Filmfest DC
The 17th Annual
Washington, DC
International Film Festival

2003
April 23 through May 4

For more information:
202.628.FILM or www.filmfestdc.org
Introduction

It is with great pleasure that we present the 17th Annual Washington, DC International Film Festival, a celebration of the best in world cinema!

There is nothing like a great movie, and this year’s festival lineup promises to deliver exceptional entertainment and inspiration. We have scoured the globe for the freshest and the best, the most provocative and the most creative. The filmmakers included represent an enormous breadth of interests, backgrounds, and passions.

Politics in Film is a new section in this year’s festival. What city is better suited than the nation’s capital to present a selection of films examining how politics affects our daily lives? Themes in this series range from the very personal (My Terrorist and Off to the Revolution by a 2CV) to the ideological (Slogans and Iran, Veiled Appearances). Filmmakers use films to challenge domestic concerns in their respective countries (Jiyan and The Last Witness). Several films draw upon historical contexts (Amen. and The Weather Underground), while others remind us of why this issue requires our immediate attention (11’09’01 and Unprecedented: The 2000 Presidential Election).

Our Opening Night Gala features the directoral debut of Hollywood star John Malkovich. We will close with The Secret Lives of Dentists, a new film by festival favorite Alan Rudolph. We are thrilled to feature new work by such accomplished filmmakers in this year’s festival. The intelligence and creative ingenuity of their films is in keeping with the spirit of our festival’s programming. Throughout the festival, audiences will come together to enjoy cinema in all its diversity. Global Rhythms, our delightful music on film series, will provide first-class entertainment to all music fans. World View represents the core of the program and, as always, will include the new and exciting, the provocative and eclectic.

As the festival flourishes, we are more aware than ever of the important role this event plays in our city. Art should serve a higher purpose and we greatly value the opportunity to explore new stories, images, and ideas, and the talents of the filmmakers who tell our stories with such passion and artistry.

It is a pleasure to acknowledge with heartfelt thanks the faithful, invaluable support of our sponsors. The Government of the District of Columbia is our major sponsor. Filmfest DC also greatly appreciates the generous contributions of all our patrons, numerous volunteers, local businesses, and the diplomatic community. Their support has been the key to the festival’s prestige and popularity, and is evidence that Filmfest DC makes an important contribution the vitality of our city.

Through its visual impact and accessibility, film has become one of our major means of communication. It mirrors who we are and who we strive to become. 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
WHEREAS, the Washington, D.C. International Film Festival is celebrating its seventeenth year of presenting innovative, exciting and high quality films to the public of the District of Columbia through its annual event known as Filmfest D.C.; and

WHEREAS, Filmfest D.C. is always working to serve the varied interests of Washington’s diverse community, thereby earning it the honor of winning the 1994 Mayor’s Arts Award for Excellence in Service to the Arts; and

WHEREAS, Filmfest D.C. presents the quintessential 20th century art form – film – which embodies many other artistic disciplines, such as the written word, music, theater, and visual arts, which has the power to inform, educate, and entertain; and

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

NOW, THEREFORE, I, THE MAYOR OF THE DISTRICT OF COLUMBIA, do hereby proclaim April 23–May 4 as “WASHINGTON, D.C. INTERNATIONAL FILM FESTIVAL WEEKS” in Washington, D.C.
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*The Dark Side of the Heart 2, see p. 15*

*Come Drink With Me, see p. 14*
The Dancer Upstairs

John Malkovich

USA/Spain, 2002, 133 minutes, color

In an unnamed Latin American country, lawyer-turned-cop Agustin Rejas (Javier Bardem, Mondays in the Sun) is tasked with tracking down Ezequiel, a shadowy terrorist whose gradual, grassroots revolution is delivered to a seemingly indifferent public via grisly reminders hung from city lampposts and bombs delivered by children. As the investigation progresses, Rejas is drawn to Yolanda (Laura Morante), his daughter’s beautiful and mysterious ballet instructor. Solid police work with his small task force is challenged by increased military pressure, until Rejas’ public and private worlds collide with jarring force. In the tradition of Gorky Park and Insomnia, The Dancer Upstairs is an absorbing police procedural set in a foreign land where the rules of justice are the same but the details are exotic and inscrutable (author and first-time screenwriter Nicholas Shakespeare based his novel in part on the real-life capture of Abimael Guzman, the university professor who led Peru’s insurgent Shining Path guerilla force until his 1992 capture). Actor-turned-filmmaker John Malkovich revealed that it was the “deliberately ambiguous” nature of the novel that prompted him to end 17 years of declining directorial offers: “Sometimes it’s just too hard to explain to someone else what you want. It’s always more fun to sit back afterwards and say ‘Well, I would have done it this way,’ but in the end, sometimes it’s just easier to do it yourself.” Charged with the same moodiness, intensity, mystery, and intelligence as the actor’s best performances, The Dancer Upstairs is a tonally audacious, emotionally bare-knuckled, and altogether triumphant directorial debut.

—Eddie Cockrell

IN ENGLISH AND QUECHUA WITH ENGLISH SUBTITLES


Wednesday, April 23, 7:00 p.m., GW’s Lisner Auditorium, followed by gala reception, $40

Opening Night Wednesday, April 23

Special guest director John Malkovich will be present at the Opening Night festivities!
The Secret Lives of Dentists

Alan Rudolph

USA, 2002, 101 minutes, color

In the leafy enclave of Westchester County, New York, married dentists David and Dana Hurst (co-producer Campbell Scott and About Schmidt co-star Hope Davis) balance successful careers while raising three young girls, Lizzie (Gianna Beleno), Stephanie (Lydia Jordan), and troubled youngest, Leah (Cassidy Hinkle). Gradually suspecting his wife of an affair, the somewhat stuffy but gravely responsible David chooses to play it relatively cool—until the sudden appearance of disgruntled patient Slater (Denis Leary) as an aggressive alter-ego combines with a particularly nasty flu bug sweeping through the family to force his hand.

Director Alan Rudolph is no stranger to Filmfest DC audiences: The Moderns was the opening night gala attraction in 1988 and Equinox was the closing night feature in 1993. Utilizing the genuinely provocative central metaphor of Jane Smiley's novella The Age of Grief—the intimacy of dentistry equals the intimacy of marriage—Craig Lucas' perceptive, consciously inconclusive script affords Rudolph the opportunity to explore the modern state of marital relations with piercing honesty leavened with sly humor. Once again, Scott (who previously worked with the director as Robert Benchley in the 1994 drama Mrs. Parker and the Vicious Circle) proves himself among the most magnetic actors currently at work in American film; his explanation to the children that "Daddy's feeling kind of complicated" represents the precarious balance of emotion in The Secret Lives of Dentists.

—Eddie Cockrell


Sunday, May 4, 4:00 p.m., Lincoln Theatre, followed by a party with a live band and dancing, 2:K:9 Club, $15

★ Special guest director Alan Rudolph will be present at the Closing Night festivities!
Welcome to the 17th Annual Washington, DC International Film Festival, Washington's own celebration of exciting, new, and innovative cinema from around the world. Film is the art form of the 21st century, mirroring who we are and who we strive to become. Filmfest DC 2003 presents over 100 films from more than 34 countries. We hope to provide you with fresh perspectives on our ever-changing world, and we think you will find our film selections both entertaining and challenging. Here are a few hints and highlights:

The Schedule

Beginning on page 10, film descriptions are arranged alphabetically by title, with show times and locations. The master schedule, on pages 22-25, 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 often serves to illuminate both art forms' distinct beauty. This combination of visual and audio production can create a highly stimulating experience for the filmgoer. Filmfest DC focuses on this dynamic combination by highlighting a number of international films that feature major international musical artists. They are listed below:

- The Black Pirate, with the Alloy Orchestra
- Bollywood/Hollywood
- Chico Hamilton: Dancing to a Different Drummer
- Dracula: Pages From a Virgin's Diary
- Jimmy Scott: If You Only Knew
- Redes
- Sound of Brazil
- Swing
- Together
- Waves

Free Programs

Our free screenings and panels are some of the best deals in the festival. Don’t miss the special presentation at the National Gallery of Art and Filmfest DC for Kids. This year we will present Reel Talk, an informal, open exchange between the audience and our international visiting film directors and film critics (see details on pages 40 and 41).
Politics in Film

It seems that more and more we are living in a world in which we don’t have meaningful access to each other’s views. Even with the advent of globalized markets and the Internet, communication seems to be lacking and hardened viewpoints often lead to resentment, disdain, exclusion, and hostility.

Film, along with other art forms, can play a key role in bridging the gulf between different cultures. It can make us aware of values and approaches to the human experience other than our own.

This year’s Filmfest DC hopes to provide a space for straightforward, critical examination of how the world’s community of international filmmakers handles political dynamics. What city is better suited than the nation’s capital to explore how filmmakers grapple with the relationship between people and government, and the effect politics has on our daily lives? We hope to deepen our focus on Politics in Film through a series of panels with guest filmmakers from around the globe.

Films in the Politics and Film series provide a specific view from the inside. These works are diverse, yet each asks the same question: What happens to the human spirit as it strives to align societal political dynamics with a personal sense of self?

Modern cinema can serve as a potent avenue for coming to grips with the effects of political institutions and ideologies. We hope viewers attain a deeper mutual understanding of cultures and politics other than their own.

Our Politics in Film series includes these films:

- 11'09''01
- Amen.
- Bus 174
- Escape to Paradise
- Havana
- Iran, Veiled Appearances
- Jiyan
- Last Witness
- My Terrorist
- Off to the Revolution by a 2CV
- A Peck on the Cheek
- Rachida
- Slogans
- Today I Vote For My Joey (short)
- Unprecedented: The 2000 Presidential Election
- Warriors
- The Weather Underground

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.
Filmfest DC EVIAN® Nomad™ On-the-Go Shorts Award

New to Filmfest DC this year is an award sponsored by EVIAN® Natural Spring Water Nomad™ given to the best short film. Selection will be made by a jury and the winning short will be announced on Closing Night. Raise your bottles to this year’s festival winners including the recipient of the EVIAN® best short film award.

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).
Locations

Festival screenings will take place at the following convenient venues:

★ Avalon Theatre
5612 Connecticut Ave., NW.

★ Loews Cineplex Georgetown
3111 K Street, NW. Paid parking is available in the building.

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

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

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

Other Locations:

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

★ AFI Silver Theatre and Cultural Center
8633 Colesville Road, Silver Spring, MD. Take Metro Red Line to Silver Spring.

★ Embassy of France
4101 Reservoir Rd., NW.

★ Goethe-Institut Washington
814 7th St., NW. Take Metro Red, Green, or Yellow Line to Gallery Place/Chinatown. Exit 7th St. & H St.

★ The Greenberg Theatre
4200 Wisconsin Ave., NW. Take Metro Red Line to Tenleytown. Paid parking is available in the building along Van Ness St. and at 4000 Wisconsin Ave.

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

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

★ National Gallery of Art
East Building Auditorium, 4th St. & Constitution Ave., NW. Take Metro Green or Yellow Line to Archives/Navy Memorial.
1/2 the Rent
1/2 miete
Marc Ottiker
Germany, 2002, 92 minutes, color
Distraught over the death of his pill-popping girlfriend, larcenous computer hacker Peter is haunted by her specter whenever he’s alone in a hotel or pension. So he slips in and out of other people’s apartments when they’re not around, eventually hooking up with Paula, a doctor’s assistant. “Nobody knows what’s legal in this business,” Peter says of hacking into someone’s computer, but he might as well be talking about the risks of trying to reinvent himself in a new town. Debuting filmmaker Marc Ottiker brings a nervous energy to his Hitchcockian tale. 1/2 the Rent won a production design prize at the 2002 Hof Film Days in Germany, and represents the cutting edge of technically adventurous storytelling in the digital medium.—Eddie Cockrell

IN GERMAN WITH ENGLISH SUBTITLES

Tuesday, April 29, 8:45 p.m., Avalon Theatre
Wednesday, April 30, 8:45 p.m., Avalon Theatre
★ In Person: Director Marc Ottiker • Co-Presented with the

11’09”01 — September 11
Various directors
France, 2002, 135 minutes, color and black & white
French producer Alain Brigand asked 11 renowned directors to create a film lasting eleven minutes, nine seconds, and one frame—11’09”01—around the events of September 11 and their consequences. The resulting omnibus movie features harrowing, controversial new work from Youssef Chahine, Ken Loach, Claude Lelouch, Mira Nair, and Sean Penn. 11’09”01—September 11 is a sober, thought-provoking response to a tragedy of worldwide importance. The collective work imparts a deep sense of horror felt around the world from the terrorist destruction of the World Trade Towers and Pentagon and broader, global implications of such an act. Though it commands the viewer’s attention for most of its two-hour-plus running time, this is hardly an easy film.—Deborah Young, Variety

IN FARSI, ARABIC, BOSNIAN, FRENCH, HEBREW, AND ENGLISH WITH ENGLISH SUBTITLES

Friday, May 2, 9:00 p.m., Avalon Theatre
Saturday, May 3, 6:30 p.m., Avalon Theatre
**Amen.**

Costa-Gavras

France, 2002, 132 minutes, color

Did the Allies and the Catholic Church have knowledge of the Holocaust in the early days of World War II? That’s the central question behind this provocative new film. Amen. stars Ulrich Tukur as SS officer and chemist Kurt Gerstein, a Christian and family man horrified to learn he’s been enlisted to apply Zyklon B poison gas to the nascent concentration camp extermination system. Gerstein decides to impede the program’s progress while furtively drawing the attention of a young Jesuit priest who is ultimately unsuccessful in alerting a disinterested world. Distanced from the horrors of the camps (no atrocities are re-enacted), viewers feel an increasing sense of helplessness that amps up the film’s emotional impact.

