The 16th Annual
Washington, DC
International
Film Festival

Filmfest DC 2002
April 17–28
Call for info
202.628.FILM
filmfestdc.org
Introduction

Welcome to Filmfest DC 2002, Washington’s celebration of the best in world cinema!

There is nothing like a great movie and every year a growing number of film lovers eagerly anticipate the start of our film festival. The love of cinema expressed through the experience of a film festival is contiguous and energizing. One of the primary roles of a film festival is to encourage audiences to explore and discover; to venture down roads they didn’t even know existed. We are pleased that every year more and more people look to Filmfest DC to find what’s new and interesting.

Rarely has our festival been framed by a more prestigious Opening Night Gala featuring The Cat’s Meow with director Peter Bogdanovich present, and Hotel, the new film by Mike Figgis.

This year’s festival also includes a focus on new Asian Cinema. The selection of works from Japan, China, and Taiwan illustrate the continuous high level of craftsmanship we have come to expect. However, the focus also includes works from lesser known Asian film communities, such as those in Thailand, Indonesia, Vietnam, and Korea, which have produced a surprising number of quality films in recent years.

Global Rhythms, our delightful music on film series, will provide first-class entertainment to all music fans. Van Van: Let’s Party! and La Tropical take us into the soul of Cuban life. Live Blood features gypsy music from Italy, while Karmen Gei is a Senegalese interpretation of Bizet’s venerable “Carmen.” Also included in this highly eclectic selection is a new documentary on jazz legend Miles Davis, a French opera costume drama, and a visit with Indian sitar master Ravi Shankar. A highlight this year will be the premiere of The Ballad of Bering Strait by George Washington University’s own Nina Gilden Seavey, followed by a concert by the Russian bluegrass band.

We are very grateful for the consistent, invaluable support of our sponsors. 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 the vitality of our city.

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

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
Opening Night: Wednesday, April 17

The Cat’s Meow

Peter Bogdanovich

Germany/United Kingdom, 2002, 110 minutes, color

What caused the death of successful producer Thomas Ince onboard publisher William Randolph Hearst’s yacht in 1924? What role did a supposed affair between guest Charlie Chaplin and Hearst’s beloved Marion Davies play in the mystery? Why was only one of the 15 or so partiers ever questioned at the inquest? And did ambitious journalist Louella Parsons see the whole thing, only to be wooed into silence by Hearst? The Cat’s Meow marks a triumphant return to the kind of historically affectionate pictures director Peter Bogdanovich made in the flush of his early fame. With its sumptuous production design and sly, career-best turns from a notable cast, this film may just be the most perfectly appropriate Filmfest DC opening night attraction ever.—Eddie Cockrell


Wednesday, April 17, 7:00 p.m., GW’s Lisner Auditorium, $40

Closing Night: Sunday, April 28

Hotel

Mike Figgis

United Kingdom/Italy, 2001, 111 minutes, color

In and around Venice’s Grand Hotel Hungaria Palace, a film is made as various powerplays and subterfuges unfold among the cast and crew. Part Nashville-like ensemble carnival, part Dogme 95 spoof/homage, and all pioneering use of the digital video medium in the elite spirit of Jean-Luc Godard and (yes) Lars von Trier, Hotel is the newest work from musician-turned-Oscar-winning-filmmaker Mike Figgis (Leaving Las Vegas). As in the visionary Timecode, he’s once again assembled a large and breathtakingly diverse cast of bold souls, and their immersion in the hothouse atmosphere of a Figgis set has clearly inspired them. There’s also a prodigious arsenal of genre-transcending visual and narrative techniques on display, rendering the visually nimble, startlingly sexy Hotel as much sheer giddy fun to watch as it looks like it was to make.—Eddie Cockrell


Sunday, April 28, 4:00 p.m., Lincoln Theatre, followed by a party with a live band and dancing, 2:K:9 Club, $20

CO-PRESENTED WITH:

Director Peter Bogdanovich will be present at the Opening Night Festivities!
Welcome to the 16th Annual Washington, DC, International Film Festival, Washington’s own celebration of exciting, innovative cinema from around the world. This year, Filmfest DC presents over 75 films from more than 30 countries. We hope to provide you with fresh perspectives on our ever-changing world, and we think you’ll find our film selections 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.

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 featuring major international musical artists. They are listed below.

- The Ballad of Bering Strait, page 6
- Karmen Gei, page 10
- The King is Dancing, page 10
- Live Blood, page 11

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.

Asian Cinema

It is impossible to capture the full dynamics of recent Asian cinema in this guide. Suffice it to say that our festival’s programmers have witnessed a resurgence of Asian filmmaking that deserves special focus and discourse.

By coupling traditional martial arts displays with highly accomplished filmmaking, the recent success of Crouching Tiger, Hidden Dragon has sparked increased interest in subtitled Asian film among average moviegoers. However, the limiting martial arts stereotype associated with Asian cinema does not do justice to the broad variety of themes and aesthetic approaches available. For example, critical shifts in South Korean government have led to new liberalism and openness in Korean cinema, which continues to improve and gain more recognition each year. With their artistic individualized vision, directors such as Zhang Yimou have signaled the waning of Chinese propaganda films. In Taiwan, a new wave of directors emerged in the 1980s and 1990s, including Ang Lee, director of Crouching Tiger Hidden Dragon, and art-house favorite Hou Hsiao-hsien, director of this year’s Millennium Mambo.

Japan, whose cinema dates back to 1897, when short silent features were integrated into an evening’s schedule at Kabuki theatres, has a long history of commercial studios releasing films for popular mass consumption. Their gentle comedies and gangster thrillers have developed into genres. But Japan’s “anime” animated features, which have an international cult following, are unlike anything released by Walt Disney.

Our series also includes rarely seen features from Vietnam, Thailand, and Indonesia, countries with more rigid cultures and fewer productions. As with the other geographical focuses presented by Filmfest DC over the years, this is not meant to be all-inclusive. Instead, it is an exploration of themes and stories that are culturally specific, yet globally relevant.

Free Programs

Our free screenings and panels are some of the best deals in the festival. Don’t miss the very special presentations at the National Gallery of Art, Filmfest DC for Kids, and our CineCafes. Once again, we’ll present a Directors’ Roundtable, an informal, open exchange between the audience and our international visiting film directors, who will address opportunities and difficulties they face as filmmakers in their respective countries.
Locations

Festival screenings will take place at the following convenient venues:

★ **Loews Cineplex Janus**
1660 Connecticut Ave., NW. Take Metro Red Line to Dupont Circle (Q St. exit).

★ **Loews Cineplex Outer Circle**
4849 Wisconsin Ave., NW. Take Metro Red Line to Tenleytown.

★ **Loews Cineplex Pentagon City**
1100 Hayes St., Arlington, VA., located in Pentagon City Mall, Metro Level. Take Metro Yellow or Blue Line to Pentagon City.

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

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

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

★ **DC Jewish Community Center**
Aaron and Cecile Goldman Theater, 1529 16th St., NW, located at 16th and Q Sts. Take Metro Red Line to Dupont Circle (Q St. exit).

★ **Lincoln Theatre**
1215 U St., NW. Take Metro Green Line to U St. - Cardozo. Parking available at Reeves Center, 14th & U St., NW.

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

★ **National Gallery of Art**
East Building Auditorium
4th St. & Constitution Ave., NW. Take Metro Green or Yellow Line to Archives-Navy Memorial.

Other Locations:

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

★ **AMC Mazza Gallerie 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.

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

Tickets

General Admission is $8.50. 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.

Call Tickets.com at (703) 218-6500 from 10:00 am – 9:00 pm (Monday – Sunday) for tickets. No advance-sale tickets at theatres. No Tickets.com sales the day of the show.

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 $85.00 will be discounted to $75.00. Available through Tickets.com BY PHONE ONLY (not applicable for Opening and Closing Nights or special events).
Ali Zaoua
Nabil Ayouch
Morocco, 2000, 95 minutes, color

Ali Zaoua is a powerful fable about the attempts of three home- less 12-year-olds to bury their friend, a visionary boy named Ali, after he is killed by a terrifying gang leader. Played by real Casablanca street children, Kivita, Omar, and Benouik only have each other to depend on. They begin a journey in which they learn to protect, honor, and celebrate their friendship. Along the way, the boys encounter a host of fairytale-like characters, including Aicha the witch, a kindly sailor, and Ali’s solitary prostitute mother. Morocco’s Oscar submission for Best Foreign Film last year, Ali Zaoua garnered over 30 prizes in international film festivals, including first prize at the 17th Pan-African Festival of Film and Television in 2001. —

The American Astronaut
Cory McAbee
USA, 2001, 94 minutes, black and white

When he crashlands on a desert planet somewhere between Mars and Jupiter, interplanetary trader Samuel Curtis (writer-director Cory McAbee) is assaulted by two thugs who sing “Hey Boy” to him, complete with intricate choreography, in the men’s room of the Ceres Crossroads bar. Then, after hooking up with his pal, a fruit thief dubbing the Blueberry Pirate (co-producer Joshua Taylor), the pair perform a prize-winning two-step in the bar’s dance contest. After that, on the way to Venus, things get really weird. McAbee has parlayed his eccentric San Francisco-area rock’n’roll/performance collective The Billy Nayer Show into a cinematic sci-fi western that’s been described as a cross between Jean-Luc Godard’s Alphaville and Star Wars, peppered with Guy Maddin and “Twin Peaks.” —

Anita Takes a Chance
Anita no perd el tren
Ventura Pons
Spain, 2000, 87 minutes, color

In the 34 years she’s worked the ticket booth of the Capri cinema, 50-year-old widow Anita (Rosa Maria Sarda) figures she’s seen 2,424 movies. Returning from holiday to find the building bulldozed to make way for a new multiplex, Anita’s pilgrimages to the construction site yield unlikely passion in the form of the bulldozer operator. Acclaimed Catalan director Ventura Pons laces the story with his trademark flights of fancy. Yet it is the wide-eyed skepticism and whimsical dignity of Sarda (a Pons regular) upon which the film is built; her performance is a masterpiece of comic timing and genuine yearning. “Cinema has always been on my mind,” says our heroine. Anita Takes a Chance is sure to stay on yours. —

Atanarjuat, the Fast Runner
Zacharias Kunuk
Canada/Canadian Inuit, 2001, 168 minutes, color

