems to digital distribution. Production costs have been cut in half and filmmakers report a new creative freedom. However, some experts say digital cameras still have a long way to go before they can touch the expressive potential of the film camera. This panel will focus on the new realities of digital filmmaking and its potential for Internet-based distribution. Films in this year’s Filmfest DC shot on digital include Genghis Blues, Rats, Enlightenment Guaranteed and Third World Cop.

Panel: Adrian Belic, Producer; Genghis Blues; James Felker, Director; Rats; John Poole, Multimedia Producer for the Entertainment Guide, washingtonpost.com

Moderator: Eddie Cockrell, Film Critic, Variety, nitrateonline.com and indieWIRE.com

Saturday, April 8, 3:00 pm, American Film Institute

FREE! Filmfest DC for Kids FREE!

Program 1

Animals Great and Small: Vegetable and Wood

Recommended for Ages 3-8, Grades K-3

Total Running Time: 56 minutes

Stumptrunk’s Pebbles

(France, 1998, 5 minutes, dirs. Frédéric Clément, Christophe Barrère) Real broccoli, carrots, radishes, and such make up this picture of an elephant eating stones.

Big Cat Little Cat

(Germany, 1999, 5 minutes, dir. Alejandro Schutz) Big Cat can’t believe his ears when he overhears Little Cat telling Fat Cat he’s too big for that suit.

Bought A House

(Norway, 1999, 13 minutes, dir. Pierre M. Trudeau) Bought a house, but someone was already living there.

Jolly Roger


Program 2

Of The World

Recommended for Ages 7-10, Grades 3-6

Total Running Time: 60 minutes

An Egg

(France, 1999, 5 minutes, dir. Ingo Gönnert) The well-ordered life of a clock runs as smooth as clockwork. No wonder—he is in fact a wooden cuckoo in a clock. His well-ordered life is disrupted by the arrival of three eggs.

Cuckoo, Mr. Edgar

(Canada, 1999, 4 minutes, dir. Ingo Gönnert) Mr. Edgar’s life runs as smooth as clockwork. No wonder—he is in fact a wooden cuckoo in a clock. His well-ordered life is disrupted by the arrival of three eggs.

The Bear

(British Oscar winning, from the makers of The Snowman) Mr. Edgar’s life runs as smooth as clockwork. No wonder—he is in fact a wooden cuckoo in a clock. His well-ordered life is disrupted by the arrival of three eggs.

One Day A Man Bought A House

(Norway, 1998, 7 minutes, dir. Pyotr Sapegin) One day a man bought a house, but someone was already living there.

At The End Of The World


My Grandmother Ironed The King’s Shirts

(England, 1999, 26 minutes, dir. Hilary Audus) Based on the book by Raymond Briggs, a magical friendship begins one night, along with some bear-sized problems, when a girl’s teddy is returned by the zoo’s polar bear.

In A Corner Of The World

(Canada, 1999, 8 minutes, dir. Guy Lampron) A house, set on top of a hill, sways from left to right, but the inhabitants make do.

Sentinels

(Canada, 1999, 9 minutes, dir. Guy Lampron) From their posts on a buttress on the wall of a skyscraper; the metallic heads of two eagles come alive in this surreal tale of loving gestures and salvation from the light.

In A Corner Of The World

(Norway, 1999, 3 minutes, dir. Pyotr Sapegin) A Shakespearean rap.

Recommended screenings are free and open to the public. Please be aware that weekday shows may not begin until all confirmed schoolchildren on class trips are seated.

Please Note:

Please turn to page 6 for our special family feature and animation program.

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# Filmfest DC 2000 Staff

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**Special Thanks to . . .**

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