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Filmfest DC 1992

The Sixth Annual Washington, DC International Film Festival • April 29 to May 10

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The Sixth Annual Washington, DC International Film Festival • April 29 to May 10



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GREETINGS

SIXTH ANNUAL WASHINGTON, D. C. INTERNATIONAL FILM FESTIVAL



As Mayor of the District of Columbia, I am pleased to send greetings to all those gathered for the Sixth Annual Washington, D.C. International Film Festival, Filmfest DC.

In 1979, when Hal Ashby decided to shoot the Academy Award winning film, "Being There", on location in the District of Columbia, many industry observers saw it as the beginning of a trend. In 1987, when Tony Gittens decided to host an international film festival in the Nation's Capital, many film critics and film aficionados thought it a perfect locale for such an event.

They were correct! Over the past few years, the Nation's Capital has developed into a major production

center that has boosted related local industry businesses and pumped millions of dollars into the local economy. And Filmfest DC, though still viewed by many as the "younger sibling" to the major US and foreign film festivals, is maturing fast. It is becoming a major venue for showcasing cinematic art.

To the creators of Filmfest DC, I commend you for presenting the best in world cinema to local audiences and raising public profile of the entertainment industry in the District. Through the festival, we can all share in the creativity and beauty of this unique form of artistic expression—film. I applaud you for coming out in support of the festival.

I believe that by supporting the art form of film we are reaffirming the central role it plays in our lives as individuals and in our experiences as a people.

On behalf of the residents of the District of Columbia, I wish you much success with this year's festival.

Sharon Pratt Kelly
Mayor, District of Columbia

A MESSAGE FROM THE PRESIDENT OF THE UNIVERSITY OF THE DISTRICT OF COLUMBIA



All that the University of the District of Columbia can be—and is—attracted me to Washington last year. After assuming the leadership of UDC last August, I was gratified to learn that what I had imagined—and much, much more—was happening at the University.

Not least of what pleased me was the manner in which the institution extends itself to serve residents of the District of Columbia. UDC's tradition of providing a cornucopia of special events to help nourish the city's reputation as a cultural mecca is one of the more visibly attractive aspects of the institution's public service commitment.

Filmfest DC has emerged from that tradition as a transcendent cultural force touching every segment of the city. It has succeeded, in large part, because of the determination and vision of UDC faculty and staff, who nurtured the seed of an idea until it blossomed into what Filmfest DC is today—a coveted venue for the display of international cinema.

Through the offerings of Filmfest DC, residents are exposed to the cultures of other peoples of the world, thereby enlarging our understanding of the universality of mankind. Filmfest DC is one of the best examples available in Washington of public/private sector cooperation to bridge the arbitrary divisions rending our community.

I am proud that UDC has been a major force in establishing and sustaining Filmfest DC. I congratulate everyone who has given time and effort to making Filmfest DC a District of Columbia success story. On behalf of the university, I thank you, and I encourage the producers of this first-class event to continue this good work that benefits all of us.

Sincerely,

Tilden J. LeMelle
President

FROM THE DIRECTOR

It has become more difficult than ever for the unusual, unconventional, or even the thoughtful film to find its way onto our screens. Commercial considerations are driven by the blockbuster release with its broad-base appeal. Festivals, on the other hand, are a focal point for filmmaking excellence. Their programming is often beyond genre classifications. By showing such a great variety of films, the international film festival makes an indispensable contribution to our appreciation of this art form.

Since its inception in 1987, Filmfest DC has played a significant role in providing a crucial opportunity for filmmakers from around the world to present their works to enthusiastic Washington audiences. Literally hundreds of new films have been made available that otherwise might have gone unnoticed. The festival has become a setting for the acknowledgment and appreciation of the creativity of directors, producers, actors, and technicians from many different countries. The images projected onto the screen bring us closer to other peoples and other cultures. Once again, Filmfest programmers have gathered an impressive collection of exciting new work to captivate the imagination. Filmfest programming is audience-oriented, and your participation is the barometer for our success.

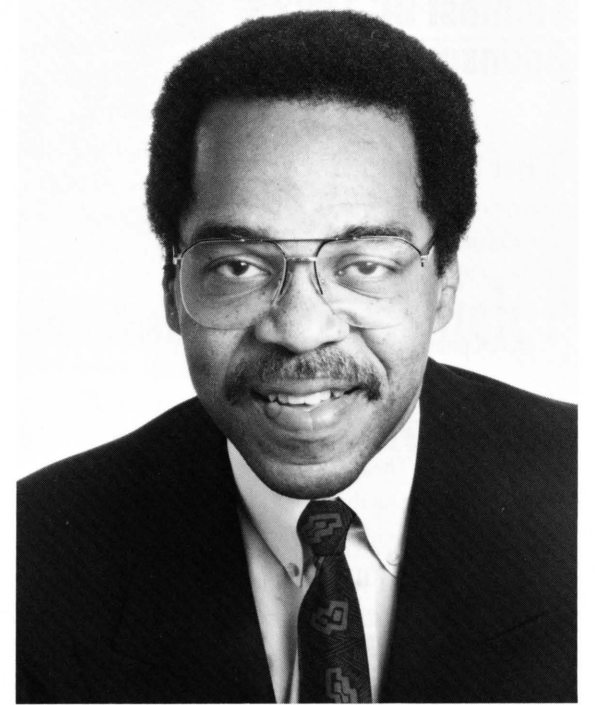
Each year, Filmfest focuses on one country or area of the world. This year we highlight developments in the former Soviet Union with *Far From Moscow: The Cinemas of Georgia and Central Asia*. Ironically, Filmfest staff conceived of this series in June of last year, soon after our 1991 festival and months before the upheaval in the Soviet Union. *Global Rhythms* is a series especially close to my heart: From our special presentation of the restored classic *Lucky Star* (1925) with live musical accompaniment, to our screening of *At the Max*, the Rolling Stones' concert film, this series will be a treat for music fans and film fans alike.

World View is an international showcase for the best new work the medium has to offer, and our popular Filmfest DC for KIDS and Cinema for Seniors have returned. We have more American premieres than ever, once again we will be screening works by local Rosebud Award winners, and our *Cybervision* programs are absolutely on the cutting edge.

Each year I can only marvel at the outpouring of support for the festival. Filmfest greatly appreciates the generous contributions of our sponsors, patrons, numerous volunteers, government agencies, local businesses, and diplomatic community. Their support has been the key to all our endeavors. We are grateful for their conviction that Filmfest continues to make an important contribution to the vitality of our city.

Over the years Filmfest has garnered a loyal and ever-growing following of filmmakers and film fans. Washingtonians have exhibited an unwavering faith in and enthusiasm for film—it is the stuff of dreams, and it is our intention that audiences be delighted, challenged, and of course entertained by the films selected this year. So, my friends, it's time to get down to the serious business of watching movies. I like to think of film as life written across the screen, the story of the world unfolding right before our eyes, available for all to enjoy.

Tony Gittens





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**Becoming a Film Insider
Was Never Easier**

We can't promise screen tests or power lunches with studio heads. But Filmfest DC *can* tell you the quickest way in town to become a film insider—by joining the new **Washington Film Society**.

For the past five years, the Washington DC International Film Festival has sponsored American premieres, unveiled discoveries, and offered the first look at hits that Washington loved.

Each spring, movie fans have made our annual celebration of the world's best cinema an eagerly awaited and enthusiastically supported event.

Now we can invite you to share in the excitement of Filmfest DC throughout the year by becoming a charter member of **The Washington Film Society**.

For an annual membership fee of \$20.00 per person you'll receive • invitations to special film activities • discounts on selected Filmfest DC events • and a quarterly newsletter keeping you informed of film activities around the city, Filmfest DC plans, and more film-related news.

We have great plans for Filmfest DC and **The Washington Film Society**, and we'd like you to be a part of them. To become a film insider, just return the form below and your fee for each membership

**THE WASHINGTON
FILM SOCIETY**

Mail to Filmfest DC, PO Box 21396, Washington, DC 20009

YES! I/we would like to join **The Washington Film Society**.

A \$20 fee for each membership is enclosed.

Make checks payable to Filmfest DC • For information call (202) 727-2396.

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Address

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Number of memberships *Payment Enclosed*

The Washington Film Society acknowledges the support of the Mayor's Office of Motion Picture and Television Development



TICKETS

General admission to all events is \$6.50 with the exception of events marked with an asterisk (*), which are FREE.

Tickets are available at all TICKETMASTER locations, including all Hechts stores (Filmfest pays for service charge. Customer pays \$1.00 handling fee per order).

Please use the program codes listed beneath the film description when ordering tickets. No TICKETMASTER sales on weekends or on the day of the show. To order tickets, call (202) 432-SEAT.

Tickets may also be purchased at the theatre starting one hour before showtime.

Free events are on a first-come basis, with no reservations accepted or tickets required.



LOCATIONS

► AMC Union Station 9

50 Massachusetts Ave., NE
Free parking. Take Metro to Union Station.

► American Film Institute, John F. Kennedy Center for the Performing Arts

► Anacostia Branch, D.C. Public Library

Good Hope Rd. & 18th St., SE

► Anacostia Museum, 1901 Fort Place, SE

► Biograph Theatre, 2819 M St., NW

► Cineplex Odeon Embassy

Connecticut & Florida Aves., NW

► Cineplex Odeon Jenifer

5252 Wisconsin Ave., NW
Free parking. Take Metro to Friendship Heights.

► Cineplex Odeon Wisconsin

4000 Wisconsin Ave., NW

► Francis Gregory Branch, D.C. Public Library, 3660 Alabama Ave., SE

► Hirshhorn Museum and Sculpture Garden, 7th St. & Independence Ave., SW. Take Metro to L'Enfant Plaza.

► Key Theatre, 1222 Wisconsin Ave., NW

► Mt. Pleasant Branch, D.C. Public Library, 16th & Lamont Streets, NW

► National Air & Space Museum

The Samuel P. Langley Theatre
601 Independence Ave., SW. Take Metro to L'Enfant Plaza.

► National Archives

8th St. & Pennsylvania Ave., NW.
Take Metro to Archives.

► National Gallery of Art

6th St. & Constitution Ave., NW.
Take Metro to Archives.

► Shepherd Park Branch, D.C. Public Library, 7420 Georgia Ave., NW

► University of the District of Columbia, Van Ness Campus, 4200 Connecticut Ave., NW. Take Metro to Van Ness-UDC.

Festival MultiPass-10 Coupon Book

Ten admissions for \$50.00 (\$45.00 for Washington, DC Film Society members). Good for regular \$6.50 screenings only. Available only at festival box offices (not from TICKETMASTER). Coupons can be exchanged for tickets at the box office starting one hour before show time.

SCHEDULE

Wednesday, April 29

8:00 PM **Opening Night Gala:** Cineplex Odeon Jenifer
Saturday, Sunday & Monday
with special guest director Lina Wertmuller

Thursday, April 30

6:30 PM **Elementary School** Cineplex Odeon Jenifer
6:30 PM **Happy Birthday** and New German Cinema Panel American Film Institute
6:45 PM **Turnover** AMC Union Station 9
7:30 PM **Mediterraneo** Cineplex Odeon Jenifer
8:00 PM ***Gas Food Lodging** Hirshhorn Museum
8:45 PM **Young Soul Rebels** Cineplex Odeon Jenifer

Friday, May 1

10:00 AM *Filmfest DC for KIDS: **Program One** Anacostia Museum
6:30 PM **Winckelmann's Travels** American Film Institute
6:30 PM **Hairdresser's Husband** Cineplex Odeon Jenifer
6:45 PM **Legend of Suram Fortress** AMC Union Station 9
7:00 PM **Once Upon a Time in China** Cineplex Odeon Jenifer
7:00 PM **To Render a Life** National Archives
8:00 PM ***Gas Food Lodging** Hirshhorn Museum
8:45 PM **Young Girls of Rochefort** American Film Institute
8:45 PM **Golden Braid** AMC Union Station 9
9:00 PM **Pepi, Lucy, Bom, and Other Girls All Like Mom** Cineplex Odeon Jenifer
11:00 PM **Tetsuo: The Iron Man** shown with **Neo Tokyo** Biograph Theater

Saturday, May 2

11:00 AM *Cinema for Seniors: Senior Citizens Counseling and Delivery Center
Great American Entertainers and Shepherd Park Library
1:30 PM *Filmfest DC for KIDS: **Program Three** UDC, Bldg. 41, Room A03
2:00 PM **Once Upon a Cinema** shown with ***Sergei Paradjanov, A Portrait**
2:45 PM **Rosebud Awards** American Film Institute
3:00 PM *Filmfest DC for KIDS: **Program One** Parklands Community Center
4:00 PM **Finding Christa** shown with **In Search of Our Fathers** UDC, Bldg. 41, Room A03
4:00 PM **Happy Birthday** UDC Auditorium
6:00 PM **Go Trabi Go** American Film Institute
6:30 PM **What Happened to Santiago?** UDC Auditorium
8:00 PM **Eric Dolphy: Last Date** UDC, Bldg. 41, Room A03
shown with My Name is Celia Cruz
8:15 PM **This Land is Ours** American Film Institute
8:45 PM **Once Upon a Time in China** UDC Auditorium
11:00 PM **Tetsuo II: The Body Hammer** Biograph Theater

Sunday, May 3

2:00 PM **Blue Mountain** American Film Institute
2:45 PM **Last Act** AMC Union Station 9
3:45 PM ***Far From Moscow Panel I:** Historic, Cultural and Social Realities in Georgian Cinema American Film Institute
5:45 PM **Golden Braid** AMC Union Station 9
6:00 PM ***Lucky Star** National Gallery of Art, East Building
6:00 PM **Peace, Happiness, Headaches** American Film Institute
7:00 PM **Mediterraneo** Cineplex Odeon Jenifer
8:30 PM ***Cybervision** Panel & Video American Film Institute
9:00 PM **Pepi, Lucy, Bom, and Other Girls All Like Mom** Cineplex Odeon Jenifer

Monday, May 4

1:00 PM *Cinema for Seniors: **Great American Entertainers** American Film Institute
6:30 PM **Cheb** with *reception* Key Theater
6:30 PM **Ben Webster: The Brute and the Beautiful** with *party* American Film Institute
6:45 PM **Turnover** AMC Union Station 9
7:30 PM ***Grand Isle** with *Kelly McGillis* Cineplex Odeon Jenifer
8:30 PM **Blue Mountain** American Film Institute
8:45 PM **Startime** AMC Union Station 9
10:00 PM **Tetsuo II: The Body Hammer** Cineplex Odeon Jenifer

Tuesday, May 5

1:00 PM *Cinema for Seniors: **Amazing Grace** American Film Institute

AT THE MAX tickets sold in advance ONLY through TICKETMASTER and festival box offices at AMC Union Station 9 and Cineplex Odeon Jenifer: \$13.00. Absolutely no tickets sold at the door.