—Eddie Cockrell

**IN ENGLISH**


Wednesday, April 30, 8:45 p.m., Loews Cineplex Georgetown
Friday, May 2, 6:30 p.m., Loews Cineplex Georgetown

**A Beautiful Secret**

El secreto de esperanza

Leopoldo Laborde

Mexico, 2002, 132 minutes, color

A recluse recounts her star-studded life to a rambunctious child in A Beautiful Secret. Chasing a ball on the grounds of an estate, young Jorge (Imanol Landeta) is confronted by the owner, Esperanza (Katy Jurado), a writer who once counted Marlon Brando, Luis Bunuel, Diego Rivera, John Wayne, and Salvador Dali among her friends. What begins as pure hostility slowly evolves into a firm friendship, but not without its share of heartache and pain. Jurado was the first Mexican actress to be nominated for an Oscar (as Best Supporting Actress, opposite Spencer Tracy, in Edward Dmytryk’s Broken Lance). In a clever fusion of fact and fiction, writer-director Leopoldo Laborde built the character of Esperanza around Jurado’s storied career.

—Eddie Cockrell

**IN SPANISH WITH ENGLISH SUBTITLES**


Wednesday, April 30, 8:30 p.m., Loews Cineplex Georgetown
Thursday, May 1, 8:45 p.m., Loews Cineplex Georgetown

★ In Person: Director Leopoldo Laborde, Producer Benito Salerno
▲ Co-Presented with The Mexican Cultural Institute

**The Best Day of My Life**

Il piu bel giorno della mia vita

Cristina Comencini

Italy/United Kingdom, 2002, 102 minutes, color

The Best Day of My Life subtly unravels a latticework of loves. The heart of this emotional whirlpool is Irene, widow and mother of three grown children. Her son Claudio becomes increasingly alienated from her and finds he can’t have serious relationships because she refuses to acknowledge his homosexuality. Both his sisters have their own problems. Melancholy Rita tries to save her marriage to Carlo against her better judgment. After her husband dies, Sara clings to her son but distances herself from everyone else. Whether she conveys Carlo’s anguish or Sara’s and Claudio’s inability to bond emotionally, director and novelist Comencini does it tenderly and sensitively.—32nd Rotterdam Film Festival, 2003

**IN ITALIAN WITH ENGLISH SUBTITLES**


Saturday, April 26, 6:30 p.m., Loews Cineplex Georgetown
Sunday, April 27, 8:30 p.m., Loews Cineplex Georgetown
The Black Pirate
Albert Parker
United States, 1926, 85 minutes

One of his best films, The Black Pirate is fast-paced, silent, and filled with graceful stunts. Fairbanks designed the period settings, wrote the screenplay (under the pseudonym Elton Thomas), and orchestrated his own action sequences. The location cinematography was off Santa Catalina Island, an untouched, natural environment in the ‘20s. Special effects are spectacular: The canopied pirate ship was about the size of a tugboat, but looks full size and completely convincing on screen. Fairbanks broke new ground by producing The Black Pirate in the new Technicolor process. Avoiding brilliant hues, the film aimed for sepia and darkened tones as in thickly varnished paintings.


Saturday, May 3, 3:30 p.m., National Gallery of Art, FREE ★
In Person: The Alloy Orchestra

Blue Gate Crossing
Lanse da men
Yee Chih-yen
Taiwan/France, 2002, 82 minutes, color

Masquerading as a coming-of-age story, Blue Gate Crossing never lets you know where it is going. High school girls Meng Ke-rou (Guey Lun-mei) and Lin Yueh-chen (Liang Shu-hui), are best friends. Ke-rou puts up with her friend's obsessive crush on a cute swimmer, Chang Shih-hao (Chen Bo-lin) and ends up talking to him because Yueh-chen is too shy to meet him. Ke-rou tries to convince the boy that her mysterious best friend is really a great person; he, of course, thinks the best friend doesn’t exist and develops a crush on Ke-rou. She eventually develops a crush on him, too, but then throws a wrench into the works when she confesses that she likes girls, not boys.

—Moviepie.com

IN MANDARIN WITH ENGLISH SUBTITLES

Production Companies: Hsu Hsiao-ming Film Corp (Taiwan)/Pyramide Productions (France). Producers: Peggy Chiao, Hsu Hsiao-ming. Screenplay: Yee Chih-yen.


Friday, April 25, 9:00 p.m., Avalon Theatre
Saturday, April 26, 8:30 p.m., Avalon Theatre

Bollywood/Hollywood
Deepa Mehta
Canada, 2002, 105 minutes, color

A cross-cultural comedy set in contemporary Toronto, Bollywood/Hollywood is a zesty change of pace for Deepa Mehta, writer-director of Fire (FFDC 1997) and Earth (1998). Rahul is shocked when his Caucasian girlfriend is killed while trying to levitate over the Hollywood sign. Meanwhile, his Shakespeare-spouting granny keeps pressuring him to marry an Indian woman. Luckily, a sassy escort agrees to pose as his girlfriend.

Bollywood/Hollywood is a musical parody and homage to the suddenly popular form, with characters breaking into song and intricate dance at the drop of a hat.

“Please to Bless the Happy Couple,” reads the final of many sly captions. In the spirit of East is East and Bend it Like Beckham, Bollywood/Hollywood is one blessedly funny movie.

—Eddie Cockrell


Friday, April 25, 8:45 p.m., Loews Cineplex Wisconsin Ave. Cinemas
Saturday, April 26, 6:30 p.m., Loews Cineplex Wisconsin Ave. Cinemas
Bus 174
Onibus 174

Jose Padilha
Brazil, 2002, 118 minutes, color and black & white

Three years ago, a troubled young man named Sandro Rosa do Nascimento commandeered a public bus in a middle-class Rio de Janeiro neighborhood. For the next five hours, a battery of local television crews roll tape as Sandro threatens his mostly female hostages and taunts the ill-prepared, ineffective police. This riveting documentary signals a new societal urgency and filmmaking bravery in the Brazilian cinema. Utilizing a remarkable wealth of on-the-scene footage, director and co-producer Jose Padilha ups the ante by diving with meticulous detail into Sandro’s troubled past.

Bus 174 features a number of shocking twists and puts the so-called hard-hitting investigative journalism of America’s televised newsmagazines to shame.
—Eddie Cockrell

IN PORTUGUESE WITH ENGLISH SUBTITLES


Thursday, May 1, 9:00 p.m., Loews Cineplex Georgetown Saturday, May 3, 6:30 p.m., Loews Cineplex Georgetown

Casomai

Alessandro D’Alatri
Italy, 2002, 114 minutes, color

“Casomai” is an untranslatable Italian injunction, meaning variously “perhaps,” “if,” “in case of,” or “in the eventually.” These uncertainties are at the heart of the blooming romantic relationship between Milanese advertising executive Tommaso and make-up artist Stefania. They meet, they fall in love, they’re the subject of speculation and gossip, they marry, they have a child—and they go into crisis. From the unconventional and refreshingly frank rural wedding ceremony that opens the film to the breathless pace of his ambitious narrative and the utterly logical payoff, adman-turned-filmmaker Alessandro D’Alatri is in complete control of a story that will ring true to any thirty-something couple trying valiantly to balance a career and a family.

—Eddie Cockrell

IN ITALIAN WITH ENGLISH SUBTITLES


Thursday, April 24, 9:00 p.m., Avalon Theatre Friday, April 25, 6:30 p.m., Avalon Theatre Saturday, May 3, 6:45 p.m., Avalon Theatre

Chico Hamilton: Dancing to a Different Drummer (Director’s Cut)

Julian Benedikt
Germany, 2002, 85 minutes, color and black & white

Less a percussionist than a pure force of nature, Foreststorm “Chico” Hamilton says that the real universal language of man is the beat, which springs from the heartbeat. His astonishing, 60-plus year career is rich with innovation and education. The first bandleader to feature a cello in his quintet, Hamilton has composed scores for diverse films like Alexander Mackendrick’s The Sweet Smell of Success and Roman Polanski’s Repulsion. He has also led groups featuring musical talents like Eric Dolphy, Paul Horn, and Larry Coryell. In 1994, Julian Benedikt befriended Hamilton after a club date and produced an hour-long documentary for European television. Benedikt recently expanded the tribute to feature length, giving this 81-year-old musician his much-deserved props.

—Eddie Cockrell


Monday, April 28, 6:30 p.m., Visions Cinema Bistro Lounge Tuesday, April 29, 9:00 p.m., Visions Cinema Bistro Lounge Wednesday, April 30, 6:30 p.m., Visions Cinema Bistro Lounge

★ In Person: David Levy, former member of Chico Hamilton’s band, and President, Corcoran Gallery of Art, at April 28 & 29 screenings

17th Annual International Filmfest DC 2003
The City of No Limits
En la ciudad sin limites
Antonio Hernandez
Spain/Argentina, 2001, 118 minutes, color
A magnificent ensemble cast and a taut script render an unusual thriller of haunting power. Terminally ill Max (Fernando Fernan-Gómez) decides to spend his final days in Paris, the city where he met his wife (Geraldine Chaplin). His three sons —pragmatic Alberto, ineffectual Luisito, and idealistic Víctor—hover around his hospital room waiting for the end to come. Tensions mount as the family makes plans for the future and tries to understand what's happening. Max's anxieties and fears lead Víctor on a journey into his father’s past that increasingly blurs the relationship between paranoia and fear; nothing can be taken for granted.
—Maria Delgado, 46th Regus London Film Festival, 2002
IN SPANISH WITH ENGLISH SUBTITLES
Production Companies: Zebra (Spain)/Iconica (Spain)/Patagonik Film Group (Argentina).
▲ Hosted by the Center for Social Media, American University

Clay Dolls
Ar ais al tein/Poupees d’argile
Nouri Bouzid
Tunisia/France/Morocco, 2003, 99 minutes, color
From the outspoken honesty of Man of Ashes to the harshly ironic Bezness (FFDC 93), the contradictions of women’s roles in modern Tunisian society underscores director Nouri Bouzid’s work. In Clay Dolls he returns to the first film’s subtle characters in an environment threaded with light and shadows, desires and restrictions. Sullen, alcoholic Omrane (Ahmed Hafiane) supplies well-to-do city dwellers with young girls from poor villages—a sinister profession to be sure, but one that turns out to be paradoxically ambiguous. Bouzid sides with his female characters, sensitively conveying their longing for freedom and dignity. Yet, he also tries to understand the slave dealer who imprisons them and saves their families from starvation.
—Deborah Young, Variety
IN ARABIC WITH ENGLISH SUBTITLES
▲ Hosted by the Center for Social Media, American University

Come Drink With Me
Da zui xia/Daa chui hap
King Hu
Hong Kong, 1966, 94 minutes, color
Long before Crouching Tiger, Hidden Dragon wowed the western world, Come Drink with Me broke ground and raised the bar for successive action films. The film’s ingeniously staged action scenes and dynamic cast of characters look as cool today as when they burst upon the cinema scene in 1966. There is even a Crouching Tiger connection, for Golden Swallow is played by none other than Zhang Ziyi’s evil old nanny, Cheng Pei-pe. Straight from its gala re-premieres at the Vancouver and Berlin film festivals, here’s the exciting restoration of a pivotal but rarely-seen title in the development of “wu xia,” the “martial chivalry” strain of Hong Kong action cinema.—33rd International Forum of New Cinema; 53rd Berlin International Film Festival, 2003
IN MANDARIN WITH ENGLISH SUBTITLES
“Heroic Grace: The Chinese Martial Arts Film” touring program has been selected and organized by the UCLA Film and Television Archive, and has been made possible with Presenting Sponsorship from the Hong Kong Economic and Trade Office in San Francisco, and additional sponsorship from Cathay Pacific Airways. Licensed by Celestial Pictures Ltd. (a company incorporated in Hong Kong SAR). All rights reserved.
▲ Hosted by the Center for Social Media, American University
Crazy Like a Fox
Richard Squires
USA, 2002,
99 minutes, color

When two land speculators conspire to take him out of the 700-acre estate 50 miles south of Washington, DC, where he’s spent his life, 8th-generation farmer and voracious reader Nathaniel “Nat” Banks leaves his family to take up residence in a cave. The speculators move to California for the winter and the Banks move back to the estate, but their moral victory is short-lived when the inevitable legal showdown arrives. Nat isn’t going without a fight, and he’s got the locals behind him. Roger Rees portrays Banks as an eccentric, benevolent, tragicomic figure who represents the uneasy relationship between the old guard and encroaching civilization. Crazy Like a Fox was shot in Loudon and Clarke counties and on various picturesque Virginia locations.—Eddie Cockrell

**Production Company:** The Delphi Film Foundation. **Producers:** Patricia Foulkrod, Bill Warrell. **Screenplay:** Richard Squires. **Cinematography:** Gary Greig. **Editor:** Sheri Bylander. **Music:** David Kane, Richard Squires. **Principal Cast:** Roger Rees, Mary McDonnell, Paul Fitzgerald, Christina Rouner, Robert Wisdom.

