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 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
Filmdesc, the Washington, DC international film festival
invites you to join us for our fourth annual Opening 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

**THURSDAY, APRIL 26**

10:00 AM  The Boy in the Oak and The Greedy Child*  Anacostia Museum

4:00 PM  Summer of the Colt*  Cinépale Odeon MacArthur

6:30 PM  Die Nibelungen* (Tickets $8.00)  National Air and Space Museum

7:30 PM  A Short Film About Love  Cinépale Odeon West End

7:30 PM  Story of Boys and Girls with Festival  AMC Union Station 9

9:00 PM  Litigation  Cinépale Odeon Treasury Circle

9:45 PM  Larks on a String with Mind the Steps!  Cinépale Odeon West End

**FRIDAY, APRIL 27**

6:30 PM  Through the Wire with Wild Animals in the Zoo  African Film Institute

7:00 PM  The Decalogue (1 and 2)  Cinépale Odeon West End

7:00 PM  The Women on the Roof  AMC Union Station 9

8:30 PM  Peter Greenaway/Vide  American Film Institute

9:00 PM  Bal Poussière with Sculpture/Sculptures  Cinépale Odeon West End

9:15 PM  Larks on a String with Mind the Steps!  Cinépale 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  Cinépale 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  Sandwich (Under the Dark Cloth with Ulri tem)  Cinépale Odeon West End

3:45 PM  Audience  AMC Union Station 9

4:30 PM  White Lies  AMC Union Station 9

5:00 PM  Landscape in the Mist with Home  Cinépale Odeon West End

5:00 PM  Audience  American Film Institute

7:00 PM  The Decalogue (3 and 4)  Cinépale 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 Ego  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  Cinépale Odeon West End

9:15 PM  The Terra-Cotta Warrior  Cinépale Odeon West End

11:30 PM  Adrenaline with Sible 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 Panel Discussion: Israeli Cinema in Historical Perspective*  American Film Institute

2:00 PM  The Flame of the Pomegranate in the Cage  AMC Union Station 9

3:00 PM  Communication/Conflict: Film Images of the Holy Land Early Cinema in Palestine  American Film Institute

4:00 PM  The Women on the Roof  AMC Union Station 9

5:30 PM  A City of Snares  American Film Institute

6:00 PM  Washington SHOWCASE Part 1  Ramada Renaissance Techtworld Auditorium

6:30 PM  Bejing Watermelon  AMC Union Station 9

7:00 PM  The Decalogue (5 and 6)  Cinépale Odeon West End

8:30 PM  Washington SHOWCASE Part 2  Ramada Renaissance Techtworld Auditorium

8:30 PM  Black Snow  AMC Union Station 9

8:45 PM  Peter Greenaway/Vide  American Film Institute

**MONDAY, APRIL 30**

6:30 PM  Communication/Conflict: Film Images of the Holy Land The Historical Role of the Documentary  American Film Institute

7:00 PM  The Decalogue (7 and 8)  Cinépale Odeon West End

7:00 PM  The Seventh Continent with In the Exile of the Drowned Tiger  Cinépale Odeon West End

9:00 PM  Shepherds of the Sun and Hunter  American Film Institute

9:15 PM  My 20th Century with A Bird  Cinépale Odeon West End

9:30 PM  Secret Wedding  Cinépale Odeon West End

**TUESDAY, MAY 1**

6:30 PM  Communication/Conflict: Film Images of the Holy Land East and West  American Film Institute

7:00 PM  Steelbands of Trinidad with Oratelo  Cinépale Odeon West End

7:00 PM  The Decalogue (9 and 10)  Cinépale Odeon West End

9:00 PM  White Lies  Cinépale 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  Cinépale 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 The Sabra and the Holocaust  American Film Institute

6:45 PM  A City of Snares  Cinépale Odeon West End

7:00 PM  On Death Row  Cinépale Odeon West End

9:00 PM  Red Fish In America  American Film Institute

9:30 PM  Comrade Kruger  Cinépale Odeon West End

9:30 PM  The U.S.A. by 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  Cinépale Odeon West End

7:00 PM  On Death Row  Cinépale Odeon West End

7:30 PM  Santa Sangre con Origo  Key Theatre

8:00 PM  Superman*  Hirschhorn Museum

8:45 PM  Conquest of the South Pole with The Audition  Cinépale Odeon West End

9:00 PM  Rossini's Pasticcio with 78 R.P.M.  American Film Institute

**FRIDAY, MAY 4**

6:30 PM  Tongues United  Biograph Theatre

6:30 PM  The Reenactment and Death of 1989  American Film Institute

7:00 PM  Rossini's Pasticcio with 78 R.P.M.  American Film Institute

8:00 PM  Superman*  Hirschhorn Museum

8:30 PM  You Elvis, Me Monroe with Western  American Film Institute

9:00 PM  Finnaz  AMC Union Station 9

9:30 PM  Fountain with Finaz  Cinépale 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*  UDC Auditorium

