

# FILMFEST D.C.

FIRST ANNUAL WASHINGTON, D.C. INTERNATIONAL FILM FESTIVAL APRIL 22-MAY 3, 1987

# FILMFEST DC



**The First Washington, D.C. International Film Festival**

**April 22 – May 3, 1987**

Catalog Edited by James Mitchell  
Designed by Robert Sacheli  
Cover by Burkey Belser

A special thank you to Max N. Berry,  
chair of Filmfest DC's Founder's Committee



**W**elcome to Filmfest DC. It is difficult to believe that after dreaming and working for almost two years, we are welcoming you to the First Annual Washington International Film Festival. When we began to think about creating this event, we wanted something special, a festival that truly reflected the wealth and diversity of Washington. We hope you will find that over the next twelve days you will be exposed to cultures, ideas and artistic expressions that take you around the world.

Most major cities and international capitals have film festivals. Such festivals are important because they help to expand a community's cultural dimension. All films screened during Filmfest DC are Washington premieres. Directors and cast members gathered here during the festival introduce a creative dialog which lingers long after they have returned home.

We hope you will approach our films with a spirit of adventure, exploration and discovery. While our purpose is to appeal to Washington's widely diverse movie audience, we have taken risks with our programming by including the unexpected and unpredictable—because that is also a film festival's purpose.

We have often been asked, "What is the theme of the festival?" Our answer has always been, "Washington." We are proud to live in one of the most beautiful and important cities in the world. Filmfest DC has been made possible by the generosity of those existing institutions that wanted to be a part of our vision. The festival could not take place if not for their enthusiasm and support.

The festival would also not be possible without the dedication of the many people who have been working with us. They have given their time, energy and support to make Filmfest a reality, and we thank them.

Washington offers us all an opportunity to live in an international city and share the wealth and richness of peoples from around the globe who come to live and visit. By joining together and having a common goal, we have begun a tradition of presenting a multi-dimensional creative voice that crosses barriers and moves toward understanding.

**Tony Gittens**  
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FILMFEST DC  
FIRST ANNUAL WASHINGTON, D.C. INTERNATIONAL FILM FESTIVAL  
APRIL 22 - MAY 3, 1987**

As Mayor of the District of Columbia, I am pleased to extend warm greetings to the participants, guests, and friends of Filmfest DC, on the occasion of your First Annual Washington, D.C. International Film Festival, which is being held in Washington, D.C., April 22 - May 3, 1987.

I would like to take this opportunity to commend the coordinators who have worked diligently for this special occasion. The District of Columbia is proud to host this celebration of the motion picture and creative talents of filmmakers. Through the medium of film, this festival will provide an excellent opportunity to strengthen mutual understanding and appreciation of all cultures.

On behalf of the residents of the District of Columbia, I send best wishes for a successful festival.

*Marion Barry*

MARION BARRY, JR.  
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# Filmfest DC Schedule and Catalog Guide

## ■ Wednesday, April 22

6:30 **Farewell** p. 30

## ■ Thursday, April 23

7:30 **Marlene & Destry Rides Again** Circle West End p. 41

## ■ Friday, April 24

7:00 **Swimming to Cambodia** Circle West End p. 53

9:30 **The City and the Dogs** Circle West End p. 22

11:30 **Jimi Plays Monterey & Shake: Otis at Monterey** Biograph p. 35

## ■ Saturday, April 25

11:00 am **Children's Program** Hirshhorn Museum p. 20

1:00 **Almacita** Circle West End p. 11

3:45 **Deaths in Tokimeki** Circle West End p. 25

6:00 **Vampires in Havana** Circle West End p. 58

8:00 **The Mercenaries & Street of Crocodiles** Carmichael Auditorium p. 42

11:30 **A Virus Respects No Morals** Biograph p. 60

## ■ Sunday, April 26

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4:00 **A Good Woman** Key Theatre p. 32

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6:30 **Opera do Malandro** Baird Auditorium p. 45

## ■ Monday, April 27

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6:30 **Super Citizen** American Film Institute p. 32

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## ■ Tuesday, April 28

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■ **Thursday, April 30**

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■ **Friday, May 1**

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■ **Saturday, May 2**

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4:00	<b>Down &amp; Out in America &amp; Gap Toothed Women</b>	UDC Building 41, Room A03	p. 28
4:45	<b>Document: Fanny &amp; Alexander</b>	UDC Auditorium	p. 27
7:15	<b>La Gran Fiesta</b>	UDC Auditorium	p. 33
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11:30	<b>Crime Wave</b>	Key Theatre	p. 24

■ **Sunday, May 3**

1:00	<b>Farewell</b>	National Gallery of Art, East Building	p. 30
1:00	<b>Just Like Weather</b>	K-B Janus	p. 36
3:15	<b>Garbage Boys</b>	K-B Janus	p. 31
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9:30	<b>Closing Night Party</b>	Cafe Med	

**Screening Sites**

**American Film Institute** John F. Kennedy Center for the Performing Arts  
**Biograph Theatre** 2819 M St., NW  
**Baird Auditorium** National Museum of Natural History, 10th St. & Constitution Ave., NW  
**Carmichael Auditorium** National Museum of American History, 12th St. & Constitution Ave., NW  
**Circle West End Theatre** 23rd & L Sts., NW  
**Hirshhorn Museum and Sculpture Garden** 7th St. & Independence Ave., SW  
**Key Theatre** 1222 Wisconsin Ave., NW  
**KB-Janus Theatre** 1660 Connecticut Ave., NW  
**National Gallery of Art, East Building** 4th St. & Constitution Ave., NW  
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*Congratulations to Filmfest D.C.  
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CONGRAT-

# Almacita, Soul of Desolato

## Almacita di Desolato

Felix de Rooy

Netherlands/Dutch Antilles 1986,  
110 minutes

**Production Company:** Cosmic Illusion Productions. **Producer:** Norman de Palm. **Screenplay:** Norman de Palm. **Cinematography:** Ernest Dickerson. **Editor:** Ton de Graaff. **Art Director:** Felix de Rooy. **Sound:** Meta Sound. **Music:** Grupo Issoco. **Principal Cast:** Marion Rolle, Gwendomar Roosje, Nydia Ecury, Yubi Kirindongo. **Print Source:** Seawell Films, 45 Rue Pierre Charron, Paris 8. Telex: 650024.



Felix de Rooy was born in Curacao (Netherlands Antilles). He studied painting and graphic art at the Vrije Akademie Psychopolis in The Hague. He graduated from New York University as a TV and film director. He worked four years as an art teacher and two years as a cultural civil servant for the Curacao government. He was awarded the Cola Debrot prize, the highest cultural award in the Netherlands Antilles. He has exhibited in Santo Domingo, Mexico, Surinam and Holland. He is the founder of Cosmic Illusion Productions and director of all Cosmic Illusion productions, drama as well as television and film. His feature films include: *Desiree* (84) and *Almacita di Desolato* (86).

Director Felix de Rooy (right) and producer/screenwriter Norman de Palm

For his second film, Curacao-born Felix de Rooy, the maker of *Desiree*, has gone back to the roots of Caribbean culture. Using folk tales, the film tells the story of the priestess Solem of Desolato, a village so named because it is an isolated community of former slaves with its own way of life far away from the white landowners. Solem (played by Marion Rolle, who also starred in *Desiree*) must sacrifice her fertility to the community and may have no relations with men. But when she finds an injured stranger in a cave and takes care of him she is seduced and becomes pregnant. She and her child Almacita are driven out by the village people. On her way she meets the spirit of the ancestors, in whose kingdom the child will find comfort and peace.

This tale gives every opportunity for including traditions and customs, and this is done in the Papiamentu language. Several non-professional actors play villagers in supporting roles, and the original music by Grupo Issoco helps to evoke the authentic atmosphere.

This often lyrical and emotional film is interesting in that the old folk tales provide an insight into village communities in Curacao, but it is particularly strong when Felix de Rooy gives full reign to his imagination in surrealistic images. As in *Desiree*, his visual talents are best seen at these points. The beginning and end of *Almacita di Desolato* even bring to mind a Caribbean mini-Kaos. In between, the tempo is rather slowed down by the scenes in which the village tales are enacted.







### Filmfest DC's Featured Director

Filmfest DC is proud to introduce the exciting young Japanese director, Yoshimitsu Morita, to Washington audiences. Morita is astonishingly prolific, having directed three brilliant films in two years, *Family Game*, *Deaths in Tokimeki*, and *And Then*. Morita's approach is unique. He moves from one genre to another with apparent effortlessness. He handles unusual material with total confidence and he has a cinematic imagination of the highest order. His latest work, *The Mercenaries (Sorobanzuku)*, is an hilarious and outrageous look at the cutthroat world of Japanese television advertising.

**Yoshimitsu Morita** was born in Chigasaki, Kanagawa Prefecture, in 1950. He graduated from the Broadcasting Section of Nihon University's School of Art, and went on to study publicity and mass communication. He began making films on Super-8 at the age of 18; he is a self-taught filmmaker. By the age of 29 he had made more than 20 Super-8 films, some of them feature-length. The success of his Super-8 feature, *Life in Chigasaki*, led to offers to direct professionally for the Nippon Herald, Toei and Nikkatsu companies. The critical and commercial triumph of his ATG feature, *The Family Game*, has made him the most prominent and sought-after director of his generation in Japan. His feature films include: *Distance Magic* (71), *The Steam Express* (75), *Life in Chigasaki* (78), *Just LikeBBB* (81), *Boys and Girls* (82), *A Talked-about Stripper* (82), *Love Me Big, Love Me Deep* (83), *The Family Game* (83), *Deaths in Tokimeki* (84), *And Then* (85), and *Sorobanzuko* (86).

# And Then

## Sorekara

**Yoshimitsu Morita**

**Japan 1985, 130 minutes**

**Production Company:** Toei Company, Ltd.  
**Producer:** Mitsuru Kurosawa, Shigeru Okada.  
**Screenplay:** Tomoni Tsutsui, based on the novel by Soseki Natsume.  
**Cinematography:** Yonezo Maeda.  
**Editor:** Akira Suzuki.  
**Art Director:** Tsutomu Imamura.  
**Sound:** Fumio Hashimoto, Hisayuki Miyamoto.  
**Music:** Shigeru Umebayashi.  
**Principal Cast:** Yusaku Matsuda, Miwako Fujitani, Kaoru Kobayashi, Chishu Ryu, Mitsuko Kusabue, Katsuo Nakamura.  
**Print Source:** Toei Company, Ltd. Tel: 03-535-4641. Telex: 2524541.

When shooting a film I always have a theme, a challenge to "now." *And Then*, another attempt at my lifelong theme, is the screen version of a 1909 novel by Soseki Natsume, one of the greatest novelists in Japan's history. The modernization of Japan, which started after the 1868 Meiji Restoration, had progressed well by the 1910's, and the imported capitalism began to deteriorate Japanese society. In the story, Daisuke (Yusaku Matsuda) is a jobless young man from a rich family. Called a "high-class vagabond," he does not work for bread but lives to improve his spiritual quality. Daisuke's lifestyle is similar to the indolent ways of contemporary youth and the idealism of intellectuals. Each character in the film has something in common with people today.

The wardrobe and set decorations are not faithful reproductions of those in the Meiji period. We tried to recreate "Meiji culture" as if making a science-fiction picture. The script is faithful to the book. In this film I challenge the limits of cinematography to reproduce on the screen an exquisite work of literature and, especially, to describe the psychology of minds.

Direction of performance was my primary concern. The cast consists of the best possible performers from Japanese film-dom, such as Yusaku Matsuda of *The Family Game* (*Kazoku Geemu*), and Chishu Ryu, who was director Yasujiro Ozu's favorite actor. **Yoshimitsu Morita**

The central character of *And Then* is a thirty-year-old idler and a disappointment to his father (Chishu Ryu). His world, which revolves around his interest in the arts, is disrupted by the arrival of an old college friend who has since married his former girlfriend. He is then faced with the process of his reawakened passion jeopardizing his friendship, and his hitherto undemanding way of life is transformed as he is faced with making real decisions.

A summary of the main plot can give little idea of the subtle power of Morita's film and the beauty of the images chosen to develop the drama. The re-creation of the period and the breathtaking photographic effects used to conjure up exterior scenes offer some of the most exquisite transportation that the cinema can provide. **Edinburgh Film Festival**





# Anthony's Chance

## Antonyho sance

Vit Olmer

Czechoslovakia 1986, 79 minutes

**Production Company:** Barrandov Film Studios. **Screenplay:** Rudolf Raz, Vit Olmer. **Cinematography:** Ota Kopriva. **Art Direction:** Ludvik Siroky. **Music:** Jiri Stivin. **Principal Cast:** Lubos Vesely, Veronika Jenikova, Barbora Strakova, Jana Svandova. **Print Source:** Czechoslovak Filmexport, Vaclavske nam. 28, 111 45 Praha 1. Tel: 246 741. Telex: 122259.

**Vit Olmer** was born in Prague in 1942. He was an actor from 1962-1983 and has directed short and feature films since 1971. His feature films include: *So Goodbye* (71), *Sonata for Red-Head* (81), *Glad House* (83), *Stranded Status* (84), *What's Wrong With You, Doctor?* (84), *Big Boys* (84), *Second Move By Pawn* (85), *Like Poison* (85), *Anthony's Chance* (86) and *Messrs. Edison* (86).

The kind of woman Anthony feels he needs never crosses his path, until by chance he finds himself in Marta's company. Halfway through the very first day they are together he asks her to marry him. She accepts the crazy offer, particularly since hostel life and her job at the textile factory had been getting her down for some time.

At first the marriage seems a good one. Anthony works and Marta is a contented housewife. But gradually the unspoken trauma Anthony suffers because of his first wife's tragic death in a car accident gnaws away at the happy relationship. The tension is certainly not improved when Anthony suddenly produces Veronika, his little daughter from his previous marriage whom Marta knew nothing about. The shock is too much for Marta; she realizes she knows nothing about her husband and his past.

But will the chance which helped them in the beginning turn up to help them again?

**Short:** *Question D'Optiques* (Claude Luyet, Switzerland 1986, 8 minutes)

An airline passenger is drawing pictures; he is being observed by a fly outside the plane. As an audience, we wonder from whose perspective we are seeing their world.



# Aunt, Uncle: Family of Robot

Nam June Paik

USA 1986

**Exhibition Source:** Carl Solway Gallery, 314 West Fourth Street, Cincinnati, Ohio. (513) 621-0069.



**Nam June Paik** was born in Seoul, Korea in 1932. He escaped Korea with his family during the war in 1950. He graduated from the University of Tokyo in 1956 with a degree in aesthetics, and later went to graduate school at the University of Munich and the Conservatory in Freiburg, giving him a thorough grounding in music history and theory and in piano technique. He considered meeting the American avant-gardist, John Cage, in 1958, to be the turning point in his life. Mr. Paik currently lives in New York City with his wife, Shigeko Kiboto, herself an accomplished video artist. Over the years he has developed a world-wide reputation as a leading creator of video art. His recently completed television program, *Bye, Bye Kipling*, was a live satellite presentation beamed across the globe. He is being honored by the American Film Institute with the Maya Deren Award for video production.