**Thursday, April 24, 8:45 p.m., Avalon Theatre**
★ In Person: Director Richard Squires

The Dark Side of the Heart 2
Eliseo Subiela
Argentina/Spain, 2001, 109 minutes, color

Ten years after the events of Eliseo Subiela’s magnificent *Dark Side of the Heart*, Oliverio (Dario Grandinetti) is still moping around Buenos Aires, still pondering life’s big questions, still looking for a woman who can literally fly, and still dumping the rejects down a trap door installed in his bed. Sexy Miranda (Carolina Peleritti) seems to be the answer but isn’t, so Oliverio travels to Barcelona in search of former soulmate Ana (Sandra Ballesteros), and then encounters a circus acrobat who proves to be a formidable challenge and a remedy for the sinister beings stalking him at every turn. These further adventures of a restless artist long thought to be the director’s doppelganger are cheeky, sexy, elegant, and, as always, thought-provoking.—Eddie Cockrell

**IN SPANISH WITH ENGLISH SUBTITLES**

**Production Company:** Argentine Sono. **Producer:** Luis A. Scalilla. **Screenplay:** Eliseo Subiela. **Cinematography:** Teo Delgado. **Editor:** Juan Carlos Maglas. **Music:** Osvaldo Montes. **Principal Cast:** Dario Grandinetti, Ariadna Gil, Nacha Guevara, Sandra Ballesteros, Manuel Bandera.

**Friday, May 2, 9:30 p.m., Loews Cineplex Wisconsin Ave. Cinemas**
**Saturday, May 3, 6:30 p.m., Lincoln Theatre**
★ In Person: Director Eliseo Subiela

17th Annual International FilmfestDC 2003 15
Dracula: Pages from a Virgin’s Diary
Guy Maddin
Canada, 2002, 75 minutes, color and black & white
Guy Maddin’s first feature film in six years is a highly stylized adaptation of Mark Godden’s Royal Winnipeg Ballet production of Bram Stoker’s enduring tale, commissioned by the Canadian Broadcasting Company and shot on video. The performance is exquisite, but this is more than just dance on film. Maddin combines Godden’s choreography, the Gustav Mahler score, and his own unique take on the language of silent cinema to create a beautiful, inventive, erotic, and thoroughly delirious film that stays surprisingly true to Stoker’s text. Color tinting, subtle digital effects, and the director’s dry, surreal humor really spice things up. Think you know Dracula? Think again.—David Cox, 46th Regus London Film Festival, 2002

El Bonaerense
Pablo Trapero
Argentina/Chile, 2002, 101 minutes, color
The second feature from Pablo Trapero (following the acclaimed Crane World), this gritty, well-crafted police drama traces an unworldly man’s journey into a violent and corrupt environment. Zapa, a thirty-something Argentinian locksmith, is pressured by his shifty boss to employ his safecracking skills on the wrong side of the law. Arrested during one such job, he’s bailed out by his uncle, the town’s former police chief, who pulls lots of strings to have Zapa dispatched to Buenos Aires. There he joins the city’s police force, the notorious bonaerense. Leavened with farcical and tender moments, the film is imbued with Trapero’s empathetic feel for character.—Sandra Hebron, 46th Regus London Film Festival, 2002

Escape to Paradise
Nino Jacusso
Switzerland, 2001, 91 minutes, color
In the provocative yet dignified Escape to Paradise, Italian-born filmmaker Nino Jacusso examines the complicated and frustrating emigration process in modern Switzerland. Turkish refugee Sehmuz, his wife Delal, and their three children have managed to get in line for political asylum in Switzerland. While they study for the necessary interviews, family friend Aziz points out that only one in 10 applicants makes it through. Jacusso’s no-nonsense style fits snugly with the themes of his story, which he wrote with the cast. Despite its grim subject matter, the film has a strong sense of humor and optimism. It won an international film critics’ jury award at San Sebastian “for being an urgent portrayal of conflicting population changes in contemporary Europe.”—Eddie Cockrell

IN SPANISH WITH ENGLISH SUBTITLES

Tuesday, April 29, 6:45 p.m., Loews Cineplex Wisconsin Ave. Cinemas
Wednesday, April 30, 9:30 p.m., Loews Cineplex Wisconsin Ave. Cinemas

★ Scheduled to Appear: Actress Fidan Firat
▲ Co-Presented with the Embassy of Switzerland
Francesca and Nunziata  
Francesca e Nunziata  
Lina Wertmuller  
Italy, 2001, 125 minutes, color  
A still-stunning Sophia Loren, never-more-subtle Giancarlo Giannini, and Lina Wertmuller are reunited for this plush 19th-century costume drama based on the popular novel by Maria Orsini Natale. Francesca (Loren) was a commoner whose beauty so entranced Prince Giordano Montorsi (Giannini) that he took her hand in marriage. The couple kept a vow to the Virgin to adopt an orphan if their youngest son, Federico, survived an illness. Visiting a convent, they select the angelic, nine-year-old Nunziata. Now grown, Federico (Italian heartthrob Raoul Bova) and his stepsister (the luscious Claudia Gerini) have the hots for each other. Appalled, the hardheaded businesswoman Francesca makes more profitable marriage plans for her daughter, but the equally savvy schemer Nunziata has her own ideas. —San Francisco Film Society  
IN ITALIAN WITH ENGLISH SUBTITLES  
Monday, April 28, 6:30 p.m., Loews Cineplex Wisconsin Ave. Cinemas  
Saturday, May 3, 8:30 p.m., Loews Cineplex Wisconsin Ave. Cinemas  
★ In Person: Director Lina Wertmuller and Actress Claudia Gerini

The Hard Word  
Scott Roberts  
Australia, 2002, 102 minutes, color  
Set in Australia, Director Scott Roberts has crafted a sexy, superbly crafted potboiler in this action thriller. This rock ’em, sock ’em tug of war is a solid bit of nasty fun from Down Under.  
The best thing about this film is this: The Hard Word doesn’t promise more than it can deliver...but, like the Twentyman brothers themselves, it delivers everything that it promises, and more. The Twentyman brothers have learned how to manipulate the prison system. Led by their hard-bitten oldest brother Dale (Guy Pierce), younger brothers Shane (Joel Edgerton) and Malcolm (Damien Richardson), they already have a line on an armored car hit once they’re released from prison. Orchestrating the job—and their release from prison—is the brothers’ sleazy GG lawyer Frank (Robert Taylor), who, unbeknownst to Dale, is having an affair with his sultry wife, Carol (Rachel Griffiths). All seems good when the hit goes off as planned, until Frank double-crosses them and they wind up back in the slammer.—Merle Bertrand, Film Threat  
Saturday, April 26, 9:00 p.m., Avalon Theatre  
Sunday, April 27, 8:45 p.m., Avalon Theatre

For the Children  
Yang Yazhou  
China, 2002, 103 minutes, color  
In response to the death of her husband and young son, peasant Zhang Meili founds a school in the dry desert landscape of northwest China. When cultured and chipper Xia Yu arrives from Beijing to help her out, the two women bond and learn from each other’s character how to best serve the children. Various subplots include the arrival of Xia’s husband, who tries in vain to persuade her to return to the city, Xia’s quick abortion, and the comically clandestine relationship between Zhang and a local projectionist. For the Children won the Best Film and Best Director awards at last October’s mainland Golden Rooster Awards. The film’s alternate title is a poetic reference to Zhang’s big-hearted spirit.—Eddie Cockrell  
IN MANDARIN WITH ENGLISH SUBTITLES  
Friday, May 2, 6:30 p.m., Loews Cineplex Wisconsin Ave. Cinemas  
Saturday, May 3, 8:30 p.m., Loews Cineplex Wisconsin Ave. Cinemas

★ In Person: Director Yang Yazhou and Actress Ning Ping
Havana
Sydney Pollack
USA, 1990, 145 minutes, color
For their seventh film together, Robert Redford and director-producer Sydney Pollack recreated the Cuban capital of the tumultuous late 1950s in the Dominican Republic to serve as the thrumming backdrop of a love story between a dashing, apolitical cardsharp and the sultry wife of a fiery revolutionary. In the waning days of 1958, a shipboard flirtation between gambler Jack Weil (Redford) and Bobby Duran (Lena Olin) draws him into dangerous political territory involving her left-wing husband Arturo (Raul Julia). Join Oscar-winning director Sydney Pollack (Out of Africa) for a discussion of Havana after the screening.—Eddie Cockrell


Thursday, May 1, 8:15 p.m., Avalon Theatre, FREE
★ In Person: Director Sydney Pollack
▲ Co-Presented with GW's Elliott School of International Affairs

The Heart of Me
Thaddeus O'Sullivan
United Kingdom, 2002, 96 minutes, color
England, 1934: “Dina (Helena Bonham Carter) may not be the most elegant creature, but she has passion,” Mrs. Burkett says of her rebellious, bohemian youngest daughter. And it’s true, though, that passion serves more to scare off suitors than attract them. After her brother-in-law Ricky urges her to dump her doltish suitor, Dina becomes intimate with—and pregnant by—Ricky. The end of the affair eventually impacts the entire family. The latest film from Dublin-born cinematographer-turned-director Thaddeus O’Sullivan (December Bride, FFDC 1991), The Heart of Me is a visually crisp, British period romancer featuring precise performances from a trio of leads that look completely at home in that repressed era, when smoldering passions lay dormant beneath impassive and proper exteriors.—Eddie Cockrell


Thursday, April 24, 6:30 p.m., Avalon Theatre
Monday, April 28, 9:00 p.m., Avalon Theatre

I’m Taraneh, 15
Man Taraneh panzdah sal daram
Rasul Sadr-Ameli
Iran, 2002, 112 minutes, color
Taraneh lives with her grandmother. She is seduced by, and marries, a young man she plans to live with after she finishes her studies. The relationship quickly turns sour when her immature brat of a husband shows no sense of responsibility. Taraneh decides to divorce him, but soon after the separation finds that she is pregnant. She asks her mother-in-law, a social worker, for help, but gets the cold shoulder and is denied support. This film became a hit in Iran for its honest, accurate portrayal of a courageous single mother who has to deal with the double burdens of family trauma and social taboos.—Rose Issa, 46th Regus London Film Festival, 2002

IN Farsi with English Subtitles


Sunday, April 27, 6:00 p.m., Avalon Theatre
Monday, April 28, 6:30 p.m., Avalon Theatre
▲ Co-Presented with American University
I’m the Father

**Vaeter**

**Dani Levy**

Germany, 2002, 102 minutes, color

A chaotic but brilliant architect loses his family to the demands of his profession in I’m the Father. Marco Krieger is a disorganized and often-absent husband to wife Melanie and six-year-old son Benny. Marco’s perfectly aware he’s unreliable, giving his sick son beer during an impromptu evening outing and just plain forgetting his seventh wedding anniversary. The marriage becomes strained and Melanie files for divorce.

Devastated, Marco resorts to desperate measures to regain his family. Technically, I’m the Father represents

the wave of the future. The two-camera digital video shoot (with director Dani Levy operating one machine) has been blown up to 35mm widescreen, giving the film an enormous intimacy that enhances the drama.

—Eddie Cockrell

**IN GERMAN WITH ENGLISH SUBTITLES**

**Production Company:** X-Film Creative Pool

**Producer:** Manuela Stehr

**Screenplay:** Rona Munro, Dani Levy, from an idea by Matthias Matussek, Guenter Rohrbach

**Cinematography:** Patrick Blossier

**Editor:** Elena Bromund

**Music:** Niki Reiser

**Principal Cast:** Sebastian Blomberg, Maria Schrader, Ezra Valentin Lenz, Christiane Paul

**Friday, May 2, 7:00 p.m., Avalon Theatre**

**Saturday, May 3, 9:15 p.m., Avalon Theatre**

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Iran, Veiled Appearances

**Iran sous le voile des apparences**

**Thierry Michel**

Belgium/France, 2002, 91 minutes, color

This insightful documentary on life in contemporary Iran explores the inner machinations of the country’s paramilitary religious sects and the significant threats posed by radical Islam’s commitment to martyrdom and its heavenly aspirations. Director Thierry Michel skillfully illustrates dramatically different forces at play within Iranian society: an increasingly modernized youth culture that expresses its desire for change and a more open society and that challenges the wisdom of the older generation that fought for—and continues to embrace—the traditions and ideals of the Islamic revolution. Deeply troubling, Iran, Veiled Appearances should be seen by anyone still wondering why September 11 happened, and wherein lies the fate of the world.