A mysterious shaman arrives in a remote arctic village, spreading jealousy, envy, and dissent. Almost immediately, the village leader’s son kills his father, and the villagers’ communal way of life is threatened. Can a new generation set things right, or will vengeance take hold? Revisiting an ancient Inuit legend, Atanarjuat, the Fast Runner reveals its secrets gradually, with confidence and restraint. It was created by a nearly all-Inuit cast and crew, and reminds us how powerful stories can be when told by those who live them. —

The Ballad of Bering Strait
Nina Gilden Seavey
USA/Japan, 2002, 98 minutes, color

To the casual listener, the music of Bering Strait is an exciting, satisfying blend of traditional country and bluegrass sounds with the sleek production and propulsive, rock-tinged arrangements found on contemporary radio. It’s a distinct surprise to learn that most of the seven members of the band, who have been together for well over a decade, first met and played together when they were young music students in Obninsk, Russia. How Bering Strait got from Obninsk to Nashville and then garnered their first major studio release (due soon from Universal South/JMK) is the subject of Takoma Park-based Nina Gilden Seavey’s beguiling The Ballad of Bering Strait. —

Atanarjuat, the Fast Runner

Zacharias Kunuk
Canada/Canadian Inuit, 2001, 168 minutes, color

A mysterious shaman arrives in a remote arctic village, spreading jealousy, envy, and dissent. Almost immediately, the village leader’s son kills his father, and the villagers’ communal way of life is threatened. Can a new generation set things right, or will vengeance take hold? Revisiting an ancient Inuit legend, Atanarjuat, the Fast Runner reveals its secrets gradually, with confidence and restraint. It was created by a nearly all-Inuit cast and crew, and reminds us how powerful stories can be when told by those who live them. —


Saturday, April 20, 6:00 p.m., National Geographic Society

Anita Takes a Chance

Anita no perd el tren
Ventura Pons
Spain, 2000, 87 minutes, color

In the 34 years she’s worked the ticket booth of the Capri cinema, 50-year-old widow Anita (Rosa Maria Sarda) figures she’s seen 2,424 movies. Returning from holiday to find the building bulldozed to make way for a new multiplex, Anita’s pilgrimages to the construction site yield unlikely passion in the form of the bulldozer operator. Acclaimed Catalan director Ventura Pons laces the story with his trademark flights of fancy. Yet it is the wide-eyed skepticism and whimsical dignity of Sarda (a Pons regular) upon which the film is built; her performance is a masterpiece of comic timing and genuine yearning. “Cinema has always been on my mind,” says our heroine. Anita Takes a Chance is sure to stay on yours. —


Sunday, April 21, 9:00 p.m., National Geographic Society

The Ballad of Bering Strait

Nina Gilden Seavey
USA/Japan, 2002, 98 minutes, color

To the casual listener, the music of Bering Strait is an exciting, satisfying blend of traditional country and bluegrass sounds with the sleek production and propulsive, rock-tinged arrangements found on contemporary radio. It’s a distinct surprise to learn that most of the seven members of the band, who have been together for well over a decade, first met and played together when they were young music students in Obninsk, Russia. How Bering Strait got from Obninsk to Nashville and then garnered their first major studio release (due soon from Universal South/JMK) is the subject of Takoma Park-based Nina Gilden Seavey’s beguiling The Ballad of Bering Strait. —


Friday, April 26, 7:30 p.m., GW’s Lisner Auditorium

Co-Presented with The George Washington University,
Embassy of the Russian Federation, Roland House Hi-Definition Post Production

The American Astronaut

Cory McAbee
USA, 2001, 94 minutes, black and white

When he crashlands on a desert planet somewhere between Mars and Jupiter, interplanetary trader Samuel Curtis (writer-director Cory McAbee) is assaulted by two thugs who sing “Hey Boy” to him, complete with intricate choreography, in the men’s room of the Ceres Crossroads bar. Then, after hooking up with his pal, a fruit thief dubbing the Blueberry Pirate (co-producer Joshua Taylor), the pair perform a prize-winning two-step in the bar’s dance contest. After that, on the way to Venus, things get really weird. McAbee has parlayed his eccentric San Francisco-area rock’n’roll/performance collective The Billy Nayer Show into a cinematic sci-fi western that’s been described as a cross between Jean-Luc Godard’s Alphaville and Star Wars, peppered with Guy Maddin and “Twin Peaks.” —


Friday, April 26, 9:30 p.m., Loews Cineplex Outer Circle

The Ballad of Bering Strait

Nina Gilden Seavey
USA/Japan, 2002, 98 minutes, color

To the casual listener, the music of Bering Strait is an exciting, satisfying blend of traditional country and bluegrass sounds with the sleek production and propulsive, rock-tinged arrangements found on contemporary radio. It’s a distinct surprise to learn that most of the seven members of the band, who have been together for well over a decade, first met and played together when they were young music students in Obninsk, Russia. How Bering Strait got from Obninsk to Nashville and then garnered their first major studio release (due soon from Universal South/JMK) is the subject of Takoma Park-based Nina Gilden Seavey’s beguiling The Ballad of Bering Strait. —


Friday, April 26, 7:30 p.m., GW’s Lisner Auditorium

Co-Presented with The George Washington University,
Embassy of the Russian Federation, Roland House Hi-Definition Post Production
The Bank
Robert Connolly
Australia/Italy, 2001, 103 minutes, color

A sleek, moody thriller with elements of Wall Street, The Spanish Prisoner, Pulp Fiction, and Croupier, The Bank is the triumphant directing debut of Robert Connolly, who produced the stunning 1998 drama The Boy. In the Australian world of high finance, embattled yet unwaveringly avaricious Centabank CEO Simon O'Reily (Anthony LaPaglia) hires Jim Doyle (David Wenham), who's been perfecting software that will predict stock market fluctuations and protect its owner against catastrophic crashes. Meanwhile, a middle-class couple, grief-stricken over their son's death and the foreclosure of the Centabank loan on their houseboat business, hires a lawyer to bring a class-action suit against the institution. These two seemingly unrelated events begin to overlap, threatening the country's economic foundation.—Eddie Cockrell


Saturday, April 20, 9:30 p.m., National Geographic Society
Wednesday, April 24, 6:30 p.m., Loews Cineplex Pentagon City

Baran
Majid Majidi
Iran, 2001, 94 minutes, color

On a cold, somewhat ramshackle construction site in Tehran, a young Afghan, Latif, grinds out a futile living. One day Latif chances upon a co-worker's extraordinary secret, a revelation that sets him off on an unexpected personal journey. Graced with expertly nuanced performances by its nonprofessional cast, the film portrays the continuing impact on Iran of the war in Afghanistan and the exploitation of clandestine workers. Its true focus is the emotional awakening of a young man surviving to tell the tale of his teenage years. Majidi delighted audiences in 1999 with the award-winning The Children of Heaven (FFI 1998) and The Color of Paradise; with this marvelous new film he confirms his place at the forefront of contemporary Iranian cinema.—39th New York Film Festival, 2001

In Farsi and Dari with English Subtitles


Sunday, April 21, 6:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas

CineCafe at Borders Books and Music following April 23 screening.

Cherish
Finn Taylor
USA, 2001, 100 minutes, color

Director Finn Taylor has conceived a weirdly comic, candy-colored psychodrama laced with the likes of Hall and Oates and The Human League. Zoe Adler (Robin Tunney), a timid computer animator with no friends and few social graces, finds solace in KXCH radio, which plays the soft hits of the 1970s and 1980s under the name “Cherish.” After three martinis with the co-worker of her dreams (Jason Priestley), Zoe is accosted in the Melbourne club by a mysterious man who steals her laser disc player. She is placed under house arrest and begins an odd relationship with reclusive supervising officer Bill Daly (Tim Blake Nelson, who played Delmar in O Brother, Where Art Thou?). As Cherish spins the hits, Zoe tries to figure out who’s stalking her.—Eddie Cockrell


Thursday, April 18, 6:30 p.m., Loews Cineplex Outer Circle
Saturday, April 20, 9:30 p.m., Loews Cineplex Outer Circle

Bolivia
Adrian Caetano
Argentina, 2001, 75 minutes, black and white

Bolivian-born Freddy leaves his family to seek work as a restaurant grill cook in Argentina. The clientele, largely coarse beer drinkers, view the new cook with suspicion and disgust: Why did the owner hire a foreigner when there are so many unemployed Argentines? Freddy works in silence, trying to ignore the patrons’ provocative insults. He befriends a waitress and holds his boss in high regard, but as he finds out, if you bind yourself to anything you get into deep water. Black-and-white images of everyday life sketch a sultry mood, complemented by Bolivian music that suits a story about nostalgia.—Rotterdam 31st International Film Festival, 2002

In Spanish with English subtitles


Friday, April 19, 9:00 p.m., Visions Cinema Bistro Lounge
Saturday, April 20, 9:00 p.m., Visions Cinema Bistro Lounge

La Cienaga
Lucrecia Martel
Argentina/Spain, 2001, 100 minutes, color

The humid summer thunder rolls across the hills surrounding the crumbling country estate of La Mandragora, where two large clans try to cope with creeping ennui and familial intrigues. Nobody even notices when weary, alcoholic matriarch Mocha slips on the mossy edge of a dirty pool and cuts herself badly. As the drama unfolds, tradition and structure give way to lethargy and confusion. Among the most exciting and provocative filmmaking debuts of 2001, La Cienaga (The Swamp) is an intuitive masterpiece of family dynamics—all the more remarkable because the self-taught director selected the children from some 1,600 auditions and allowed no improvisation on the set. La Cienaga thrills with the perception and confidence of a born filmmaker.—Eddie Cockrell

In Spanish with English subtitles


Friday, April 26, 6:30 p.m., American Film Institute
Saturday, April 27, 9:00 p.m., American Film Institute

Co-Presented with the Kennedy Center as part of the AmericanArts Festival, kennedy-center.org/americanarts

An Advertising Supplement to The Washington Post

Washington, DC International Film Festival 2002

7
Code Unknown: Incomplete Tales of Several Journeys

Code inconnu: recit incomplet de divers voyages

Michael Haneke

France, 2000, 118 minutes, color

*Code Unknown* is the work of a technically masterful and intellectually rigorous artist at the top of his moviemaking game. On a busy Paris streetcorner, a chance encounter has an insidious ripple effect on a number of people from different cultures. Chief among them are actress Anne; her war photographer husband Georges; his younger brother Jean; a young African teacher, and illegal Romanian immigrant Marta. German-born Michael Haneke’s films include the startling masterful and intellectually engaging, rewarding experience.—Eddie Cockrell