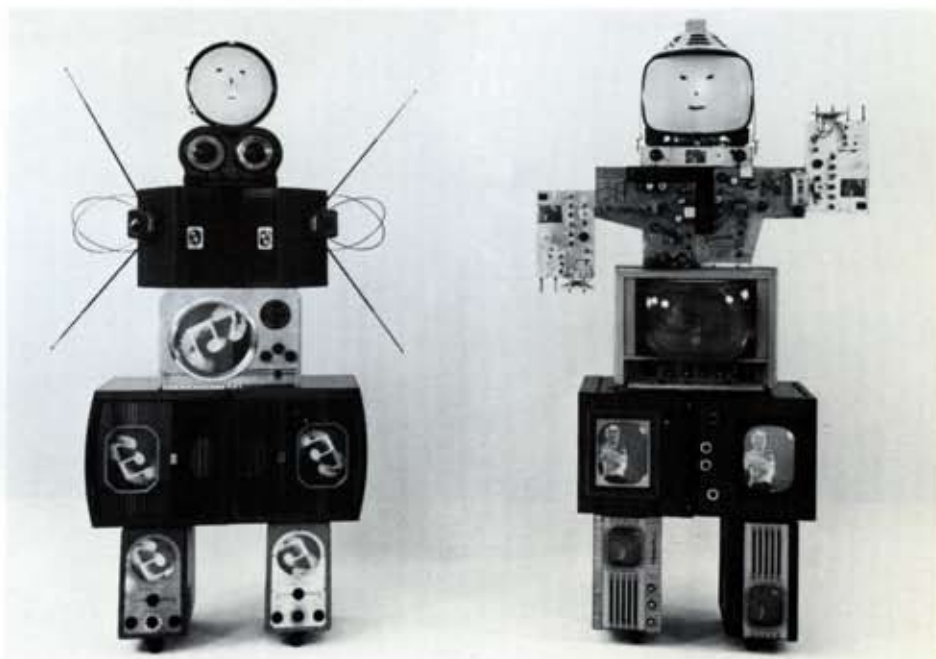
**N**am June Paik has always been fascinated with antiques, be it antique Buddhas, antique scrolls, or, as described in a 1967 letter to John Cage, "electronic antique art." Now he has created the *Family of Robot* (descendants of Robot K-456), a group of sculptures using a didactic history of vintage television sets as his materials. These new works include three generations of family members—Grandmother and Grandfather, Mother and Father, Aunt and Uncle, and three Children.

In each sculpture, Paik has removed from the antique television sets old electronic equipment and replaced it with new television hardware activated by one or more video cassette players. New video tapes, using state-of-the-art technology have been produced by Paik for the robot family. The images that appear in the male and female figures are drawn from the world-wide diversity of man's cultural and ethnic families.

As in much of Paik's work, where aspects of East and West, and ancient and modern, confront each other, the new works similarly interpose these traditions. Have we become a culture of robots transfixed to sitcoms and experiencing life through a commercially produced artificial reality? Or is it possible that through the medium of television all of mankind can communicate with each other to further universal understanding? This is the issue that Nam June Paik poses through his world-wide satellite broadcasts and in this new body of work.

Carl Solway

Funded by the D.C. Committee to Promote Washington.





# Beautiful Weather, But Storms in the Afternoon

Beau temps, mais orageux en fin de journée

**Gerard Frot-Coutaz**

France 1986, 85 minutes

**Production Company:** Diagonale Films A2/J.M. **Producer:** Jean-Paul Gautier. **Screenplay:** Gerard Frot-Coutaz, Jacques Davila. **Cinematography:** Jean-Jacques Bauhon. **Editor:** Paul Vecchiali, Franck Mathieu. **Sound:** Yves Zlotnicka. **Music:** Roland Vincent. **Principal Cast:** Micheline Presle, Claude Pieplu, Xavier Deluc, Tonie Marshall, Jean-Paul Muel. **Print Source:** Diagonale, 25 bis Avenue Charles Gide, 94270 Kremlin-Bicetre, France.

**Gerard Frot-Coutaz** has worked for over a decade as an assistant director with Vecchiali (*La Machine*, *Corps a Coeur*), Techine (*Barocco*), Blain (*Un Second Souffle*) and Treihou (*Simone Barbes*) among others. *Beautiful Weather* is his first feature after five shorts.

**W**e should now praise Diagonale. For over twenty-five years the production company of Paul Vecchiali and Jean-Paul Gautier has consistently been responsible for some of the very best in French cinema, not only those films which Vecchiali has himself directed but a whole cinematique full of first films by young and talented directors. This past year Diagonale was responsible for one of the most hilarious and moving films of the year. Gerard Frot-Coutaz claims he wrote the film with Micheline Presle and Claude Pieplu in mind, thinking that only they could make the two monsters he created into sympathetic and understandable "heroes."

The film takes place in the Belleville-Menilmontant section of Paris (a neighborhood where the petit bourgeois rubs shoulders with poverty, where conservative French families share the streets with Arab immigrants), in a "modern" apartment building. A couple of retired school teachers have been long married and they spend their days sniping at each other and then repairing the damage done. The son announces he is bringing his girlfriend home for lunch, and the film takes off, with insanely comic situations, moments which make you laugh just before they make you cry. The acting is uniformly fine, but Micheline Presle is superb and steals the film with her abandoned portrait of a woman just over the line of everyday madness. **David Overbey**

**Short:** *Coffee and Cigarettes* (Jim Jarmusch, USA 1987, 6 minutes)

The American Steven (Wright) and the Italian Roberto (Benigni) meet for the first time in an offbeat café for a conversation over coffee and cigarettes.





# Beyond the Rising Moon

**Philip Cook**

**USA 1987, 97 minutes**

**Production Company:** Common Man Motion Picture Corporation. **Screenplay:** Philip Cook. **Producer:** John R. Ellis. **Principal Cast:** Tracy Davis, Hans Bachman, Ron Ikejiri, Michael Mack, Rick Foucheux. **Print Source:** John Ellis, 413 South Van Dorn Street, #302, Alexandria, Virginia 22304. Tel: (703) 751-4103.



**Philip Cook** has written, directed and photographed dozens of live action and animated films, ranging from his own experimental short subjects to TV commercials, program opens, and on-air ID's for institutions like PBS, MTV, Cinemax, Atari, Arista Records, Casio, NBC, ABC and USA Network. He holds a degree in film production from the University of Maryland, and has won several awards for his films.

Writer/director Philip Cook (left) and producer John Ellis

**B**eyond the Rising Moon is a live action science fiction adventure involving Pentan, a genetically engineered woman, and her quest for freedom from her designers, her race to claim an advanced alien delinquent vehicle, and her final confrontation with the military forces of the corporation that created her.

Financed and produced entirely with talent from Northern Virginia, the film is set in the later half of the 21st century. The exploits of Pentan form a very human adventure: a story of real people, their strengths and weaknesses, in increasingly hostile situations. In Pentan's flight to claim the delinquent space ship, she enlists the aid of Harold Brickman, a commercial pilot with his own ship. Together they battle the forces of the Kuriyama Enterprise corporate militia.

Three different worlds become settings for this exciting adventure. Starting out on Earth at a massive space port in North Africa, Pentan and Brickman travel to a huge terraforming installation on the poisonous planet of Inisfree, and then finally arrive on the mysterious and barren wasteland Elysium, where they hope to find the alien ship.



# Focus On Your Future At UDC

Assistant Professor Lloyd "Raki" Jones and a television production class at the University of the District of Columbia.



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# Borderline

## Kenneth Macpherson

**United Kingdom 1929, 61 minutes**  
(Silent with organ accompaniment by Ray Brubacher)

**Production Company:** Pool Films. **Principal Cast:** Paul Robeson, Eslanda Goode Robeson, (H.D.) Hilda Doolittle. **Print Source:** International Museum of Photography at George Eastman House of Photography, 900 East Avenue, Rochester, New York 14607. Tel: (716) 271-3361.

**R**obeson's first foreign film, shot in Switzerland by an independent British film company is an experimental study in visual contrasts as well as a comment on racism. Robeson plays Pete, a small town cafe worker whose wife Adah (Eslanda Robeson) returns from an involvement with a white man (Thorne). Thorne and his wife (H.D.) become estranged over the issue and the town blames Pete and Adah. Thorne's wife dies accidentally thereby giving the town another excuse for making Pete the scapegoat for its hatreds. **Phyllis Rauch Klotman**

The result was to be a poetic sketch of life "on the cosmic racial borderline," with Robeson as a many-layered symbol of blackness. A thin plotline held the visual experiment together. The village is to be "cleansed and hallowed by their passing," so black imagery becomes virtuous and white evil. The rhythm of the cutting is a counterplay between natural blacks in repose and snarling whites. Black purity stands against European decadence, "sordid calculation and unbridled jealousy."  
**Thomas Cripps**

Following the screening, panelists will discuss film restoration as a means of preserving and understanding black cultural heritage, historical perspectives, and images of blacks in film with a special focus on Paul Robeson's unique role in black culture.

**Moderator: Dr. Bernice Johnson Reagon**, Director and Cultural Historian of the Smithsonian's Program in Black American Culture at the National Museum of American History, is also widely known as the founder and director of the women's performing vocal group *Sweet Honey in the Rock*.

**Panelists: Dr. Jan-Christopher Horak**, Associate Curator, Film, at the International Museum of Photography at George Eastman House, is also Assistant Professor of Film Studies and English at the University of Rochester. He is the editor of *Film Theory* and author of numerous articles and books on film. **Susan Robeson**, independent filmmaker, formerly producer for WABC-TV's award-winning *Like It Is*, is currently producing a documentary on Betty Carter. She is the author of *The Whole World in His Hands: A Pictorial Biography of Paul Robeson*, her grandfather. **Dr. James A. Snead**, Associate Professor in the Department of English and Comparative Literature at Yale University, has written and lectured extensively on independent filmmaking and film history.



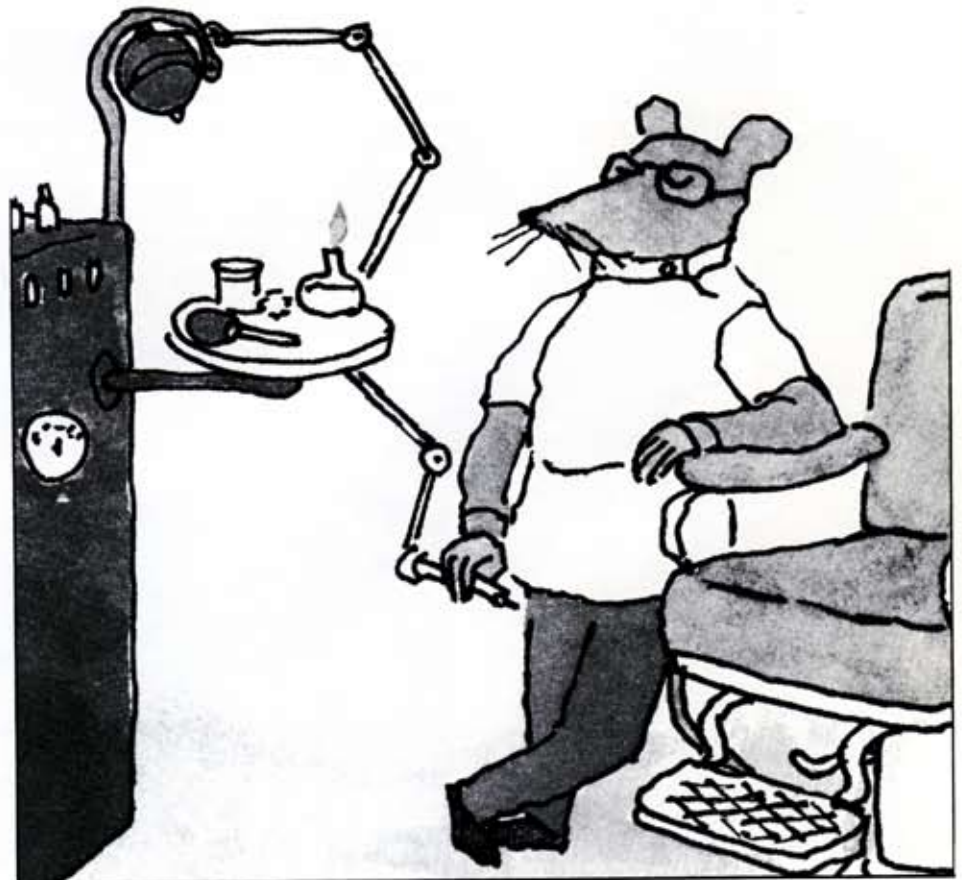


# Children's Program

Films including:

**Beggar of Soutile** (Daniel Bertolino and John-Paul Blondeau, France/Ivory Coast, 28 minutes)

Long ago, the people of Soutile were known as the least hospitable people on earth. One day an old beggar came to town. Children taunted him and grown-ups shut their doors in his face. Only Balou offered him something to eat. That is why the Sacred Mask of Health and Life allowed Balou and his family to escape the punishment that befell the entire village. Filmed in the Ivory Coast, it is acted by people from that country speaking their native language. (English narration)



**Doctor De Soto** (May 2 program)

# Children's Program

## A Tribute to Weston Woods

USA, 66 minutes

Print Source: Weston Woods Films,  
Weston, Conn. 06883. Tel: (203) 834-0855

For more than thirty years Weston Woods has distinguished itself as the producer of award-winning films faithfully adapted from award-winning children's books. It is this commitment to translating stories from the page to the screen that Filmfest DC is honoring.

**Strega Nonna** (Gene Deitch, USA, 9 minutes)

Big Anthony tries to use Strega Nonna's magic pot without her knowledge, and suddenly the pasta keeps coming and coming. Help! Based on the book by Tomie de Paola.

**Doctor DeSoto** (Michael Sporn, USA, 10 minutes)

Doctor DeSoto, the dentist, and his wife find a clever way to treat a crafty fox who comes to them with a sore tooth and secret thoughts of eating them when the job is done. Based on the book by William Steig.

**Why Mosquitos Buzz in People's Ears** (Gene Deitch, USA, 10 minutes)

When Mosquito tells Iguana a tall tale, he sets in motion a chain reaction that leads to jungle disaster. African folktale retold by Verna Aardema.

**Smile for Auntie** (Gene Deitch, USA, 5 minutes)

The hilarious tale of silly Auntie, who sings, dances, makes funny faces, and stands on her head...anything to get baby to smile! Based on the book by Diane Paterson.

**The Beast of Monsieur Racine** (Gene Deitch, USA, 9 minutes)

A humorous story with a French flavor about the friendship between a strange but harmless-looking beast and Monsieur Racine, a member of the distinguished Academy of Science in Paris. Based on the book by Tomi Ungerer.