1:00 PM  Have You Seen Drum Recently? with Feet of Song  UDC Auditorium

2:30 PM  Tongues United  UDC Auditorium

2:45 PM  Fountain with Finaz  UDC Auditorium

3:45 PM  Sunless Days with Ego  UDC Auditorium

5:00 PM  Story of Boys and Girls with Festival  UDC Auditorium

5:30 PM  Audience  UDC Auditorium

6:45 PM  Peter Greenaway/Vide  UDC Auditorium

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 Auditorium

11:30 PM  Adrenaline with Sible Nacht  UDC Auditorium

**SUNDAY, MAY 6**

11:00 AM  The Dymbuk* (Tickets $10.00)  UDC Auditorium

12:30 PM  Peter and Pompey*  Key Theatre

12:30 PM  Finnaz  Key Theatre

12:30 PM  Steelbands of Trinidad with Oratelo  Cinépale Odeon East

4:30 PM  Interview with Papa Carlo's Theatre (Tickets $5.00. Includes party at CITIES)  UDC Auditorium

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. & 8th St. SE
Anacostia Museum, 1901 Fort Place, SE
Biograph Theatre, 2019 M St., NW
Cinépale Odeon Avallon, 5612 Connecticut Ave., NW
Cinépale Odeon Embassy, Connecticut & Florida Aves., NW
Cinépale Odeon MacArthur, 4509 MacArthur Blvd., NW
Cinépale Odeon Treasury Circle, 4200 Wisconsin Ave., NW
Cinépale Odeon West End, 23rd & L Sts., NW
Cited Center, 1640 Kalorama Rd., NW
Francis Gregory Branch, D.C. Public Library, 3660 Alabama Ave., SE
Hirschhorn 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, 7th St. & Pennsylvania Ave., NW
Ramada Renaissance Techtworld, 399 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 Neville's stores. Service charge is included.) To order tickets, call 432-6200. Five events are on a first-come, first-served basis, with no reservations accepted or tickets required. For additional information about Filmmont, call 727-2396.
CONTEMPORARY ISRAELI CINEMA: AN OVERVIEW

Dan Fainaru

"T"he Israeli cinema is facing the worst crisis in its history.
This is the kind of statement with which everyone tends to agree. Always. Yesterdays, 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 in the right way.

Whether it is in the bourekas films, those ispid 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 Sepphardim, 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 included 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 Efrain 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 Chlicow 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.

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 Bouazgui’s Fistfuls 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. 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 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.

Dan Fainaru is film editor of the Jerusalem Post.
It's Time To Stand And Deliver For Our Children's Future.

We, at ARCO, have always taken a stand when it comes to education. Since 1983, we've stood behind Jaime Escalante and his calculus program at Garfield High School in East Los Angeles.

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

For years, ARCO has been a major supporter of educational programs aimed at kids from every economic and ethnic background.

So, join us as we continue to stand and deliver for the education of our children, America's most valuable natural resource.

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The high energy company.

Loid Cook
CEO, ARCO

Jaime Escalante
Garfield High School
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 assigned films to Tibor Hirsch, Haskell Wexler, Ed Emshwiller, and William Jersey. They made films like Grand Central Market, Faces of America, and Architecture USA.

Steven's 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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ADRENALINE

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

This 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 helpless would-be boarder agrees to his potential landlord'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

SHOWS WITH AID
U.S. Premiere
Saturday, April 28, 11:30 PM, American Film Institute
Saturday, May 1, 11:15 PM, EDC Auditorium

BAL POUSSIERE

Henri Duparc
Ivy Coast, 1989, 91 minutes, color

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 (too 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-sponsors, 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

SHOWS 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
Nobukishi Obayashi
Japan, 1989, 135 minutes, color

Based 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. Originally preyed to common prejudices, he eventually comes to understand the students and wants to help them. He does this 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
BYE BYE BLUES
Anne Wheeler
Canada, 1989, 110 minutes, color

Director 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. She is home-bound and her parents, who maintain a modest life-style, impose a strict and oppressive structure 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 insularity is obvious and her talent underdeveloped, 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 skilfully 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.

Filmed in 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 Jan Pedus, whose company, Circle Releasing, is distributing the film in the United States.

Marcia Zalowitz
Production Companies: Allaron/True Blue Films, with the participation of Telefilm Canada, Alberta Motion Picture Development Corporation, CFCN Televison, CTV Television, and the National Film Board of Canada.


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

A CITY OF SADNESS
Pei-ch’ing chi’eng-shih
Hou Hsiao-hsien
Taiwan, 1989, 158 minutes, color

Winner of the Golden Lion at the 1989 Venice Film 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 Kai-shek’s government-in-exile in Taiwan). The opposite poles of the family are the eldest son (a gangster, nightclub owner, and black marketer) 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 Kai-shek’s annihilation of the Independence Movement, the 1949 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.


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

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COMMUNICATION/CONFLICT: FILM IMAGES OF THE HOLY LAND

Introduction

"Communication/Conflict. Film Images of the Holy Land" offers a unique opportunity to focus on historical, political, and cultural aspects of Israeli society as manifested through cinema. The selection of films and the accompanying discussions 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 Averbuch's fiction narrative Oded the Wanderer (1933) and Helmar Lerski's documentary Avodat (1936).

The screening of documentary reveals that only recently did it become possible to distinguish documentary filmmaking from propaganda film. Among the films are those that are primary 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 Diner's and Leopold Labal's Doctrama Tent City (1931), 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 success in "upgrading," and the Arab-Kenazim for their patience with their "less developed" fellow citizens. This propagandistic representation has been more recently countered in independent documentaries such as Yigal Naddam's We Are Arabs Jews in Israel (1977), which reflects on discriminatory policies as well as on the complexity to 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 Chilou Street (1972) and Haim Buzaglo's Festive Marriage (1980) challenge the notion of Israel as a Western country?

