Festival Introduction

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

The first film festival was, ironically, started by Bernardo Mussolini to showcase Italian culture in Venice. The French soon followed with the Cannes Film Festival in 1946. Since then, hundreds of festivals have sprouted up around the world. Why do people stand in line to see our films? To be entertained—that’s for sure. But they also attend to learn, to have a rare opportunity to look inside another culture and see it from the perspective of those who live there, rather than through our media.

This is the 15th anniversary of Filmfest DC. We are proud that our festival has allowed films without over-marketed stars and huge promotional budgets to find their way to appreciative audiences. Our audience has more than doubled since those early years and we can only marvel at the outpouring of support we continue to receive. Over the years we have introduced hundreds of international films to Washington. Scores of filmmakers from all over the world have shared their insights and interpretations with us, and media coverage for our event has extended around the globe.

Now more than ever, film festivals are one of the few means for American audiences to see quality international films. In the global marketplace, Hollywood films dominate the screens and shape the tastes of moviegoers the world over. The range of choice is constantly being narrowed. But film festivals and other alternative venues open up this otherwise limiting arena. For Filmfest DC, quality is the criterion for participation.

Eliseo Subiela, a perennial Filmfest DC favorite, will be this year’s Director in Focus. Our unique Global Rhythms music series features African blues (Ali Farka Toure: Springing From the Roots), opera (The Turandot Project), gypsy flamenco (Vengo), Cuban (Cuba Feliz), Reggae (Bob Marley Live in Concert) and Indian (I Have Found It) sounds. We have also brought back a few gems from past years; these Timeframes lingered in our minds long after we screened them. Filmfest DC for Kids, Cinema for Seniors, CineCafes, and our panels and workshops continue to be offered free of charge.

As always, 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 our city’s vitality.

We’re very pleased to have you join us for the 15th edition of Filmfest DC. You will not be disappointed with this annual adventure.

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

Table of Contents

Opening Night 3
Closing Night 3
Festival Guide 4–5
Locations 5
Ticket Information 5
Feature Film Descriptions 6–11, 14–19
Film Schedule 12–13
CineCafes 16
Cinema for Seniors 20
Filmfest DC for Kids 20
Panel Discussions 21
Filmfest DC Staff and Special Thanks 22
Print Sources 23
Index 23
Sponsors 24
Compassionate Sex
Sexo por compasión
Laura Mañá
Mexico/Spain, 2000, 107 minutes, color
Exploding on the international film festival circuit by setting out to do exactly what its title says with charmingly naughty and surreal grace, Compassionate Sex begins in a barren, lifeless village that's devoid of color. Abandoned by her husband Manolo (José Sancho) for being just plain too good, the pleasingly plump and middle-aged Dolores (Elisabeth Margoni) decides that sin is the best way to win him back. Renaming herself “Lolita,” the unrepentant housewife sleeps with first one man and then most of the other male villagers, requiring them to contribute money to the town's dilapidated church. This ultimate form of charity eventually brings magic and life back to the tired burg—and Manolo back to Dolores. Mañá creates a delightfully pungent comedy of manners and morals.—Eddie Cockrell

In Spanish with English subtitles

Tuesday, April 17, 6:30 p.m., Lisner Auditorium, followed by a Champagne and Dessert Gala, The World Bank, $40, Code: FFB117APRA

In Person: Producer Fernando Camara

Together
Tillsammans
Lukas Moodysson
Sweden/Denmark/Italy, 2000, 102 minutes, color
The provocatively funny, sexually uninhibited saga of a suburban Stockholm commune in crisis, Together is the award-winning new film from 31-year-old novelist-turned-screenwriter Lukas Moodysson, whose Show Me Love was among FFDC 2000's unqualified hits. It's 1975, and collective leader Göran (Gustav Hammarsten) brings his sister Elisabeth (Lisa Lindgren) and her two children Eva (Emma Samuelson) and Stefan (Sam Kessel) into an environment seething with sexual and political intrigue. The commune members are so entangled in their own intrigues that they scarcely notice as Eva and Stefan grapple with their own identities and their emotionally immature father Rolf (Michael Nyqvist). With all the counterculture urges and rock music in the air, can the members actually stay together? By turns charmingly flighty and deadly serious, Together will speak to anyone who harbors a twinge of nostalgia for the days when there appeared to be a different—if not altogether better—way to live.—Eddie Cockrell

In Swedish with English subtitles

Sunday, April 29, 4:00 p.m., Lincoln Theatre, followed by a party with live band and dancing, 2:K:9 Club, $25, Code: FFZ129APRA

In Person: Actress Lisa Lindgren
Welcome to the 15th Annual Washington, D.C., International Film Festival. Washington’s own celebration of exciting, new, and innovative cinema from around the world. Filmfest DC this year presents 80 films from more than 30 countries. Film is the art form of the 21st century, mirroring who we are and who we strive to become. We hope to provide you with fresh perspectives on our ever-changing world, and we think you will find our film selections both entertaining and challenging. Here are a few hints and highlights:

**The Schedule**

Beginning on page 6, descriptions of films are arranged alphabetically, with show times and locations. The master schedule (on pages 12-13) lists each day’s films and their show times. Films are shown in their original language with English subtitles.

**Timeframes**

Since this is our 15th anniversary, we have included a few gems from past Filmfest DCs. Of the over 1,000 films we have introduced to Washington, we have selected some of our personal favorites that have not previously returned to Washington, are not on video, and completely sold out tickets when they were first screened.

- Bob Marley Live In Concert page 7
- Downtime page 10
- The Fencing Master page 10
- Flamenco page 10
- The Spitball Story page 6

**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.

- Ali Farka Touré page 6
- Calle 54 page 8
- Cuba Feliz page 9
- Kathy Rose page 14
- Flamenco page 10
- I Have Found It page 11
- The Spitball Story page 6
- The Turandot Project page 18
- Vengo page 19

**Filmfest DC Audience Award**

Filmfest DC will give an award to the film voted the most popular by our audience. Ballots will be available after each screening, and the winner will be announced on Closing Night. As always, you will be the judge. The Filmfest DC Audience Award is sponsored by the D.C. Lottery.

**Director in Focus: Eliseo Subiela**

Filmfest DC will feature a retrospective of legendary Argentinean director Eliseo Subiela, with Mr. Subiela in attendance as our special guest. Most of Subiela’s earlier films will be screened, including his new feature, *The Adventures of God*. Having developed a huge following in Washington, D.C., Eliseo Subiela’s films are among the most popular and the most requested titles of our festival.


Subiela creates visually stunning, magical worlds—legends based on philosophical and psychological questions that have universal meaning and validity. Since he places more importance on exploring questions than on answering them, Subiela tells intellectually stimulating stories. His movies are open to various interpretations and the viewer is compelled to interact with the film. The filmmaker pays great attention to the psychology of his characters, which allows his audience to share the characters’ probings of love, death, and spirituality.

One may divide movie directors into two groups: those who imitate the world they live in, and those who create their own world. In the last group we find Bresson, Bergman, Bunuel, and Kurosawa, among others. In Argentina, Eliseo Subiela is one such poet of the cinema.
Locations

Festival screenings will take place at the following convenient venues:

- **Tenley Theatres**
  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 theatre.

- **Loews Cineplex Wisconsin Avenue Cinemas**
  4000 Wisconsin Ave., NW. Take Metro Red Line to Tenleytown. Paid parking is available in the building.

- **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.

- **National Geographic Society**
  The Gilbert H. Grosvenor Auditorium, 1600 M St., NW. Take Metro Red Line to Farragut North or Metro Blue or Orange Line to Farragut West.

- **Visions Cinema**
  1927 Florida Ave., NW. Take Metro Red Line to Dupont Circle, Q St. exit. Paid parking available to left of the building.

**Other Locations**

- **2:K:9 Club**
  2009 8th St., NW, Take Metro Green Line to U St. – Cardozo

- **Embassy of France**
  4101 Reservoir Rd., NW

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

- **Lincoln Theatre**
  1215 U St., NW. Take Metro Green Line to U St.-Cardozo, 13th St. exit.

- **GW’s Lisner Auditorium**
  730 21st St., NW. Take Metro Orange or Blue Line to Foggy Bottom/GWU.

- **National Gallery of Art**
  6th St. & Constitution Ave., NW. Take Metro Green or Yellow Line to Archives-Navy Memorial.

- **The World Bank**
  1818 H St., NW. Take Metro Blue or Orange Line to Faragut West.

Tickets

General Admission is $8.00. Special admissions are noted.

Tickets are available through Tickets.com by calling (703) 218-6500 at all Olsson’s Books & Records stores and select Coconuts and Record Town stores in the Washington, DC, area. Tickets are also available through the Tickets.com Web Site at www.Tickets.com.

Please use 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 theatres.