**Where the Wild Things Are** (Gene Deitch, USA, 8 minutes)

Max, a small boy making mischief in his wolf suit, creates a fantasy world where he reigns as king over Wild Things. Based on the book by Maurice Sendak.

**The Most Wonderful Egg in the World** (Chris Palesty, USA, 6 minutes)

Hilarious tale of three vain hens, each determined to win the title of princess by laying the most wonderful egg. Based on the book by Helme Heine.

**The Mysterious Tadpole** (Michael Sporn, USA, 9 minutes)

A birthday gift from Uncle McAllister turns out to be more than Louis and his parents can handle. Based on the book by Steven Kellogg.

This children's film program is supported by McDonald's.



# The City and the Dogs

La ciudad y los perros

Francisco Lombardi

Peru 1985, 144 minutes

**Production Company:** Producciones Inca. **Screenplay:** Jose Watanabe, based on the novel by Mario Vargas Llosa. **Cinematography:** Pili Flores Guerra **Editor:** Gianfranco Annichini, Augusto Tamayo, San Roman. **Music:** Enrique Iturriaga. **Principal Cast:** Pablo Serra, Gustavo Bueno, Juan Manuel Ochoa, Eduardo Adrianzen, Lilliana Nacarro. **Print Source:** Cinevista Inc., 353 East 39th St., New York, N.Y. 10019. Tel: (212) 947-4373.



**Francisco Joe Lombardi** was born in Tacna, Peru in 1950. He studied film at the renowned Film School of Santa Fe in Argentina, then wrote film criticism. He began his film career in 1974 with a series of shorts and his first feature, *Muerte al amanecer* (77), is considered one of the most popular successes of the Peruvian cinema. His other feature films include *Cuentos Immorales (Los amigos)*, (78), *Muerte de un Magnate* (80), *Maruja en el infierno* (83), and *La ciudad y los perros* (85).

Based on a famous and controversial Peruvian novel which appeared 23 years ago, copies of which were burned symbolically at the military school in Lima, Francisco Lombardi's fourth feature film confronts the military mind with an unwavering gaze. Centering on a cross-section of cadets and their leaders, *The City and the Dogs* shows how the values the army tries to instill in its future officer class are constantly undermined. Making the film itself was a valiant gesture, only possible because of the end of military rule in Peru, although Lombardi faced pressure from the army during the production.

"It's been over 20 years since Mario Vargas Llosa published *The City and the Dogs* yet his vision of a disintegrated multiple society, seething with violence and repression is still horribly true of Peru. That might be reason enough to choose such a book, but there are others, which are perhaps more immediate and personal: the characters both contradictory and ambiguous, that move in the perversity of military ceremonials; the cloistered world of a military academy where young men of different races, cultures and classes gather. The Indians, whites, half-castes and blacks who struggle to survive amidst this near-parody of a military structure provide an allegory of the social strata of contemporary Peru." **Francisco Lombardi**





# Coast to Coast

**Sandy Johnson**

**United Kingdom 1986, 96 minutes**

**Production Company:** BBC Production in association with Britannia-Dean Clough Productions. **Producer:** Graham Benson.

**Screenplay:** Stan Hey. **Design:** Christopher Robilliard. **Cinematography:** Colin Munn. **Editor:** Ken Pearce. **Sound:** Roger Long. **Music:** Alasdair McNeill.

**Principal Cast:** John Shea, Lenny Henry, Cherie Lunghi, Pete Postlethwaite, Peter Vaughan, George Baker, Al Matthews.

**Print Source:** BBC Television, Room 5001, TV Centre, Wood Lane, London W12 7RJ. Tel: (01) 743-8000. Telex: 265781.

**C**oast to Coast teams John Shea and Lenny Henry in one of the most inspired screen partnerships to appear in a long time. Shea (*Missing*) plays a footloose American revisiting Liverpool in an attempt to recapture the spirit of the 60's. He packs his prize collection of 60's soul music into Lenny Henry's converted ice cream van and together they form the R&B Roadshow, the hottest mobile disco in town. Hotter still are the counterfeiting plates that are hidden in the van, and with the mob and police on their trail, they put their faith in rock 'n roll and head for the open road. With Shea and Henry's splendid double act supported by . . . a soundtrack packed with enough 60's hits to a Chantel Meteor 200—Sandy Johnson's relentlessly inventive, genre-bending road movie-comedy-thriller marks him out as one of Britain's most gifted and original comedy directors. (But then he is Glaswegian.) **Clive Hodgson**

**Short:** *That's Not the Same at All* (A. Fedulov, USSR 1985, 3 minutes)  
An ecological tale set in the pragmatically polluted country-side.



**Sandy Johnson** was born in Glasgow in 1953. He was trained at the National Film and TV School. After producing two short films, *Timepiece* (74) and *Never Say Die* (79), he went on to direct two works for Channel Four Television: *The Magnificent One* (82) and *The Comic Strip Presents* (83-84). As an editor he worked on *The Great Rock 'n Roll Swindle* (79), and as an actor he appeared in *Monty Python and the Holy Grail* (74).



# Crimewave

## Sam Raimi

USA 1986, 83 minutes

**Producer:** Robert Tapert, Bruce Campbell,  
**Screenplay:** Sam Raimi, Joel and Ethan  
Coen (*Blood Simple, Raising Arizona*).

**Principal Cast:** Reed Birney, Sheree J.  
Wilson, Brion James, Paul Smith, Bruce  
Campbell, Ed Pressman, Louise Lasser.

**Print Source:** Embassy Films, Inc., 1901  
Avenue of the Stars, Los Angeles, Califor-  
nia 90067. Tel: (213) 553-3600.

**Sam Raimi** was brought up in Detroit and began making Super-8 movies in junior high school with his friend Bruce Campbell. He entered Michigan State University and met up with Robert Tapert to form their own film society and later their own production company, which would produce their first feature film, *The Evil Dead* (82).

In the back room of a burglar alarm company in downtown Detroit, flickering shadows play against the wall. A nervous hand rattles a box of matches. An index finger dials an onyx telephone, trailed by random wisps of smoke.

A phone rings, cut short by a hollow click. A shaky voice says, "Do it tonight, he'll be working later." A deeper voice chuckles malevolently, then agrees. Tonight will neither be safe... nor sane... on the streets of the Motor City.

A send-up of film noir, with a touch of comic book bedlam thrown in, *Crimewave*, aka *Broken Hearts and Noses*, was directed by Sam Raimi, who says of the film, "It's more like a comic book... They're like visual, storyboarded films. The trick is to get across that sense of 'pow,' 'bam,' 'zowie,' 'sock,' without actually putting those words on screen in big balloons, the way they did in *Batman*."





# Deaths in Tokimeki

Tokimeki ni shisu

**Yoshimitsu Morita**

**Japan 1984, 105 minutes**

**Production Company:** Nikkatsu Corporation, Tokyo. **Producer:** Hiroshi Okada, Shogo Hosokoshi, Shin Omori. **Screenplay:** Yoshimitsu Morita. **Cinematography:** Yonezo Maeda. **Art Director:** Katsumi Nakazawa. **Music:** Osamu Shiomura. **Principal Cast:** Kenji Sawada, Naoki Sugiura, Kanako Higuchi. **Print Source:** Nikkatsu Corporation, 6-24 Akasaka, 9-Chome, Minatoku, Tokyo 107. Tel: (479) 1028. Telex: 126627.

**H**ow do you follow up a surprise hit like *The Family Game*? Yoshimitsu Morita smartly decided against a re-run of his brilliant, dead-pan comedy and went for something altogether stanger and more mysterious. *Deaths in Tokimeki* tells the disturbing, compulsive story of a hit-man waiting to carry out a job: the assassination of the leader of a religious cult, masterminded by the leader's own deputy. But it is a story that is told in blocks, like the phrases in a child's computer game, and what counts most is not the narrative but the spaces between the blocks—the gaps that are filled with undefined menaces as potent as anything in Lovecraft. The killer arrives at a remote country villa, and immediately discomforts his already nervous minder, a one-time doctor who knows nothing of the planned hit. The atmosphere is not cleared by the arrival of a prostitute, sent to 'service' the men, who finds one of them uninterested and the other too scared to make the first move. The killer is taciturn and devoted to his training. The summer days pass. Suddenly, the day of the hit arrives. . .

You could imagine David Bowie playing this hit-man, so it's not surprising that Morita chose to cast Japan's foremost androgynous pop star Kenji Sawada (known to Washington audiences from *Mishima*). The film makes great play with Sawada's bizarre persona, but it's not really a star vehicle in the usual sense. This is very much a director's film, the product of a young talent sparking on all engines. It is also a dread-filled thriller with a shocking, convulsive climax. **Tony Rayns**

**Short:** *March* (Stojan Dukov, Bulgaria 1986, 9 minutes)

The secret lecherous thoughts of the men in a puritanical village lead them to embarrassing situations.





# Diamonds of the Night

## Demanty noci

**Jan Nemeč**

Czechoslovakia 1964, 70 minutes

**Production Company:** Barrandov Film Studio. **Screenplay:** Jan Nemeč, Arnost Lustig, based on the novel *Darkness Casts No Shadows* by Arnost Lustig. **Cinematography:** Kucera, Vondricak. **Principal Cast:** A. Kumbera. **Print Source:** Media Center, The American University, 4400 Massachusetts Avenue, N.W., Washington, D.C. 20016. Tel: (202) 885-2040.

**Jan Nemeč** was born in 1936. Since his student days he has been on the cutting edge of the Czech film New Wave. He has experimented boldly with form and has remained ethically committed with the survival of individual integrity in a repressive, regimented society. His feature films include: *Diamonds of the Night* (64), *The Party and the Guests* (66), *Martyrs of Love* (67), *Oratorio for Prague* (68) and *Czech Connection: Reflection of My Own Death* (75). Since 1977, Nemeč has lived in Santa Monica, California.

**Arnost Lustig** was born in Prague in 1926. During World War II he was interned in Theresienstadt, Buchenwald and Auschwitz, and before the end of the war escaped from a Nazi death transport and returned to Prague, where he took part in the anti-Nazi uprising. A writer of screenplays for seven films and of fiction, Lustig's collections of short stories and novels have been translated into over twenty languages world-wide. In the 1950's and 60's he played a major role in what came to be called "Czech New Wave Cinema." Lustig left Czechoslovakia in the wake of the Soviet invasion and came to the U.S. in 1970 where he is now Professor of Literature and Cinema at The American University in Washington, D.C. In 1986, he received an Emmy Award for the screenplay of the documentary film *Precious Legacy*, and also received his second National Jewish Book Award for his novel *The Unloved*.

**D***iamonds of the Night* was adapted from a story by Arnost Lustig about two young Jewish boys who escape from a Nazi death march. Director Jan Nemeč turned the narrative into a nightmarish representation of the mental anguish of human beings under extreme physical and psychological stress. Documentary-like footage of the four-day hunt for the boys is intercut with images from their dreams, fantasies and hallucinations as they become increasingly desperate.

Throughout, the two boys are forced to live like animals—they even take on the short, expressive speech of savages. There are only about twenty dialogues in the entire film. The constant hounding of the comforting past and the paranoia of the present leave the boys with an uncertain and frightening future which Nemeč is never impatient to reveal. The film unfolds like a forgotten letter from ourselves which we are only willing to peek at until we realize that our own truth must be known.

*Diamonds of the Night* was a great domestic success and won many international awards, including First Prize at the film festivals in Mannheim and Venice. It is a sequel to Nemeč's short graduate student project *Bit to Eat*.

**Shown with:** *Bit to Eat* (Jan Nemeč, Czechoslovakia, 1960, 10 minutes)

In preparation for escape from a Nazi concentration camp, three Jewish boys make plans to steal bread from a German railroad car. Screenplay by Jan Nemeč, based on the story *The Second Round* by Arnost Lustig. Cinematography by Jaromir Sofir (*My Sweet Little Village*) In Czech with German subtitles.

(In cooperation with the Generation After of Greater Washington and David Bruce Smith.)



# Document: Fanny and Alexander

## Dokument Fanny och Alexander

**Ingmar Bergman**

**Sweden 1986, 110 minutes**

**Production Company:** Cinematograph/Swedish Film Institute. **Screenplay:** Ingmar Bergman. **Cinematography:** Arne Carlsson. **Editor:** Sylvia Ingemarsson. **Print Source:** The Swedish Film Institute, P.O. Box 27 126, S-102 52 Stockholm, Sweden. Tel: 468 65 11 00. Telex: 468 61 18 20.

**Ingmar Bergman** was born in Sweden in 1918. He has been one of Europe's leading film and theatre directors for over thirty years. The first of his films to be shown in America was *The Seventh Seal* (56), which was followed by such great films as *Smiles of a Summer Night* (55), *Wild Strawberries* (57), *The Virgin Spring* (59), *Through a Glass Darkly* (61), *Persona* (66), *Cries and Whispers* (72), *Scenes From a Marriage* (74), *Face to Face* (76), *The Serpent's Egg* (77), *Autumn Sonata* (78) and *From the Life of the Marionettes* (80). Bergman has received every major American and European film prize and is considered by many to be the world's greatest living film director.

**E**xtremely detailed in its examination of individual scenes in *Fanny and Alexander* (like the opening Christmas party), this film's main surprise is the portrait of Bergman himself as ringmaster—relaxed, often very funny, playing with the children and making pertinent comments on the film's conception as it develops. And yet, when deeper concentration is necessary, he changes the tone immediately, as in the rapt and tense sequence surrounding the shooting of Allan Edwall's death-bed scene or the rather sadistic way he forces Gunnar Bjornstrand to rehearse his Shakespeare song again and again. The overall tone is elucidatory in the best sense: we see many sides of the Bergman persona as well as watching how he organizes camera and decor (the dialogues between Bergman and cinematographer Nykvist are particularly revealing). Bergman has always maintained that *Fanny and Alexander* was one of his most joyous experiences and this film communicates that feeling to the audience. **John Gillett**

**Short:** *Precious Images* (Chuck Workman, USA 1986, 6½ minutes)  
A breathless 6½ minutes assemblage of classic moments from nearly 500 favorite films, past and present. Winner, 1986 Academy Award.





# Down and Out in America

Lee Grant

USA 1986, 60 Minutes

**Production Company:** Joseph Feury Productions. **Producer:** Joseph Feury, Milton Justice. **Cinematography:** Tom Hurwitz. **Editor:** Milton Ginsberg. **Narrator:** Lee Grant. **Print Source:** Joseph Feury Productions, Inc., 610 West End Avenue, New York, New York 10025. Tel: (212) 877-7700.

**Lee Grant** has been an actress since age four, and has won numerous awards for her performances both in film and on stage—her first love. She is also a member and moderator at the Actors Studio. More recently, she has been concentrating on her directorial efforts, which began as part of the women's project at the American Film Institute. Her first feature film was Tillie Olsen's *Tell Me a Riddle* (80). In 1983, she received the Congressional Arts Caucus Award for outstanding achievement in acting and independent filmmaking.