For additional information please call (202) 727-2396.

4:00 PM *Filmfest DC for KIDS: **Program Two** Anacostia Library
6:30 PM **Mankurts** American Film Institute
6:30 PM **Get Thee Out!** Cineplex Odeon Jenifer
7:30 PM **Hairdresser's Husband** Cineplex Odeon Jenifer
8:10 PM ***Far From Moscow Panel II:** Historic, Cultural and Social Realities in Central Asian Cinema American Film Institute
9:00 PM **Young Soul Rebels** Cineplex Odeon Jenifer
9:30 PM **Lost Language of Cranes** American Film Institute

Wednesday, May 6

4:00 PM *Filmfest DC for KIDS: **Program One** Francis Gregory Library
6:30 PM **Revenge** with *reception* Cineplex Odeon Wisconsin Ave.
6:30 PM ***God's Step Children** followed by **Early Black Movie Pioneers Panel** American Film Institute
6:30 PM **By Nightfall** Cineplex Odeon Jenifer
6:45 PM **Last Act** AMC Union Station 9
7:00 PM **Zentropa** Cineplex Odeon Jenifer
8:45 PM **Get Thee Out!** Cineplex Odeon Jenifer
9:00 PM **Go Trabi Go** American Film Institute

Thursday, May 7

9:30 AM *Filmfest DC for KIDS: **Program Two** Patricia Harris Elementary School
6:30 PM **High Lonesome** American Film Institute
6:45 PM **What Happened to Santiago?** AMC Union Station 9
6:45 PM **Nouvelle Vague** Cineplex Odeon Jenifer
7:30 PM **Shuroo** with *reception* Cineplex Odeon Wisconsin Ave.
7:30 PM **Zentropa** Cineplex Odeon Jenifer
8:00 PM ***Finding Christa** shown with **Once Upon a Time** Hirshhorn Museum
8:45 PM **Cheb** AMC Union Station 9
8:45 PM **By Nightfall** Cineplex Odeon Jenifer
9:15 PM **The Gulf War** shown with **Cairo as Seen Through the Eyes of Youssef Chahine** American Film Institute

Friday, May 8

6:30 PM **Suspended Step of the Stork** Cineplex Odeon Jenifer
6:30 PM **Traberg** American Film Institute
6:45 PM **The Station** AMC Union Station 9
7:00 PM **Confessions to Laura** Cineplex Odeon Jenifer
8:00 PM **At the Max** Langley Auditorium
8:00 PM ***Finding Christa** shown with **Once Upon a Time** Hirshhorn Museum
8:45 PM **Startime** AMC Union Station 9
8:45 PM **Carne, Island of Flowers, Kiss, and A Year Along the Abandoned Road** American Film Institute
10:00 PM **At the Max** Langley Auditorium
10:15 PM **The Gulf War** shown with **Cairo as Seen Through the Eyes of Youssef Chahine** American Film Institute

Saturday, May 9

11:00 AM *Filmfest DC for KIDS: **Program Three** MLK Memorial Library
1:00 PM **Carne, Island of Flowers, Kiss, and A Year Along the Abandoned Road** American Film Institute
2:30 PM **Last Date: Eric Dolphy** American Film Institute
4:30 PM **Histoire du Cinema** Embassy of France
4:30 PM **Ben Webster: The Brute and the Beautiful** American Film Institute
6:30 PM **Lost Language of Cranes** American Film Institute
6:30 PM **Nouvelle Vague** Embassy of France
6:30 PM **Confessions to Laura** Cineplex Odeon Jenifer
6:45 PM **The Station** AMC Union Station 9
7:30 PM **Time Will Tell: Bob Marley** Cineplex Odeon Jenifer
8:15 PM **Peace, Happiness, Headaches** American Film Institute
8:30 PM **Histoire du Cinema** Embassy of France
8:30 PM **Suspended Step of the Stork** Cineplex Odeon Jenifer
8:45 PM **Revenge** AMC Union Station 9
10:00 PM **Shuroo** American Film Institute

Sunday, May 10

2:00 PM *Filmfest DC for KIDS: **Program One** Hirshhorn Museum
3:30 PM **Winckelmann's Travels** American Film Institute
4:30 PM **Closing Night: Waterdance** Cineplex Odeon Wisconsin Ave.
6:30 PM **Closing Night Party**

All programs are subject to change. Please consult Filmfest DC's daily schedule announcements in the Washington Post.



Opening Night Gala

WEDNESDAY, April 29, 1992

SATURDAY, SUNDAY, AND MONDAY

Sabato, Domenica e Lunedì

Lina Wertmüller

Italy, 1990, 100 minutes, color

With special guest Lina Wertmüller



Lina Wertmüller's reputation was based on her energetic, kinetic films detailing the war of the sexes, including *Love and Anarchy*, *Swept Away*, and *Seven Beauties*. Her new film, *Saturday, Sunday, and Monday*, is in many ways the antithesis of her previous work—contemplative and reflective, far more serene and relaxed than her early films, and centered on a traditional Italian family.

The setting is Pozzuoli, a village near Naples, in the 1930s. Rosa (Sophia Loren) and Peppino (Luca de Filippo), married for 30 years, have three grown children and lead a settled, harmonious life. One day Peppino notices that Rosa's behavior has changed; she has become distracted and distant. He comes to believe that there can be only one reason for this sudden change—another man. Peppino is certain that his rival is Professor Janniello, a man who gives sensuous gifts to Rosa in the form of culinary delicacies. What better guise for his real intentions, the worried husband thinks. Peppino's jealousy and suspicions intensify when Rosa invites Janniello and his wife to spend the weekend with them. Wertmüller's subtle but firm directing details the conflicting feelings of love and jealousy that are aroused over this weekend as simple misunderstandings turn into little dramas. Loren is superb at the center of the film, using all her considerable powers to convey the dilemma of a woman caught in a web of suspicion and love, while Wertmüller's direction captures the ebb and flow of emotions with compassion and understanding.

Lina Wertmüller was born in Rome, Italy, in 1928. After graduating from the Rome Theatre Academy, she worked as a director's assistant and stage designer. In 1963, she was Fellini's assistant director on *8 1/2*. Encouraged and supported by Fellini, she made her directorial debut, *I Basilischi*, in 1963. Her feature films include *Let's Talk About Men* (1965), *The Seduction of Mimi* (1972), *Love and Anarchy* (1973), *All Screwed Up* (1974), *Swept Away By an Unusual Destiny in the Blue Sea of August* (1974), *Seven Beauties* (1976), *The End of the World in Our Usual Bed in a Night Full of Rain* (1978), *Blood Feud* (1980), *A Joke of Destiny* (1983), *Camorra* (1986), *Summer Night with Greek Profile*, *Almond Eyes and Scent of Basil* (1986), and *Saturday, Sunday, and Monday* (1990).

16th Toronto International Film Festival, 1991

In Italian with English subtitles

Production Companies: Reteitalia/TV3 Televisio/De Catalunya Productions. **Producer:** Alex Ponti. **Screenplay:** Raffaele La Capria, Paolo Virzi, Lina Wertmüller, from a play by Eduardo de Filippo. **Cinematography:** Carlo Tafani. **Editor:** Pierluigi Leonardi. **Art Director:** Enrico Job. **Principal Cast:** Sophia Loren, Luca de Filippo, Luciano de Crescenzo, Alessandra Mussolini, Pelos la Capria, Luca Greco, Pupella Maggi. **Print Source:** Silvio Berlusconi Communications, Via Aurelia Antica 422, Rome, Italy 00185. Telephone: (011) (396) 66-39-04-92. Fax: (011) (396) 66-39-04-70.

Wed., April 29, 8:00 pm, C.O. Jenifer, Film and Post-Screening Party, \$30.00, Code: JA0429E

Closing Night

SUNDAY MAY 10, 1992

THE WATERDANCE

Neal Jimenez, Michael Steinberg

USA, 1991, 106 minutes, color

With special guest Eric Stoltz

Direct from the Sundance Film Festival, where it won the Audience Prize and the Waldo Salt screenwriting award, and en route to the Cannes Film Festival where it will compete in May, comes *The Waterdance*, a triumphant new film about the power of the human spirit.

Writer/co-director Neal Jimenez (*River's Edge*) offers a quasi-autobiographical portrait of what happens when your world is totally transformed in a single instant. The shock of paralysis is what young novelist Joel Garcia must contend with when he awakens to find that an accident has permanently changed him. Garcia is thrust into a rehabilitation center with a group of men of vastly different backgrounds and outlooks. Bloss, a racist biker engaged in a lawsuit against those he considers responsible for his accident, and Raymond, a hard-living black man with a troubled marriage, are the most vocal and combative fellow patients. The adjustments that each must make after an abrupt displacement from everyday life make for a dramatic and moving tale of courage and bonding. Eric Stoltz, William Forsythe, and Wesley Snipes star respectively as Garcia, Bloss, and Raymond. Their relationships modulate over a course that takes them through misadventure, misunderstanding, depression, and debauchery, and ultimately to solidarity.

16th Cleveland International Film Festival, 1992

Production Company: JBW Productions. **Executive Producer:** Guy Riedel. **Producers:** Gale Anne Hurd, Marie Cantin. **Screenplay:** Neal Jimenez. **Cinematography:** Mark Plummer. **Editor:** Jeff Freeman. **Music:** Michael Convertino. **Music Supervisor:** Sharon Boyle. **Principal Cast:** Eric Stoltz, Wesley Snipes, William Forsythe, Helen Hunt, Elizabeth Peña. **Print Source:** The Samuel Goldwyn Company, 10203 Santa Monica Boulevard, Los Angeles, CA 90067. Telephone: (213) 284-9272. Fax: (213) 284-9196. Telex: 677348 GOLD-SAM LSA.

Sun., May 10, 4:30 pm, C.O. Wisconsin (film and party \$15.00), Code: WA0510A



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and
Lufthansa



Special Presentations

A special presentation by the Washington, DC Film Society.
Special Thanks to TNT Network.

American Premiere



GRAND ISLE

Mary Lambert

USA, 1991, 112 minutes, color

With special guest Kelly McGillis

FREE

When Kate Chopin's book *The Awakening* was first published in 1899, it was banned from bookstores for its portrayal of a married woman's awakening to passion. It has since taken its rightful place as a classic of feminist literature. Bringing this novella to the screen has been a pet project of Kelly McGillis since 1986, and she excels here as both producer and star.

The story, set at the turn of the century in a gorgeous Louisiana seaside resort, is of one woman's spiritual, artistic, and sexual awakening as she acknowledges and fulfills her repressed desires. Edna (Kelly McGillis) is married with two children. Her husband is an uncaring man whose only concerns are business and gaming. He deposits his family in a seaside resort amidst exotic characters and Creole traditions. Over the summer, Edna falls under the influence of the fiercely independent Mademoiselle Reisz (Ellen Burstyn) and a handsome young Creole (Adrian Pasdar), who first encourages her sexual and spiritual desires by teaching her to swim. The film is a lovingly detailed period piece, with flawlessly designed sets and costumes, and it is shot with a soft sensuality that perfectly captures the languid summer's slowly awakening passions. Mary Lambert's direction is appropriately classical, emphasizing the subtleties of Kelly McGillis' complex performance in relation to the perfect ensemble work of the rest of the cast.

Kay Armatage
16th Toronto International Film Festival of Festivals, 1991

Production Companies: Kelly McGillis Productions/Turner Pictures. Producers: Kelly McGillis, Carolyn Pfeiffer. Screenplay: Hesper Anderson, from *The Awakening* by Kate Chopin. Cinematography: Toyomichi Kurita. Editor: Tom Finan. Music: Elliot Goldenthal. Principal Cast: Kelly McGillis, Adrian Pasdar, Julian Sands, Jon DeVries, Glenna Headly, Ellen Burstyn. Print Source: Turner Pictures, 10100 Venice Boulevard, Culver City, CA 90232. Telephone: (213) 558-7349. Fax: (213) 558-7481.

Mon., May 4, 7:30 pm, C.O. Jenifer,
FREE



A TRIBUTE TO CICELY TYSON

After graduating from New York's Charles Evans Hughes High School, Cicely Tyson worked as a secretary for the Red Cross until she decided one day that she'd had it. She pushed her desk aside and announced for all to hear, "I'm sure God didn't intend me to sit at a typewriter." Thereafter she worked as a model, studied acting, and appeared in New York theatre productions: *Jolly's Progress* (1959), *Dark of the Moon* (1960), *Cool World* (1960), *The Blacks* (1961, for which she won the Vernon Rice Award for her performance as Virtue), and later *Tiger Tiger Burning Bright* (1962) and *Carry Me Back to Morningside Heights* (1968).