Tickets may also be purchased at the theatre 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.** Ten-ticket package valued at $80.00 will be discounted to $70.00. Available through Tickets.com BY PHONE ONLY (not applicable for Opening and Closing Nights or special events).
The Adventures of God
Las aventuras de Dios
Eliseo Subiela

Argentina, 2000, 85 minutes, color and black & white

The Millennium seemed to bring out the very best in selected artists worldwide, and here’s a prime example of that inspiration. In an unnamed seaside hotel, a man known only as Protagonista (Hilmir Snaer Gudnason) wanders dreamily, his startling encounters given vague shape by the appearance of Valeri (Flor Sabatella) and the realization that he’s committed some sort of crime—the details of which he finds it impossible to recall. Nothing less than a grand summation of his essential themes to date, Eliseo Subiela’s The Adventures of God is by turns exhilarating and daunting, a hermetically sealed yet universally understandable inquiry into the very nature of existence that refrines major strands from his previous work—time, memory, dreams, love—while underscoring his fierce and hard-fought creative independence (students and teachers from the director’s own native village of Kanau to Timbuktu and his current base of operations, the verdant Niger River village of Niafunké, the past is traced and the elusive nature of wisdom is evoked. —Eddie Cockrell

In SPANISH WITH ENGLISH SUBTITLES


Shown with:

The Spitball Story
Jean Bach

USA, 1997, 21 minutes, color and black & white

Here’s a celebrated bit of lore involving musicians Dizzy Gillespie and Milt Hinton, bandleader Cab Calloway, and a certain 1941 in-concert projectile that resulted in backstage violence and Gillespie’s ejection from the band. —Eddie Cockrell

Friday, April 26, 8:30 p.m., American Film Institute, Code: FF120APRB

Friday, April 27, 9:30 p.m., American Film Institute, Code: FF121APRB

© In Person: Director Eliseo Subiela

Ali Farka Touré: Springing From the Roots
Ali Farka Touré: Ça coule de source
Yves Billon, Henry Lecomte

France, 2000, 52 minutes, color

During the course of this French-made profile, Malinese musician Ali Farka Touré leads us on a relaxed tour of the important places in his life. From his native village of Kanau to Timbuktu and his current base of operations, the verdant Niger River village of Niafunké, the past is traced and the piercing, seemingly effortless style of his music is celebrated. —Eddie Cockrell

In BAMBARA AND FRENCH WITH ENGLISH SUBTITLES


Shown with:

Ali Farka Touré: From the Roots
Angels of the Universe
Englar alheimstíns

Fridrik Thor Fridriksson
Iceland/Norway/Germany/Sweden/Denmark, 2000, 95 minutes, color

In the tradition of *One Flew Over the Cuckoo’s Nest* comes the latest film by acclaimed Icelandic director Fridrik Thor Fridriksson. Based on Einar Már Gudmundsson’s book about his schizophrenic brother, the film is a brilliant and ultimately damnning portrayal of an all-too-often ambivalent psychiatric world. With a skilled hand, Fridriksson blurs the line between sanity and madness, casting doubt on how we come to decide which is which.

When we first meet Paul, he seems to be living a normal, well-adjusted life with his parents in Reykjavík. But things are not always what they seem, and something is terribly wrong in Paul’s world. When his behavior becomes increasingly erratic, his parents have no choice but to commit him to a local psychiatric hospital. There, he befriends some of his fellow ‘patients.’

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Beau Travail
Claire Denis
France, 1999, 93 minutes, color

Denis Lavant portrays Galoup, a warrant officer who’s demanding with his men yet lovingly concerned for them. He admires his commandant, Bruno Forestier (Michel Subor), and becomes jealous when he starts showing favoritism toward a newcomer in the ranks, Gilles Sentain (Génoise Coliû). Galoup tries to remove his rival, but succeeds only in removing himself from the community of soldiers that is his whole raison d’être. *Beau Travail* is a celebration, even fetishization, of the male body, and the homoerotic element is unmistakable. The sensual imagery includes shots of the platou naked to the waist and going through training exercises. This is a must-see film for anyone who thinks the cinema can evoke powerful, subtle emotions through means other than soppy stories and blatantly manipulative close-ups. —Peter Brunette, Film.com

April Captains
Capitães de Abril

Maria de Medeiros
France/Portugal, 2000, 124 minutes, color

Portuguese actress Maria de Medeiros steps behind the camera for the first time, choosing as her subject the historic day of April 25, 1974 when an almost bloodless military coup overthrew a corrupt, right-wing Portuguese government. Disillusioned by ongoing wars in its African colonies, a small band of junior officers lead a popular revolt that prompted democratic change and Portuguese withdrawal from its colonial outposts. Medeiros tells her tale through the eyes of a number of participants, moving between her protagonists’ personal stories and the more general street scenes of the rebellion. She captures the population’s growing jubilation, the complex choices people must make as they look history in the face, the tension of the day, and the wonder and improbability of a revolution without much bloodshed. —Piers Handling, 25th Toronto International Film Festival, 2000

Blame It on Voltaire
La faute à Voltaire

Abdellatif Kechiche
France, 2000, 130 minutes, color

Jallal is a 27-year-old Tunisian immigrant who arrives illegally in France. The city, he earns money by selling fruit and reading poetry in Metro stations. A marriage of convenience may solve his problems and he makes a few French friends, but the harsh realities never disappear. Abdellatif Kechiche chooses to follow the path taken by one man. In portraying the real perceptions, difficulties, desires, fears, relationships, and dreams of everyday life while trying not to concentrate on the more sensational aspects, he has overcome the distance surrounding the often clandestine immigrant. —30th Rotterdam International Film Festival, 2001

The Big Animal
Duz r zwierz’

Jerzy Stuhr
Poland, 2000, 70 minutes, black & white

Adapted from Krzysztof Kieslowski’s recently discovered and unfinished 1973 screenplay by his long-time cohort Jerzy Stuhr (star of *White* and himself an established filmmaker), *The Big Animal* is a gentle fable about the value of dignity and the toll of individuality. When the title dromedary, left behind by a circus, shows up in the yard of clarinet enthusiast Zygmunt Sawicki (Stuhr) and his wife Marysia (Anna Dymna), their emotions move from suspicion to joy to apprehension. After being ostracized by the townspeople who at first embraced the animal, the couple grow in their resolve to keep it, only to have the beast disappear as suddenly as it arrived. To this day Stuhr—the most recognized name in Polish cinema—refers to Kieslowski as “my best friend,” and to this end he realized the screenplay as an allegorical cautionary tale, at once gently provocative and a delight to anyone old enough to read the subtitles.

Bob Marley Live in Concert

Stefan Paul
Germany, 1998, 65 minutes, color

Not long before he died in May of 1981, Bob Marley & The Wailers played the Dortmund Westfalia Hall in Germany, where the show was filmed by filmmaker/theater owner Stefan Paul. He supplemented the previously unseen concert footage (presented mostly uncut and unaltered) with Marley’s Kingston funeral, Jamaican Prime Minister Michael Marley’s eulogy, the memorial concert, and Marley’s own appearance at the 1979 Reggae Sunsplash festival. Songs performed included “Natural Mystic,” “I Shot the Sheriff,” “War/No More Trouble,” “Zimbabwe,” “Jamming,” “No Woman No Cry,” “Exodus,” “Get Up Stand Up,” “Coming in from the Cold,” and “Lively Up Yourself.” —Eddie Cockrell

The Washington Post • [www.washingtonpost.com](http://www.washingtonpost.com)
Breaking Out
Vägen ut

Daniel Lind Lagerlöf
Sweden, 1999, 107 minutes, color
After impulsively quitting his job in a popular theatrical production, newly out-of-work yet flaggingly enthusiastic actor Reine (Björn Kellman, who bears a striking resemblance to American actor Fisher Stevens) takes the position only available at a local prison. As the facility’s recreation director, he decides to enlist the sullen inmates in a play, only to disrupt the ward’s deceptively calm balance of power—with tragic and exhilarating results. Beguiling without resorting to the superficial glibness often found in such character-driven comedy, this debut feature from 30-year-old Daniel Lind Lagerlöf has echoes of One Flew Over the Cuckoo’s Nest and an impetuous energy that marks a promising start. —Eddie Cockrell

Brother
Takeshi Kitano
United Kingdom/Japan/USA, 2000, 107 minutes, color
When Yakuza gangster Yamamoto (Beat Takeshi, Fireworks) is forcibly retired from his clan after a hostile takeover, he flies to Los Angeles to find his younger half brother Ken (Claude Maki), whom he believes he has been financing through college. When he finds out Ken has dropped out of school to run a sloppy drug-dealing operation with his buddy Danny (Omar Epps), Yamamoto expresses his disgust, then shows the motley crew how to take over the Los Angeles underworld. Yamamoto’s signature style of high-octane artillery action and spattering blood is balanced with a brotherly tenderness and deadpan hilarity that set the film apart from other gangster flicks. Flush with lyrical imagery and possessing a graceful orchestral jazz score, Brother is a stylish and brutally enchanting meditation on loyalty, honor, and the demands of brotherhood.—Shari Frilot, 2001 Sundance Film Festival

In SWEDISH WITH ENGLISH SUBTITLES


Friday, April 27, 9:30 p.m., Tenley, Code: FFU124APRB
Saturday, April 28, 9:30 p.m., Tenley, Code: FFU124APRB

Bread and Roses
Ken Loach
United Kingdom, 2000, 112 minutes, color
Maya (Filar Paulina) is an illegal alien in Los Angeles working with her sister Rosa (Elpidia Carrillo) as a cleaner in a high-rise office block. Then Maya meets union organizer Sam (Adrien Brody), who rallies the workers to protest the low pay and lack of any holiday pay or benefits. We can see their passion for the issues involved, especially as Maya and Rosa clash over their opinions and as Maya discovers some difficult truths about their past. There’s also a very nice romantic triangle in here, with Maya attracted to Sam, while her coworker, Ruben (Alonso Chavez), woos her. These storylines are superb, but you get the point. Loach is really interested in the politics, and in this area he comes out with all guns blazing, attacking all the traditional targets: corporate greed, big business, immigration law, union fat cats, bureaucracy, and, of course, the American healthcare and education systems.—Rich Cline, shadowsonthewall.com