For a growing number of Americans, their dreams of prosperity and comfort are rapidly turning into a nightmare of poverty and homelessness. This hour-long documentary, narrated and directed by award-winning actress Lee Grant, takes a hard look at the millions of citizens who have unexpectedly joined the ranks of the nation's poor.

The steadily growing ranks of the poor and homeless include many former members of the middle class: from farmers to housewives to factory workers. The victims caught in the downward spiral of poverty discuss the failure of the American dream and explain how they are trying to cope with events often beyond their control.

Miss Grant chose to depict the plight of the disadvantaged because "I saw the problem all around me. Everyone has a stereotyped conception of who a bum is, but suddenly there seemed to be a lot of farmers and middle-class people who were down and out, too. I found that so frightening—if you work hard, you're supposed to live happily ever after."

Shown with *Gap-Toothed Women* (Les Blank, USA 1987, 30 minutes)

*Gap-Toothed Women* is a surprising and humorous exploration of women and their self-image using one trait they all share, a space between their two front teeth as a starting point. This film features Chaucer's Wife of Bath, Lauren Hutton, Sandra Day O'Connor, Cleopatra, Saskia (Rembrandt's wife and favorite model) and thirty other women possessing *les dents du bonheur* (the teeth of happiness).



Gap-Toothed Women

# Faces of Women

**Desire Ecare**

**Ivory Coast 1985, 105 minutes**

**Principal Cast:** Eugenie Cisse Roland, Albertine N'Guessan, Kouadio Brou.

**D**esire Ecare's first feature serves up a substantially political menu in a juicy, joyous package of raucous comedy, pulsating African music, and steamy eroticism. *Faces of Women* is a politically and stylistically adventurous film exploring the links between feminism, economics and tradition in modern-day Africa. The film's freewheeling structure is divided into two narratively independent but thematically interrelated sections, which could be labelled sex and economics, respectively. The first part, a rich tapestry of the textures and rhythms of African village life, is an earthy tale about a domineering husband who receives a richly deserved cuckold-ing at the hands of his sexy wife and her shiftless brother-in-law, climaxing with a slippery bout of lovemaking in the local river. The second part, wryly ironic, about the comparative effectiveness of economic vs. sexual strategems for African women, centers on an acerbic middle-class matriarch who attempts to use her dried-fish business to establish a beachhead for herself and her daughters in a patriarchal society which maintains that "women and money don't go together."





# Farewell

## Proshchanie

**Elem Klimov**

**USSR 1982, 128 minutes**

**Production Company:** Mosfilm Studios.

**Screenplay:** Larisa Shepitko, Rudolf Turin, German Klimov, based on the novel *Farewell to Madera* by Valentin Rasputin.

**Cinematography:** Alexei Rodionov, Yuri Skhirtladze. **Principal Cast:** Stefania Stanyuta, Lev Durov, Alexei Petrenko, Vadim Yakovenko. **Print Source:** Sovexportfilm 14, Kalashny per Moscow, 103009. Tel: 290 50 09. Telex: 411143.



**Elem Klimov** was elected president of the Soviet Filmmakers Union at its congress in May 1986. In 1964 he made his directorial feature debut with the comedy *Welcome, or No Entry for Unauthorized Persons*, and followed in 1967 with *Adventures of a Dentist*, a comic allegory about individualism and conformity. *Agony*, a two-part drama about Rasputin and the tsarist era, was completed in 1975 and screened at the 1981 Moscow Film Festival. In 1982 Klimov completed *Farewell*, following the death of his wife, Larissa Shepitko, who had written the screenplay and begun directing the film.

**T**he universal conflict between technological progress and tradition is poignantly conveyed in this contemporary dramatic allegory by Elem Klimov, a leading director in the emerging new wave of Soviet Cinema. Based on Valentin Rasputin's *Farewell to Madera*, the film is set on an island only days before it is to be submerged as part of a plan to build a hydroelectric plant. *Farewell* depicts the human response as people reconcile themselves to the certain knowledge that their way of life is soon to be lost. Mr. Klimov, who took over the project after the tragic death of his wife Larisa Shepitko, has created an emotional tribute to a changing cultural heritage. A hauntingly beautiful evocation of the human response to inevitable change.



# The Garbage Boys

## Nyamanton

**Cheick Oumar Sissoko**

**Mali 1986, 90 minutes**

**Production Company:** Centre National De Production Cinematographique Du Mali. **Producer:** Mamadou Kada. **Screenplay:** Cheick Oumar Sissoko. **Cinematography:** Cheick Hamalla Keita. **Editor:** Vojislav Korijenac. **Sound:** Khalil Thera, Harouna Diarra. **Music:** Sidiki Diabate, Moriba Koita, Mamadou Diallo, Harouna Barry. **Principal Cast:** Diarrah Sanogo, Macire Kante, Ada Thiocary, Alikou Kante.



**Cheick Oumar Sissoko** was born in Mali in 1945. He is associate director of Mali's Centre National de Production Cinematographique, a government agency set up in 1962 which produces mainly documentaries and newsreels. His films include the documentary, *Drought and Rural Exodus* (84), and the feature, *The Garbage Boys* (86).

The outcry against the substandard living conditions of Mali's poor is a first feature from director Cheick Oumar Sissoko, who studied film in Paris and with Jean Rouch. Opening shows little Kalifa (Macire Kante) being thrown out of school on the first day, because his family is too poor to give him a wooden desk to sit in. Kalifa, a spunky, street-wise eight-year-old who looks 80, watches more fortunate tykes stumbling with the effort of dragging their desks to and from school each day, and realizes his future is already sealed.

In order to earn money for school, he starts collecting garbage in a little wagon. Sissoko's pint-sized star is full of four-letter words and witty observations about life, which saves him from the mawkish sentimentality which would seem endemic to this kind of picture. . .

*Garbage Boys* was shot on a shoestring, but suffers little from it. The stripped down, real-life sets bring audiences closer to the characters. . .

The film won a gold medal at the Mannheim Film Festival. Deborah Young, *Variety*





# A Good Woman

## Liang Jia Fu Nu

Huang Jianzhong

China 1986, 110 minutes

**Production Company:** Beijing Film Studio.  
**Producer:** Beijing Film Studio. **Screenplay:** Li Kuanding. **Cinematography:** Yun Wenyao. **Principal Cast:** Cong Shan, Zhang Weixin, Wang Jiayi, Zhang Jian, Liang Yan. **Print Source:** Museum of Modern Art, New York/China Film Import and Export, 2500 Wilshire Blvd., #1028, Los Angeles, California 90057. Tel: (213) 380-7520. Telex: 261822.

**Huang Jianzhong** was born in Indonesia in 1941. In 1961 he enrolled in the script-writing department of the Peking Film Studio's film school, and subsequently studied at Peking Film Academy under directors Cui Wei, Chen Huai'ai and Li Wenhua. In 1979 he was assistant director on the veteran Zhang Zheng's *Xiao Hua* and three years later attracted critical attention with his first feature, *As-You-Wish* (82). His other feature films include: *Night of the Swallows Nest* (84), *A Good Woman* (85) and *The Dead and the Living* (86).

**A** *Good Woman* is set in the mountainous part of Guizhou Province (in South-West China) in 1948, just one year before the Communist victory in the Civil War. But this is a backward corner of China, unmarked by far-off political and military clashes, and life here continues as it has for centuries—with mature women forced to take infant husbands. The author Li Kuanding was himself born and raised in Guizhou, and based the story on family memories, folk songs and research into the region. The film opens with the marriage of the 18-year-old Yu Xingxian to the 6-year-old Yi Shaowei. Naturally, their relationship is more like that of a mother and a mischievous son rather than that of a married couple; naturally, too, Xingxian is attracted to Cousin Kaibing, a strapping lad of her own age who comes to help in the harvest seasons. In 1949, news of the distant Communist victory provokes talk and speculation in the village; Xingxian buries the fertility-goddess totem further in the rice store, in case it should be confiscated. Then she learns that the old marriage laws have been repealed, and sees hope for her relationship with Kaibing. But the young couple is fighting against centuries of tradition, superstition and prejudice.

Tony Rayns



# La Gran Fiesta

## Marcos Zurinaga

**Puerto Rico 1986, 100 minutes**

**Producer:** Roberto Gandara, Marcos Zurinaga. **Screenplay:** Ana Lydia Vega, Marcos Zurinaga. **Cinematography:** Marcos Zurinaga. **Editor:** Roberto Gandara. **Sound:** Antonio Betancourt. **Music:** Angel "Cucco" Pena. **Principal Cast:** Daniel Lugo, Miguelangel Suarez, Luis Prendes, Cordelia Gonzalez, Laura Delano, with Raul Julia, E.G. Marshall, Julian Pastor. **Print Source:** Zeta Films, Covadonga 104, San Juan, Puerto Rico 00901. Tel: (809) 721-6930.

**Marcos Zurinaga** graduated from the University of Puerto Rico in 1973 and has concentrated on filmmaking since then. He made a series of short films, advertising films and documentaries, the most outstanding of which was about the Cuban prima ballerina Alicia Alonso. His first feature-length documentary was *Step Away* (79), about the Pan-American Games in Puerto Rico. *La Gran Fiesta* is his first dramatic feature film and the first fully-fledged international Puerto Rican production.

The last formal ball at the Casino in Old San Juan took place during the first months of 1942. Ironically, the celebration marked the takeover of Puerto Rico's glittering and most exclusive social club by the United States Armed Forces at a critical time in the island's history.

During the course of the party, a story of love and intrigue developed behind the scenes. It was closely tied to the existing situation on the island where there was growing tension among opposing factions in Puerto Rico's political spectrum.

Standard bearers of the different political views converged at La Gran Fiesta. These were, on one side, the representatives of the United States metropolitan power, and, on the other, the sectors dependent upon and those opposed to, U.S. rule over the island.

In those days, Puerto Rico was at a crucial crossroads for its future. Decisions adopted by the main characters in *La Gran Fiesta* somewhat reflect the views prevailing in Puerto Rico at the time. Those views finally paved the way to the course of events that took place on the island in the following decades.

**Short:** *Luxo Jr.* (John Lasseter, USA 1986, 2 minutes)

A charming story, told with the help of computer animation, of a table lamp, her son and a ball.





American Premiere

# Jessye Norman: Singer

Bob Bently

England, 74 minutes

**Producer:** Harvey Kass, Cathy Palmer.  
**Cinematography:** David South, John Beck.  
**Editor:** Helen Mastrandrea, John Strickland.  
**Sound:** Bruce Galloway, Julian Baldwin.  
**Print Source:** Film Office, Arts Council, 105 Piccadilly, London W1V 0AU.  
Tel: 01-629 9495. Telex: 895 2022.

Jessye Norman is at the peak of her career. One of today's most popular singers, she guarantees full houses wherever she performs. The beauty of her voice, her range and vocal power have thrilled audiences, both in the concert hall and on record. She has a vast classical repertoire but has always sought to extend her vocal capacity. This has led her to successfully attempt some of the most technically demanding twentieth century music.

The full range and diversity of Jessye Norman's voice is captured on film at performances in London, Paris and New York. Her triumphant return to the London Opera Stage in the leading role of Ariadne in Strauss' *Ariadne auf Naxos*; the recording and the performance at the Albert Hall Promenade Concert of Berg's *Altenberg Lieder* with Pierre Boulez; the lament from Purcell's *Dido and Aeneas*; recitals including songs by Mahler performed by the Dance Theatre of Harlem; all contribute to a richly textured experience of Jessye's vocal art.

Jessye Norman's insights into her cultural roots and evolution as a singer make a moving commentary on an extraordinary career.

**Short:** *Four Seasons of Japan* (Japan 1985, 10 minutes)

An animated montage of the beauty and delicacy of the Japanese landscape.



# Jimi Plays Monterey

**D.A. Pennebaker,  
Chris Hegedus**

**USA 1986, 50 minutes**

**Production Company:** Pennebaker Associates, Inc. **Producer:** Alan Douglas.  
**Cinematography:** D.A. Pennebaker, Richard Leacock, Albert Maysles. **Music:** Jimi Hendrix. **Print Source:** Pennebaker Associates, Inc., 21 West 86th Street, New York, New York 10024.

**P**roduced from outtakes of Pennebaker's *Monterey Pop*, *Jimi Plays Monterey* is not so much a trip down memory lane as a rocketship ride to the 60's. June 1967. The Summer of Love. Here is Jimi Hendrix making some of the best and wildest rock-n-roll music: yellow ruffles down his chest, a purple feather boa around his neck, face aglow, playing "Foxy Lady," "Purple Haze" and "Like a Rolling Stone" to thousands of adoring fans. In less than an hour we are transported to an era when "to be young was very heaven."

**Shown with:** *Shake: Otis at Monterey* (D.A. Pennebaker, Chris Hegedus, David Dawkins, USA 1986, 20 minutes)

The Monterey Pop Festival would be the last major concert for Otis Redding before he was killed in a plane crash in December 1967. In this gem of a film, Redding sings some of his best loved titles: "Shake," "Respect," "I've Been Loving You" and "Tenderness."





# Just Like Weather

## Meiguo Xin

**Allen Fong**

**Hong Kong 1986, 98 minutes**

**Production Company:** Sil-Metropole Organisation, Ltd. **Producer:** Cheung Chi-Sing. **Screenplay:** Ng Chong-Chau. **Cinematography:** George Chang, (USA) Michael Chin. **Editor:** Lee Yuk-Wai, Kwok Keung. **Art Director:** Wong Kwai-Ding. **Sound:** Wong Kwan-Sai. **Music:** Law Wing-Fai. **Principal Cast:** Christine Lee, Lee Chi-Keung, Allen Fong, Cheng Chi-Hung, Yung Man-Ching, Wu Chun-Sang, Lo King-Wah, Lee Mei-Wah. **Print Source:** Sil-Metropole Organization, 15/F Sunbeam Comm. Building, 469 Nathan Road, Kowloon, Hong Kong. Tlx: 50745.



**Allen Fong** was born in Hong Kong in 1947. He attended Baptist College there, but moved to the U.S. in 1971. He studied radio, film and TV at the School of Journalism of the University of Georgia, then majored in cinema studies at the University of Southern California in 1975. On his return to Hong Kong, he joined TV station RTHK as an assistant director, and began directing for the station in 1977. His TV work included a number of outstanding films for the series *Below the Lion Rock*. Of these, *Wild Children* and *Song of Yuen-Chau-Chai* were invited to the London Film Festival, and the former went on to win the First Prize for a Young Filmmaker at the 1977 Shiraz Television Festival. He joined the Feng Motion Picture Company in 1979, and completed his first feature in 1981. His feature films include: *Father and Son* (81), *Ah Ying* (83) and *Just Like Weather* (86).