In the 1960s, Tyson was a fresh face (one of the few black ones, too) in guest shots on such well remembered television series as "Slattery's People" (1965), "I Spy" (1965), "Medical Center" (1969), "The Courtship of Eddie's Father" (1969), and "Here Come the Brides" (1969). But it was her continuing role (from 1963 to 1965) as George C. Scott's secretary on the series "East Side/West Side" that brought her attention. Like Dorothy Dandridge, Tyson had immediate audience rapport. There has not been another black film actress with quite the startling looks and presence of either of these so different stars, each of whom became a true cultural icon. As one of the first black women to wear an Afro on American television, Tyson was a striking figure: slender and intense with near perfect bone structure, magnificent smooth skin, dark penetrating eyes, and a regal air that made her seem a woman of convictions and commitment. At a time when audiences still didn't always know Tyson's name, on "East Side/West Side" they sensed nonetheless her power and range, knowing that this young woman was bigger and better than the roles she had been playing. Watching Tyson in her early roles, one often has the feeling that, through the turn of a line or a look or gesture, at any moment something extraordinary could happen.

The very early '70s—the period of blaxploitation films—were tough years for Tyson, who flatly refused work she felt was demeaning. At one point, she was even ready to forsake her career until such friends as Sammy Davis, Jr., and Sidney Poitier prevailed upon her to stick it out. Four years had passed without a major film role until *Sounder* (1972) arrived. Her character Rebecca, finely etched and shaded, with attention paid to the most minute details, was a delicate portrait of a strong, enduring black woman who's also somehow mythically larger than life. Nominated for a Best Actress Oscar, Tyson followed her *Sounder* triumph with another: the lead role in the TV movie "The Autobiography of Miss Jane Pittman" (1974), for which she won an Emmy as Best Actress in a Special. After that, Cicely Tyson was a household name, her face gracing the covers of *People*, *Ms*, *Encore*, *Ebony*, *Jet*. Critics praised her as a major dramatic actress—perhaps the first such black actress of this type since Ethel Waters.

Tyson has continued to seek equally challenging roles but—as is the case for so many fine actors and actresses—with varying degrees of success, turning more to television as a venue to diverse material. She cannot really play an ordinary woman, or at least she cannot play an ordinary woman in an ordinary fashion. So there is often a tension between the actress and available TV roles. In "The Marva Collins Story" (1981), for example, she summoned up her old convictions and injected spirit into what was essentially a formula film. Then, in the feature *Bustin' Loose* (1981) with Richard Pryor, her endearing and sweetly romantic character (a true departure from previous work) seemed to be overlooked by critics. Still, even when Tyson appears in standard TV fare, it is always interesting and oddly compelling to watch her invest such material with intelligence and dramatic flair. Although the film and television industries have rarely provided her with the support system (and acting plums) accorded to white stars, Cicely Tyson remains a major American dramatic actress.

Tyson's other TV credits include: "Mission: Impossible" (1970); "Gunsmoke" (1970); "Emergency" (1972); "Just an Old Sweet Song" (1976); "Roots" (1977); "Wilma" (1977); "A Woman Called Moses" (1978); "King" (1978); "Benny's Place" (1982); and "Playing with Fire" (1985). She also appeared on the daytime soap "The Guiding Light" in 1967.

Among her film credits: *Odds Against Tomorrow* (1959); *The Last Angry Man* (1959); *A Man Called Adam* (1966); *The Comedians* (1967); *The Heart Is a Lonely Hunter* (1968); *The River Niger* (1976); *The Bluebird* (1976); *A Hero Ain't Nothin' but a Sandwich* (1978); *The Concorde: Airport '79*; and *Fried Green Tomatoes* (1992).

Donald Bogle

Blacks in American Films and Television: An Encyclopedia

Sponsored by the Office of the Assistant Secretary for Education and Public Service





Special Presentations

Tickets in Advance Only



AT THE MAX

Julien Temple, Roman Kroitor, David Douglas, Noel Archambault

Canada/USA, 1991, 85 minutes (plus 10-minute intermission), color,

IMAX®/70mm/15-perforation

In 1989, the Rolling Stones began the "Steel Wheels" tour, one of the most elaborate concert tours imaginable. Needing a cinematic equivalent that would best enhance the bigger-than-life quality of that tour, the Stones explored the amazingly vivid, high-tech IMAX system. For a band that has done everything, anything less would have been wasted effort.

Known for its exhilarating nature and science films that bring the viewer into the film, IMAX would take the genre of concert film one level higher. Choosing the system was a risk, however: Not only are two-thirds of all IMAX theaters found in public museums, but new technology was also needed in order to film for longer than three minutes at a time.

To say that *At the Max* is "bigger than life" is an understatement: What appears on the four-story-tall screen is a magical moment shared by artists and audience—a reminder of the time when a movie could also be called an event, and the promise that it still can. Using seven IMAX cameras (more than half in existence, and the most ever used for one project) during five European concerts, *At the Max* is a no-nonsense rock'n'roll extravaganza that is not only the next best thing to being at the show, it's the next best thing to being a Rolling Stone: Towering over the audience with Mick Jagger during "Sympathy For The Devil"; hearing walkie-talkies from places unknown; keeping track of the time on Ron Woods' watch; sharing a few cigarettes with Keith Richards; becoming a Charlie Watts drumstick; helping shy Bill Wyman hide behind anything he can put in front of him; hearing Mick and the back-up singers clap from across a loud and crowded stage—and then, of course, there's the music, 50 times bigger than life: "Start Me Up," "Ruby Tuesday," a sing-along "You Can't Always Get What You Want," "Brown Sugar," a devastating "Paint it Black," and that venerable warhorse, "Satisfaction," are some of the 15 gems spotlighted in the mesmerizing 89 minutes of *At the Max*.

This is an all-enveloping, in-your-face, down-your-throat, out-your-ears, mind-bending experience of sight and sound that will shame concert films for decades to come.

C.W. Prather

Production Companies: The BCL Group/IMAX Corporation/Promotour U.S. Inc. **Executive Producers:** Michael Cohl, André Picard. **Associate Producers:** Nicholas J. Gray, Toni Myers. **Cinematography:** David Douglas, Andrew Kitzanuk, Haskell Wexler. **Editor:** Daniel W. Blevins. **Music:** The Rolling Stones. **Principal Cast:** Mick Jagger, Keith Richards, Charlie Watts, Ron Wood, Bill Wyman. **Print Source:** IMAX Corporation, 38 Isabella Street, Toronto, Ontario M4Y 1N1, Canada. Telephone: (416) 960-8509. Fax: (416) 960-8596. Telex: 065-24664.

AT THE MAX tickets sold in advance ONLY through TICKETMASTER and festival box offices at AMC Union Station 9 and Cineplex Odeon Jenifer: \$13.00. Absolutely no tickets sold at the door.

Fri., May 8, 8:00 pm, Air & Space Museum, \$13.00, Code: AS0508E

Fri., May 8, 10:00 pm, Air & Space Museum, \$13.00, Code: AS0508L

Winner of Jury Prize
at Cannes Film Festival 1991

ZENTROPA

Europa

Lars von Trier

Denmark/France/Germany/Sweden, 1991, 114 minutes, black and white
(with color sequences), CinemaScope

A technical tour-de-force... Using black-and-white wide-screen with surreal injections of color, and making disconcerting use of front-projection, von Trier creates a nightmare world of guilt and suspicion.

Philip French

35th London Film Festival, 1991

Set in 1945, *Zentropa* follows Leo Kessler, a young American of German heritage, who arrives in postwar Germany. Leo gets a job as night conductor with the Zentropa railway company and, on his first trip, meets Katharina, daughter of the company's managing director. As he is increasingly drawn into the family, he is further embroiled in a web of intrigue involving the Allies and Katharina, who was deeply involved with Nazi activities. Leo will discover too late the extent of his naiveté.

Zentropa completes von Trier's trilogy, begun with *Element of Crime* (1984) and *Epidemic* (1987), and he has already begun his new film, *Dimension*, which is scheduled to premiere on April 30, 2024. A thriller with documentary elements, *Dimension* will be a monument to the future, shot in three-minute segments—one every year—on different locations by the *Zentropa* team. Von Trier, who will be 68 in 2024, has already named a successor should he be unable to complete the film, while the actors have all given him sealed envelopes containing names of their own replacements...

Jorn Rossing Jensen

Moving Pictures International

In English and German with English subtitles

Production Companies: Gunnar Obel/Nordisk Film & TV/Gérard Mital Productions/Telefilm Munich/PCC, WMG/Swedish Film Institute. **Producers:** Peter Aalbaek Jensen/Bo Christensen. **Screenplay:** Lars von Trier, Niels Vørsel. **Cinematography:** Henning Bendtsen, Jean-Paul Meurisse, Edward Klosinsky. **Editor:** Hervé Schneid. **Music:** Joakim Holbek. **Principal Cast:** Jean-Marc Barr, Barbara Sukowa, Udo Kier, Ernst-Hugo Järegård, Erik Mørk, Jørgen Reenberg, Henning Jensen, Eddie Constantine, Max von Sydow. **Print Source:** Miramax Films, 375 Greenwich Street, 3rd Floor, New York, NY 10013. Telephone: (212) 941-3800. Fax: (212) 941-3949.

Wed., May 6, 7:00 pm, C.O. Jenifer, Code: JA0506E

Thurs., May 7, 7:30 pm, C.O. Jenifer, Code: JA0507E



1992 Academy Award Winner
Best Foreign Film



MEDITERRANEO

Gabriele Salvatores

Italy, 1991, 105 minutes, color

Mediterraneo is a keenly intelligent comedy about eight Italian soldiers who are sent to garrison a remote, strategically unimportant Greek island during World War II. When their ship sinks and their radio breaks down, they are stranded and virtually lost. The war is a long way off, and it seems that everyone has forgotten them. But the extraordinarily beautiful island turns out to be inhabited, and a small Italian-Greek community begins to form. Assuming that they have been abandoned, the Italians gradually forget that they are soldiers and lose themselves in the sultry rhythms of their new home. Little by little, they resolve their personal problems, and some of them even fulfill private dreams. One soldier mourns his beloved donkey, two brothers and a shepherdess have a sexily spiritual ménage-à-trois, and the local outcast and prostitute begin a gentle courtship. Eventually the soldiers change so much that they have absolutely no desire to return to the front or even to Italy. Then, one day, a small plane lands on the island with news that the enemy has now become their ally. The men must return to Italy and once again assume their proper roles in society.

Set in a seductive location and filled with upbeat introspection, *Mediterraneo* begins as a film about war and then turns into a bittersweet comedy about a generation's desire to escape a society that has both betrayed and abandoned them. The soldiers may have lost, but they don't want to sell out to those who won. Gabriele Salvatores is a remarkably gifted director of actors, and the ensemble performance is part of this film's winning charm.

Helga Stephenson

16th Toronto International Film Festival, 1991

Production Companies: Pentafilm/AMA Film. **Producers:** Gianni Minervini, Mario Cecchi Gori, Vittorio Cecchi Gori. **Screenplay:** Vincenzo Monteleone. **Cinematography:** Italo Petriccione. **Editor:** Nino Baragli. **Music:** Giancarlo Bigazzi. **Principal Cast:** Diego Abatantuono, Claudio Bigagli, Giuseppe Cedema, Claudio Bisio, Gigio Alberti, Ugo Conti, Memo Dini, Vasco Mirandola. **Print Source:** Miramax Films, 375 Greenwich Street, 3rd Floor, New York, NY 10013. Telephone: (212) 941-3800. Fax: (212) 941-3949.

Thurs., April 30, 7:30 pm, C.O. Jenifer, Code: JA0430E

Sun., May 3, 7:00 pm, C.O. Jenifer, Code: JA0503E



Sponsored by the D.C. Community
Humanities Council

FAR FROM MOSCOW: THE CINEMAS OF GEORGIA AND CENTRAL ASIA

The reorganization of filmmaking in the former USSR promises to be a long and delicate process. This year, Filmfest DC's *Far from Moscow* series demonstrates the pluses and minuses of the old system in the republic of Georgia, the lone holdout from the new Commonwealth of Independent States (CIS), and in the vast Central Asian Republics of Uzbekistan, Turkmenistan, Kirghizstan, Tadjikistan, and Kazakhstan. The necessity of economic overtures toward other regions means that reshaping the film industry in these dynamic republics is inevitable. Although current film production is necessarily somewhat limited by economic and social realities, prospects for the future of film there are more than promising, as showcased by the range of fine works in this year's Filmfest DC.

Filmmaking in Georgia has a character all its own. During the Brezhnev era, the Georgian cinema was the only one in the former USSR that gave the slightest inkling of possible cracks in the Soviet system. *Once Upon a Time There Was a Singing Merlin* (1970) and *Pastorale* (1976), two major films by Otar Iosseliani, showed a Georgian way of life full of charm and quality, contrary to our usual idea of life in the Eastern bloc. The Georgian anti-Stalin satire, *Repentance* (made between 1984 and 1987 by Tenghiz Abuladze, with the support of the then-General Secretary of the Georgian Communist Party, Edward Shevardnadze) showed just how far the Gorbachev administration hoped to push its reforms.