In ITALIAN WITH ENGLISH SUBTITLES


Monday, April 23, 8:45 p.m., Visions, Code: FFY123APRB
Tuesday, April 24, 6:30 p.m., Visions, Code: FFY123APRB

● Co-Presented with the Italian Cultural Institute

Bread and Tulips
Pane e tulipani
Silvio Soldani
Italy, 2000, 115 minutes, color
Shirley Valentine goes to Venice in this sparkling, masquerade Italian farce. While fishing around for some lost jewelry in a rest stop toilet while on holiday with her family, Pascara housewife Rosalba (Licia Magnieta) is left behind by the tour bus. This prompts a hitchhiking trip to Venice and an extended break from her comically distressed husband and two sons that becomes a warm, funny search for self. Her new acquaintances include a mysterious Icelandic waiter, an overweight plumber-turned-private detective, a holistic beautician, and a series of realistic dreams that may or may not point her in the right direction. Working from a nuanced and calibrated script, director Silvio Soldani has created a benevolently wacky world of self-discovery and circumstance, and drawn from former art-film mainstay Bruno Ganz one of his most whimsically appealing performances in years. “Guess where I am?” Rosalba asks breathlessly at one point. The obvious answer is, on her way to a better and more peaceful place.—Eddie Cockrell

In ITALIAN WITH ENGLISH SUBTITLES


Monday, April 23, 8:45 p.m., Visions, Code: FFY123APRB
Tuesday, April 24, 6:30 p.m., Visions, Code: FFY123APRB

Calle 54
Fernando Trueba
Spain/France, 2000, 105 minutes, color
Calle 54 is an open declaration of love to the representatives of Latin jazz, music that now enjoys worldwide popularity. A sparkling musical film disguised as a documentary, it features a series of wonderful performances by great stars such as Tito Puente, Gato Barbier, Paquito D’Rivera, and Jerry Gonzales. Trubea, who first discovered Latin jazz in the early eighties via a D’Rivera album, allows the musicians to speak (and play) for themselves. Twelve simple sets, beautifully lit by the director, do justice to the gifted artists’ talents. Not surprisingly, thunderous applause greeted the end of each set at screenings in Spain, New York, and the Venice and Toronto film festivals.—30th Rotterdam International Film Festival, 2001

In SPANISH WITH ENGLISH SUBTITLES


Saturday, April 21, 7:00 p.m., Tenley, Code: FFR121APRB
Sunday, April 22, 9:00 p.m., Tenley, Code: FFR122APRB

Bread and Roses
Ken Loach
United Kingdom, 2000, 112 minutes, color
Maya (Filar Paulina) is an illegal alien in Los Angeles working with her sister Rosa (Elpidia Carrillo) as a cleaner in a high-rise office block. Then Maya meets union organizer Sam (Adrien Brody), who rallies the workers to protest the low pay and lack of any holiday pay or benefits. We can see their passion for the issues involved, especially as Maya and Rosa clash over their opinions and as Maya discovers some difficult truths about their past. There’s also a very nice romantic triangle in here, with Maya attracted to Sam, while her coworker, Ruben (Alonso Chavez), woos her. These storylines are superb, but you get the point. Loach is really interested in the politics, and in this area he comes out with all guns blazing, attacking all the traditional targets: corporate greed, big business, immigration law, union fat cats, bureaucracy, and, of course, the American healthcare and education systems.—Rich Cline, shadowsonthewall.com

In ITALIAN WITH ENGLISH SUBTITLES


Monday, April 23, 8:45 p.m., Visions, Code: FFY123APRB
Tuesday, April 24, 6:30 p.m., Visions, Code: FFY123APRB

● Co-Presented with the Italian Cultural Institute
Captain Pantoja and the Special Service

In SPANISH WITH ENGLISH SUBTITLES


Thursday, April 19, 9:00 p.m., Tenley. Code: FFF119APRB

Daughters of the Sun

In Farsi WITH ENGLISH SUBTITLES


Saturday, April 21, 7:00 p.m., Tenley. Code: FFF121APRA

The Dark Side of the Heart

In SPANISH WITH ENGLISH SUBTITLES


Thursday, April 19, 6:30 p.m., Tenley. Code: FFF119APRA

Divided We Fall

In CZECH WITH ENGLISH SUBTITLES


Tuesday, April 24, 9:00 p.m., Tenley. Code: FFF119APRB

Anniversary

An Advertising Supplement to The Washington Post • Washington, DC International Film Festival 2001
Don’t Die Without Telling Me Where You’re Going

Rob (Paul McGann) is an awkward ex-cop called to a dilapidated housing project in Liverpool to talk despondent, foul-mouthed single mother Chrissy (Susan Lynch) off the high ledge she’d planned on jumping from with her small son Jake (Adam Johnston). When Rob returns to ask her out, the three become trapped in the building’s elevator shaft when a gang fracas sets fire to the machinery. This simple but astonishingly effective thriller unfolds among some of the funniest and bluest romantic sagas in recent movie memory, as well as satisfying subplots that humanize the squallor. “I want to entertain people, give them a real rollercoaster ride,” says director Bharat Nallur. Indeed, there’s very little downtime in Downtime.—Eddie Cockrell

In SPANISH WITH ENGLISH SUBTITLES


Friday, April 20, 6:30 p.m., Foundry, Code: FFH120APRA
Saturday, April 21, 9:00 p.m., Foundry, Code: FFG128APRB

Friday, April 20, 2:00 p.m., Tenley, Code: FFU119APRA

The Fencing Master

El maestro de esgrima

Pedro Alea

Spain, 1992, 88 minutes, color

In 1888, the monarchy of Elizabeth II is beset by revolutionary fervor. Don Jaume Asturias, a man of dignity and principles, is the best fencing master in Madrid. Into his life walks the gorgeous Adela, who becomes his pupil. Drawn to the young woman, Asturias feels a stirring awakening that he thought was long dead. As their relationship grows, the fencing master finds himself drawn into an elaborate web of treachery, violence, and destruction.

Sumptuously photographed, with a literate script and remarkable performances by Omero Antunotti as the distinguished swordsman and the wonderful Asunta Serna (The Secret Garden) as the woman of mystery, The Fencing Master is a spellbinding, masterful work.—Palm Springs International Film Festival

In SPANISH WITH ENGLISH SUBTITLES


Friday, April 27, 10:30 a.m., National Geographic, Code: FFN127APRA
Saturday, April 28, 6:30 p.m., National Geographic, Code: FFG128APRB

Dust to Dust

Por la libre

Juan Carlos de Llaca

Mexico, 2000, 96 minutes, color

Teened cousins Rocco (Osvaldo Benavides) and Rodrigo (Rodrigo Cachero) couldn’t be more mismatched: Rocco is a hippie-ish free spirit, while Rodrigo is serious and conservative. When their grandfather (Xavier Masse) kneels over dead during a large family dinner and the interminable squabbles of his children delay his wishes to have his ashes scattered in the bay of Acapulco, the boys spring into action. With Grandpa’s ashes in tow, they take a road trip that yields far more about their heritage than either bargained for. Director Juan Carlos de Llaca sculpts a clutch of busy, fast-paced performances from his fresh-faced cast (TV veterans all). The original Spanish title has multiple meanings about freedom of choice or direction, but by any name Dust to Dust (winner of a special mention award at the 2000 Havana Film Festival) is a pleasant, invigorating surprise.—Eddie Cockrell

In SPANISH WITH ENGLISH SUBTITLES


Friday, April 27, 6:30 p.m., Tenley, Code: FFG128APRB

In Person: Director Juan Carlos de Llaca

Co-Presented with the Mexican Cultural Institute

Faat Kine

Ousmane Sembene

Senegal, 1999, 120 minutes, color

From the director of Camp de Tiraiyé (FFDC 1989) and Quelquaar (FFDC 1992) comes a forceful, colorful new film about the challenges of emancipation and social change in contemporary Senegal. Fat Kine (Venus Seye) seems to have it all. The unwed single mother has worked her way up to an administrative position at her own urban gas station, her two teenaged children have just successfully completed their baccalaureate studies, and her expansive home in Dakar is the envy of her friends and family. Yet life remains a struggle for Kine as she grapples with the demands of her position, the fathers of her kids, and a society that seems to make her work twice as hard for half the rewards. From the flashbacks documenting her early setbacks to her friends’ outspoken participation and social challenges of emancipation in recent film about reincarnation, the movies, and, of course, love. Theater projectionist Leopoldo (Dario Grandinetti) is also a dreamer and tinkerer whose 20 years of toil makes his eccentric penchant for inventing things. When Leopoldo perfects a “dream collector,” he retrieves a beautiful apparition (Marina Arias) who identifies herself as his eternal love who is patiently waiting until they’re both reunited in a future life. Not only that, but while married to her in a previous life, she claims, he was responsible for the invention of cinema. Among the great films of the decade, Don’t Die Without Telling Me Where You’re Going is vital and timeless.—Eddie Cockrell

In SPANISH WITH ENGLISH SUBTITLES


Friday, April 20, 2:00 p.m., Tenley, Code: FFU119APRA

The Secret Garden

El maestro de esgrima

Pedro Alea

Spain, 1992, 88 minutes, color

In 1888, the monarchy of Elizabeth II is beset by revolutionary fervor. Don Jaume Asturias, a man of dignity and principles, is the best fencing master in Madrid. Into his life walks the gorgeous Adela, who becomes his pupil. Drawn to the young woman, Asturias feels a stirring awakening that he thought was long dead. As their relationship grows, the fencing master finds himself drawn into an elaborate web of treachery, violence, and destruction.