IN FRENCH, ROMANIAN, AND MALLAN WITH ENGLISH SUBTITLES


**Tales of Several Journeys**
Tuesday, April 23, 9:15 p.m., Loews Cineplex Outer Circle
Thursday, April 25, 9:00 p.m., Loews Cineplex Outer Circle

The Guava House

Mua oi/La saison des goyaves

Dang Nhat Minh

Vietnam/France, 2000, 100 minutes, color

Since falling from a guava tree at a young age, Hoa has been mentally impaired. Now a good-hearted single man in his fifties, he lives with his married younger sister and is gently obsessed with returning to the family home—which was requisitioned by the state long ago. Hoa climbs the garden wall to pick guavas and is arrested, but is later released. He befriends the daughter of the government official occupying the house, but serious problems develop. Garnering awards at several festivals, *The Guava House* is a poignant metaphor by veteran director Dang Nhat Minh for his perception of Vietnam’s current place in the world—dreaming of the past, struggling in the present, and apprehensive about the future.—Eddie Cockrell

IN VIETNAMESE WITH ENGLISH SUBTITLES


**The Guava House**
Tuesday, April 23, 9:00 p.m., Loews Cineplex Outer Circle
Wednesday, April 24, 9:00 p.m., Loews Cineplex Outer Circle

Hi Tereska

Czesc Tereska

Robert Glinski

Poland, 2001, 86 minutes, black and white

Life in an impersonal Polish apartment block with an alcoholic father and unmarried mother is grim for 15-year-old Tereska (Aleksandra Gietner), whose nickname is “Tessa.” Despite these disadvantages, Tessa practices with the church choir and gains last-minute entry to fashion design classeshas. A hard-won friendship with the wild Renata (Karolina Sobczak) leads Tessa into petty crime and a tragedy involving lonely invalid Edz (Zbigniew Zamachowski, star of Krzysztof Kieslowski’s *The Double Life*). Director Robert Glinski found his two teenage leads in a local reform school, tragically, as of last summer they were once again lost in the system. As with such landmark films as François Truffaut’s *The 400 Blows* and 1999 Cannes winner *Rosetta*, *Hi Tereska* is an engaging, rewarding experience.—Eddie Cockrell

IN POLISH WITH ENGLISH SUBTITLES


**Hi Tereska**
Wednesday, April 24, 9:15 p.m., Loews Cineplex Outer Circle
Thursday, April 25, 9:15 p.m., Loews Cineplex Outer Circle

A Hell of a Day

Reines d’un jour

Marion Vernoux

France, 2001, 91 minutes, color

A day in the life of a half-dozen or so characters provides the structure of Marion Vernoux’s acerbic, touching, and beguiling look at a group of contemporary Parisians and the problems they encounter as they struggle to get by. The cast is uniformly fine, the situations a veritable mix of the ordinary and the extraordinary, and the settings as diverse as the people whom Vernoux brings to life with verve and freshness. The filmmaker (Rien a faire, FFDC 2000) jumps among these different scenarios, catching the characters’ idiosyncratic personalities with a humanist’s eye for the revealing moment. *A Hell of a Day* is one of those breezy comedies the French make so well.—Michele Maheux, 26th Toronto International Film Festival, 2001

IN FRENCH WITH ENGLISH SUBTITLES


**A Hell of a Day**
Sunday, April 21, 6:00 p.m., Embassy of France, $25
Monday, April 22, 6:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas
April 21st event is presented under the auspices of the Cultural Service La Maison Francaise at the Embassy of France. Cognac cocktail reception following the Sunday screening hosted by the Cognac Industry.

Graduating Peter

Gerardine Wurzburg

USA, 2001, 75 minutes, color

In 1992, Washington-based filmmaker Gerardine Wurzburg won the Documentary Short Subject Oscar for *Educating Peter*, the moving story of Peter Gwiazdanskas, a young boy who was learning to live with Down Syndrome. In the subsequent decade, Wurzburg and her small crew have followed the determined efforts of Peter’s mother Judy and father Frank to ensure that their son has as normal a childhood as possible. As the years pass, Peter overcomes disciplinary problems, manages depression, and emerges as a young man preparing to attend both senior prom and his passage from student to young adult. *Graduating Peter* is an education in itself, and an inspiration to those who face these and similar challenges every day of their lives.—Eddie Cockrell

**Graduating Peter**
Tuesday, April 23, 9:00 p.m., Visions Cinema Bistro Lounge

**The Guava House**
Tuesday, April 23, 9:00 p.m., Loews Cineplex Outer Circle

**Hi Tereska**
Thursday, April 25, 9:00 p.m., Loews Cineplex Outer Circle
**Horns and Halos**

Suki Hawley, Mike Galinsky

USA, 2002, 84 minutes, color.

“The problem is in this world if you tell the truth, they kill you,” says publisher and Fairfax native Sander Hicks. That may well be the theme of this documentary about author J.M. Hatfield and his George W. Bush biography “Fortunate Son.” First published in 1999, the book was immediately withdrawn over its allegations of Bush early 1970s drug activity as well as revelations that Hatfield was a convicted felon. Hicks then re-released it under his Soft Skull Press imprint. Soon, Soft Skull was being sued all over again, leaving the mysterious yet vulnerable Hatfield on a crash course with fate. *Horns and Halos* touches uncomfortably close to home and asks more questions than it answers in its pursuit of the truth.—*Eddie Cockrell*

**I’m Going Home**

**Vou para casa/Je rentre a la maison**

Manoel de Oliveira

Portugal/France, 2001, 90 minutes, color.

Rigorous and riotous, this masterpiece from Portuguese maestro Manoel de Oliveira begins with an intellectual tease: A marathon staging of a scene from Ionesco’s “Exit the King” with an ancient-looking Gilbert Valence (Michel Piccoli) in the lead. After the performance, Gilbert discovers his wife has died in a car accident. Time passes, and with the emotional support of his grandson he slowly returns to normal. The aged actor must balance his artistic requirements and financial needs, so he agrees to star as Buck Mulligan in a film version of “Ulysses” directed by an American (John Malkovich). In his own inimitable manner, de Oliveira asks a question applicable to the theatrical context of our own life: Must the show go on?—2001 Vancouver International Film Festival, 2001

**IN FRENCH WITH ENGLISH SUBTITLES**

**Production Companies:** Madraga Filmes/Gemini Films/France 2 Cinema. 

**Producers:** Paulo Branco.

**Screenplay:** Manoel de Oliveira. 

**Cinematography:** Sabine Lancelin. 

**Editor:** Valérie Lelouch. 

**Principal Cast:** Michel Piccoli, Antoine Chappey, Catherine Deneuve, John Malkovich, Leonor Balaide, Leonor Silveira. 

**Saturday, April 20, 7:00 p.m., Loews Cineplex Outer Circle**

**Sunday, April 21, 6:30 p.m., Loews Cineplex Outer Circle**

**Jin-Roh: The Wolf Brigade**

Jinro

Hiroyuki Okiura

Japan, 1999, 101 minutes, color.

In a mid-1950s parallel-universe Japan, a Capital Police Organization Special Unit soldier, Kazuki Fuse, is traumatized when a teenage terrorist from the urban guerrilla force dubbed “the sect” blows herself up right in front of him. These young girls are nicknamed “Red Riding Hoods,” and as Fuse develops a hesitant relationship with her older sister, he must also thwart the infiltrators of the Special Unit—a sinister taskforce called the “Wolf Brigade.” A dazzlingly visionary example of traditional cel animation, *Jin-Roh* was written by Mamoru Oshii (who made the landmark *Ghost in the Shell*) and directed by first-timer Hiroyuki Okiura, who apprenticed as an animator on both *Ghost* and *Katsuhiro Otomo’s Ah! A信.* The result is a gritty, visceral, apocalyptic thriller.—*Eddie Cockrell*

**Production Company:** Production I.G. 

**Producers:** Tsutomu Sugita, Hideki Takahashi. 

**Screenplay:** Mamoru Oshii. 

**Cinematography:** Hidetoshi Kume. 

**Producer:** Tsutomu Sugita. 

**Director:** Hiroyuki Okiura. 

**Screenplay:** Mamoru Oshii, from his story. 

**Cinematography:** Hidetsugu Shirakawa. 

**Editor:** Shuichi Itou. 

**Music:** Hajime Mita. 

**Principal Voice Cast:** Michael Dobson, Mike Kopsa, Paul Dobson, Scott McNeil.

**Friday, April 19, 9:00 p.m., Loews Cineplex Outer Circle**

**Saturday, April 27, 10:45 p.m., National Geographic Society**

**An Advertising Supplement to The Washington Post**

**Washington, DC International Film Festival 2002**
Karmen Gei
Joseph Gai Ramaka
France/Senegal/Canada, 2001, 86 minutes, color

With an explosion of West African drums, fantastic dance numbers, and shockingly explicit sexual transgression, Joseph Gai Ramaka concocts a brilliantly colorful rendition of George Bizet’s “Carmen” unlike anything we’ve seen before. Karmen Gei transports the classic tale from a cigarette factory in Spain to the world of illicit Senegalese smuggling. Ramaka’s Karmen is no opportunistic trollop or femme fatale; she is an intelligent, compassionate woman who fully controls her powerful sexuality. This magical character is brought to life by stunningly beautiful newcomer Djeinaba Diop Gai. An exquisite dancer, she imbues Karmen with a palpitating sensuality, even as Ramaka transforms her character into an enchanted heroine of the common people.—Shari Frilot, 2002 Sundance Film Festival

The King is Dancing
Le roi danse
Gerard Corbiau
France/Germany/ Belgium, 2000, 114 minutes, color

Historians didn’t call Louis XVI of France (Benoît Magimel) “the Sun King” for nothing. The first modern monarch to declare himself the center of his country’s governmental universe, he also was the prototypical media darling. After seizing power from his mother and her advisors, he gained public fame—and popularized the relatively new art of ballet—by becoming a dancer himself. He simultaneously used music and theatre to help glorify and streamline his own image. The King is Dancing revolves around Louis’ partnership with his choreographer and court musician, Jean-Baptiste Lully (Boris Terral). Corbiau liberally blends historical fact with juicy, soap-opera fiction, creating a vibrant portrait of an unstable, passionate world where music can heal and harm with equal facility.—Gemma Files, Eye Weekly (Toronto)