—Diane Weyermann, 2003 Sundance Film Festival

**IN FRENCH AND ENGLISH WITH ENGLISH SUBTITLES**

**Production Companies:** Les Films de la Passerelle/RTBF Television Belge/Les Films D’Ici/Raitre/Arte France/VRT/CBA/Centre du Cinema et de L’Audiovisuel de la Communaute Francaise de Belgique/Les Teledistributeurs Wallons.

**Producer:** Christine Pireaux

**Screenplay:** Thierry Michel

**Cinematography:** Farsin Khosrowshahi

**Editor:** Marine Deleu

**Music:** Shahyar

Thursday, May 1, 8:30 p.m., Visions Cinema Bistro Lounge

Friday, May 2, 6:30 p.m., Visions Cinema Bistro Lounge

★ In Person: Director Thierry Michel

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Jet Lag

**Decalage horaire**

**Danielle Thompson**

France/United Kingdom, 2002, 91 minutes, color

Rose (Juliette Binoche) is a scatterbrained make-up artist whose greatest canvas is herself. In search of a flight to escape her abusive boyfriend Sarge, Rose spots Félix (Jean Reno) in a terminal in Paris-Charles de Gaulle airport. He reluctantly offers to lend her his cell phone so she can finish an important call. Rose and Félix encounter each other again and again, each time learning more about the other than perhaps each might want to know. Reno’s hangdog face and much-put-upon tone of voice are a perfect foil to Oscar winner Binoche’s dazzle. Jet Lag is uncomplicated and unabashed fun, a delightful, madcap soufflé of chance encounters that may even make you want to experience a layover at the airport.

—Carrie Gorringe, Nitrate Online

**IN FRENCH WITH ENGLISH SUBTITLES**

**Production Companies:** Les Films Alain Sarde/TF1 Films (France)/Pathé (Jet Lag) Productions (United Kingdom)

**Producer:** Alain Sarde

**Screenplay:** Danielle Thompson, Christopher Thompson

**Cinematography:** Patrick Blossier

**Editor:** Sylvie Landra

**Music:** Eric Serra

**Principal Cast:** Juliette Binoche, Jean Reno, Sergi Lopez

**Friday, May 2, 9:30 p.m., Loews Cineplex Georgetown**

**Saturday, May 3, 9:00 p.m., Loews Cineplex Georgetown**
Jimmy Scott: If You Only Knew
Matthew Buzzell
USA, 2002, 77 minutes, color and black & white
The story of legendary vocalist Jimmy Scott’s eventual rise to fame is not unique in the annals of jazz. Matthew Buzzell’s insightful documentary drives that point home more poignantly than could any form of cooked-up outrage. Performance footage of Scott on a recent tour of Japan—including uniquely phrased renditions of “Time After Time” and “Pennies From Heaven”—is intercut with interviews tracing his notoriously stop-and-start career. Kallmann’s Syndrome, a rare disease that prevents puberty, assured his signature high voice would remain unchanged, but also apparently led to booze-swilling, gun-toting over-assertions of masculinity. Scott survived one child-hood trauma after another, but the true drama lies in his troubled recording career.—Ronnie Scheib, Variety

Friday, April 25, 6:30 p.m., Visions Cinema Bistro Lounge
Monday, April 28, 9:00 p.m., Visions Cinema Bistro Lounge
Tuesday, April 29, 6:30 p.m., Visions Cinema Bistro Lounge

Jiyan
Jano Rosebiani
Kurdistan, 2001, 102 minutes, color
On March 16, 1988, Saddam Hussein’s air force used chemical and biological weapons to kill 5,000 Kurdish residents of Halabja, in what was then northern Iraq. Five years later, Kurdish-American Diyari returns to the region to build an orphanage. His stay reveals the degree of physical and psychological trauma the community suffered. However, his friendship with two children, primarily 10-year-old Jiyan, indicates that a positive future might be possible. The film is at once intimate and expansive, detailing the cycle of hard lives against an unrelenting, challenging, but also bleakly beautiful landscape.—Gareth Evans, 46th Regus London Film Festival, 2002

IN KURDISH WITH ENGLISH SUBTITLES
Sunday, April 27, 8:45 p.m., Loews Cineplex Georgetown
Tuesday, April 29, 6:30 p.m., Loews Cineplex Georgetown
★ In Person: Director Jano Rosebiani
▲ Co-Presented with the Mustafa Barzani’s Scholar Program, Center for Global Peace, American University

Last Witness
Heuksuseon
Bae Chang-ho
South Korea, 2001, 101 minutes, color
A political thriller and love story, Last Witness spins on a little-known scar in recent Korean history—the infamous Geoje Camp for political dissidents and POWs built on an island southwest of Pusan just after the start of the Korean War. Unrepentant Communist Hwang-seok is released from solitary confinement after nearly 50 years when a dead man is fished out of a harbor with a dagger in his chest. A loose-cannon cop named Oh is assigned to the case and stumbles across an old diary written by a woman who joined the Communist party and infiltrated Geoje Camp to save Hwang-seok. As Oh digests the diary and pursues his investigation, he uncovers a complex web of love and betrayal.
—Derek Elley, Variety

IN KOREAN AND JAPANESE WITH ENGLISH SUBTITLES
Wednesday, April 30, 6:30 p.m., Avalon Theatre
Thursday, May 1, 8:30 p.m., Avalon Theatre
**A Little Color**  
*Les petites couleurs*  
**Patricia Plattner**  
Switzerland/France, 2002, 96 minutes, color

When timid hairdresser Christelle Pradervent confronts her abusive husband and absconds with the elaborate “Cute Curls” hair-styling machine he promised to another shop, an aimless all-night drive brings her to a rundown roadside café-flop-house. Christelle slowly learns to fit in among the picturesque locals. She finds love in the personage of a hunky 26-year-old singing trucker and a mysterious Polish lingerie and dress salesman. The joys of this unassuming film are in the small, intimate observations of daily life that speak of emancipation and optimism.  
—Eddie Cockrell

**IN FRENCH WITH ENGLISH SUBTITLES**

Production Companies: Light Night Productions/Gemini Films.  
Producers: Patricia Plattner, Paulo Branco.  
Screenplay: Sarah Gabay, Jean Bobby, Patricia Plattner.  
Cinematography: Matthias Kaelin.  
Editors: Jeanetta Ionesco, Maya Schmid.  
Music: Jacques Robellaz.  
Principal Cast: Anouk Grinberg, Bernadette Lafont, Philippe Bas, Gilles Tschudi, Jean-Pierre Gus.

Friday, May 2, 9:00 p.m., Loews Cineplex Outer Circle  
Saturday, May 3, 6:30 p.m., The Greenberg Theatre  
▲ Hosted by the Center for Social Media, American University

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**Loco Fever**  
*La fiebre del loco*  
**Andres Wood**  
Chile/Spain/Mexico, 2001, 92 minutes, color

Chilean filmmaker Andres Wood has crafted a very engaging story about two Chilean con men who return to their hometown of Puerto Gala to buy the village’s entire catch of loco, an endangered shellfish renowned for its legendary aphrodisiac qualities, for a bogus Japanese company. Soon the sleepy town is in a frenzy, with everyone desperate to catch as many laco as they can. News of quick money even reaches a traveling troupe of prostitutes who try to cash in on the locals—much to the chagrin of the village wives. Boasting wonderful performances by a large cast, precise comic direction, and sumptuous cinematography, *Loco Fever* is a terrifically enjoyable romp.  
—Ramiro Puerta, 26th Toronto International Film Festival, 2001

**IN SPANISH WITH ENGLISH SUBTITLES**

Production Companies: Wood Productions (Chile)/Tequila Gang (Mexico)/El Deseo (Spain).  
Producers: Rosa Bosch, Bertha Navarro, Andres Wood.  
Cinematography: Miguel Joan Littin.  
Editor: Andrea Chignoli.  
Music: Carlos Cabezas, Diego Las Heras, Jeanette Pualuan.  
Principal Cast: Emilio Bardi, Loreto Moya, Luis Dubo, Tamara Azota, Maria Izquierdo.

Sunday, April 27, 6:30 p.m., Avalon Theatre  
Monday, April 28, 9:15 p.m., Avalon Theatre  
▲ Co-Presented with  
**AMERICAN UNIVERSITY**

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**Marie-Jo and Her 2 Loves**  
*Marie-Jo et ses 2 amours*  
**Robert Guediguian**  
France, 2002, 124 minutes, color

Shining in Guediguian’s earlier films about the complexities of middle-aged love and infidelity, ArianeAscaride is superb as ever as a woman visibly struggling with the impossibility of loving two men. Marie-Jo, her husband Daniel, and their almost-grown daughter seem happier than most families. But Marie-Jo also loves Marco and has a secret relationship with him. When her husband finds out, she leaves him to live with Marco for a while. Daniel is deeply hurt but waits patiently for Marie-Jo to return. Their daughter, however, is incensed by Marie-Jo’s vacillations and refuses any attempt at reconciliation. A brilliant palette of sun, sea, and sky helps drive this intricate story set in the director’s native Marseilles.  
—Sandra Hebron, 46th Regus London Film Festival, 2002

**IN FRENCH WITH ENGLISH SUBTITLES**

Production Companies: Agat Films/De France 3 Cinema.  
Producer: Robert Guediguian.  
Screenplay: Jean-Louis Miess, Robert Guediguian.  
Cinematography: Renato Berta.  
Editor: Bernard Sasia.  
Music: Various.  
Principal Cast: Ariane Ascaride, Jean-Pierre Darroussin, Gerard Meylan, Julie-Marie Parmentier, Jacques Boudet.

Sunday, April 27, 6:00 p.m., Embassy of France  
Monday, April 28, 9:00 p.m., Loews Cineplex Wisconsin Ave, Cinemas
### Festival Schedule

**Wednesday, April 23**

<table>
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<tr>
<th>Time</th>
<th>Event</th>
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| 7:00 p.m. | Opening Night Gala  
The Dancer Upstairs with John Malkovich  
GW's Lisner Auditorium |

**Thursday, April 24**

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<th>Time</th>
<th>Event</th>
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| 6:30 p.m. | The Heart of Me  
Avalon Theatre |
| 6:45 p.m. | Slogans  
Avalon Theatre |
| 8:45 p.m. | Crazy Like A Fox  
Avalon Theatre |
| 9:00 p.m. | Casomai  
Avalon Theatre |

**Friday, April 25**

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<th>Time</th>
<th>Event</th>
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| 10:30 a.m. | Filmfest DC for Kids Program 1*  
Avalon Theatre |
| 12:00 p.m. | Filmfest DC for Kids Program 2*  
Avalon Theatre |
| 12:30 p.m. | Filmfest DC for Kids Program 3*  
Avalon Theatre |
| 6:30 p.m. | Casomai  
Avalon Theatre |
| 6:30 p.m. | Warriors  
The Greenberg Theatre |
| 6:30 p.m. | Oasis  
Loews Cineplex Outer Circle |

**Saturday, April 26**

<table>
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<th>Time</th>
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| 11:00 a.m. | Filmfest DC for Kids Program 1*  
Avalon Theatre |
| 12:30 p.m. | Filmfest DC for Kids Program 2*  
Avalon Theatre |
| 12:30 p.m. | Filmfest DC for Kids Program 3*  
Avalon Theatre |
| 3:00 p.m. | Reel Talk: Politics in Film*  
Avalon Theatre |
| 6:30 p.m. | Winged Migration  
Avalon Theatre |
| 6:30 p.m. | The Best Day of My Life  
Loews Cineplex Georgetown |

**Sunday, April 27**

<table>
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<tr>
<th>Time</th>
<th>Event</th>
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| 3:00 p.m. | Reel Talk: Politics in Film*  
Avalon Theatre |
| 3:00 p.m. | Tango  
Embassy of France |
| 6:00 p.m. | I'm Taraneh, 15  
Avalon Theatre |
| 6:00 p.m. | Marie-Jo and Her Two Loves  
Embassy of France |
Monday, April 28

6:30 p.m.  I'm Taraneh, 15  
Avalon Theatre

6:30 p.m.  Sound of Brazil  
Loews Cineplex Georgetown

6:30 p.m.  Francesca and Nunziata  
Loews Cineplex Wisconsin Avenue Cinemas

6:30 p.m.  Chico Hamilton: Dancing to A Different Drummer  
Visions Cinema Bistro Lounge

6:45 p.m.  The Tracker  
Avalon Theatre

Tuesday, April 29

6:30 p.m.  A Trumpet in the Wadi  
Avalon Theatre

6:30 p.m.  Jiyian  
Loews Cineplex Georgetown

6:30 p.m.  Music for Weddings and Funerals  
Loews Cineplex Wisconsin Avenue Cinemas