Sumptuously photographed, with a literate script and remarkable performances by Omero Antunotti as the distinguished swordsman and the wonderful Asunta Serna (The Secret Garden) as the woman of mystery, The Fencing Master is a spellbinding, masterful work.—Palm Springs International Film Festival

In SPANISH WITH ENGLISH SUBTITLES


Friday, April 27, 10:30 a.m., National Geographic, Code: FFN127APRA
Saturday, April 28, 6:30 p.m., National Geographic, Code: FFG128APRB

Flamenco

Carlos Saura

Spain, 1995, 100 minutes, color

Don’t expect any castanets in Carlos Saura’s definitive and brilliant cinematic collection of the art of flamenco. More than 300 artists display the best of flamenco song (cante), dance (baile), and guitar playing (toque). From the fandango to the tango, through bulerias, marineras, rumbas, soleas, and taranta, the extraordinary power of the performance comes alive on the magnificent stage of Seville’s Plaza de Armas. Saura mixes artists of today and yesterday, from Paco de Lucia, Manolo Sanlucar, Lole Emanuel, and Joaquín Cortes, to Agujeta, Moneo, el Torta, and Fernando de la Morena. Flamenco’s ravishing beauty, passion, and sounds are bound to captivate you.—Rosa Bouz

39th London Film Festival, 1995

In SPANISH WITH ENGLISH SUBTITLES


Wednesday, April 18, 9:00 p.m., Tenley, Code: FFU119APRA

Thursday, April 19, 7:00 p.m., Tenley, Code: FFU126APRA

An Advertising Supplement to The Washington Post
The Gleaners and I
Les glaneurs et la glaneuse
Agnès Varda
France, 2000, 77 minutes, color
From late 1999 through early 2000, Agnès Varda journeyed through parts of rural France and meandered through Paris and its suburbs using a small digital video camera to record assorted scavengers, foragers, and rummagers, the gleaners of the title. The history of gleaning dates back centuries in France, when peasant women used to pick up leftover wheat from the harvest fields. Varda’s film shows the tradition continuing sometimes by choice and often by necessity. People still collect potatoes, apples, and other discarded food, but today’s gleaners are as likely to retrieve abandoned fridges or other urban detritus. The people Varda filmed often exist at the margins of society, and it is testament to her skill as a filmmaker and her integrity as a person that she has gained their cooperation and trust. And, like her earlier films, The Gleaners I address her own subjective involvement and implication in the film. —Sandra Hebron, 44th London Film Festival, 2000

Himalaya
Himalaya—l’enfance d’un chef
Eric Valli
France/Switzerland/
United Kingdom, 1989, 110 minutes, color
Under the title Caravan, Himalaya was one of the final five in the 2000 foreign film Oscar race and won the audience award at the Flanders festival. The people of a remote Himalayan village rely on trading the salt they produce for grain to see them through the harsh winter weather. When their chief, Lhakpa, is brought home dead by his friend Karma, who says he died in an accident in the mountains, the village is divided. Lhakpa’s father, Timlé, suspects foul play, as he believes Karma’s ancestors were responsible for murdering his grandfather. He is also determined to make sure that no one prevents Karma’s ancestors from becoming chief when he is old enough. Since the hazardous annual trading trip is traditionally his young grandson Tsering from becoming chief when he is old enough. Timlé resolves to stand in for Tsering. This was the actor’s first horror film, and the near-perfect blending of dementia and pathos sets a standard for his invigorated career as a genre superstar. For his part, director André de Toth clearly understands the cleverness of the script, and it is no accident that most of the 3-D effects are either gratuitous (try not to look up the chorines’ skirts during the can-can number) or played for laughs (you’ll go cross-eyed when the paddle-balling Barker does his bit). But there’s no denying the genuinely creepy effect of all those burning wax figures in the fiery climax and the effect it must have had on audiences when horror films were if not simpler, than at least much more ingratiating. —Eddie Cockrell

House of Wax
USA, 1953, 90 minutes, color, 3-D
This faithful recreation of the 1953 3-D experience features authentic polarized glasses and the original interlocked projection process. House of Wax has worn very well, thanks in no small part to Vincent Price’s heart-wrenching performance as the mad wax sculptor who blames the world for the fire that destroyed his museum and disfigured his face. This was the actor’s first horror film, and the near-perfect blending of dementia and pathos sets a standard for his invigorated career as a genre superstar. For his part, director André de Toth clearly understands the cleverness of the script, and it is no accident that most of the 3-D effects are either gratuitous (try not to look up the chorines’ skirts during the can-can number) or played for laughs (you’ll go cross-eyed when the paddle-balling Barker does his bit). But there’s no denying the genuinely creepy effect of all those burning wax figures in the fiery climax and the effect it must have had on audiences when horror films were if not simpler, than at least much more ingratiating. —Eddie Cockrell

I Have Found It
Kandukondain Kandukondain
Rajiv Menon
India, 2000, 130 minutes, color
Accomplished director Rajiv Menon’s movie is one of those rarities of Indian commercial cinema. I Have Found It tells of two young sisters looking for love. Former Miss World Aishwarya Rai plays the stunning Meenakshi alongside her self-controlled sister Sowmya, played by Tabu. The siblings are “to the manor born” and are in demand. Meenakshi attracts the attention of Captain Bala (Mammootty), an alcoholic war veteran. Of course Meenakshi promptly falls for her dream man, a dashing young share-dealer, and Bala is left in the wings. Meanwhile, a young filmmaker pursues Sowmya, who is convinced she is cursed. On their grandfather’s death, the family is dispossessed and Sowmya has to find work as a receptionist to support her mother and sister. The true lovers then show their colors. —Cary Rajinder Sawhney, 44th London Film Festival, 2000

Lindsay Anderson
United Kingdom, 1968, 111 minutes, black & white
Using the English public school as a microcosm of society, Lindsay Anderson constructed a brilliant, comic, and often brutal account of the perils of authoritarian rule. Coincidentally, the film was shot two months before the Paris riots of May 1968. Although two Oxford students took credit for the idea, Anderson once stated that If… was largely autobiographical and was based on his own boyhood experiences at Cheltenham Abbey. The film’s ending, however, suggests Jean Vigo’s 1933 classic Zero de Conduite. This is perhaps the first English poetic feature film. —David Robinson

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Tuesday, April 17
6:30 p.m. Opening Night Gala
Compassionate Sex
Linner Auditorium

Wednesday, April 18
6:30 p.m. Man Facing Southeast
Tenley Theatres
7:00 p.m. The Marcroelle Affair
Tenley Theatres
7:30 p.m. The Luzhin Defence
General Cinema
7:30 p.m. The Wrestlers
Tenley Theatres
9:00 p.m. Flamenco
Tenley Theatres

Friday, April 20
6:30 p.m. Devils on the Doorstep
Tenley Theatres
6:30 p.m. Downtime
Loews Cineplex Foundry
6:45 p.m. 101 Reykjavik
Tenley Theatres
7:00 p.m. The Marcroelle Affair
Tenley Theatres
7:00 p.m. Zar Gul
Loews Cineplex Foundry
7:30 p.m. Samia
Loews Cineplex Foundry
8:30 p.m. Adanggaman
Loews Cineplex Foundry
9:00 p.m. Bread and Roses
Tenley Theatres
9:00 p.m. Ratcatcher
Loews Cineplex Foundry
9:15 p.m. The Luzhin Defence
Tenley Theatres
9:45 p.m. Don't Die Without Telling Me
Where You're Going
Tenley Theatres

Saturday, April 21
10:30 am Filmfest DC for Kids: Program 1
Tenley Theatres
12:00 p.m. Filmfest DC for Kids: Program 2
National Gallery of Art
4:00 p.m. Nosferatu With The Alloy
Orchestra Live
National Gallery of Art
5:30 p.m. Wake Up, Love
National Geographic Society
6:30 p.m. Adanggaman
Loews Cineplex Foundry
6:30 p.m. In the Shadows of the City
Tenley Theatres
6:45 p.m. Run for Money
Tenley Theatres
7:00 p.m. Daughters of the Sun
Loews Cineplex Foundry
7:00 p.m. Calle 54
Tenley Theatres
7:30 p.m. I Have Found It
National Geographic Society
9:00 p.m. 101 Reykjavik
Tenley Theatres
9:00 p.m. Samia
Loews Cineplex Foundry
9:15 p.m. Placido Rizotto
Tenley Theatres
9:15 p.m. Placido Rizotto
Tenley Theatres
9:30 p.m. The Big Animal
Tenley Theatres
10:45 p.m. Bob Marley Live in Concert
National Geographic Society