Late Marriage
Hatouna mehueret
Dover Kosashvili
Israel/France, 2001, 102 minutes, color
Yasha (Moni Moschonov) and Lily (Lili Kosashvili) are distraught that their 31-year-old son Zaza (Lior Ashkenazi) has not yet found a wife. Handsome and intelligent, he’s studying for his doctorate in philosophy in Tel Aviv. In keeping with their strict traditions, they expect him to marry a young virgin, and introduce him to women they consider suitable. Zaza tolerates his parents’ matchmaking but knows it’s unlikely to yield romance. He loves Judith (Ronit Elkabetz), a divorcee with a six-year-old daughter. His family wouldn’t approve, so Zaza’s determined to hide the affair from his mother and her advisors. He simultaneously used music and theatre to help glorify and streamline his own image. After seizing power from his mother and her advisors, he gained public fame—and popularized the relatively new art of ballet—by becoming a dancer himself. He simultaneously used music and theatre to help glorify and streamline his own image. The King is Dancing revolves around Louis’ partnership with his choreographer and court musician, Jean-Baptiste Lully (Boris Terral). Corbiau liberally blends historical fact with juicy, soap-opera fiction, creating a vibrant portrait of an unstable, passionate world where music can heal and harm with equal facility.—Gemma Files, Eye Weekly (Toronto)

Letter to America
Pismo do Amerika
Ilgika Trifonova
Bulgaria/Netherlands/Hungary, 2001, 100 minutes, color

Ivan and his girlfriend live a peaceful life in Sofia, Bulgaria. One day Ivan learns by phone that his best friend, who lives in America, has been involved in a serious car accident and is now in a coma in a New York hospital. Ivan decides to send his friend a video letter containing a half-forgotten song they learned as children from the friend’s grandmother, a song once believed capable of resurrecting the dead. But Ivan doesn’t remember all the words and the grandmother lives in a remote mountain village. Obsessed with getting the right song, Ivan sets out on an odyssey to find the old lady. Along the way he meets an assortment of eccentric characters.—25th Montreal World Film Festival, 2001

The Last Kiss
L’ultimo bacio
Gabriele Muccino
Italy, 2001, 115 minutes, color

The Last Kiss tracks four tempestuous Italian couples on the rollicking carousel ride of romantic commitment, with the requisite heavy doses of passion, doubt, deception, and the added intoxication of a mysterious stranger. Writer-director Gabriele Muccino has concocted an incandescent, often hilarious take on the ferocity with which young and old cling to the ideals of adolescence. While couplehood may not be endlessly exhilarating, the film suggests that the desperate struggle for “happily ever after” may be assuaged by genuine commitment—or maybe not. Charming performances and witty, rhythmic directing make it easy to see why this has become one of Italy’s most acclaimed films this year.—Elizabeth Richardrson, 2002 Sundance Film Festival

The Last Kiss
L’ultimo bacio
Gabriele Muccino
Italy, 2001, 115 minutes, color

The Last Kiss tracks four tempestuous Italian couples on the rollicking carousel ride of romantic commitment, with the requisite heavy doses of passion, doubt, deception, and the added intoxication of a mysterious stranger. Writer-director Gabriele Muccino has concocted an incandescent, often hilarious take on the ferocity with which young and old cling to the ideals of adolescence. While couplehood may not be endlessly exhilarating, the film suggests that the desperate struggle for “happily ever after” may be assuaged by genuine commitment—or maybe not. Charming performances and witty, rhythmic directing make it easy to see why this has become one of Italy’s most acclaimed films this year.—Elizabeth Richardrson, 2002 Sundance Film Festival

Late Marriage
Hatouna mehueret
Dover Kosashvili
Israel/France, 2001, 102 minutes, color
Yasha (Moni Moschonov) and Lily (Lili Kosashvili) are distraught that their 31-year-old son Zaza (Lior Ashkenazi) has not yet found a wife. Handsome and intelligent, he’s studying for his doctorate in philosophy in Tel Aviv. In keeping with their strict traditions, they expect him to marry a young virgin, and introduce him to women they consider suitable. Zaza tolerates his parents’ matchmaking but knows it’s unlikely to yield romance. He loves Judith (Ronit Elkabetz), a divorcee with a six-year-old daughter. His family wouldn’t approve, so Zaza’s determined to hide the affair from his mother and her advisors. He simultaneously used music and theatre to help glorify and streamline his own image. After seizing power from his mother and her advisors, he gained public fame—and popularized the relatively new art of ballet—by becoming a dancer himself. He simultaneously used music and theatre to help glorify and streamline his own image. The King is Dancing revolves around Louis’ partnership with his choreographer and court musician, Jean-Baptiste Lully (Boris Terral). Corbiau liberally blends historical fact with juicy, soap-opera fiction, creating a vibrant portrait of an unstable, passionate world where music can heal and harm with equal facility.—Gemma Files, Eye Weekly (Toronto)

Late Marriage
Hatouna mehueret
Dover Kosashvili
Israel/France, 2001, 102 minutes, color

Yasha (Moni Moschonov) and Lily (Lili Kosashvili) are distraught that their 31-year-old son Zaza (Lior Ashkenazi) has not yet found a wife. Handsome and intelligent, he’s studying for his doctorate in philosophy in Tel Aviv. In keeping with their strict traditions, they expect him to marry a young virgin, and introduce him to women they consider suitable. Zaza tolerates his parents’ matchmaking but knows it’s unlikely to yield romance. He loves Judith (Ronit Elkabetz), a divorcee with a six-year-old daughter. His family wouldn’t approve, so Zaza’s determined to hide the affair from his mother and her advisors. He simultaneously used music and theatre to help glorify and streamline his own image. After seizing power from his mother and her advisors, he gained public fame—and popularized the relatively new art of ballet—by becoming a dancer himself. He simultaneously used music and theatre to help glorify and streamline his own image. The King is Dancing revolves around Louis’ partnership with his choreographer and court musician, Jean-Baptiste Lully (Boris Terral). Corbiau liberally blends historical fact with juicy, soap-opera fiction, creating a vibrant portrait of an unstable, passionate world where music can heal and harm with equal facility.—Gemma Files, Eye Weekly (Toronto)

Letter to America
Pismo do Amerika
Ilgika Trifonova
Bulgaria/Netherlands/Hungary, 2001, 100 minutes, color

Ivan and his girlfriend live a peaceful life in Sofia, Bulgaria. One day Ivan learns by phone that his best friend, who lives in America, has been involved in a serious car accident and is now in a coma in a New York hospital. Ivan decides to send his friend a video letter containing a half-forgotten song they learned as children from the friend’s grandmother, a song once believed capable of resurrecting the dead. But Ivan doesn’t remember all the words and the grandmother lives in a remote mountain village. Obsessed with getting the right song, Ivan sets out on an odyssey to find the old lady. Along the way he meets an assortment of eccentric characters.—25th Montreal World Film Festival, 2001

Letter to America
Pismo do Amerika
Ilgika Trifonova
Bulgaria/Netherlands/Hungary, 2001, 100 minutes, color

Ivan and his girlfriend live a peaceful life in Sofia, Bulgaria. One day Ivan learns by phone that his best friend, who lives in America, has been involved in a serious car accident and is now in a coma in a New York hospital. Ivan decides to send his friend a video letter containing a half-forgotten song they learned as children from the friend’s grandmother, a song once believed capable of resurrecting the dead. But Ivan doesn’t remember all the words and the grandmother lives in a remote mountain village. Obsessed with getting the right song, Ivan sets out on an odyssey to find the old lady. Along the way he meets an assortment of eccentric characters.—25th Montreal World Film Festival, 2001

The King is Dancing
Le roi danse
Gerard Corbiau
France/Germany/ Belgium, 2000, 114 minutes, color

Historians didn’t call Louis XVI of France (Benoît Magimel) “the Sun King” for nothing. The first modern monarch to declare himself the center of his country’s governmental universe, he also was the prototypical media darling. After seizing power from his mother and her advisors, he gained public fame—and popularized the relatively new art of ballet—by becoming a dancer himself. He simultaneously used music and theatre to help glorify and streamline his own image. The King is Dancing revolves around Louis’ partnership with his choreographer and court musician, Jean-Baptiste Lully (Boris Terral). Corbiau liberally blends historical fact with juicy, soap-opera fiction, creating a vibrant portrait of an unstable, passionate world where music can heal and harm with equal facility.—Gemma Files, Eye Weekly (Toronto)

The King is Dancing
Le roi danse
Gerard Corbiau
France/Germany/ Belgium, 2000, 114 minutes, color

Historians didn’t call Louis XVI of France (Benoît Magimel) “the Sun King” for nothing. The first modern monarch to declare himself the center of his country’s governmental universe, he also was the prototypical media darling. After seizing power from his mother and her advisors, he gained public fame—and popularized the relatively new art of ballet—by becoming a dancer himself. He simultaneously used music and theatre to help glorify and streamline his own image. The King is Dancing revolves around Louis’ partnership with his choreographer and court musician, Jean-Baptiste Lully (Boris Terral). Corbiau liberally blends historical fact with juicy, soap-opera fiction, creating a vibrant portrait of an unstable, passionate world where music can heal and harm with equal facility.—Gemma Files, Eye Weekly (Toronto)
Live Blood
Sangue vivo
Edoardo Winspeare
Italy, 2000, 95 minutes, color
Live Blood is a powerful story focusing on two brothers, Pino and Lamberto, who have been brought up as traditional musicians playing la pizzica tambourine folk music in the Southern Italian region of Puglia. In an area of high unemployment, where the major industry is Mafia-controlled smuggling, the two men are driven apart by their different survival methods. The brothers play la pizzica to calm the obscure, painful force some area residents have in their blood. The music is an outburst, a cry of pain and an expression of joy. obscur, painful force some area residents have in their blood.