The film begins as a documentary about a Hong Kong couple, Christine Lee and her husband Chan Hung-Nin. They married young (she was seventeen, he was twenty), and she, at least, now seems to be regretting it. In five years of marriage they have already been separated three times. Christine has a steady office-job, and is the main breadwinner. Chan seems unready to commit to any job in particular, but dreams of joining his divorced mother, who now runs a Chinese restaurant in upstate New York.

The film spins off into fiction. Christine gets pregnant and the couple jointly decide on an abortion. Chan Hung-Nin takes a job with a seedy second-hand car dealer and Christine takes their dog Mo-Mo to a clinic for medical treatment, and finds herself courted and pursued by the vet, Dr. Mak.

Images of American highways, like dreams, appear throughout the film. It gradually emerges that the central issue in the lives of this couple is emigration: Chan wants to start over again in America, but Christine doesn't. Finally Allen Fong (in his dual role as director/interviewer) intervenes by taking the couple to visit Chan's mother. They fly to San Francisco, and start the long drive across the country to New York.

"The intricacies of these situations are exploited with all the warmth and humor you'd expect from an Allen Fong film, but the subtle blend of documentary and fiction also gives the movie an edge of detachment that is almost anthropological. And it gradually becomes clear that the movie is not just a study of two young people facing a crucial moment of decision but also an analysis of the present-day mood of young people in Hong Kong—a Hong Kong on the verge of returning to the fold of Mother China. This is, in short, a prescient and provocative film. It functions like a barometer of Hong Kong's fluctuating social and spiritual climate. A climate that fluctuates just like weather." **Tony Rayns**

**Short:** *John Lennon's Sketch Book* (John Canemaker, USA 1986, 10 minutes)  
Memories of the legendary musician.



# Malayunta

**Jose Santiso**

**Argentina 1986, 90 minutes**

**Production Company:** Jose Santiso Productions. **Screenplay:** Jose Santiso, Jacobo Langsner, from the play *Paternoster* by Jacobo Langsner. **Editor:** Jorge Valencia, Armando Blanco. **Music:** Litto Nebbia. **Principal Cast:** Federico Luppi, Miguel Angel Sola, Barbara Mujica. **Print Source:** Argentina Sono Film, Lavalle 1073, Buenos Aires 1051, Argentina. Telex: 17678/9191 toral ar via ASF.



**Jose Santiso** studied at Argentina's National School of Fine Arts and has held courses and seminars on photography, cinema and directing. He has worked as director of photography on many Argentinian films and is founder and director of the country's Centro de Estudios Cinematograficos. He currently teaches lighting and camerawork at Instituto Nacional de Cinematografia's film school. His films include *El jardin de las delicias* (short) (63), *Vista de los astronautas* (short) (69), and *Malayunta* (86).

**W**inner of the Silver Cariddi at the Taormina film festival, *Malayunta* is one of those gripping, darkly provocative dramas reminiscent of Luis Bunuel, and indicative of a growing renaissance of Argentinian film talents. Aided by an excellent trio of players, director Jose Santiso proves able to provide many levels of sociological and political interpretation to what amounts to a dramatized battle-of-wills.

An elderly couple, obviously used to better times, rents a room from a young sculptor, Nestor, who lives alone in a large, cluttered apartment in the center of Buenos Aires. Bernardo and Amalia courteously attempt to share the amenities of the place, but find Nestor to be by turns insolent and contemptuous towards them.

Resentful of this behavior, they decide to assert themselves when Nestor reveals unusual sexual alliances and a defiant belligerence. Since there seems to be no possibility of compromise, the *menage a trois* becomes a violent clash of youth vs fanatic intolerance. There are also strong intimations that Bernardo is one of the guilt-ridden individuals who assisted in the regime of the "disappeared ones" when he is accosted by a street entertainer who recognizes and chases him.

Federico Luppi's portrayal of Bernardo has all of the subtleties of respectable menace. He provides the character with levels of interpretation without revealing all of his secrets. Barbara Mujica, in the role of his wife, makes the most of some powerful moments as she shifts personalities midway through the film.

Perhaps the most difficult and absorbing character is Nestor, the ambivalent, arrogant artist, played brilliantly by Miguel Angel Sola. He deliberately camouflages the softer side of Nestor, so that one is never certain where intelligence becomes pretension, or sympathy becomes villainy. Sola manages to hold the tension of the film intact with his unusual physical presence. *Variety*.





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# Man Facing Southeast

## Hombre Mirando al Sudeste

**Eliseo Subiela**

**Argentina 1986, 105 minutes**

**Production Company:** Cinequanon Films.  
**Producer:** Lujan Pflaum. **Screenplay:** Eliseo Subiela. **Cinematography:** Ricardo de Angelis. **Editor:** Luis Cesar d'Angiolillo. **Art Director:** Abel Facello. **Sound:** Carlos Abbate. **Music:** Pedro Aznar. **Principal Cast:** Lorenzo Quinteros, Hugo Soto, Ines Vernengo. **Print Source:** FilmDallas Pictures. Tel: (214) 720-3993.

**Eliseo Subiela** was born in Buenos Aires in 1944. He attended film school in La Plata for six months before making two prize-winning short films: *A Long Silence* and *All About These Stars*, and supported himself by working as a free-lance director and producer of television commercials. He has also written and directed two feature films: *The Conquest of Paradise* (81) and *Man Facing Southeast* (86), winner of the 1986 International Critics' Prize at the Toronto Film Festival.

**M***an Facing Southeast* is a gripping piercingly intelligent fable about an alien whose story deals significantly with faith, madness and medicine. Not at all what audiences are conditioned to expect from the new Latin American cinema, this mysterious and disturbing drama bears all the earmarks of an international art-circuit hit.

This supremely confident second feature by Eliseo Subiela takes place in large measure in a mental hospital, where divorced, world-weary Dr. Dennis is confronted with yet another weirdo, one who claims he has come to earth from another planet.

Very quickly, however, the doctor discovers that his new patient, called Rantes, is different. A brilliant musician and a natural leader to whom the loonies surrounding him are drawn like disciples, he possesses an extraordinarily penetrating intelligence, has no apparent past, and claims he and others like him have been placed on this planet to save victims of its terror. He also stands by the hour in the hospital courtyard gazing to the Southeast.

Of course, reason says that Rantes is merely insane, but Dr. Dennis is not terribly anxious to make that pronouncement. The physician would dearly like to solve the mystery posed by Rantes' case, but he increasingly wants to believe that his subject could be the genuine article, someone in whom faith can be placed. **Variety.**

**Short:** *Traveling Light* (Jane Aaron, USA, 2 minutes)

The shadows of the sun fill a room but suddenly are transformed into a mosaic of color.







# Marlene

## Maximilian Schell

West Germany 1983, 95 minutes

**Production Company:** Oko Film Karel Dirka, Munchen. **Screenplay:** Meir Dohnal, Maximilian Schell. **Cinematography:** Ivan Slapeta. **Editor:** Heidi Genee, Dagmar Hirtz. **Art Director:** Heinz Eickmeier. **Sound:** Norbert Lill. **Print Source:** Futura Film, Turkenstrasse 95, D-8000 Munchen 40. **Print Source:** Alive Pictures, 8271 Melrose, Los Angeles, California 90046. Tel: (213) 852-1100.

**Maximilian Schell** was born in Vienna in 1930. He studied German and Art History in Zurich, Munich and Basel. From 1953 he worked as an actor, dramatic advisor and director in the theatre. His first screen role was in 1954/55 and his first U.S. film was in 1958. In 1961 he became the first German since the war to receive an Oscar for his performance as the defense lawyer in *Judgement at Nuremberg*. He directed his first feature film, *Erste Liebe (First Love)*, in 1970. Schell also writes and translates.

In *Marlene*, Maximilian Schell's moving, unconventional documentary on Dietrich's life, career and anxieties, it's apparent that the remarkable durable performer is still very much in charge of things. . . Miss Dietrich agreed to submit to audio interviews, but not to be photographed. She wants the world to remember not the virtual recluse she's become, but the legend she has been almost from the start of her career. The film that came out of this sometimes quarrelsome collaboration is, I suspect, a far more lively, haunted likeness than any ordinary film portrait would be.

Here's a case in which the limitations imposed on the director by his subject have forced him to adopt a form that's as important to the film as its content. *Marlene* is one more demonstration of the way in which the Dietrich career has been managed for more than 50 years, initially by her Pygmalion, Josef von Sternberg, and then by the actress herself. **Vincent Canby, New York Times**

Presented in cooperation with special thanks to Lufthansa German Airlines, The Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division.

**Shown with *Destry Rides Again*** (George Marshall, USA 1939, 94 minutes) Dietrich co-stars with James Stewart. "A bit of the old West with a bit of the old Dietrich in it; [as Frenchy] she's hard and tough and painted to the margins of the palette." **Frank S. Nugent, New York Times.**





# The Mercenaries

## Sorobanzuku

**Yoshimitsu Morita**

**Japan 1986, 108 minutes**

**Production Company:** Fuji Television Network, Inc., Film Division. **Producer:** Masaru Kakutani, Yutaka Okada. **Screenplay:** Yoshimitsu Morita. **Cinematography:** Yonezo Maeda. **Editor:** Akira Suzuki. **Art Director:** Katsumi Nakazawa, Yoshikazu Kotani. **Sound:** Fumio Hashimoto. **Music:** Shigeru Umebayashi. **Principal Cast:** Takaaki Ishibashi, Noritake Kinashi, Narumi Yasuda, Kaoru Kobayashi, Toru Watanabe. **Print Source:** Fuji Television Network, Inc., Film Division, 3-1 Kawada-cho, Shinjuku-ku, Tokyo 162. Tel: 3-359-3270. Telex: 22560.

**E**ditied with the flash of a feature-length commercial, Yoshimitsu Morita's latest comedy recalls some of the brittle deadpan of his 1984 success satirizing the school examination system, *The Family Game*. Here, in a much more lavish production, Morita dissects the multimillion-dollar world of television advertising. The episodic story features two struggling young admen who have no private life because they are consumed with spying, blackmail and expense-account seductions of temperamental stars and greedy managers. In an all-out corporate war they battle their way through discos, hostess bars, bedrooms, think tanks and pep talks to a final virtuoso takeoff on the famous Kabuki play *Chushingura* ("The Loyal 47 Retainers") in order to keep from being swallowed up in a nefarious merger scheme. Bawdy yet naive, and visually stunning throughout, *The Mercenaries* shows that writer-director Morita once again has his finger on the pulse of contemporary Japan. **Audie Bock**

Shown with *Street of Crocodiles*



# My Life as a Dog

## Mitt liv som hund

Lasse Hallstrom

Sweden 1985, 101 minutes

**Production Company:** Svensk Filmindustri, AB Film-Teknik, Stockholm, Sweden. **Producer:** Waldemar Bergendahl. **Screenplay:** Reidar Jonsson, Lasse Hallstrom, Brasse Brannstrom, Pelle Berglund, based on a novel by Reidar Jonsson. **Cinematography:** Jorgen Persson/Rolf Lindstrom, Olof Jonsson. **Editor:** Susanne Linnman, Christer Furubrand. **Sound:** Goran Carmback, Eddie Axberg, Christer Furubrand, Wille Peterson-Berger. **Music:** Bjorn Isfalt. **Art Director:** Lasse Westfelt. **Principal Cast:** Anton Glanzelius, Anki Liden, Thomas von Bromssen, Manfred Serner, Melinda Kinnaman, Kicki Rundgren. **Print Source:** Svensk Filmindustri, S-117 88 Stockholm, Sweden. Tel: 468-58-75-00. Tel-ex: 175-33.



**Lasse Hallstrom** was born into a middle-class Stockholm family in 1946—with a dentist father and a poetry-writing mother. He went to music school, but says he doesn't play any instrument very well, just strums a bit on the piano. After school he studied music and literature but then turned to entertainment. As a small boy he made 8mm films with witty parody titles. When he returned to the camera he made several films which were shown on Swedish TV, where he eventually worked. His feature films include: *A Lover and his Lass* (75), *ABBA, The Movie* (77), *Father-To-Be* (79), *The Rooster* (81), *Happy We* (83) and *My Life as a Dog* (85).

**M**y *Life as a Dog* is about the difficult art of growing up while still retaining the simplicity of childhood. While this may sound like a sad story, director Lasse Hallstrom has incorporated a charm and universality that has captivated a world-wide audience.

Ingemar, the young hero of *My Life as a Dog*, is at that awkward age between childhood and adolescence, between playing and falling in love. His big brother, like most big brothers, terrorizes the household. Their father is working somewhere in Africa. Their mother has T.B. and lies in bed with her unfulfilled dreams, her longing to be of help to her sons and her panic when they don't understand her—or each other.

His mother's illness leads to Ingemar being sent to a kind uncle living in a small village. This uncle has a soccer field, a good eye for pretty girls, a pleasant randy wife and an interest in the care of old people. Among the friends Ingemar makes is Saga, a tomboy who's best at football, unbeatable at boxing and prettiest of all.

Hallstrom has said: "I've often thought about how funny or serious we may be. Where shall we draw the line between too-tame comedy and pathetic tragedy? It's not always easy to define and I don't think it's right to differentiate between these two opposite poles, because they're not really opposite. On the contrary, there's an interesting field of tension between them."

**Short:** *Curriculum Vitae* (Pavel Koutsky, Czechoslovakia 1986, 9 minutes)

Comedy and award-winning animation are combined to present our accumulated knowledge. Silver Bear, Berlin Film Festival.





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In this, our first annual Washington International Film Festival, we have chosen to showcase the provocative new cinema of Brazil. During the last six years over 30 new Brazilian directors have made their first full-length films. These six years have seen a growing political liberalization and have generated an overflowing of creative energy. In addition to *Opera do Malandra*, we are also featuring *Vera* and *Twenty Years Later* in our Filmfest DC showcase. There will be a special panel with the directors of these three films, Ruy Guerra, Sergio Toledo and Eduardo Coutinho, along with the film critic Pat Aufderheide, at the Brazilian-American Cultural Institute, 4103 Connecticut Avenue, N.W. from 6:00-8:00 p.m. on Wednesday, April 29. The panel will be moderated by the Institute's director, Dr. Jose Neinstein.

This series is presented in cooperation with the Resident Associates Program of the Smithsonian Institution.

# Opera do Malandro

## Ruy Guerra

**Brazil/France 1986, 105 minutes**

**Production Company:** MK2 Productions/Austria. **Producer:** Martin Karmitz. **Screenplay:** Chico Buarque, Orlando Sena, Ruy Guerra, based on the play by Chico Buarque. **Cinematography:** Antonio Luis Mendes. **Choreography:** Regina Miranda. **Art Director:** Mauro Monteiro, Irenio Maia. **Sound:** Claude Villand, Bernard le Roux. **Music:** Chico Buarque. **Principal Cast:** Edson Celulari, Claudia Ohana, Elba Ramalho, Ney Latorraca, Falbo Sabag, J.C. Violla, Wilson Grey. **Print Source:** Samuel Goldwyn Company, 10203 Santa Monica Blvd., Los Angeles, California 90067. Tel: (213) 552-2255. Telex: 677348.