The fourth section, "The Sahara and the Holocaust," has been examined to historically and to correlate the stereotypes of the tough Sahara and of the victimized Diaspora Jew. In contrast to heroic-nationalist films, such as Yosef Hillel's He Walked Through the Fields (1967), alternative personal films such as Ian Mosben's Wooden Gun (1974) 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.

EARLY CINEMA IN PALESTINE

Before statehood, filmmaking in Palestine was for the most part confined to "tourist" views of the Holy Land on one hand and to documentaries/documentaries of the growing Zionist movement on the other. 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-Dor, produced unedited records of life in Palestine while working primarily as a portrait photographer. By the early 1930s, Nathan Averbuch and others had established filmmaking units in Palestinian that were much more sophisticated, producing newsreels and documentaries that mixed the real and the fictional. 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 serious tensions between Arabs and Jews. Avodat (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 (1912), Yakov Ben-Dor, 5 minutes, International Museum of Photography at George Eastman House, Rochester, NY.

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


AVODAT (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 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 moved from the niche tradition, often representing views contrary to official policy, as a weapon for social change.

Land of Promise, co-written by the donor to the Zion 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, Adhamah is a docudrama of life in a children's kibbutz, with particular focus on 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 veritable culture of 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 the images of Jews in Israel, a film that looks at policies that discriminate against Sephardic Jews in Israel.

J. Christopher Horak


PURIM CARNIVAL (1936), Nathan Averbuch, 9-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 Diner/Leopold Labal, 17-minute excerpt, National Center for Jewish Film, Brandeis University, Waltham, MA.

WE ARE ARAB JEWISH IN ISRAEL (1977), Yigal Naddam, 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 horizon of picturesque genre from the fifties through the early seventies, and more recently within the relatively critical "Palestinian wave" of films. Ashkenazi/Sephardi tensions, Ashkenazi 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 bavkursa genre from the sixties through the late seventies. With a few exceptions (such as Uri Barashi's Beyond the Walls, 1965, and Guri Heller's Night Movie, 1990), these two issues have remained generic 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 eighteen) focused on irrationality and violence, while the positive stereotypes emphasized exoticism and noble savagery.

Films such as Moshe Mizrahi's The House on Chilou Street (1972), Serge Ankri's The Burning Land, 1972, and Uri Barashi's Beyond the Walls (1985) attempt to offer an alternative to the dominant imagery of the "East." The cinematic style is national and the view points reflect the gradual attempt to criticize the simplistic portrayal and definitions of "East" and "West." The Egyptian Jewish protagonist of The House on Chilou 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 Easterners.

Elia Shohat

THE BURNING LAND (1982), Serge Ankri, 5-minute excerpt, National Center for Jewish Film, Brandeis University, Waltham, MA.

THE HOUSE ON CHILOU STREET (1972), Moshe Mizrahi, 5-minute excerpt, National Center for Jewish Film, Brandeis University, Waltham, MA.

BEYOND THE WALLS (1965, Uri Barbash), 104 minutes, Swanak Motion Picture Co., Hoppsun, 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 rising film of the Holocaust. While denoting the native-born Jew, "Sabra" came to symbolize the Zionist concept of the prototype of the new emerging Jew in Eretz Israel, whose characteristics constitute the antithesis of the (stereotypical) image of the Diaspora Jew. Novels and films such as Nathan Averbuch's Oded the Wanderer (1933) and Alexander Ford's Sabra (1933) celebrated the Sabra as healthly-
looking, lanced, 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 Yossel Millo’s He Walked Through the Fields (1967), brought to the fore-ground 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 underlying Sabra culture.

The Holocaust in such personal films as Ilan Moreshon’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 Sabra speaking pathetically 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, strive to crystallize the perception of the human toll of violence and the negative consequences of militarization. The heroic-nationalist films imply that the profound 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.

Elia Shohat
WOODEN GUN (1979, Ilan Moreshon), 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 Palestinians 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 confusing 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 turmoil 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 Zalowitzi
THE CAGE: (1989, Amit Gore), 29 minutes, Ellipsis Film and TV Productions, 27 Rothschild Boulevard, Tel Aviv, Israel.
DON’T GET INVOLVED (No Te Metas) (1989, Jorge Johanett Weller), 29 minutes, Ellipsis Film and TV Productions, 27 Rothschild Boulevard, Tel Aviv, Israel.
The SHELTER (1989, Rashid Mashuwar), 40 minutes, Film Effect, 6 Gordon Street, Tel Aviv, Israel.

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

FICTITIOUS MARRIAGE
Haim Bouzaglo
Israel, 1989, 90 minutes, color

Brad Itlan 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 Itlan’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 Itlan’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 proletariat, victims of exploitation that isn’t even disseminated, 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
Thursday, April 26, 9:00 PM, Cineplex Odeon Teaneck Circle

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COMRADE KRÜGER
Kamerad Krüger

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

Winner of the Golden Dove Award in the 31st International Festival of Documentary and Short Films in Leipzig. Walter Krüger of Humburg 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 "honors" 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 guiltless Nazi face without any mask at all and stops us from forgetting how chaste, in time and space, is the continuing spirit of fascism.