Sunday, April 22
2:00 p.m. Directors' Roundtable*
Borders Books, 1801 L St., NW
6:00 p.m. With a Friend Like Harry
Embassy of France
6:30 p.m. Daughters of the Sun
Loews Cineplex Foundry
6:30 p.m. In the Shadows of the City
Tenley Theatres
6:45 p.m. Placido Rizotto
Tenley Theatres
6:45 p.m. The Turandot Project
Loews Cineplex Foundry
7:00 p.m. Angels of the Universe
Tenley Theatres
7:00 p.m. Zar Gul
Loews Cineplex Foundry
8:45 p.m. Aberdeen
Loews Cineplex Foundry
9:00 p.m. Calle 54
Tenley Theatres
9:15 p.m. Little Miracles
Tenley Theatres
9:30 p.m. The Big Animal
Tenley Theatres

Monday, April 23
10:30 am Filmfest DC for Kids: Program 1
National Gallery of Art
12:00 p.m. Filmfest DC for Kids: Program 2
National Gallery of Art
6:30 p.m. Bread and Tulips
Visions Cinema
6:30 p.m. The King Is Alive
Visions Cinema
6:45 p.m. Aberdeen
Loews Cineplex Foundry
6:45 p.m. Little Miracles
Tenley Theatres
7:00 p.m. The Big Animal
Tenley Theatres
8:30 p.m. CineCafe following
The King Is Alive
Visions Cinema
8:45 p.m. Blame It on Voltaire
Tenley Theatres
information about Filmfest DC,
In the Shadows of the City
Taif Al-Madina/L’ombre de la ville

Jean Khalil Chamoun
Lebanon/France, 2000, 105 minutes, color and black & white

In 1975, 12-year-old Rami (Rami Bayram) leaves his village and moves to the “safety” of Beirut with his family, only to endure the next dozen years in a war-torn city. A dramatic recap of Lebanon’s civil war, In the Shadows of the City leads the history-sty viewer by the hand from the first Israeli missiles on South Lebanon in 1975, through the gradually escalating conflict in Beirut, to the war’s end in 1990. Refusing to take sides or even to identify the protagonists as Christians or Muslims, acclaimed documentarian Jean Khalil Chamoun (who shot much of the verité footage used throughout the film) paints a harrowing overview of a senseless conflict that left the country in physical and moral tatters. — Deborah Young, Variety

IN ARABIC WITH ENGLISH SUBTITLES


Saturday, April 21, 6:30 p.m., Tenley, Code: FFU121APRA
Sunday, April 22, 6:30 p.m., Tenley, Code: FFT122APRA
In Person: Director Jean Chamoun
Co-Presented with Washington, DC International Film Festival 2001 • An Advertising Supplement to The Washington Post

Kathy Rose
Syncopations and Kleopat’Ra

World-renowned filmmaker-dancer Kathy Rose returns to Filmfest DC for an evening of her unique juxtapositions of live dance with live-action and animated film. Featured works include excerpts from Syncopations, in which seven film dancers integrate with the solo performer to create an almost holographic effect. At times, their forms resemble erotic Georgia O’Keeffe imagery or a giant sea anemone construction with hands and feet.

Excerpts from Kleopat’Ra, which was inspired by the supernatural and eerie stillness of Japanese Noh theater, portray the journey of a ritual figurine who voyages through a magical domain. In these sections, Kleopat’Ra’s corpse emerges on The Other Side. She then sheds her gold color and her eyes, and enters into the world of emptiness. Kathy Rose’s work transcends the screen’s two dimensions and combines dance and film in new ways.

Wednesday, April 25, 6:30 p.m., American Film Institute, $10 Code: FFA125APRA
Thursday, April 26, 6:30 p.m., American Film Institute, $10 Code: FFA126APRA
In Person: Kathy Rose

The King Is Alive
Kristian Levring

Denmark, 2000, 108 minutes, color

Stranded at an abandoned German mine in the middle of a vast, barren African desert, 11 bus passengers subsist on alcohol and tinned carrots while awaiting rescue. When former actor Heney (David Bradley) comes up with the odd notion of performing Shakespeare’s “King Lear” from texts he scribbles on rolls of paper, the endeavor heightened the already volatile emotional and sexual tensions amongst the group members. Two marriages, those of Ray and Liz (Bruce Davidson, Janet McTeer) and Paul and Amanda (Chris Walker, Lia Williams) begin to unravel, while the self-serv ing liaison of Gina (Jennifer Jason Leigh) and Charles (David Calder) results in tragedy. — Eddie Cockrell

IN ARABIC DIALECT, ENGLISH, AND FRENCH WITH ENGLISH SUBTITLES

Production Companies: Zentroprods Entertainment 5 Danish Broadcasting Corporation, in association with SVT Drama, the Danish Film Institute and the Nordic Film & TV Fund. Producers: Patricia Kruizer. Vibeke Windiev. Principal Cast: Myles Anderson, Romane Bohringer, David Bradley, David Calder, Bruce Davidson, Brion James, Peter Kohleka, Vusi Kunene, Jennifer Jason Leigh, Janet McTeer, Chris Walker, Lia Williams.

Monday, April 23, 6:30 p.m., Visions, Code: FFV123APRA
Tuesday, April 24, 8:45 p.m., Visions, Code: FFV124APRA
April 23rd screening followed by a CineCafe at Visions

Little Miracles
Pequeños milagros

Eliseo Subiela
Argentina, 1997, 100 minutes, color

Little Miracles continues and refines Eliseo Subiela’s ongoing fascination with the intersection of technology, fantasy, and the arts. Shy supermarket clerk Rosalia, imagining herself a stranded fairy as she moonlights reading the poetry of Fernando Pessoa to the elderly, discovers her true powers through an improbable relationship with lonely dog-lover Santiago, whose work for the Search for Extra-Terrestrial Intelligence (SETI) leads him to fantastical Internet pictures. Rosalia taken from a security camera that overlooks her regular bus stop. The ordinary is once again made magic as Subiela peels back layers of reality like so many onions, prompting tears of joy, sadness, and laughter from those fortunate enough to see them.

Wednesday, April 25, 9:15 p.m., Tenley, Code: FFT111APRB
Monday, April 23, 6:45 p.m., Tenley, Code: FFT121APRA
In Person: Director Eliseo Subiela

The Luzhin Defence
Marleen Gorris

United Kingdom, 2000, 108 minutes, color

Shy chess grand master Alexander Luzhin (John Turturro) unexpectedly finds love in the form of Russian aristocrat Natalia Katkova (Emily Watson) at Italy’s Lake Como in the 1920s. The couple’s family and friends conspire to keep them apart, which leads Luzhin to confront the ultimate choice: chess or life? The newest film from Marleen Gorris, The Luzhin Defence is adapted from a story by Vladimir Nabokov and has won raves from film and chess fans alike. Although knowledge of the game isn’t a prerequisite for enjoying the film, it does hint at how a top player can work out six or eight moves ahead of the play. In the most dramatic chess battle, the camera shows the pieces gliding automatically into the configuration where Luzhin’s brain has already placed them. — John B. Henderson, KasparovChess.com


Wednesday, April 18, 7:30 p.m., General Cinema, Code: FFM111APRA
Friday, April 20, 9:15 p.m., Tenley, Code: FFR120APRB
In Person: Director Marleen Gorris at April 18 screening
Lumumba
Raoul Peck
France, Belgium/Germany/Haiti, 2000, 110 minutes, color

Lumumba is a dramatic portrait of a man’s courageous fight for his country’s independence. Almost 40 years after Patrice Emery Lumumba’s assassination, this African tragedy has a haunting relevance for modern audiences. This historical thriller opens with the gruesome demise of Lumumba, the charismatic first leader of the newly independent Zaire. It tracks Lumumba’s short political career, challenging official historical accounts with a wealth of newly unearthed material. It spans Lumumba’s election as leader of the Congolese National Movement, his involvement in the independence negotiations in Brussels, the mutiny of the army, the secession of the key province of Katanga, and his defiance of the neo-colonial “arrangement.” The lyricism of Peck’s previous documentary, Lumumba—The Death of a Prophet, is superseded in this fictionalized account by the harsh drama of political struggle and treachery. Shot in Mozambique, Lumumba conveys the colonial legacy of perfidy that never stopped reverberating throughout the continent. It’s a tribute to a hero who inspired the collective memory of nations and peoples seeking true independence.—June I. Giovanni, 25th Toronto International Film Festival, 2000

In French with English subtitles

Tuesday, April 24, 6:30 p.m., Wisconsin Avenue, Code: FFV121APRA
Wednesday, April 25, 9:15 p.m., Tenley, Code: FFR125APRA

Ω In Person: Director Raoul Peck at April 24th screening

The Marcorelle Affair
L’affaire Marcorelle
Serge Le Péron
France, 2000, 94 minutes, color

A love of movies and a love of poetic and legal justice exquisitely intertwine in The Marcorelle Affair. The film’s sustained aura of anything-can-happen features an irresistible performance from quirky yet Jean-Pierre Léaud. An intellectual suspender that’s marbled with extra winds and nods for film buffs, the film starts with a bang as Judge François Marcorelle (Léaud) enters a revival house mid-film and takes a seat. The film’s sustained atmosphere, its elegant style, beautiful production design, and unique relationship becomes the heart of this profound and highly personal film.—James Monaco, The Movie Guide

In French with English subtitles

Wednesday, April 18, 7:00 p.m., Tenley, Code: FFU118APRA
Friday, April 20, 7:00 p.m., Tenley, Code: FFR125APRA

Ω In Person: Director Serge Le Péron at April 24th screening

Marshall Tito’s Spirit
Marshal
Vinko Bresan
Croatia, 1999, 97 minutes, color

A probing satirical comedy that targets the old-style Communists and the new-style capitalists of the former Yugoslav republic of Croatia, Marshall Tito’s Spirit is a pleasant surprise. The film is set on a small island off the Croatian coast. The island’s economy is shuttered from the Balkan wars of the 1990s; tourists haven’t arrived in five years, and the only hotel is shuttered.