**Ruy Guerra** was born in Lourenco Marques, Mozambique in 1931. He was a film critic there and studied at l'Institut des Hautes Etudes Cinematographiques in Paris. He worked as an assistant director for Jean Delannoy and Georges Rouquier before leaving for Brazil in 1960, and has worked as a film director, actor, writer and musician and is known as one of the main figures in the Cinema Novo movement in Brazil. His films *Os fuzis* (64) and *'A queda* (76) both were awarded the Gold Bear at the Berlin Film Festival; and *Erendira* (83) and *Opera do Malandro* (86) were both invited to the Cannes Film Festival.

"It's a musical, it's a comedy, it's a love story, it's a cartoon," laughs Brazilian director Ruy Guerra. "For *Malandro* I purposely wanted to mix up all the genres because, for me, the political reality deserves that ambiguity."

The renowned "Cinema Novo" director (*Oz Fuzis* and *'A queda*) may surprise audiences with his whimsical approach, but Guerra is adamant that "it is not at all that I have changed; nor have my attitudes. It is Brazil that has changed. I felt that the timing was right for some sense of humor and enchantment." Guerra explains that after twenty years of a repressive military dictatorship, Brazil is preparing a new constitution and that inflation and censorship are non-existent.

"I wanted this film to be internationally understood. It takes place during a dramatic turning point in Brazil's history. With the rise of fascism in Europe came a shift in our cultural outlook. We began to supplant the European influence with American culture. The seeds of consumerism were being planted." 1942 also marked the year that the first American musical came to Brazil, and Guerra acknowledges it was then that his own passion for film began.

For Guerra, the film's protagonist is aptly named. "His real name is Sebastian de Pinta, but to be a success as a legitimate businessman in the import business, he only wants to be known as Max Overseas. That's the story of his life, and the story of Brazil." **Rosie Levine**

Special thanks to: Resident Associates Program and the Office of the Committee for a Wider Audience of the Smithsonian Institution, the Brazilian Embassy and the Brazilian-American Cultural Institute.

**Short:** *Nocturno* (Aida Queiros, Brazil)  
A lyrical animated dream of abandoned horses.





# Raosaheb

**Vijaya Mehta**

**India 1986, 130 minutes**

**Production Company:** PBC Productions. **Producer:** PBC Productions. **Screenplay:** Vijaya Mehta. **Cinematography:** Adeep Tandon. **Editor:** Suresh Avdhoot. **Sound:** Ravindra Sathe, Vijay Shinde. **Music:** Bhaskar Chandavarkar. **Principal Cast:** Anupam Kher, Tanvi, Vijaya Mehta, Mangesh Kulkarni, Chandrakant Gokhale, Tataba Wellingkar, Vasant Ingale, Arvind Gadgil, Neeraj Sudip, Nilu Phule. **Print Source:** National Film Development Corporation, Ltd., 13-16 Regent Chambers, 208 Noriman Point, Bombay 400021.



**Vijaya Mehta** was born in Baroda, India in 1934. She studied theatre direction and acting in the late 1950's under scholarship of the Ministry of Education in India. She directed nearly thirty plays in her theatre group, Rangayan. She traveled internationally and directed such theatre productions as Brecht's *Caucasian Chalk Circle* and produced *Mudra Rakshasa*, *Shakuntala* and *Hayavadana* in Germany. Her association with film is very recent. Though she has only three films to her credit as a director and actress, all won her national and international recognition. Her feature films include: *Smriti Chitre* (84) and *Raosaheb* (86).

A powerful and gripping film by theatre director Vijaya Mehta, *Raosaheb* explores the tragic predicament of women in traditional Indian society. Set in southern India in the early twenties when "emancipation of women" was a much discussed subject that remained, in reality, only an intellectual exercise, the film is contemporary in its relevance because it deals with the failure of the progressive-minded to practice what they preach.

The backdrop is an old house in rural Maharashtra, once known for its aristocracy and progressive views. Now, its three occupants lead a solitary existence. Raosaheb, a barrister, educated in England and recently returned to India, can no longer relate to his environment. His elder brother, Nanasaheb, is mentally withdrawn, apparently a malady inherent in the family. Mawshi, an aunt, widowed at the age of ten, her head clean-shaven as was the prevalent custom then, looks after the house.

Newly married Bhaorao, a tenant of Raosaheb, returns, bringing with him his young bride, Radhakka. She invokes in the three inhabitants unfamiliar stirrings. In turn, sixteen-year-old Radhakka is fascinated by the house and more so by Raosaheb. It is on the journey of the inter-relationships of these five characters that the film focuses.

The film is based on the well-known Marathi play, *Barrister*, by Jaywant Dalvi.



# Sarraounia

**Med Hondo**

**Burkina Faso 1986, 120 minutes**

**Production Company:** Med HondoMGI.  
**Producer:** Med Hondo. **Screenplay:** Med Hondo, based on the novel *Sarraounia* by Abdoulaye Mamani. **Cinematography:** Guy Famechon. **Editor:** Marie-Therese Boiche. **Sound:** Vartan Karakeusian. **Music:** Pierre Akendengue. **Principal Cast:** Ai Keita, Jean-Roger Milo, Feodor Atkine, Didier Sauvegrain, Roger Mirmont. **Print Source:** Gades Films International, 1350 Avenue of the Americas, New York, New York 10019. Tel: (212) 582-0840. Telex: 234963.

Said to be based on real events that occurred in central Africa in 1898-99, *Sarraounia* is an ambitiously mounted, handsome lensed, sprawling tale about an African warrior-sorceress queen and her victory over a French colonial expedition... In a totally male-dominated society, Sarraounia is an untamed, independent woman and her warrior lover leaves in a huff when she informs him she'll bow to no man's will... Sarraounia, however, triumphs with the help of the sultan king and her former warrior-lover, to live on, as the closing song sings, in immortal legend...

Director Med Hondo displays impressive production skills in executing the long march and battle sequences. The scenario is also stiletto-sharp in its satirical slicing of the cruel French colonial personality and the cravenous of the invaders' African lackeys... Accompanied by a wonderful soundtrack, *Sarraounia* testifies to the emerging international filmmaking capability in Africa. **Rich Gold, Variety**

Winner of the Grand Prize at the recent 10th Panafrican Film Festival of Ouagadougou (Burkina Faso).





# Sitting in Limbo

**John N. Smith**

**Canada 1986, 96 minutes**

**Production Company:** National Film Board of Canada. **Producer:** David Wilson, John N. Smith. **Screenplay:** David Wilson, John N. Smith. **Cinematography:** Barry Perles, Andreas Poulsson. **Editor:** David Wilson. **Sound:** Richard Nichol, Hans Oomes. **Music:** Jimmy Cliff, Papa Toyan, D. Simpson, D. Harriot and D. Scott, Yellowman, Black Uhuru. **Principal Cast:** Pat Dillon, Fabian Gibbs, Sylvie Clark, Debbie Grant. **Print Source:** National Film Board of Canada, Festivals Office, P.O. Box 6100, Montreal, Quebec H3C 3H5. Tel: (514) 283-9805. Telex: 06852280.



**John N. Smith** was born in 1943 in Montreal. He graduated with a BA in Political Science from McGill University in 1964, and joined the Canadian Broadcasting Corporation as a researcher in 1968, producing *The Way It Is*. He went on to produce *The Fabulous Sixties* and *Here Come The Seventies* for Canadian Television, as well as *51st State*, for New York station WNET, for which he won an Emmy. He joined the National Film Board of Canada in 1972 and directed and produced numerous dramas and short films. His features include: *Gala* (82), *The Masculine Mystique* (84), *90 Days* (85) and *Sitting in Limbo* (86).

**S***itting in Limbo*, is that all-too-rare film in Canadian cinema: a dramatic feature that depicts the difficulties of being non-white in the Great White North. Black, poor, and possibly pregnant, Pat (Pat Dillon) lives in a small Montreal apartment with two other single black women, Sylvie (Sylvie Clark) and Debbie (Debbie Grant), and their infant children. She is involved with a well-meaning but terminally unmotivated charmer named Fabian (Fabian Gibbs).

Pat is finding it increasingly difficult to hang on to those things in her life that matter most, such as her studies. Fabian isn't helping: shortly after moving Pat into an apartment and buying a truckload of furniture on credit, he loses his job out of chronic boredom. Grim as that scenario may seem, it is testimony to the film's considerable intelligence that it's never dreary: on the contrary, *Sitting in Limbo* is rich in humor and humanity—traits shared in abundance by its uncommonly credible characters.

Dialogue was always improvised during the actual shooting, resulting in a spontaneity and naturalness of speech seldom achieved in scripted dramas. The documentary look of *Sitting in Limbo* comes from the cinema verite style of shooting, characterized by hand-held cameras and shooting with available light.

The unobtrusiveness of a small crew, and the subsequent rapport that developed between them and the performers, was another integral factor in eliciting the unself-conscious performances in this little gem of a movie.



# Storme: The Lady of the Jewel Box

Michelle Parkerson

USA 1987, 30 minutes

**Producer:** Michelle Parkerson.

**Cinematography:** Mike Boyer, Charles Mahorney. **Editor:** Michelle Parkerson.

**Sound:** J.T. Takagi. **Print Source:** Eye of the Storm Productions, 1716 Florida Avenue, N.W., #2, Washington, D.C. 20009. Tel: (202) 332-7977.



**Michelle Parkerson** was born in Washington, D.C., in 1952. She has produced critically acclaimed films since she began filmmaking at Temple University. Her student film there won Best Experimental Film Oscar in the Academy's First Annual Student Film Competition. Her 1980 film documentary *But Then, She's Betty Carter* aired on PBS and was screened at several festivals including FILMEX and The Berlin Film Festival. Her 1984 documentary, *Gotta Make This Journey: Sweet Honey in the Rock*, a video documentary on the black women's a cappella ensemble, was aired on PBS and won a Blue Ribbon in the 1984 American Film Festival. Presently she is at work on a film about lesbian poet and author Audre Lorde.

**S**tor<sup>me</sup> is a film about Storme De Larverie, a feisty woman who did male impersonation for the Jewel Box Revue, which featured female impersonators. The multiracial Revue was a favorite act on the black theatre circuit during the 1940's through the 1960's, a time known for violent segregation politics. The Revue attracted mainstream black and white audiences and offered real singing—not lip synching—plus original music, dance, and comedy. Director Michelle Parkerson had always been intrigued by the Revue; as a child, she overheard her mother talking about it.

The film introduces us to Storme and also examines cultural concepts of femininity. "When you see how the Jewel Box transformed into art those aspects of women that are standardized and exploited, then you have a politically fascinating study in how we deal with stereotypes," Parkerson said. She said she believes the Revue had a liberating effect on its audiences. **Tina Carus**





# Street of Crocodiles

## The Brothers Quay

United Kingdom 1986, 20 minutes

**Production Company:** Koninck/British Film Institute. **Producer:** Keith Griffiths. **Screenplay:** The Brothers Quay, based on a story by Bruno Schulz. **Cinematography:** Jonathan Collinson, The Brothers Quay. **Editor:** The Brothers Quay. **Art Director:** The Brothers Quay. **Sound:** Larry Sider. **Music:** Leszek Jankowski. **Principal Cast:** Feliks Stawinski. **Print Source:** BFI, 29 Rathbone Street, London W1. Tel: 01-636-5784. Telex: 27624.

The Brothers Quay are American-born graphic artists. They made their first puppet film for the British Film Institute in 1979, the haunting *Nocturna Artificialia*. They then joined forces with producer-director Keith Griffiths, producer of Chris Petit's *Radio On*, to form Atelier Koninck. They have since produced a hybrid variety of puppet-animation work including celebrations of the work of Stravinsky (82), Janacek (83) and the surrealist world of the Czech animator Jan Svankmajer (84).

**A**nimation at its spectacular best! On display in a deserted provincial museum is an old viewing Kinetoscope machine with a map indicating the precise district of the Street of Crocodiles. Lodged deep within this wooden esophagus lie the internal configurations and mechanisms of the Street of Crocodiles like some quasi-anatomical exhibit. The anonymous offering of human saliva by an attendant caretaker activates and releases the Schulzian theatre from stasis into permanent flux. Myth stalks the streets of this parasitical zone where the mythological ascension of the everyday is charted by a marginal interloper who threads himself through this one night of the Great Season. No center can be reached and the futile pursuit concludes in the deepest rear rooms of a slightly dubious tailor's shop.

Shown with *The Mercenaries*.



# Success

## Uspekh

**Konstantin Khudyakov**

**USSR 1986, 93 minutes**

**Production Company:** Mosfilm Studios.

**Screenplay:** Anatoly Grebnev.

**Cinematography:** Valentin Piganov. **Art**

**Director:** Boris Blank, Vladimir Kira. **Mu-**

**sic:** Vyscheslav Ganelin. **Principal Cast:**

Leonid Filatov, Alisa Friendlich, Alexander

Zbruyev, Lev Durov, Larisa Udovichenko.

Print Source: Sovexportfilm 14, Kalashny

per Moscow, 103009. Tel: 290 50 09. Tel-

ex: 411143.

A talented and ambitious young theatre director from Moscow arrives in a provincial town to stage Chekhov's "Seagull" in the local theatre. He is a perfectionist and expects that same quality from his co-workers. He cannot reconcile himself with dullness and mediocrity on the stage. At first the relations of the young manager with the company and its leading actress, Arsenyeva, are confrontational and discordant. However, the common goal of artistic creativity and devotion to quality craftsmanship unite the young director with his actors to achieve their long sought-after success.





# Super Citizen

**Wan Jen**

**Taiwan, China 1985, 110 minutes**

**Production Company:** Cinema City. **Producer:** Karl Maka, Dean Shek, Raymond Wong, Wang Ying Hsiang. **Screenplay:** Wan Jen, Lio Cheng Song. **Cinematography:** Lin Horng Jong. **Editor:** Liao Cheng Song. **Art Director:** Tsai Jen Bin. **Music:** Li Show Chaun. **Principal Cast:** Li Chih Chyi, Chen Bor Jeng, Wang Yeu, Su Ming Ming, Lin Shou Ling. **Print Source:** Cinema City Co., Ltd., 12/F Pioneer Building, 748A Nathan Road, Kowloon, Hong Kong. Tel: 3-915368. Telex: 50999.



**Wan Jen** is a major driving force behind Taiwan's evolutionary film industry. He was born in 1950 and studied foreign languages, as well as film production in the United States. His feature films include: *The Sandwich Man—The Taste of the Apple* (83), *Ah Fei* (84) and *Super Citizen* (85).