Georgian films' distinctiveness comes from the richness and originality of this crossroads region, which has been defending its land and culture against outside aggression for centuries, but which also has always enriched itself through contact with many other civilizations. In its long history, Georgia has fought invasions by the Turks, the Persians, the Mongols—and most recently, the Russians—but, by the beginning of this century, Tbilisi was one of the most dynamic capitals of Greater Europe. Located at the crossroads of ancient caravan routes from the East, the city was no less attuned to the modernity of the West—the Lumière brothers' Cinématographe reached Tbilisi only one year after the first projections in Paris, and such European companies as Pathé sent crews to Georgia to shoot documentaries and train operators on the spot. In the 1910s, many Georgians made the reverse journey to Paris, London, or Rome to meet principal figures of the Dada and Surrealist movements. In such an artistic climate, film was an obvious vehicle of modernity, but also, interestingly enough, one well suited to existing forms of Georgian artistic expression. From the time of the silent era, the harmony of image and space inherent in the film medium responded to the Georgians' love of their land and merged with the beauty and complexity of their traditional songs celebrating work and family rituals.

Theater director Kote Mardzanishvili, a former student of Stanislavski, returned from Moscow in the early 1920s to make the first truly Georgian films. Soon after, the Bolshevik government reorganized film production, transforming Georgia's independent studios into state organizations. The first important film of the Georgian cinema was Ivan Perestiani's *The Red Devils* (1923), which featured a cast of circus performers and, quite remarkably for the time, a young black actor. A year later, with *Three Lives*, Perestiani revealed himself to be one of the most original talents among Soviet directors. Thus, the silent era gave rise to the first Golden Age of Georgian cinema, which was closely

Far From Moscow

linked to the literature of the nineteenth century but also to the latest developments in the visual arts.

Georgian films of the 1930s, essentially popular satires in the mediocre vein of contemporary Russian comedies, showed less forcefulness and originality. Critiques of the rural nobility, the bourgeoisie, and the intelligentsia remained very provincial and understated. Nonetheless, it was in this context that Michael Tchiaourel, former sculptor and future hagiographer of Stalin (*The Fall of Berlin*, 1949), would get his start before launching into such skillfully made propaganda films as *The Oath* (1946).

While dozens of Georgian intellectuals were to be eliminated by the Stalin regime (even though Stalin himself came from Georgia), no filmmakers were ever executed. Stalin was well aware of the power of the medium and preferred instead to use psychological intimidation to shape the directors' work—to the point of meeting with them privately to explain how they should proceed and what themes they should treat. Thus, the Georgian cinema of the 1940s followed orders: Bombastic films incited the people to participate in the war effort and forget regional differences. With the end of the war, the struggle was resumed against the supposed enemy within; according to Stalinist thinking, popular sentiments were to be kept in line and any possible awakening of social demands avoided.

After Stalin's death in 1953 and the beginnings of de-Stalinization at the Twentieth Party Congress in 1956, the revival of the Georgian cinema began. Its manifesto was *Magdana's Donkey* (1955), a hymn to nature and the magic of childhood co-directed by Rezo Chkeidze and Tenghiz Abuladze. In spite of outright harassment from Georgian studio heads, the film took the 1956 Cannes Film Festival by surprise. It was to serve as a model for films by younger directors who sought their themes in the nineteenth century literary heritage but were also committed to depicting day-to-day reality in a way that clearly paralleled the Italian Neo-Realists.

Then, with his first feature, *The Fall of the Leaves* (1966), Otar Iosseliani established himself as a true auteur, with films full of irony that easily move from the most trivial reality into the world of magic. Similarly, the humanist poet Merab Kokochashvili described his passion for his land in *The Great Green Valley* (1967), while Rezo Chkeidze's *The Soldier's Father* (1964), an indictment against war, and Tenghiz Abuladze's *Supplication* (1967) and *The Wishing Tree* (1976), presented the realities and aspirations of Georgians with impassioned lyricism.

Most Georgian films of the 1960s and 1970s relied on the parable, inherited from Eastern literary tradition, to transmit a message and a moral as well as to get around the constraints of censorship. The symbolic world of the characters, the conventions associated with them, and the juxtaposition of lyricism and irony gave depth and universality to their narratives. The call for tolerance and respect for the individual dream is at the heart of most of these films—especially in *The Wishing Tree*, which does not hesitate to turn village traditions upside down. With *Repentance* (1984), the emblematic film of the Gorbachev era, Abuladze sought to mobilize the younger generation that knew only the mystifying silence that surrounded historical reality. "It was the first example of a film made in the USSR and in Georgia without the approval of Moscow," Abuladze explained in 1987. "Edward Shevardnadze did his best to help us finance the film, and finally Georgian television produced it. We'd telegraphed Moscow that it dealt with a political and moral theme. They didn't look into it any further...."

Women directors' talents have overcome the very real obstacles they face everywhere in the film industry, to the point where women filmmakers are now more numerous in Georgia than anywhere else in the former USSR. Lana Gogoberidze's *Some Interviews on Personal Questions* (1976) marked a positive change in the whole of Soviet cinema with a meticulous portrait of a forty-year-

old woman journalist confronting various problems of professional and family life in the USSR. With *Robinsonada*, or *My British Granddad* (Cannes Golden Camera, 1987), Nana Djordjadze presented an original treatment of her country's history, at once romantic and humorous and representative of the mix of nostalgia and resignation in Georgian humor.

In the wake of recent political events and the resulting shortages and power struggles in the studios, Georgian film production has slowed down. Otar Iosseliani continues to work abroad with the support of French and German producers. *Blue Mountains* director Eldar Shengelaya (the current president of the Georgian Filmmakers Union), Lana Gogoberidze, and Irakli Kvirikadze prefer joint ventures with American capital (through Lileo Arts) that provide such luxuries as Kodak or Fuji film and Dolby sound equipment.

It was the Georgian cinema, too, that aided the late director Sergei Paradjanov in bringing his all-too-short career to a magisterial conclusion. Through the intervention of Edward Shevardnadze, Paradjanov, who had been persecuted by the Soviet government as a "nonconformist," received permission to film *The Legend of Suram Fortress*, which amply demonstrates his attachment to the rich diversity of Caucasian culture. Also, in his very last film, *Achik Kerib* (1988), Paradjanov transformed a Persian folktale recounted by a Russian author into a vibrant tribute to the mixing of cultures and peoples.

This openness of spirit and quality of life (similar in its irony and refinement to the Czech New Wave of the '60s), this attachment to the light and the land define the Georgian cinema. Yet, for all the poetry and a certain spiritual rigor, the Georgian cinema today faces many problems. After these last three years of upheaval, the challenge is above all to the human spirit in finding new sources of optimism, but it is also economic: Where to find the necessary financing for regular production of fourteen features and fifty documentaries and animated films a year?

In Central Asia, by contrast, the future of the cinema may well outweigh its past. Since 1926, when Dziga Vertov came to the region to shoot his amazing "film-poem," *A Sixth of the World*, most of the great Soviet filmmakers have profited from his example, especially during the Second World War, when the Moscow studios were transferred to the capitals of these distant republics. Donskoi, Eisenstein (for *Ivan the Terrible*, Part I), Kuleshov, Barnett, Pudovkin, and, recently, Sokhurov—all took advantage of the incomparable Central Asian landscapes and the efficient infrastructures in the cities of Tashkent and Alma-Ata. Until 1988, Tashkent, the capital of Uzbekistan, was the site of a major Third World film festival that provided a showcase—and an active film market—for films from North Africa, India, Egypt, Iran, and Syria (countries that have also co-produced popular dramas and musical comedies with the Central Asian Republics).

The character of the poet is often present in Central Asian films, symbolizing the heritage of a culture, the strength of ancestral ties, and the protection that wisdom offers to those worthy of it. Central Asian films have infused the form of their often epic and lyrical stories with the magic of the great poetic texts of their culture. The Turkmen filmmaker Bulat Mansurov, for example, acknowledges the influence of the Persian poets Saadi and Nizami. Several of the works of the medieval Tadjik poet Rudaki and the writer Aini have been adapted for films, and contemporary Kirghiz writer Chinghiz Aitmatov has not only provided literary material for adaptation but, as secretary of the Kirghiz Filmmakers Union during the Brezhnev era, has also helped to maintain the morale of an entire generation of filmmakers.

While production in the smaller studios of Kirghizstan, Tadjikistan, and Turkmenistan has never exceeded five films a year, those of Uzbekistan (Tashkent) and Kazakhstan (Alma-Ata) maintained, until 1989, an average of twelve features a year. In



these two republics, conventional treatments of literary adaptations, civil war dramas, sentimental melodramas, and depictions of life on collective farms began to give way in the early 1980s to more political works. With the beginning of perestroika, filmmakers were prompted to denounce corruption, drug trafficking, local gangsters' intrigues, and the brutal treatment of women. This positive thematic development is also reflected aesthetically, and some critics have begun to speak of a "Kazakh and Uzbek New Wave."

The filmmakers of this generation on the rise share certain characteristics and convictions. No more than thirty-five years old, they often have a history of tumultuous studies at the VGIK in Moscow, followed by international festival prizes for their first films, which were sometimes censored at home. Their films show their affinity for such independents as Godard, Wenders, and Jarmusch, as well as for the spirit of the road movie. To guarantee semi-independent production of their films, they have invested their own money, sought the support of local business, and broken with the usual distribution networks.

Kazakh filmmaker Rachid Nougmanov is the undisputed leader of this movement. His first feature, *The Needle* (1988), set off considerable debate when it was released. A self-styled manifesto that featured well-known Russian rock star Viktor Tsoi in the lead role, the film omitted none of the problems faced by today's youth (drugs, pollution, marginality), and, in retrospect, offered striking predictions of things to come in the CIS. In *A Little Fish in Love* (1989), another Kazakh film by Abai Karpykov, we follow the hero in discovering not only the modernity of the capital city of Alma-Ata, but also a whole underground culture with marked affinities for the Far East. *Trio*, by Aleksandr Baranov and Bakhyt Kilibaev, is another ironic portrait of these new dropouts, who are continually looking for ideals but also for just a bite to eat.

The studios of Tadjikistan, Turkmenistan, and Kirghizstan, isolated rural republics with a total population of only 13 million people, have more limited technical and financial means. Regular feature-film production dates back only to 1955 (four films for each studio in 1990, less than thirty shorts a year), with films often purchased or co-produced by countries in the Middle East. It is in the short films of the younger generation that potential change, both thematic and qualitative, can be seen. *Hard Heads* (1990), by the young Turkmen director Alenamouradov Shikmurad, for example, is a modern folktale of filial devotion, Oriental pride, and rural life. Similarly, the first film efforts of the Tadjik poet Gulbakhor Mirzoeva are very promising. And, in a clear sign of the times, Tadjik director Dalvit Kuldonazarov was elected by the Soviet Filmmakers Union as its First Secretary in 1990.

The current economic crisis in the CIS obviously relegates film production to the background throughout the Commonwealth. Nonetheless, it is likely that the steps required to get beyond this impasse will also lead to fruitful contacts with Europe and the Far East. The younger generation of filmmakers in Georgia and Central Asia know that they must take the initiative to sell their projects abroad, but after the decades of submission that they and their predecessors have undergone, they are ready and willing to make the change.

Patrick Cazals

(Translated by Miriam Rosen)

Panel I

Historic, Cultural and Social Realities in Georgian Cinema

Sun., May 3rd, 3:45 pm, American Film Institute, FREE

Panel II

Historic, Cultural and Social Realities in Central Asian Cinema

Tues., May 5th, 8:10 pm, American Film Institute, FREE

Far From Moscow

BLUE MOUNTAINS

Golubye gory

Eldar Shengelaya

Georgia, 1984, 97 minutes, black and white

Georgian director Eldar Shengelaya comes from a distinguished family of filmmakers: His father, Nikolai, was a film director, and his mother, Nata Vachnadze, was a Soviet film star of the 1920s and '30s. Eldar's younger brother Georgi—the better known of the two—in 1971 directed *Pirosmani*, a sensation on the international festival circuit.



Courtesy of P. Cazals

Beginning with his training at Moscow's VGIK film school and apprenticeship at Mosfilm Studios and throughout his career, Eldar Shengelaya has pursued an aesthetic in which strong doses of fantasy (sometimes even mythological characters) are interpreted in a modern way. Following the strong promise of his debut feature, *White Caravan* (1964), his 1974 film *Odd People* received praise for its charming portrayal of Georgian eccentrics. *Blue Mountains* continues in that vein, presenting the often absurdist and slightly surreal story of a young writer with manuscript in hand who goes from office to office in a Tbilisi publishing house, looking for just the right person to read his work. The endless line of self-absorbed bureaucrats he meets provides a nice balance for the musical interludes that separate the three movements of the film. Fresh and funny, *Blue Mountains* is a fine example of the original, independent, and humorous cinema that has thrived in Georgia as perhaps nowhere else in the former Soviet Union.

Eddie Cockrell

In Georgian with English subtitles

Production Company: Gruziafilm Studio. **Screenplay:** Revaz Cheishvili, Eldar Shengelaya. **Cinematography:** Levan Paatashvili. **Music:** Guila Kancheli. **Principal Cast:** Ramaz Giorgobiani, Vasil Kakhnashvili, Teymuraz Chirgadze, Ivan Sakvarelidze, Daredjan Sumbatashvili. **Print Source:** International Film Exchange Ltd., 201 West 52nd Street, New York, NY 10019. Telephone: (212) 582-4318.