6:45 p.m.  The Tracker  
Avalon Theatre

6:00 p.m.  Together  
Loews Cineplex Georgetown

6:00 p.m.  Red Satin  
Loews Cineplex Wisconsin Avenue Cinemas

6:30 p.m.  Loco Fever  
Avalon Theatre

6:30 p.m.  Sweet Sixteen  
Loews Cineplex Georgetown

6:30 p.m.  Warriors  
Loews Cineplex Wisconsin Avenue Cinemas

8:00 p.m.  Mondays in the Sun  
Loews Cineplex Wisconsin Avenue Cinemas

8:30 p.m.  The Tracker  
Avalon Theatre

8:30 p.m.  Rachida  
Loews Cineplex Wisconsin Avenue Cinemas

8:30 p.m.  The Best Day of My Life  
Loews Cineplex Georgetown

8:45 p.m.  Jiyan  
Loews Cineplex Georgetown

6:45 p.m.  Rachida  
Loews Cineplex Wisconsin Avenue Cinemas

6:30 p.m.  Jimmy Scott: If You Only Knew  
Visions Cinema Bistro Lounge

8:45 p.m.  Escape to Paradise  
Loews Cineplex Georgetown

9:00 p.m.  The Heart of Me  
Avalon Theatre

9:00 p.m.  Marie-Jo and Her Two Loves  
Loews Cineplex Wisconsin Avenue Cinemas

9:00 p.m.  Jimmy Scott: If You Only Knew  
Visions Cinema Bistro Lounge

9:15 p.m.  Loco Fever  
Avalon Theatre

9:15 p.m.  The City of No Limits  
Loews Cineplex Wisconsin Avenue Cinemas

9:15 p.m.  1/2 the Rent  
Avalon Theatre

9:00 p.m.  Jimmy Scott: If You Only Knew  
Visions Cinema Bistro Lounge

9:00 p.m.  Sweet Sixteen  
Loews Cineplex Georgetown

9:00 p.m.  El Bonerense  
Loews Cineplex Wisconsin Avenue Cinemas

9:00 p.m.  Slogans  
Avalon Theatre

9:00 p.m.  Escape to Paradise  
Loews Cineplex Georgetown

9:00 p.m.  Mon-Rak Transistor  
Loews Cineplex Wisconsin Avenue Cinemas

9:00 p.m.  Chico Hamilton: Dancing to a Different Drummer  
Visions Cinema Bistro Lounge
Wednesday, April 30

12:30 p.m.  Arts Club Panel & Luncheon  
Arts Club of Washington

6:15 p.m.  Waves  
Loews Cineplex Wisconsin Avenue Cinemas

6:30 p.m.  The Last Witness  
Avalon Theatre

6:30 p.m.  Reel Talk: Film Criticism*  
Goethe-Institut Washington

6:30 p.m.  Okay  
Loews Cineplex Georgetown

6:30 p.m.  Red Satin  
Loews Cineplex Wisconsin Avenue Cinemas

6:30 p.m.  Chico Hamilton: Dancing to a Different Drummer  
Visions Cinema Bistro Lounge

6:45 p.m.  A Trumpet in the Wadi  
Avalon Theatre

6:45 p.m.  Yank Tanks  
Loews Cineplex Georgetown

8:30 p.m.  A Beautiful Secret  
Loews Cineplex Georgetown

8:30 p.m.  Music for Weddings and Funerals  
Loews Cineplex Wisconsin Avenue Cinemas

8:45 p.m.  1/2 The Rent  
Avalon Theatre

8:45 p.m.  Amen.  
Loews Cineplex Georgetown

8:45 p.m.  My Terrorist  
Visions Cinema Bistro Lounge

9:00 p.m.  Naked  
Avalon Theatre

9:30 p.m.  El Bonaerense  
Loews Cineplex Wisconsin Avenue Cinemas

Thursday, May 1

10:00 a.m.  Cinema for Seniors: A Raisin in the Sun*  
Avalon Theatre

6:15 p.m.  Tanguy  
Loews Cineplex Wisconsin Avenue Cinemas

6:15 p.m.  Naked  
Avalon Theatre

6:30 p.m.  Waiting for Happiness  
Avalon Theatre

6:30 p.m.  Yank Tanks  
Loews Cineplex Georgetown

6:45 p.m.  Okay  
Loews Cineplex Georgetown

6:45 p.m.  Mon-Rak Transistor  
Loews Cineplex Wisconsin Avenue Cinemas

6:45 p.m.  Okay  
Loews Cineplex Georgetown

8:00 p.m.  Redes  
GW’s Lisner Auditorium

8:15 p.m.  Havana* with Sydney Pollack  
Avalon Theatre

8:30 p.m.  The Last Witness  
Avalon Theatre

8:30 p.m.  Waves  
Loews Cineplex Wisconsin Avenue Cinemas

8:30 p.m.  Iran, Veiled Appearances  
Visions Cinema Bistro Lounge

8:45 p.m.  A Beautiful Secret  
Loews Cineplex Georgetown

9:00 p.m.  Bus 174  
Loews Cineplex Georgetown

9:00 p.m.  Francesca and Nunziata  
Loews Cineplex Wisconsin Avenue Cinemas

Friday, May 2

6:00 p.m.  Reel Talk: Conversation with Sydney Pollack*  
GW’s Elliott School

6:30 p.m.  Unprecedented: the 2000 Presidential Election shown with Today I Vote For My Joey  
Avalon Theatre

6:30 p.m.  Nothing More  
Lincoln Theatre

6:30 p.m.  Amen.  
Loews Cineplex Georgetown

6:30 p.m.  Clay Dolls  
Loews Cineplex Outer Circle

6:30 p.m.  For the Children  
Loews Cineplex Wisconsin Avenue Cinemas

Diana’s Smile, Short Cuts 2, see p. 31
17th Annual International Filmfest DC 2003

Saturday, May 3

11:00 a.m.  Filmfest DC for Kids Program 1*
Avalon Theatre

12:30 p.m.  Filmfest DC for Kids Program 2*
Avalon Theatre

12:30 p.m.  Filmfest DC for Kids Program 3*
Avalon Theatre

3:00 p.m.  Reel Talk: Directors’ Roundtable*
Avalon Theatre

6:30 p.m.  Iran, Veiled Appearances
Visions Cinema Bistro Lounge

7:00 p.m.  I’m the Father
Avalon Theatre

9:00 p.m.  11’09”01
Avalon Theatre

9:00 p.m.  A Little Color
Loews Cineplex Outer Circle

9:00 p.m.  The Sea
Visions Cinema Bistro Lounge

9:15 p.m.  Waiting for Happiness
Avalon Theatre

9:30 p.m.  Dark Side of the Heart 2
Loews Cineplex Wisconsin Avenue Cinemas

9:30 p.m.  A Peck on the Cheek
Lincoln Theatre

9:30 p.m.  Jet Lag
Loews Cineplex Georgetown

3:30 p.m.  The Black Pirate*
National Gallery of Art

6:30 p.m.  11’09”01
Avalon Theatre

6:30 p.m.  A Little Color
The Greenberg Theatre

6:30 p.m.  Dark Side of the Heart 2
Lincoln Theatre

6:30 p.m.  Bus 174
Loews Cineplex Georgetown

6:30 p.m.  For the Children
Loews Cineplex Wisconsin Avenue Cinemas

6:30 p.m.  For the Children
Loews Cineplex Wisconsin Avenue Cinemas

6:45 p.m.  Short Cuts 2
Visions Cinema Bistro Lounge

8:45 p.m.  Clay Dolls
The Greenberg Theatre

8:45 p.m.  Jet Lag
Loews Cineplex Georgetown

9:00 p.m.  The Sea
Visions Cinema Bistro Lounge

9:00 p.m.  I’m the Father
Avalon Theatre

9:30 p.m.  Unprecedented: the 2000 Presidential Election shown with Today I Vote For My Joey
Avalon Theatre

9:30 p.m.  Nothing More followed by a concert by Sin Miedo
Lincoln Theatre

9:30 p.m.  A Peck on the Cheek
Loews Cineplex Wisconsin Avenue Cinemas

Sunday, May 4

4:00 p.m.  Closing Night Event
The Secret Lives of Dentists
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,
(202) 628-FILM or log onto www.filmfestdc.org
Mondays in the Sun
Los lunes al sol
Fernando Leon de Aranoa
Spain/France/Italy, 2002, 113 minutes, color

Hard economic times have fallen on the northern Spanish port town of Vigo, resulting in Santa and his mates being laid off from the Aurora Shipyard. Along with insecure Jose, morose Lino, perpetually drunk Amador, and Russian immigrant Sergei, Santa hangs out in the bar owned by buddy Rico, contemplating his lot in life and flirting with Rico’s 15-year-old daughter. Despite the strain of unemployment, the men support each other with a camaraderie at once unforced yet strong as iron. Javier Bardem imbues Santa with a soulful, weary serenity that sets the film’s emotional mood. Mondays in the Sun won the grand prize at last year’s San Sebastian festival and was Spain’s official Oscar submission for Best Foreign Language Film.

—Eddie Cockrell

IN SPANISH WITH ENGLISH SUBTITLES
Production Companies: Elias Querejeta PC (Spain)/MediaPro (Spain)/Quo Vadis Cinema (France)/Eyescreen (Italy). Producers: Elias Querejeta, Jaume Roures, Jerome Vidal, Andrea Cossip. Screenplay: Fernando Leon de Aranoa, Ignacio del Moral.
Principal Cast: Javier Bardem, Luis Tosar, Jose Angel Egido, Niew De Medina.

Sunday, April 27, 8:00 p.m., Loews Cineplex Wisconsin Ave. Cinemas
Tuesday, April 29, 8:45 p.m., Loews Cineplex Wisconsin Ave. Cinemas

▲ Co-Presented with

Mon-Rak Transistor
Pen-ek Ratanaruang
Thailand, 2002, 120 minutes, color

Mon-Rak Transistor probes the elusive space between conditioned reflexes and sincerity. Pan and his village bride Sadaw enjoy a bucolic romance until Pan is drafted into the army. He becomes a deserter to pursue a singing career, commits manslaughter while fending off his gay manager, and winds up begging on the streets of Bangkok. Meanwhile Sadaw gives up on him and allows herself to be seduced by a smooth-talking salesman. Not exactly a musical, the film integrates songs by Surapol Sombatcharoen, a Thai country and western star of the 1960s. It also boasts a new song by songwriter/director Wisit Sasanatieng and pays sly homage to his film Tears of the Black Tiger.—Tony Rayns, 46th Regus London Film Festival

IN THAI WITH ENGLISH SUBTITLES
Production Company: Cinemasia.
Producers: Nonzee Nimibutr, Duangkamol Limcharoen.
Screenplay: Pen-ek Ratanaruang, from the novel by Wat Wanlayangkoon.
Cinematography: Chankit Chamniwikaipong. Editor: P.D. Yukol.

Tuesday, April 29, 9:00 p.m., Loews Cineplex Wisconsin Ave. Cinemas
Thursday, May 1, 6:30 p.m., Loews Cineplex Wisconsin Ave. Cinemas

Music for Weddings and Funerals
Musik for bryllup og begravelser
Unni Straume
Norway, 2002, 97 minutes, color

Celebrated Norwegian director Unni Straume skillfully explores the phenomenon of southerners penetrating and loosening the severity and stoicism of Nordic culture through vivid characters and a rich story full of unexpected turns. After years of mourning the death of her young son, Sarah rents the basement of her immaculate home to Bogdan, a Serbian musician who invites his noisy Balkan band in to rehearse. A delicious chaos and vitality ensues when Sarah’s ex-husband’s second wife and mistress also descend on the sterile residence. Comic and reflective, Music for Weddings and Funerals is an elegant allegory for a Norway on the brink of change as Sarah opens the door to passion, disorder, and an unconventional sense of family.—Caroline Lebresco, 2003 Sundance Film Festival

IN SWEDISH, NORWEGIAN, AND ENGLISH WITH ENGLISH SUBTITLES

Tuesday, April 29, 6:30 p.m., Loews Cineplex Wisconsin Ave. Cinemas
Wednesday, April 30, 8:30 p.m., Loews Cineplex Wisconsin Ave. Cinemas
My Terrorist

Yulie Gerstel

Israel, 2002, 58 minutes, color and black & white

In 1978, members of the Popular Front for the Liberation of Palestine hijacked and wounded Yulie Cohen Gerstel, a stewardess for the Israeli airline El Al, along with her crew members. Twenty-three years later, Gerstel began questioning the causes of violence in the Middle East after visiting the Gaza Strip’s occupied territories as a photojournalist. She started to consider helping release Fahad Mihyi, the man who almost killed her. However, the shock of September 11th and the subsequent “War on Terror” began to cast doubts over her one-woman human rights campaign to facilitate reconciliation between the Palestinians and Israelis. An inspiring story of forgiveness, Gerstel’s poignant documentary is a moving testimony of human compassion and a call for peace.