Maids
Domesticas, o filme
Fernando Meirelles, Nando Olival
Brazil, 2000, 90 minutes, color
The comedic Maids tells the story of Cida, Roxanne, Quiteria, Rainmanda, and Creo. They are typical maids, and each has a dream. One wants to get married and settle down. A second is already married but would prefer a better husband. A third would like to quit her maid job and become a model, actress, or celebrity. Another believes that her mission in life is to serve God and her boss. They all have a different idea of paradise, yet share a similar idea of hell: working as a maid. Fast and funny, sexy and sad, the film jumps from one mood to another. It holds audience interest not just narratively but with sophisticated film work.—Deborah Young, Variety

In Portuguese with English subtitles

Friday, April 26, 9:00 p.m., American Film Institute Saturday, April 27, 7:00 p.m., American Film Institute

Co-Presented with the Kennedy Center as part of the AmericArtes Festival, kennedy-center.org/americartes

The Miles Davis Story
Mike Dibb
United Kingdom, 2001, 124 minutes, color and black and white
Is there a figure more emblematic of jazz in the latter half of the 20th century than Miles Davis? Or more contradictory, influential or unique? “The genius lies in the music of Miles Davis,” says former wife Frances, “not in the street side of Miles.” With this as a template, producer-director Mike Dibb marshals a formidable roster of friends, family, and musicians—including Davis himself—to tell his story. The numerous interviews are supplemented by plenty of vintage performance clips. “Is he an egoist or a good cat?” Clark Terry asks. “Though the buglehornist and early Davis role model believes “the combination of the two created a mystique,” The Miles Davis Story invites the audience to be the judge.—Eddie Cockrell


Friday, April 19, 6:30 p.m., Visions Cinema Bistro Lounge Wednesday, April 24, 6:30 p.m., Visions Cinema Bistro Lounge

Man in the Glass Booth
Special Guest: Director Arthur Hiller
USA, 1975, 117 minutes, color
Arthur Hiller, recipient of the Lifetime Achievement Award at this year’s Academy Awards Ceremony, will be in Washington, DC for a special program at the Washington Jewish Film Festival’s Screening Room. Co-presented with Filmfest DC, the evening will feature Mr. Hiller in conversation with local filmmaker Anya Kempner and a screening of his courtroom thriller Man in the Glass Booth. Arthur Goldman is a glib New York industrialist living in luxury in a Manhattan high-rise. One day, Israeli secret agents burst in and arrest Goldman for a past life as Nazi war criminal. Goldman forces his accusers to face not only his presumed guilt but their own. Mr. Hiller’s appearance is co-sponsored by the Embassy of Canada and the Harvard Club of Washington, D.C.—Film description from IMDb.com


Wednesday, April 24, 7:00 p.m., DC Jewish Community Center

Mirrors
Ming dai zui zhu
Hsiao Ya-Chuan
Taiwan, 2000, 72 minutes, color
After his father suffers a stroke, Lin Tung-Ching takes over the family’s Taipei pawn shop, which he considers really boring work. Eiko, his girlfriend, keeps him company there, but she’s obsessed about the fact that he scared his right palm in an accident, erasing his lifeline. Tung-Ching likes the idea that he might be cheating fate, but Eiko wants to find a way to read his future. Maybe that’s why he starts slipping out for secret meetings in subway stations with an enigmatic woman customer. Mirror Image is nothing like a Wong Kar-Wai movie in tone or style, but it offers pleasures rarely seen since Chungking Express and Fallen Angels. Charmingly flaky characters, romantic lonings, decadent obsessions, and erotic-neurotic compulsions.

—Tony Rayns, 45th London Film Festival, 2001

In Mandarin and Taiwanese with English subtitles

Thursday, April 18, 9:00 p.m., Loews Cineplex Outer Circle Friday, April 19, 7:00 p.m., Loews Cineplex Outer Circle
<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday, April 17</td>
<td>7:00 p.m.</td>
<td>Opening Night Gala</td>
<td>WETA, 2775 S. Quincy St., Arlington</td>
</tr>
<tr>
<td></td>
<td>9:30 p.m.</td>
<td>Jin-Roh: The Wolf Brigade</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Bolivia</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Possible Loves</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td>Thursday, April 18</td>
<td>6:30 p.m.</td>
<td>Finding a Market for your Film</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Project Panel*</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>6:30 p.m.</td>
<td>Mortal Transfer</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>6:30 p.m.</td>
<td>Cherish</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>7:00 p.m.</td>
<td>Live Blood</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>8:45 p.m.</td>
<td>Rain</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Mirror Image</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Possible Loves</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Bolivia</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The King is Dancing</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Bolivia</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Bank</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td>Saturday, April 20</td>
<td>10:30 a.m.</td>
<td>Filmfest DC for Kids: Program 1*</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>12:00 p.m.</td>
<td>Filmfest DC for Kids: Program 2*</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>6:00 p.m.</td>
<td>Atanarjuat, The Fast Runner</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>6:30 p.m.</td>
<td>Karmen Gei</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>6:30 p.m.</td>
<td>Possible Loves</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>6:30 p.m.</td>
<td>Tomorrow</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>7:00 p.m.</td>
<td>I'm Going Home</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Secret Love</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Van Van: Let's Party!</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Followed by Salsa concert</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td></td>
<td>by Sin Miedo</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Bolivia</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Bank</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Bolivia</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The Waiting List</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Mortal Transfer</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Possible Loves</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Bolivia</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td>Sunday, April 21</td>
<td>5:00 p.m.</td>
<td>Platform</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>5:30 p.m.</td>
<td>Jalla! Jalla!</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>6:00 p.m.</td>
<td>A Hell of a Day</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>6:00 p.m.</td>
<td>Take Care of My Cat</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td></td>
<td>6:15 p.m.</td>
<td>Ravi Shankar: Between Two Worlds</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Visions Cinema Bistro Lounge</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>6:30 p.m.</td>
<td>I'm Going Home</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>6:30 p.m.</td>
<td>Baran</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>6:30 p.m.</td>
<td>The King is Dancing</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>6:30 p.m.</td>
<td>The Tunnel</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>6:30 p.m.</td>
<td>Anita Takes a Chance</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>6:30 p.m.</td>
<td>Ravi Shankar: Between Two Worlds</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Visions Cinema Bistro Lounge</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>8:30 p.m.</td>
<td>Jan Dara</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>8:30 p.m.</td>
<td>Late Marriage</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Vizontele</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>The King is Dancing</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Live Blood</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Anaconda</td>
<td>Embassy of France</td>
</tr>
<tr>
<td>Friday, April 19</td>
<td>6:30 p.m.</td>
<td>Warm Water Under a Red Bridge</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>6:30 p.m.</td>
<td>Miles Davis Story</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>6:45 p.m.</td>
<td>The Waiting List</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>7:00 p.m.</td>
<td>Mirror Image</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>8:45 p.m.</td>
<td>Karmen Gei</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Bolivia</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Jin-Roh: The Wolf Brigade</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>9:30 p.m.</td>
<td>Red Ink</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>9:30 p.m.</td>
<td>The King is Dancing</td>
<td>Embassy of France</td>
</tr>
<tr>
<td>Monday, April 22</td>
<td>10:30 a.m.</td>
<td>Filmfest DC for Kids: Program 1*</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>12:00 p.m.</td>
<td>Filmfest DC for Kids: Program 2*</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>6:00 p.m.</td>
<td>Platform</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>6:30 p.m.</td>
<td>Secret Love</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>6:30 p.m.</td>
<td>The King is Dancing</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>6:30 p.m.</td>
<td>The Tunnel</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>6:30 p.m.</td>
<td>Anita Takes a Chance</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>6:30 p.m.</td>
<td>Ravi Shankar: Between Two Worlds</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Visions Cinema Bistro Lounge</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>8:30 p.m.</td>
<td>Jan Dara</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>8:30 p.m.</td>
<td>Late Marriage</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Vizontele</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>The King is Dancing</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Live Blood</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>9:00 p.m.</td>
<td>Anaconda</td>
<td>Embassy of France</td>
</tr>
<tr>
<td>Tuesday, April 23</td>
<td>10:30 a.m.</td>
<td>Filmfest DC for Kids: Program 1*</td>
<td>Embassy of France</td>
</tr>
<tr>
<td></td>
<td>1:30 p.m.</td>
<td>Filmfest DC for Kids: Program 2*</td>
<td>Embassy of France</td>
</tr>
</tbody>
</table>

An Advertising Supplement to The Washington Post
Wednesday, April 24

10:30 a.m. Filmfest DC for Kids: Program 1*
   National Gallery of Art
12:00 p.m. Filmfest DC for Kids: Program 2*
   National Gallery of Art
1:30 p.m. Filmfest DC for Kids: Program 3*
   National Gallery of Art
6:30 p.m. Ali Zaoua
   Loews Cineplex Outer Circle
6:30 p.m. Inch’Allah Sunday
   Loews Cineplex Wisconsin Avenue Cinemas
6:30 p.m. Nuts for Love
   Loews Cineplex Outer Circle
7:00 p.m. The Man in the Glass Booth
   DC Jewish Community Center
8:30 p.m. Veloma
   Loews Cineplex Janus
8:30 p.m. The Last Kiss
   Loews Cineplex Pentagon City
9:00 p.m. The Guava House
   Loews Cineplex Outer Circle
9:00 p.m. Nuts for Love
   Loews Cineplex Wisconsin Avenue Cinemas
9:00 p.m. The Piano Teacher
   Visions Cinema Bistro Lounge
9:15 p.m. Hi Teresa
   Loews Cineplex Outer Circle

Thursday, April 25

10:30 a.m. Filmfest DC for Kids: Program 1*
   National Gallery of Art
1:30 p.m. Filmfest DC for Kids: Program 3*
   National Gallery of Art
6:30 p.m. Jan Dara
   Loews Cineplex Outer Circle
6:30 p.m. Nuts for Love
   Loews Cineplex Wisconsin Avenue Cinemas
6:30 p.m. Veloma
   Loews Cineplex Janus
6:30 p.m. Violet Perfume
   Loews Cineplex Pentagon City
6:30 p.m. The Piano Teacher
   Visions Cinema Bistro Lounge
6:45 p.m. The Orphan of Anyang
   Loews Cineplex Outer Circle
9:00 p.m. Code Unknown
   Loews Cineplex Outer Circle
9:00 p.m. Inch’Allah Sunday
   Loews Cineplex Wisconsin Avenue Cinemas
9:00 p.m. The Last Kiss
   Loews Cineplex Pentagon City
9:00 p.m. Horns and Halos
   Loews Cineplex Outer Circle
9:15 p.m. Hi Teresa
   Loews Cineplex Outer Circle
9:15 p.m. You Really Got Me
   Loews Cineplex Janus

Friday, April 26

10:00 a.m. Cinema for Seniors: The Green Pastures*
   American Film Institute
10:30 a.m. Filmfest DC for Kids: Program 1*
   National Gallery of Art
12:00 p.m. Filmfest DC for Kids: Program 3*
   National Gallery of Art
1:00 p.m. Cinema for Seniors: The Green Pastures*
   American Film Institute
6:30 p.m. Whispering Sands
   Loews Cineplex Outer Circle
6:30 p.m. Taxi for Three
   National Geographic Society
6:30 p.m. La Cienaga
   American Film Institute
6:30 p.m. Miles Davis Story
   Loews Cineplex Wisconsin Avenue Cinemas
6:30 p.m. Violet Perfume
   Loews Cineplex Outer Circle

Saturday, April 27

10:30 a.m. Filmfest DC for Kids: Program 1*
   National Gallery of Art
12:00 p.m. Filmfest DC for Kids: Program 3*
   National Gallery of Art
1:30 p.m. My Voyage to Italy
   Loews Cineplex Outer Circle
3:00 p.m. Directors' Roundtable*
   Borders Books, 1801 L St., NW
3:00 p.m. Short Cuts 1
   American Film Institute
5:00 p.m. Short Cuts 2
   American Film Institute

Sunday, April 28

4:00 p.m. Closing Night Event
   Hotel Lincoln Theatre

* Events marked with an asterisk are free.