Sun., May 3, 2:00 pm, American Film Institute, Code: AF0503D

Mon., May 4, 8:30 pm, American Film Institute, Code: AF0504E

THE LEGEND OF SURAM FORTRESS

Legenda o Suramskoy kreposki

Sergei Paradjanov, Dodo Abashidze

Georgia, 1985, 89 minutes, color

The Georgian film director Sergei Paradjanov wasn't the artist the Soviets were most proud of. When he was sent to prison, where he spent most of the 1970s, the charges ranged from trafficking in illegal art objects and manipulating currencies to engaging in homosexual practices and "incitement to suicide." His reputation in this country is based on two films, *Shadows of Our Forgotten Ancestors*, which came out in 1964, and *The Color of Pomegranates*, which was made in 1969 but didn't reach these shores until it was smuggled out eight years later. Both established him in the top rank of international filmmakers. But after his release from jail in 1978, he was reimprisoned in 1982 (for attempted bribery) and his career as a director, most thought, was



Photo: Elena Kanvasar

finished. That his last film (*Paradjanov* died in 1988), the first he had made in 15 years, reached this country only a year after its completion is a remarkable achievement in itself...

It's impossible to watch even a few feet of film by Paradjanov without acknowledging his mastery of the medium and the originality of his vision. Essentially, he has a painter's eye, expressed in a fondness for exotic damasks in rich purple and school-bus yellow, in still-life tableaux with peacock feathers, animal hooves, bruised fruit, and brassy samovars. ...you revel in the visual textures and the just-slightly-skewed formal symmetries... in the legend [of] a monarch's mostly failed attempts to rebuild the crumbling Suram fortress and protect his empire. With its cast of tightrope walkers, jugglers, and fortune-tellers, the movie plays like folk performance art—a mixture of primitive and postmodern impulses.

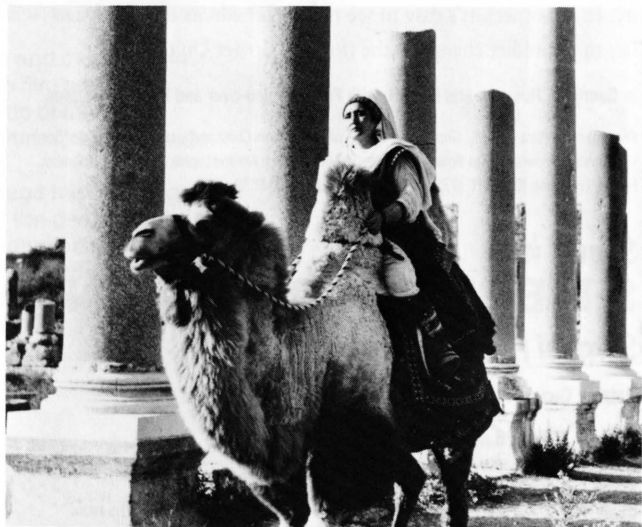
Hal Hinson

The Washington Post

In Georgian with English subtitles

Production Company: Gruziafilm Studio. **Screenplay:** Vazha Ghigashvili, from a novel by Daniel Chonkadze. **Cinematography:** Yury Klimenko. **Music:** Djansug Kakhidze. **Principal Cast:** Levan Outchanechvili, Zourab Kipchidze, Lela Alibegashvili, Dodo Abashidze, Veriko Andjaparidze, Sofiko Chiaureli. **Print Source:** International Film Exchange Ltd., 201 West 52nd Street, New York, NY 10019. Telephone: (212) 582-4318.

Fri., May 1, 6:45 pm, AMC Union Station, Code: US0501A



MANKURTS

Hodzhhakuli Narliev

Turkmenia, 1990, 96 minutes, color

From the former Soviet Central Asian republic of Turkmenia comes a powerful cautionary parable that, while set in ancient times, rings with startling clarity today.

In the midst of preparations for the wedding of the young warrior Yoloman, a messenger arrives warning that an aggressive enemy tribe is swiftly advancing and planning to attack. The attacking tribe is especially feared for its brutal treatment of prisoners, a prolonged torture that destroys their memory and turns courageous warriors into docile, servile workers (*mankurts*). Yoloman's tribe immediately flees to a mountain refuge, but a bloody battle ensues, and he is captured. The young warrior survives the torture, but loses all memory of himself, his native land, and his tribe, and he becomes a slave. Several years later, his grief-stricken mother sets out alone to search for



Far From Moscow

her lost son. Her odyssey brings only greater tragedy.

As adapted from Chinghiz Altmatov's novel and set in magnificent, exotic locations, this allegory of totalitarian regimes is stinging. Veteran director and cinematographer Hodzhakuli Narliev has commented, "Mankind deprived of its historic memory about the past is a world without a future. It is the sleep of reason producing monsters."

Forrest S. Ciesol

In Russian with English subtitles

Production Companies: Turkmenfilm Studios/Tugra Film (Turkey). **Screenplay:** M. Urmyatov, from the novel *The Day Lasts More Than a Hundred Years* by Chinghiz Altmatov. **Cinematography:** Nurtay Borblev. **Music:** Redzhep Redzhepov. **Principal Cast:** Artyk Dzhalilyev, Maygozel Almedova, Yilmazy Duru. **Print Source:** Forrest S. Ciesol, 1976 Thomas Avenue, San Diego, CA 92109. Telephone: (619) 272-9615. Fax: (619) 272-1672.

Tues., May 5, 6:30 pm, American Film Institute, Code: AF0505A

American Premieres

ONCE UPON A CINEMA: RECENT GEORGIAN FILMMAKING

Il est un cinéma enchanteur

Patrick Cazals

France, 1990, 30 minutes, black and white

Through interviews with several generations of leading Georgian filmmakers and visits to the Kartuli Pilmi studios and the Cinema Museum in Tbilisi, this unique documentary explores the nature of film production in Georgia—one of the world's most original cinemas.

As Western audiences are discovering through the works of Otar Iosseliani (*Once Upon a Time There Was a Singing Merlin*), Tenghiz Abuladze (*Repentance*), and Eldar Shengelaya (*Blue Mountains*), among others, Georgian cinema is often of astounding quality. In retrospect, it's easy to see that its rebellious tone long ago began to predict change in the (former) Soviet Union.

In Georgian, Russian, and French, with French voice-over and English subtitles

Producer: Les Films du Horla. **Cinematography:** Philippe Dorison, Christian Hautesserroc. **Editors:** Boris Viard, Annie Pavlovitch. **Print Source:** Les Films du Horla, 52, rue Armand Lepine, 92270 Bois-Colombes, France. Telephone: (011) (331) 47.80.72.36. Fax: (011) (331) 47.93.67.59.

Shown with SERGEI PARADJANOV, A PORTRAIT *Serguei Paradjanov, un portrait*

Patrick Cazals

France, 1988, 26 minutes, color

Poet, painter, set and costume designer, Sergei Paradjanov (1924-1990) was above all a filmmaker, and perhaps one of the greatest of our time. An Armenian born in Georgia, he left his mark on Soviet cinema with an oeuvre rich in the cultural traditions of the Caucasus. His amazing *Shadows of Forgotten Ancestors* (1964), made during his period at the Kiev studios in Ukraine, cap-



Photo: Patrick Cazals

REVENGE

Myest

Yermak Shinarbayev

Kazakhstan, 1989, 110 minutes, color

Conflicting ideals are established in a prologue set in ancient Korea, where the emperor's son is trained to be a great warrior as his best friend becomes a poet who disdains violence. The story abruptly shifts to 1915, when a teacher in a small village brutally murders a young girl. The girl's father, Tsai (Maxim Munzuk, who played the Siberian hunter Dersu Uzala for Akira Kurosawa in the 1975 film), vows to get revenge. After ten years of searching, he finds the murderer in China, but is incapable of killing him. On his deathbed, the aged man begs his young son to complete his revenge.

Rather than tell a simple, straightforward tale of revenge, director Shinarbayev presents several interrelated stories about the murderer, the murderer's wife, and Tsai's son, who comes of age while searching for the killer. The tale unfolds in seven chapters, and the latter episodes gradually become more dreamlike, filled with stunning visual imagery. The film evolves into a gentle but thoroughly engaging philosophical inquiry into revenge and violence as the enemies of poetry and beauty. Splendidly crafted and photographed, *Revenge* is a rare reflection of the rich oriental culture of the [former] Soviet Union and a timeless, universal exploration of mankind's highest and lowest ambitions.

Forrest S. Ciesol

In Russian with English subtitles

Production Company: Kazakhfilm Studio. **Screenplay:** Anatoly Kim. **Cinematography:** Sergei Kosmanev. **Music:** Vladislav Shut. **Principal Cast:** Maxim Munzuk, Yarik Zholtzhaksynov, Nikolai Tachev. **Print Source:** Forrest S. Ciesol, 1976 Thomas Avenue, San Diego, CA 92109. Telephone: (619) 272-9615. Fax: (619) 272-1672.

Wed., May 6, 6:30 pm, C.O. Wisconsin (film and meet the director reception \$10.00), Code: WA0506A

Sat., May 9, 8:45 pm, AMC Union Station, Code: US0509E



tivated public and critics alike. But after another cult film, *Sayat Nova*, or *The Color of Pomegranates* (1968), years of forced silence (prison, blacklisting) intervened, it was only in 1985 that he was able to film again, completing two more of his visionary works, *The Legend of Suram Fortress* (1985) and *Achik Kerib* (1988), before his death. Filmed in the living museum that was Paradjanov's home and workshop in Tbilisi, as well as on the set of *Achik Kerib*, this tender portrait of a battered but thoroughly free spirit is the only documentary on Paradjanov by a Western film crew.

In Georgian and Russian with English subtitles

Producer: Les Films du Horla. **Cinematography:** Philippe Dorison, Christian Hautesserres. **Editors:** Boris Viard, Annie Pavlovitch. **Print Source:** Les Films du Horla, 52, rue Armand Lepine, 92270 Bois-Colombes, France. Telephone: (011) (331) 47.80.72.36. Fax: (011) (331) 47.93.67.59.

Sat., May 2, 2:00 pm, UDC, Bldg. 41, Room A-03, FREE

TURNOVER

Oromtriali

Lana Gogoberidze

Georgia, 1986, 90 minutes, color

Set in contemporary Tbilisi, this story of a chance meeting of two friends after several years of separation results in many unexpected events. The friends confront crucial decisions and emotional attachments in a casual, yet fateful, manner.

Lana Gogoberidze has said of her previous film, *Interviews on Personal Problems* (1979), "...if a person's life is confined to the present, it cannot be a full life. It can be a full life only if it is grounded in the past—and not only one's personal past, but that of one's nation and indeed the whole of civilization." This could apply equally to the lives of the characters in *Turnover*. Manana, once a popular actress but no more in demand, is confronted with the



Courtesy of P. Cazals

various demands of private life, her artist daughter, and a restless, elderly aunt, all vying for her attention. Rusudan, a successful but lonely scientist, wants to adopt the daughter of a single woman who has recently died. The fates of these women and of those around them and the decisions they must make illuminate their past and enable them to look to the future with a sense of mutual support and understanding.

Screenplay: Zaira Arsenishvili, Lana Gogoberidze. **Cinematography:** Nugzar Erkomaishvili. **Art Direction:** Georgy Mikeladze. **Music:** Gia Kancheli. **Principal Cast:** Leila Abashidze, Liya Eliava, Guram Pirtskhalava, Otar Megvinetkhutsesi, Ninel Chankvetadze. **Print Source:** Women Make Movies, 225 Lafayette Street, Suite 211, New York, NY 10012. Telephone: (212) 925-0606. Fax: (212) 925-2052.

Thurs., April 30, 6:45 pm, AMC Union Station, Code: US0430A

Mon., May 4, 6:45 pm, AMC Union Station, Code: US0504A

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Global Rhythms

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When my father first came to the United States from Barbados in the 1920s, he made his living as a musician. He was skilled on both the saxophone and the clarinet and, while his band played the popular music of the day, their specialty was Calypso, the indigenous music of the British West Indies. At a time before discos and even before many people had record players, if you were planning a house party or a dance, you hired someone like my father to make the music.

By the time I was born, my father had taken a job as a mechanic in the New York Department of Transportation to support our family. His musicianship was limited to small Saturday night dances and occasional Sunday church concerts. My sister and I tagged along and, fortunately for us, there was always music in our lives.

As a result, I have developed a tremendous appreciation for what it takes to be an accomplished musician. Being with my father during those early years and watching the joy he brought to so many people through his talents and dedication left me with a deep respect for this art form.

The main difficulty in programming the *Global Rhythms* series was limiting all the material I wanted to share with you. *Lucky Star* (1925) will open the series at the National Gallery of Art. First presented at last year's Silent Film Festival in Pordenone, Italy, this performance—with Adrian Johnston accompanying the film from his original score—has had only perhaps a dozen presentations in the entire world. Also, because of the special IMAX format used in *At the Max*, Filmfest's screening is probably the only opportunity Washingtonians will have for some time to see this exciting film. The Rolling Stones' musical energy coupled with the effect of IMAX projection technology make for a unique, amazing experience.

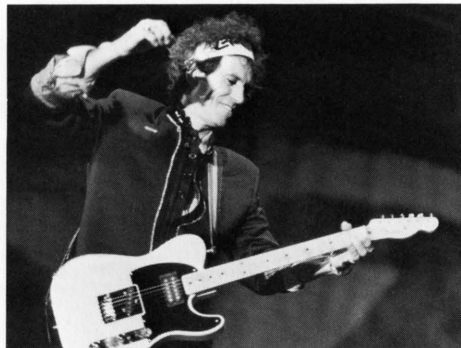
Global Rhythms presents several American premieres featuring extraordinary international talent. *Bob Marley: Time Will Tell* was produced in England, and Filmfest's American premiere coincides with a related photo exhibit at the Smithsonian and a soon-to-be-released Bob Marley boxed record set. For jazz aficionados, the opportunity to see *Last Date: Eric Dolphy*, a new Dutch production, will be a special treat. I remember I was waiting in a New York subway station when someone told me Eric Dolphy had died in the Netherlands—a brilliant musician struck down by diabetes in the prime of his career. I had seen him perform only a few months earlier.