Jerusalem International Film Festival
In German with English subtitles


CONQUEST OF THE SOUTH POLE

Gilles MacKinnon
Scotland, 1981, 90 minutes, color

For 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 John Huston hallucinations exploring among the docks, shops, warehouses, crates, 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.


shown with THE AUDITION
U.S. Premiere: Thursday, May 3, 9:45 PM, American Film Institute, Friday, May 4, 9:30 PM, Biograph Theatre

THE DECALOGUE 1
Krzysztof Kieslowski
Poland, 1987/1988, 500 minutes (55-56 minutes each section), color

Already recognized as one of Poland's great film-makers and one of the most distinctive voices in world cinema, Krzysztof Kieslowski in 1986 undertook a project of epic proportions: ten films, running just under an hour each, that would interpret 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 2 and Decalogue 6 to the feature-length format. 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, Kieslowski 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 7
A girl of five is the only connection between her grandmother (whom she believes to be her mother) and her actual mother, an intellectual 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.

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

THE DECALOGUE 8
A successful and well-versed 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 dilemma," a familiar story reveals and resolves the dilemmas of the past.

U.S. Premiere: Parts 7 & 8: Monday, April 30, 7:00 PM, Cinémathèque 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 jealously ruined her husband, humiliation will be the downfall of the wife.

U.S. Premiere: Parts 9 & 10: Tuesday, May 1, 7:00 PM, Cinémathèque 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 example of 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...
THE DYBBUK
Michal Wasynski
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 concert". 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 tragedy of man-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 influential influence, blindness, and greed, the heroine suffers from a spirit of an inubus, 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 concert" 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 DC, Jewish Community Center.

Max D. Tickin

In Yiddish with English subtitles

Production Company: Foniks/Screenplay: After Kayecke, Andrey Mon, from the play by S. Ansky, New English subtitles by David Roskies, Elvira Faks/Screenplay: A. Byerkov, Music: H. Morgen, Cantorial Music: Sepia, Musical Director: Abraham Mostow, Isaac Samberg, Moshe Lipman, Lili Liliana, Leon Litgberg, M. Royz, Film Source: Kibbutz Deganya A, Yiddish Film Library of the National Center for Jewish Film at Brandeis University, Los Angeles 90002, Waltham, MA 02154, Telephone: (617) 929-2044, Fax: (617) 736-2044

Sunday, May 6, 11:00 AM, Cinépolis Odeon West

AN ENEMY OF THE PEOPLE
Ganashattru

Satsayi Ray
India, 1989, 100 minutes, color

Satsayi Ray's first film following his recent recovery from a long bout with heart trouble was shot entirely on sets (director's order) 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 slack... 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 remote from the original. Now, however, times forget about Ibsen altogether. For instance, I have given rather large parts to the doctor's wife and daughter—they are thrown out 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. In short, I didn'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: Satsayi Ray, from the 1882 play by Henrik Ibsen, Franck Compera; Barun Raha, Sunil Ray, Director: Dalal Dutta, Music: Satsayi Ray, Principal Cast: Sumant Chatterjee, Shirshiratma, Rupa, Film Source: National Film Development Corporation of India, 13-15 Regent Chambers, 2001 Nariman Point, Bombay 400 021, India

Shown with Sound
Saturday, April 29, 2:00 PM, AMC Union Station

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 crosses 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: Foroosh Cinema Foundation; Producers: Saeed Ebrahimifar, Hossein Farahang; Screenplay: Saeed Ebrahimifar, Hossein Farahang, Zorin Tareh; Cinematography: Hamid Payvar; Editor: Zoha Ikhaishi; Music: Farshideh Lachini; Principal Cast: Jalaluddin Ansari, Ghazi Eht, Ali-Ahmad Garmariz, Rouz Nahajian; Film Source: Forooosh Cinema Foundation, 55, Neshat Ave., P.O. Box 1478, Tehran, Iran; Telephone: 8921 6154/F; 678156, Telex: 214823, Fax: 0821 678155

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

FOUNTAIN
Fontan

Yuri Mamin
U.S.S.R., 1989, 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 dark wit, but also carries with it the whimsical charms associated with a film by Truffaut or Renor. 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 does a huge pair of wings and tries to fly. When the grand father of one family visits from Kazakhstan and is put in charge of the decrepit hot water pipe, 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 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 bête 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 Vardarin; Cinematography: Anastol Lapin; Music: Milevski Kabatnik; Principal Cast: Aspekt Kurbatovich, Sergei Derjavec, Zhanna Karimaya; Costumes: Viktor Michalev, Anastol Kalmikov; Film Source: Sovexportfilm, 14 Kalashnيخ Perevoz, Moscow 103009, U.S.S.R; Telephone: 2900599, Telex: 41129

Shown with Final
Friday, May 4, 6:30 PM, Cinépolis Odeon West

FINZAN

Cheikh Oumar Sissoko
Mali, 1989, 90 minutes, color

The second feature by Mali-born and Paris-educated director Cheikh Oumar Sissoko reunites many of the nonprofessional cast members from his debut film Nyamanate (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 Ramako and a triumphant tour of the film circuit, his new film is 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 Sabah, Sabuho and Koyan. It

Saturday, May 5, 2:45 PM, UDC Auditorium
GREAT AMERICAN ENTERTAINERS

Great 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 R&B band, Mister Five by Five, Jimmy Running, 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 for many years.

