

# FILMFEST DC

APRIL 25 •  
MAY 6, 1990

FOURTH ANNUAL  
WASHINGTON, DC  
INTERNATIONAL  
FILM FESTIVAL





# FILMFEST DC



Fourth Annual Washington, DC International Film Festival  
April 25 through May 6, 1990





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## FROM THE EXECUTIVE DIRECTOR

Film is the principal art form of the twentieth century. The written word, visual art, and the performing arts are all embodied in the motion picture. While enticing us with its wonders and pleasures, film has the power to move, to entertain, and often to educate. Filmfest is enthusiastically committed to joining the global community in recognizing the ever-growing interdependence of people around the world. And what more exciting medium to bring us together than motion pictures? Nothing unites people like shared appreciation of well-crafted art.

A festival brings to its community the riches of films that might not, because of the hard economics of the movie industry, be able to find regular commercial screen time. Once established, a festival has a chance not only to reflect film history, but also to make a contribution to it. In the past three years, Filmfest has brought over 350 new features and short films to the District. We are happy to say that some have gone on to extensive commercial success: *My Life as a Dog*, *Tampopo*, *Une Affaire de Femmes* (*Women's Business*), *Apartment Zero*. We are proud to have introduced new talents and images to Washington, D.C. It is only natural that the nation's capital should now become the home and headquarters for an annual international film event.

There is no longer one film audience. There are several audiences, divided by age and interests. Festival staff members are continually engaged in an inquiry into how to serve the varying interests of Washington's diverse community. This year we have added two new series, Cinema for Seniors, a free series of programs designed for older residents, and Washington Showcase, a tribute to the best in local film and video production.

As Filmfest continues to prosper, grow, and take its place among the most significant international film festivals in the nation, it also marks another milestone in the cultural life, progress, and prestige of our city. The quality of our programming is exceptional, and our audiences continue to increase. One of our major goals this year has been expanding the festival's



leadership base to make it more inclusive and representative of the entire city. Hence, we have added eight new members to our board of directors. The size of our events committees and support staff has been expanded. We have also made attending festival programs more convenient by consolidating screening sites and using TicketCenter for advance ticket sales.

As we enter our fourth season, we owe the festival's success to many dedicated people. The University of the District of Columbia has always been our prime supporter. We thank our sponsors, patrons, numerous volunteers, local businesses, the diplomatic community, and the Washington film community. Their resources, knowledge, and insights are the source of the high level of excellence Filmfest has been able to sustain over the years. I want you to know how deeply we appreciate your participation.

To all of our invited guests — filmmakers, entertainers, scholars, journalists — who have come from as far away as Czechoslovakia, the Ivory Coast, Mexico, and the Soviet Union — we extend a special welcome.

Finally and fundamentally, Filmfest is for you, our audience. We mount our festival because we believe that these films of striking quality and rare originality can somehow speak directly to the people of the District of Columbia. We like to think that the festival makes a difference, if only in a small way, in the lives of the people who share it. In this way, we see Filmfest DC as part of an expanding vision for Washington's future.

This is a personal invitation to you to join us — and to have a wonderful time.

Tony Gittens

## FROM THE ARTISTIC DIRECTOR

The business of film and the art of filmmaking are two distinct commodities. One is concerned exclusively with money and the other is concerned with artistic expression. Occasionally the two meet, but this is becoming increasingly rare. Over the past four years I have had the wonderful privilege to travel around the world, looking at movies, meeting new colleagues, and learning about film cultures of other countries. In attempting to bring to Washington a selection of the wealth and diversity of world cinema, I have encountered an almost universal view of America as seen by filmmakers abroad. We are still seen as the land of streets paved with gold and multi-million-dollar contracts. However, the number of subtitled films reaching this country decreases every year. The reason is simple: it is not economically viable to distribute foreign films in the American market. A full-page ad in the *New York Times* costs almost as much as Filmfest's entire operating budget for one year. With these kinds of expenses involved in launching a film for domestic distribution, companies select, with great care, those films that will be seen in the dwindling number of cities that maintain commercial art houses. It's a gamble, because no one can predict whether the smash hit in Paris will break box office records in Denver.

Each year I see over 500 films; from that group comes the program for Filmfest. Most of the films that we bring to Washington will never be seen in a commercial theater. While it has never been our mandate to fill our program with films seen later in the theaters, we are proud to have introduced several films that have gone on to be financially successful. With the near extinction of the art film in this country, film festivals play an increasingly important role in giving audiences their only opportunity to see the newest films from Korea, Burkina Faso, and even France. Filmfest is becoming known as an energetic, serious new festival, and the quality of our programming merits this reputation.



In 1990 we are presenting films by some of the world's most respected directors — Satyajit Ray, Theo Angelopoulos, Federico Fellini, Werner Herzog, Jiri Menzel, Peter Greenaway, Krzysztof Kieslowski, and Hou Hsiao-hsien — as well as films from the shelves of Eastern Europe, work by young independent filmmakers in the Soviet Union, new movies from Africa. Many of you will recognize a friendly face or two — directors who are visiting us for the second time.

This year's program is our strongest and most creative. I would like to dedicate the work I have done for Filmfest to the memory of my Father. He taught me the value of hard work and instilled in me a sense of fair play. He always supported my risk taking, although he often thought I might be seeking the impossible. He learned to appreciate my enthusiasm for Filmfest, and he and my Mother became avid festival visitors. I miss his encouragement and understanding.

To all the individuals and organizations that have supported Filmfest, please accept my heartfelt thanks and appreciation.

Marcia Zalbowitz



# FILMFEST DC



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**Special Thanks to**  
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... and all our wonderful volunteers.

*Filmfest DC, the Washington, DC international film festival  
invites you to join us for our fourth annual Opening Night Gala*

*Featuring the U.S. premiere of Bye Bye Blues  
a new film from Canada directed by Anne Wheeler*

*Shown with the short Darkness, Light, Darkness  
by Jan Svankmajer of Czechoslovakia*

*Wednesday evening, April 25, 1990*

*Citadel Center, 1649 Kalorama Road, N.W.*

Film starts promptly at 7:30 PM

\$25 per person (premiere and party)

\$75 per person (pre-screening celebrity jazz reception from 6:00-7:30 PM; free valet parking)

Black tie optional



SCHEDULE

WEDNESDAY, APRIL 25

7:30 PM	Bye Bye Blues with Darkness, Light, Darkness	CITADEL CENTER
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THURSDAY, APRIL 26

10:00 AM	Sweden/Senegal Boy in the Oak and The Greedy Child*	Anacostia Museum
4:00 PM	Summer of the Colt*	Cineplex Odeon MacArthur
6:30 PM	Die Nibelungen* (Tickets \$8.00)	National Air and Space Museum
7:30 PM	A Short Film About Love	Cineplex Odeon West End
7:30 PM	Story of Boys and Girls with Festival	AMC Union Station 9
9:00 PM	Fictitious Marriage	Cineplex Odeon Tenley Circle
9:45 PM	Larks on a String with Mind the Steps!	Cineplex Odeon West End

FRIDAY, APRIL 27

6:30 PM	Through the Wire with Wild Animals in the Zoo	American Film Institute
7:00 PM	The Decalogue (1 and 2)	Cineplex Odeon West End
7:00 PM	The Women on the Roof	AMC Union Station 9
8:30 PM	Peter Greenaway/Video	American Film Institute
9:00 PM	Bal Poussière with Sculpture/Sculptures	AMC Union Station 9
9:15 PM	Larks on a String with Mind the Steps!	Cineplex Odeon West End
11:00 PM	You Elvis, Me Monroe with Western	American Film Institute

SATURDAY, APRIL 28

1:00 PM	My 20th Century with A Bird	Cineplex Odeon West End
1:00 PM	A Girl of the Limberlost*	American Film Institute
2:00 PM	An Enemy of the People with Smog	AMC Union Station 9
2:00 PM	Black Snow	AMC Union Station 9
3:00 PM	Strand — Under the Dark Cloth with L'Etreinte	Cineplex Odeon West End
3:00 PM	Audience	American Film Institute
4:30 PM	White Lies	AMC Union Station 9
5:00 PM	Landscape in the Mist with Home	Cineplex Odeon West End
5:00 PM	Audience	American Film Institute
7:00 PM	The Decalogue (3 and 4)	Cineplex Odeon West End
6:30 PM	Have You Seen Drum Recently? with Feet of Song	AMC Union Station 9
7:00 PM	Sunless Days with Egoli	American Film Institute
8:30 PM	Bal Poussière with Sculpture/Sculptures	AMC Union Station 9
9:00 PM	Communication/Conflict: Film Images of the Holy Land	American Film Institute
9:15 PM	Israeli Cinema: Contemporary Views	
9:15 PM	The Terra-Cotta Warrior	Cineplex Odeon West End
11:30 PM	Adrenaline with Stille Nacht	American Film Institute

SUNDAY, APRIL 29

12:30 PM	Animation from the German Democratic Republic*	AMC Union Station 9
1:00 PM	Communication/Conflict: Film Images of the Holy Land	American Film Institute
	Panel Discussion: Israeli Cinema in Historical Perspective *	
2:00 PM	The Flame of the Pomegranate in the Cane	AMC Union Station 9
3:00 PM	Communication/Conflict: Film Images of the Holy Land	American Film Institute
	Early Cinema in Palestine	
4:00 PM	The Women on the Roof	AMC Union Station 9
5:30 PM	Secret Wedding	Cineplex Odeon West End
5:30 PM	A City of Sadness	American Film Institute
6:00 PM	Washington SHOWCASE Part 1	Ramada Renaissance Techworld Auditorium
6:30 PM	Beijing Watermelon	AMC Union Station 9
7:00 PM	The Decalogue (5 and 6)	Cineplex Odeon West End
8:30 PM	Washington SHOWCASE Part 2	Ramada Renaissance Techworld Auditorium
8:30 PM	Black Snow	AMC Union Station 9
8:45 PM	Peter Greenaway/Video	American Film Institute

MONDAY, APRIL 30

6:30 PM	Communication/Conflict: Film Images of the Holy Land	American Film Institute
	The Historical Role of the Documentary	
7:00 PM	The Decalogue (7 and 8)	Cineplex Odeon West End
7:00 PM	The Seventh Continent with In the Exile of the Drowned Tiger	Cineplex Odeon West End
9:00 PM	Shepherds of the Sun and Hunter	American Film Institute
9:15 PM	My 20th Century with A Bird	Cineplex Odeon West End
9:30 PM	Secret Wedding	Cineplex Odeon West End

TUESDAY, MAY 1

6:30 PM	Communication/Conflict: Film Images of the Holy Land	American Film Institute
	East and West	
7:00 PM	Steelbands of Trinidad with Orataleo	Cineplex Odeon West End
7:00 PM	The Decalogue (9 and 10)	Cineplex Odeon West End
9:00 PM	White Lies	Cineplex Odeon West End
9:15 PM	Shepherds of the Sun with Hunter	American Film Institute
9:15 PM	The Seventh Continent with In the Exile of the Drowned Tiger	Cineplex Odeon West End

WEDNESDAY, MAY 2

1:00 PM	Great American Entertainers* (SOLD OUT)	American Film Institute
4:00 PM	A Girl of the Limberlost*	Francis Gregory Branch, D.C. Public Library
6:30 PM	Communication/Conflict: Film Images of the Holy Land	American Film Institute
	The Sabra and the Holocaust	
6:45 PM	A City of Sadness	Cineplex Odeon West End
7:00 PM	On Death Row	Cineplex Odeon West End
9:00 PM	Red Fish In America	American Film Institute
9:30 PM	Comrade Krüger	Cineplex Odeon West End
9:30 PM	The U.S.I.A. under George Stevens, Jr. — A Tribute*	National Archives

THURSDAY, MAY 3

1:00 PM	Great American Entertainers* (SOLD OUT)	American Film Institute
4:00 PM	Animation from the German Democratic Republic*	Anacostia Branch, D.C. Public Library
6:30 PM	An Enemy of the People with Public Voice	American Film Institute
7:00 PM	On Death Row	Cineplex Odeon West End
7:30 PM	Santa Sangre with Origo	Key Theatre
8:00 PM	Superstar*	Hirshhorn Museum
8:45 PM	Conquest of the South Pole with The Audition	American Film Institute
9:00 PM	Rossini's Pasticcio with 78 R.P.M.	Cineplex Odeon West End

FRIDAY, MAY 4

6:30 PM	Tongues Untied	American Film Institute
6:30 PM	The Reenactment and December 1989: Journal of Freedom	AMC Union Station 9
7:00 PM	Rossini's Pasticcio with 78 R.P.M.	Cineplex Odeon West End
8:00 PM	Superstar*	Hirshhorn Museum
8:30 PM	You Elvis, Me Monroe with Western	American Film Institute
9:00 PM	Finzan	AMC Union Station 9
9:30 PM	Fountain with Finale	Cineplex Odeon West End
9:30 PM	Conquest of the South Pole with The Audition	Biograph Theatre

SATURDAY, MAY 5

12:30 PM	300 Miles to Heaven*	Biograph Theatre
1:00 PM	Have You Seen Drum Recently? with Feet of Song	UDC Auditorium
2:30 PM	Tongues Untied	UDC Building 41, Room A-03
2:45 PM	Fountain with Finale	UDC Auditorium
3:45 PM	Sunless Days with Egoli	UDC Building 41, Room A-03
5:00 PM	Story of Boys and Girls with Festival	UDC Auditorium
5:30 PM	Audience	UDC Building 41, Room A-03
6:45 PM	Peter Greenaway/Video	UDC Building 41, Room A-03
7:00 PM	A Short Film About Killing with The Hunt	UDC Auditorium
9:00 PM	The Terra-Cotta Warrior	UDC Auditorium
9:30 PM	You Elvis, Me Monroe with Western	UDC Building 41, Room A-03
11:15 PM	Adrenaline with Stille Nacht	UDC Auditorium

SUNDAY, MAY 6

11:00 AM	The Dybbuk* (Tickets \$10.00)	Cineplex Odeon Avalon
12:30 PM	Peter and Pompey*	AMC Union Station 9
12:30 PM	Finzan	Key Theatre
12:30 PM	Steelbands of Trinidad with Orataleo	Key Theatre
4:30 PM	Intervista with Papa Carlo's Theatre	Cineplex Odeon Embassy
	(Tickets \$15.00 ; includes party at CITIES)	
6:30 PM	CLOSING NIGHT PARTY	CITIES

LOCATIONS

AMC Union Station 9, 50 Massachusetts Ave., NE  
American Film Institute, John F. Kennedy Center for the Performing Arts  
Anacostia Branch, D.C. Public Library, Good Hope Rd. & 18th St., SE  
Anacostia Museum, 1901 Fort Place, SE  
Biograph Theatre, 2819 M St., NW  
Cineplex Odeon Avalon, 5612 Connecticut Ave., NW  
Cineplex Odeon Embassy, Connecticut & Florida Aves., NW  
Cineplex Odeon MacArthur, 4959 MacArthur Blvd., NW  
Cineplex Odeon Tenley Circle, 4200 Wisconsin Ave., NW  
Cineplex Odeon West End, 23rd & L Sts., NW  
Citadel Center, 1649 Kalorama Rd., NW  
Francis Gregory Branch, D.C. Public Library, 3660 Alabama Ave., SE  
Hirshhorn Museum and Sculpture Garden, 7th St. & Independence Ave., SW  
Key Theatre, 1222 Wisconsin Ave., NW  
National Air and Space Museum, Langley Auditorium, 7th St. & Independence Ave., NW  
National Archives, 8th St. & Pennsylvania Ave., NW  
Ramada Renaissance Techworld, 999 9th St., NW  
The University of the District of Columbia (UDC), Van Ness Campus, 4200 Connecticut Ave., NW

TICKETS

General admission to all events is \$6.00, with the exception of events marked with an asterisk (\*).  
Tickets are available at all TicketCenter locations, including all Hecht's stores. (Service charge is included.)  
To order tickets, call 432-0200.  
Free events are on a first-come basis, with no reservations accepted or tickets required.  
For additional information about Filmfest DC, call 727-2396.



# CONTEMPORARY ISRAELI CINEMA: AN OVERVIEW

Dan Fainaru

"The Israeli cinema is facing the worst crisis in its history." This is the kind of statement with which everyone tends to agree. Always. Yesterday, today, and, in all probability, tomorrow as well. This, and very little else. For beyond that, there are about as many opinions on the state of this industry (if industry it is) as there are people involved in it. That it has managed to survive in spite of it all, producing annually, for the past fifteen years, an average of some fifteen feature films, and achieving a certain degree of respectability on the international stage, is pretty amazing. That it has done so with minimal help from the establishment, which regards this type of activity with a suspicious eye, is truly a miracle.

Rudimentary, often clumsy, sometimes offensively vulgar and commercial, obsessed with content to such an extent that it rarely pays any attention to form, this cinema reflects, quite often unconsciously, but with an uncanny accuracy, the social and political climate in which it was born. Looking at it, you can get a pretty good idea of the mentality, the dreams, and the aspirations — but also the fears and the anxieties — prevalent in Israeli society. The analysis may be superficial (if there is any analysis at all), but the facts are there if you look at them the right way.

Whether it is in the *bourekas* films, those insipid ethnic comedies, all of them inspired by the success of Efraim Kishon's early comedy, *Sallah*, in which dull, middle-class Ashkenazi Jews are confronted by poor but shrewd Sephardim; the youth-oriented Sabra comedies of the *Lemon Popsicle* variety, haunted by sex to the exclusion of everything else; the Jewish-Arab conflict stories, told from the point of view of the first and clearly sympathizing with the second, like *Hamsin* and *Beyond the Walls*; or the *Israelis in Uniform* dramas, from *Paratroopers* on through *Ricochets* and down to *One of Us*, pointing out the pressures that mold, in one way or another, the character of the Israeli adult — these films indicate, by the things they choose to show and even more so by the things they prefer to ignore, what it means to be an Israeli today.

During the sixties dreamers still believed that films could be a profitable venture, in spite of the minuscule portion of the market they had; the future of every production was determined by its commercial potential; and state subsidies were awarded to the films that did best at the box office, regardless of their cultural standard. The first big local names flourished through this period, starting with Menahem Golan, whose voluminous output includes everything from thrillers and spy stories to romantic "melos" and screwball comedies, from war epics and ethnic farces to social commentary, super musicals, and current affairs.

As a producer, Golan was behind Efraim Kishon's first, and most successful, film venture, *Sallah* (1964), and later, Moshe Mizrahi's touching *I Love You, Rosa* (1972) and *The House on Chlouch Street* (1973). And it was Golan again who gave Boaz Davidson in 1977 the chance to paraphrase *American Graffiti* into the gold mine known as *Lemon Popsicle*. All this, before moving to Hollywood and launching the Cannon adventure.

It was during that same time that Uri Zohar, the one filmmaker who best represents the unruly, anarchic, but naturally talented Sabra spirit, was responsible for one of the few innovative feature films ever made in Israel, *A Hole in the Moon* (1964).

As the seventies set in, a new generation of filmmakers, most of them educated in Europe and strongly influenced by the spirit of the New Wave, attempted to break through with personal statements of an intimate nature, struggling, mostly without success, against impossible economic odds. Often they would mortgage themselves and everything they possessed to make films that could never, under any circumstance, bestow on them more than prestige.

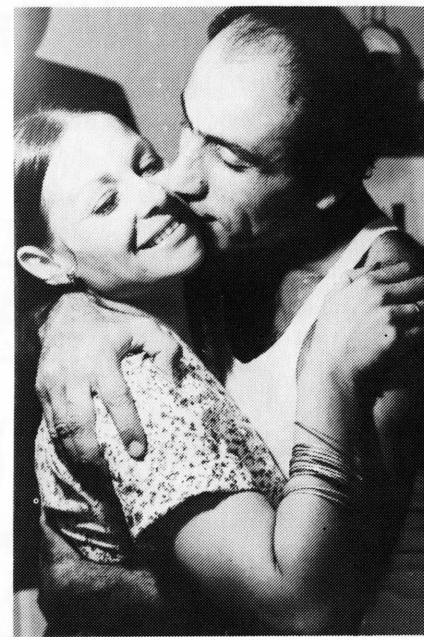


No Te Metas

The eighties were the most political decade. The illusion of a lucrative industry that would churn out blockbusters and finance, from their profits, more ambitious experiments, was finally fading away. A lobby of filmmakers managed to wrestle from the government a Fund for the Promotion of Quality Films. Its activities since 1980, when it was started, may have been debatable, but its presence was essential to serious filmmaking attempts in the country. Financing only a small part of the film budget (its share was dramatically increased only in 1989), it was involved, in one way or another, in the production of many films adopting critical attitudes toward various aspects of life in Israel. The Israeli-Arab conflict — which filmmakers preferred to ignore in the past unless they adopted a clear-cut patriotic stance — was given considerable exposure and revealed under many different angles, in films like Daniel Wachsmann's *Hamsin* (1982), Haim Bouzaglo's *Fictitious Marriage* (1988), and best known of all, Uri Barbash's *Beyond the Walls* (1985).

The infallibility of the Israeli army and its alarming influence on the psychological climate of the entire country (after all, adult Israelis are soldiers on temporary leave) were being questioned from all quarters. And a taboo subject, for a long time too embarrassing for Israeli filmmakers to address — namely, the Holocaust — was finally put on the table.

It would be an error, of course, to imagine that all Israeli films now are highly relevant, grappling with the complex reality surrounding them and trying, not always successfully, to measure up to it. Israel is still one of the last places on earth where candid camera comedies, a fashion inherited from South Africa, are still doing business. The *bourekas* comedies, which treated Ashkenazim and Sephardim



The House on Chlouch Street

with equal contempt, and the mindless teenage sex yarns are on their way out, or so it seems.

It would be equally wrong to imagine that the aforementioned films have managed to fill up the theaters, and that now the future of the Israeli cinema is secure. The opening statement is still as true today as it ever was in the past. In the past few months, film production has been practically nil, and the wheels that are once again moving now need much more oiling before they can go back to something like a satisfactory pace. But there is reason for hope. The Fund has doubled its participation in films, and Israeli television has finally agreed to contribute as well, so one shouldn't despair. Not yet.

Dan Fainaru is film editor of the *Jerusalem Post*.





CLASS IN SESSION

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## ANNOUNCEMENTS

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We helped fund the award winning movie "Stand and Deliver", inspired by Jaime, his students and the obstacles they overcame.

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# TELLING THE AMERICAN STORY ABROAD, 1962-1967: GEORGE STEVENS, JR. AND THE U.S.I.A.

Richard Dyer MacCann

In 1908 — the same year D. W. Griffith was directing his first theatrical film — members of the Department of Agriculture were making the first nonfiction film for the U.S. government.

In the more than 80 years since, there have been three peaks of creative activity in government filmmaking.

From 1936 to 1940 Pare Lorentz wrote, directed, or supervised five extraordinary motion pictures supportive of New Deal goals. They included *The River*, perhaps the best conservation film ever made.

From 1942 to 1945 Frank Capra directed for the armed forces the *Why We Fight* series, informative and important for morale during World War II, valuable today as examples of pictorial persuasion and as historic documents. John Huston, John Ford, and William Wyler were other Hollywood feature directors — converted to documentary — who contributed important records of military action.