While there has been a slackening in Hong Kong cinema over the last year Taiwan, China's industry is fast evolving into one of the strongest and most interesting in South East Asia, with Wan Jen one of its most talented directors. Cinema City left behind its screwball comedies (like *Banana Cop*) for the moment to produce this wry, bitter-sweet semi-comedy. Taipei is beautifully and impressionistically used both as evocative setting and as theme: the big city which either corrupts or eats alive the innocent. But *Super Citizen* holds out a good deal of hope for humanity finally triumphing over the destructive forces of the city. Li Shicheong (Li Chih Chyi) comes to Taipei looking for his sister, and is totally overwhelmed by the city. He soon falls into the hands of those who survive by picking the cash and flesh of the innocent. Among the most important is Rolly (Chen Bor Jeng, who won Taiwan's Golden Horse for best supporting actor); he's a street hustler who can get you anything you want. He's as hard as nails, but the developing relationship between Li and himself resembles something that looks very much like love. *Super Citizen* has at base a rather grim theme, but its sense of humor and its sense of the individual living in the mass almost belie that theme. **David Overbey**

**Short:** *River Lethe* (A. Kravitz, USA 1984, 7½ minutes)

An abstract visual poem that refers to the underworld river of forgetfulness.



# Swimming to Cambodia

Jonathan Demme

USA 1987, 120 minutes

**Production Company:** Swimming Co.  
**Producer:** R.A. Shafransky. **Screenplay:** Spaulding Gray. **Cinematography:** John Bailey. **Principal Cast:** Spaulding Gray.  
**Print Source:** Cinecom Pictures, 1250 Broadway, New York, New York 10001. Tel: (212) 239-8360.

Jonathan Demme began making movies in the mid-seventies under the watchful eye of low budget legend Roger Corman. His early films showed a depth far greater than the subject matter warranted. Since shooting rock videos and experimenting with narrative forms in *Stop Making Sense* and *Something Wild*, Demme's work has become iconoclastic and rich in heady cultural mixes.

Spaulding Gray walks onstage carrying a spiral notebook with a cartoon cover and wearing the kind of plaid cotton shirt that a nerd would button up to his Adam's apple. He sits at a table with a pull-down map behind him, as though he's about to give a class report. And he begins to talk, the words spilling out of him with the speed and candor of a modern-day Mark Twain. But there's nothing old-fashioned about this intricately crafted monologue, *Swimming to Cambodia*, for which he won an Obie, and that is the basis for the latest film directed by Jonathan Demme (*Something Wild*, *Stop Making Sense*).

Gray (*True Stories*) gives a wide-eyed, moment to moment reportage of his 1983 journey to the East to play a role in *The Killing Fields*. He talks about his encounters with acrobatic Thai prostitutes, the egos of American politicians, and the numbing evidence of the Cambodian genocide, to the music of Laurie Anderson—leaving us to wonder where the actors end and Spaulding Gray begins. **From Notes in *Newsweek* and *Vogue***

**Short:** *Your Face* (Bill Plympton, USA 1987, 3 minutes)

As the sleazy, second-rate singer croons to his love, his face takes on the most bizarre and beautiful transformations.

**Panel to follow screening:** "Independent Filmmaking and Distribution" with Jennifer Lawson, Corporation for Public Broadcasting; Rene Shafransky, producer of *Swimming to Cambodia*; Shelby Stone, National Sales Director for Cinecom Films.





# Syncopations

## Kathy Rose

USA 1987, 50 minutes

**Producer:** Kathy Rose. **Cinematography:** Michael Levine, Roger Grange. **Editor:** Kathy Rose. **Art Director:** Kathy Rose. **Music:** Charles Roth. **Principal Cast:** Kathy Rose, Holly Fairbank, Ruth Rosenfield, Nancy Ohrenstein, Margo Becks, Kris Florence, Judith Scherer, Rebekah Feldman. **Print Source:** Kathy Rose, P.O. Box 1349, Canal Street Station, New York, New York 10013. Tel: (718) 767-5937.

Kathy Rose was a filmmaking major at the Philadelphia College of Art in 1967 and performed with the multi-media modern dance company Group Motion. Inspired by her experience in dance, she switched from live action to animation with its greater movement possibilities, creating over ten award-winning animated shorts. In 1981 she returned to dance, and produced two works, *Primitive Movers* and *Strange Ditties*. She began working on her newest film, *Syncopations*, in 1984.

**S**yncopations is a major breakthrough for well-known animator Kathy Rose. Taking two-and-a-half years and six grants to complete, this is her most ambitious and complex work. Both larger in size and longer than the other pieces, *Syncopations* consists of seven scenes in which Rose dances solo, not with an animated film, but with a live action film of real dancers. Beginning with a highly stylized line of dancers which evolves into a sideways and upside-down abstraction, this piece progresses into scenes that are almost hologram-like in their special play. In the final climaxing scene Rose performs with a giant, spectacular image of herself moving in backwards slow motion. The entire dimensionality is a departure from the more graphic pieces with animation. Here, the elaborate costumes form the decor with their sweeping chiffons and silks flying in slow motion on stage and film, dramatically lit with expressive shadows. The whole piece extends the human element to its abstract and fantastic possibilities, creating a tour-de-force of film/dance performance.



# Tampopo

**Juzo Itami**

**Japan 1986, 114 minutes.**

**Production Company:** Itami Productions/New Century Producers. **Producer:** Juzo Itami, Yashuski Tamaoko, Seigo Hosgoe. **Screenplay:** Juzo Itami. **Cinematography:** Masaki Tamura. **Editor:** Akira Suzuki. **Art Director:** Takeo Kimura. **Music:** Kunihiko Mural. **Principal Cast:** Nobuko Miyamoto, Tsutomu Yamazaki, Ken Watanabe, Rikiya Yasuoka, Koji Yakusho. **Print Source:** New Yorker Films, 16 West 61st Street, New York, New York 10023. Tel: (212) 247-6110.



**Juzo Itami** was born in Kyoto in 1933, the son of Mansaku Itami, one of Japan's pioneering film directors. He worked as a commercial artist, an actor and an essayist. His first film, *The Funeral*, swept the Japanese Academy Awards for Best Picture, Best Director, Best Actor and Best Actress. His feature films include: *The Funeral* (84), and *Tampopo* (86).

**T**he search for the perfect noodle is the basis for this Japanese comedy about two men helping the heroine learn how to run the best noodle restaurant in Tokyo, a plan which involves slapstick visits to other restaurants, staking out recipes, and other madness.

The film's Shane-like lead, Goro (Tsutomu Yamazaki), listens to his relief driver, Gun (Ken Watanabe), read aloud from a book on ways to appreciate ramen (Chinese noodles) as they drive their milk truck to Tokyo. This whets their appetites and they stop at a nondescript ramen restaurant where they first encounter the proprietress, our heroine, Tampopo (Nobuko Miyamoto), and her bullying admirer, Pisken (Rikiya Yasuoka).

"Food and how to deal with it seems an unlikely subject for comedy, yet *Tampopo* has been the newest hit on the festival circuit. Food and eating are subjects which are surrounded with more taboos, generate more obsessions, and denote more about any given society than death. Since Itami is dealing with the most universal of subjects, it is not surprising that we can easily see ourselves on the screen, even as the director takes great care in rooting his comedy/satire firmly in Japanese soil. Woven throughout are dozens of subsidiary characters, all illustrating one or another aspect of food—having thematic connections rather than narrative ones. **David Overbey**

**Short:** *Spotted Cow* (P. Driessen, Netherlands 1984, 6½ minutes)

A humorous presentation in fine whimsical lines based in associations to reveal how the voice-from-above creates a cow.





# The Trouble With Dick

## Gary Walkow

United States 1986, 93 minutes

**Production Company:** Frolix Productions in association with Robert Augur. **Producer/Screenplay:** Gary Walkow. **Executive Producer:** Robert Augur. **Cinematographer:** Daryl Studebaker. **Principal Cast:** Tom Villard, Susan Dey, Elaine Giftos, Elizabeth Gorcey, David Clennon. **Print Source:** Frolix Productions, 600 S. Lake Avenue, Suite 510, Pasadena, CA 91106.

**Gary Walkow** is a native of Texas and studied at Wesleyan University in Connecticut. While at Wesleyan, Walkow made 16mm narrative shorts and studied history. He graduated Magna Cum Laude/Phi Beta Kappa in 1975. Walkow formed Frolix Productions with Robert Augur with the single goal of making a feature film. Together, Walkow and Augur wrote the financial prospectus, raised the money, and produced *The Trouble With Dick*. The first public screening of the film was at the United States Film Festival in 1987 where it won the festival's Grand Prize.

**T**he *Trouble With Dick* provides a funny look at writer's block brought on by the scribe's increasingly complicated sex life. The film is an entertaining story about Dick Kendred (Tom Villard), a science fiction writer of some promise whose life and work becomes very complicated when he rents a room in a house occupied by his old friend from college, Diane (Susan Dey), her "aerobicized" landlady, Sheila Dibble (Elaine Giftos), and her femme fatale daughter, Haley (Elizabeth Gorcey).

Dick's troubles begin when he is seduced by Haley, then by Sheila, and he begins to lose the thread of concentration on his novel-in-progress, *The Galactic Chain Gang*. Developing a classic case of writer's block, Dick slowly disintegrates into a mental wasteland.

Interspersed through Dick's reality are scenes from his science fiction story, which unfolds on an alien planet. We follow its hero, Lars Shrike (David Clennon), an escaped prisoner who wanders aimlessly, trying to find a way out.

*The Trouble With Dick* is an amusing tale of imagination, told with a strong visual style that mixes fantasy and reality. A highly original and winning debut by director Gary Walkow. **United States Film Festival**

**Shown with:** *First Thing Monday* (Monty Diamond, USA 1986, 40 minutes)

Two jilted lovers, total strangers, collide in a Manhattan restaurant and decide, on the spur of the moment, to get married right then and there—with the understanding that they'll divorce Monday. What results is a very funny Polaroid version of *Scenes From a Marriage* that would do Woody Allen proud. (In fact, director Monty Diamond so slavishly imitates the master in some moments—especially in his use of '30's music—that you'll half expect the New York skyline to bear a subtitle reading "Used with permission..." Yet Tom Fontana's script is so fresh and inventive that at other times you may actually wonder if Allen himself didn't make this film under a pseudonym.) **EX. Feeney, L.A. Weekly**



# Twenty Years Later

## Cabra Marcado Para Morrer

**Eduardo Coutinho**

**Brazil 1984, 119 minutes**

**Production Company:** Producoes Cinematograficas Mapa Ltda./Eduardo Coutinho/Wladimir de Carvalho. **Screenplay:** Eduardo Coutinho. **Cinematography:** Edgard Moura. **Sound:** Jorge Saldanha. **Music:** Rogerio Rossini. **Principal Cast:** Elizabeth Teixeira and members of her family. **Print Source:** Fabiano Canosa, 317 West 99th Street, 2nd Floor, New York, New York 10025. Tel: (212) 598-7166.



**Eduardo Coutinho** was born in Sao Paulo in 1933. In 1954 he attended school at the Museum of Modern Art, Sao Paulo. In 1966-1967 he worked for the magazine *Visao* as a critic. He has written several feature film scripts, including *Dona Flora and Her Two Husbands*. His feature films include: *O Homem Que Comprou O Mundo* (68), *Faustao* (71) and *Cabra Marcado Para Morrer*.

In the early 1960's, the peasant leader, Joao Pedro Teixeira, was assassinated by two soldiers under contract to local landowners in the Northeast (the poorest region of Brazil). The story of this leader was being documented by Eduardo Coutinho when the military coup of 1964 interrupted the making of the film. All the equipment was confiscated and the entire crew taken to jail. There were no professional actors working in the film; all of the characters were the family of Joao Pedro Teixeira and the peasants who had been led by him.

"Twenty years later, with democracy awakening again in Brazil, Coutinho recovered some of the confiscated film, and began a search for the film's actors, especially the murdered peasant's family. His search for a shattered family, recorded step-by-step on camera, recovers the history of Brazil's buried decades. Historically fascinating, emotionally devastating, the film also stands as an incredible experiment in innovative documentary." **Pat Aufderheide**

**Short:** *Nocturno* (Aida Queiros, Brazil 1985)  
A lyrical animated dream of abandoned horses.





# Vampires in Havana

## Vampiros en la Habana

**Juan Padron**

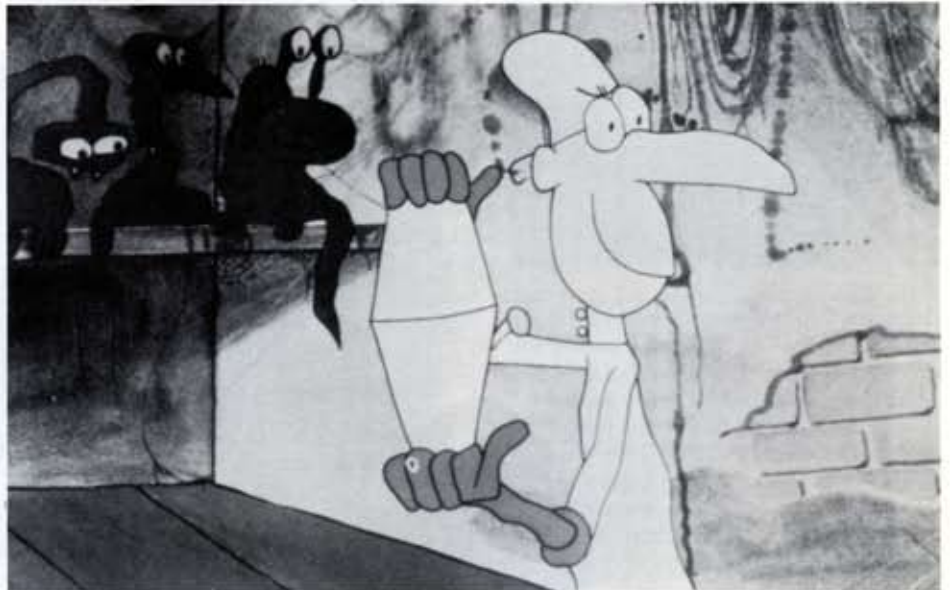
**Cuba/Spain/West Germany 1985,  
78 minutes**

**Production Company:** ICAIC (Cuba)/Televisión Española (Spain)/Durniak Produktion (West Germany). **Producer:** Paco Prats. **Screenplay:** Juan Padron, from a story by Juan Padron, Ernesto Padron. **Cinematography:** Adalberto Hernandez. **Editor:** Rosa Maria Carreras. **Sound:** Manuel Marin. **Music:** Rembert Egues. **Print Source:** ICAIC, Calle 23 no. 1155e, 10 y 12 Vedado, Havana, Cuba. Telex: 511419.