All programs are subject to change. See Filmfest DC's daily schedule in The Washington Post Movie Guide.

For additional information about Filmfest DC, call (202)628-FILM or log onto www.filmfestdc.org
**Millennium Mambo**

Qianxi manbo

Hou

Hsiao-hsien

Taiwan/ France, 2001, 106 minutes, color

In contemporary Taipei, attractive free spirit Vicky lives with perpetually possessive Hao-Hao but bounces between him and shady businessman Jack—when she’s not hanging around various clubs with her girlfriends. *Millennium Mambo* is narrated in the third person by Vicky from the perspective of a decade hence, which gives it a deceptively intricate, lyrical, and seductive structure. Hou envisions this film as the first in a series of films about the life of young people in the Taiwanese capital. Of particular note is the shimmering cinematography of Mark Lee (Wong Kar-wai’s *In the Mood for Love*); the Japanese interlude, shot during the actual February film festival in Yubari (Hokkaido), presents a luminous winter wonderland.—*Eddie Cockrell*


Friday, April 26, 9:00 p.m., Loews Cineplex Outer Circle
Saturday, April 27, 6:30 p.m., Loews Cineplex Outer Circle

**Mortal Transfer**

*Mortel transfert*

Jean-Jacques Beineix

France/Germany, 2001, 119 minutes, color

One of the many sly joys of the first feature in a decade from Jean-Jacques Beineix (*Diva, Betty Blue*) is the methodical, gender-bending glee with which the film goes about spoiling the psychological thriller genre—think *Spellbound* filtered through the Coen brothers. When Parisian analyst Michel Durand wakes from a mid-session nap with sore arms and a dead patient, he’s not sure whether or not he is actually strangled gorgeous kleptomaniac Olga Kubler. Michel frantically tries to get rid of the body, but is distracted along the way by a clueless police chum, an emotionally theatrical girlfriend, a mysterious streetcorner observer, and Olga’s violent husband.

“Do you expect psychoanalysis to explain it?” Durand’s own shrink asks dryly.—*Eddie Cockrell*

*In FRENCH WITH ENGLISH SUBTITLES*


Thursday, April 18, 6:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas
Sunday, April 21, 8:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas

**Mys Voyage to Italy**

*Il mio viaggio in Italia*

Martin Scorsese

Italy, 2001, 245 minutes, color and black & white

If Martin Scorsese never made another movie, he could unquestionably sustain a career as one of the greatest-ever teachers of film. This is an epic master-class on how to watch films, how to interpret a director’s intentions, how to enjoy cinema. A follow up to the director’s *Personal Journey Through American Movies* (1995), *My Voyage to Italy* takes Scorsese—and us—back to his Sicilian roots. There we are treated to an impassioned, analytical tour of modern Italian cinema, from the Neorealist revolution wrought by Visconti and Rossellini, via De Sica, and Antonioni up to Fellini’s *8 1/2*. Made in 35mm, with generous film extracts from no less than 30 titles, it’s a moving and enthralling exercise.—*Clyde Jeavons, Rotterdam*

Saturday, April 27, 1:30 p.m, Loews Cineplex Wisconsin Avenue Cinemas

**Nuts for Love**

*Nueces para el amor*

Alberto Lecchi

Argentina/Spain, 2000, 108 minutes, color

Opening with footage of the 1975 farewell concert by beloved Argentine rockers Sus Generis, *Nuts for Love* follows the affair of Alicia (Malena Solda) and Marcelo (Nicolas Pauls). They part but are reunited in 1982 Madrid during the Falklands War and World Cup mania; again in troubled 1989–1990 Buenos Aires; and finally in a 1999 Argentina full of uncertainty and hesitant reconciliation. Alberto Lecchi co-wrote Adolfo Aristarain’s 1992 *1/2
disco del fuego*

*Place in the World* and has directed several titles that mine Argentine societal details to emotional effect. Ariadna Gil and Gaston Pauls are fine as the troubled, confused adult manifestations of the young lovers. Tech credits are handsome, with pungent evocation of periods via liberal use of music and photo montages.—*Eddie Cockrell, Variety*

*In ENGLISH, ITALIAN, FRENCH, AND GERMAN WITH ENGLISH SUBTITLES*


Wednesday, April 24, 9:00 p.m., Loews Cineplex Wisconsin Avenue Cinemas
Thursday, April 25, 6:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas

**The Orphan of Anyang**

*Anyangde guer*

Wang Chao

China, 2001, 94 minutes, color

In the far-flung Henan province town of Anyang, recently sacked factory worker Yu Dagang becomes the guardian of a baby belonging to hooker Feng Yanli. At first she agrees to pay him a fixed monthly sum to look after the infant, but Dagang soon finds himself involved with the woman and struggling to stay alive via a bicycle repair stall. Their life is interrupted by the arrival of crude thug Si-de, who claims not only to be the baby’s father, but a dying man in need of an heir. Filmed surpreemiously on real locations, *The Orphan of Anyang* succeeds on its dry wit, unique structure (single-take dramatic montages), and the ingratiating perseverance of its “real” people.—*Eddie Cockrell*

*In MANDARIN WITH ENGLISH SUBTITLES*


Wednesday, April 24, 6:45 p.m., Loews Cineplex Outer Circle Thursday, April 25, 6:45 p.m., Loews Cineplex Outer Circle

---

14 • Washington, DC International Film Festival 2002

An Advertising Supplement to The Washington Post
The Piano Teacher

La pianiste

Michael Haneke

Austria/France, 2001, 130 minutes, color

Enka Kahut is a piano teacher at the esteemed Vienna Conservatory. She is strict, intimidating, and respected; however, her personality is a diligent construction and a painful response to her constricted life. She has a stilling, violent, codependent relationship with her mother, whom she shares an apartment with. Nowhere in Enka’s world is there anything approaching happiness. Her twisted regimen and careful façade are completely obliterated when Walter, a young student, decides to seduce her. She initially rejects him, then accepts his advances with a startling qualification: She gives the young man a list of her desires he must fulfill. “The Piano Teacher” won the Grand Jury, Best Actress, and Best Actor Prizes at the Cannes Film Festival in 2001.

IN FRENCH WITH ENGLISH SUBTITLES

Thursday, April 25, 6:30 p.m., Visions Cinema Bistro Lounge

Wednesday, April 24, 9:00 p.m., Visions Cinema Bistro Lounge

Platform

Zhantai

Jia Zhang-ke

Hong Kong/Japan/France, 2000, 190 minutes, color

Platform spans the years 1979 to 1990 in Shantung Province, a fairly backward area in western China, chronicling the rapid and momentous shift from a Maoist-propagandist culture to a new popular culture imported from Taiwan and Hong Kong. The four central characters start out as members of a state-owned cultural troupe; their outlook is privatized in 1984 and sets out to make money by taking disco and breakdancing to rural towns and villages. Zhang-ke observes the effects of romantic ballads and beauty salons on characters’ sense of self, self-worth, and relationships, while noting that not all the changes are for the better. Expansive but precise, detailed but sometimes elliptical, this is a colossal achievement for its young, independent director.—Tony Rayns, 44th London Film Festival

IN MANDARIN WITH ENGLISH SUBTITLES

Sunday, April 21, 5:00 p.m., Loews Cineplex Outer Circle

Monday, April 22, 6:00 p.m., Loews Cineplex Outer Circle

Rain

Christine Jeffs

New Zealand, 2001, 88 minutes, color

The sexual tensions are obvious within the first few minutes of Christine Jeffs’ striking and stylish directorial debut. During a summer seaside vacation, Kate, a hard-drinking mother of two, slips into an affair with itinerant boater and photographer Cady—under the very nose of her seemingly helpless husband Ed. When Kate’s budding 13-year-old daughter Janey discovers the liaison, she experiments with, then spurns, a local boy’s affection in favor of competing with her mother for Cady’s sumptuously photographed and preciously played, this New Zealand beauty—nourishing, languorous, and self-assured—won three acting prizes at the New Zealand Film and TV Awards plus a trophy from Portugal’s Fantasporto festival.—Eddie Cockrell


Wednesday, April 24, 9:00 p.m., Visions Cinema Bistro Lounge

Thursday, April 25, 6:30 p.m., Visions Cinema Bistro Lounge

Possible Loves

Amores possíveis

Sandra Wernick

Brazil, 2000, 100 minutes, color

From director Sandra Wernick, whose Little Book of Love was a comedic hit of FFDC 1998, comes a sparkling new confection that won the Latin American Cinema Jury prize at the Sundance Film Festival. “Possible Loves” weighs the conflicting influences of commitment and curiosity, stability and passion in contemporary relationships. It starts on a rainy night outside a movie theater, as college student Carlos waits in vain for his date Julia. Fast-forwarding 15 years, the action tracks three contrasting versions of Carlos’ adult life with Julia assuming a different role in each one. Smooth widescreen lensing plus a soundtrack of seductive tunes and romantic songs makes this film a colorful, entertaining package.—David Rooney, Variety

IN PORTUGUESE WITH ENGLISH SUBTITLES

Thursday, April 18, 9:00 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Saturday, April 20, 6:30 p.m., Lincoln Theater

Ravi Shankar: Between Two Worlds

Ravi Shankar: Entre deux mondes

Mark Kidel

USA/France, 2001, 89 minutes, color and black & white

“Ravi Shankar: Between Two Worlds” is the acclaimed new film from Francisco J. Lombardi, whose Captian Punjaya and the Special Service was a hit at FFDC 2001. Journalism student Alfonso gets an internship at a daily tabloid. He wants to be a writer and considers the internship as a necessary evil, especially after he’s assigned to the local crime and accident pages. Initially, Alfonso wants to run away because he abhors his boss Faundez’s life philosophy and can’t stomach the underworld stories he has to cover. But even in the tough and realistic atmosphere of the tabloid business a bond forms between Alfonso and his boss, and he makes his way not only into the newspaperman’s craft but also enters into life’s mysteries.—36th Karlovy Vary International Film Festival, 2001