During the same years Robert Riskin and Philip Dunne, prominent Hollywood writers, supervised the making of documentaries for the Office of War Information. Against an international barrage of Nazi radio and film — and dominant memories in foreign lands of Hollywood gangster pictures — they worked to inform audiences in allied and neutral countries about what Americans were doing for the war effort and what America was really like. Short films like *Valley of the Tennessee* (Alexander Hamid), *Tuesday in November* (John Houseman), *The Town* (Josef von Sternberg), and *Autobiography of a Jeep* (Joseph Krumgold) helped to balance some of the negative impressions of America.

Before World War II, no one had ever consciously set out to tell the world in a series of films what it was like to live in America.

Thus the precedent was established, and supported by Congress, that there were “background” films about American life that needed to be made by the government. Neither newsreel nor movie companies had any real interest in documenting democracy; they were more likely to show frightening dramas of unsolved problems than to depict cooperative solutions.

After the war, pressures of the cold war called for renewed strategies of information policy. In the 1950s the emphasis was on military might. By the 1960s mutual understanding seemed more needed, and documentaries about the human side of American life were appropriate.

In 1962 President Kennedy called on a television reporter, Edward R. Murrow, to be director of the U.S. Information Agency (U.S.I.A.). His mission was to tell the American story overseas. George Stevens, Jr., son of the well-known Hollywood director, was hired as head of the motion picture service. He was 28 years old, and his production credits were few. But he had a vision of the role of the documentary in a divided world, and he set about his task with courage, verve, and persistence. He wanted first to seek out talented writers and directors. He could not work with governmental contract procedures, which assumed that films can be bought on bid, like beef, desks, or dams. He won this battle and went on to search out experienced nonfiction filmmakers such as Leo Seltzer, Charles Guggenheim, Bruce Herschensohn, and James Blue.

Seltzer provided the first film on his agenda, the story of Jacqueline Kennedy's visit to India and Pakistan. “The key,” Stevens said, “is that Mrs. Kennedy comes to *learn* from Pakistan, thus showing our true democratic spirit.” The film pleased worldwide audiences so much that Congress passed a joint resolution permitting it to be shown in the U.S.

Guggenheim directed two films about integration and education, *A City Decides* and *Nine from Little Rock*, which won an Academy Award.

Herschensohn made *Five Cities of June* and other films with worldwide locations. At top speed, he compiled *The President* to reassure the world about succession under our Constitution. He also directed the feature-length Kennedy memorial film that Stevens himself undertook to produce, *John F. Kennedy: Years of Lightning*,

*Day of Drums*. This, too, was later released for American theaters.

Blue was less experienced than the others, but contributed a special quality of warmth and personal expression. *The March*, his report on the civil rights march on Washington, was the most controversial of the U.S.I.A. films. Stevens, who assigned it to him, felt sure it would be fully justified (as it was) by admiring responses from abroad: the United States was a place of freedom where such a march could take place, and the government of the United States was not afraid to show it on film.

Blue's earlier foray into Latin America brought a trilogy of ten-minute films celebrating the values of U.S. aid through the Alliance for Progress. *The School at Rincón Santo* is one of the jewels of documentary: the simple record of the first day of class in the first school ever built in a small Colombian town is unforgettable. Praised by all the posts overseas, it stands today as an implicit counter-argument against heavy-handed foreign policy in Latin America.

From the beginning Stevens wanted to encourage young filmmakers — a forecast of later years when he was the director of the American Film Institute. In November 1962 he divided a budget for a single \$30,000 film and offered \$5,000 each to recent university film graduates. He got a fresh and appealing group of reflections of university life in *Student Teacher*, *Student Engineer*, and *The Sculptor*, and these met friendly receptions in youthful audiences overseas. At U.C.L.A. he found Carroll Ballard, who did a study of an Oregon farm family, *Beyond This Winter's Wheat*. He contracted with Terry Sanders, a U.C.L.A. graduate, and with Kent Mackenzie from U.S.C. He as-



Edward R. Murrow swearing in George Stevens, Jr. as Director of the Motion Picture and Television Service of the U.S.I.A., 1962.

signed films to Tibor Hirsch, Haskell Wexler, Ed Emshwiller, and William Jersey. They made films like *Grand Central Market*, *Faces of America*, and *Architecture USA*.

Stevens got all these independent artists to go along with a propaganda program because he let each of them pick an aspect of American life they were happy to tell about. He left them reasonably free to propose and develop their projects, afterwards discussing, editing, and working with them to completion. It was a remarkable era of creative filmmaking in the service of American national identity.

For years there have been efforts to release the U.S.I.A. films for viewing by the taxpayers who made them possible. This release has finally been accomplished. Designed in the first instance to support foreign policy but often transmuted into inspired statements about our way of life, the U.S.I.A. films are bound to offer us beauties and rewards.

The reason for reluctance has been the fear that such films would powerfully promote an administration or political party. This fear was not without basis, since some people remembered *The Plow That Broke the Plains*, which was used in Democratic congressional campaigns in 1936. In our multimedia age, however, such fears of the power of movies seem archaic.

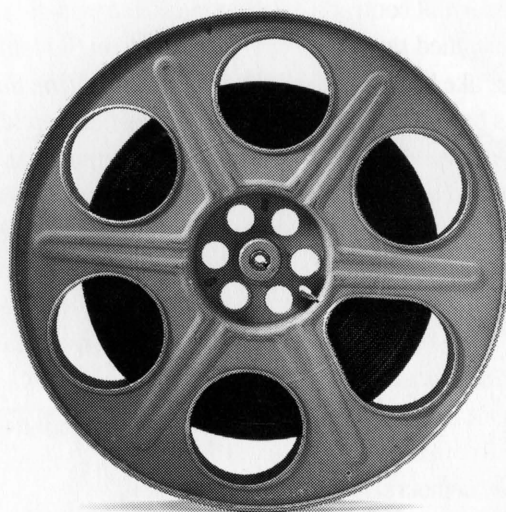
Instead, we should remember that someone at the time suggested that President Roosevelt ought to send *The Plow* to Congress as a frankly partisan and openly persuasive “message.” (He didn't do it because there were no projection facilities in the House of Representatives.)

What a wonderful idea that was! Some day there may be a President who will be so comfortable with visual media that he or she will make policy proposals about conservation, pollution, housing, and foreign policy supported by the humane and emotional appeal of a documentary film.

In this new era, when we seem to be short of “enemies,” we may feel less pressure to compete for approval abroad. But we shall still want the help of the graphic and solution-oriented positive powers of film, which can dramatize — not fictionally, but in pictures of reality — our needs to confront our problems and ourselves.

Richard Dyer MacCann is the author of *The People's Films: A Political History of U.S. Government Motion Pictures* (Hastings House, 1973) and emeritus professor of motion picture history at the University of Iowa.

# *THE WORLD'S FASTEST FILM.*



"Not as good as his first or third, but better than his last." "It worked for me on several levels."  
"Even the symbolism was symbolic." "It came DHL." Some of the more popular things  
said during this year's festival. DHL. Official carrier of the Washington, D.C. International Film Festival.

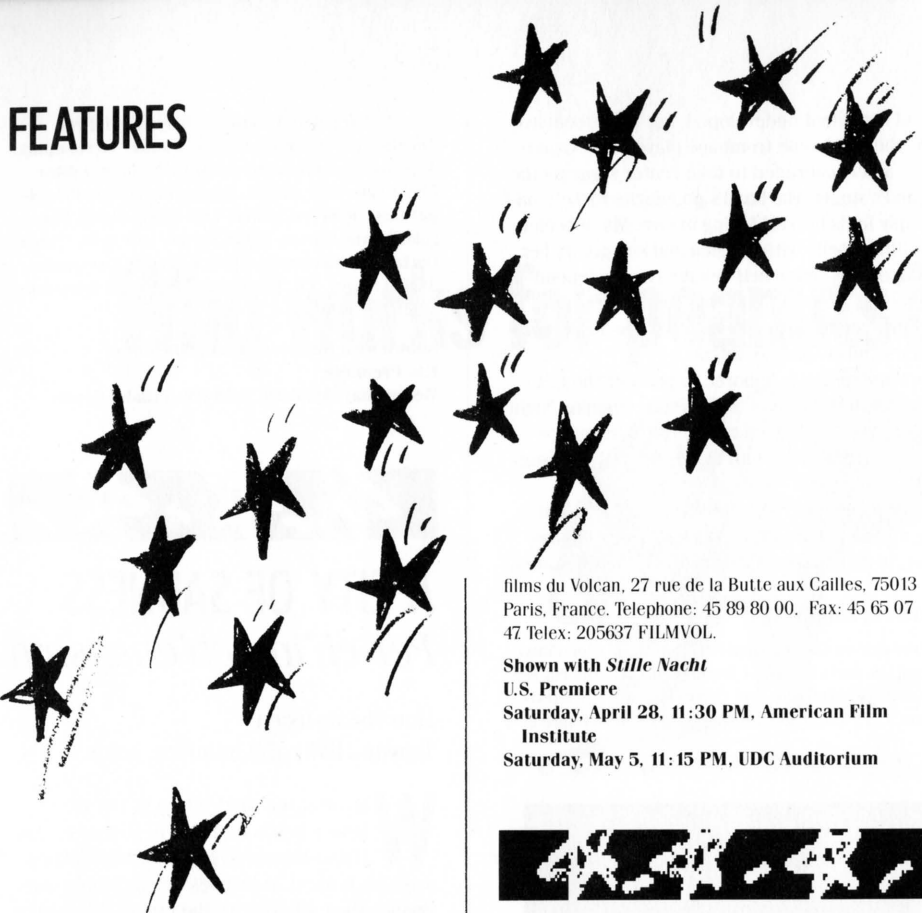


*FASTER TO MORE OF THE WORLD*

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## FEATURES



### ADRENALINE

Jean Marie Maddeddu, Yann Piquer, Anita Assal, John Hudson, Barthélemy Bornpard, Alain Rabak, Philippe Dorisos  
France, 1987/1988, 80 minutes, black and white and color

**T**his nightmarishly funny comedy by a group of young French directors is by turns slapstick and gory (often simultaneously).

Broken into a series of short films by the bizarre connecting device of blind men standing in a queue, each vignette is a stylized, high-tech exercise in the macabre. In one sequence people are trapped in their cars, which drive to the junkyard and dutifully wait in line to be crushed. In another bit a man in a sparsely furnished room tears the wings and legs off flies and mounts them with geometric precision on the ceiling, floors, and walls. In perhaps the most memorable bit of madness, a hapless would-be boarder agrees to his potential landlady's invitation to run an obstacle course in exchange for a free flat, only to find it the most grueling wager of his short life. Cheerfully shameless in its pursuit of the shocking, *Adrenaline* signals the arrival of a new generation of audacious filmmakers whose talents should be nurtured; barring that, they should be locked up immediately.

**Eddie Cockrell**

**In French with English subtitles**

**Production Company:** Manitou Productions. **Producer:** Yann Piquer. **Associate Producer:** Clara Films. **Screenplay:** Jean Marie Maddeddu, Yann Piquer, Anita Assal, John Hudson, Barthélemy Bornpard, Alain Rabak. **Cinematography:** Bernard Cavalié. **Music:** Richard Gili, Eric Doubré, Anne Marguerite Jacques, Pierre Azais, John Hudson. **Principal Cast:** Jean Marie Maddeddu, Clementine Celacié, Bernadette Coqueret, Gad Marlen, Jean-François Gallotte, Franck Baruk. **Film Source:** Les



films du Volcan, 27 rue de la Butte aux Cailles, 75013 Paris, France. Telephone: 45 89 80 00. Fax: 45 65 07 47. Telex: 205637 FILMVOL.

**Shown with *Stille Nacht***

**U.S. Premiere**

**Saturday, April 28, 11:30 PM, American Film Institute**

**Saturday, May 5, 11:15 PM, UDC Auditorium**

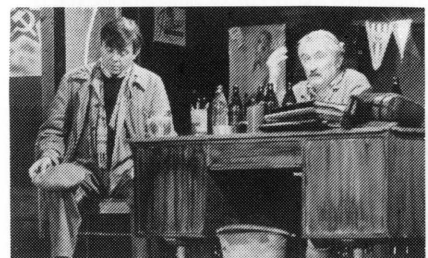


### AUDIENCE

Jirí Menzel

Czechoslovakia, 1990, approximately 55 minutes, color, video

**O**n December 29, 1989 Vaclav Havel became president of Czechoslovakia. On January 10, 1990 he attended a performance of his one-act play, *Audience*, which was performed in his native country in public for the first time. This unprecedented event was directed by Academy Award-winning filmmaker Jirí Menzel (*Closely Watched Trains* and the long-banned *Larks on a String*, which is also being shown at Filmfest this year).



Capturing a moment in history of international culture and political significance, this production recorded the dissident playwright turned president seeing his fifteen-year-old work. The original Czechoslovakian version stars Josef Abrahm and Pavel Landovsky, who returned to Prague after a twelve-year expatriation to recreate the role he played (with Havel himself) in underground performances.

The play, a penetrating look at a repressive system, has no heroes or villains. Rather, it provides a glimpse of two human beings and their principles. It features a character named Vanek (played by Abrahm), based on Mr. Havel himself when he was forced out of the theater and was working at a brewery in Trutnov in the early 1970s.

The brewmaster (played by Landovsky) drinks himself into a beer-induced stupor while trying to press Vanek into helping him be a police informer.

Filmfest is honored to present the world premiere of this production and to host Mr. Menzel as a special guest.

We wish to acknowledge the help and assistance of Michael Wolkowitz of MJM Creative Services, Jiri Jannicek of Czechoslovak Filmexport, and Jiri Menzel.

**Marcia Zalbowitz**

**In Czech with English subtitles**

**Producers:** Robert Kanter, Michael Wolkowitz.

**Screenplay:** Vaclav Havel. **Cinematography:** Ervin

Sanders. **Sound:** Danny Michael. **Editor:** Craig Korbel. **Principal Cast:** Pavel Landovsky, Josef Abrahm. **Film Source:** MJM Creative Services, 255 West 26th Street, New York, NY 10001. Telephone: (212) 924-7070. FAX: (212) 627-2910.

**World Premiere**

**Saturday, April 28, 3:00 PM, American Film Institute**

**Saturday, April 28, 5:00 PM, American Film Institute**

**Saturday, May 5, 5:30 PM, UDC Building 41, Room A-03**



### BAL POUSSIERE

Henri Duparc

Ivory Coast, 1989, 91 minutes, color



**A**t this year's Ouagadougou Film Festival the public fought to get in to see this humorous story about a stubborn young woman who rejects traditional practices, such as arranged marriages and polygamy. Binta is sent home to her village because of her disrespect for her uncle in Abidjan. On the way she is spotted by Half-God (so called because after God he is the chief of the village), who wants to marry her. Her parents insist that she marry him even though he already has five wives. The sixth wife will harmonize the week: one wife for each day, and Sunday for the best behaved of the week. Binta causes civil war among her co-spouses, exploits her situation as most favored wife, and eventually runs off with her lover, a young musician, with the clash of modernity and religion left unresolved.

**June Givanni**

**In French with English subtitles**

**Production Company:** Focale 13. **Producer:** Henri Duparc. **Screenplay:** Henri Duparc. **Cinematography:** Bernard Déchet. **Editor:** Christine Aya. **Music:** Boncana Naiga. **Principal Cast:** Bakary Bamba, Tchelléy Hanny, Naky Sy Savane, Thérèse Taba. **Film Source:** Imperia Distribution, 6 rue Lincoln, 75008 Paris, France.

**Shown with *Sculpture/Sculptures***

**Friday, April 27, 9:00 PM, AMC Union Station 9**

**Saturday, April 28, 8:30 PM, AMC Union Station 9**



### BEIJING WATERMELON

*Pekin no Suika*

Nobuhiko Obayashi

Japan, 1989, 135 minutes, color

**B**ased on a real story, *Beijing Watermelon* is about a greengrocer in China who has an encounter with a group of Chinese students who live nearby. Though originally prey to common prejudices, he eventually comes to understand the students and wants to help them. This he does despite the opposition of his family, and the students in turn help him.

When the story demands that the greengrocer and his wife go to Beijing at the invitation of the students, who have returned to their homes, director Obayashi suddenly abandons realism; the film could not be concluded because it was June 1989, and he and his cast were to have gone to China. Instead, Obayashi



stages in the studio the party, the trip to the Great Wall, and the airplane voyage, and he shows you how he does it. This enormous and calculated rift in style serves as a devastating comment on the Tiananmen Square massacre; it is all the more powerful for being oblique.

This is a completely original film... joyous, affirming, honest, and unsentimental. It is a film about understanding, acceptance, and the need to be friends.

**Donald Richie**

**In Japanese and Chinese with English subtitles**

**Executive Producers:** Kaneo Kawanabe, Kyoko Obayashi. **Associate Producer:** Michio Morioka. **Screenplay:** Yoshihiro Ishimatsu, from a story by Lin Hsiao-Li, Toru Kugayama. **Cinematography:** Shigekazu Nagano. **Music:** Tetsuo Konda. **Principal Cast:** Bangal, Masako Motai, Toru Minegishi, Haruhiko Saito, Wu Yueh, Fan Ching-Lin. **Film Source:** Shochiku Company, Ltd. 13-5, Tsukiji 1-Chome, Chou-Ku, Japan. Telephone: 81-3-542-5551. Fax: 81-3-545-0703.

**Sunday, April 29, 6:30 PM, AMC Union Station 9**



### BLACK SNOW

*Ben min Niam*

Xie Fei

People's Republic of China, 1989, 107 minutes, color

**F**ilmed in the back alleys of Beijing last spring, while students were gathering in the center of the city, *Black Snow* was one of the few serious movies completed in China last year. The film doesn't touch on China's political crisis, but its unvarnished view of life at street level does offer quite a few insights into the present-day mood in China's cities. Li Huiquan is a man trying to go straight. We meet him making his way home after serving a sentence in a labor camp. His last relative died while he was away, and he's on his own. He tries to make a go of running a clothes stall in one of the new free markets, but the work puts him on the fringe of China's "black economy," just a step away from crime and violence. In a sense, this is a Chinese answer to a film like *Mean Streets*: a study of low-life, petty crime, and dashed hopes, focused on a two-time loser. There have been Taiwan and Hong Kong films about such characters and milieux before, but never one from the P.R.C.

**Tony Rayns**

**In Chinese with English subtitles**

**Production Company:** Youth Film Studio, an affiliate of the Beijing Film Academy. **Producer:** Li Zhan Wen. **Screenplay:** Lui Heng, from his short story. **Photography:** Xiao Feng. **Principal Cast:** Jiang Wen, Cheng Lin, Yue Hong, Lui Xiaoning. **Film Source:** China Film Import and Export, 2500 Wilshire Blvd., Suite 102B, Los Angeles, CA 90057. Telephone: (213) 380-7520.

**U.S. Premiere**

**Saturday, April 28, 2:00 PM, AMC Union Station 9**

**Sunday, April 29, 8:30 PM, AMC Union Station 9**





## BYE BYE BLUES

Anne Wheeler  
Canada, 1989, 110 minutes, color

**D**irector Anne Wheeler has created a poignant and revealing story of a young wife who must return to her parents' home when her husband, a doctor with the British Army, is transferred from their base in India to Singapore. This semi-autobiographical drama, loosely based on the remarkable experiences of the director's mother, is set against the background of the early years of World War II.

Daisy finds herself pregnant and with her young son in Alberta, Canada. She is homebound and her parents, who maintain a modest life-style, impose a strict and oppressive struc-



ture on her once independent and comfortable routine. The Japanese overrun Singapore; she hears no news of her husband, Teddy; the British government offers no financial assistance; and her letters are returned.

In order to break the monotony as well as to support herself, Daisy begins to play the piano for a local swing band. Her insecurity is obvious

and her talent undeveloped, but she is coached by the handsome trombone player, Max Gramley, and encouraged to take center stage as the band's singer. The band's popularity rockets and Daisy finds herself falling in love. Ms. Wheeler skillfully tells with passion and sensitivity her tale of new-found self-reliance and independence. As we wait for events to unfold, we become caught up in an evocative mosaic of memories, music, and nostalgia.

Filmfest DC is honored to present the U.S. Premiere of *Bye Bye Blues* at our Opening Night Gala. We are pleased to be able to introduce this extraordinary film to this special Washington audience.

We extend our sincere appreciation to Ted and Jim Pedas, whose company, Circle Releasing, is distributing the film in the United States.

**Marcia Zalbowitz**

**Production Companies:** Allarcom/True Blue Films, with the participation of Telefilm Canada, Alberta Motion Picture Development Corporation, CFCN Television, CITV Television, and the National Film Board of

Canada. **Executive Producer:** Tony Allard. **Producers:** Arvi Lilmatainen, Anne Wheeler. **Screenplay:** Anne Wheeler. **Cinematography:** Vic Sarin. **Editor:** Christopher Tate. **Music:** George Blondheim. **Principal Cast:** Rebecca Jenkins, Luke Reilly, Stuart Margolin, Wayne Robson, Robyn Stevan, Kate Reid, Michael Ontkean. **Film Source:** Circle Releasing Corporation, 2424 M Street, N.W., Washington, DC 20037. Telephone: (202) 331-3838.

**Shown with *Darkness, Light, Darkness***  
**U.S. Premiere**  
**Wednesday, April 25, 7:30 PM, Citadel Center**



## A CITY OF SADNESS

*Pei-ch'ing ch'eng-shih*

Hou Hsiao-hsien  
Taiwan, 1989, 158 minutes, color

**W**inner of the Golden Lion at the 1989 Venice Festival, *A City of Sadness* is Hou Hsiao-hsien's biggest film, and in many ways his bravest. It focuses on one family but rhymes their affairs with the fate of Taiwan at a crucial turning point in its modern history: a big subject drawn on a very broad canvas. The action spans the years from 1945 (the end of the Japanese colonial period) to 1949 (the Communist takeover of Mainland China and the establishment of Chiang Kaishek's government-in-exile in Taiwan). The opposite poles of the family are the eldest son (a gangster, nightclub owner, and black marketeer) and the youngest son (played by Tony Leung), who runs a small photo studio and befriends members of the movement who are campaigning for Taiwanese independence and self-government. At the heart of the film is Chiang Kaishek's annihilation of the Independence Movement: the 1947 massacre of demonstrators by the army, and the subsequent round of arrests, interrogations, and "disappearances." The mere mention of these events has long been taboo in Taiwan, and Hou — perhaps the best-known director working in Taiwan today — is courting controversy by bringing them to light. But the insistence of facing up to an outrage from the past doesn't obscure Hou's characteristic sensitivity to human drama. The film measures crime in the gangster underworld against the undercover struggles of the resistance, and finds both milieus bursting with stories and incidents to break the heart.