—Women Make Movies

IN ENGLISH AND HEBREW WITH ENGLISH SUBTITLES


Wednesday, April 30, 8:45 p.m., Visions Cinema Bistro Lounge
Thursday, May 1, 6:30 p.m., Visions Cinema Bistro Lounge
★ In Person: Director Yulie Gerstel

Nothing More

Nada mas

Juan Carlos Cremata Malberti

Cuba/Spain/Italy, 2001, 93 minutes, color and black & white

Carla (Thais Valdes) is a bored young postal clerk who dreams of leaving Cuba to join her parents in Miami. She steals and rewrites letters to brighten the lives of their addressees, however briefly. When the office manager discovers Carla’s illegal subversion of the postal system, a farce of bureaucratic lunacy unfolds—complete with outrageously cartoonish characters, Keystone Kops-style chase sequences, and even a comic nod to Jean-Luc Godard’s Breathless, with Valdes striking poses a la Jean Seberg. Thoughtful, cheerful, and clever, Nothing More examines themes of migration and separation characteristic to Cuba and signals the arrival of an important new filmmaker.

—Piers Handling, 27th Toronto International Film Festival, 2002

IN SPANISH WITH ENGLISH SUBTITLES


Friday, May 2, 6:30 p.m., Lincoln Theatre
Saturday, May 3, 9:30 p.m., Lincoln Theatre

May 3 screening followed by Salsa concert by Sin Miedo
★ In Person: Director Juan Carlos Cremata Malberti

Sin Miedo
**Naked**

*Doris Doerrie*

*Germany, 2002, 100 minutes, color*

German filmmaker Doris Doerrie is no stranger to Filmfest DC; one of her most recent works, *Am I Beautiful?*, was a hit here in 1999. Based on her stage play “Happy,” *Nackt* is cut from the same cloth: a widescreen, multi-character exploration of life and love. Three modern German couples discuss marriage, sex, and happiness in a stylish, candy-colored apartment owned by noveau-riche couple Charlotte (Nina Hoss) and Dylan (Mehmet Kurtulus). Their guests include the recently broken-up Emilia (Heike Makatsch) and Felix (Benno Fuermann), as well as the seemingly contented Annette (Alexandra Maria Lara) and Boris (Juergen Vogel). After some eye-opening revelations, Felix challenges his friends to see if they can recognize their partners’ bodies while blindfolded. —Eddie Cockrell

**Oasis**

*Lee Chang-dong*

*South Korea, 2002, 132 minutes, color*

Winner of five awards at the 2002 Venice International Film Festival, *Oasis* is a hard-hitting story about an ex-convict who falls in love with a physically challenged woman. Moon So-ri stars as a woman with cerebral palsy who is ignored and abused until a simpleton played by Sol Kyung-gu comes into her life.

Keeping clichés out of such a story is a mean feat, but turning it into a film as magnetic as some of the best Korean romances is the work of a true master. The two leads’ performances will endear them to you forever. Fresh and original in every way, *Oasis* is a must-see. —Kin Ho, DVDBeaver.com
Off to the Revolution by a 2CV
Alla rivoluzione sulla due cavalla
Maurizio Sciarra
Italy, 2001, 97 minutes, color
A trio of student friends and lovers decide to visit Portugal in the 1970s after the fall of the Fascist regime. Packing themselves into a Citroen 2CV, they embark on a circuitous journey and experience a variety of comic, occasionally frightening adventures along the way. The film celebrates the 2CV as a symbol of low-cost freedom much like the VW Beetle as this mini-odyssey of friendship and enlightenment unfolds against a backdrop of wonderful Spanish locations and an evocative soundtrack of period songs.
—Adrian Wootton, 45th Regus London Film Festival

IN ITALIAN WITH ENGLISH SUBTITLES
Friday, April 25, 6:30 p.m., Loews Cineplex Wisconsin Ave. Cinemas
Saturday, April 26, 9:15 p.m., Loews Cineplex Wisconsin Ave. Cinemas

Okay
Jesper W. Nielsen
Denmark, 2002, 97 minutes, color
Headstrong Agnethe lives in a cramped flat with her husband Kristian and their 14-year-old daughter Katrine. Agnethe’s gay brother Martin, who owns a local sushi restaurant, has donated semen to a pair of lesbian pals so that they can have a child. Into the mix comes Agnethe’s father Johannes, who’s been diagnosed with leukemia and given three weeks to live. Two months later, Johannes seems to be on the mend but the family is a mess. Ole Ernst anchors the film as the sporadically sickly Johannes, a performance worthy of Walter Matthau at his most deadpan. Director Jesper W. Nielsen peppers the film with charged comic silences, unerringly recreating the fragile allegiances at the heart of every family.
—Eddie Cockrell
IN DANISH WITH ENGLISH SUBTITLES
Wednesday, April 30, 6:30 p.m., Loews Cineplex Georgetown Thursday, May 1, 6:45 p.m., Loews Cineplex Georgetown

A Peck on the Cheek
Kannathil muthamittal
Mani Ratnam
India, 2002, 123 minutes, color
Inhabiting a stylistic space somewhere between the Hindi mainstream and artier New Indian Cinema, Tamil director Mani Ratnam (From the Heart, FFDC 1999, Waves FFDC 2003) comes up with another enjoyable mélange of socially aware entertainment. A Peck on the Cheek centers on a nine-year-old Sri Lankan girl adopted by an Indian couple. As in previous films, Ratnam uses real-life political events as background for his film without explicitly taking sides. A writer-father blames the troubles on developed countries selling weaponry, and espouses a general “why can’t we all live in peace?” philosophy. However, the family drama is the thing here, and the climax features Ratnam’s favorite imagery of rain as an emotionally cleansing agent.
—Derek Elley, Variety
IN TAMIL AND SINHALA WITH ENGLISH SUBTITLES
Friday, May 2, 9:30 p.m., Lincoln Theatre Saturday, May 3, 9:30 p.m., Loews Cineplex Wisconsin Ave. Cinemas
Rachida

Yamina Bachir

Algeria/France, 2002, 97 minutes, color

The first full-length feature film by Yamina Bachir—and one of the first indigenous films from Algeria in years—Rachida is a moving story about a community and its female residents living under the threat of terror. Rachida (Ibtissem Djouadi) is teaching at a school in Algiers when she is stopped in the street by a group of youths who demand she take a bomb and place it in the school. She recognizes one of the terrorists and refuses. She is cold-bloodedly shot and left for dead, but miraculously survives. While recovering, she hides with her mother in a village far from the city.

Sunday, April 27, 8:30 p.m., Loews Cineplex Wisconsin Ave. Cinemas
Monday, April 28, 6:45 p.m., Loews Cineplex Wisconsin Ave. Cinemas

★ In Person: Director Yamina Bachir

Redes

Fred Zinneman, Paul Strand, and Silvestre Revueltas

USA/Mexico, 1935, 60 minutes, black & white

Redes (Fishermen’s Nets) has long been considered a masterwork of international cinema and a stellar example of modernist collaboration among artists and musicians in the Americas. Depicting the struggles of Mexican fishermen, the film will be shown with a live performance by the Post-Classical Ensemble directed by Angel Gil-Ordóñez. Sillvestre Revueltas’ score is built upon Mexican popular music and dance, as well as village music and indigenous “mestizo” strains of the city streets. Redes is presented as part of the debut of Post-Classical Ensemble, a Washington-based orchestra that breaks the classical music mold. The program also includes Mexican-American singer Lila Downs, one of this year’s Oscar nominees for Best Original Song in the film Frida, who will perform popular songs from the Mexican Revolution.

Thursday, May 1, 8:00 p.m., GW’s Lisner Auditorium, $15

▲ Co-Presented with GW’s Lisner Auditorium and the Mexican Cultural Institute

★ In Person: Lila Downs and the Post-Classical Ensemble

Red Satin

Satin Rouge

Raja Amari

Tunisia/France, 2002, 89 minutes, color

Lilia is a highly respectable, middle-aged mother who suspects her daughter of having an affair with a musician employed at the Red Satin cabaret. When Lilia goes there to confront him and to rescue her daughter, her initial hostility dissipates in the seductive atmosphere and the dancers’ easy camaraderie. She is persuaded to dance and to recognize long-suppressed desires. Lilia’s body becomes a means of expression, and the liberating consequences alter her perceptions of herself and her life. A dazzling first feature, Red Satin successfully combines a story of self discovery with a shrewd sideways glance at hypocrisy and social convention.

Sunday, April 27, 6:00 p.m., Loews Cineplex Wisconsin Ave. Cinemas
Wednesday, April 30, 6:30 p.m., Loews Cineplex Wisconsin Ave. Cinemas

★ In Person: Director Raja Amari

Production Companies: Nomads Images (Tunis)/ADR Productions (Paris).
Producers: Alain Rozanes, Pascal Vernoux, Dora Bouchoucha Fourati.
Director: Raja Amari.
Cinematography: Diane Baratier.
Screenplay: Raja Amari.
Music: Nawfel el Manaa.
Principal Cast: Hiam Abbass, Hend El Fahem, Maher Kamoun, Monia Hichri, Nadra Lamloum.
Secret Love
Paul Bush (UK 2002) 3.5 min., color, 35mm, animation
A carefree dance ends in a war between the generations and the sexes.

Apres L’Enfance
Thomas Lilti (France 2002) 22 min., color, 35mm, in French w/ English subtitles
Atmen returns to the seaside resort town of his youth.

Neo-Noir
Chase Palmer
(USA 2003) 10 min., color, 35mm
50’s film noir.

Jeff Farnsworth
Paul Cotter (USA 2003) 15 min., color, HDCam
Ross is a middle-class kid trying to be a bouncer at a nightclub. The film asks the age-old question “Can persistence succeed where aptitude fails?”

Gate
Peter Carstairs (Australia 2001) 15 min., color, 16mm
Someone left the gate open last night, and all the sheep got away.

For Our Man
Kazuo Ohno
(USA 2002) 25 min., color, 16mm
An old man sits down at his desk, dips his pen into an inkwell, and begins to tell the story of "Our Man".

Total running time for Short Cuts 1 is 104 minutes
Saturday, April 26, 6:30 p.m., Visions Cinema Bistro Lounge

Yoake A Chewing Gum Story
Roland Zumbühl (Austria 2002) 15 min., color, 35mm
Old friends reconnect in a strange land.

Fueling the Fire
Tanja Mairitsch (USA 2002) 22 min., color, 16mm
Lives intersect at a gas station after dark. A journey into the complex nature of human perception.

Diana’s Smile
Luca Lucini (Italy 2002) 15 min., color, 35mm
In Italian w/ English subtitles.
Diana moves into a new apartment, which, unbeknownst to her, comes with the attentions of a secret admirer.

Chaperone
Victor Buhler (USA 2000) 17 min., color, 16mm
A straight-laced woman is asked to escort her niece on a first date.

Journey Man
Dictynna Hood (UK-Wales 2002) 14 min., color, 35mm
A stowaway from Sierra Leone and Christmas.

Total running time for Short Cuts 2 is 113 minutes
Saturday, May 3, 6:30 p.m., Visions Cinema Bistro Lounge

Journey Man
The Sea
Hafid
Baltasar Kormakur
Iceland/France, 2002, 109 minutes, color

In his brilliant, remarkably assured second feature (his debut, 101 Reykjavik, was a hit at FFDC 2001), Icelandic wunderkind Baltasar Kormakur embarks on a treacherous voyage through roiling undercurrents of family dysfunction. In the process, he artfully reveals struggles with modernization in his country’s remote fishing villages. Aging patriarch Thordur assembles his scattered heirs to discuss the future of the family fishery. But bringing everyone together unleashes a storm of long-repressed agonies among the vividly drawn characters—sexual abuse, lingering suspicions, sibling rivalries, and incestuous passions. Kormakur uses exquisitely composed widescreen photography to convey the pristine, placid beauty of the Icelandic landscape, a terrain that belies emotional unrest and painful societal shifts.——Caroline Libresco, 2003 Sundance Film Festival

IN ICELANDIC AND ENGLISH WITH ENGLISH SUBTITLES
Production Companies: Blueeyes Productions (Iceland)/Emotion Pictures (France).
Producers: Baltasar Kormakur, Jean-Francois Fonlupt.
Screenplay: Baltasar Kormakur, Olafur Haukur Simonarson, from the play by Olafur Haukur Simonarson.
Principal Cast: Gunnar Eyjolfsson, Hilmir Snaer Gudnason, Helene de Fougerolles, Kristbjorg Kjeld, Herdis Thorvaldsdottir.

Friday, May 2, 9:00 p.m., Visions Cinema Bistro Lounge
Saturday, May 3, 9:00 p.m., Visions Cinema Bistro Lounge
★ In Person: Director Baltasar Kormakur

Sisters
Sestray
Sergei Bodrov, Jr.
Russia, 2001, 83 minutes, color

Thirteen-year-old Sveta lives modestly with her grandmother, displays a deft touch at the rifle range, and dreams of being a sniper in Chechnya, while her eight-year-old half-sister Dina, the daughter of a gangster, enjoys the lifestyle of the rich and criminal. When her father refuses to share a heist with a rival gang, Dina is sent into hiding with Sveta as a temporary guardian. Soon circumstances force the girls to hit the road, with the gangsters in hot pursuit. An ensuing battle of wits gives the sisters a new appreciation of their family ties. The film’s terrific soundtrack boasts an inspired mix of Russian and American hits along with Bollywood bellydancing tunes.——Alissa Simon, 45th San Francisco International Film Festival, 2002

IN RUSSIAN WITH ENGLISH SUBTITLES
Production Company: CTB Film Company. Producer: Sergei Selyanov.
Screenplay: Sergei Bodrov, Jr., Gulshad Omarova, Sergei Bodrov, Sr.