In my father's day, jazz was dance music and considered "popular" music—the big bands of Duke Ellington, Count Basie, and Lionel Hampton were originally dance bands. Ben Webster, a star of the Duke Ellington orchestra, is profiled in *Ben Webster: The Brute and the Beautiful*. This biography of one of the all-time great tenor sax men is another British production. Bluegrass, another musical form indigenous to the United States, will be represented by *High Lonesome*, a spirited documentary by American independent filmmaker Rachel Liebling. *The Young Girls of Rochefort*, French director Jacques Demy's follow-up to his popular *Umbrellas of Cherbourg*, is our acknowledgment of the movie musical. Rarely shown since its release in 1967, it is a surprisingly charming period piece with performances by Catherine Deneuve, George Chakiris, and Gene Kelly.

Arena is a popular musical documentary series produced by England's BBC-TV. Recently, *Arena* presented a program on

Celia Cruz, and its producers have graciously allowed Filmfest DC to present its American premiere. One of Cuba's greatest popular singers, Celia Cruz has recently gained wide attention with her appearance in *The Mambo Kings*. Her many long-time fans, however, know her as "The Queen of Salsa."

The collaboration of music and film is a true joy, each enhancing the other. As my father taught me a long time ago, it is not easy to be a musician or an artist of any kind. You have to be committed, driven, and love it. I like to think that the personal passion and drive exhibited by my father lives in the hearts of all the artists pre-



sented in this year's *Global Rhythms* series.

Tony Gittens,
Director
Filmfest DC

AT THE MAX

See page 9 for film description and showtimes.

American Premiere

BEN WEBSTER: THE BRUTE AND THE BEAUTIFUL

John Jeremy

United Kingdom, 1988, 98 minutes, color, videotape

Ben Webster was one of the great saxophonists in jazz. In his era, only Coleman Hawkins and Lester Young were his equals. But unlike theirs, Webster's playing did not decline with age—it got better and stronger and more resonant. And it took his emigration to Europe at the age of 53 to insure the stately mellowing of an already peerless style.

Filmed in Britain, America, Holland, and Denmark, *The Brute and the Beautiful* traces the evolution of Webster's style from his origins in Kansas City in the 1920s to his last professional engagement in Holland in September 1973. Along the way, the recollections of friends and associates punctuate a dazzling parade of performance clips featuring the "Frog" with the Duke Ellington Orchestra and with a whole range of musical colleagues—Benny Carter, Teddy Wilson, Jimmy Witherspoon, and Gerry Mulligan, to name but a few. Such jazz notables as Mercer Ellington, Harold Ashby, Jimmy Rowles, Jimmy Hamilton, Milt Hinton, Ronnie Scott, and Joe Zawinul, all of whose lives were touched or influenced by Webster's, guide us through John Jeremy's compelling portrait of one of the legends of jazz.



Production Company: Jazzology. **Producer:** John Jeremy. **Music:** Ben Webster, the Duke Ellington Orchestra, Benny Carter, Teddy Wilson, Jimmy Witherspoon, Gerry Mulligan, and other artists. **Principal Cast:** Ben Webster, Mercer Ellington, Harold Ashby, Jimmy Rowles, Milt Hinton, Ronnie Scott, Joe Zawinul. **Print Source:** TCB Releasing Ltd., Stone House, Rudge, Frome, Somerset BA11 2QQ, United Kingdom. Telephone: (011) (44373) 830769. Fax: (011) (44373) 831028. Telex: 335622.

Mon., May 4, 6:30 pm, American Film Institute, Code: AF0504A
Party following May 4 screening at One Step Down, 2517 Pennsylvania Ave., NW
Sat., May 9, 4:30 pm, American Film Institute, Code: AF0509A



American Premiere

BOB MARLEY: TIME WILL TELL

Declan Lowney

United Kingdom, 1991, 90 minutes, color

Time Will Tell is the musical biography of the Third World's first international superstar, a 90-minute film celebrating the life and music of Bob Marley. From the ghetto of Trenchtown, Jamaica, to the stadiums of the world, Bob Marley's message of peace and freedom made him one of the most challenging and charismatic artists of our time.

It is ten years since Marley's death yet his music, created over nearly two decades, remains timeless and universal. *Time Will Tell*, using only Bob's words and music, is the first comprehensive portrait of his enduring talents. Using interviews, concert performances and rehearsal footage—much of it previously unseen—mixed with his backing tracks, Bob tells his own story. The film presents a unique insight into Bob Marley the musician and shows how his political and spiritual stance has a continuing power and relevance.

Production Company: Initial Films. **Executive Producers:** Neville Garrick, Malcolm Gerrie. **Producer:** Rocky Oldham. **Editors:** Peter Bensimon, Tim Thornton-Allan. **Music:** Bob Marley Music, Inc. **Print Source:** Island Visual Arts, 8920 Sunset Boulevard, 2nd Floor, Los Angeles, CA 90069.

Special guest Neville Garrick, Director of the Bob Marley Foundation.

Sat., May 9, 7:30 pm, C.O. Jenifer, Code: JA0509A

HIGH LONESOME: THE STORY OF BLUEGRASS MUSIC

Rachel Liebling

USA, 1991, 96

minutes, color

and black and

white

Some folks swear by bluegrass music and some swear at it, but make no mistake:

High Lonesome is so full of musical riches that

anyone with an interest in the development of regional American music can't afford to miss it. With a pilgrimage by famed bluegrass performer Bill Monroe to the remains of his childhood home in the Kentucky hills at the center of its narrative, the film traces the origins of the music from the 19th century to the present. Director Rachel Liebling then embellishes the storyline with fascinating concert, interview, and spontaneous performance footage. Monroe's remembrances and period photographs and footage illustrate the influences of the church and social change on the development of this musical form: Slaves brought into the region by economic change introduced fiddles and syncopated rhythms to contempo-





Global Rhythms

rary songs based on non-secular music and a new style was born. Radio and television later spread bluegrass, and it is here that Liebling's research pays off.

Taking its narrative inspiration from the multi-faceted musical heritage that it documents, *High Lonesome* captures the exuberant creative spirit found at contemporary bluegrass festivals and shows (a number of which are shown in the film's closing minutes—watch for local favorites the Seldom Scene kicking it up at the Birchmere in Alexandria). And with over 100 music copyrights listed in the closing credits, the film is indeed a meticulously prepared musical banquet for novice and aficionado alike.

Eddie Cockrell

Production Company: Northside Films. **Screenplay:** Rachel Liebling. **Cinematography:** Buddy Squires, Allen Moore. **Editor:** Toby Shimin. **Principal Cast:** Bill Monroe and the Bluegrass Boys, Ralph Stanley, Mac Wiseman, Jimmy Martin, the Osborne Brothers, Jim and Jesse, the Seldom Scene, Sam Bush, Alison Krauss, the Nashville Bluegrass Band. **Print Source:** Northside Films, 181 Bedford Avenue, Brooklyn, NY 11211. Telephone: (718) 384-5268.

Special guests Rachel Liebling, director; Lee Michael Dempsey, radio host of blue grass and folk music; John Duffy, musician.

Thurs., May 7, 6:30 pm, American Film Institute, Code: AF0507A



American Premieres

LAST DATE: ERIC DOLPHY

De Laatste sessie: Eric Dolphy

Hans Hylkema

The Netherlands, 1991, 92 minutes, color

Reckless in his music but straight as an arrow in his personal life ("He looked like a CPA," remembers bandleader Roy Porter of their first meeting), bass clarinetist/flautist/alto saxophonist Eric Dolphy was a study in contradictions. He was a perfectionist driven by artistic ambition from his birthplace in Los Angeles to '50s New York and then to the jazz frontier of early '60s Europe, and his tragic death in Berlin at the age of 36 robbed the jazz world of a genuine musical genius.

This fascinating, reverent documentary reconstructs Dolphy's final European tour with the Misha Mengelberg trio in 1964. By chance, an impromptu jam on the final night of the Dutch leg of the tour was recorded on tape and released as the album "Last Date." Each of these six compositions is used in *Last Date* as a chapter to explore the different facets of Dolphy's career and the last months of his life, which he spent in Europe (with Paris as his home base) after leaving the Charles Mingus group to remain on the continent. ("I'll miss you, asshole," Mingus tells Dolphy during a gig included in the film.) "We all played in a very awkward, dopey fashion," remembers drummer Han Bennink, one of the members of the Mengelberg trio reunited in the same Amsterdam studio 26 years later to reminisce about the tour. Dolphy didn't drink and didn't smoke, yet he was left to remain in the diabetic coma that overcame him in Berlin because authorities thought he was on drugs—precisely the kind of racial stereotyping that Dolphy had gone to Europe to escape.

Co-scenarist Thierry Bruneau (himself a musician and Dolphy biographer) traveled to Los Angeles and New York to trace Dol-

phy's early years; the film also includes archival footage from gigs in Oslo (1964) and Stockholm (Mingus' jazz workshop in 1964). One of the finest jazz documentaries in recent memory, *Last Date* will appeal to musical neophytes and committed jazz fans alike.

Eddie Cockrell

In English, French, and Dutch with English subtitles

Production Company: AKKA VOLTA Productie. **Producer:** Marian Brouwer. **Screenplay:** Hans Hylkema, assisted by Thierry Bruneau. **Cinematography:** Deen van der Zaken. **Editor:** Ot Louw. **Music:** Eric Dolphy. **Principal Cast:** Eric Dolphy, Thierry Bruneau, Misha Mengelberg, Han Bennink, Michiel de Ruyter, Tinus Bruin, Theo Louvendie, Luzmilda Thomas, Buddy Collette, Ted Curson, Richard Davis, Jaki Byard, Gunther Schuller, Joyce Mordecai, Gene Lees, Harry Sparnaay, Daniel Humaiy. **Print Source:** AKKA VOLTA Productie, Singel 170-172, 1015 AH Amsterdam, The Netherlands. Telephone: (011) (3120) 623-9135.

Shown with May 2 Screening

MY NAME IS CELIA CRUZ

Anthony Wall

United Kingdom, 1988, 44 minutes, color, videotape

The BBC's "Rhythms of the World" series presents the Queen of Salsa teamed up with the "King" Tito Puente, in a spectacular performance filmed at the Apollo Theater in New York. Combining Cuban rhythms, glamor, verve, and sass, the dynamic voice of Celia Cruz has thrilled audiences all over the world for decades.

Production Company: BBC Television. **Producers:** Nigel Finch, Anthony Wall. **Assistant Producer:** Diana Mansfield. **Cinematography:** Colin Waldbeck, Bill Broomfield, John Sennett. **Editor:** Colin Kniff. **Music:** Various artists. **Principal Cast:** Celia Cruz, Tito Puente & His Orchestra, Johnny Pacheco. **Video-tape Source:** BBC Television, Kensington House, Room 5044, Richmond Way, London W14 0AX, United Kingdom. Telephone: (011) (4481) 895 6543. Fax: (011) (4481) 895 6974.

Sat., May 2, 8:00 pm, UDC, bldg. 41, Room A-03, Code: DA0502E

Sat., May 9, 2:30 pm, (Eric Dolphy only) American Film Institute, Code: AX0509D

Special thanks to the Royal Netherlands Embassy and The George Eastman House



LUCKY STAR

Frank Borzage

USA, 1929, 90 minutes, black and white

It's amazing to think that when *Lucky Star* opened in the major U.S. markets in the summer of 1929 it had some sound: The last reel featured dialogue (plaintive tones from Janet Gaynor, strident ones from co-star Charles Farrell), a few sound effects, and a slick Hollywood orchestra synchronized to the film's backwater Fireman's Hall band. So much luckier were those who saw the silent version of this movie, the one released in Europe and in smaller American cities, and the one that now—thanks to the preservation work of the Nederlands Filmmuseum Archives—we, too, can see for the first time in 60 years. Sound added to such a delicately sentimental film—a story of burgeoning love between Mary, a poor country girl, and Tim, an electrical lineman disabled by World War I—might all but destroy the film's power. So expressive, in fact, are the performances and the art direction that at times the intertitles seem superfluous. Surely director Frank Borzage must have known that this would be his last chance to direct a silent film, and he milked the potential of the medium for all it was worth.

FREE

Janet Gaynor and Charles Farrell were in many ways the perfect screen couple, and Borzage could extract their magic like no other director. Twentieth Century-Fox recognized the box office potential of this trio and paired them in *Seventh Heaven* (1927) and *Street Angel* (1928), both hugely successful silents. (Gaynor received the first Best Actress Oscar for these two films and F.W. Murnau's *Sunrise*.) *Lucky Star* may, in fact, have been little more than the studio's effort to prolong this successful chemistry.

When the restored *Lucky Star* premiered at the 1991 Portedone Silent Film Festival, British composer and multi-instrumentalist Adrian Johnston was commissioned to compose and perform an original score. His music, at once lyrical and intensely modern, is the perfect companion to the film and a virtuoso performance in itself. Filmfest DC is delighted that Mr. Johnston will once again accompany the film at this special presentation.

Peggy Parsons

Silent with intertitles

Production Company: Fox Film Corporation. **Presented by:** William Fox. **Screenplay:** Sonya Levien. **Dialogue:** John Hunter Booth. **Titles:** Katherine Hilliker, H.H. Caldwell. **Cinematography:** Chester Lyons, William Cooper Smith. **Editors:** Katherine Hilliker, H.H. Caldwell. **Principal Cast:** Charles Farrell, Janet Gaynor, Guinn "Big Boy" Williams, Paul Fix, Hedwig Reicher, Gloria Grey, Hector V. Sarno. **Print Source:** Nederlands Filmmuseum, Vondelpark 3, 1071 AA Amsterdam, The Netherlands. Telephone: (011) (3120) 5891 400. Fax: (011) (3120) 6833 401.