**Tony Rayns**



**In Mandarin, Hokkien, Cantonese, and Japanese with English subtitles**

**Production Company:** 3-H Films Ltd. **Producer:** Ch'iu Fu-sheng. **Screenplay:** Wu Nien-chen, Chu T'ien-wen. **Cinematography:** Ch'en Huai-en. **Editor:** Liao Ch'ing-sung. **Music:** Chang Hung-yi, Naoki Tachikawa. **Principal Cast:** Tony Leung, Hsin Shu-fen, Li T'ien-lu, Kao Chieh, Ikuyo Nakamura. **Film Source:** Creative Workshop, Flat F, 18/F, Tonnochy Tower A, 272 Jaffe Road, Wanchai, Hong Kong.

**Sunday, April 29, 5:30 PM, American Film Institute**  
**Wednesday, May 2, 6:45 PM, Cineplex Odeon West End**

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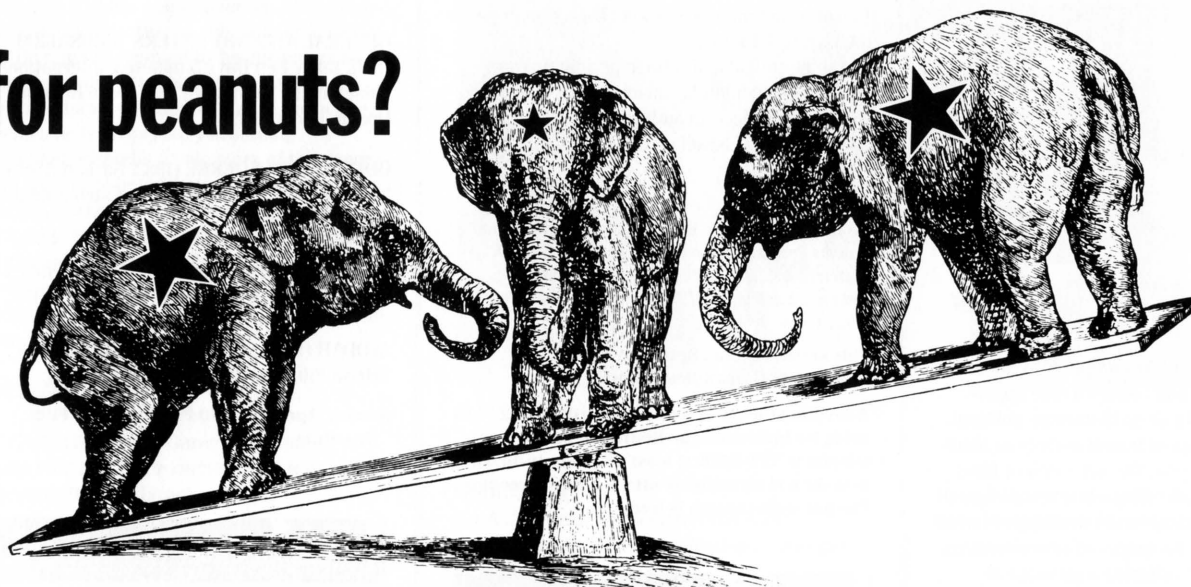
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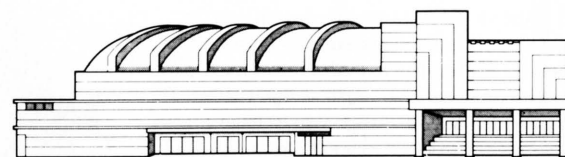
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# COMMUNICATION/ CONFLICT: FILM IMAGES OF THE HOLY LAND

## Introduction

“Communication/Conflict: Film Images of the Holy Land” offers a rare opportunity to focus on historical, political, and cultural aspects of Israeli society as manifested through cinema. The selection of films and the accompanying discussion are designed to encourage a broader understanding of Israeli culture. The series is composed of six evenings, each emphasizing a different dimension of Israeli cinema, and a panel discussion.

The first section, “Early Cinema in Palestine,” and a few films from the second section, “The Historical Role of the Documentary,” focus on images of Palestine on the screen as filmed by both Western cinematographers and European-Jewish settlers. Louis and Auguste Lumière’s *Train Station in Jerusalem* (1899) and Thomas Edison’s *Jerusalem’s Busiest Street* (1903) filmed the “exotic” scenery and people of the Middle East, addressing touristic imagery of the Holy Land to eager Western spectators. European-Jewish immigrants, meanwhile, celebrated Zionist achievements, as seen, for example, in Nathan Axelrod’s fiction narrative *Oded the Wanderer* (1933) and Helmar Lerski’s documentary *Avodah* (1936).

The section on documentary reveals that only recently did it become possible to distinguish documentary filmmaking from propaganda film. Among the reasons are that most documentary films were funded by various Zionist organizations and that filmmakers — especially until the sixties — viewed their historical role as promoting national interests. Produced by the Zionist organization Keren Hayesod, Baruch Dienar’s and Leopold Lahola’s docudrama *Tent City* (1951), for example, idealizes the establishment’s treatment of Sephardic immigrants. In the dominant filmic style of socialist/Zionist realism, *Tent City* praises the Sephardim for their successful “upgrading,” and the Ashkenazim for their patience with their “less developed” fellow citizens. This propagandistic representation has been more recently countered in independent documentaries such as Yig’al Niddam’s *We are Arab Jews in Israel* (1977), which reflects on discriminatory policies as well as on the complex question of the identity of Middle Eastern Jews in Israel.

The third section, “East and West,” focuses on the cultural and political encounter between East and West in Israel. In a country whose physical location is the Middle East and the majority of whose population is from the region, we may ask about the role of cinema in legitimizing or questioning the dominant Israeli desire for a pure, Western identity. In what ways do films such as Moshe Mizrahi’s *The House on Chlouch Street* (1973) and Haim Buzaglo’s *Fictitious Marriage* (1988) challenge the notion of Israel as a Western country?

The fourth section, “The Sabra and the Holocaust,” is conceived to examine historically and to correlate the stereotypes of the tough Sabra and of the victimized Diaspora Jew. In contrast to heroic-nationalist films, such as Yossef Millo’s *He Walked Through the Fields* (1967), alternative personal films, such as Ilan Moshenson’s *Wooden Gun* (1979) and Dan Wolman’s *Hide and Seek* (1980), explore the negative psychological effect of constant militarization while also revealing the emotional scars of the Holocaust.

The fifth section, “Israeli Cinema: Contemporary Views,” which is composed of three short films, sums up some of the points raised in previous sections but also raises other perspectives.

Rashid Mashrawi’s *The Shelter* (1989), for example, offers a Palestinian perspective on Israeli/Palestinian relations, while *Don’t Get Involved* (No Te Metas, 1989) gives the perspective of a contemporary Jewish (Argentinian) immigrant to Israel.

The historical and critical perspectives of this series should play an important role in familiarizing American audiences with many representations of Israel on the screen.

### Ella Shohat

Professor Ella Shohat is coordinator of the Cinema Studies Program at the City University of New York, Staten Island, and author of *Israeli Cinema: East/West and the Politics of Representation* (University of Texas Press, 1989).

**This series is being funded by the D.C. Community Humanities Council.**

**A certain number of free tickets will be set aside for individuals on limited income. Please telephone 727-2396 at least 48 hours in advance to make a reservation to attend a film screening. The panel discussion is free.**



## EARLY CINEMA IN PALESTINE

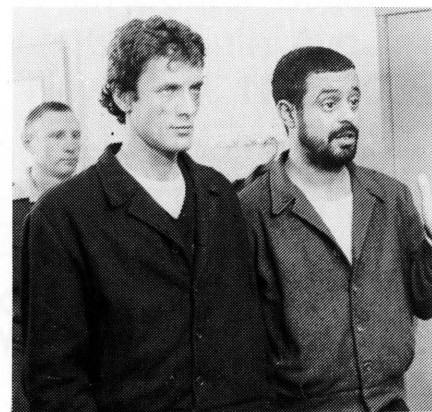
Before statehood, filmmaking in Palestine was for the most part confined to “tourist views” of the Holy Land on the one hand and to documentaries/docudramas of the growing Zionist movement on the other. The early travelogues resembled the Zionist propaganda films in that both focused on the topography of the country. Zionist films were often funded by the World Zionist Organization, which attempted to encourage immigration to Eretz Israel by presenting the birth and growth of Jewish settlements in Palestine.

The earliest “scenics” were shot by foreign cameramen traveling through the Middle East under contract to the Lumière Brothers (Paris) or Edison Film Co. (New Jersey). They are simple records of street life. The earliest native Jewish filmmaker, Yakov Ben Dov, produced unedited records of life in Palestine while working primarily as a portrait photographer.

By the early 1930s Nathan Axelrod and others had established filmmaking units in Palestine that were much more sophisticated, producing newsreels and docudramas that mixed real and fictional images. *Oded the Wanderer* is a feature-length narrative of a Sabra, a native-born Jew, who gets lost on a school outing; the search for him allows the filmmaker to present a variety of landscapes. *Sabra* tells the story of a group of pioneers, their search for water, and conflict with a local Arab chieftain. It is one of the few films from the period to deal with the already serious tensions between Arabs and Jews. *Avodah* (Work) is another docudrama of pioneers building a new settlement. Its exquisite photography was the result of the filmmaker’s intense interest in capturing the light and shadow of the Middle East.

### J. Christopher Horak

TRAIN STATION IN JERUSALEM (1899, Lumière Brothers), 1 minute, Jerusalem Cinematheque, Jerusalem, Israel.



*Beyond the Walls*

JERUSALEM’S BUSIEST STREET (1903, Edison Film Co.), 2 minutes, International Museum of Photography at George Eastman House, Rochester, NY.

GENERAL ALLENBY ENTERS JERUSALEM (1917, Yakov Ben Dov), 5 minutes, International Museum of Photography at George Eastman House, Rochester, NY.

ODED THE WANDERER (1933, Nathan Axelrod), 20-minute excerpt, Jerusalem Cinematheque, Jerusalem, Israel.

SABRA (1933, Alexander Ford), 20-minute excerpt, Library of Congress, Washington, DC.

AVODAH (1936, Helmar Lerski), 35 minutes, British Film Institute, London, England.

**Sunday, April 29, 3:00 PM, American Film Institute**



## THE HISTORICAL ROLE OF THE DOCUMENTARY

In the 1930s the Jewish Agency in Palestine realized that film could be a powerful tool in convincing Jews in a diaspora to support the efforts of the Zionist movement to establish a national homeland. After the declaration of statehood in 1948, this goal hardly changed, since foreign governments in both America and Western Europe, as well as their Jewish constituencies, had to be kept aware of developments in Israel and the need for continuing support of the fledgling state. In the past ten years, Israeli filmmakers have mined this rich nonfiction tradition, often representing views contrary to official policy, as a weapon for social change.

*Land of Promise*, co-written by the doyen of the Zionist movement, Leo Herman, is an official portrait of Jewish growth in Palestine, addressed specifically to German Jews under pressure from the Nazis. In fact, the film had its world premiere in Berlin in 1935. *Purim Carnival* documents the Purim Spiel Carnival in Israel, a traditional feast that celebrates the good Queen Esther and the wicked Haman. Financed by Hadassah, *Adamah* is a docudrama of life in a children’s kibbutz particularly concerned with healing the wounds of children who had survived the Holocaust.

Produced by the United Jewish Appeal, *Tent City* deals with the early statehood period, when hundreds of thousands of immigrants from Europe, the Middle East, and North Africa streamed to Israel, bringing with them a variety of cultural heritages. These refugees were temporarily housed in tents, and there was a great need to finance permanent homes for them. Public consensus about the goals of the state, which had remained strong for over fifty years, began to break apart in the late 1970s, as witnessed by *We Are Arab Jews in Israel*, a film that looks at policies that discriminate against Sephardic Jews in Israel.

### J. Christopher Horak

LAND OF PROMISE (1935, Juda Leman), 20-minute excerpt, International Museum of Photography at George Eastman House, Rochester, NY.

PURIM CARNIVAL (Nathan Axelrod), 10-minute excerpt, Jerusalem Cinematheque, Jerusalem, Israel.

ADAMAH (1947, Helmar Lerski), 20-minute excerpt, National Center for Jewish Film, Brandeis University, Waltham, MA.

TENT CITY (1951), Baruch Dienar/Leopold Lahola, 17-minute excerpt, National Center for Jewish Film, Brandeis University, Waltham, MA.

WE ARE ARAB JEWS IN ISRAEL (1977, Yig’al

Niddam), 20-minute excerpt, Jerusalem Cinematheque, Jerusalem, Israel.

**Monday, April 30, 6:30 PM, American Film Institute**



## EAST AND WEST

This section includes films concerning the political and cultural clash between “East” and “West” on the Israeli screen. The Israeli/Arab conflict has been represented largely within the heroic-nationalist genre from the fifties through the early seventies, and more recently within the relatively critical “Palestinian wave” of films. Ashkenazim/Sephardim tensions — Ashkenazim are Jews of European origin, while Sephardim are Jews who come largely from Arab and Moslem countries and form the majority of the Israeli Jewish population — have been confined largely within the *bourekas* genre from the sixties through the late seventies. With a few exceptions (such as Uri Barbash’s *Beyond the Walls*, 1985, and Gur Heller’s *Night Movie*, 1986), these two issues have remained generically and thematically separated, despite the fact that historically images of Arabs and Sephardic Jews in Israeli cinema have been subjected to an “Orientalist” perspective. The negative stereotypes of both Sephardim and Arabs (the term “Palestinians” has been used in Israeli culture only since the eighties) focused on irrationality and violence, while the positive stereotypes emphasized exoticism and noble savagery.

Films such as Moshe Mizrahi’s *The House on Chlouch Street* (1973), Serge Ankri’s *The Burning Land* (1982), and Uri Barbash’s *Beyond the Walls* (1985) attempt to offer an alternative to the dominant imagery of the “East.” The cinematic shift in national and ethnic viewpoints reflects the gradual attempt to criticize the simplistic portrayal and definitions of “East” and “West.” The Egyptian-Jewish protagonist of *The House on Chlouch Street*, for example, is depicted as a product of multiple cultures — Arab, Jewish-Latino, French, and Hebrew-Israeli. These films challenge, then, the Israeli official self-definition as a Western country to the exclusion of its Middle Easternness.

### Ella Shohat

THE BURNING LAND (1982, Serge Ankri), 15-minute excerpt, Jerusalem Cinematheque, Jerusalem, Israel.

THE HOUSE ON CHLOUCH STREET (1973, Moshe Mizrahi), 15-minute excerpt, National Center for Jewish Film, Brandeis University, Waltham, MA.

BEYOND THE WALLS (1985, Uri Barbash), 104 minutes, Swank Motion Picture Co., Hauppauge, NY.

**Tuesday, May 1, 6:30 PM, American Film Institute**



## THE SABRA AND THE HOLOCAUST

Discussions of the image of the Sabra in Israeli cinema tend to ignore its links to the representation of the Holocaust. While denoting the native-born Jew, “Sabra” came to symbolize the Zionist concept of the prototype of the newly emerging Jew in Eretz Israel, whose characteristics constitute the antithesis of the (stereotypical) image of the Diaspora Jew. Novels and films such as Nathan Axelrod’s *Oded the Wanderer* (1933) and Alexander Ford’s *Sabra* (1933) celebrated the Sabra as healthy-



looking, tanned, European-looking, confident, and brave, and as a worker of the land. In the post-Holocaust era, the heroic-nationalist genre, in films such as Yossef Millo's *He Walked Through the Fields* (1967), brought to the foreground the heroism and toughness of the Sabra who refuses to go like a "sheep to the slaughter." Yet the focus on the Sabra's toughness came at the expense of dealing seriously with the implications of the Holocaust. It is only with the nascent criticism of the Sabra myth after the 1973 war that we find attempts to question the military ethos undergirding Sabra culture.

The Holocaust in such personal films as Ilan Moshenson's *Wooden Gun* (1979) and Dan Wolman's *Hide and Seek* (1980) is deployed in a manner diametrically opposed to that of the heroic-nationalist genre. Since the idealization of the Sabra was the major focus of the heroic-nationalist films, earlier cinema merely paid lip service to the Holocaust, usually in the form of Sabras speaking paternalistically for the victims of the Holocaust and thus articulating the army's *raison d'être*. The survivor-soldier displays almost no physical or psychological traces of trauma — traces presumably eradicated by contact with the Jewish-nationalist struggle in the Promised Land. The personal films, in contrast, probe the wounds of the survivors and use as a theme the psychological side-effects of the Holocaust for both survivors and Sabras. In *Wooden Gun* and *Hide and Seek*, the Holocaust survivors, rather than become a platform for justifying military action, as in the heroic-nationalist films, serve to crystallize the perception of the human toll of violence and the negative consequences of militarization. The heroic-nationalist films imply that the proud existence of Israel is itself an answer to the Holocaust, as well as a solution for the survivors, a view that elides the continuing psychological torment of Holocaust survivors. The personal films cast doubt on such a simplistic perspective. They suggest that the abstract category of nationhood is not always an adequate solution for personal woes.

#### Ella Shohat

HE WALKED THROUGH THE FIELDS (1967, Yossef Millo), 15-minute excerpt, Jerusalem Cinematheque, Jerusalem, Israel.

HIDE AND SEEK (1980, Dan Wolman), 15-minute excerpt, Ergo Media, Inc., Teaneck, NJ.

WOODEN GUN (1979, Ilan Moshenson), 91 minutes, Ergo Media, Inc., Teaneck, NJ.

Wednesday, May 2, 6:30 PM, American Film Institute



## ISRAELI CINEMA: CONTEMPORARY VIEWS

It could easily be said that some of the most adventurous and creative films coming from Israel today are shorts being produced by young directors. This was particularly evident at the 1989 Jerusalem Film Festival, where, in the first year of a competition for the best feature film, the jury was unable to award a grand prize. Apparent at the festival, however, was the quality of the short films, which were filled with a new vitality and sensitivity for current issues. These films took chances and addressed the troubling problems of contemporary society: the Palestinian in Israel, the Intifada, and oppressed Jews of the Diaspora. Jews and Arabs are making these films together, developing a growing body of work that is being seen by appreciative audiences worldwide.

*The Cage* is a vibrant and explosive look at the guts of the Intifada. A Tel Aviv bartender must make the jarring transition back into active duty as he confronts a Palestinian suspected of subversive activities. The subsequent

investigation reveals the often ambiguous and confounding circumstances that have ripped apart the fabric of society.

*Don't Get Involved* analyzes the anxieties of a young man who has come to Israel after surviving the political torture of the junta in Argentina. He remains haunted by his memories and nightmares and is troubled by a fear that his new life in Israel may never provide the peace for which he is desperately searching.

*The Shelter* retells a true story of the generational difference between two Palestinian construction workers. One has remained apolitical and loyal to his employer; the other is immersed in a struggle for political freedom. They spend an evening together, observing the little-known underground world of corruption and deceit between Arab and Jew.

#### Marcia Zalbowitz

THE CAGE (1989, Amit Goren), 29 minutes, Ellipsis Film and TV Productions, 27 Rothschild Boulevard, Tel Aviv, Israel.

DON'T GET INVOLVED (No Te Metas) (1989, Jorge Johanan Weller), 29 minutes, Ellipsis Film and TV Productions, 27 Rothschild Boulevard, Tel Aviv, Israel.

THE SHELTER (1989, Rashid Mashrawi), 40 minutes, Film Effect, 6 Gordon Street, Tel Aviv, Israel.

Saturday, April 28, 9:00 PM, American Film Institute



## PANEL DISCUSSION: ISRAELI CINEMA IN HISTORICAL PERSPECTIVE

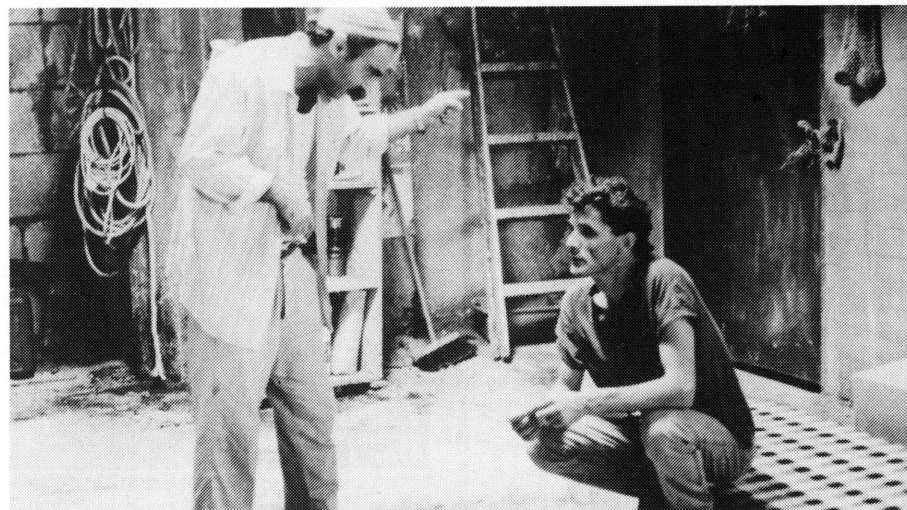
#### PARTICIPANTS:

Lia van Leer, Founder and Director, Jerusalem Cinematheque and Archives

J. Christopher Horak, Director, Film Department, George Eastman House

Ella Shohat, Author of *Israeli Cinema: East/West and the Politics of Representation*; Coordinator, Cinema Studies, City University of New York

Rashid Mashrawi, Director, *The Shelter*



*The Shelter*

#### MODERATOR:

Pat Aufderheide, Associate Professor, Department of Communications, American University

Free; no ticket required

Sunday, April 29, 1:00 PM, American Film Institute



## FICTITIOUS MARRIAGE

Haim Bouzaglo  
Israel, 1988, 90 minutes, color

Elad Ilan is a teacher who says goodbye to his family in Jerusalem and checks into Lod Airport for a flight to New York. But he sneaks back to Tel Aviv, where he registers in a small hotel as an Israeli visiting his mother. The next day he calls home, pretending to be at his destination. Afterward, while he is walking around the city, some Arab workers mistake him for one of their own; before he knows it, he is a part of their family.

Every morning he goes punctually to his new job with his new comrades, and every night he goes back to the hotel, to the curvaceous reception clerk, who sees the friendly guest as her ticket to the America she dreams of. Meanwhile, the security officer who has discovered

Ilan's baggage at the airport starts to investigate, meets his wife, and tries to find a logical explanation for his behavior.

However, many of the things Bouzaglo touches on are too close to the Israeli conscience for comfort: the national paranoia that causes the police to blow up Ilan's unidentified luggage at the airport, or the painted tire in a playground that could be a bomb. It isn't unjustified paranoia, and the film doesn't try to present it as such; it only points out the direction of the one-way trip on which we have all embarked.

Most of all, *Fictitious Marriage* presents life seen by an Israeli through Arab eyes — living one level lower than the lowest proletarians, victims of exploitation that isn't even dissimulated, objects of derisive remarks who sleep in broken-down warehouses that are locked up for the night.

Many of the facts are only too well known, but never before have they been displayed on the big screen for all to see. The audience gets a chance to look at it through the other end of the binoculars, and the sight isn't always pretty.