Friday, April 25, 9:15 p.m., Loews Cineplex Outer Circle
Saturday, April 26, 6:30 p.m., Loews Cineplex Outer Circle

Slogans
Gjergj Xhuvani
France/Albania, 2001, 90 minutes, color

The absurdity of Albania’s former regime rings true in hilarious and heartbreaking examples in Slogans. Arriving from the Albanian capital to take a post in the country’s rock-strewn mountains, handsome young biology teacher Andre is given his choice of two slogans—“Hail the Revolutionary Spirit” and “American Imperialism is a Paper Tiger”—as a gesture of welcome. Andre doesn’t understand why choosing the shorter one elicits immediate animosity from a fetching French teacher. It turns out each class is required to spell out its assigned slogan along a dirt slope using whitewashed rocks and stones pounded into the earth. The actual meaning of the slogans is irrelevant; the number of letters, and hence the amount of labor required, is primordial.——Lisa Nesselson, Variety

IN ALBANIAN WITH ENGLISH SUBTITLES
Principal Cast: Artur Gorishti, Luiza Xhuvani, Agim Celaj, Blerta Husko, Niko Kranxhi.

Thursday, April 24, 6:45 p.m., Avalon Theatre
Tuesday, April 29, 7:00 p.m., Avalon Theatre
**Sound of Brazil  
Moro no Brasil**

Mika Kaurismaki  
Germany/Brazil/Finland, 2002, 108 minutes, color  

Few films capture the passion of live music like The Sound of Brazil. Dancing a few steps beyond bossa nova or samba, this musical journey through Brazil highlights frevo, coco, forro, and embolada, to name just a few of the amazingly diverse styles of music it so spontaneously and gloriously displays. Anecdotes and tall tales are the spoken narratives of choice for Brazil’s musicians, singers, and dancers, but the rhythms they create remain unclassifiable. Traveling 4,000 kilometers through the beauty of the Brazilian countryside and the chaos of its urban streets, this road movie reveals all the richness of the multicultural rhythms and forms of expression that Brazilian music offers.  

—45th San Francisco International Film Festival, 2002  
Production Company: Magnatel and Marianna Films.  
Producer: Phoebe Clark.  
Screenplay: Mika Kaurismaki.  
Cinematography: Jacques Cheuiche.  
Editor: Karen Harley.  
Music: Various.  
Principal Cast: Grupo Gleetwtxya, Children Fulni-o, Grupo Fethxa, Setka, Band Fulni-o, Tavares de Gaita.  

Monday, April 28, 6:30 p.m., Loews Cineplex Georgetown  
Tuesday, April 29, 5:00 p.m., Loews Cineplex Georgetown

**Sweet Sixteen**  
Ken Loach  
United Kingdom/ Germany/ Spain, 2002, 106 minutes, color

In an economically depressed former shipbuilding town, Scottish teenager Liam dreams of providing for his mother Jean. He defies her boyfriend Stan and begins moving heroin to raise money for a seaside house trailer. Troubled relations with his sensible sister and his loose-cannon pal lead to a moment of truth for Liam, Jean, and Stan on the youth’s 16th birthday. For more than 35 years, British-born filmmaker Ken Loach has been making films about dignity and survival among the lower classes. Once again, he gives voice to the marginalized in a film of quiet power and sly humor. Winner of numerous festival awards, including Best Screenplay at Cannes, Sweet Sixteen is an enduring achievement of social realist cinema.  

—Eddie Cockrell  

IN ENGLISH WITH ENGLISH SUBTITLES  
Production Companies: Sixteen Films (United Kingdom)/Road Movies (Germany)/Tornasol/Alta Films (Spain).  
Producer: Rebecca O’Brien.  
Screenplay: Paul Laverty.  
Cinematography: Barry Ackroyd.  
Editor: Jonathan Morris.  
Music: George Fenton.  
Principal Cast: Martin Compston, Annmarie Fulton, William Ruane, Michelle Abercromby, Michelle Coulter.  

Sunday, April 27, 6:30 p.m., Loews Cineplex Georgetown  
Tuesday, April 29, 6:45 p.m., Loews Cineplex Georgetown

**Swing**  
Tony Gatlif  
France, 2002, 90 minutes, color

Ten-year-old Max is whiling away a summer at his grandmother’s house in Alsace when he hears the manouche guitar playing of a Gypsy named Miraldo and gets hooked. Ignoring his grandmother’s entreaties, the child secures a guitar, heads to the wrong side of town, and begs Miraldo to teach him. Max soon becomes enmeshed in Gypsy culture as he begins to learn about music and life, the latter courtesy of a young Gypsy girl named Swing. The music is of the Django Reinhardt school and is provided by Tchavolo Schmitt and Mandino Reinhardt, two masters who set the screen ablaze with their playing during the film’s many impromptu party scenes.  

—21st Vancouver International Film Festival, 2002  
IN FRENCH AND ROMANY WITH ENGLISH SUBTITLES  
Production Company: Princes Film.  
Producers: Nathalie Duran, Laurent Dusothoit.  
Screenplay: Tony Gatlif.  
Cinematography: Claude Garnier.  
Editor: Monique Darlane.  
Music: Tchavolo Schmitt, Mandino Reinhardt.  
Principal Cast: Oscar Copp, Lou Rech, Tchavolo Schmitt, Ben Zimet, Fabienne Mai.  

Friday, April 25, 6:45 p.m., Avalon Theatre  
Saturday, April 26, 7:00 p.m., AFI Silver Theatre and Cultural Center
Tanguy
Etienne Chatiliez
France, 2001, 108 minutes, color
Twenty-eight-year-old Tanguy lives with his baby boomer parents Edith and Paul. He's extremely comfortable in their home, but the feeling is definitely not mutual. His parents meet the perfect stonewall when they try to mobilize a get-out-of-here campaign. A specialist of traditional Chinese thought, Tanguy faces everything with an equanimity that a hundred-year-old sage would envy. The one-sided war escalates to the point where Tanguy sues his parents for bed and board. When he eventually flies to Beijing for a long stay, Edith and Paul discover what it means to be the sandwich generation. Extremely entertaining, Tanguy is candy for boomers whose grown kids won't leave the nest.—Philippe Ranger, Internet Movie Database

IN FRENCH, CHINESE, AND JAPANESE WITH ENGLISH SUBTITLES

Sunday, April 27, 3:00 p.m., Embassy of France
Thursday, May 1, 6:15 p.m., Loews Cineplex Wisconsin Ave. Cinemas

Together
He ni zaiyiqi
Chen Kaige
China/South Korea, 2002, 118 minutes, color
Based on a true story, Together weaves a beautiful coming-of-age tale that touches the heart with the same harmony and intensity as a complex musical orchestration. Liu Xiaochun (Tang Yun) is a shy and sensitive 13-year-old boy, an extremely talented violinist who lives with his father in a small, provincial city far from the glitter of Beijing. Xiaochun's life changes after he moves to the capital to audition for a prestigious music school. He meets new teachers and discovers true friendship, falls in love for the first time, experiences his first heartbreak, and comes to understand the true meaning of music even as he stumbles on the tricks of power.—Giovanna Fulvi, 27th Toronto International Film Festival, 2002

IN MANDARIN WITH ENGLISH SUBTITLES

Saturday, April 26, 9:00 p.m., Loews Cineplex Georgetown
Sunday, April 27, 6:00 p.m., Loews Cineplex Georgetown

The Tracker
Rolf de Heer
Australia, 2002, 98 minutes, color
Winner of a flurry of high-profile awards both in its native Australia and abroad, The Tracker is the most recent work from Dutch-born director Rolf de Heer (Dance Me to My Song, FFDC 1999). David Gulpill stars as the title character, the sole Aboriginal among four men in the 1920s Australian outback on the trail of a fleeing fugitive. Forced to grapple with paranoia and mistrust after an interrogation of bush dwellers goes horribly awry, each member of the quartet vies for power in a symbolic, stylized struggle. This film is a full-out revenge melodrama whose conclusion explains the tracker’s earlier, cryptic words: “God respects Aboriginal law as much as he respects white man’s law….maybe more.”—Adrian Martin, Film Comment


Sunday, April 27, 8:30 p.m., Avalon Theatre
Monday, April 28, 6:45 p.m., Avalon Theatre
A Trumpet in the Wadi

**Hatzorra bavadi**

Lina and Slava Chaplin

Israel, 2002, 102 minutes, color

A joyous interdenominational romp through the Arab Wadi section of Haifa, *A Trumpet in the Wadi* tells of Huda, a thirtyish Arab-Christian woman who lives with her parents. Her upstairs neighbor is Alex, a Jewish immigrant from Russia who persists in playing his trumpet on the roof at night despite the neighbors' comments. Alex has a lively sense of humor. He is short and not too handsome, but that doesn't stop him from pursuing Huda ardently. She is intrigued by him, perhaps because she is somewhat past her prime for marriage, and responds to his interest despite her family's objections. *A Trumpet in the Wadi* won high-profile awards at the Haifa, Israeli, and Fort Lauderdale film festivals.—*Montreal Film Festival, 2002*

**IN ARABIC AND HEBREW WITH ENGLISH SUBTITLES**


Tuesday, April 29, 6:30 p.m., Avalon Theatre

Wednesday, April 30, 6:45 p.m., Avalon Theatre

Unprecedented: The 2000 Presidential Election

**Richard R. Perez, Joan Sekler**

USA, 2002, 50 minutes, color

This rabble-rousing film spotlights the race between Al Gore and George W. Bush as it adroitly slices open old battle scars with a concise account of how misleading ballots, hired guns, and political racism fused together to change the course of history. The directors focus directly on facts as they examine exactly how Katherine Harris, Jeb Bush, and the rest of the Florida government tinkered with voter registration records to the Republicans' advantage. The film is more than a visual history of political spin; it's a call to arms for all Americans concerned about the legality and fairness of our voting system.—*Amy Nicholson, AFI Fest 2002*

**Production Company:** Public Interest Film. **Producers:** Joan Sekler, Richard R. Perez. **Screenplay:** William Haugse, Richard R. Perez, Joan Sekler. **Cinematography:** Richard R. Perez. **Editors:** William Haugse, Matt Martin. **Music:** Bobby Johnston.

**In Person:** Directors Richard Perez and Joan Sekler

Shown with

Today I Vote for my Joey

**Aviva Kempner**

USA, 2002, 20 minutes, color

Selma bounds out of bed on Election Day 2000 in her Florida retirement community determined to live to see a Jewish candidate elected as Vice President of the United States.—*Eddie Cockrell*

**Production Company:** Ciesla Foundation. **Producer:** Aviva Kempner. **Screenplay:** Aviva Kempner. **Cinematography:** David Waldman. **Editor:** Steve Kemper. **Music:** Yale Strom. **Principal Cast:** Lilian Adams, Eve Brenner, Larry Gelman, Rowena King, Eve Sigal, Roberta Wallach.

Friday, May 2, 6:30 p.m., Avalon Theatre

Saturday, May 3, 9:30 p.m., Avalon Theatre

**In Person:** Director Aviva Kempner

▲ Co-Presented with Women in Film & Video of Washington, DC
**Waiting for Happiness**

*Heremakono*

Abderrahmane Sissako  
Mauritania/France, 2002, 95 minutes, color

This impressionistic reflection on the themes of exile, travel, home, and displacement observes the touching universe of Nouadhibou, a windswept seaside village of shanty houses on the Mauritanian coast. A stranger in his own country, 17-year-old Abdallah becomes a mute observer of village life. Traditional, colorful fabrics interest him less than the latest European fashions. He shies away from village customs and festivities. Yet he sees—and hears—everything: a photographer taking portraits, a merchant selling veils, women singing and flirting, a Chinese immigrant serenading his sweetheart, and a woman teaching traditional music and song to a young girl. Long after the film’s poignant end, Nouadhibou continues to pull us to its gentle embrace. —21st Vancouver International Film Festival, 2002

**Warriors**

*Guerreros*

Daniel Calparsoro  
Spain, 2002, 96 minutes, color

In 1999 Kosovo, a young and idealistic group of Spanish engineers working as peacekeepers comes face to face with the horrors of war when a mission to restore a small village’s power supply becomes an odyssey of confusion. *Warriors* effectively demonstrates that peacekeepers can become soldiers, a message that seems especially relevant in today’s world. This choice of subject matter is not often addressed by Spanish filmmakers and the virtuosity with which Calparsoro handles it confirms his place amongst the most mature and consistent filmmakers of his generation.—Diana Sanchez, 27th Toronto International Film Festival, 2002

**Waves**

*Alai payuthay*  
Mani Ratnam  
India, 2000, 135 minutes, color

Fans of the dazzling Hindu-language political musical *From the Heart* (FFDC 1999) won’t want to miss *Waves*, Mani Ratnam’s triumphant return to his native Tamil. Ambitious computer whiz Karthik and crusading doctor Sakthi marry in secret but continue to live at their parents’ respective homes. When the truth comes out, they happily set up housekeeping on their own. However, they soon learn that marriage means an equal measure of laughter and tears as a series of medical traumas puts their love to the test. The hot-button issue of rejecting arranged marriages as a principle plot device could have come across as preachy, but the film’s busy score and snappy cross-cultural dance numbers ensure that the audience will dance in the aisles with glee.—Eddie Cockrell

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*IN HASSIANYA WITH ENGLISH SUBTITLES*

**Warriors**

Production Companies: Duo Films/ARTE France.  
Screenplay: Abderrahmane Sissako.  
Cinematography: Jacques Besse.  
Editor: Nadia Ben Rachid.  
Music: Anouar Brahem, Oumou Sangare.  
Principal Cast: Khatra Ould Abdel Kader, Maata Ould Mohamed Abeid, Mohamed Mahmoud Ould Mohamed, Nana Diakite.