Among the acts featured are Tap Tap & Toe, with Raymond Winfield demonstrating his sensational slide technique; Whitney’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 Pig 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. and as well as in Europe and Canada.

Film Source: Chertok Associates, 185 West End Avenue, Suite 8E, New York, NY 10023. Telephone: (212) 674-6901, Fax: (212) 673-8437.

Cinema for Seniors is a free program underwritten by a generous contribution from the Eugene and Agnes E. 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

“Drum” 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 Soweto, with its hip 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 vibrant life in Soweto. 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 Soweto before it was razed.

David Overbee


Shown with Feet of Song

Saturday, April 20, 6:30 PM. AMC Union Station
Saturday, May 5, 1:00 PM. UDC Auditorium

INTERVISTA

Federico Fellini
Italy, 1967, 105 minutes, color

On the occasion of the fiftieth anniversary of Cinecittà Studios in Rome, Federico Fellini created this 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 master to lead them through his career, and thus the stage is set for a wonderful ragbag of reminiscences—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...
LARKS ON A STRING
Skrivanči na niti
Jim Menzel
Czechoslovakia, 1969, 90 minutes, color

A full twenty-one years after it was made, Jim 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, tribal Watched Trains. In 1990, at the height of Alexander Drukier’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 screened 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 into manual labor. They are worm professor of philosophy, a former state prosecutor, a musician (he played the saxophone, a bourgeois instrument), a milkman, a hairdresser, and a Greek holograder. They’re overseen by a functionary (Rudolf Hrušínsky) 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 prison- once. 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 in a seemingly bottomless coal shaft, with the light at the top getting smaller the deeper they go. It is a chilling 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 imposed on his country as is valid as ever.

David Stratton
In Czech with English subtitles

Ronnie Schnabel
In Greek with English subtitles

Shown with Mind the Steps
U.S. Premiere
Thursday, April 26, 9:45 PM, Cinémathèque Odeon West End
Friday, April 27, 9:15 PM, Cinémathèque Odeon West End

Showed with Greek Film Center
Saturday, April 28, 3:00 PM, Cinémathèque Odeon West End

LANDSCAPE IN THE MIST
Topio tin Omíchli
Theo Angelopoulos
Greece, 1983, 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 mythological parental yearnings remain unfulfilled, so they hope a train, determined to find him. Alternatively exploited and protected, thrown off trains, repudiated by an uncle, brutally articulated 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 Spierbergian awe at the wonder of childhood. Angelopoulos’ protagonists provide an unblinking look at a social reality that is neither over-simplified nor magically transformed — yet it is withal more truly mythical.

Marcia Zalowitz
In Italian with English subtitles

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 winning debut feature was the popular winner of the Camera d’Or for Best First Feature at the Cannes film 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 Bora has become a femme fatale, while Lili is working as a bomb-toting anarchist. The stage is set for a strange trip across 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 Segada as the twins and Russian actor Oleg Lunkinov as the man they both love.

Vancouver International Film Festival
In Hungarian with English subtitles

Shown with 4 Fide
Saturday, April 28, 1:00 PM, Cinémathèque Odeon West End
Monday, April 30, 9:15 PM, Cinémathèque 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 orchestra accompaniment by Dennis James

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

János Zsombozay
Hungary, 1990, 91 minutes, color

Hungary, 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 Zsombozay’s treatment is definitely one for the nineties, with more than a few parallels with current events just across the border in Romania. And although it is a romantic drama, strikingly shot, tasteful, and sometimes brutal, the film is a political parable and a reminder of how far human rights and just political relationships in such Europe-watchers will still find small niceties. The 1956 uprising is a backdrop for the main story about the main event—and it gets closer to the truth than ever before, with people haphazardly caught up in the action, which leaves the film—on a wave of popular feeling. And the villains and heroes are not so black and white. The central character István Kallos is no less a human being than the hero of Kollontay’s beautiful film, the security chief is an inept protagonist, and the class divide is drawn, love is revealed to have its price. Zsombozay’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


U.S. Premiere
Wednesday, May 2, 7:00 PM, Cinelou Odeon West End
Thursday, May 3, 7:00 PM, Cinelou Odeon West End

PETER GREENAWAY / VIDEO

TV DANTE
Canto I a VIII

Tom Phillips, Peter Greenaway
United Kingdom, 1990, 08 minutes, color

One 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 convert the entire epic equivalent of his work, using all the resources currently available for both film and video production. The idea was to create for each canto what could be described as a thinking person’s pop video.

Marcia Zalowitz


U.S. Premiere
Friday, April 27, 8:30 PM, American Film Institute
Sundays, April 29, 8:45 PM. American Film Institute Saturday, May 5, 6:45 PM, ICD Building 41, Room A-03

RED FISH IN AMERICA

New Independent Film in the Soviet Union

White Western audiences have gained access to recent 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 Mitrokhin, 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 Kosmos (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 Gileb and Igor Aliekin’s ironic recasting of the symbols and language of communism. Dreams is a moving,

using elements such as video collage of archival materials, especially shot footage, and paintbox-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 appropriately authoritative, are an integral part of the videos.