#### Dan Fainaru

**Producer:** Micha Sharfshtein. **Screenplay:** Haim Bouzaglo, Yossi Savaya. **Cinematography:** Amnon Solomon. **Editor:** Tova Asher. **Music:** Shmulik Kraus, Itzhak Klepter. **Principal Cast:** Shlomo Bar-Aba, Iret Sheleg, Ofra Veingarten, Eli Yatspan, Yossi Savaya, Adib Gahashan, Idit Teperson. **Film Source:** Ergo Media, Inc. P.O. Box 2037, Teaneck, NJ 07666.

Thursday, April 26, 9:00 PM, Cineplex Odeon Tenley Circle

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## COMRADE KRÜGER

### *Kamerad Krüger*

Walter Heynowski, Gerhard Scheumann  
German Democratic Republic, 1988,  
92 minutes, color

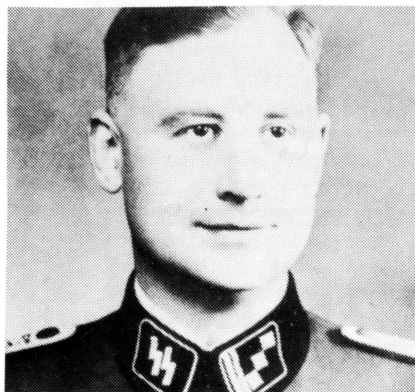
**W**inner of the Golden Dove Award in the 31st International Festival of Documentary and Short Films in Leipzig. Walter Krüger of Hamburg is a man who has no doubts. Now "Secretary of the Former Soldiers of the Waffen S.S. 1st Tank Corps," he is a declared Nazi who has never had sentence passed on him. A man who sits before a camera, taking stock of his life, using words like "clean" and "decent" to describe the S.S.; a man who sits there and claims that he is still a member of an elite; a man who regards his pseudo-religious experiences with Hitler as divine revelations. He "simply cannot imagine" Auschwitz and to this day denies that the S.S. left a trail of blood across Europe. Walter Heynowski and Gerhard Scheumann do not have to encourage him to speak before the camera; Krüger talks automatically. In fact, there's no stopping his S.S. euphoria. "If we give up, the men of the Waffen S.S., it will be terrible for Germany." Kamerad Krüger presents his guileless Nazi face without any mask at all and stops us from forgetting how close, in time and space, is the continuing spirit of fascism.

#### Jerusalem International Film Festival

In German with English subtitles

**Production Company:** Werkstatt H. & S., East Berlin. **Producers:** Walter Heynowski, Gerhard Scheumann. **Screenplay:** Walter Heynowski, Gerhard Scheumann. **Cinematography:** Peter Hellmich, Horst Donth. **Film Source:** Werkstatt H. & S., Kronenstrasse 10, Berlin 1086, German Democratic Republic.

**U.S. Premiere**  
Wednesday, May 2, 9:30 PM, Cineplex Odeon West End



## CONQUEST OF THE SOUTH POLE

Gillies MacKinnon  
Scotland, 1988, 90 minutes, color

**F**ive young men in their early twenties, finding their existence aimless and boring, decide to indulge in a fantasy by recreating Roald Amundsen's heroic expedition to the South Pole.

Through a series of humorous and comical situations they gradually acquire all the paraphernalia, including ski equipment, huskies, and penguins, to embark on their journey. The only problem is that by necessity their journey is confined to their home town, Leith, the Port of



Edinburgh. The members of the group act out their roles as Norwegian explorers among the docks, shops, warehouses, cranes, and ice stores of their own backyard. Gradually, what started out as a fun idea begins to take on real meaning for them when they undertake their 175-kilometer expedition to their South Pole.

According to the director, Gillies MacKinnon, "Making a film from the play by Manfred Karge was a chance to create something unusual for my first feature. Its world is the underbelly of the enterprise culture, but the film is not social realism; it is more of an angry fantasy."

"I have tried to complement the author's poetic dialogue with images, sound, and visual themes to create a very physical, wintry world for the characters. Using a young, unknown, and mainly Scottish cast was particularly exciting."

**Production Company:** Jam Jar Films. **Producer:** Gareth Wardell. **Screenplay:** Based on the play by Manfred Karge, adapted by Gareth Wardell. **Cinematography:** Sean van Hales. **Editor:** Stephen Singleton. **Production Designer:** Lee Leckie. **Art Director:** Andy Harris. **Music:** Guy Woolfenden. **Sound:** Colin Nicolson. **Principal Cast:** Stevan Rimkus, Ewen Bremner, Leonard O'Malley, Laura Girling, Gordon Cameron, Alastair Galbraith, John Michie, Julie-Kate Olivier. **Film Source:** Jam Jar Films, Westlands House, Lanark Road West, Balerno, Edinburgh EH14 7DH, Scotland.

**Shown with The Audition**  
**U.S. Premiere**  
Thursday, May 3, 8:45 PM, American Film Institute  
Friday, May 4, 9:30 PM, Biograph Theatre



## THE DECALOGUE

Krzysztof Kieślowski  
Poland, 1987/1988, 550 minutes  
(55-58 minutes each section), color

**A**lready recognized as one of Poland's great filmmakers and one of the most distinctive voices in world cinema, Krzysztof Kieślowski in 1988 undertook a project of epic proportions: ten films, running just under an hour each, that would reinterpret each of the Ten Commandments in various genres and would be set in an average block of flats in contemporary Warsaw. He expanded the *Decalogue 5* and *Decalogue 6* to the feature-length films *A Short Film About Killing* and *A Short Film About Love*, which have played the international festival circuit to great acclaim (both the short and feature versions of these episodes will be shown; see the alphabetical listings for details on these films). Using different cinematographers for each segment to achieve varying looks and moods, Kieślowski has created a remarkable range of characters and situations that work together to create moral questions that he encourages the viewer to tackle. One of the most remarkable, unique, and rewarding series of films in the history of cinema, *The Decalogue* is a singular moviegoing experience, not to be missed.

Eddie Cockrell



#### THE DECALOGUE 1

A middle-aged university professor enjoys spending time at home with his young son, playing chess, and working on computer programs (the mother is on an unspecified trip of some length). While they are able to discuss almost anything together, the father balks at discussing God and spirituality with the boy. A freak accident forces the father to confront his own mortality.

#### THE DECALOGUE 2

A doctor at the hospital is treating the husband of a woman who lives in his apartment block. She implores him to tell her with certainty whether her husband will live or die, revealing that she is pregnant by another man and will have the child only if she knows her husband will not live. Finally, the doctor gives his opinion. But how can anyone — even a doctor — know for sure?



**U.S. Premiere**  
Parts 1 & 2: Friday, April 27, 7:00 PM, Cineplex Odeon West End



#### THE DECALOGUE 3

A man takes his family to church on Christmas Eve and notices a former lover staring at him. Later, she shows up at his house, claiming that her husband disappeared while shopping earlier in the day. Taking pity on her, the man drives her all over Warsaw looking for her husband — but soon realizes that her story keeps changing. . . .

#### THE DECALOGUE 4

Shortly after Easter, the comfortable life of a widower and his daughter is disrupted when she impulsively opens a letter from her mother (now dead) informing her that the man is not her real father. This knowledge releases new emotions in each of them, his long-hidden and hers long-denied.

Parts 3 & 4: Saturday, April 28, 7:00 PM,  
Cineplex Odeon West End



#### THE DECALOGUE 5

During the production of this remarkable film, which became *A Short Film About Killing*, the idea for the entire cycle was born. It is a brilliant examination of perhaps the ultimate question: who decides who will live and who will die? An unemployed teenager, a taxi driver, and a young lawyer are brought together by chance after the boy murders the driver. The apparent randomness of the act cuts to the heart of the commandment on which the film is based.

#### THE DECALOGUE 6

A teenaged voyeur watches a sexually aggressive older woman from across the courtyard. They finally meet, and her rejection of his advances and the repercussions of her coldness

make her realize that she is more dependent on his attentions than she ever knew. . . .

Parts 5 & 6: Sunday, April 29, 7:00 PM, Cineplex Odeon West End



#### THE DECALOGUE 7

A girl of five is the only connection between her grandmother (whom she believes to be her mother) and her actual mother, an ineffectual woman who resorts to kidnapping the child in order to escape her own mother. Taking temporary refuge with the girl's father (a former teacher whose remote house is full of the teddy bears on which he sews eyes and noses), they are happy for a time. Soon, however, the mother's restlessness prompts new flight. . . .

#### THE DECALOGUE 8

A successful and well-respected ethics professor at the university shelters a tragic secret involving a broken promise made during the war that resulted in the orphaning of a young Jewish girl. When the American translator of her work returns to Poland and attends one of her classes on "the moral inferno," a familiar story reveals and resolves the dilemmas of the past.



Parts 7 & 8: Monday, April 30, 7:00 PM, Cineplex Odeon West End



#### THE DECALOGUE 9

A man approaching forty has his worst fears confirmed after many tests: he is impotent. Despite the reassurances of his devoted wife, who believes in the more practical aspects of love over physical gratification, the man begins to spy constantly on her in the absolute conviction that she is unfaithful. As time passes, she begins to doubt her own belief and takes a lover. As jealousy ruined her husband, humiliation will be the downfall of the wife.

#### THE DECALOGUE 10

Two brothers with nothing in common discover that the recently deceased father from whom they were estranged has left them a stamp collection so valuable that no one in Poland can afford to buy it from them. The two become so involved with the collection that their relationship is cemented, but their personal lives are sacrificed. The absurdity of their situation escalates rapidly, underscoring the futility involved in the pursuit of material things.

Parts 9 & 10: Tuesday, May 1, 7:00 PM, Cineplex Odeon West End

#### In Polish with English subtitles

**Production Company:** Polish Television. **Screenplays:** Krzysztof Piesiewicz, Krzysztof Kieślowski. **Cinematography:** Wiesław Zdort, Edward Klosinski, Piotr Sobocinski, Krzysztof Pakulski, Dariusz Kuc, Andrzej Jarosiewicz, Jacek Blawut. **Music:** Zbigniew Preisner. **Principal Cast:** Henryk Baranowski, Krystyna Janda, Daniel Olbrychski, Adrianna Biedrzyńska, Anna Polony, Maria Kosciolkowska, Ewa Blaszczyk, Jerzy Stuhr. **Film Source:** Pottel Agency, 17 Woronicza, P.O.B. 211, 00-950 Warsaw, Poland. Telephone: 478191/440206. Telex: 815331/816203.





## THE DYBBUK

Michal Waszynski  
Poland, 1938, 123 minutes,  
black and white

**T**he miraculous restoration of the 1938 Yiddish film, *The Dybbuk*, is an occasion for noting several aspects of this famous "theatrical concerto."

Made in Poland, the film is, first, important to the history of films as an outstanding example of expressionist cinema, one of the "shadow plays" so popular in pre-World War I Europe.

It is also a folk drama, and at the same time a romantic, tragic tale of star-crossed lovers. During World War I, S. Ansky, the Russian social revolutionary and Jewish folklorist, wrote the play on which the film was based. Like the play, the film, a spectacular pageant with striking music and dancing, portrays small-town Jewish life in the late nineteenth century, a world isolated from modernity and permeated with expressions of vitality drawn from traditional Jewish religion, folklore, and even superstition. Originally called *Between Two Worlds*, *The Dybbuk* looks back at a "world that was" artfully, lovingly, and critically, creating a mood that is grotesque and eerie but also lyrical.

Because of her father's sinful injustice, blindness, and greed, the heroine suffers from a spirit of an incubus, the soul of her dead beloved, that inhabits her body. The spiritual struggle that follows leads to an effort to extirpate that dybbuk from her body and culminates in a triumph of redemption for all, those in life and those in death. Justice prevails over arbitrary fate, but we have been witness to the interpretation of the worlds of the living and the dead.

The film is, moreover, a testimony to the flourishing Polish Jewish world of the 1930s which produced artists of extraordinary talent. It was they who made this "theatrical concerto" in the last days before the Holocaust. From archives in some five countries, the National Center for Jewish Film at Brandeis University has restored this film classic, a powerful folk drama and morality tale that links us to several "worlds that were."

*The Dybbuk* is presented with the cooperation of the D.C. Jewish Community Center.

Max D. Ticktin

In Yiddish with English subtitles

**Production Company:** Feniks. **Screenplay:** Alter Kacyzne, Andrzej Marek, from the play by S. Ansky; New English subtitles by David Roskies, Sylvia Fuks Fried. **Cinematography:** A. Wywerka. **Music:** H. Kon. **Cantorial Music:** Gershon Sirota. **Principal Cast:** Abraham Morewski, Isaac Samberg, Moshe Lipman, Lili Liliana, Leon Liebgold, M. Bozyk. **Film Source:** Rutenberg and Everett Yiddish Film Library of the National Center for Jewish Film, Brandeis University, Low #102, Waltham, MA 02254. Telephone: (617) 899-7044. Fax: (617) 736-2070.

Sunday, May 6, 11:00 AM, Cineplex Odeon Avalon



## AN ENEMY OF THE PEOPLE *Ganashatru*

Satyajit Ray  
India, 1989, 100 minutes, color

**S**atyajit Ray's first film following his recent recovery from a long bout with heart trouble was shot entirely on sets (doctor's orders) and is modest in scope and scale, but his first adaptation of a play makes up for its modesty with relevance. Wrote Derek Malcolm in "Sight and Sound": "Ray... chose the Ibsen play because of its total relevance today, particularly in India. But the adaptation is clearly not slavish. There are few of Ibsen's actual lines in the script. 'I made several versions as I went along and, as I changed my own work, it became a little more unlike the original. Now I sometimes forget about Ibsen altogether. For instance, I have given rather large parts to the doctor's wife and daughter—they are fleshed out much more than in the play. And there are other significant changes. My ending is quite unlike Ibsen's. That famous line—'That most powerful man is the one who stands alone'—is not in. It is simply that I don't feel it is appropriate. I have been rather more hopeful, or at least my ending admits hope.'"



In Bengali with English subtitles

**Production Company:** National Film Development Corporation of India. **Producer:** Ravi Malik. **Screenplay:** Satyajit Ray, from the 1882 play *En Folkefiende* by Henrik Ibsen. **Cinematography:** Barun Raha, Sandip Ray. **Editor:** Dalal Dutta. **Music:** Satyajit Ray. **Principal Cast:** Soumitra Chatterjee, Dhritiman Chatterjee, Ruma. **Film Source:** National Film Development Corporation of India, 13-16 Regent Chambers, 208 Nariman Point, Bombay 400 021, India.

Shown with *Smog*

Saturday, April 28, 2:00 PM, AMC Union Station 9

Shown with *Public Voice*

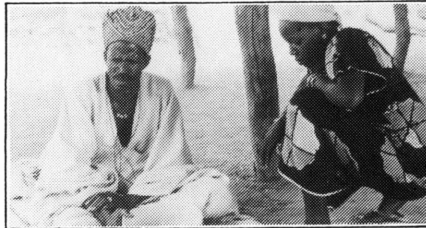
Thursday, May 3, 6:30 PM, American Film Institute



## FINZAN

Cheick Oumar Sissoko  
Mali, 1989, 90 minutes, color

**T**he second feature by Mali-born and Paris-educated director Cheick Oumar Sissoko reunites many of the nonprofessional cast members from his debut film *Nyamanton* (*Lessons from the Garbage*, shown in the 1987 Filmfest), which was scraped together with minimal funding and in fact had to be edited in Yugoslavia and subtitled in Athens. After a phenomenal first-run performance in Bamako and a triumphant tour of the festival circuit, his new film was a bit easier to finance. *Finzan* means "rebellion" in Bambara, and this absorbing drama tells the story of one woman's rebellion against tradition. The action takes place in two villages of the Sahel, Sabugu and Konyman. It



focuses on the hard rural life in that arid region: the peasants live a wretched existence and are obliged to evacuate. But the real tragedy is that of women's oppression by an unjust society with laws deeply rooted in ancient times and traditions. Married at fifteen to an older man, Nanyuma has two children. When her husband dies, the young spouse is cared for by two of his older wives. According to tradition, the man's younger brother, Bala, now has the right to marry Nanyuma. But Nanyuma rebels against her arranged union with this stranger (who is mentally impaired) and manages to escape to a nearby village. Of course, tradition proves stronger than good sense and the young lady is obliged to marry. But after watching helplessly as another young woman undergoes a barbarous trial procedure that renders her sterile, Nanyuma resumes her rebellion and escapes with her children. Blessed with a light touch that complements his dramatic story, Sissoko laces the tragedy with light touches of humor that underscore both the humanity of the characters and the essential absurdity of blind tradition.

Eddie Cockrell

In Bambara with English subtitles

**Production Companies:** KORA Films/Centre National de Production Cinématographique/ZDF, with the participation of the Ministry of Information and Telecommunication Mali, Ministère de la Coopération France, Centro Orientamento Educativo Milano, Saprosoa Bamako, UNICEF Bamako, CMDT Mali-Helveta Suisse Bamako, UNIFEM Bamako. **Producer:** KORA Films. **Cinematography:** Cheick Hamala Keita, Mamadou Famakan Coulibaly, Mohamed Lamine Toure. **Editor:** Ouoba Motandi. **Principal Cast:** Diarra Sanogo, Oumar Namory Keita, Koti, Saidou Toure, Balla Moussa Keita, Maciré Kante, Helene Diarra, Habib Dembele. **Film Source:** Laboratoire Telcipro, 5 Place du Général LeClerc, 92306 Levallois, France. Telephone: 40898000. Telex: 614267F. Fax: 47480467.

U.S. Premiere

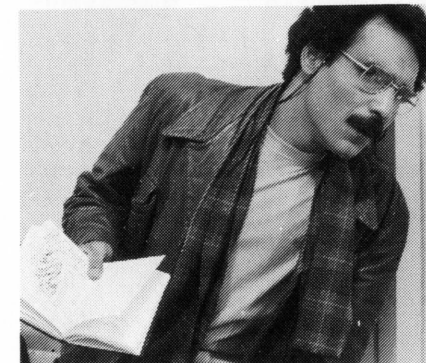
Friday, May 4, 9:00 PM, AMC Union Station 9  
Sunday, May 6, 12:30 PM, Key Theatre



## THE FLAME OF THE POMEGRANATE IN THE CANE *Nar-o-nay*

Saeed Ebrahimifar  
Iran, 1989, 100 minutes, color

**A** distinguished first film from a country whose cinema is reemerging on the international scene. A photographer has to find images for a play. Hunting for interesting subjects, he comes across an old man who has just



had a heart attack. He tries in vain to save the man's life. The search to determine the old man's identity finally gives him an idea for his photos. This film, like its main character, relies heavily on images rather than dialogue to deliver its message. . . . "An example of the type of cinema I believe in," explains the director.

In Farsi with English subtitles

**Production Company:** Farabi Cinema Foundation. **Producers:** Saeed Ebrahimifar, Hossein Irie. **Screenplay:** Saeed Ebrahimifar, Hossein Irie, Aziz Tarseh. **Cinematography:** Homayun Payvar. **Editor:** Zhila Ipakchi. **Music:** Fariborz Lachini. **Principal Cast:** Jahangir Almassi, Ghazal Elmi, Ali-Asghar Garmsiri, Rasul Najafian. **Film Source:** Farabi Cinema Foundation, 55, Sie-Tir Ave., P.O. Code 11358, Tehran, Iran. Telephone: 98 21 675454/678156. Telex: 214283. Fax: 9821678155.

Sunday, April 29, 2:00 PM, AMC Union Station 9



## FOUNTAIN *Fontan*

Yuri Mamin  
U.S.S.R., 1988, 101 minutes, color



**A** devastatingly effective comedy about what it takes just to have a decent life in the U.S.S.R. The film has a wicked wit, but also carries with it the whimsical charms associated with a film by Truffaut or Renoir. There is too much love of humanity for the film ever to lapse into cynicism, and director Yuri Mamin obviously knows and embraces both the strengths and the weaknesses of those he ridicules. Centered on life in an apartment building, the film traces the trials and tribulations faced by common people just trying to get by. Daily life is a struggle for everyone. One couple has turned their apartment into a hothouse, growing flowers that they sell on the black market. A wild musician lives in another unit, and between bouts of ecstatic composing, he dons a huge pair of wings and tries to fly. When the grandfather of one family visits from Kazakhstan and is put in charge of the decrepit hot water pipe room, chaos ensues. Upset at what he has seen of urban Soviet cities, the old man locks himself in the room and turns off the water in the middle of winter. The authorities have to come up with a face-saving explanation. *Fountain* comments on every facet of Soviet life: shortages, inefficiency, outdated attitudes, the drug problem, alcoholism, and the sheer hypocrisy of the system. Yet Mamin makes all his points with such a warm sense of humor that we feel he loves the butt of every one of his jokes. Balancing between comedy and social comment, Mamin has made a genuinely funny satire.

Piers Handling

In Russian with English subtitles

**Production Company:** Lenfilm Studios. **Screenplay:** Vladimir Vardunas. **Cinematography:** Anatoly Lapshov. **Music:** Alexei Zalivalov. **Principal Cast:** Asankul Kuttubayev, Sergei Dreiden, Zhanna Karimtayeva, Victor Mikhailov, Anatoli Kalmikov. **Film Source:** Sovexportfilm, 14 Kalashny pereulok, Moscow 103869, U.S.S.R. Telephone: 2905009. Telex: 411143.

Shown with *Finale*

Friday, May 4, 9:30 PM, Cineplex Odeon West End  
Saturday, May 5, 2:45 PM, UDC Auditorium



## GREAT AMERICAN ENTERTAINERS

**G**reat American Entertainers is a foot-stomping presentation of rare film clips from Hollywood and early television devoted to a group of remarkable performers from the world of music and dance.

The show begins with a look at some of this country's most renowned singers. The lineup includes the foremost interpreter of American popular music, Ella Fitzgerald; a young Sarah Vaughan, captured at the early stages of her career; the great blues shouter of the Basie band, Mister Five by Five, Jimmy Rushing; incomparable song stylist Nat "King" Cole, with his trio; and Dinah Washington, Helen Humes, and an artist who is thought by many to be the most gifted jazz singer we've ever produced, Billie Holiday.

The second part focuses on the great American entertainment tradition of tap dancing, with a survey of some of the legendary figures who were responsible for the development of jazz dance — artists whose influence was felt throughout the world.

Among the acts featured are Tip Tap & Toe, with Raymond Winfield demonstrating his sensational slide technique; Whitey's Lindy Hoppers, stars of Harlem's Savoy Ballroom; the comedy dance team of Stump & Stumpy; the spectacular Nicholas Brothers, widely regarded as the greatest of the flash dance acts; and the extraordinary Peg Leg Bates. Of course, no dance tribute would be complete without performances by the two most celebrated tappers of them all, John Bubbles and Bill "Bojangles" Robinson, who does his most famous routine, the stair dance.

The final portion of the show features a group of artists who had the unique ability to combine



music and humor. Included in this section are Fats Waller, Louis Jordan, Martha Davis, Cab Calloway, and the one and only Louis Armstrong.

### Michael Chertok

Michael Chertok has presented archival film clips throughout the U.S. as well as in Europe and Canada.

**Film Source:** Chertok Associates, 185 West End Avenue, Suite 8F, New York, NY 10023. Telephone: (212) 874-0797. Fax: (212) 873-8457.