“The elderly men and women who fought as partisans during World War II, and who have been called ‘the old’ Communists ever since are on the defensive in the ‘new’ Croatia. These veterans must hide their red flags, their busts of Lenin, and their photos of Marshal Josip Broz Tito, the late Communist leader of Yugoslavia who died in 1980. Then the ghost of Marshal Tito appears at the funeral of one of the late Communist leader of Yugoslavia who died in 1980. Then the ghost of Marshal Tito appears at the funeral of one of the"

In Croatian with English subtitles

Friday, April 27, 9:30 p.m., Foundry, Code: FFK127APRB
Saturday, April 28, 9:15 p.m., Foundry, Code: FFR128APRB

Ω American premiere

Man Facing Southeast
Hombre mirando al sudeste
Eliseo Subiela
Argentina, 1996, 105 minutes, color

Eliseo Subiela’s first film to find wide art-house distribution in the United States, Man Facing Southeast stars Hugo Soto as an enigmatic mental patient and Lorenzo Quinteros as the jaded psychiatrist who comes to believe his charge is someone very special indeed. Writer-director Subiela incorporates a wide variety of influences to create a fascinating, multifaceted work of art. The reworking of the Gospels is evident, with the film clearly participating in and reconceiving the mystical tradition in Latin American literature. Soto’s performance is remarkable, with Quinteros providing an excellent counterpart. Their natural, often affectionate and unique relationship becomes the heart of this profound and highly personal film.—James Monaco, The Movie Guide

In Spanish with English subtitles

Wednesday, April 18, 6:30 p.m., Tenley, Code: FFT118APRA
Tuesday, April 24, 9:30 p.m., Wisconsin Avenue, Code: FFV121APRA

Ω In Person: Director Eliseo Subiela

A Night With Sabrina Love
Una noche con Sabrina Love
Alejandro Agresti
Argentina, 2000, 100 minutes, color

This film is striking for its elegant style, beautiful production design, and the vivacious way the characters confront their problems.

The protagonist, 17-year-old Daniel Montero (Tomás Fonzi), lives with his grandmother in a small village near Buenos Aires. He enters a contest by writing a letter to porn star Sabrina Love and is stunned when she responds. Sabrina begins to visit the village, where she meets Daniel and becomes his mentor. She helps him to overcome his problems and teaches him about the world outside the village. Sabrina’s visit has a profound impact on Daniel and he begins to question his own beliefs and values. The film is set in a small village near Buenos Aires and is a heart-warming film about a boy growing up.

In Spanish with English subtitles

Wednesday, April 25, 9:00 p.m., Wisconsin Avenue, Code: FVF125APRA
Thursday April 26, 6:30 p.m., Wisconsin Avenue, Code: FFV128APRA

Ω In Person: Director Alejandro Agresti

An Advertising Supplement to The Washington Post • Washington, DC International Film Festival 2001 • 15
**Nosferatu**

F.W. Murnau

Germany, 1922, 88 minutes, tinted print

The greatest vampire movie of all time! The Alloy Orchestra of Boston performs a new score for Murnau’s classic vampire spectacle. This exquisite new print reveals the spooky genius of this master-piece for the first time in decades. Shot in the Carpathian mountains of Transylvania and in Germany, master director F.W. Murnau has bequeathed us the mother of all nightmares. The new print was restored by Milwaukee movie theater owner Eric Levin and has been meticulously color tinted just as it would have been in the 1920s. Newly translated English intertitles have been hand-calligraphed following the typography of the original German print. Coupled with Alloy’s newest score, this is silent film at its very best.

*In Person: The Alloy Orchestra*

**Preceded by:**

**Dragonflies, The Baby Cries**

Jane Gillooly

USA, 2000, 10 minutes, black and white

Deep in the forest, beyond the restraints of the adult world, a group of children meets to play. The line between fantasy and reality begins to blur. A nursery rhyme becomes an incantation, and as poetic as Jean Vigo’s *Zero de Conduit* it is a film in which viewers will always, there’s an exhilarating technical precision to Svankmajer’s craft, a working method born of exquisite patience in the service of a boundless imagination. At once mischievous and cautionary, *Otesánek* is a bravura display of inspired artistry.

**Run for Money**

Lynne Ramsay

United Kingdom, 1999, 93 minutes, color

Dollars falling through the air, francs in shops, pounds at betting tables, and lire in wallets—from the electric opening sequence onward, it’s clear that money is the main focus of this film. These varied currencies are an essential part of the world of scrupulously honest Istanbul shopkeeper Selim (Tamer Birsal). He keeps short accounts and charges fair prices. It’s therefore surprising when, after finding a bag of almost $500,000 American dollars in a taxi, Selim hesitates and misses his change to return it. Once he decides to keep the loot, it woosels its way into his life and conscience. Formerly a happy family man, Selim distances himself from his wife, child, colleagues, and friends, desperately trying to balance his “good fortune” with an overwhelming sense of guilt. Birsal gives a striking performance as a man wrestling with inner demons.

*In Italian with English subtitles*

**Placido Rizzato**

Pasquale Scimeca

Italy, 2000, 110 minutes, color

This is the true story of the title character, a socially-conscious trade union representative who ran afoul of the Italian Mafia in Corleone, Sicily in the late 1940s and subsequently disappeared. While dramas about the scourge of the Cosa Nostra on Sicily and its people have long been a staple of Italian cinema, *Placido Rizzato* is more than a cut above most in its depiction of the tragic martyrdom of a minor folk hero. Impressively rigorous, affecting, and surprisingly suspenseful, this unorthodoxly calibrated, fascinating true story makes for compelling viewing. Marcello Mazzarella quietly conveys his character’s dignity, idealism, and sense of indignation, wielding an unsung but nonetheless considerable screen presence and raising questions about why this fine actor is so seldom used in Italian films.

*In Person: Director Pasquale Scimeca*
Angry penguins do the ship in.

Julien Reininger, France, 5 minutes, animation

A singing, dancing quartet scrutinizes Ed’s every move.

My Chorus

The title shoes fuel long-simmering sibling rivalries.

Stephen Rudder, United Kingdom, 2000, 11 minutes, color

A young Tunisian waits up for Santa Claus.

Kamel Chérif, France/Tunisia, 1999, 15 minutes, color

Copy Shop

A man waiting for a movie to begin lets his imagination run wild.

Okénka

A man waiting for a movie to begin lets his imagination run wild.

A young Tunisian island of Djerba, Aïcha marries Said, a man who works in Tunis for 11 months of the year, like most villagers. On their honeymoon, Aïcha announces that she wants to move to Paris with him. Said agrees, but only if she bears him a son. In the first few years of their marriage, Said’s annual return is a feast for Aïcha. After several years, and after bearing two daughters, she becomes disillusioned. Her tyrannical mother-in-law runs the household and doesn’t hide her disappointment about Aïcha’s daughters. Through flashbacks, we find out that Aïcha eventually gets a son and moves to Tunis. But this son eventually prompts Aïcha’s return to Djerba.—30th Rotterdam International Film Festival, 2001

In ARABIC AND FRENCH WITH ENGLISH SUBTITLES


Monday, April 23, 9:00 p.m., Tenley, Code: FFT123APRB

In Person: Director Moufida Tlatli

Co-Presented with Embassy of Tunisia and the Agence Tunisienne Exterieure Communication

The filmmaker learns about the immigrant battle for begging room at a train station.

At the Second Traffic Light

Nine gay black men relate their histories and experiences in modern society.

Sheila J. Wise, USA, 2000, 18 minutes, color, video

A Different Kind of Black Man

Sheila J. Wise, USA, 2000, 18 minutes, color, video

Nine gay black men relate their histories and experiences in modern society.

At the Second Traffic Light

Lucy Gebre-Egziabher, USA/France, 2000, 21 minutes, color

A sudden road accident at a busy urban intersection forces a disparate group of strangers to interact.

Copy Shop

Virgil Widrich, Austria, 2001, 12 minutes, black & white

A man fills the world with his own image.

First Christmas (Premier Noël)

Karnel Chérit, France/Tunisia, 1999, 15 minutes, color

A young Tunisian waits up for Santa Claus.

Ruby’s Slippers

Stephen Rudder, United Kingdom, 2000, 14 minutes, color

The title shoes fuel long-simmering sibling rivalries.

My Chorus

Richard Doherty, USA, 14 minutes, color

A singing, dancing quartet scrutinizes Ed’s every move.