**Juan Padron Blanco** was born in Carlos Rojas, Matanzas, Cuba, in 1947. In 1963 he began as a cartoonist for the magazine *Mella* and also as an assistant animator on TV films. During the 1960's he worked on a number of publications as a cartoonist and in 1972 finally joined the state film company, ICAIC, becoming a full-fledged director of animated films in 1975. During 1974-1978 he made some 22 short cartoons (all eight minutes or less), many which featured his child creation, Elpidio Valdes. In 1979 he made a feature-length version. His feature films include: *Elpidio Valdes* (79) and *Vampires in Havana* (85).

Juan Padron's lively and witty animated feature is one of those movies that could well become a cult. Vampire Professor von Dracula emigrated to Cuba to carry out research on a formula that would enable vampires to stay in the sun and his eventual success means that his nephew Joseph can live an apparently normal life. But lo . . . a group of European vampires hear of the formula and attempt to steal it so they can make a fortune, whilst Chicago vampires arrive to attempt its destruction . . . Mayhem follows, in which hapless Joseph finds himself involved. The film is, of course, a delightful metaphorical tale of politics, where American capitalism is the vampire seeking to destroy the possibility of socialist sunshine in the interests of crude commercial gain. But don't worry. Padron certainly has no intention of letting any of that spoil the fun, even for capitalists like us. **Sheila Whitaker**

**Short:** *The Queen is Dead* (Derek Jarman, United Kingdom 1986, 14 minutes)  
A promotional video for the rock group The Smiths



# Vera

## Historia de Vera

**Sergio Toledo**

**Brazil 1986, 92 minutes**

**Production Company:** Nexus Cinema and Video/Embrafilme. **Producer:** Claudio Kahns. **Screenplay:** Sergio Toledo. **Cinematography:** Rodolfo Sanchez. **Editor:** Tercio G. da Mota. **Music:** Arrigo Barnabe. **Principal Cast:** Ana Beatriz Nogueira, Raul Cortez, Aida Leiner, Carlos Kroeber, Imara Reis. **Print Source:** Embrafilme-Empresa Brasileira de Filmes S.A., Rua Mayrink Veiga, 28, Rio de Janeiro, R.J., Brazil. Tel: (021) 223-2171 ext. 121. Telex: (021) 22896.



**Sergio Toledo** was born in Sao Paulo in 1956. In 1974 he made Super-8 films and studied sociology at the Sao Paulo State University. In 1975 he became an editor and director, and went on to make his first documentary feature in 1978, *Bracos Cruzados, Maquinas Paradas* (*Crossed Arms, Stopped Machines*), which won a prize in 1979 at the Leipzig Film Festival in Germany.

**V**era is a young orphan who has spent most of her life in a not very pleasant institution with other girls of her age. She has few friends and is turned in on herself. At the age of 18 a teacher gets her a job and she starts to try to understand the outside world. She meets another young woman at work, Clara, and they become friends. Vera, who dresses like a man and asks everyone to call her by her last name, thinks she has a man's personality and as she begins to act like a man, she tries to convince others to treat her like one. Writer-director Sergio Toledo, part of the new generation of Brazilian directors from Sao Paulo, comes out of the documentary world and his film is essentially a study of alienation of the individual from society. Ana Beatriz Nogueira, who portrays Vera, brilliantly conveys the problems of a young woman trying to find a place in a world that does not see her as she sees herself. This young actress has won warm praise for her performance at both the Brazilian national festival and the Berlin international film festival.

**Short:** *Quando os morcegosse calam* (Fabio Lignini, Brazil 1985)  
A mysterious stranger prowls the streets on a rainy night.





# A Virus Respects No Morals

Ein Virus kennt keine Moral

Rosa von Praunheim

West Germany 1985, 82 minutes

**Production Company:** Exportfilm Bischoff and Co. **Producer:** Rosa von Praunheim. **Screenplay:** Rosa von Praunheim, Dieter Dicken, Maria Hasenacker. **Cinematography:** Elfi Mikesch. **Editor:** Rosa von Praunheim, Michael Schafer. **Principal Cast:** Rosa von Praunheim, Dieter Dicken, Maria Hasenacker. **Print Source:** Exportfilm Bischoff and Co., GmbH, Bayerstrasse 15, D-8000, Munich 2. Telex: 528290.



Rosa Von Praunheim was born in Riga, Germany in 1942. In 1962 he went to study fine art at the Academy of Art in Berlin and in 1968 was assistant director to the American underground filmmaker Gregory Markopoulos. In 1970, von Praunheim made a breakthrough with the feature film *Die Bettwurst* and the semi-documentary *Nicht der Homosexuelle ist Pervers*.

Satire may not be the best revenge against AIDS, but it goes a long way in this irreverent, deadly serious and enormously powerful movie: this gallows humor as serious provocation. As a fantasy, it is painfully obviously inspired by reality and von Praunheim spares no one his poisoned harpoon. There is the reporter who turns pernicious voyeur in order to keep her public in-the-know, a cold-blooded scientist whose comeupance comes from behind, a rash of "new psychologies," and forked-tongued government ministers who plan to deport the infected to an island paradise. Most of the straight world heavies seem to be women, but then von Praunheim himself plays an avaricious gay bathhouse owner whose denial for dollars turns into a real-life, five hankie melodrama when the disease hits home. Von Praunheim is a leading AIDS activist in Berlin, and here his deep colors, agonized angles, and vaudevillian antics serve up a genuine cry—hold the pathos. **Judy Bloch**



# Washington Views: The Critics on Film

**F**ilm criticism ranges from the glamour of *Entertainment Tonight* to popular reviews on television, radio and in the local press to scholarly writing in academic journals. How do individual critics evaluate film? What are their criteria? What responsibilities do critics have to their audience? To the industry? To the art form? To lesser-known foreign and independent films?

During this panel presentation, area critics will discuss the festival's films, the nature of film criticism, the critic's role and the state of moviegoing in Washington.

#### *Moderator:*

**Sanford J. Ungar**, dean of the School of Communication at the American University in Washington, has had a wide-ranging career in print and broadcast journalism for over nineteen years. He hosted several programs on National Public Radio including *All Things Considered*. A contributing editor of *The Atlantic* and contributor to *The Economist*, he has also published numerous articles and books on political and national affairs, topics on which he also lectures.

#### *Panelists:*

**Pat Aufderheide**, film critic and a senior editor for *In These Times*, also regularly reviews film for Pacifica Radio. She is a Visiting Professor at Duke University's Center for International Studies, teaching third world film.

**Pat Dowell**, film reviewer for *The Washingtonian* and *Baltimore* magazines, also reviews films for weekly broadcast on WETA-FM. Previously, she was senior editor for *American Film* and film critic for *The Washington Star*. Her reviews have appeared in *The Washington Post*, *The Baltimore Sun* and *New Age Magazine*.

**Rita Kempley**, film critic for the *Washington Post*, *Weekend*. She was managing editor for the *Washington Dossier* and has written articles for numerous publications.

**Davey Marlin-Jones**, arts critic for *Eyewitness News* on Channel 9 since 1970, has directed innumerable operas and musicals in the U.S. and Canada. he was resident artistic director of the Washington Theatre Club for seven years and has been guest director at Joseph Papp's New York Shakespeare Festival and at the Eisenhower Theatre at the Kennedy Center.

**Joel E. Siegel**, Washington film critic since 1966, currently writes for the *City Paper* and has written for several publications including *The Washingtonian*. A faculty member in the English Department of Georgetown University, he lectures frequently on film. In addition to producing concert series on American songwriters, he has had several song lyrics recorded and is a contributing editor for *Jazz Times*.

This program is being funded by the D.C. Humanities Council.



# Woman from the Provinces

## Kobieta z Prowincji

Andrzej Baranski

Poland 1984, 104 minutes

**Production Company:** Film Polski/ Oko Film Unit. **Screenplay:** Andrzej Baranski, Waldemar Sieminski. **Cinematography:** Ryszard Lenczewski. **Editor:** Marek Denys. **Music:** Henryk Kuzniak. **Principal Cast:** Ewa Dalkowska, Ryszarda Hanin, Bożena Dykiel, Magdalena Michalak, Halina Wyrodek, Kazimierz Wichniarz, Aleksander Fogiel, Maciej Goraj, Jan Jankowski, Hanna Giza. **Print Source:** Film Polski, 6-8 Mazowiecka, 00-048 Warsaw.



**Andrzej Baranski** was born in 1941. He graduated from the Gliwice Polytechnic and Lodz College of Film in 1973, and was the winner of the 1972 Minister of Culture and Arts Award for best students of art schools. And he won the prize of the Polish Federation of the Film Debating Societies for his student film *Tortuous Ways*. His feature films include: *Free Time* (79), *The Haunted* (82) and *Woman from the Provinces* (84).

A woman of around 60 takes stock of her life as an uneducated peasant who had to face, and overcome, with stoic pride and religious faith, one harsh (sometimes tragic) setback after another. Far from being sentimental or message-bearing, Baranski simply tells the story as an example of what surely has happened to dozens of such Polish peasant women like Andzia.

Andzia meets the peasant Szczpan one day in a restaurant where she works. They marry, experience a rather embarrassing wedding night (one of the delights of the film), and have two children. Then Szczpan dies in a tragic drowning accident, and the widow has to raise the two children herself with meager wages as a dishwasher in a factory cantina. Once the children are grown, Andzia finds herself needed once again to help her son and daughter over the humps in a new society she herself little understands or trusts.

This is a human comedy par excellence. And it's Ewa Dalkowska's rooting performance that makes it one of the memorable Polish films of this decade. Toward the end, the last moments of life are again the first: Baranski leaves us with the image of the child Andzia being lovingly taught how to walk by her own mother, as if to say: once on her feet, Andzia has to go it from here on out all by herself. **Ron Holloway, *The Hollywood Reporter***





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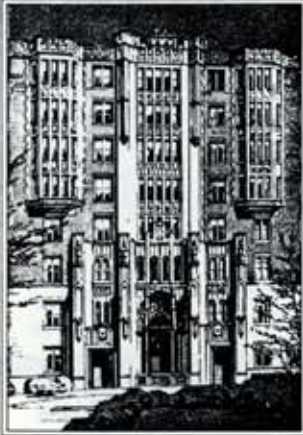
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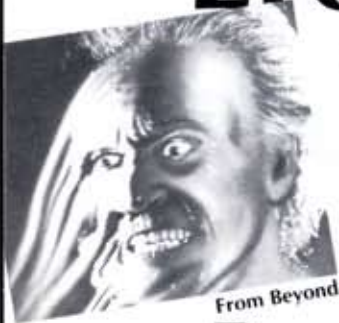
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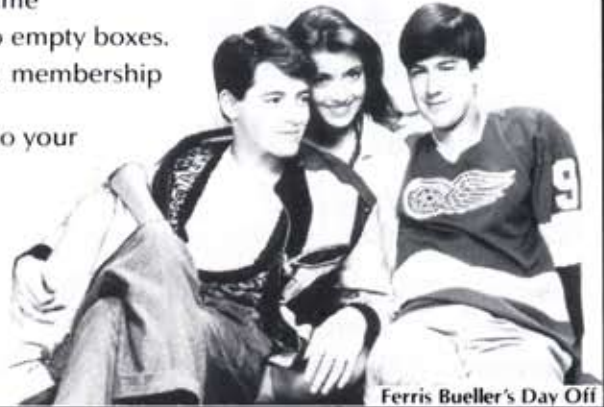
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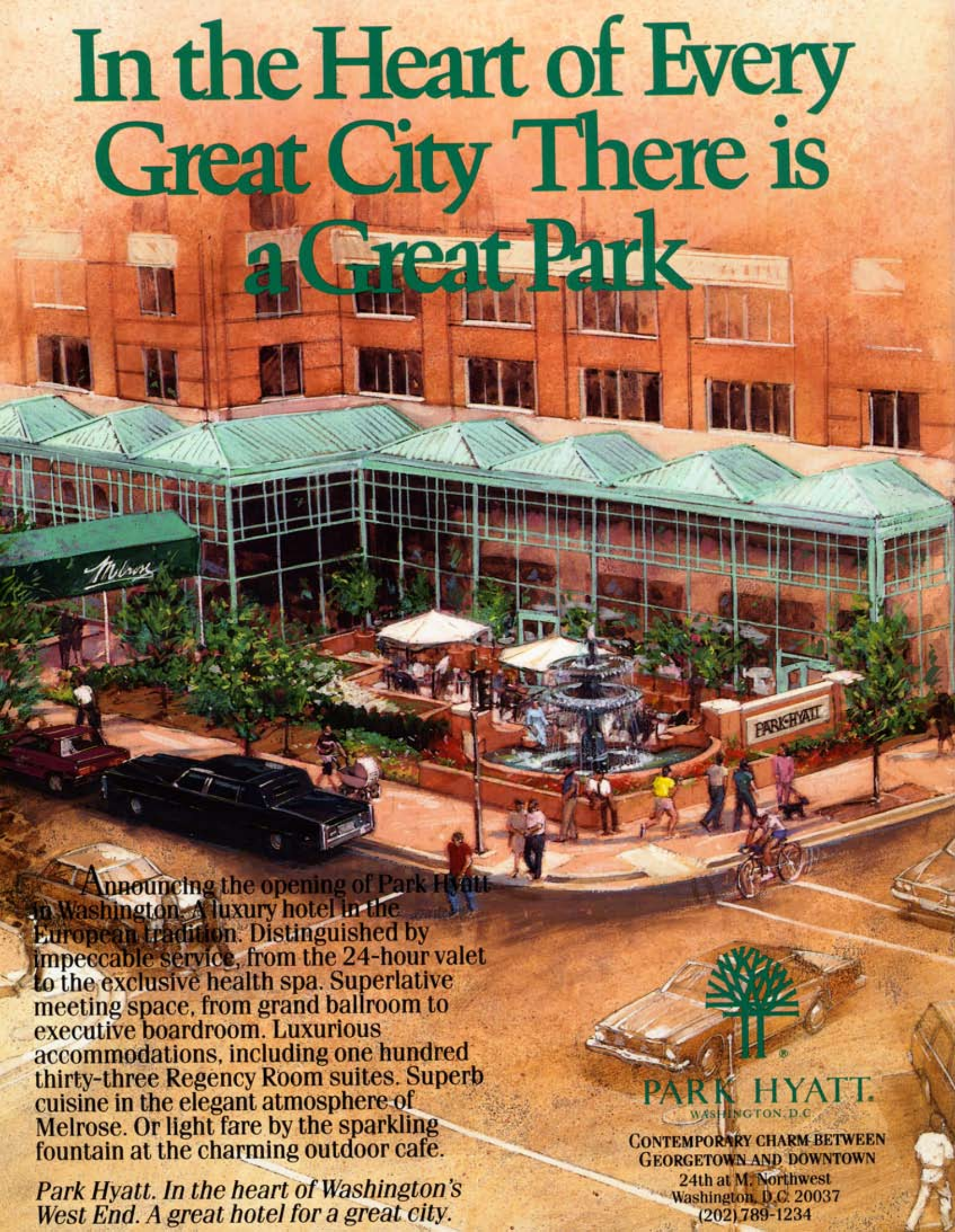
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