**Cinema for Seniors is a free program underwritten by a generous contribution from the Eugene and Agnes B. Meyer Foundation.**

**Wednesday, May 2, 1:00 PM and**

**Thursday, May 3, 1:00 PM:**

**Special "Cinema for Seniors" Matinees, American Film Institute**

## HAVE YOU SEEN DRUM RECENTLY?

Jürgen Schadeberg  
South Africa/United Kingdom, 1989,  
77 minutes, color

**"D**rum" was a hip black magazine that chronicled South African life in the fifties. The magazine (which no longer exists) was lively and politically progressive — often aggressively so. South African black culture in the fifties was centered in Sophiatown, with its hot music, artists, writers, and athletes — sort of a local Harlem. The director was the photo editor of "Drum," so the film draws on the magazine's archives for its rich illustrations of the vivid life in Sophiatown. After the beginning of the defiance campaign, which was partly inspired by "Drum," black culture was crushed by apartheid. As it documents these events, the film becomes more political, providing us with a solid background of how apartheid (and resistance to it) developed. Fascinating portraits of such leaders as the young Nelson Mandela and Oliver Tambo are combined with coverage of black entertainers of the period — including clips from two rare black films, *Come Back*



*Africa and The Magic Garden*. This film provides a fascinating glimpse of the excitement of black South Africa and life in Sophiatown before it was razed.

### David Overbey

**Production Company:** Bailey's African Photo Archives. **Executive Producer:** J.R.A. Bailey. **Producer:** Claudia Schadeberg. **Editor:** Sharron Hawkes. **Principal Cast:** Miriam Makeba, Stan Motjuwadi, Can Themba, Thoko Thomo, Ntomi. **Film Source:** Downtown Movies, 19 Kangnussie Road, Randburg 2194, South Africa. Telephone: 7879054. Fax: 8866168.

### Shown with Feet of Song

**Saturday, April 28, 6:30 PM, AMC Union Station 9**

**Saturday, May 5, 1:00 PM, UDC Auditorium**

## INTERVISTA

Federico Fellini  
Italy, 1987, 105 minutes, color

**O**n the occasion of the fiftieth anniversary of Cinecittà Studios in Rome, Federico Fellini created his recent film, *Intervista*. In the film — in part an homage to his home-away-from-home during most of his film career, as well as a personal reminiscence — the master of Italian cinema takes us on a loving adventure to a circus he calls his own.

A young Japanese TV crew convinces the maestro to lead them through his career, and thus the stage is set for a wonderful ragbag of remembrances — both of his films and of his personal favorites by other directors. The beauty of this loosely framed story is that it works simply because of the cast of characters assembled together: Fellini himself mixed with a frenetic studio filled with lazy elephants and

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mad technicians. In a moment that will long be remembered, the reunion of Marcello Mastroianni and the statuesque Anita Ekberg steals the show. Not only do they chat over old times, but we all experience a sensation of déjà vu when clips of *La Dolce Vita* come on a makeshift screen in Miss Ekberg's villa.

According to Fellini, "It was a film that very quickly declared its independence, its complete desire not to be encumbered by the usual apparatus of tutors, assistants, specialists, and experts. 'I don't need anyone,' it said. 'You can't help me anyway, because what I want to do doesn't have anything at all to do with what is usually involved in making a film. Go away! And most of all, **you** go away, Mr. Fellini. I'll make myself. We'll see each other in the screening room if you want to come. Give my best to everybody and wish me good luck!'

"Shooting began in September 1986 and lasted, excluding the various interruptions which seem to happen on all my films, and excluding the normal breaks for Christmas, bank holiday, various name days, illness, etc. . . . shooting lasted for about seventy days. The film was made entirely at Cinecittà Studios, apart from all those scenes showing the company in some of the best restaurants in Albano, Grottaferrata, Latina, and Terni."

Although this film was made three years ago, its exposure in America has been almost nonexistent. After two years of unsuccessful attempts to bring it to Washington, we had almost given up. The presentation of *Intervista* at our Closing Night Gala has been made possible because of the assistance and continuing support of Este Autonomo Gestione Cinema and the Embassy of Italy.

**Marcia Zalbowitz**

**In Italian with English subtitles**

**Production Company:** Aljosha Productions/RAI Channel 1/Cinecittà. **Screenplay:** Federico Fellini. **Cinematography:** Tonino Delli Colli. **Editor:** Nino Baragli. **Music:** Nicola Piovani, Nino Rota, others. **Principal Cast:** Marcello Mastroianni, Anita Ekberg, Sergio Rubini, Maurizio Mein, Antonio Cantafora.

**Shown with Papa Carlo's Theatre**

**Sunday, May 6, 4:30 PM, Cineplex Odeon Embassy**



## LANDSCAPE IN THE MIST

*Topió stin Omíchli*

Theo Angelopoulos

Greece, 1988, 127 minutes, color

Once again Greek director Theo Angelopoulos embarks on a journey with his disquieting yet beautiful *Landscape in the Mist*. Every day six-year-old Alexander and his



older sister Voula wait patiently on the station platform, anticipating the arrival of their absent father. Despite this vigil the now-mythical parent never materializes, so they hop a train, determined to find him. Alternatively exploited and protected, thrown off trains, repudiated by an uncle, brutalized by a truck driver, the two children traverse an adult world which, seen through their young eyes, resonates with the uncanny and the surreal. Their odyssey reveals a Greece of empty roads, small towns, and deserted beaches. Along the way the bedraggled but undaunted pilgrims meet a member of a wandering theater troupe who guides them toward the "border." Light years away from any Spielbergian awe at the wonder of childhood, Angelopoulos' protagonists provide an unblinking look at a social reality that is neither oversimplified nor magically transformed — yet it is withal more truly mythical.

**Ronnie Schweib**

**In Greek with English subtitles**

**Production Companies:** Greek Film Center/Greek Television ET-1/Paradis Films/Basicinematografica. **Producer:** Theo Angelopoulos. **Screenplay:** Theo Angelopoulos, Tonino Guerra, Thanassis Valtinos. **Cinematography:** Giorgos Arvanitis. **Editor:** Yannis Tsitsopoulos. **Music:** Eleni Karaindrou. **Principal Cast:** Michalis Zeke, Tania Palaiologou, Stratos Tzortzoglou. **Film Source:** Greek Film Center, 10 Panepistimiou Avenue, 106 71 Athens, Greece. Telephone: 3634586. Telex: 222614.

**Shown with Home**

**Saturday, April 28, 5:00 PM, Cineplex Odeon West End**



## LARKS ON A STRING

*Skrivánci na niti*

Jirí Menzel

Czechoslovakia, 1969, 90 minutes, color

Full twenty-one years after it was made, Jirí Menzel's *Larks on a String* is finally off the shelf. It is a courageous, bittersweet comedy of considerable charm and invention. The film was made at the end of the Golden Age of Czech cinema. In 1967 Menzel won an Academy Award for his first feature, *Closely Watched Trains*. In 1968, at the height of Alexander Dubcek's so-called "Prague Spring," his next film, *Capricious Summer*, won the Grand Prix at the Karlovy Vary Festival. *Larks on a String* went into production just as Warsaw Pact forces invaded the country (August 1968) and, as soon as it was finished, was banned. It is now being seen publicly for the first time.

Menzel's heresy, and that of his writer, Bohumil Hrabal, was to satirize the "re-education" of "bourgeois elements" in the early fifties, immediately after the Communist takeover of the country. Much of the film is set on a scrap heap close to heavily polluting factories: here, a small group of "bourgeois" types is forced to do manual labor. They include a former professor of philosophy, a former state prosecutor, a musician (he played the saxophone, a bourgeois instrument!), a milkman, a hairdresser, and a Jewish hotelier. They're overseen by a functionary (Rudolf Hrusinsky) with a working-class background (who, naturally, does very little work). Nearby, a group of young women, who had all tried unsuccessfully to escape the country, lives in a makeshift prison. There's regular contact between the two groups, and a young bourgeois falls in love with a pretty prisoner. Eventually, they marry, but by proxy: he's been arrested for daring to ask a Party bigwig the whereabouts of some of his missing friends.

A running black joke going through the film has a sinister black car and two men arriving from time to time to take away anyone who asks awkward questions. The young hero winds up a victim in the same way as the others, and the

film's extraordinary last image shows these political prisoners descending a seemingly bottomless coal shaft, with the light at the top getting smaller the deeper they go. It's a chillingly prophetic fade-out, yet with a glimmer of hope as the professor remarks, "I'm happy. I've found myself."

"One day we'll see where the truth lies," says one of the characters; it took a long time for the truths in Menzel's film to be revealed to the outside world, but his anger at the destructive system imposed on his country is as valid as ever.

**David Stratton**

**In Czech with English subtitles**

**Production Company:** The Juráček-Kucera Production Group, Barrandov Film Studios. **Screenplay:** Bohumil Hrabal, Jirí Menzel, adapted from short stories in Hrabal's book *An Advertisement for a House I Do Not Want to Live in Any More*. **Cinematography:** Jaromír Šofr. **Editor:** Jirina Lukesová. **Music:** Jirí Sust. **Principal Cast:** Rudolf Hrusinsky, Václav Neckár, Leos Sucharipa, Jitka Zelenohorská, Nad'a Urbánková, Jaroslav Satoranský. **Film Source:** Czechoslovak Filmexport, Václavské nám. 28, 111 45 Prague 1, Czechoslovakia. Telex: 122259.

**Shown with Mind the Steps!**

**U.S. Premiere**

**Thursday, April 26, 9:45 PM, Cineplex Odeon West End**

**Friday, April 27, 9:15 PM, Cineplex Odeon West End**



## MY 20TH CENTURY

*Az én XX. századom*

Ildikó Enyedi

Hungary/Federal Republic of Germany/Cuba, 1989, 104 minutes, black and white

Writer-director Ildikó Enyedi's playful and utterly winning feature debut was the popular winner of the Caméra d'Or for Best First Feature at the Cannes festival last year. Full of whimsy and liberally sprinkled with hard-edged comments on the disaster we call the twentieth century, her picturesque tale opens in New York in 1880 with a brilliant demonstration of electricity staged by Thomas Edison, and then cuts to Budapest where identical twin sisters are born. Soon orphaned, they are reduced to begging in the snow until different benefactors separate them. By 1900 Dora has become a femme fatale, while Lili is working as a bomb-toting anarchist. The stage is set for a strange trip aboard the Orient Express where



their paths seem sure to cross. Into this self-consciously melodramatic plot Enyedi throws all manner of tongue-in-cheek nods to famous films, witty reinterpretations of turn-of-the-century history, extremely varied locations (from the Burmese jungle to the wastes of Siberia), and a visual style that uses aesthetic devices lifted from silent films. The result is wonderful entertainment, replete with striking black-and-white images and bolstered by the excellent acting of Dorothea Segda as the twins and Russian actor Oleg Jankowski as the man they both love.

**Vancouver International Film Festival**

**In Hungarian with English subtitles**

**Production Company:** Budapest Studio/Mafilm (Hungary)/Friedländer Filmprod/Hamburger Film Büro (Federal Republic of Germany)/ICAIC (Cuba). **Producer:** Ildikó Enyedi. **Screenplay:** Ildikó Enyedi. **Cinematography:** Tibor Máthé. **Editor:** Mária Rigó. **Music:** László Vidovszky. **Principal Cast:** Dorothea Segda (dubbed by Enikő Eszenyi and Eszter Nagy-Kálózy), Oleg Jankowski (dubbed by Gábor Reviczky), Péter Andorai, Gábor Máté. **Film Source:** Hungarofilm, Báthori utca 10, H-1054 Budapest, Hungary. Telephone: 531317 Fax: 361531850. Telex: 225768.

**Shown with A Bird**

**Saturday, April 28, 1:00 PM, Cineplex Odeon West End**

**Monday, April 30, 9:15 PM, Cineplex Odeon West End**



## DIE NIBELUNGEN

I. Siegfried's Death  
(*Siegfrieds Tod*)

II. Kriemhild's Revenge  
(*Kriemhilds Rache*)

Fritz Lang

Germany, 1924, 280 minutes (140 minutes for each film; there will be one 30-minute intermission), black and white, silent with live organ accompaniment by Dennis James

This magnificent restoration, which adds close to ninety minutes of footage missing from previously available prints, could not be presented last year because a huge scratch mysteriously appeared on some of the reels. Now, Filmfest DC is proud to present a repaired copy of this important work with music adapted from the original score.



Lang's titanic screen translation of German myth has long been eclipsed by the lingering aftertaste of Nazi ideology and by limited availability (for the non-German-speaking filmgoer) of comprehensive and comprehensible prints. The Munich Film Museum's splendid near-complete restoration should dispel the critical chill hanging over one of the most stylistically audacious of great silent works. *Siegfried's Death*, the better known of the film's two parts, is a slow, stately, and utterly mesmerizing chronicle about the blond-haired Nordic hero Siegfried: his glorious exploits, wooing of the Burgundy princess Kriemhild, and treacherous death. Lang, a former architecture student, visualized this larger-than-life fresco with a bold hieratic



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sweep which few masters of cinematic stylization have equaled since. The photography, sets, costumes, and makeup reflect German film artistry at its most prodigious.

Special thanks to Lufthansa German Airlines and the Embassy of the Federal Republic of Germany.

**Lenny Borger**

**English translation**

**Production Company:** Decla, Bioscop-Ufa. **Producer:** Erich Pommer. **Screenplay:** Fritz Lang, Thea von Harbou, from *Die Nibelungen* and *Norse Sagas*. **Cinematography:** Carl Hoffman, Günther Rittau. **Animation:** Walter Ruttmann. **Music:** Gottfried Huppertz. **Principal Cast:** Paul Richter, Maragarete Schön, Rudolph Klein-Rogge, Georg August Koch. **Film Source:** Munich Film Museum, Landeshauptstadt München, Postfach 8000, Munich 1, Federal Republic of Germany. Telephone: 2332348.

**Thursday, April 26, 6:30 PM, National Air and Space Museum**



## ON DEATH ROW

### *A halálraítélt*

János Zsombolyai  
Hungary, 1990, 91 minutes, color

**H**ungary, 1957. An ordinary draftsman is condemned to death for counterrevolutionary activities. Alone in his cell, he recalls the tangled web of events that branded him a "traitor." . . . Another film about the 1956 uprising? Not exactly. János Zsombolyai's treatment is definitely one for the nineties, with more than a few parallels with recent events just across the border in Romania. And at core it's a romantic drama, strikingly shot, taut as a thriller, and full of the compromises and betrayals of human rather than just political relationships.

East Europe-watchers will notice small niceties. The 1956 uprising is a backdrop for the main story rather than the main event — and it gets closer to the truth than ever before, with people haphazardly caught up in the action or on a wave of popular feeling. And the villains and heroes are not so black and white. The central character fancies his colleague's beautiful wife, the security chief is an unrepentant pragmatist, and when the chips are down, love is revealed to have its price. Zsombolyai's film has taken an old chestnut, ripped off the skin, and come up with a tasty movie.

**Derek Elley**

**In Hungarian with English subtitles**

**Production Company:** Reflex Film. **Screenplay:** Ferenc Jeli, Akos Kertész, János Zsombolyai. **Cinematography:** Gábor Szabó. **Editors:** Marianna Miklós, Zsuzsa Pósán. **Principal Cast:** Péter Malcsiner, Gábor Máté, Barbara Hegyi, István Bubik, Péter Dóczy, Teri Foldi. **Film Source:** Hungarofilm, Báthori utca 10, H-1054 Budapest, Hungary. Telephone: 531317. Fax: 361531850. Telex: 225768.

**U.S. Premiere**

**Wednesday, May 2, 7:00 PM, Cineplex Odeon West End**

**Thursday, May 3, 7:00 PM, Cineplex Odeon West End**



## PETER GREENAWAY/VIDEO

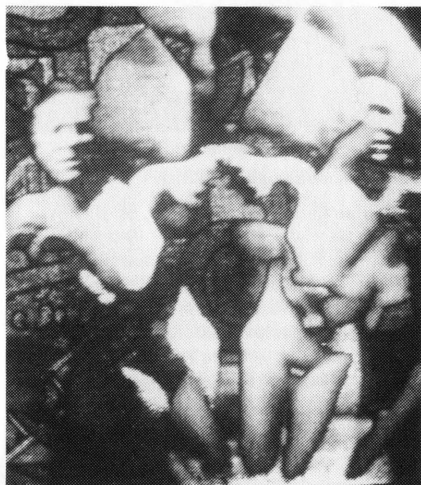
### TV DANTE

#### *Canto I à VIII*

Tom Phillips, Peter Greenaway  
United Kingdom, 1990, 88 minutes, color

**O**ne of the great works of literature, Dante's *Inferno* is the first part of his poetic masterpiece *The Divine Comedy*. It tells the story of Dante's descent into Hell and of the Lost Souls he encountered there.

Inspired by Tom Phillips' translation of the *Inferno*, which Phillips illustrated with 139 of his own images, Peter Greenaway persuaded him to collaborate on a video equivalent of his work, using all the resources currently available for both feature film and video production. The idea was to create for each canto what could be described as a thinking person's pop video.



using elements such as video collages of archival material, specially shot footage, and paint-box-generated graphics to create images that are layered and juxtaposed. The cantos are not conventionally dramatized; rather, they are illuminated with imagery that comments, counterpoints, and elucidates. Footnotes, delivered by an appropriate authority, are an integral part of the videos.

**FIPA**

**Production Company:** KGP/Channel Four/Elsevier Vindex/VPRO. **Screenplay:** Tom Phillips, from Dante's *Inferno*. **Cinematography:** Adam Rogers. **Editor:** John Wilson. **Principal Cast:** John Gielgud, Bob Peck, Joanna Whalley, Laurie Bototh, Susan Wooldridge, Susan Crowley. **Film Source:** KGP, c/o RM Associates, 44 Great Marlborough Street, London W1V 1DB, United Kingdom. Telephone: 01 39 2637.

*and*

### LES DROWNED IN THE SEINE

Peter Greenaway  
France/The Netherlands, 1989,  
43 minutes, color, black and white, and tinted black and white

**T**urning his eye and his camera to the medium of video, Peter Greenaway has created a fascinating modest historical epic about those poor souls who, for varying reasons, became a unique Parisian statistic. From April 1795 to September 1801, 306 bodies were taken from the River Seine and looked after by Bouille and Daude, two industrious attendants of the Basse-Geôle morgue. They examined the bodies carefully and inventoried the remains —

clothing and even the contents of their pockets — as best they possibly could. Greenaway takes these facts and turns them into a magnificent recreation — a mosaic of imagery, sound, and color. Yes, we do see twenty-two people, dead and naked from head to toe, but we see them in such an evocatively personal light that, like the original caretakers, we become involved. Through misadventure, suicide, or murder, all the bodies taken from the river met with a violent death, though all might not have drowned. Their stories are told through the rich palette of video. The manipulation of a visual text, concern for a painterly tableau of the image, and the language of television are all integrated into a creation of beauty and imagination.

**Marcia Zalbowitz**

**Production Companies:** Erratos Films/Mikros Image/LA SEPT/Allarts TV Productions/N.O.S. Television/Pays-Bas. **Producers:** Pierre-Olivier Bardet, Kees Kasander, Marietta de Vries. **Screenplay:** Peter Greenaway, inspired by a textbook by Richard Cobb. **Cinematography:** Jean Penzer. **Editors:** Patrick Tornare, Benoit Maujean. **Music:** Michael Nyman. **Principal Cast:** Jean-Michel Dagory, Jim van der Woude, Hans Verbrugge, Dennis Verkroese, Roos Peters. **Film Source:** Allarts TV Productions, Sarphatistraat 117, 1018 GB Amsterdam, The Netherlands. Telephone: (020) 208067. Fax: (020) 207254.

**U.S. Premieres**

**Friday, April 27, 8:30 PM, American Film Institute**

**Sunday, April 29, 8:45 PM, American Film Institute**

**Saturday, May 5, 6:45 PM, UDC Building 41, Room A-03**



## RED FISH IN AMERICA

New Independent Film in the Soviet Union

**W**hile Western audiences have gained access recently to Soviet feature films and documentaries that were previously banned or excluded from export, little has been known of the existence, not to mention the output, of independent media artists from the U.S.S.R. A small but growing community has, in fact, existed since the pre-*glasnost* days of the early 1980s. Moscow independent filmmaker Igor Aleinikov, editor of the respected journal *Cine Fantom*, introduces Filmfest audiences to some of the best short films that have been produced outside the boundaries of official funding and control.

Approximately 75 minutes long, the film program features seven works by nine young artists, dating from 1987 through 1989. This will be the first time most of these films have been seen outside the U.S.S.R.

*Revolutionary Etude* is a witty send-up of the ideals of Komsomol (young communist) youth by four artists from Moscow and Leningrad. *War and Peace* is Vladimir Zakharov's fast-paced, contemporary reinterpretation of that famous Russian title. *Tractors* is Gleb and Igor Aleinikov's ironic recasting of the symbols and language of communism. *Dreams* is a moving,



transcendent journey through images of village life in Soviet Central Asia by Evgenij Kondratiev. *Supporter of Olf* is an example of the free-wheeling Leningrad style of scratch animation, images of Bohemianism, and "life after death" by Kondratiev and three other artists. *Mission in Kabul* is Riga filmmaker Andejs Ejtis's biting war vignette. Finally, *Waiting for de Bil* is the Aleinikov brothers' engrossing tale of a mind's wandering.

A program of short independent videotapes will be shown at the Washington Project for the Arts on Thursday, May 3, 1990 at 7:00 p.m.

Funding for the exhibition *Red Fish in America*, its national tour, and the accompanying catalog has been provided by the Massachusetts Council on the Arts and Humanities, the Trust for Mutual Understanding, and the Andy Warhol Foundation for the Visual Arts. The exhibition was organized by Marie Cieri of the Arts Company.

**English translation provided**

**Film Source:** The Arts Company, 25 Linnean Street, #25, Cambridge, MA 02138. Telephone: (617) 491-1742. Fax: (617) 491-5521. Igor Aleinikov, *Cine Fantom*, 103055 Moscow, U.S.S.R., Tikhvinskii Per 10/12-1-13.

**U.S. Premiere**

**Wednesday, May 2, 9:00 PM, American Film Institute**



## THE REENACTMENT

### *Reconstituirea*

Lucian Pintilie  
Romania, 1969, 110 minutes,  
black and white



**T**he best film to emerge from Romania during the sixties; indeed, one of the pinnacles of European cinema during that decade.