Sun., May 3, 6:00pm, National Gallery of Art, East Building, FREE

THE YOUNG GIRLS OF ROCHEFORT

Les demoiselles de Rochefort

Jacques Demy

France, 1967, 126

minutes, color

Although roundly panned on its initial release—it was, after all, the first film by director Jacques Demy following the magical *The Umbrellas of Cherbourg*—*The Young Girls of Rochefort* is



an exhilarating wide-screen musical experience, resoundingly reconfirming Demy as the most enthusiastic and successful European emulator of the Hollywood musical style of the '50s. (Watch for Gene Kelly in a supporting role here.) With its '60s dress and decor and the friskiness of Ghislain Cloquet's restless yet supremely confident camera, the film nearly bursts with exuberance and style.

Real-life sisters Catherine Deneuve and Françoise Dorléac play musical siblings who yearn to go to Paris and make something of themselves. George Chakiris (*West Side Story*) and Grover Dale are traveling pleasure-boat salesmen in town for a trade fair/carnival held in the town square (the film was shot on location in Rochefort-sur-Mer). Adjacent to the square, the sisters' mother (Danielle Darrieux) runs a coffee shop and dreams of being united with her former lover, Monsieur Dame (Michel Piccoli), who unbeknownst to her runs a music shop just around the corner. Although nobody ends up paired with your first guess, everybody ends up happy.

Eddie Cockrell

In French with English subtitles

Production Companies: Parc Film/Madeleine Films/Seven Arts. **Executive Producer:** Mag Bodard. **Producer:** Gilbert de Goldschmidt. **Screenplay:** Jacques Demy, from his story. **Cinematography:** Ghislain Cloquet. **Editor:** Jean Hamon. **Music:** Michel Legrand. **Lyrics:** Jacques Demy. **Principal Cast:** Catherine Deneuve, George Chakiris, Gene Kelly, Françoise Dorléac, Danielle Darrieux, Michel Piccoli, Jacques Perrin. **Print Source:** Warner Brothers, 4000 Warner Boulevard, Burbank, CA 91522. Telephone: (818) 954-6000.

Fri., May 1, 8:45 pm, American Film Institute, Code: AF0501E



Cybervision

Co-sponsored by MONDO 2000 Magazine

The term “cyberpunk” was first used in the mid-1980s to refer to the sci-fi literary dispatches of a small group of writers including William Gibson (*Neuromancer*, 1984), Bruce Sterling (*Schismatrix*, 1985), and Lewis Shiner (*Frontera*, 1984). These writers created a collective body of work that tore open the naive utopian veneer of golden age sci-fi. Bruce Sterling, in his preface to *Mirrorsbades: The Cyberpunk Anthology* (1986), points out that “certain themes spring up repeatedly in cyberpunk. The theme of body invasion: prosthetic limbs, implanted circuitry, cosmetic surgery, genetic alteration. The even more powerful theme of mind invasion: brain-computer interfaces, artificial intelligence, neurochemistry—techniques radically redefining the nature of humanity, the nature of the self.” The cyberpunk aesthetic, fully realized in these literary works, was prefigured in other art of the period such as the films *Bladerunner* and *Videodrome* and in such industrial art as Survival Research Laboratories’ mechanized performances and Throbbing Gristle’s experiments in art noise and self-mutilation.

While cyberpunk literature has been repeatedly pronounced dead and its preeminent architects have tried to divorce themselves from the label, cyberpunk continues to have a tremendous influence on a burgeoning cyberart and cyberculture movement. Renegade computer hackers, industrial and techno musicians, and even researchers into virtual reality, artificial life, and other technologies designed to imitate or enhance the biological world, find the cyberpunk aesthetic to be fertile ground for their explorations of human and machine co-evolution. All of these cybervisionaries (the original cyberpunk authors included) have recognized the problems inherent in rendering the hyper-aesthetics of cyberpunk on the flat surface of the written word. For all its originality of vision, literary cyberpunk could only evoke the phenomenological intensity of other media. University of Iowa professor Brooks Landon, in his essay, “Bet On It: Cyber/Video/Punk/Performance,”* notes the irony of this self-limitation: “...cyberpunk writing, the new realism of postmodern culture, almost demands a reexamination of the status of writing in that culture. In so far as cyberpunk writing directs our attention to MTV, Max Headroom, and computer-generated graphics which are rapidly becoming indistinguishable from ‘real’ images of our referential world, it compels us to question the nature of representation in our world—and our traditional assumptions about the nature of fiction and narrative.”

Many of today’s cyberartists, working in a variety of electronic media, reflect the aesthetics of cyberpunk literature that mapped the interzone where high technologies and information economies meet the street. These artists use readily available technology and the cast-off artifacts of our post-industrial age as their principal art materials. While cyberpunk struggles to find expression beyond its original medium, as Landon notes, it “remains a significant term, a useful handle for creative and destructive acts across a range of media.”

Gareth Branwyn

A VIDEO EXHIBITION AND PANEL DISCUSSION

This program will focus on a selection of “creative and destructive acts” that can be viewed as antecedents or tributaries of the cyberpunk literary aesthetic. The video portion of the program will present vastly different methodologies and production values, yet themes mentioned in the essay above are central to these various video/computer/performance strategies.

The cybervideo program includes video documentation of two performance groups, Survival Research Laboratories (SRL) and COMFORT/CONTROL. SRL defines itself as an “organiza-

tion of creative technicians dedicated to re-directing the techniques, tools, and tenets of industry and science away from their typical manifestations of practicality or product.” SRL performances employ giant, often self-destructing, robotics. COMFORT/CONTROL produces large-scale, interactive mechanical spectacles that use unconventional machines with human passengers, high-intensity lighting and large alpha-numeric information displays. Also featured in the program are computer-generated representations of “cyberspace,” industrial music video, excerpts of video based on the writings of William Gibson and Bruce Sterling, and examples of advanced computer imaging.

While many believe that the developing technology of Virtual Reality may prove to be the ultimate visionary technology on our horizon, the current expense of high-end VR places it far beyond the reach of individual artists. This program, therefore, will be geared more toward the capabilities of less costly versions of computer imaging, video, and robotics.

Julia Pelosi
Programming Coordinator, Filmfest DC

Sun., May 3, 8:30 pm, American Film Institute, FREE

PANELISTS:



Photo: Aldo Mauro

Mark Dery is a cultural critic whose writings have appeared in *The New York Times*, *Elle*, *Interview*, *Rolling Stone*, *Keyboard*, *Semiotext(e)*, and *MONDO 2000*. He is currently at work on *Cyberculture: Road Warriors, Console Cowboys and the Silicon Underground*, a survey of cybernetic subcultures. His essay “Cyberculture” will appear in the Summer ‘92 issue of *The South Atlantic Quarterly*.



Judith Milhon—online St. Jude—first made it into print in Steven Levy’s book *Hackers*, as a self-taught techie with revolutionary dreams. Her career as an anarcho-antisindicalist went nowhere until she signed on as an original crew member at Reality Hackers. She is now senior editor of the cyberpunk dream machine, *MONDO 2000* magazine.



Mark Pauline is founder and director of Survival Research Laboratories. Since 1979, SRL has staged 35 mechanized presentations in the US and Europe. Each performance consists of a unique set of ritualized interactions between machines, robots, and special-effects devices employed in developing themes of socio-political satire. *At this writing, Mr. Pauline’s participation is tentative.*



Photo: Don Lewis

D.A. Therrien is founder of two Phoenix-based organizations, CRASHarts, a performance and exhibition space, and A.T.A.C. (Artist Technology Access Center). Along with collaborators Timothy North and Eric Holland, Therrien’s project COMFORT/CONTROL has performed in the US and Europe since 1983, including in CYBERarts International.



Photo: Chris Keeley

The panel discussion will be moderated by **Gareth Branwyn**, local contributing editor to *MONDO 2000*, associate editor of *boING boING*, and co-creator of *Beyond Cyberpunk*, a hypermedia computer book about cybermedia and cyberculture.

This program would not have been possible without the help of the following people, who were exceptionally generous with their time and expertise: Mark Dery, William Barg, Sally Rosenthal, Gareth Branwyn, St. Jude Milhon, David Nuell, Rob Nuell, Senain Khesghi, Kiyo Joo, Mark Pauline, D.A. Therrien, Joichi Ito, Jerry Beck, Bruce Sterling, Leslie Gladsjo, Hiromi Aihara, Eric Gravelly, Rob Campanell, Thom Jurek, Bruce Kotz, Peter Von Brandenburg, Chris Langton, Felice Ecker, Words, Alan Hines, Scott Bukatman, Makoto Ishimitsu, Brooks Landon, Larry Hill, Steven Bode, Brian Langer, Tom Dennison, Alan Rubin, George Tysh, and Tania Robinson.

*“Bet On It: Cyber/Video/Punk/Performance” will appear in its entirety in Brooks Landon’s forthcoming book, *The Aesthetics of Ambivalence: Rethinking Science Fiction Film in the Age of Electronic (Re)production* (Greenwood Press).



TETSUO: THE IRON MAN

Shinya Tsukamoto

Japan, 1989, 63 minutes, black and white

As film, *Tetsuo: The Iron Man* is unforgettable. As narrative, however, it’s close to unsynopsizable. A “metal fetishist” (as one set of film notes describes him)—first seen prowling through a derelict factory, slicing open his leg and inserting some cable into the wound—is struck by an automobile driven by an ordinary “salary-man.” The fetishist is not seriously injured but his metal mania seems to be contagious. The next morning, the salary-man discovers a metallic shard sprouting out of his face. Later, a bespectacled young woman who sits beside him on the subway undergoes a bizarre transformation. Mutating into a robot monster who, thrashing and twitching, pursues the terrified salary-man through the train station, she’s pulled forward by the inexorable will of her newly developed claw, an appendage at once mechanical and organic...

As demented as *Iron Man* is, it’s difficult to consider it an exploitation film. For one thing, the movie is too eccentric (and even too poetic) to pander to its audience. For another, the crazed fetishism of the narrative is complemented by the austere precision of Tsukamoto’s visuals. *Iron Man* has a hyper-real clarity—its grotesque effects are rendered in pristine black and white, with every bead of sweat in ultrasharp focus. Indeed, the movie is basically an assemblage of textures. There is almost no dialogue*: the non-stop action is punctuated by a steady stream of samurai grunts and sound effects and accompanied by an industrial music score.

J. Hoberman
Premiere Magazine

*The few lines of dialogue (which will not be subtitled), are not vital to comprehension.

Producer: Kaijyu Theater. Screenplay: Shinya Tsukamoto. Cinematography: Shinya Tsukamoto, Kei Fujiwara. Editor: Shinya Tsukamoto. Music: Chu Ishikawa. Principal Cast: Tomoroh Taguchi, Kei Fujiwara, Nobu Kanaoko, Shinya Tsukamoto. Print Source: Original Cinema. Telephone: (212) 545-0177. Fax: (212) 685-2625.

Shown with NEO-TOKYO

Rin Taro, Yoshiaki Kawajiri, Katsuhiro Otomo

Japan, 1987, 30 minutes, color

Featured in Tokyo’s Fantastic Film Festival, *Neo-Tokyo* is an animated film compilation. *Running Man*, features the “Death Circus,” a grim, super-mechanized 21st century racetrack where the drivers are cybernetically linked to their cars. *The Order to Stop Construction*, made by the animator of *Akira*, is a black comedy about a multi-conglomerate’s efforts to use a network of robots to build a city in a tropical nation.

In Japanese with English subtitles

Print Source: Streamline Pictures. Telephone: (310) 657-7697.

Fri., May 1, 11:00 pm, Biograph Theatre, Code: BI0501L



Rosebud Awards

THE SECOND ANNUAL ROSEBUD AWARDS

Filmfest DC is proud to host the Rosebud Awards Showcase again this year. Rosebud offers nominated artists from D.C., Maryland, and Virginia new opportunities for public and professional exposure through its annual competition and showcases.

This year, the showcase features the seven category winners, including the film selected as "Best of Show." These winning works bring to the screen stories as diverse as the Mt. Pleasant riots, a romantic nightmare, the threat of censorship, the rhythm of rap, and the sheer force of human curiosity. From a \$500 budget to big budget, from the whimsical efforts of a group of high school students to the sophisticated renderings of a seasoned documentarian, the breadth of independent creative vision is spanned.

Over 130 entries were received, 20 works were nominated, and seven selected as winners in the following categories: narrative feature, documentary short, music video, animation, art/experimental, documentary feature, and narrative short. This year's competition was open to works produced or released between January 1, 1990, and December 15, 1991.

Winning works were selected by independent panels of judges, whom we gratefully thank: Olaniyi Areke, Pat Aufderheide, Amy Ballard, Tracy Baumgardner, Richard Calkins, Kimberly Camp, Mbye Cham, Pat Dowell, Sharon Farmer, Bonnie Fitzgerald, Anne Goetz, Bobby Hill, Arthur Johnson, Jeff Krulik, Evelyn Marren, Kathy McCampbell-Vance, Glen Pearcy, Scott Perkins, Joel E. Siegel, Melinda Smith, David Valone, and A.C. Warden.