FIPA

LEA DROWNED IN THE SEINE

Peter Greenaway
France/The Netherlands, 1989.

43 minutes, color, black and white, and tinted black and white

Turning his eye and his camera to the medium of video, Peter Greenaway has created a fascinating modern 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 Botelle and Baude, two industrious attendants of the Basse-Gele morgue. They examined the bodies carefully and inventoried the remains—clothing and even the contents of their pockets —in a sense of curiosity. 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, concerned for a painterly tableau of the image, and the language of television are all integrated into a creation of beauty and imagination.
and

DECEMBER 1989:
JOURNAL OF FREEDOM
Decembre 1989:
jurnal liber

Romania, 1990, 20 minutes, color

On December 22, 1989 the frustrations of the severely repressed Romanian people boiled over during a supposed pro-
**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 Buenos Aires to look for Tota and be united with her. Instead, he returns to a stifled 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 townfolk with a strong arm of corruption and repression.

**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 barely fitted tableaux—images of mere vacated living 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 have 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 exudes from the characters and the film because it actually weakens the viewer. Those 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 Zaloznitz

**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 knows 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 Ruin. Encounters with inhabitants. Signs of Life. Language and Landscape. Looking for Evil and Hate. But they are all nice people — the people around you — and if you hear they explain you’re Jewish, they are particularly nice. Believe it or not, Unestonnant, unuschin — this is the process of finding-something. 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. Frightened and coherent. A photographer’s fate. Look around you carefully; the shortest Day will be here soon.

Marcia Zaloznitz

**SHEPHERDS OF THE SUN**

Werner Herzog  
France, 1989, 52 minutes, color

The opening images of the film — stunning close-ups of beautifully adorned faces — are 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 50,000 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 human drama between sunrises as well as the private rituals of mating and marriage. We listen to their conversations about sexual process, watch them prepare for tribal ceremonies, and see them surrounded by the beauty and tragedy of contemporary Africa.

Marcia Zaloznitz

**A SHORT FILM ABOUT LOVE**

Krzyzstof Kieslowski  
Poland, 1988, 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 savages his lives in isolation. One of the most devastating murder scenes 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. Kieslowski’s skillfully played 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 complex of “who kills in the past and who kills in the present.” Deeply disturbing, this film is one of the most intense and troubling works produced by the modern cinema, a film that really one’s belief in the power of the image to recreate an experience with sensitivity.

Toronto Festival of Festivals

**A SHORT FILM ABOUT LOVE**

In Polish with English subtitles


Showed at The Hunt  
Saturday, May 5, 7:00 PM, EDC Auditorium
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 tradition which has a two-month course has already 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 bears 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

Showed with Festival Thursday, April 26, 7:30 PM, AMC Union Station. Saturday, May 5, 5:00 PM, EDC Auditorium

STRAND — UNDER THE DARK CLOTH
John Walker
Canada, 1989, 81 minutes, color

A n exceptional homage to photographer Paul Strand (1890-1970), 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 Gaspe, and France and at the influential artistic circles (which included Stiegitz, O'Keeffe, Zangwill) 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 was. Much of Strand's innovation arose from his choice of subject. In his studies of machinery and in nature in extreme close-up, and in his unblinking scrutiny of men and women showing the strain of urban life, he made an unself-ritual with the romantic conventions of the day. In 1915 Alfred Stiegelzell 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 Manahatta — 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 Pelesi

Showed with Etniere
Supported by American Airlines
U.S. Premiere. Saturday, April 28, 3:00 PM, Cinéplex Odeon West End

SUPERSTAR
Chuck Workman
U.S., 1989, 90 minutes, color and black and white

I’m talking to the TV" screens one ob- scure Pittsburgh relative to a noisy neighbor partywall 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 energ- 2

Sunless Days
Meiou taiyang de rizi
Shu Kei
Japan, 1999, 95 minutes, color

Sunless Days begins with the lone voice of Chil Ling, heroine of the tragic Peking Spring, and ends with her voice against the bubble of newborn babies and the stomp of sol- dier's feet. In between, Shu Kei's film draws you with a host of issues — a government's betrayal of its people, the devastating effect of the Tamm- any massacre on Hong Kong's proche, and the mass immigration from the territory and disrup- tion of family ties. It is at once an intensely personal series of vignettes (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 with a deep sense of sadness and in- evitability. One of Hong Kong's most respected film critics, Shu Kei paints honest testimonies from his circle of friends: actress-singer Deanie Ip, recounting her sudden political awareness after a lifetime of complicity; director Alfred Cheung's vivid, firsthand account of Tiananmen; and Taiwanese director Hsiao Hsiao-tsin's thoughtful view of the broader issues.

According to 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 Cantones and Mandarin with English subtitles

Showed with Etopi
U.S. Premiere. Saturday, April 28, 7:00 PM, American Film Institute
Institute Screening. Saturday, May 5, 3:45 PM, EDC Building 4, Room A-03
What makes the movie work is Warkworth’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 though Warkworth’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 Warkworth’s dazzling reconstruction of the Warhol universe, Superstar is very likely and very enjoyable.