Director Lucian Pintilie came to film from the theater, where he successfully produced Shaw, Frisch, Durrenmatt, and, of course, Romanian author and playwright I. J. Caragiale. The director has called *The Reenactment* a tragedy, but it might be better described as tragic confusion, strongly colored by elements of black humor in the tradition of Gogol and Swift. It is the story of collective irresponsibility, an allegory absolutely uncompromising in its moral criticism. A tavern with a terrace stands by a river in a musty countryside. The camera shows the surroundings from various viewpoints, and then, in long, static shots and slow, panoramic sweeps, focuses with equal disinterest on the characters. It remains disinterested throughout. Two students had caused a row in the tavern, wounding a waiter. Now they are supposed to reconstruct the incident before an investigating judge, and also before a film camera. The judge is a dullard — perspiring, drinking, obviously not in the least interested. The students' professor understands it all, but in the end he also falls into drunken apathy. The local constable is anxious to please with a feverish obsequiousness, as are the servile waiter and the cameraman, who is supposed to be shooting an educational film about the boys' bad example. The





youths finally accept the conditions of their judges, who keep encouraging them to be more "realistic." The film evoked passionate argument: "The subject is atypical of real life in Romania, and the film shows evidence of Western influences." That summarizes the decision of official critics.

#### Mira Liehm and Antonin Liehm

Following a screening at the Cannes Critics' Week, *The Reenactment* was shelved and is only now made available to festivals.

#### In Romanian with English subtitles

**Production Company:** Bucuresti Film Studios. **Screenplay:** Lucian Pintilie. **Cinematography:** Sergiu Huzum. **Principal Cast:** George Constantin, Emil Botta, George Mihaita, Vladimir Gaitan, Ileana Popovici, Stefan Moisesescu, Nicolae Volcz, Ion Radulescu. **Film Source:** Romaniafilm, 25 Iulius Fucik Street, Bucharest, Romania. Telephone: 111308. Telex: 86411144.

and

## DECEMBER 1989: JOURNAL OF FREEDOM

*Decembre 1989:  
jurnal liber*

Romania, 1990, 20 minutes, color

**O**n December 22, 1989 the frustrations of the severely repressed Romanian people boiled over during a supposed pro-

Ceausescu rally, and within hours there was open revolt in the streets: the army quickly sided with the people and battled security forces loyal to the dictator. Risking their lives in the midst of fierce fighting, Romanian filmmakers took to the streets in force and captured these astonishing images of a revolution that was anything but velvet. Heroic in their anonymity (the producers aren't even sure who shot what), the filmmakers go into the trashed palace and the fabled underground tunnels, are in the thick of the pitched battles in the Piata Palatului, and walk boldly through the makeshift hospitals and morgues that were scattered throughout downtown Bucharest. Materials to the dead—including a huge collection of candles on the traffic circle in front of the university—speak eloquently to the spontaneous but heartfelt determination of Romanians to put an end to the most demented dictatorship on the face of the earth.

#### Eddie Cockrell

#### English voice-over

**Production Company:** Sahiafilm. **Producer:** Serban Popescu-Ceausanu. **Cinematography:** Various. **Editors:** Various. **Film Source:** Sahiafilm, Str. Alexandru Sahia 33, 70201 Bucharest, Romania. Telephone: 13 95 25/139007 and 15 35 20/148.

#### U.S. Premieres

Friday, May 4, 6:30 PM, AMC Union Station 9



## ROSSINI'S PASTICCIO

Pit Riethmüller

Federal Republic of Germany, 1989,  
86 minutes, color

**G**ioacchino Rossini (1792–1868) was thirty-eight and the most famous composer of his time when he wrote his last work for the stage in Paris. Much to everyone's horror, he then turned his back on music for the rest of his life and devoted himself—so legend has it—to the culinary arts. Journalist Leon Rizag is not satisfied with the thesis that Rossini had simply become lazy and pleasure-seeking. He surmises the change to another artistic category behind the master's "exit." Could it be that

Rossini composed in his kitchen Lucullan symphonies that still await discovery? Leon is determined to find out. Christina Blume, his editor, is skeptical. She cannot see that there could be a direct relationship between cooking and music. Rizag travels throughout Europe and talks to experts (including Riccardo Muti, Luciano Pavarotti, Georges Sender, and Claude Levi-Strauss). Eventually, a hot tip leads to Paris: will he find recipes written by Rossini?

Explain the filmmakers, "Whilst the protagonist and his partner are played by actors who behave according to a script, the situations are largely filmed as in a documentary and do not follow a strict dramaturgic plan. Thus, fact and fiction enter into an at times peculiar synthesis—yet what could be more fitting for Rossini's self-mystification than such a mixture, which leaves everything undecided? An important principle of style here is the use of Rossini's music on many different levels. Thus, a complete biographical and musical picture of Gioacchino Rossini unfolds before the background of the dramaturgic question as to whether Rizag is able to reveal Rossini's 'secret.'"



#### In German with English subtitles

**Production Company:** Medias Res/BR/HR/SWF/SFB/RM Associates. **Producer:** Pit Riethmüller. **Screenplay:** Roland Zag. **Cinematography:** Klaus Müller-Laue, Eberhard Scheu, Robert Schmitz-Gill. **Editor:** Christina Warnck, Marie Lou. **Music:** Gioacchino Rossini. **Principal Cast:** Krystyna Janda, Sebastian Baur, Maria Grazia Tidone. **Film Source:** Medias Res Film- und Fernsehproduktions GmbH, Auenstrasse 25, D-8000 Munich 5, Federal Republic of Germany. Telephone: 089 2015901. Fax: 089 2021041.

#### Shown with 78 R.P.M.

Special thanks to Lufthansa German Airlines  
U.S. Premiere

Thursday, May 3, 9:00 PM, Cineplex Odeon  
West End

Friday, May 4, 7:00 PM, Cineplex Odeon West End



## SANTA SANGRE

Alejandro Jodorowsky

Italy, 1989, 118 minutes, color



**T**he first film in sixteen years from the director of *El Topo*, this haunting, violent, graphic, but ultimately poetic work is apparently based on a true story. Fenix, a young mime and magician with a circus in Mexico, leads a tragic existence. His American father, Orgo, is a knife thrower, a drunk, and a womanizer; Concha, his mother, is a religious fanatic. Incited by jealousy, Concha mutilates her husband, who revengefully amputates both of Concha's arms before he commits suicide. Fenix, traumatized, is interned in a mental hospital, where he stays until the age of twenty. After his release he and Concha perform strange shows—pantomimes through which his arms blend in with his mother's body to form one person. Only Alma, his deaf and dumb friend, will succeed in releasing Fenix from the hell that Concha has created, whereby she incites him to kill all the women he meets. . . . According to Jodorowsky, "He was an American circus performer who killed thirty women in Mexico. He was found out, tried, and sent to prison, but came out and settled down to a normal life, writing novels. . . . I identified with his feelings, because psychologically, I've been killing women all my life. . . ." Hallucinatory images, lulling but disturbing, are punctuated by brief but intense flashes of violence.

Eddie Cockrell

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**Production Company:** Intersound. **Executive Producers:** René Cardona, Jr., Angelo Iacono. **Producer:** Claudio Argento. **Screenplay:** Alejandro Jodorowsky. Roberto Leoni, Claudio Argento, from an original story by Alejandro Jodorowsky adapted for the screen by Roberto Leoni. **Cinematography:** Daniele Nannuzzi. **Editor:** Mauro Bonanni. **Music:** Simon Boswell. **Principal Cast:** Axel Jodorowsky, Blanca Guerra, Guy Stockwell, Thelma Tixiou, Sabrini Dennison, Adan Jodorowsky. **Film Source:** Expanded Entertainment, 2222 South Barrington Avenue, Los Angeles, CA 90064. Telephone: (213) 473-6701.

Immediately following the film there will be a party at Nightclub Fifth Column, 915 F Street, N.W., Washington, DC. Special thanks to Zalman Fishman. Your ticket is your invitation.

Shown with *Origo*

Thursday, May 3, 7:30 PM, Key Theatre Party, Nightclub Fifth Column, 915 F St., N.W., Thursday, May 3, 9:30 PM until . . .



## SECRET WEDDING

Alejandro Agresti  
Argentina, 1989, 95 minutes, color

A man appears out of nowhere in present-day Buenos Aires, believing it is still 1976, when the military junta ruled, without a memory of his name or his "disappearance." He is picked up by the police and during interrogation begins to remember pieces of his past: his job as a bus driver, the town he lived in, and Tota, the woman he loved. He sets out for home to look for Tota and be united with her. Instead, he returns to a stilted town where little has changed; Tota still waits for him but refuses to recognize him (as does everyone else in the town). Rather than convince her of his true identity, he attempts to win her love all over again and persuades her to leave behind the memory of her past love.

Upon this simple tableau of a sensitive love story, director Alejandro Agresti articulates a scathing commentary on contemporary Argentine politics and the issue of the country's "disappeared," unequivocally stating that history will repeat itself. Time has not changed the conditions, but only the perpetrators: in *Secret Wedding* the Church reigns over the townsfolk with a strong arm of corruption and repression.

As with his riveting *Love is a Fat Woman* (shown at Filmfest in 1988), Agresti keeps his film free stylistically of the magic realism prevalent in Latin American cinema. However, even with its social commentary, this is a deeply moving, emotional story. A work of extraordinary insight and maturity, *Secret Wedding* marks Agresti as one of Argentina's most important filmmakers.

Alberto Garcia

In Spanish with English subtitles

**Production Company:** The Allarts Group/Cinephile Limited/Movie Centre. **Producer:** Lujan Pflaum. **Screenplay:** Alejandro Agresti. **Cinematography:** Alejandro Agresti. **Editor:** Rene Wiegman. **Music:** Paul M. Van Brugge. **Principal Cast:** Tito Haas, Mirtha Busnell, Sergio Poves Campos, Nathan Pinzon. **Film Source:** Cinephile, 508 Queen Street West, Third Floor, Toronto, Ontario, Canada M5V 2B3. Telephone: (416) 368-7499.

Sunday, April 29, 5:30 PM, Cineplex Odeon West End

Monday, April 30, 9:30 PM, Cineplex Odeon West End



## THE SEVENTH CONTINENT *Der siebente Kontinent*

Michael Haneke  
Austria, 1989, 108 minutes, color



A startling, abrasive, and ultimately bewildering true story. For reasons unknown, a family deliberately decides to retreat from society and to remain quite comfortably, until the very end, in an isolated world of their own creation. Filmmaker Michael Haneke has designed a demanding montage of harshly lit tableau images — mere selected vantage points — to tell his story.

This self-consciousness ultimately works in favor of the drama, for as the tale becomes more bizarre, it begins to match a visual style with which we had been struggling. We are left with a devastating analysis of alienation, self-absorption, and the disintegration of a family. *The Seventh Continent* is a demanding and confusing movie, far from the happily-ever-after version of life about which we learn as children.

According to the director, Michael Haneke, "There exists a depiction of misery which exhausts itself. Naturally that's something fatal because it actually weakens the viewer. Those are films which love to suffer and I hate them. What's important for me is, by the exact depiction of misery and the radical portrayal of our 'abandonment,' to strengthen the longing for transcendence. The film tries to be provocative — to provoke us to contemplate our situations. *The Seventh Continent* makes the first move; the audience has to do the rest."

Marcia Zalbowitz

In German with English subtitles

**Production Company:** WEGA Film. **Producer:** Veit Heiduschka. **Screenplay:** Michael Haneke. **Cinematography:** Toni Peschke. **Editor:** Marie Homolkova. **Principal Cast:** Birgit Doll, Dieter Berner, Leni Tanzer, Udo Samel, Silvia Fenz. **Film Source:** WEGA-Filmproduktionsges, Schönbrunnerstrasse 140, A-1120 Vienna, Austria. Telephone: 927122/927123. Fax: 837620.

Shown with *In the Exile of the Drowned Tiger* Monday, April 30, 7:00 PM, Cineplex Odeon West End

Tuesday, May 1, 9:15 PM, Cineplex Odeon West End



## SHEPHERDS OF THE SUN

Werner Herzog  
France, 1989, 52 minutes, color

The opening images of the film — stunning close-ups of beautifully androgynous faces — capture the essence of Werner Herzog's newest documentary. The Wodaabe tribe belongs to the Peul people and lives as nomads in the southern part of the Sahara. Their origin is enigmatic, but according to certain theories,

they came from Mesopotamia by way of the Red Sea. They have been roaming in an area that, for perhaps 5,000 years, has been growing gradually smaller due to the encroachment of the desert. They think of themselves as the most beautiful people on earth, and, according to the meaning of their tribal name, they are "those who live in purity" in a land that does not belong to anyone. They say that "in order to own land, men should be the shepherds of the sun."

This is much more than an ethnographic study of an exotic people. We are privileged to enter into their world, the humdrum daily routines as well as the private rituals of mating and marriage. We listen to their conversations about sexual prowess, watch them prepare for tribal ceremonies, and see them surrounded by the beauty and tragedy of contemporary Africa.

Marcia Zalbowitz

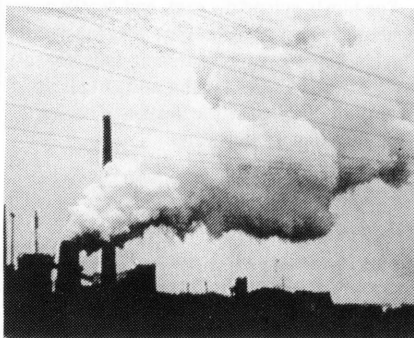
**Production Company:** Arion Productions. **Cinematography:** C. Edenberger. **Editor:** Rainer Standke. **Music:** Gounod, Mozart, Händel, Verdi. **Film Source:** Les Films d'Ici, 12 rue Clavel, 75019 Paris, France. Telephone: 42390200.

and

## HUNTER

Robert Frank  
Federal Republic of Germany, 1989, approximately 37 minutes, color and black and white

This is about a man whose destiny is — not to find a destination. A man who fears that he will never find what his imagination compels him to look for. A mystical traveler going by train, by car through the Landscape of the German Ruhr. Encounters with inhabitants. Signs of Life. Language and Landscape. Looking for Evil and Hate. But they are all nice people — the Germans — and if they hear you explain you're Jewish, they are particularly nice. Believe it or not. *Unbestimmt, unsicher* — this is the process of finding-searching. . . . Sometimes you look out the window and there the landscape has changed and you get the feeling that maybe you missed your destination, maybe you chose the wrong road — and then you want to stop. I am just trying to achieve a certain end, waiting for the night, when the possible will become real. My time is limited. I know how to cut off, to move on — to keep going. . . . A clear target! Brief and coherent. A photographer's Fate: look around you carefully; the shortest Day will be here soon.



Robert Frank

In German, English, and Turkish with English subtitles

**Production Company:** Kulturstiftung Ruhr as part of the archive project "Kinemathek im Ruhrgebiet," in association with Westdeutscher Rundfunk Köln/Werner Dutsch, supported by Kulturelle Filmförderung des Landes Nordrhein-Westfalen. **Producer:** Paul Hofmann. **Screenplay:** Stephan Balint. **Cinematography:** Clemens Steiger, Bernhard Lehner, Robert Frank (video). **Editor:** Jolie Gorchov. **Principal Cast:** Stephan Balint, Günter Burchert, Sabine Ahlborn-Gockel, Laurenz Berges, Fosco Dubini. **Film Source:** Kulturstiftung Ruhr, Hügel 15, D-4300 Essen 1, Federal Republic of Germany. Telephone: 0201 413981.

Monday, April 30, 9:00 PM, American Film Institute

Tuesday, May 1, 9:15 PM, American Film Institute



## A SHORT FILM ABOUT KILLING *Krótki film o zabijaniu*

Krzysztof Kieślowski  
Poland, 1987, 85 minutes, color



According to *Variety*, "If Hitchcock had filmed Dostoevsky, this would be the result. . . ." Winner of the 1988 Cannes film festival's Jury Award as well as the first European Film Award (the Felix, Europe's Academy Award), *A Short Film About Killing* is a profound and deeply felt examination of man's instinct to kill. The film begins by following the daily routine of three unconnected characters: an unemployed working-class teenager; a cab driver; and an earnest young lawyer. One savage day their lives intersect. In one of the most devastating murder sequences ever filmed, nearly seven and a half minutes long, the teenager kills the cab driver. The young lawyer is then appointed to represent the murderer. Kieślowski's eloquent camera captures not only the sense of dead-end despair that surrounds Warsaw (accentuated visually by his use of carefully selected color filters), but also the moral complexity surrounding the edict "Thou shalt not kill." Deeply disturbing, this film is one of the most intense and troubling works produced by the modern cinema, a film that reaffirms one's belief in the power of the image to recreate an experience with sensitivity.

Toronto Festival of Festivals

In Polish with English subtitles

**Production Company:** Polish Film Producers' Corporation. **Screenplay:** Krzysztof Kieślowski, Krzysztof Piesiewicz. **Cinematography:** Sławomir Idziak. **Editor:** Ewa Smal. **Principal Cast:** Mirosław Baka, Krzysztof Globisz, Jan Tesarz. **Film Source:** Poltel Agency, 17 Woronicza, P.O.B. 211, 00-950 Warsaw, Poland. Telephone: 478191/440206. Telex: 815331/816203.

Shown with *The Hunt*

Saturday, May 5, 7:00 PM, UDC Auditorium



## A SHORT FILM ABOUT LOVE *Krótki film o miłości*

Krzysztof Kieślowski  
Poland, 1988, 86 minutes, color

Krzysztof Kieślowski's latest film, which won the grand prize at the 1988 Gdansk Film Festival, is a beautifully conceived, brilliantly executed examination of the diseased relationship between a young man — a repressed voyeur — and his quarry, a sexually aggressive older woman. Tomik, aged 19, a shy, well-mannered youth who works in the post office, spends his spare time scanning windows with his high-powered telescope. Like Jimmy Stewart in Hitchcock's *Rear Window*, his curious





eyes settle on a beautiful woman whom Tomik starts to shadow, from afar, through the safe distance that his telescope affords. Slowly becoming bolder, Tomik invents reasons to tentatively approach Magda, without her realizing the deep passions he is concealing. This cat-and-mouse game is filmed by Kieślowski with a tender sense of male intrusion. As Tomik becomes more involved in Magda's life, the "game" takes on an ominous tone. Kieślowski imbues the film with a romantic glaze that adds a disturbing edge to the otherwise obsessive tone of the piece. The film is a masterwork of precision and control, with Kieślowski demonstrating beyond a shadow of a doubt his complete control of the medium. *A Short Film About Love* is an exceptional successor to *A Short Film About Killing* and a magnificent section of *The Decalogue*.

#### Toronto Festival of Festivals

In Polish with English subtitles

**Production Company:** Polish Film Producers' Corporation. **Screenplay:** Krzysztof Kieślowski, Krzysztof Piesiewicz. **Cinematography:** Witold Adamek. **Editor:** Ewa Smal. **Music:** Zbigniew Preisner. **Principal Cast:** Grazyna Szapolowska, Olaf Lubaszenko. **Film Source:** Poltel Agency, 17 Woronicza, P.O.B. 211, 00-950 Warsaw, Poland. Telephone: 478191/440206. Telex: 815331/816203.

Thursday, April 26, 7:30 PM, Cineplex Odeon West End



## STEELBANDS OF TRINIDAD: PAN IN "A" MINOR

Daniel Verba, Jean-Jacques Mrejen  
France, 1988, 52 minutes, color, Dolby



Every year the frenzy that is Carnival time in Trinidad and Tobago sweeps the country, an inherited tradition of the short period of time spent here by the French. It is an occasion for the descendants of African slaves, Indian immigrants, Chinese, Arabs, and Europeans to get together for one of the most popular and sumptuous festivals in the world.

In fact, Trinidad is original in that it has built its cultural identity around a musical phenomenon: "steel bands." Huge orchestras coming straight out of the Vulcain steelworks are made up entirely of petrol cans called "pans." They are beaten, cut, heated, and transformed into marvellous musical instruments with limpid acoustics that can even perform symphonies. The groups, which come from the Islands, invade the town at Carnival time to take part in the hard struggle that is an astonishing competition lasting several weeks: the "Panorama."

From seventy steel bands selected in the preliminaries, only eleven remain for the final.

In front of thousands of jubilant supporters and after nightly rehearsals, the best steel bands come face to face. This competition is the occasion for an uninterrupted festival that lasts several days.

#### FIPA

**Production Companies:** La SEPT/UNESCO/CNRS Audiovisuel. **Producer:** Inger Servolin for ISKRA Films. **Research:** Daniel Verba. **Cinematography:** Jean-Jacques Mrejen. **Editors:** Charlotte Boigeol, Michèle Loncol, Barbara Caspari, Mireille Gruska. **Film Source:** ISKRA Films: 74 rue Albert, 75013 Paris, France. Telephone: 45 83 11 18.

Shown with *Orataleo*

U.S. Premiere

Tuesday, May 1, 7:00 PM, Cineplex Odeon West End

Sunday, May 6, 12:30 PM, Key Theatre



## STORY OF BOYS AND GIRLS *Storia di ragazzi e di ragazze*

Pupi Avati

Italy, 1989, 89 minutes, black and white

This is a delightful film that invites us to join in the engagement celebration of a city boy and a country girl in the winter of 1936.

A traditional feast of a twenty-course meal has been prepared by the girl's extended family, with the help of the local priest, in the large house of her parents. Meanwhile, members of the young man's upper-middle-class family, who live in Bologna, are not exactly looking forward to meeting their future in-laws.

Matters are complicated because the girl's father has just been caught in his latest infidelity and is reduced to tears by the news that his mistress has been unfaithful to him. In addition, a traveling salesman who has rented a room each year for his wife and family arrives unexpectedly with his young French mistress, causing additional woes for the hostess.

Much of the film takes place during the long meal, where all kinds of Tuscan delicacies are consumed. This is followed by a siesta and some amorous adventures between the two families. When the city folk leave, everyone heaves a collective sigh of relief.

The film is splendidly cast, and Avati's warm, generous vision encompasses amusing details. The black-and-white photography (slightly soft because it was shot on color negative) is so beautiful that it gives the illusion of having been filmed many years ago.

#### David Stratton

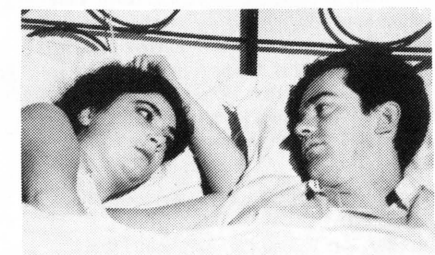
In Italian with English subtitles

**Production Company:** Duea Film/Unione Cinematografica/RAI (Raiuno). **Producer:** Antonio Avati. **Screenplay:** Pupi Avati. **Cinematography:** Pasquale Rachini. **Editor:** Amadeo Salfa. **Music:** Riz Ortolani. **Principal Cast:** Felice Andreasi, Angiola Baggi, Davide Bechini, Lina Bernardi, Anna Bonaiuto. **Film Source:** Sacs, 1350 Avenue of the Americas, New York, NY 10019. Telephone: (212) 975-0200. Telex: 620253.

Shown with *Festival*

Thursday, April 26, 7:30 PM, AMC Union Station 9

Saturday, May 5, 5:00 PM, UDC Auditorium



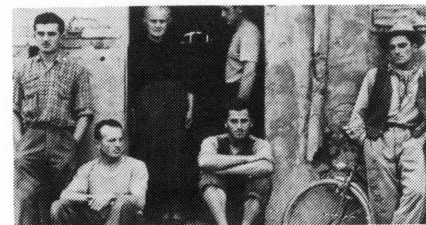
## STRAND — UNDER THE DARK CLOTH

John Walker

Canada, 1989, 81 minutes, color

An exceptional homage to photographer Paul Strand (1890–1976), whose singular accomplishments have influenced the history of photography in a profound way. *Strand — Under the Dark Cloth* offers striking, lingering images of his work, as well as a privileged look at the artist's life in New York, Mexico, the Gaspé, and France and at the influential artistic circles (which included Stieglitz, O'Keeffe, Zinneman) in which he moved during his lifetime. A paradoxical figure in the art world, Strand is not nearly as well known as he should be, yet is probably better known than he ever wished to be.