*Thursday, May 1, 6:30 p.m., Avalon Theatre  
Friday, May 2, 9:15 p.m., Avalon Theatre*

▲ Co-Presented with

Cercle for the Global South—AMERICAN UNIVERSITY

*IN SPANISH WITH ENGLISH SUBTITLES*

**Warriors**

Screenplay: Daniel Calparsoro, Juan Cavestany.  
Cinematography: Josep Maria Civit.  
Editor: Julia Juaniz.  
Music: Najwajean.  
Principal Cast: Eloy Azorin, Eduardo Noriega, Ruben Ochandiano, Carla Perez, Jordi Vilches.

*Friday, April 25, 6:30 p.m., The Greenberg Theatre  
Sunday, April 27, 6:30 p.m., Loews Cineplex Wisconsin Ave. Cinemas*

★ In Person: Director Daniel Calparsoro

*IN TAMIL WITH ENGLISH SUBTITLES*

**Waves**

Screenplay: Mani Ratnam.  
Cinematography: P.C. Sreeram.  
Editor: Sreekar Prasad.  
Principal Cast: Madhavan, Shalini, Jayasudha, Swarnamalya, Vivek.

*Wednesday, April 30, 6:15 p.m., Loews Cineplex Wisconsin Ave. Cinemas  
Thursday, May 1, 8:30 p.m., Loews Cineplex Wisconsin Ave. Cinemas*
The Weather Underground

Sam Green, Bill Siegel

USA, 2003, 92 minutes, color and black & white

The Weather Underground came to prominence in the late 1960s and 1970s by opposing the Vietnam War and the policies of the Nixon administration, and by advocating the violent overthrow of the U.S. government. Composed almost entirely of middle-class white kids, the group engaged in high-profile demonstrations, bombings, jailbreaks, and other public demonstrations fuelled by its condemnation of U.S. military actions. Using a wealth of often shocking newsreel footage mixed with contemporary reminiscences by prominent members (Bernadine Dohrn, Mark Rudd, and others), filmmakers Sam Green and Bill Siegel revisit one of the most turbulent periods of social unrest in American history by tracking the history and politics of this homegrown radical group.—Eddie Cockrell


Friday, April 25, 8:45 p.m., Visions Cinema Bistro Lounge
Saturday, April 26, 9:00 p.m., Visions Cinema Bistro Lounge
★ In Person: Director Bill Siegel at April 26 screening

Winged Migration

Le peuple migrateur

Jacques Perrin

France/Germany/Spain/Italy/Switzerland, 2001, 91 minutes, color

This innovative, Oscar-nominated documentary follows several species of birds on their breathtaking seasonal journeys. We dart away from crashing mountains of ice in the Arctic, swoop past the Eiffel Tower, ride above the Manhattan skyline, and catch the air currents of Monument Valley. We witness the awesome massing of airborne flocks, each creature attuned to the slightest movement of its companions, and observe details of the virtuoso solo flyer’s age-old combat with gravity. In preparation for the film, dozens of species were hatched and raised in the presence of the film crew. This enabled the filmmakers to study the birds’ habits, migratory paths, and social fabric, and to capture a wealth of stunning close-ups.—Michele Maheux, 27th Toronto International Film Festival

ENGLISH NARRATION


Saturday, April 26, 6:30 p.m., Avalon Theatre
Tuesday, April 29, 9:00 p.m., Avalon Theatre

Yank Tanks

David Schendel

USA, 2002, 70 minutes, color and black & white

One hundred and fifty thousand vintage American cars were stranded in Havana after Castro took over in the late 1950s, and it looks like most of them might still be running. First-time filmmaker David Schendel interviewed the gray-market mechanics (mostly cheery older gents) who keep those old bulgemobiles roadworthy. “We have an understanding between flesh and steel,” someone says, and that sums up the beguiling mix of poetry and mechanics at the heart of this leisurely, genial documentary. From the 1955 Ford whose horn plays the Godfather theme to the guy who cannibalizes Soviet-made Volga motors, the story is of endless ingenuity and an unflagging faith in the power of Detroit iron to move the populace from place to place.—Eddie Cockrell

IN SPANISH WITH ENGLISH SUBTITLES


Wednesday, April 30, 6:45 p.m., Loews Cineplex Georgetown
Thursday, May 1, 6:30 p.m., Loews Cineplex Georgetown
★ In Person: Director David Schendel, Associate Producer and Interviewer Javier Bajana
Program I
Weston Woods
Recommended for ages 3-7
Tuesday, Wednesday & Friday, April 22, 23 & 25, 10:30 a.m.*
Saturdays, April 26 & May 3, 11:00 a.m.*
Total Running Time: 63 minutes

This year we celebrate Weston Woods’ 50th Anniversary of Bringing Books to Life with a selection of some of their new works for our younger audience plus “I, Crocodile” in Program Two for the adults who accompany them.

We are also thrilled to present two works by one of Britain’s premiere animators, Tony Collingwood, with both his feature film “The King's Beard” in Program Two, and an episode from his hit TV series “Yoko! Jakamoto! Toto!” in Program One.

Besides Yoko, Jaka-moto, and Toto dealing with their scary monsters, we have cows that go on strike, dinosaurs that can’t say goodnight, and hundreds of hungry baby chicks from Spain. There is a sun and a cloud who triumph through cooperation, a llama who finds all his answers, a boy who conquers his fright when he draws, and finally a love story for one and all.


Program 2
An animated feature film for the whole family

The King’s Beard
Directed by Tony Collingwood
Preceded by the short film, I, Crocodile
Recommended for Ages 6 and Up
Total Running Time: 83 minutes

This is the story of a beard, a barber, a wand, and a wizard, where the fate of a fairy and the entire Mirrored Kingdom are quite literally held in balance. Our hero, Rufus, has taken over a town’s barber shop only to find that the villagers never cut their hair in honor of King Cuthbert, who is imprisoned in his own beard by a spell from his evil twin brother Jasper. Sophie, a fairy who has lost her wand, sweeps Rufus off his feet before she is captured by Jasper, who will use the wand’s power to flip his underworld kingdom with that of his brother’s. Accompanied by an array of tiny mice on flying sweaters, Rufus finds himself doing battle against Jasper and his henchmen in order

Continued on bottom of page 39
A Raisin in the Sun (1961) 
Join us for a matinee screening of Lorraine Hansberry’s A Raisin in the Sun. All-star cast members including Sidney Poitier, Claudia McNeil, Lou Gossett, Jr., Ruby Dee, Diana Sands, and Ivan Dixon reprise their roles in the 1959 Broadway play for this award-winning film. The film tells the story of a black family trying to escape from a South Side Chicago tenement into the more wholesome environment of a suburb. It ably sets forth the dignity, humor, and strength of an American family trying to cope with life’s uncertainties. Hansberry was the youngest and the first black writer to receive the New York Drama Critics Circle Award.
Thursday, May 1, 10:00 a.m., Avalon Theater, FREE

Filmfest DC for Kids continued…

to save Sophie and stop the turn of the Mirrored Kingdom.

I, Crocodile. A very aristocratic croc tells of his brush with Napoleon, and of his narrow escape from a meal of crocodile soup. Deliciously narrated by Tim Curry.

Program 3
A nature adventure story for the whole family

Wolf Summer
Directed by Peder Norlund
Recommended for Ages 10 and Up
Tuesday & Wednesday,
April 22 & 23, 11:00 a.m.*
Friday, April 25, 12:30 p.m.*
Saturdays, April 26 & May 3, 12:30 p.m.
Norway, 2003, 88 minutes, color, subtitled, North American Premiere

Much like Free Willy, Wolf Summer tells the fascinating tale of an unusual friendship between a twelve-year old girl and a wild animal. When Kim’s summer climbing trip is cancelled and her preoccupied mother leaves on her own romantic excursion, Kim sets out on a secret mission to climb the “East Wall” by herself, where she falls and hits her head. She awakens in some sort of makeshift shelter, along with a mother wolf and her tiny cub. Terrified and starving, Kim slowly realizes that the mother wolf is nursing her back to health. A very special trusting relationship grows between wolf, girl, and cub, along with a common language and scent. When Kim returns to civilization and learns that her rescuers are the same hunters who are after the wolves, Kim heads to the hills to find her friends and takes sides in a heated conflict between animal and man. Shot entirely in Montana.

—Zanne Lexow

*A all screenings at The Avalon Theatre are open to the public. Please be aware that weekday shows may not begin until all confirmed schoolchildren on class trips are seated.
Reel Talk events are free and open to the public unless otherwise noted. Admission is subject to seating capacity.

Arts Club Luncheon — Washington: How Films are Made and Who Makes Them

Join local filmmakers for lunch and conversation with Variety film reviewer Eddie Cockrell, DC filmmaker Aviva Kempner (Partisans of Vilna, The Life and Times of Hank Greenberg, and Today I Vote for My Joey, a short about the 2000 presidential elections in Palm Beach County) and producer Bill Warrell (Crazy Like a Fox, a farmer’s fight against developers after he loses his family home) explore the unique features of the Washington area as a site for making movies and as a home base for those who make them. Today I Vote for My Joey and Crazy Like a Fox will be shown during this year’s festival.

Wednesday, April 30, 12:30 p.m., Arts Club of Washington, 2017 I St., NW
$15 for lunch and discussion. Reservations required by 3:00 p.m. on Tuesday, April 29. To reserve, call 202-331-7282 ext. 16 or email artsclub.membership@verizon.net

Conversation with Sydney Pollack

Can the art of film be separated from the turmoil of the world around us? Can art have meaning independent of a world dominated by politics? In the 1960s, young demonstrators motivated by their opposition to a different war asserted that, “If you are not part of the solution, you are part of the problem!” This roundtable examines the relationship between aesthetics and conflict from both points of view.

We are delighted to have two artistic and worldly directors leading this timely discussion. Sydney Pollack has directed some of Hollywood’s most treasured films. His work covers a range of subjects, but is more closely associated with romance than politics. However, he is no stranger to political subjects, as his film Havana illustrates. Thomas Schlamme is known not only as a feature film director with a flare for comedy, but is especially appreciated as the producer and director of the immensely popular television series The West Wing. Filmfest DC is grateful to both of these eminent artists for participating in this event.

Friday, May 2, 6:00 p.m., GW’s Elliott School, 1957 E Street, NW, Room 213 (E Street between 19th and 20th Streets), FREE

▲ Co-Presented with GW’s Elliott School of International Affairs
Politics in Film

Politics in Film is a major theme of Filmfest DC 2003. The section features a diverse selection of international cinema exploring the impact of government on individuals. The festival has gathered work from as far as Kurdistan and Korea and as close as the United States to illustrate how filmmakers handle this subject from their unique cultural perspective.

Panelists will include: Bill Siegel, The Weather Underground (USA); Jano Rosebiani, Jiyan (Kurdistan); Yamina Bachir, Rachida (Algeria); Fidan Firat, Escape to Paradise (Switzerland); Dr. Pat Aufderheide, American University; and others.

Sunday, April 27, 3:00 p.m., Avalon Theatre, FREE

Film Criticism/Critics Up Close

A lineup of film critics—stars in their own right—reveals the secrets of the trade. What is the difference between film review and film criticism? What factors determine whether a film receives commercial release or not? The panel discusses films shown during the festival and examines broader issues in film, such as its historical relevance and political and cultural importance. Hear what the critics have to say. Talk back.

Panelists will include: Peter Brunette, film critic for Indiwire.com, frequent contributor to The Boston Globe and member of the National Society of Film Critics; Jay Carr, critic for New England Cable News and retired Boston Globe film critic; Edward Cockrell, Variety film critic; and others.

Wednesday, April 30, 6:30 p.m., Goethe-Institut Washington, FREE

Director’s Roundtable

Each year, a group of international filmmakers converges at Filmfest DC for screenings of their films and interaction with each other and our audiences. Join the festival’s guest directors for an informal discussion of their working styles and the contrasting conditions under which their films are made.

Saturday, May 3, 3:00 p.m., Avalon Theatre, FREE
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