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Taboo

Gohatto

Nagisa Oshima

Japan/France/United Kingdom, 1999, 100 minutes, color

In the spring of 1865, after the Shinsengumi militia’s victory at Ikedaya over the clan leaders who would overthrow the reigning Shogun, officers Hijikata and Kondo directors “Beat” Takeshi Kitano and Yoichi Sai auditioning candidates for samurai warrior training. They choose Tashiro (Tadanobu Asano) and the extraordinarily handsome Kano (Ryuhei Matsuda). Soon after, Kano rejects Tashiro’s nighttime advances, yet rumors begin to fly after a liaison with another samurai. Before long, the young recruit disrupts the Shinsengumi’s delicate balance of power. Taboo is a triumph of Nagisa Oshima’s will after suffering a debilitating illness in 1995. Serene on the surface but charged with the seething sexuality that lives in the heart of his best work, it is undeniably the work of a master.—Eddie Cockrell

In JAPANESE WITH ENGLISH SUBTITLES


Thursday, April 26, 9:00 p.m., Tenley, Code: FFT126APRB

They Call This... Spring

On appelle ça... le printemps

Hervé Le Roux

France, 2000, 103 minutes, color

A delightfully odd, blunt, bawdy, and fast-paced contemporary comedy about love, They Call This... Spring begins when Joselyn “Joss” Légié (Marie Matheron) leaves her husband Paul (Pierre Ben耙ras) and daughter, teaming with sisters Françoise “Fanfan” and Emmanuelle “Manu” Camon (Maryse Cupaioio, Mariynte Canto) to flee the befuddled and self-absorbed men in their lives. Moving in with casual lovers Jean and then Claude, the gang plots and executes practical jokes on their hapless mates and Claude’s ex-con wife that culminate in a comic costume party. Then things become really surreal. The script jobs at road rage, the stock market, child custody, and even pornography. Possessed of an entirely unique tone and a serendipity unsurpassable logic, Hervé Le Roux’s third film plays like an alternately droll and madcap cross between An Unmarried Woman and A Hard Day’s Night.—Eddie Cockrell

In FRENCH WITH ENGLISH SUBTITLES


Thursday, April 26, 9:15 p.m., Tenley, Code: FFR126APRB

Two for Tea

Tomandote

Isabel Gardela

Spain, 2000, 99 minutes, color

Isabel Gardela’s debut feature is a quirky romantic comedy that explores sexual politics and cultural differences as Gabi, a 30-year-old writer, and JaLil, a Muslim florist, delicately negotiate their developing romance. Recognition as a writer finally beckons when Gabi (Nuria Prims) wins a literary prize. But her ex-lover is angry about her misrepresentation of him in her book, so he levels accusations against her that lead to doubts about where inspiration for his next work might come from. A budding friendship with Jalil (Zack Qureshi) introduces Gabi to an alluring new world, but she is obliged to reassess her priorities and ambitions as they embark on a different kind of courtship. Shot against the backdrop of a rarely seen Barcelona and featuring accomplished performances from a little-known cast, Two for Tea is a witty reflection on staying in love when both partners want contrary things.—Maria Delgado, 44th London Film Festival, 2000

In SPANISH WITH ENGLISH SUBTITLES


Wednesday, April 25, 9:00 p.m., Tenley, Code: FFT125APRB

Thursday, April 26, 9:00 p.m., Tenley, Code: FFT126APRB

In Person: Director Isabel Gardela

The Turandot Project

Allan Miller

USA/Germany, 2000, 88 minutes, color

This visually stunning documentary tells the story of a production that brought “Turandot,” an Italian opera set in ancient China, to Beijing’s Forbidden City. Director Allan Miller does an excellent job of capturing the color and detail of the costumes, stages, makeup, and performances, which he mixes with behind-the-scenes details that the opera’s director, Zhang Yimou, encounters. Miller’s camera takes us everywhere, from the careful construction of the costumes that were made to match the era of the City’s architecture, to the rehearsal stages where multiple singers practice. Large, vibrant, and colorful, this is exactly the sort of documentary that translates to the big screen in a unique way. It’s really something to see.—Greg Dean Schmitz, upcomingmovies.com

In CHINESE, ITALIAN, AND ENGLISH WITH ENGLISH SUBTITLES


Sunday, April 22, 6:45 p.m., Foundry, Code: FFH122APRA

Monday, April 23, 6:30 p.m., Foundry, Code: FFF123APRA

Vengo

Tony Gatlif

France, 2000, 90 minutes, color

Algerian-born filmmaker Tony Gatlif, whose remarkable career documenting indigenous musical styles in dramatic frameworks includes the films Latcho Drom, Mond, and Gafio dio (aka The Crazy Stranger), is back with a flamenco-themed story of feuds, revenge, and, of course, music. On the Andalusian plains of southern Spain, the family of Caco (Antonio Canales) is engaged in an ongoing dispute with the neighboring Caravaca clan that involves Diego (Orestes Villasen Rodriguez), the disabled son of Caco’s brother Mario. But the music’s the thing, and whenever in doubt Gatlif throws in another flamenco set piece. One number features the extraordinary vocalist La Paquera de Jerez, whose musical delivery is little short of sen­sational. Canales is a vigorous presence in the lead role. With his work of a master.undeniably

In SPANISH WITH ENGLISH SUBTITLES


Tuesday, April 24, 7:00 p.m., Tenley, Code: FFR124APRA

Saturday, April 28, 6:45p.m., Tenley, Code: FFR128APRA

Vies (Lives)

Alain Cavalier

France, 2000, 90 minutes, color

This film is a change of pace for director Alain Cavalier (Therese and La Rencontre), whose paired-down narration, precise mis-en-scene, and ingenious use of gesture have earned him a reputation as one of the most uncompromising French filmmakers. Vies is series of documentary portraits shot with a digital camera (and transferred to 35mm film), about which he said, “Shooting in digital video transforms all relationships in the space in which you’re filming...the picture-to-sound connection is completely different [and] I have become an instrumentalist.” The film’s effect is stunning, partly because of his range and his affinity with his subjects.

In FRENCH WITH ENGLISH SUBTITLES


April 23 at 2:30 p.m. National Gallery of Art, Free
Wake Up, Love
Despabilate, amor

Eliseo Subiela
Argentina, 1996, 98 minutes, color

Winner of the Argentine Film Critics’ award for Best Music and Supporting Actor (Juan Leyrado), Wake Up, Love marks Eliseo Subiela’s first foray into romantic comedy. As in his other works, the sharp and funny dialogue is laced with meditations on time, memory, music, philosophy, regret, and hope. Ricardo Leyrado was a party animal who now stays young by dancing to 1950s rock and roll at a party animal and hopes to be life-changing (although it may make you behave a little better for a while). It’s unashamedly entertaining and an awful lot of fun.—Eddie Cockrell

Wild About Harry
Declan Lowney
United Kingdom/Ireland, 1999, 100 minutes, color and black & white

In contemporary Dublin, Harry McKee (Brendan Gleeson) is the suave and cheerful host of the popular “What’s Cookin’” television program. Beneath the smooth surface, however, Harry is an unrepentant womanizer whose wife Ruth (Amanda Donohoe) is on the verge of divorcing him. After being mugged, Harry embarrasses government official Walter Adair (James Nesbitt) and his wife during his show. Then he goes into a six-day coma and awakes thinking he’s 18 years old—with no memory of the intervening quarter century. Harry’s bumpy road to comic redemption involves both the vengeful Walter and seamy negotiations with Ruth. Perhaps the London festival summed it up best: “Wild About Harry may not be life-changing (although it may make you behave a little better for a while). It’s unashamedly entertaining and an awful lot of fun.”—Eddie Cockrell

With a Friend Like Harry
Dominik Moll
France, 2000, 117 minutes, color

Stopping to cool off on a family drive, exasperated paterfamilias Michel (Laurent Lucas) unexpectedly bumps into avuncular old school friend Harry (Sergi Lopez). Soon, Harry and girlfriend Plum (Sophie Guillemine) have ingratiated themselves with Michel, his wife, Claire (Mathilde Seigner), and their brood. Harry initially seems to be a gift from God; he is, of course, too good to be true.—Allan Hunter, Screen International

The Wrestlers
Utara
Buddhadeb Dasgupta
India, 2000, 99 minutes, color

In the pastoral expanse of rural Bengal, single railroad workers and best friends Balaram (Shankar Chakraborty) and Nemai (Tapas Pal) spend their days wrestling on a hill and kibitzing with the locals, who include the village Padre (RJ Asad) and his young Christian charge Matthews (Saurav Das), a colony of dwarfs, and a wandering troupe of masked dancers. When Balaram returns from a visit to his aged aunt with wife Utarra (Jaya Seal), her presence begins to tear the friendship apart. The violent actions of three Hindu extremists destroy the peace of the village, but a sliver of hope remains. Veteran Bengali filmmaker Buddhadeb Dasgupta employs a unique strategy of magic-hour shooting, precisely matched reverse angle shots, and unusually deep focus for framing and blocking.—Eddie Cockrell

Zar Gul
Salmaan Peerzada
Pakistan/United Kingdom, 1997, 187 minutes, color

Think of a cross between Lawrence of Arabia and All the President’s Men with a little Sam Peckinpah thrown into the mix and you begin to approximate the sprawling Pakistani revenge action epic Zar Gul. After witnessing the death of his father, the young Padre, tribemen of the title played by writer-director Salmaan Peerzada’s son, Babar is kidnapped by a bandit. Zar Gul escapes and makes his life’s mission to uphold the ideals of honor and love his elders taught him. Using his power base as a successful businessman, he morphs into a legendary and almost mythic outlaw figure. He battles a corrupt would-be politician (Jamal Malik) and finds love with idealistic schoolteacher Yasmin (Faryal Gohar). Filmed on dozens of diverse locations in Pakistan, the country’s first international feature film tells the story of a young man’s journey to personal redemption.—Eddie Cockrell