Much of Strand's innovation arose from his choice of subject. In his studies of machinery and of nature in extreme close-up, and in his unblinking scrutiny of men and women showing the strain of urban life, he made an unsentimental break with the romantic conventions of the day. In 1915 Alfred Stieglitz described Strand's work as "brutally honest" and "the expression of now." Strand did not limit his image making to still photography. His collaboration with artist Charles Sheeler produced the film *Manhatta* — the first American avant-garde film, regarded by many as the first film to combine poetic and quasi-documentary elements.



According to Susan Sontag, "Paul Strand is the greatest American photographer, as D. W. Griffith is our greatest film director. Strand is simply the biggest, widest, most commanding talent in the history of American photography."

As Strand himself put it, "Strictly speaking, I never look for the things that I photograph. They find me."

#### Julia Pelosi

**Production Company:** John Walker Productions Ltd. **Producer/Cinematography:** John Walker. **Co-Producers:** Tom Perlmutter, Anne Koyama. **Screenplay:** Seaton Findlay. **Editors:** Cathy Gulkin, John Kramer, Geoff Brown. **Music:** Jean Derome, René Lussier. **Principal Cast:** Georgia O'Keeffe, Milton Brown, Fred Zinneman, Leo Hurwitz, Virginia Stevens, Hazel Strand, Cesare Zavattini, Blanche Brown, Walter Rosenblum. **Film Source:** Creative Exposure Ltd., 2236 Queen Street East, Toronto, Ontario, Canada M4E 1G2. Telephone: (416) 690-0775. Fax: (416) 690-0755.

Shown with *L'Etreinte*

Sponsored by American Airlines

U.S. Premiere

Saturday, April 28, 3:00 PM, Cineplex Odeon West End

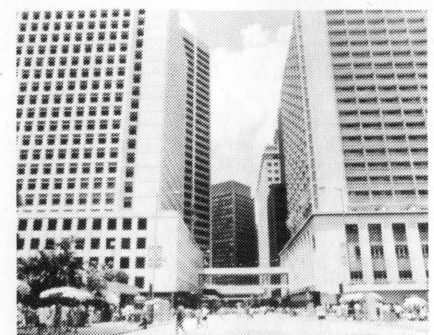


## SUNLESS DAYS *Meiyou taiyang de rizi*

Shu Kei

Japan, 1990, 95 minutes, color

*Sunless Days* begins with the lone voice of Chai Ling, heroine of the tragic Peking Spring, and ends with her voice against the



babble of newborn babies and the stomp of soldiers' feet. In between, Shu Kei's film grapples with a host of issues — a government's betrayal of its people, the devastating effect of the Tiananmen massacre on Hong Kong's psyche, and the mass emigration from the territory and disruption of family ties. It is at once an intensely personal series of jottings (the director's own family is already part of the Chinese diaspora) and a reflection of the continuing tragedy of twentieth century Chinese history, told without anger but with a deep sense of sadness and inevitability. One of Hong Kong's most respected film critics, Shu Kei draws moving testimonies from his circle of friends: actress-singer Deanie Ip recounting her sudden political awareness after a lifetime of complacency; director Alfred Cheung's vivid, firsthand account of Tiananmen; and Taiwan director Hou Hsiao-hsien's thoughtful view of the broader issues.

Like any personal diary, *Sunless Days* is sometimes unfocused and often introspective, but it speaks from the heart and does not mince words. In present-day Hong Kong, that is brave. And there is a fine irony in the fact that it was money from Japan, not Hong Kong, that brought it to the screen.

#### Derek Elley

In Cantonese and Mandarin with English subtitles

**Production Company:** NHK Enterprises. **Screenplay:** Wu Nien-jen, Shu Kei. **Cinematography:** Wong Chung-piu. Sequences from *Resurrection of the Goddess of Democracy*, directed by Shu Kei, Allen Fong, and Tony Au. **Principal Cast:** Deanie Ip, Alfred Cheung, Hou Hsiao-hsien. **Film Source:** NHK Enterprises Incorporated, NHK Broadcasting Center, 6F 2-2-1 Jin-nan Shibuya-ku, Tokyo, Japan 150-01. Telephone: 034811656. Telex: J34555 NHK ENPRS. Fax: 034814965.

Shown with *Egoli*

U.S. Premiere

Saturday, April 28, 7:00 PM, American Film Institute

Saturday, May 5, 3:45 PM, UDC Building 41, Room A-03



## SUPERSTAR

Chuck Workman

U.S., 1989, 90 minutes, color and black and white

"I'm talking to the TV!" screams one obscure Pittsburgh relative to a nosy neighbor partway through this sassy and very funny carnival ride through the most public life of the last three decades, and it is precisely this naiveté in the face of the media that gives this film its infectious mood of playful energy: nobody talked to — or understood — the TV better than Andy Warhol. Director Chuck Workman, who made the reverent and remarkable short films *Precious Images* (Filmfest 1987), *Words*, and *Pieces of Silver*, catapults us through Warhol's life with a supercharged assurance that is the precise visual analogy to how that life was lived. But had Workman been content to interview only the famous and mix up the talking heads with the authoritatively edited archival footage that is the hallmark of his oeuvre, *Superstar* might have been a cut-and-dried affair, with few surprises. After all, wasn't Warhol in our face for the better part of thirty years?



What makes the movie work is Workman's deft interviewing of the "little people," the relatives and Campbell's Soup executives who provide a refreshingly pure counterpoint to the shenanigans of Taylor Meade, Viva, Dennis Hopper, Bobby Short, Liza Minnelli, David Hockney, and all the other faces you'd expect to see. And after the guided tour through Warhol's beginnings in commercial art, the Factory scene of the sixties, the club life of the seventies, and the almost elder statesman status he enjoyed for the last decade, one poignant fact becomes clear: to be sure, Andy Warhol manipulated the media to his own ends. But to those who knew him and those who knew of him, the medium was the message, and the message was to live and enjoy. Thanks to Andy Warhol's flamboyant life and Chuck Workman's dazzling reconstruction of the Warhol universe, *Superstar* is very lively and very enjoyable.

#### Eddie Cockrell

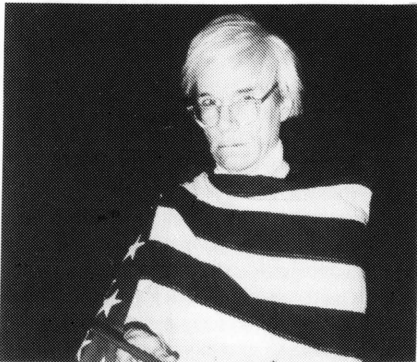
**Production Company:** Marilyn Lewis Entertainment Ltd. **Executive Producer:** Marilyn Lewis. **Producer:** Chuck Workman. **Screenplay:** Chuck Workman. **Cinematography:** Burleigh Wartes. **Editor:** Chuck Workman. **Music:** Lou Reed, Donna Summer, The Velvet Underground, Pink Floyd, others. **Principal Cast:** Andy Warhol, Henry Geldzahler, Leo Castelli, Viva, Dennis Hopper, Taylor Meade, Lou Reed. **Film Source:** Caliope Films, 195 South Beverly Drive, Beverly Hills, CA 90212.

Sponsored by American Airlines

Free: no ticket required

Thursday, May 3, 8:00 PM, Hirshhorn Museum

Friday, May 4, 8:00 PM, Hirshhorn Museum



## THE TERRA-COTTA WARRIOR

Ching Tung Yee

Hong Kong, 1989, 120 minutes, color

Every festival needs one roller-coasting crowd pleaser, and *The Terra-Cotta Warrior* looks like this year's. It plays like some mysterious symbiosis of an Indiana Jones movie with *Rouge*, and has all the flair and panache that director Ching Siu-Tung (billed as "Ching Tung-Yee" in the credits, for reasons opaque) brought to his last movie, *A Chinese Ghost Story*. Right now, the Hong Kong film industry seems to be the only one in the world that consistently hits this note of unself-conscious entertainment, and this epic production (filmed entirely on location in China) more than delivers the goods.

The action spans more than 2,000 years. The opening scenes are set in the ancient Qin Dynasty, when Mong (Zhang Yimou) is a captain of the Imperial Guard. The Emperor, as was usual for Chinese emperors until comparatively recent times, has a Taoist priest engaged in the quest for a pill of immortality. The priest retreats to an island with 100 supposed virgins to formulate the pill, but Mong commits an unforgivable transgression by sleeping with one of the girls, Twon (Gong Li, Zhang's real-life wife, whom he met while directing her in the celebrated *Red Sorghum*). Both are sentenced to death, but Twon manages to pass the pill to Mong in their final kiss. She burns, and he is en-



cased in clay to become one of the terra-cotta soldiers guarding the Emperor's tomb. He is now immortal. Fortunately, Twon is regularly reincarnated, and so they eventually have other chances to pursue their liaison—including adventures when Twon is reborn as a Shanghai film starlet in the thirties and an encounter between the two on an archaeological dig in 1974.

Tales of reincarnation and time-travel are staples of the Hong Kong film industry; the past few years alone have produced titles like *Dream Lovers*, *Rouge*, and *The Iceman Cometh*, all of which have elements in common with *The Terra-Cotta Warrior*. But this is the first movie in the genre made as a joint venture with China, and hence the first filmed on a truly lavish scale.

#### Tony Rayns

In Cantonese with English subtitles

**Production Company:** Art & Talent Group, Inc. **Executive Producer:** Hon Pou Chu. **Co-Producers:** Kam Kwok Leung, Zhang Yimou, Ng Tin Ming. **Screenplay:** Lee Bik Wah. **Cinematography:** Peter Pao. **Editor:** Mak Chi Shin. **Music:** James Wong, Joseph Koo. **Principal Cast:** Zhang Yimou, Gong Li, Yu Yung Kang. **Film Source:** Art & Talent Groupe, Inc., 36 Broadcast Drive, B-1, G-II, HK-Kowloon.

Sponsored by DHL Worldwide Express

U.S. Premiere

Saturday, April 28, 9:15 PM, Cineplex Odeon West End

Saturday, May 5, 9:00 PM, UDC Auditorium



## THROUGH THE WIRE

Nina Rosenblum

U.S., 1989, 85 minutes, color and black and white

In 1982 Silvia Baraldini was sentenced to forty-three years in prison for aiding a prison escape. The following year Susan Rosenberg was sentenced to fifty-eight years in prison for armed political conspiracy and, in a separate action, Alejandrina Torres was convicted of political conspiracy and given a sentence of thirty-five years. In 1986 these three women were brought together in the sterile and harshly lit basement of the Federal Correctional Institution in Lexington, Kentucky as the first three prisoners in the Female High Security Unit. Never mind that the sentences were particularly severe—Rosenberg's is sixteen times the national average for weapons possession and twice the national average for murder—and pay particular attention to the conditions under which they were held: Baraldini describes it as a "living tomb," and their physical deterioration dramatically underscores their testimony. From the opening moments of the film there is no questioning whose side filmmaker Nina Rosenblum is on. Nevertheless, her barely controlled fury is precisely balanced by interviews with prison officials (who deny that the basement is anything but a maximum security holding area for dangerous political prisoners), psycholo-



gists, and penal reform advocates. Due in large part to the efforts of the American Civil Liberties Union, Amnesty International, and the United Methodist Church, a federal judge ordered the unit shut down in 1988. Coincidentally, since that time Susan Rosenberg, whose political development is the focus of the middle of the film, has been held at D.C. Jail. In September 1989 the court decision was overturned, paving the way for more such units in federal prisons. *Through the Wire* speaks passionately of the unacknowledged presence of Stammheim-like political prisons in this country and the urgent need for basic human rights behind American bars.

#### Eddie Cockrell

**Production Company:** Daedalus Productions, Inc. **Producers:** Nina Rosenblum, Alexandra White. **Contributing Producers:** Danny Schecter. **Screenplay:** Nina Rosenblum, Angelo Corrao, Carlos Norman. **Cinematography:** Nancy Schreiber, Haskell Wexler, Hart Perry. **Editor:** Angelo Corrao. **Sound Recordist:** Barbara Kopple. **Music:** Nona Hendryx. Narrated by Susan Sarandon. **Film Source:** Original Cinema, 432 Park Avenue South, Suite 705, New York, NY 10016. Telephone: (212) 545-0177 Fax: (212) 685-2625.

Shown with *Wild Animals in the Zoo*

U.S. Premiere

Friday, April 27, 6:30 PM, American Film Institute



## TONGUES UNTIED

Marlon T. Riggs

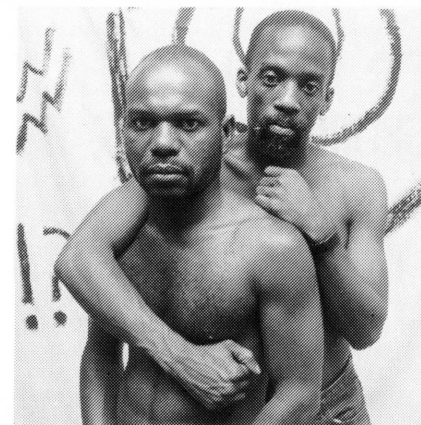
U.S., 1989, 55 minutes, color and black and white

*Tongues Untied* is a very important, au courant presentation of Black men, of the odyssey of the Black litterateur. Produced

and directed by San Francisco Bay Area filmmaker Marlon T. Riggs, the film incorporates poetry, personal testimony, rap, drama, humor, song, and dance to portray Black gay male identity. Riggs successfully captures the dilemma faced by Black gay men with opposing loyalties and identity conflicts regarding being Black and being gay. The film speculates: are Black men an endangered species due to crack, AIDS, and racism? It reveals stark answers in its depiction of the apartheid faced by Black men in the white gay community and the rejection of gay sexuality in the Black community. Unresolved issues, such as interracialism, are acknowledged but not fully explored.

*Tongues Untied* is a short film about what works and what doesn't for Black gay men. Riggs explores male bonding, "brother-to-brother": Black men coming home to and celebrating each other. The film effectively deals with Black gay anger, gay isolation in the Black community, Black invisibility in the gay community. *Tongues Untied* portrays "the life" with brutal reality, but we need that.

*Tongues Untied* celebrates who we are, as Black men, with our inimitable style, our humor, our images, and our political dilemma. The film postulates: "Black men loving Black men is the revolutionary act." If you are Black, *Tongues Untied* will take you home. If you are not Black, you



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will leave the screening wiser and enriched by having vicariously experienced unvarnished, strident, and realistic Black images, perspectives, and feelings. Marlon Riggs is a powerful communicator of passions and truths too long unexpressed, of hope too long ungiven.

**Thom Bean**  
*San Francisco Bay Times*

**Production Company:** MTR Productions. **Screenplay:** Joseph Beam, Craig Harris, Reginald Jackson, Steve Langley, Alan Miller, Donald Woods. **Poetry Performance:** Essex Hemphill. **Cinematography:** Marlon T. Riggs. **Editor:** Marlon T. Riggs. **Music:** Alex Langford, Steve Langley, Marlon T. Riggs. **Principal Cast:** Kerrigan Black, Blackberri, Bernard Branner, Gerald Davis, Kenneth R. Dixon. **Film Source:** Frameline, 347 Dolores Street, Suite 205, San Francisco, CA 94110. Telephone: (415) 861-5245. Telex: 6503477919 MCIUW. Fax: (415) 861-1404.

**Sponsored by Black Film Institute, University of District of Columbia**

**Poet Essex Hemphill and collaborators will perform following the May 4 screening.**  
**Friday, May 4, 6:30 PM, American Film Institute**  
**Saturday, May 5, 2:30 PM, UDC Building 41, Room A-03**



## THE U.S.I.A. UNDER GEORGE STEVENS, JR. — A TRIBUTE

Until recently, films produced by the U.S.I.A. could not be shown in the United States. President Bush signed legislation changing this law, and Filmfest DC is proud to present a small selection of films that were produced by George Stevens, Jr. during his tenure as director of the United States Information Agency's Motion Picture Division (1962-1967) under Edward R. Murrow. We pay tribute to the contributions Mr. Stevens made to American nonfiction filmmaking and to his ability to bring the best and the brightest into the fold of the U.S.I.A. Working with Mr. Stevens and with Bill Murphy and Bill Blakefield of the National Archives, Filmfest has compiled a selection of excerpts that includes the following:

### THE MARCH

James Blue  
1964, 34 minutes, black and white



This compelling record of the August 28, 1963 March on Washington — a climactic moment in the American civil rights movement — emphasizes the deeply felt, mutual sense of purpose of blacks and whites.

### NINE FROM LITTLE ROCK

Charles Guggenheim  
1964, 19 minutes, black and white

The hardships and subsequent accomplishments of nine black students who were the first to enroll in all-white Central High School, Little Rock, Arkansas are chronicled in this 1965 Academy Award-winning documentary.

## FIVE CITIES OF JUNE (Berlin Excerpt)

Bruce Herschensohn  
1963, 26 minutes, black and white

A striking montage of concurrent events around the globe in June 1963, including President Kennedy's famous speech in Berlin.

## JOHN F. KENNEDY — YEARS OF LIGHTNING, DAY OF DRUMS

Bruce Herschensohn  
1964, 85 minutes, black and white

An absorbing documentary of the Kennedy years, often thought controversial. One of the few films to have been shown in the U.S. prior to the recent legislation.

## THE SCHOOL AT RINCÓN SANTO

James Blue  
1963, 11 minutes, black and white

A lyrical visual essay about life in a small town in Colombia as well as a government record of an "Alliance for Progress" project in which U.S. funds were used to build a schoolhouse.



**Program co-curated by Marcia Zalowitz and Julia Pelosi**

**Special thanks to the National Archives**  
**Free; no ticket required**  
**Wednesday, May 2, 9:30 PM, National Archives**



## WHITE LIES *Mentiras piadosas*

Arturo Ripstein  
Mexico, 1988, 100 minutes, color

The protagonist, Israel, is a little man with a small store, always being fined. He has a nagging wife and three hungry kids. His passion is constructing a mechanical exhibit of store dummies wearing traditional Mexican costumes, which he is making with his buddy "Mathilde," a fat, gentle man with a taste for boys. Clara meets Israel when she comes to his store to fine him. Unhappy with her husband, Clara finds passion and love with the grocer. They decide to leave spouses and kids in order to live together. Arturo Ripstein, one of Mexico's most respected directors, fills the screen with rich detail and convincing clutter. The little motorized exhibit that Israel and Mathilde dream of selling to some rich gringo for an ethnic museum is the height of kitsch, and Clara's and Israel's homes are masterpieces of overcrowding. *Lies* boldly depicts lovemaking between two not very attractive people and manages to be moving rather than comic.

**Deborah Young**

"*White Lies* was difficult to make because there were so many obstacles. But if I had to choose a film from the ones I've made, this would be



the one. I made it in Mexico City, in the center, where I've lived my whole life and which I love, because of the desperation which emanates from everywhere, from every stone, every corner, and every person. Paz Alicia Garcíadiego and I feel that *White Lies* and *Realm of Fortune* deal with survivors. Those are the best films I will ever make. They have characters that are very near to our hearts. To observe things which happen around a person, which move and motivate them — that is the way to a clear understanding. I make films about things that fascinate me, and there are so many things that fascinate me here that I sometimes feel like a stranger."

**Arturo Ripstein**

**In Spanish with English subtitles**

**Production Company:** Jacobo Feldman/Marcos Salame International Productions/Universitat Guadalupe (DISCA-CIEC)/STPC/ANDA/Jaime Arcos/Armando Ayala Anguiano/Kuikali/Filmförderungsfond. **Producers:** Jacobo Feldman, Marcos Salame. **Screenplay:** Paz Alicia Garcíadiego. **Cinematography:** Angel Goded. **Editor:** Carlos Puente. **Music:** Lucía Álvarez. **Principal Cast:** Alonzo Echánove, Delia Casanova, Ernesto Yáñez, Luisa Huertas, Fernando Palavicini. **Film Source:** Instituto Mexicano de Cinematografía, Av. Mexico-Coyoacán 340, Col. Pedro María Anaya, CP 03340, D.F., Mexico.

**Saturday, April 28, 4:30 PM, AMC Union Station 9**

**Tuesday, May 1, 9:00 PM, Cineplex Odeon West End**



## THE WOMEN ON THE ROOF *Kvinnorna på taket*

Carl-Gustaf Nykvist  
Sweden, 1989, 90 minutes, color

This remarkable debut feature from the son of cinematographer Sven Nykvist has an aura that extends well beyond its beautiful, atmospheric images. A young woman, Linnea, comes to Stockholm in 1914 to work as a shop assistant. Taking an attic room adjacent to a photography studio, she is drawn to the provocative things that happen there upon the arrival of the sophisticated and outspoken Anna. The two are attracted to each other on many levels, but the arrival of a boorish circus gypsy who promptly becomes Anna's lover strains the relationship, and an emotional showdown leads to tragedy and loss. Amanda Ooms and Helena Bergström are remarkable as Linnea and Anna; Nykvist has directed them with astute ease and confidence. *The Women on the Roof* is envisioned as the first part of a trilogy Nykvist describes as being about "pictures as the magic mirror of man's fate and mystery." After this intelligent and absorbing debut, you'll find it hard to wait for parts two and three.

**Eddie Cockrell**



**In Swedish with English subtitles**

**Production Company:** Swedish Film Institute/Svensk Filmindustri/Swedish Television, Channel 1. **Screenplay:** Carl-Gustaf Nykvist, Lasse Summanen. **Cinematography:** Ulf Brantås, Jorgen Persson. **Editor:** Lasse Summanen. **Music:** Håken Möller. **Principal Cast:** Amanda Ooms, Helena Bergström, Stellan Skarsgård, Percy Brandt. **Film Source:** Swedish Film Institute, Box 27 126, S-102 52 Stockholm, Sweden. Telephone: 468 665 11 00. Telex: 13326. Fax: 468 661 18 20.