IN SPANISH WITH ENGLISH SUBTITLES

Friday, April 19, 9:30 p.m., Lincoln Theater

Friday, April 26, 9:00 p.m., National Geographic Society

Red Ink

Tinta roja

Francisco Lombardi

Peru/Spain, 2000, 119 minutes, color

Red Ink is the acclaimed new film from Francisco J. Lombardi, whose Captain Punjaya and the Special Service was a hit at FFDC 2001. Journalism student Alfonso gets an internship at a daily tabloid. He wants to be a writer and considers the internship as a necessary evil, especially after he’s assigned to the local crime and accident pages. Initially, Alfonso wants to run away because he abhors his boss Faundez’s life philosophy and can’t stomach the underworld stories he has to cover. But even in the tough and realistic atmosphere of the tabloid business a bond forms between Alfonso and his boss, and he makes his way not only into the newspaperman’s craft but also enters into life’s mysteries.—36th Karlovy Vary International Film Festival, 2001

IN SPANISH WITH ENGLISH SUBTITLES


Friday, April 19, 9:30 p.m., Lincoln Theater

Friday, April 26, 9:00 p.m., National Geographic Society
An old man envisions the landscape of his youth.

In Norwegian with English subtitle.

Anja Breien, Norway, 2001, 11 minutes, color, 35mm,
street credibility.

A young man gambles on romantic love while risking his existence.

Brin Hill, USA, 2002, 17 minutes, color, 35mm
Morning Breath

thetic dog weigh the travails of a disgruntled cat and a sympathetic dog weigh the travails of existence.

A young man gambles on romantic love while risking his street credibility.

To See a Boat in Sail
Anja Briven, Norway, 2001, 11 minutes, color, 35mm,
in Norwegian with English subtitle.
An old man envisions the landscape of his youth.
Taxi for Three
**Taxi para tres**
Orlando Lubbert
Chile, 2001, 90 minutes, color

*Taxi for Three* was greeted in Santiago de Chile with cheering; millions of people went to see the film. At the festival of San Sebastian, it won the highest award. *Taxi for Three* is a sharp comedy about paradoxes and the less savory aspects of life. It begins like a detective novel. After a taxi breaks down in a slum district, two bandits capture the driver and force him to join in their dirty deeds. At first, the story seems to depict good and evil elements as firmly rooted in their respective roles. But it isn’t long before the victim becomes executioner, and that executioner turns crooks into angels. —Edward Waintrob, Liberation

**IN SPANISH WITH ENGLISH SUBTITLES**

Friday, April 26, 6:30 p.m., National Geographic Society
Saturday, April 27, 7:15 p.m, National Geographic Society

---

La Tropical
David Turnley
USA, 2002, 90 minutes, black & white

On the edge of Havana is an open-air dance hall known as La Tropical, where working-class Cubans go to dance. Picking up about where Los Van Van leaves off (one of their singers even shows off the Grammy the group won two years ago), David Turnley’s sassy, sensuous La Tropical takes the viewer inside this bastion of Cuban dance music. From the essential “Cubanness” possessed by master of ceremonies Juan Cruz to the lovers who meet there and the staff itself, the film profiles everyone who populates the arena. Along the way Turnley makes some important points about race and class, yet his camera never falls to pick up the optimism and goodness of those whose lives revolve around La Tropical. —Eddie Cockrell

**IN SPANISH WITH ENGLISH SUBTITLES**


Monday, April 22, 9:00 p.m., Visions Cinema Bistro Lounge
Tuesday, April 23, 6:30 p.m., Visions Cinema Bistro Lounge

---

The Tunnel
**Der Tunnel**
Roland Suso Richter
Germany, 2000, 160 minutes, color

During its 28-year existence, the Berlin Wall inspired some daring and inventive escape attempts. Hasso Herschel, an East German swimming champion, made one of the earliest and most spectacularly successful breakouts. Disgruntlement over the political situation aside, he apparently just missed his sister. Director Roland Suso Richter has turned Hasso’s incredible-but-true story into a Bruce Willis-like action spectacle, complete with hunky hero, a vivid supporting cast, and the kind of split-second action sequences on which the genre was built. Yet unlike most American epics, interest never flags over the film’s nearly three-hour running time, leaving an impression of dashing heroics at once mindful of fundamental genre precepts and respectful of the very human toll of the once-formidable structure. —Eddie Cockrell

**IN GERMAN AND ENGLISH WITH ENGLISH SUBTITLES**


Sunday, April 21, 7:30 p.m., Loews Cineplex Pentagon City
Monday, April 22, 6:30 p.m., Loews Cineplex Pentagon City

---

Tomorrow
**Domani**
Francesca Archibugi
Italy, 2000, 88 minutes, color

Just before the opening credits, a terrifying earthquake rocks the town of Cacchiano. As the Red Cross, structural engineers, and a stray politician troop through the wreckage, a number of stories unfold. Deputy mayor Paolo grows apart from his wife as his duties increase, while English art restorer Andrew tries to save his own relationship and a priceless fresco in the town’s church. The town becomes virtually uninhabitable as aftershocks continue rattling everyone’s nerves. *Tomorrow* was inspired by recent natural catastrophes in Italy. Writer-director Francesca Archibugi (With Closed Eyes, FFDC 1998) tells the larger story of an entire population pulling together, with Luca Bigazzi’s widescreen camera witnessing moments of unguarded intimacy and simple human dignity in the midst of uncertainty and fear. —Eddie Cockrell

**IN ITALIAN AND ENGLISH WITH ENGLISH SUBTITLES**


Saturday, April 20, 6:30 p.m., Visions Cinema Bistro Lounge
Sunday, April 21, 8:30 p.m., Visions Cinema Bistro Lounge

---

Thirteen Conversations About One Thing
**Jill Sprecher**
USA, 2001, 94 minutes, color

Unfolding in 13 sections, each introduced with an aphoristic intertitle, the film ends exactly where it begins, using elliptical time frames to emphasize the unpredictable relationship between cause and effect. A smug, moralistic lawyer retreats into self-destructive depression when he commits a guilty act. A fastidious professor abandons his dull routine, only to be consumed by existential panic. An arrosive insurance adjuster sacks an annoyingly cheerful employee but secretly finds him a better job. A pious housekeeper has a crisis of faith when a car accident debilitates her. The characters are united by a subtle chain of connectivity that ultimately shifts their entire worldview. Jill Sprecher has crafted an unforgettable film to be savored for its wisdom, style, and depth. —Caroline Libresco, 2002 Sundance Film Festival


Friday, April 26, 9:00 p.m., DC Jewish Community Center
Saturday, April 27, 7:15 p.m, Loews Cineplex Outer Circle

---

An Advertising Supplement to The Washington Post
Van Van: Let’s Party!
Van Van, empezo la fiesta!
Liliana Mazure, Aaron Vega
Argentina/Cuba, 2001, 81 minutes, color

“Come today or regret tomorrow,” someone sings during this hip-shaking celebration of three decades in the life of Los Van Van, Cuba’s premiere party band, and that’s good advice. Under the guidance of composer and bassist Juan Formell and the songo form he created (“you have to watch the dancers all the time,” he says, “that’s the trick”), Los Van Van has cut an innovative swath through Cuban popular music since 1969. The filmmakers interview band members old and new about the band’s changes, observe jam sessions, and film the joyous concerts—often editing together different performances into a seamless, kinetic whole. Changui, songo, salsa: Whichever musical form and whatever language, Los Van Van means the party has started.—Eddie Cockrell


Sin Miedo

Tuesday, April 23, 8:45 p.m., Loews Cineplex Janus

Veloma

Marie de Laubier
France, 2001, 100 minutes, color

Returning two months late and dead last in a round-the-world solo boat race, Philippe Lalinec can’t readjust to land life with his loving partner Lucie and their inquisitive young son Vincent. He takes the boy to sea on the docked boat, only to put him on a train and sail away again—or does he? Determined to find her missing mate, Lucie speaks with Philippe’s friend and insurance adjuster Gay-Auguste to locate Philippe. A film of quiet, exceptional power, Veloma charts a journey of mysterious yearning, pausing to explore those places between what people say and what they do. Director Marie de Laubier’s sensitive work with a fine cast imbues the film with a profound emotional resonance.—Eddie Cockrell

In FRENCH WITH ENGLISH SUBTITLES


Wednesday, April 24, 8:30 p.m., Loews Cineplex Janus

Violet Perfume

(M nobody Hears You)

Perfume de violetas (nadie te oye)

Marysa Sistach
Mexico, 2001, 90 minutes, color

Yessica is a secondary school student who’s frequently in trouble. Struggling to make ends meet, her mother marries a bull who has an equally difficult son named Jorge. In the ensuing family battles, Yessica is always at odds with everyone else in her home. Jorge pays a co-worker to trap and rape his stepmother. Terrified and ashamed of the attack, Yessica keeps silent. She seeks comfort from her innocent, childlike friend Miriam. Tragedy unfolds as Yessica gets Miriam in trouble with her spontaneous thievery. Miriam’s mother prohibits the friendship, but the more Yessica encounters adversity, the more she needs Miriam. This contemporary urban drama offers heartbreaking insight into the despondent lives of its two young protagonists.—Ramiro Puerta, 26th Toronto International Film Festival, 2001

In SPANISH WITH ENGLISH SUBTITLES


Thursday, April 25, 6:30 p.m., Loews Cineplex Pentagon City

Vizontele

Yilmaz Erdogan, Omer Faruk Sorak
Turkey, 2001, 105 minutes, color

In a small southeastern Turkish town, 1974 brings the promise of a new form of entertainment that will supplant the regular outdoor screenings of old films. Speculation runs rampant: “It’s like radio with pictures,” explains harried mayor Nazmi. When the “vizontele” and transmitter equipment arrives, it’s up to local radio repairman Crazy Emin to actually get the thing working—even as the gadget’s presence begins to disrupt the town’s delicate balance of tradition and progress. One of only 15 entirely domestic productions of the 180 films made in Turkey last year, the crowd-pleasing comedy Vizontele sold more than three times as many tickets at local theaters as Gladiator, proving that even during a time of economic challenges, Turkish cinema is alive and well.—Eddie Cockrell