Zoom
Otto Alexander Jahrreiss
Germany, 2000, 101 minutes, color

Unbeknownst to Berlin-based Romanian hacker Wanda (Dana Solomon), voyeuristic technogeek Thomas Ernst Woller (Florian Lukas) is trailing her from John to John with a video camera and an array of blackmail scams. Wanda soon discovers what he’s up to, and the two set off to shake down her remaining clients and scrape up enough money to win back her son from some shady Eastern European thugs. From its impeccably cool opening credits to its inevitable yet offbeat conclusion, Zoom is a cold, calculating widescreen German thriller with style and twists to spare. Brazenly acknowledging its links to Psycho, Taxi Driver, and even what Star might have been, it exists in its own quietly nasty world of preempted morality and tarnished dignity.—Eddie Cockrell

In German and Roman with English subtitles


Friday, April 27, 9:15 p.m., Tenley, Code: FFR127APRB
Saturday, April 28, 8:45 p.m., Tenley, Code: FFR128APRB

In Person: Director Otto Alexander Jahreiss

The Ann Arbor Film Festival • Ann Arbor, Michigan • March 16–24, 2001

For a complete listing of Festival screenings and schedules, please visit us on the Web at www.aabff.com

About the Author

Eddie Cockrell is a film critic and pipe smoker who once worked for the Chicago Daily News, the Fort Worth Star-Telegram, and American Film magazine. Formerly a regular contributor to the Village Voice, Eddie is currently a contributing editor to The Washington Post and Washingtonian magazine. He is also a consulting editor at DGA Quarterly magazine and writes a weekly movie column for The Washington Post.

Renee Roselt is a freelance writer specializing in festivals. She is an advisor to the Ann Arbor Film Festival and the Chicago International Film Festival and is currently working on the documentary The Artist’s Rule. She is also a contributing editor at Film Comment and DGA Quarterly magazines and a contributing writer for the San Francisco-based Film Threat magazine.
Filmfest DC for Kids

All programs take place at the National Gallery of Art

PROGRAM 1
Animation From Around the World and Out of This World
Recommended for ages 3 and up: grades pre-K and up
Saturdays, April 21 & 28, 10:30 a.m.
Monday–Friday, April 23–27, 10:30 a.m.*
Total running time: 60 min.
Sit back and enjoy the ride of your life with a collection of some of the year’s best animation from such faraway places as Latvia, Finland, and Denmark. Returning this year are some of our festival favorites: Ludovic and Noodles & Nedd in their new adventures. A new friend joins us this year, Leo, who has a developmental problem. Finally, for a real treat, Sesame Workshop has given us a sneak preview of its new show, Tiny Planets.


Catch of the Day. The further adventures of Noodles & Nedd. This time Noodles tries to keep Nedd from eating the love of his life. USA, 1999, 10 min; drawing on cells, dir. John Dilworth.

Up, Up, Up. Piling hats leads Gussy Kangaroo to the moon. Finland, 2000, 6 min; drawing on cells; dir. Heikki Prepula.

Ernst in Tivoli. Ernst’s mother is a little absent-minded. This gives him a lot of freedom. Denmark, 2000, 7 min; drawing on cells; dir. Alice de Champfleury.

PROGRAM 2
World Music For Freedom
Recommended for ages 8 and up: grades 3 and up
Saturdays, April 21 & 28 at 12:00 p.m.
Total running time: 60 min.
Each film in this series deals in one form or another with the idea of freedom. From painting-on-glass animation to documentary, the films explore our realm of freedom—how we see it, attain it, and how we can pass it on to others.

Sunday in the Park. Everything is just the way we want it, and life is a lot of fun. USA, 1999, 8 min; animation on glass, dir. Michael Sporn.

Black Soul. Immerses viewers into Black culture in an exhilarating voyage from Africa through the Caribbean to America, rocked by the rhythms of gospel and jazz. As an old lady initiates her grandson into his past, we watch an evolving series of images painted directly under the animation camera. Winner of the Golden Bear for Best Short Film, Berlin Film Festival, 2001. USA, 2000, 10 min; pinting on glass, dir. Martine Chartrand.

On Tiptoe: Gentle Steps to Freedom chronicles the birth and life of the South African singing group Ladysmith Black Mambazo, whose joyful song and dance celebrate true peace. On Tiptoe tells the story of Joseph Shabalala and his passion to create a new kind of music and keep it alive. Director Eric Simonson captures the group’s magic in one of this year’s Oscar-nominated films. USA, 2000, 40 min; documentary.

PROGRAM 3
Nightjohn
Recommended for ages 10 and up
Mon., April 23, Wed., April 25 & Fri., April 27 at 12:00 p.m.*
Running time: 96 min.
Filmfest DC For Kids welcomes back its most popular film. Highly acclaimed director Charles Burnett (Killer of Sheep, Sleep With Anger) tells the story of a slave girl, Sanny, who learns the power of literacy as a weapon for freedom from another slave, Nightjohn. USA, 1986, feature. Warning: Though never shown, there is a strong suggestion of the cutting off of a finger.

*All screenings are at the National Gallery of Art and are free and open to the public. Please be aware that weekday shows may not begin until all students on class trips are seated.

Cinematography: Simonson captures the group’s magic in one of this year’s Oscar-nominated films. USA, 2000, 40 min; documentary.

On Tiptoe: Gentle Steps to Freedom chronicles the birth and life of the South African singing group Ladysmith Black Mambazo, whose joyful song and dance celebrate true peace. On Tiptoe tells the story of Joseph Shabalala and his passion to create a new kind of music and keep it alive. Director Eric Simonson captures the group’s magic in one of this year’s Oscar-nominated films. USA, 2000, 40 min; documentary.
“The West Wing”: Inside the TV Trade

Learn how to break into TV production, and how to create and manage a successful television series like NBC-TV’s critically acclaimed award-winning show “The West Wing.”

Spend an evening with top television producer Llewellyn Wells and others involved in “The West Wing” and learn how projects are conceived, produced, and sold to television networks. Wells will cover casting, testing, and methods to develop your ideas into proposals, scripts, and actual programs. Local television producer Kathy McCampbell Vance joins the panel, too, to discuss her work at NBC4-TV in Washington.

Llewellyn Wells is currently producing “The West Wing” for John Wells Productions, Warner Bros, and NBC. Wells has also produced “The Adversaries” for Warner Bros./NBC, “The Kindred” for Spelling/FOX, and “Extreme” for Universal/ABC. In the feature film arena, Wells most recently line-produced the film Under Suspicion and line-produced Soulfood.

Kathy McCampbell Vance heads her own production company, Kamax Productions, and is a partner in East Meets West Productions. She spent 24 years at NBC-TV, most recently as director of program and community affairs.

Tuesday, April 24, 6:30 p.m., American Film Institute, Free

Film Production and Marketing in Latin America

Hollywood’s dominance of the global film market presents a serious challenge to independent filmmakers and producers, especially in countries with fledgling film industries and less-than-robust economies. A panel of distinguished Latin American filmmakers whose films will be featured in this year’s DC Filmfest will discuss the issues relating to the creation, production, and distribution of films, and how those issues impact the creative process.

The panel will be moderated by a specialist in the diverse cinemas of the Americas, Jerry Carlson, a professor of film and television at the City University of New York.

Film guest panelists will include:

- Alejandro Agresti (A Night with Sabrina Love)
- Isabela Gardela (Two for Tea)
- Juan Carlos de Llaca (Dust to Dust)
- Eliseo Subiela (various titles)

April 26, 12:30 p.m. at the Andres Bello Auditorium, Cultural Center, Inter-American Development Bank, 1300 New York Avenue, NW, Free (Personal ID required to enter).

CineCafes

Celebrate Filmfest’s 15th year with some of the industry’s best, brightest, and most innovative individuals. Each year, CineCafes highlight the festival and offer rare opportunities to exchange ideas and opinions, ask questions, and receive answers. Meet the people behind the films that make Filmfest DC possible. The atmosphere is informal and the format is interactive. All events are free and open to the public; light refreshments are available.

The King Is Alive

Dogme 95 is a collective of film directors founded in Copenhagen with the goal of countering certain tendencies in today’s cinema. Directed by Kristian Levring, The King Is Alive is the most recent Dogme 95 release. Critically acclaimed and recognized as a challenging film, it’s the work of a filmmaker who believes that anyone can make movies and that cinema is not an individual affair. The film’s journey into the desert doesn’t lead to Club Med, but you’ll survive if you stay open and willing, aware that you’ve been confronted with a fresh vision and a new voice.

Moderated by Bruce Sklar of the Forum for the Psychoanalytic Study of Film.

Monday, April 23, 8:30 p.m., Visions, 1927 Florida Avenue NW, immediately following the 6:30 p.m. screening of The King Is Alive, Free

The Films of Eliseo Subiela featuring Don’t Die Without Telling Me Where You’re Going

Filmfest’s inaugural year (1987) was marked by a screening of Man Facing Southeast. Since then, Filmfest DC audiences have eagerly awaited and acclaimed Subiela’s films. Scheduled immediately after the 6:30 p.m. screening of Don’t Die Without Telling Me Where You’re Going, this CineCafe program will explore the filmmaker’s work.

Moderated by Variety film critic Eddie Cockrell

Tuesday, April 24, 9:00 p.m., Chipotle, 4301 Wisconsin Avenue NW, immediately following the 6:30 p.m. screening of Don’t Die Without Telling Me Where You’re Going at the Tenley, Free
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