**Friday, April 27, 7:00 PM, AMC Union Station 9**  
**Sunday, April 29, 4:00 PM, AMC Union Station 9**



## YOU ELVIS, ME MONROE *Du Elvis, ich Monroe*

Lothar Lambert  
Federal Republic of Germany, 1989, 70 minutes, color

Lothar Lambert, veteran low-budget film director, or, as others have seen fit to describe him, "Berlin's Russ Meyer," "the poor man's Fassbinder," and "maker of small, dirty films," is probably going to surprise his admirers and detractors alike with his latest film. This look at life and love, sex and society in "Kreuzberg [the bohemian quarter of Berlin] before the invasion" is about as close to parental guidance as Lambert is ever going to get. Shooting sometimes straight out of his own window, Lambert introduces us to Tarek, a young Arab who's just moved to the ground floor apartment, which, given its location and lack of curtains, is like living in a fishbowl. A decent and outwardly virile fellow, although a little slow on the uptake, Tarek is drawn into a relationship with his problematic neighbor, Mrs. Korkmaz. Mrs. K., a young, attractive Turkish woman with a child — and a Marilyn Monroe fixation — is both brave and desperate in her attempts at emancipation. She is also a royal pain in the neck, and she and Tarek split up, only to come together again in a cross-cultural, bisexual ménage à trois (plus child) with the blond Karin from next door. Dedicated to all impossible love affairs of the world and capped with what Lambert calls an "illusory happy ending," *You Elvis, Me Monroe* gives the lie to Mrs. K.'s wishful thinking that "Berlin is the only place in the world that needs no nationalities, only love."

**Brenda Benthien**



**In German with English subtitles**

**Production Company:** Lothar Lambert. **Producer:** Lothar Lambert. **Screenplay:** Lothar Lambert. **Cinematography:** Albert Kittler. **Editor:** Lothar Lambert. **Principal Cast:** Baduri, Nilgun Taifun, Inga Schrader, Susanne Gautier, Erika Rabau, Lothar Lambert, Dagmar Beiersdorf, Robert Cuttis. **Film Source:** Lothar Lambert, Winklerstrasse 4a, D-1000 Berlin 33, Federal Republic of Germany.

**Shown with Western**

**U.S. Premiere**  
**Friday, April 27, 11:00 PM, American Film Institute**  
**Friday, May 4, 8:30 PM, American Film Institute**  
**Saturday, May 5, 9:30 PM, UDC Building 41, Room A-03**





## WASHINGTON SHOWCASE

**W**ASHINGTON SHOWCASE is offered by Filmfest DC as a tribute to the creativity of the filmmakers and video artists of our city.

A metropolitan-wide call for entries during the fall of 1989 invited individuals to submit their newest film or video for consideration. Guidelines were established: all works must have been completed by January 1988; must be Washington premieres; and must be submitted by directors living and working in the metropolitan area. A selection committee was chosen; it consisted of Philip Brookman, director of programs at the Washington Project for the Arts; Michelle Parkerson, poet, performance artist, and award-winning filmmaker; and Marcia Zalbowitz, artistic director of Filmfest DC.

Much to our pleasure, in our first year we received more than fifty submissions. Several films had already been presented on local cable television channels or on national public television and thus were not eligible.

The selection committee feels that the program represents a range of the best current creative efforts by Washington film and video artists—from a first film by a high school student to an internationally praised documentary by a filmmaker from Czechoslovakia who now lives in Washington.

This is only our first year. We feel confident that the SHOWCASE will grow and develop into an annual event that will premiere the finest new film and video Washington has to offer.

Don't miss this wonderful opportunity to support our local talent!

Filmfest would like to thank Natasha Reatig and Jeff Consiglio for proposing the idea for the SHOWCASE and for administering the project with evenhandedness and integrity. We owe a special thank-you to Zalman Fishman and Nightclub Fifth Colvmn, who generously agreed to fund the SHOWCASE and to host what should be a sensational party right after the SHOWCASE screenings. We want to express our appreciation to the Mayor's Office of Motion Picture and Television Development, and to the Ramada Renaissance Techworld for warmly welcoming us into their beautiful new auditorium and providing an informal "meet the filmmakers" reception early in the evening. We also thank AVCOM for supplying the evening's projection equipment, and Paul Levy for designing a spectacular poster.

### PART I

#### ORBIT

Maida R. Withers, 1990, 3.5 minutes, 3/4-inch video

The dynamic between two dancers is beautifully captured by a camera that weaves around their bodies. A brief and sensuous video about movement and imagery.

**Film Source:** Maida R. Withers, 2937 N. 26th Street, Arlington, VA 22207



#### COLD STORIES

Margot Starr Kernan, 1990, 11 minutes, color, 3/4-inch video

A video novel about a suburban family in 1950s California. Scenic panoramas merge with the sharing of secrets between sisters in a haunting view of the past.

**Film Source:** Margot Starr Kernan, 1601 38th Street, NW, Washington, DC 20007

#### MOZAMBIQUE: RIDING OUT THE STORM

William Turnley and Ole Gjerstad, 1989, 31 minutes, color, 16mm

A documentary that follows a young boy from Mozambique in search of family members who were separated from him by the brutal South Africa-sponsored war that destroyed his country. Produced by the National Film Board of Canada.

**Film Source:** William Turnley, 410 11th Street, S.E., No. 1, Washington, DC 20003.

#### BUSHMAN

Kenny Reff and John Simmons, 1989, 4 minutes, color, video

A parody of Batman in which Noriega plays the cocaine-dealing "Joker," and "Bushman" is the hero, serenading Lee Atwater to a refrain of "In the Pale Moonlight."

**Film Source:** Kenny Reff, 1509 S. Randolph Street, Arlington, VA 22204.

#### SILVER NEEDLE

Rebecca Crumlish, 1990, 27.5 minutes, color, 3/4-inch video

A loving portrait of a mother and daughter, Elizabeth and Joyce Scott, both artists, whose lives reflect the continuity of their family history and their African-American heritage.

**Film Source:** Osiris Productions, 1314 Fairmont Street, NW, Washington, DC 20009.

#### SCARED

Tracy Flannigan, 1988, 5 minutes, color, 3/4-inch video

Julianna Nash from *Talking to Animals* stars in this music video about isolation in urban life and the fear of success in an anonymous world. A brief montage about one woman's search for communication.

**Film Source:** Tracy Flannigan, 3295A Sutton Place, NW, Washington, DC 20016.

#### I CAME UP A LONG ROAD (DŽAVAS MANGE DLVGONE DROMEHA)

Mišo Suchý, 1988, 29 minutes, black and white, 35mm

An evocative exploration of the world of Gypsies living in Czechoslovakia. The camera leads us on a nomadic voyage through a unique set of customs, language, and life-style that has remained distinctive for hundreds of years.



**Film Source:** Mišo Suchý, 1800 N Street, No. 302, Arlington, VA 22203.

### PART II

#### 427 MASSACHUSETTS AVENUE, N.W. (AN INSTALLATION BY ART ATTACK)

Robert J. Preissler and Art Attack, 1990, 3.5 minutes, color, video

In 1989 the Washington, D.C. artist collective Art Attack transformed an abandoned house into an imaginative piece of sculptural architecture. A poetic exploration of how light and sound filter through this revolutionary redevelopment project.

**Film Source:** Robert J. Preissler, 1822 15th Street, NW, Washington, DC 20009.

#### OUT OF THE RAIN

Pamela Beere Briggs, 1988, 21 minutes, color, 16mm

In the middle of a rainstorm, two women in crisis find some hope through a shared cup of



tea. The lives of Karen, a counselor, and Beth, who is despondent over the loss of a pet, become intertwined during a brief encounter.

**Film Source:** Pamela Beere Briggs, 3221 Connecticut Avenue, NW, No. 508, Washington, DC 20008.

#### RISE, BLACK MAN, RISE

Steve Harris, 1990, 5 minutes, color, video

A fast-paced music video montage of the African-American liberation movement from a local perspective. Students from Howard University parade across the District of Columbia, intercut with historic footage of the civil rights movement, the Black Panthers, Malcolm X, and Martin Luther King, Jr.

**Film Source:** Steve Harris, 1200 N Street, NW, Washington, DC 20005.

#### TRASH AND POLLUTION

Zack Newton, 1990, 2.5 minutes, color, 3/4-inch video from super 8mm

Clay animation is used to create the timely story of a Godzilla-like alien who lands on the earth, only to be disgusted and saddened by the state of the planet. A first film by a high school senior.

**Film Source:** Zack Newton, 6435 Bannockburn Drive, Bethesda, MD 20817.

#### THE MAYOR

Kenny Reff and John Simmons, 1989, 15 seconds, color, video

A timely and ironic social critique parodying the form of a 15-second public service announcement. Proves that humor can be effective in addressing one of the most serious questions facing District of Columbia residents today.

**Film Source:** Kenny Reff, 1509 S. Randolph Street, Arlington, VA 22204.

#### GO-GO SWING

David N. Rubin, 1990, 57.5 minutes, color, video

The distinctive funk-rap of D.C.'s streets spills over into this fan-filled documentary that includes plenty of live music and interviews with Chuck Brown and D.C. Scorpio.

**Film Source:** David N. Rubin, 702 9th Street, S.E., Washington, DC 20028.

**Part I: Sunday, April 29, 6:00 PM, Ramada Renaissance Techworld Auditorium**  
"Meet the Filmmakers" Reception, Sunday, April 29, 8:00-9:00 PM, Ramada Renaissance Techworld

**Part II: Sunday, April 29, 8:30 PM, Ramada Renaissance Techworld Auditorium**  
Party, Nightclub Fifth Colvmn, 915 F St., N.W., Sunday, April 29, 9:00 PM until ...



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**on the Washington Showcase**



## SHORTS



### THE AUDITION

Anna Campion, U.K., 1989, 24.5 minutes, color

When a now-retired actress agrees to work with her daughter on a project, each becomes immersed in new realities of the other. A provocative first film based on the autobiography of New Zealand author Janet Frame.

**Film Source:** The British Council, 11 Portland Place, London W1N 4EJ, U.K.

### A BIRD

#### *Ein Vogel*

Oliver Georgi, German Democratic Republic, 1983, 4 minutes, color

A flower is withering under the scorching sun, and a small bird tries to save it. Sand animation is used to tell this lyrical tale of survival.

**Film Source:** DEFA-Aussenhandel, 1058 Berlin, G.D.R.

### DARKNESS, LIGHT, DARKNESS

#### *Tma, Světo, Tma*

Jan Svankmajer, Czechoslovakia, 1989, 7 minutes, color

A person fills an empty room with his body, his thoughts, and his existence. Yet his life is unstable and temporary and, just as he appeared out of the darkness, so he disappears again. A masterpiece of animation by one of the world's best.

**Film Source:** Czechoslovak Filmexport, Václavské nám. 28, 111 45 Prague 1, Czechoslovakia.

### EGOLI

Karen Kelly, U.K., 1989, 75 minutes, color

In this remarkable student work, over 4,000 watercolor drawings create a stunning tribute to the black miners of South Africa who work in Egori, the City of Gold.

**Film Source:** The British Council, 11 Portland Place, London W1N 4EJ, U.K.

### L'ETREINTE

Bernadette Dinem, France, 1988, 6.5 minutes, black and white

On the borderline between waking and sleeping, a man and a woman are caught up in an embrace.

**Film Source:** Unifrance Film International, 114 Champs Elysées, 75008 Paris, France.

### FEET OF SONG

Erica Russell, U.K., 5 minutes, color

An explosive combination of graphics, sound, and animation based on African dance rhythms.

**Film Source:** The British Council, 11 Portland Place, London W1N 4EJ, U.K.

## FESTIVAL

Herbert Sielecki, Austria, 1985, 4 minutes, color

An energetic and whimsical introduction to what life is like on the film festival circuit.

**Film Source:** Austria Film Commission, Neubaugasse 36, A-1070 Vienna, Austria.

## FINALE

### *Final*

Irène Jouannet, France, 1989, 14 minutes, black and white

For over twenty years, Vaslav Nijinsky was confined to a psychiatric clinic. In 1939 young dancer Serge Lifar is able to bring him back to life for one brief moment. Jean Manzon, a reporter for *Paris Soir*, captures this extraordinary experience.

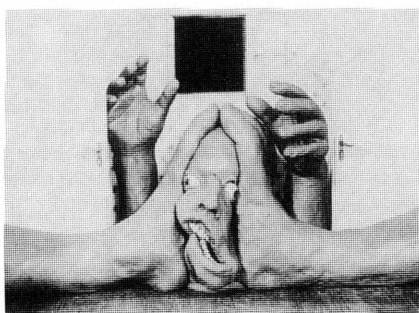
**Film Source:** Mica Films, 25, rue du Fg. St. Honoré, 75008 Paris, France.

## HOME

Sandy Perlbin, U.S., 1989, 7 minutes, color and black and white

A comedy in which a brilliant and trendy "deconstructivist" architect abuses not only his students and associates, but also his wealthy, social-climbing clients. After a hard day at the office, he returns home, and we witness the final irony.

**Film Source:** Sequence, Inc., 400 East 54th Street, New York, NY 10022.



*Darkness, Light, Darkness*

## THE HUNT

Z. Danenov and G. Kistaulov, U.S.S.R., 1988, 20 minutes, color

The quest of the hunt is captured magnificently in this animated exploration of shape, image, and the subtleties of muted landscape colors.

**Film Source:** Goskino, Maly Gnezdnikovsky per., 7, 103877 Moscow, U.S.S.R. Telex: 411417 KINO.

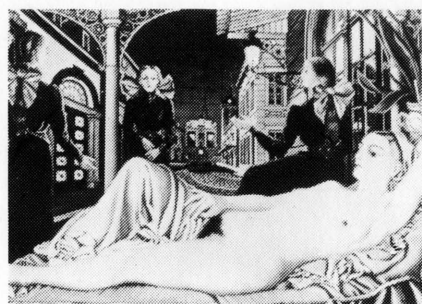
## IN THE EXILE OF THE DROWNED TIGER

### *Im Exil der Ertrunkenen Tiger*

Gi Brenig, Federal Republic of Germany, 1988, 10 minutes, black and white

She guards her experiences and wears them as the tiger wears its fur. Events from different times intermingle without a trace, and perhaps at this very moment, she experiences love. Or maybe she's asleep.

**Film Source:** Gi Brenig Filmproduktion, An der Elisabethkirche 10, D-5300 Bonn 1, F.R.G.



*Public Voice*

## MIND THE STEPS!

### *Vigyázat Lépcső*

Istvan Orosz, Hungary, 1989, 6 minutes, black and white

Life in an apartment building is captured through the clever animation of how — and by whom — the stairway is used.

**Film Source:** Pannonia Film, H-1021 Budapest, P.O.B. 20, Hungary.

## ORATALEO

Huberto Solas, Cuba, 1989, 11 minutes, color

The color, sound, and music of Cuba are captured by one of the country's most renowned directors.

**Film Source:** ICIAC, calle 23, No. 1155, Havana, Cuba.

## ORIGO

Zoltan Szilagyi Varga, Hungary, 1989, 1.5 minutes, color

An animated view of the many facets of human achievement through successfully accomplishing the high jump.

**Film Source:** Pannonia Film, H-1021 Budapest, P.O.B. 20, Hungary.

## PAPA CARLO'S THEATRE

R. Heidmets, U.S.S.R., 1989, 11 minutes, color

Shakespeare said that "All the world's a stage," and it's never been truer than in this multi-layered fantasy. Conceived by R. Heidmets and Prit Parn, one of the best-known animators at the Tallinnfilm Studio (*Déjeuner sur l'Herbe*, Filmfest 1988), this recent work raises the art of puppet animation to a new level.

**Film Source:** Goskino, Maly Gnezdnikovsky per., 7, 103877 Moscow, U.S.S.R. Telex: 411417 KINO.

## PUBLIC VOICE

### *Den Offentlige Rost*

Lief Marcussen, Denmark, 1989, 11 minutes, color

Using the painting of the same title by Paul Delvaux, the filmmaker explores the magic of art.

**Film Source:** Danmarks Radio TV-Byen, DK-2860 Soborg, Denmark.



*Stille Nacht*



*Wild Animals in the Zoo*

## SCULPTURE/SCULPTURES

Jean Loup Felicioli, France, 1988, 2 minutes, color

Perhaps we take ourselves much too seriously when it comes to the art of our sculpted past.

**Film Source:** Unifrance Film International, 114 Champs Elysées, 75008 Paris, France.

## 78 R.P.M.

### *78 Tours*

George Schwizgable, Switzerland, 1985, 4 minutes, color

Music suggests animated imagery — from a waltz on an accordion to a walk on a 78 R.P.M. record.

**Film Source:** Studio GDS, 16 rue Ancienne, 1227 Carouge, Switzerland.

## SMOG

### *Szmog*

Andras Klausz, Hungary, 1989, 2 minutes, color

In a time when people can go outdoors only while wearing gas masks, a single bird manages to break out and tries to soar toward new horizons.

**Film Source:** Pannonia Film, H-1021 Budapest, P.O.B. 20, Hungary.

## STILLE NACHT

Brothers Quay, U.K., 1989, 1.5 minutes, black and white

Another wonderful example of stylish weirdness and creativity from the people who brought us *Street of Crocodiles*. To quote the producer: "A fairy-tale dramalet!"

**Film Source:** Koninck, 175 Wardour Street, London W1, U.K.

## WESTERN

Gabor Homolya, Hungary, 1989, 2 minutes, color

An homage (sort of) to our big-screen, action-packed western sagas.

**Film Source:** Pannonia Film, H-1021 Budapest, P.O.B. 20, Hungary.

## WILD ANIMALS IN THE ZOO

Flip Johnson, U.S., 1989, 3 minutes, black and white

Wild animals, once removed from their natural environment, become exotic amusements in this creatively structured animated film, which uses xerox technique.

**Film Source:** Flip Johnson, 73 Birch Street, Roslindale, MA 02131.



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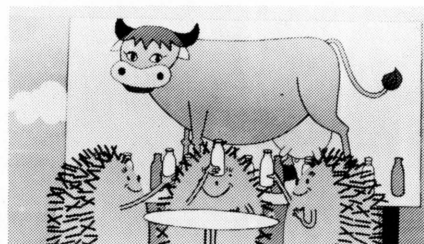
# WASHINGTON, D.C.



## FILMFEST DC FOR KIDS



### ANIMATION FROM THE GERMAN DEMOCRATIC REPUBLIC



A charming collection of animated films that will delight the youngest viewer. Six films are included. *What a Dog's Life* (Ina Rarisch, 16 minutes): When young Bartelsmann loses his dog, Oscar, both have new adventures before they are reunited. *Mouse and Elephant — Ball Games* (Peter Pohler, 4 minutes): Football doesn't seem to be the best idea, so the very big and very little play a different game. *Three Hedgehogs* (Hans-Ulrich Wiemer, 7 minutes): Three best friends learn a lesson about sharing. *Mouse and the Dog on Vacation* (C. Biermann, 8 minutes): Mouse, Dog, and Cat, natural enemies at first, go camping and together happily brave the elements of nature. *Fresh Laundry and the Frog* (Hans-Ulrich Wiemer, 7 minutes): Fresh laundry becomes all dirty when the frog accidentally lands in the backyard. *Mouse and Elephant* (Peter Pohlner, 5 minutes): Wonderful things happen; then the mouse and the elephant make music together.

**Film Source:** DEFA-Aussenhandel, Studio for Trickfilme, 1058 Berlin, G.D.R.

**Recommended for children from preschool through grade 2.**

**Sponsored by**  
Gannett Foundation/WUSA TV 9  
D.C. Commission for the Arts and Humanities  
Anacostia Economic Development Corporation  
**Free; no ticket required**  
Sunday, April 29, 12:30 PM, AMC Union Station 9  
Thursday, May 3, 4:00 PM, Anacostia Branch, D.C. Public Library



### A GIRL OF THE LIMBERLOST

Burt Brinokerhoff, U.S., 1990, 104 minutes, color  
Elnora Comstock, growing up in rural Indiana in 1908, finds that her dream of attending high school collides with the needs of her widowed mother, Kate. Elnora, with the help of new friends (Billy, an eight-year-old hobo, and Mrs. Porter, a naturalist-photographer) saves the family farm and helps preserve the lovely swamplands called Limberlost. Finally, mother

and daughter begin to deal with the tragedy of the father's death. Based on the book by Gene Stratton-Porter. Starring Heather Fairfield, Annette O'Toole, Joanna Cassidy, and Chauncey Leopardi.

**Film Source:** Wonderworks, WQED, Pittsburgh, PA.

**Recommended for students in grades 4 through 8.**

**World Premiere**  
**Free; no ticket required**  
Saturday, April 28, 1:00 PM, American Film Institute  
Wednesday, May 2, 4:00 PM, Francis Gregory Branch, D.C. Public Library



### PETER AND POMPEY

Michael Carson, Australia, 1988, 96 minutes, color

A Roman family is exiled to the ends of the earth. Two thousand years later a young teenager named Peter begins having a series of vivid dreams. He hears a voice calling him from afar and is led to a cave, where he finds an ancient Roman ship. Is the ship real? Who is calling Peter? Can Peter and his friends help the exiles fulfill a pact they made with their gods long ago?

**Film Source:** Australian Children's Television Foundation, 199 Grattan Street, Carlton, Victoria 3053, Australia.

**Recommended for students in grades 4 through 8.**

**Free; no ticket required**  
Sunday, May 6, 12:30 PM, AMC Union Station 9



### SUMMER OF THE COLT

André Melançon, Canada/Argentina, 1989, 100 minutes, color

Each summer young Daniel loves to leave behind the hustle and bustle of Buenos Aires to spend the summer on his grandfather's ranch on the Argentine pampas. His best friend is Martin, the ranch foreman's son. This year each hopes to call the same young colt his own. Together they face a serious test of their friendship.

**Film Source:** Les Productions la Fête, 2306 Sherbrooke est, Suite 1, Montreal, P.Q., Canada H2W 1M5.

**Recommended for students in grades 2 through 6.**

**Free; no ticket required**  
Thursday, April 26, 4:00 PM, Cineplex Odeon MacArthur



### SWEDEN/SENEGAL

#### BOY IN THE OAK

Åke Sandgren, Sweden, 1988, 26 minutes, color

In this humorous fantasy a strong-willed boy refuses to eat his peas and runs away to live in a tree. He stays up there for two years, gaining the respect and admiration of all. . . .



**In Swedish with English subtitles**

**Film Source:** Sveriges Television, S-105 10 Stockholm, Sweden.

and

#### THE GREEDY CHILD

François Floquet, Senegal/Canada, 1987, 26 minutes, color

A mischievous son runs away into the Senegalese bush. He loses his way and is saved from a giant monster by a genie's magic. Based on a folktale and filmed on location.

**Film Source:** Vie du Monde, 326 St. Paul West, Montreal, P.Q., Canada 82Y 2A3.

**Recommended for students in grades 2 through 6.**

**U.S. Premieres**  
**Free; no ticket required**  
Thursday, April 26, 10:00 AM, Anacostia Museum



#### 300 MILES TO HEAVEN

Maciej Dejczer, Poland/Denmark/France, 91 minutes, 1989, color



Based on a true story. Two brothers (Grzes, 12, and Jedrek, 15) are determined to flee their homeland, Poland, for freedom. They stow away on the undercarriage of a truck and endure a treacherous journey. They reach the West starving but exhilarated. Harassed by the Polish consular authorities, they refuse to return to Poland . . . but will they see their parents again?

**In Polish with English subtitles**

**Film Source:** Film Polski, 00048 Warszawa, Mazowiecka 6/8, Poland.

**Recommended for students in grades 4 through 6.**

**U.S. Premiere**  
**Free; no ticket required**  
Saturday, May 5, 12:30 PM, Biograph Theatre

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## FILMFEST DC

The Washington, DC International Film Festival  
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