In TURKISH WITH ENGLISH SUBTITLES


Monday, April 22, 9:00 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Under the Stars

Kato apo t’astara

Christos Georgiou
United Kingdom/Greece/Cyprus, 2001, 89 minutes, color

Ten-year-old Lukas’ life is torn apart when his mother is killed during the UN’s 1974 invasion of Cyprus. The UN draws a line through the island’s middle, separating its Turkish and Greek territories. The line cuts through homes, villages, and the heart of the capital, Nicosia. Twenty-six years after losing his mother, Lucas lives a hermit’s life in divided Nicosia, haunted by memories of the past. He encounters Phoebe, who has also lived through the war but refuses to dwell on painful memories. Tempted by an offer of cash, Phoebe reluctantly agrees to escort Lukas back to his family village on the Turkish side of the island. Along the way, the odd couple fights, argues, and confronts their personal demons.—25th Montreal World Film Festival, 2001

IN GREEK WITH ENGLISH SUBTITLES


Friday, April 26, 7:00 p.m., Loews Cineplex Outer Circle

Saturday, April 27, 9:30 p.m., Loews Cineplex Outer Circle

Wednesday, April 25, 6:30 p.m., National Geographic Society

Vizonte

Yilmaz Erdogan, Omer Faruk Sorak
Turkey, 2001, 105 minutes, color

In a small southeastern Turkish town, 1974 brings the promise of a new form of entertainment that will supplant the regular outdoor screenings of old films. Speculation runs rampant: “It’s like radio with pictures,” explains harried mayor Nazmi. When the “vizontele” and transmitter equipment arrives, it’s up to local radio repairman Crazy Emin to actually get the thing working—even as the gadget’s presence begins to disrupt the town’s delicate balance of tradition and progress. One of only 15 entirely domestic productions of the 180 films made in Turkey last year, the crowd-pleasing comedy Vizontele sold more than three times as many tickets at local theaters as Gladiator, proving that even during a time of economic challenges, Turkish cinema is alive and well.—Eddie Cockrell

In TURKISH WITH ENGLISH SUBTITLES


Monday, April 22, 9:00 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Tuesday, April 23, 8:45 p.m., Loews Cineplex Janus

Vizonte
Whispering Sands
Pasir berbisik

Nan T. Achnas
Indonesia/Japan, 2001, 104 minutes, color

Whispering Sands is a semi-abstract study of the relationship between a mother and daughter in a desolate Indonesian landscape. Christine Hakim, the grande dame of Indonesian actresses, stars as Berlian, a stern matriarch whose husband long ago left her to raise their daughter, Daya (Dan Sastrowardoyo), alone in a forbidding seaside location. As murders ravage the district and their village is attacked, Berlian and Daya set out across the sands to a peaceful life elsewhere. The nature of the social unrest is never explained, as the film focuses more on the teen daughter's struggle to escape from her mom's overprotectiveness and find friends to communicate with. Tadi Sugandi's fine lens captures Daya's mystical communion with the shifting sands in simple strokes.—Derek Elley, Variety

In Bahasa Indonesia with English subtitles


Friday, April 26, 6:30 p.m., Loews Cineplex Outer Circle
Saturday, April 27, 5:00 p.m., Loews Cineplex Outer Circle

Warm Water Under a Red Bridge
Akai hashi noshitano nurui mizu

Shohei Imamura
Japan, 2001, 119 minutes, color

Traveling from Tokyo to the picturesque Noto Peninsula in search of a gold Buddha stashed away by a burn he's befriended, unemployed salaryman Yosuke Sasanu finds treasure of a very different kind in the fetching Saeko Azzawa, who spouts geyers of rejuvenating spring water when she orgasms. Entranced by Sacco, his surroundings, and the eccentric townpeople, Yosuke, who's also on the verge of a divorce, decides to hang around awhile. Sex, mythology, and the country have always been strong themes in the work of seventy-five-year-old director Shohei Imamura. There's a certain serene absurdity and lovely, meandering nature to Warm Water Under a Red Bridge, as these two unique lovers find fulfillment at the end of a seaside rainbow.—Eddie Cockrell

In Japanese with English subtitles


Friday, April 19, 6:30 p.m., Lincoln Theater
Sunday, April 21, 8:30 p.m., Loews Cineplex Outer Circle

You Really Got Me
Amatorene

Pal Sletaune
Norway, 2001, 89 minutes, color

As timid entrepreneur Jan watches his dream of a successful restaurant business disintegrate before his eyes, he must also cope with his fed-up girlfriend and his hypochondriac father. Meanwhile, planning former Swedish pop star Iver, who is carrying on with the girlfriend of his drummer, is kidnapped by the klutzy duo of Rolf and Robert. When Jan stumbles across the trussed-up Iver, record company ransom seems like the answer to his problems. A Scandinavian spin on Fargo from director Pal Sletaune, whose Junk Mail was one of the comic hits of FFDC 1998, You Really Got Me features many of the same cast and crew, suggesting a dynasty in the making of deadpan Norwegian comedy.—Eddie Cockrell

In Norwegian with English subtitles


Wednesday, April 24, 6:30 p.m., Loews Cineplex Janus

Bay of Angels

Jacques Demy
France, 1963, 80 minutes

Like his Lola, Jacques Demy's Bay of Angels beguiles the viewer with wide-screen black-and-white images of a bygone era in the south of France. Jacqueline is an obsessive gambler with ash-blonde hair who dresses only in white. Her flamboyant behavior so enchants buttoned-up banker Jean that he completely succumbs to her reckless high-stakes world of glamour, cars, and jazz. French with English subtitles


Friday, April 22, 3:00 p.m., National Gallery of Art, Free

The Waiting List
Lista de espera
Juan Carlos Tabio
Spain/Cuba/France/Mexico, 2000, 105 minutes, color

“Do they expect us to live in the station?” wonders one of a few dozen people stuck at a seaside bus terminal between Havana and Santiago, waiting for transportation that either never arrives or never seems to have seats available. A budding attraction between an engineering student and a bride-to-be plays itself out and the other stranded passengers band together. In the same way the second half of the recent Honey for Oudan is about the indomitable spirit of the Cuban people and a man searching for his mother, this first solo feature in eight years from Juan Carlos Tabio uses the country's decr ipted National Transport public transportation system as a pointed metaphor for collaborative strength in the face of seemingly insurmountable obstacles.—Eddie Cockrell

In Spanish with English subtitles


Friday, April 19, 6:45 p.m., Lincoln Theater
Tuesday, April 23, 6:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Abhijan
The Expedition
Satyajit Ray
India, 1962, 150 minutes

A rarely seen work from one of India's greatest cinematic artists, Abhijan was Satyajit Ray's biggest box-office success in his native Bengal. Famous star Soumitra Chatterjee plays Narsing, a hot-tempered truck driver with a passion for his vintage Chrysler, who inadvertently falls in with an opium runner. Ray, who is always associated with gentle and reflective films such as his Apu Trilogy, added a fight scene to Abhijan. He later admitted the fight should have been better staged, because filming took place in 114-degree weather with the actors wearing heavy clothes to simulate a scene that was supposed to occur in winter. So did he want more violence? “Oh, yes,” Ray said. “I'd have very much liked a John Ford-type rough-and-tumble.”

Bengali with English subtitles

April 21, 5:00 p.m., National Gallery of Art, Free
Filmfest DC for Kids

All programs take place at the National Gallery of Art

Program 1

Recommends for ages 3-8; grades PK-3
Saturday, April 20 & 27, 10:30 a.m.
Monday-Friday, April 22-26, 10:30 a.m.*
Total Running Time: 67 minutes

Little Miss Spider

Without Others, We Are Nothing

Program 2

Recommended for Ages 8 and Up
Total Running Time: 66 minutes
Monday & Wednesday, April 22 & 24 at 12:00 noon
Tuesday, April 23 at 1:30 p.m.*

Fridge Magnets

Fridges, magnets, magnets.

Letter To Abou

Without Others, We Are Nothing

Program 3

A Feature Film for the Whole Family
Help! I’m A Fish

Cinema for Seniors

The Green Pastures

Christopher Changes His Name.

Help! I’m A Fish

The mystical


Friday, April 26, 10:00 a.m., American Film Institute, FREE.
Marketing Your Film Panel

Finding a Market for your Film Project

The IFP Market in New York City is a great place to begin.

For 23 years, the IFP Market has introduced new work to an industry audience of distributors, sales agents, festival programmers, and film and television buyers. You'll learn how to apply to the Market and what to expect. You'll also get details on the more than $50,000 in cash, goods, and services awarded to IFP Market filmmakers.

Join Patricia Finneran, IFP Market Artistic Director, plus invited guests from WETA and PBS. Sponsored by PBS. Presented by the IFP Market in conjunction with Filmfest DC 2002. Hosted by WETA.

April 18, 6:30 – 8:00 p.m.
Location: WETA, 2775 South Quincy Street, Arlington, VA

FREE! Seating is limited. RSVP required to marketindc@aol.com by April 15.


CineCafes

Our CineCafes get rave reviews each year. They offer filmgoers a rare opportunity to discuss films and share opinions with directors, critics, scholars and other Filmfest DC patrons. The lineup for 2002 includes the ever-popular Directors’ Roundtable and discussions following two screenings. The atmosphere is informal; the tone is interactive. Light refreshments are available. All events are free and open to the public.

Baran

Majid Majidi’s Baran has been described as sublime and spiritual. Set on an Iranian construction site staffed with illegal Afghan workers, the story follows an initially hostile Iranian worker who decides to help and protect a teenager struggling to replace his injured father. Their relationship provides a foundation to explore interaction between two cultures.

Horns and Halos

“Fortunate Son,” J.H. Hatfield’s inflammatory 1999 biography of George W. Bush in his Texas days, suggests that he regularly used cocaine. A respected publishing house disowns the book after news of the author’s past as a convicted felon comes to light. An underground New York publisher then fights to pick up rights to the book. This documentary by Suki Hawley and Michael Galinsky illuminates the darker side of media politics.

Guests: Filmmakers Suki Hawley, Michael Galinsky and Publisher Sauder Hicks

Friday, April 26, 8:00 p.m., DC Jewish Community Center, 1529 16th St., NW following 6:30 p.m. screening of Horns and Halos at the DCJCC.
Major Sponsors

Sponsors

Official Sponsors

Stars

Participating Institutions