Eddie Cockrell

Sponsored by American Airlines
Free: no ticket required
Thursday, May 3, 8:00 PM, Hitchcock Museum Friday, May 4, 8:00 PM, Hitchcock Museum

THE TERRA-COTTA WARRIOR
Ching Tung Yee
Hong Kong, 1989. 120 minutes, color

E very festival needs one roller-coasting crowd pleaser, and The Terra-Cotta Warrior looks like this year’s. It plays like some mysterious synthesis of an Indiana Jones movie with Rouge, and has all the flair and panache that director Ching Tung-Yee (billed as “Ching Tung-lee” 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 sour note of self-conscious entertainment, and this epic production (filmed entirely on location in China) more than delivers the goods.

The action spans more than 2000 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 usual for Chinese emperors until comparatively recent times, has a Taijist priest engaged in the quest for a pill of immortality. The priest treats to an island with 105 supposed virgins to formulate the pill, but Mong commits an unforgivable transgression by sleeping with one of the girls. Tung (Gong Li) Zhang’s real-life wife, whom he met while directing her in the celebrated Red Sorghum. Both are sentenced to death, but Tung manages to pass the pill to Mong in their final kiss. She burns, and he is cursed in day to become one of the terracotta soldiers guarding the Emperor’s tomb. He is now immortal. Fortunately, Tung is regularly reincarnated, and so they eventually have other chances to pursue their liaison — including adventures when Tung 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 Conneth, 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

TONGUES UNITED
Marlon T. Riggs
U.S., 1989, 55 minutes, color and black and white

Tongues United is a very important, current presentation of black men, of the odyssey of the black literaturino: 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 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 chaos, 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 United 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 United portrays “the life” with brutal reality, but we need that. Tongues United celebrates who we are, as Black men, with our immutable 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 United will take you home. If you are not Black, you will.

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 forty-eight years in prison for armed political conspiracy and, in a separate action, Alejandra 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 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 question 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), psychologists, 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 1989. Coincidentally, that same 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 slamming-hammer-like political prisons in this country and the urgent need for basic human rights behind American bars.

Eddie Cockrell

Shown with Wild Animals in the Zoo
U.S. Premiere. Friday, April 27, 6:30 PM, American Film Institute

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FIVE CITIES OF JUNE
(Berlin Excerpt)
Bruce Herschensohn
1963, 25 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 documental of the Kennedy years, often thought controvorsial. 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.

WHITE LIES
Mentiras piadosas
Arturo Ripstein
Mexico, 1988, 110 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 “Matilde,” 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 chutters. The little motorized exhibit that Israel and Matilde dream of selling to some rich gringos for an ethnic museum is the height of kitsch, and Clara 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 Garcia-Diego 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.”

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 Fellini” 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 hoboeri 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 being 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 attempt 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, bisexuai moment of bliss (plus child) with the blond Karkin from next door. Dedicated to all impossible love affairs of the world and capped with what Lambert calls an “Elvis-Rome 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 noematics, only love.”

Brenda Benthen

In German with English subtitles

Shown with Bordera
U.S. Premiere
Friday, April 27, 1:30 P.M., American Film Institute

Friday, April 27, 1:30 P.M., American Film Institute

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U.S. Premiere
Friday, April 27, 1:30 P.M., American Film Institute

Friday, April 27, 1:30 P.M., American Film Institute
WASHINGTON SHOWCASE

WASHINGTON 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 1990 invited individuals to submit their newest film or video for consideration. Guidelines were established: all works must have been completed by January 1990, 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 Zaltowitz, 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 our only year. We feel confident that the SHOWCASE will grow and develop into an annual event that will premier 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 Beattie and Jeff Consoligo for proposing the idea for the SHOWCASE and for administering the project with enthusiasm and integrity. We owe a special thank-you to Zalman Fishman and Nightclub Fifth Column, 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 Kamada 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 ACOM for supplying the evening’s projection equipment, and Paul Levy for designing a spectacular poster.

PART I

ORBIT

Maida R. Withers, 1990, 35 minutes, \( \frac{3}{4} \)-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, 2927 N. 26th Street, Arlington, VA 22207

COLD STORIES

Margot Starr Kornman, 1990, 11 minutes, color, \( \frac{3}{4} \)-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 Kornman, 1601 38th Street, N.W., Washington, DC 20009

MOZAMBIQUE: RIDING OUT THE STORM

William Turley and Ole Grejerstad, 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 Turley, 411 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, seducing Lee Atwater to a refrain of "In the Pale Moonlight."

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

SILVER NEEDLE

Rebecca Cumlish, 1990, 275 minutes, color, \( \frac{3}{4} \)-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, 1214 Fairmont Street, N.W., Washington, DC 20009

SCARED

Tracy Flannigan, 1988, 5 minutes, color, \( \frac{3}{4} \)-inch video

Juliana 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, 7205 S. Satin Place, N.W., Washington, DC 20009

I CAME UP A LONG ROAD (DŽAVAS MANGE DLYVONE DROMEHA)

Milo Sooty, 1988, 29 minutes, black and white, 16mm

A character exploration of the world of Gypsies living in Czechoslovakia. The camera tracks our nomadic journey through a unique set of customs, language, and life-style that has remained distinctive for hundreds of years.

Film Source: Milo Sooty, 1600 N X Street, No. 302, Arlington, VA 22203

PART II

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

Robert J. Preisler 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. Preisler, 1522 15th Street, N.W., Washington, DC 20009

OUT OF THE RAIN

Pamela Beece 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 despairing over the loss of a pet, become intertwined during a brief encounter.

Film Source: Pamela Beece Briggs, 3221 Connecticut Avenue, N.W., 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, N.W., Washington, DC 20003

TRASH AND POLLUTION

Zark Newtown, 1990, 2.5 minutes, color, \( \frac{3}{4} \)-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: Zark Newtown, 6435 Rannochura Drive, Bethesda, MD 20812

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 the District of Columbia residents today.

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

GO-GO SWING

David N. Rubin, 1990, 575 minutes, color, video

The distinctive funk-cup of D.C. 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, 752 9th Street, S.E., Washington, DC 20002

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

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

FIFTH COLVMN Nightclub and Gallery Offers Congratulations to Filmfest DC 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 W1 N 4JL, 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, 908 Berlin, G.D.R.

DARKNESS, LIGHT, DARKNESS

Tma, Světlo, 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 appears 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 4000 watercolor drawings create a stunning tribute to the black miners of South Africa who work in Egoli, the City of Gold.
Film Source: The British Council, 11 Portland Place, London W1 N 4JL, U.K.

L’ETREINTE

Bernadette Dineen, France, 1988, 6.5 minutes, black and white
On the borderline of 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 W1 N 4JL, 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-1010 Vienna, Austria.

FINALE

Final

Irène Jouannet, France, 1989, 14 minutes, black and white
For over twenty years, Vassil Nijinsky was confined to a psychiatric clinic. In 1929 young dancer Sergei 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: Meca Films, 25 rue du Fg. St. Honore, 75008 Paris, France.

HOME

Sandy Perlinder, 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 5th Street, New York, NY 10012.

MIND THE STEPS!

Vigyázat Lépcső

István Oroz, 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.

ORATELIO

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: ICEAC, calle 23, No. 1150, Havana, Cuba.

ORIGO

Zoltán Sülligyi 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. Heldmets, 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. Heldmets and Petr 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: Gosfilm, Maly Gruzinskii per. 7, 103877 Moscow, U.S.S.R. Phone: 411417 KGO.

PUBLIC VOICE

Den Offentlige Rost

Jørn Marcussen, Denmark, 1989, 11 minutes, color
Using the painting of the same title by Paul Deelves, the filmmaker explores the magic of art.
Film Source: Danmarks Radio TV-byen, DK-2860 Sjöberg, Denmark.

IN THE EXILE OF THE DROWNED TIGER

Im Exil der Ertrunkenen Tiger

Gl Breng, 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 intertwine without a trace, and perhaps at this very moment, she experiences love. Or maybe she’s asleep.
Film Source: Gl Breng Filmproduktion, An der Elisabethhöhe 10, D-3200 Bonn 1, FRG.

PUBLIC VOICE

Den Offentlige Rost

Jørn Marcussen, Denmark, 1989, 11 minutes, color
Using the painting of the same title by Paul Deelves, the filmmaker explores the magic of art.
Film Source: Danmarks Radio TV-byen, DK-2860 Sjöberg, Denmark.

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 producers: “A fairy-tale draumatolet!”
Film Source: Konink, 175 Wardsour Street, London W1, U.K.

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 Schwable, 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 Ancelme, 1227 Carouge, Switzerland.

SMOG

Szsmog

Andreas Klauss, Hungary, 1990, 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.

WILD ANIMALS IN THE ZOO

Filip 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 xenon technique.
Film Source: Filip 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 young viewers. Six films are included. What a Dog's Life (Ira Rikisch, 16 minutes). When young Bartelsmann loses his dog, Oscar, both have 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 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 breathe 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 Pohler, 5 minutes). Wonderful things happen; then the mouse and the elephant make music together.

Film Source: DEFA-Aussenhandel, Studio for Trickfilm, 1069 Berlin, G.D.R.
Recommended for children from preschool through grade 2.

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SUMMER OF THE COLT

Andre 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 Feite, 2306 Sherbrooke est, Suite 1, Montreal, PQ, Canada H2W 1M5
Recommended for students in grades 1 through 6.

300 MILES TO HEAVEN

Maciej Dejczer, Poland/Denmark/France, 91 minutes, 1989, color
Based on a true story. Two brothers (Grzes, 12, and Jedrek, 9) 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 and . . . but will they see their parents again?

In Polish with English subtitles
Film Source: Film Polski, 00048 Warszawa, Mazowieckie 6, Poland
Recommended for students in grades 4 through 6.

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

A GIRL OF THE LIMBERLOST

Burt Brinckeroff, U.S., 1990, 104 minutes, color
Elora Comstock, growing up in rural Indiana in 1900, finds that her dream of attending high school collides with the needs of her widowed mother, Kate. Elora, with the help of new friends, an eight-year-old tubing, and Mrs. Porter, a naturalist-photographer, saves the family farm and helps preserve the lonely 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, WJED, 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, 1989, 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 exits fulfill a pact they made with their gods long ago?

Film Source: Australian Children's Television Foundation, 194 Grattan Street, Carlton, Victoria 3003, Australia
Recommended for students in grades 4 through 8.

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

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 by 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, PQ, Canada H2Y 2A3
Recommended for students in grades 4 through 6.

U.S. Premiere
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, 9) 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 and . . . but will they see their parents again?

In Polish with English subtitles
Film Source: Film Polski, 00048 Warszawa, Mazowieckie 6, 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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