Rosebud is an independent group of volunteer film and video professionals and enthusiasts dedicated to encouraging support for the growth and development of the film and video industry in the Washington area. Rosebud 1992: Brian Tate, Chair; Natasha Reatig and Jeff Consiglio, Co-Chairs; Rosie Dempsey, Executive Director; Associates: Cheryl Adams, James Beardon, Paula Caffey, Will Cosby, B.J. Hargrove, Kathleen Johnson, Willis Baxter Johnson, Jacquie Jones, Gail Karp, Holly Moskerintz, Lisa Obradovic, Alan Rubin, Kay Shaw, Stacy Surla, Minu Tahmassebi, Adele Thayer, Luis Vasquez-Ajunac, and Adrien Zubrin.

Rosebud is supported by Zalman Fishman and the Nightclub Fifth Column; and funded in part by the D.C. Commission on the Arts, the National Endowment for the Arts, and the Mayor's Office of Motion Picture and Television Development of Washington D.C. In-kind supporters include: the American Film Institute, the Biograph Theatre, *Black Film Review*, Capital Video Communications, ConE Island, D.C. Post, Filmfest DC, *In Motion* magazine, the Maryland Film Commission, the National Association of Broadcasters, Roland House, and the Virginia Film Office.

If you'd like to know more about Rosebud, please contact us at (202) 797-9081 or P.O. Box 21309, Washington, D.C. 20009. Rosebud is a project of First Shot Productions, Inc., a nonprofit arts promotion organization.

Thank you, and enjoy the show!

ROSEBUD 1992 WINNERS SHOWCASE

Sat., May 2, 2:45 p.m., American Film Institute, Code: AF0502D

Narrative Feature

SOAP OPERA

Perry Schwartz, 53 minutes, video

In a series of monologues, what appears to be an uncomplicated love triangle of two women and a man is revealed to be an intriguing and tragic relationship.

Co-sponsored by **MONDO 2000 Magazine**



American Premiere

TETSUO II: THE BODY HAMMER

Shinya Tsukamoto

Japan, 1991, 87 minutes, color

Taniguchi Tomoo is an unassuming family man living in Tokyo with his wife Kana and their son Minori. Because he was adopted as a youth, Taniguchi's own past is something of a mystery: Distorted visions of this little-understood past keep interrupting his otherwise normal life.

Things take a drastic turn for the worse, however, when young Minori is abducted by two members of a mysterious gang during a family shopping jaunt. Taniguchi explodes with rage as Minori's captors elude him. This fit of anger touches off a bizarre mutation in the anguished father. Later, he is caught and taken to a secret location where scores of gang members are undergoing violent physical training. He is forced to undergo medical experiments overseen by their leader, known only as "The Guy" (played by director Shinya Tsukamoto). During the experiments, overstimulation of Taniguchi's brain intensifies his mutation. Part of his body is transformed into a lethal "cyber-gun" that involuntarily fires, enabling him to escape. The perpetrators then abduct his wife to lure Taniguchi back to their headquarters but this time, his cyber-gun mutation complete, Taniguchi unleashes his vengeance.

Like his first feature film, *Tetsuo: The Iron Man*, which was, in the words of J. Hoberman, "a dark study of sex and metal," *Tetsuo II: The Body Hammer* draws heavily on such elements of Japanese pop culture as sci-fi manga comics and Godzilla movies. Often hailed as Japan's answer to Sam Raimi, David Cronenberg, and David Lynch, Tsukamoto began directing Super-8 films at 14. Five years later, he set up a number of mobile cinemas in and around Tokyo. Tsukamoto also runs a fringe theater group, Kaijyu Theater, and *Tetsuo's* lead actor, Tomoroh Taguchi, heads up the Tokyo-based band Hachikaguri.

Julia Pelosi

In Japanese with English Subtitles

Producers: Fuminori Shishido, Fumio Kurokawa. **General Producer:** Hiroshi Koizumi. **Writer:** Shinya Tsukamoto. **Cinematography:** Shinya Tsukamoto, Fumikazu Oda, Katsunori Yokoyama. **Music:** Chu Ishikawa. **Principal Cast:** Tomoroh Taguchi, Nobu Kanaoka, Shinya Tsukamoto, Keinosuke Tomioka, Sujin Kim. **Print Source:** Kiyo Joo, Tokyo, Japan. Telephone: (011) (813) 32.22.05.51. Fax: (011) (813) 32.22.05.54.

Shown with May 2 screening

THANKSGIVING PRAYER

Gus Van Zant

USA, 1991, 3 minutes, black and white

William S. Burroughs says a deadpan grace as director Gus Van Zant (*Drugstore Cowboy*, *My Own Private Idaho*) engages in matchless flag-burning—drawn straight from the television network sign-off genre.

Sat., May 2, 11:00 pm, Biograph Theatre, Code: BI0502L

Mon., May 4, 10:00 pm, C.O. Jenifer, Code: JB0504L

Documentary Short

DISTRICT OF CHAOS (*Distrito del Quilombo*)

Farzin A. Illich and Miguel Moreno, 15:8 minutes, video

This provocative video documents last spring's riots in Mt. Pleasant, Washington's most explosive incident of civil unrest since the late '60s. On-the-street interviews and images are combined with a haunting sound track to reveal the disturbing reality of what lies just beneath the surface of the community. (Subtitled in English.)

Music Video

BRAINCHILD

Jeff Williams, 5:23 minutes, video

Set in the streets, this well edited, relevant, and challenging music video features the socially conscious rap group Black Oriented Soul Searchers (B.O.S.S.) in a song about racism and responsibility.

Animation

L.D. STORIES

Ruth Schwartz and Students, 7 minutes, video

This story explores the fantasies and feelings of a group of high school students at the Lab School of Washington. The world of those with learning disabilities ("L.D.") is revealed through an amusing blend of claymation and animation.

Art/Experimental

4706 GRINDON AVENUE

Gina Gilberto, 8:30 minutes, 16mm

We meet a real character, Chuck, who holds forth with a megaphone from his porch in Hamilton, a Baltimore neighborhood. Opinions and the opinionated, censorship and self-censorship are the issues here.

Documentary Feature

THE DOORS OF PERCEPTION



Sandra W. Bradley, 58 minutes, 16mm

An investigation of the many means people use to change their concept of reality—from obsession and addiction to transcendence and recovery. In this film of gentle surprises, the force of human curiosity is eloquently celebrated.

Narrative Short and Best of Show

WISH YOU WERE HERE

Adam Rogers, 17:50 minutes, 16mm

This comic tale of romantic nightmare follows Ben, a college student whose weekend trip to visit his long-distance girlfriend turns out to be less (and more) than he expected.



New German Cinema

This component of the city-wide Kennedy Center Tribute to Germany is presented by the American Film Institute and Filmfest DC.

The program is made possible through the generous cooperation of the Goethe-Institut Washington.

PANEL DISCUSSION: NEW GERMAN CINEMA

Thursday, April 30, 8:30 p.m. (following the screening of *Happy Birthday!* and included in the ticket price).

PANELISTS:

Heinz Badewitz (moderator), respected throughout the film festival world, recently marked his 25th year as director of the prestigious Hof Film Days, an event that earned him a Special Prize at the Bavarian Film Awards.

Doris Dörrie (director, *Happy Birthday!*) studied film in the U.S. and television in Munich before embarking on a celebrated directing career that has included the critically acclaimed *Straight Through the Heart* (1983) and the art house smash *Men...* (1985).

Jan Schütte (director, *Winckelmann's Travels*) has worked as a photojournalist and in television. He began making films in 1982. His work includes *Dragon Chow*, which was released in the U.S. in 1988.

Peter Timm (director, *Go Trabi Go*) studied directing and acting in Berlin. *Go Trabi Go* is his fourth film.

Detlef Gumm (co-director, *Peace, Happiness, Headaches*) studied journalism, drama, and art history before working freelance in radio and television. Together with Hans-Georg Ullrich, he owns the production company Känguruh-Film in Berlin.

Hans-Georg Ullrich (co-director, *Peace, Happiness, Headaches*) attended the Technical College of Photography and has worked as a cinematographer, director, and producer since 1969.

American Premiere

GO TRABI GO

Peter Timm; Germany, 1991, 96 minutes, color

Go Trabi Go mixes elements of *National Lampoon's Vacation* and *The Love Bug* with today's headlines, creating an uproariously funny satire of German unification that became a cultural phenomenon and a box office smash in Germany.

From their home outside of Leipzig, Udo and Rita Strutz and their overripe daughter Jacqueline are about to embark on their first vacation to the recently opened West. A long-suffering teacher, Udo is inspired by the writings of Goethe to "see Naples and die" and is, in fact, navigating with a copy of "Italian Journey" instead of a road map. Their vehicle of choice: A bright blue Trabant, that small, boxy Socialist by-product that is a sure sign of its occupant's origin (there's one on the cover of U2's "Achtung Baby" CD). But this isn't just any Trabant. "George," as they've named it, took Udo and Rita to their wedding and served as the staging area for Jacqueline's conception.

Can George make it to Naples and back? What will the intrepid Saxons find beyond the previously uncrossable border? *Go Trabi Go* successfully blends a timely social message (a united Germany can be difficult to navigate) with broadly played slapstick farce that conceals many truths within its lowbrow demeanor.

Director Peter Timm was expelled from the former German Democratic Republic in 1973 and formed the political cabaret group Karl Napps Chaos Theatre in Frankfurt three years later. With his fourth feature, he successfully walks the tightrope between commercialism and commentary by creating a bawdy political comedy that speaks to an international audience.

Eddie Cockrell

In German and Italian with English subtitles

Production Company: Bavaria Film GmbH. **Producer:** Reinhard Klooss. **Screenplay:** Reinhard Klooss, Peter Timm. **Cinematography:** Axel Block. **Editor:** Christel Suchow. **Music:** Ekki Stein. **Principal Cast:** Wolfgang Stumph, Claudia Schmutzler, Marie Gruber, Otfried Fischer, Billie Zöckler, Dieter Hildebrandt, Barbara Valentin. **Print Source:** Weltvertrieb im Filmverlag der Autoren, Rambergstrasse 5, 8000 Munich 40, Germany. Telephone: (011) (4989) 38 17 00-30. Fax: (011) (4989) 38 17 00-20.

Sat., May 2, 6:00 pm, American Film Institute, Code: AF0502A

Wed., May 6, 9:00 pm, American Film Institute, Code: AF0506E

HAPPY BIRTHDAY!

Happy Birthday, Türke!

Doris Dörrie; Germany, 1991, 110 minutes, color

Hailed as director Doris Dörrie's best film since *Men...*, her 1985 art-house smash hit, *Happy Birthday!* is a sordid yet sassy surprise that does exquisite justice to the detective genre.

Life is tough for Frankfurt-based private eye Kemal Kayankaya. He can't even speak a word of Turkish—he was raised by German foster parents—yet he must endure the daily indignities of ethnic slurs and abuse that include the scrawling of "Camel" over Kemal on his office nameplate. When he is hired by a beautiful and mysterious Turkish woman to investigate her father's accidental death and the whereabouts of her ne'er-do-well husband, Kayankaya is soon up to his neck in scandal, intrigue, and corpses.

The issue of *gastarbeiters* (guest workers) has long been a volatile one in German society and cinema (treated, for example, in Fassbinder's *Ali: Fear Eats the Soul* and *Katzelmacher*), and there was undoubtedly an element of risk involved in approaching the subject head-on here. Yet thanks to a breezy, self-mocking performance by Hansa Czipionka as the hapless Kayankaya and Dörrie's superb storytelling skills, *Happy Birthday!* is at once a slick tribute to the private eye genre and a deeply felt meditation on race and class struggles in contemporary Germany. By turns macho and mellow, a saint and a slob, Kayankaya is a contemporary anti-hero in the classic mold—and that's one endorsement that needs no translation.

Eddie Cockrell

In German and Turkish with English subtitles

Production Company: COBRA Filmproduktions. **Producers:** Gerd Huber, Renate Seefeldt. **Screenplay:** Doris Dörrie, from the book by Jakob Arjouni. **Cinematography:** Helga Weindler. **Editors:** Raimund Barthelmes, Hana Müllner. **Music:** Peer Raben, Markus Lonardon. **Principal Cast:** Hansa Czipionka, Özyay, Doris Kunstmann, Lambert Hamel, Ömer Simsek, Ulrich Wesselmann, Christian Schneller. **Print Source:** Cinepool, Sonnenstrasse 21, 1000 Munich 2, Germany. Telephone: (011) (4989) 558 760. Fax: (011) (4989) 558 76888.

Thurs., April 30, 6:30 pm, with panel of German directors, American Film Institute, Code: AF0430A

Sat., May 2, 4:00 pm, UDC Auditorium, Code: UA0502A

American Premiere

PEACE, HAPPINESS, HEADACHES

Friede, Freude, Katzenjammer

Detlef Gumm, Hans-Georg Ullrich

Germany, 1991, 92 minutes, color and black and white

Of all the current documentaries dealing with the social and political upheaval experienced by former citizens of the German Democratic Republic, *Peace, Happiness, Headaches* presents perhaps the most compelling look at the effects of these reforms on day-to-day life. (The title is a literal translation of a German saying meaning placidness with an undercurrent of strangeness.)

At the former People's Company for Monument Maintenance in Magdeburg, 90 miles west of Berlin, re-privatization and restructuring have transformed chief Hans Schuster (who has become a member of the Bundestag) into a true owner who now travels to Bonn and Berlin for negotiations and other business. Meanwhile, workers at the company are busy with the details of monument maintenance—tasks that now include retiring and/or destroying symbols of the past.

Directors Detlef Gumm and Hans-Georg Ullrich have applied their extensive documentary experience to a story that is at once as complex as



reforming the economics and class structure of an entire society and as simple as the commonsense application of human nature to the existing system. With the calm distance found in the best work of Frederick Wiseman, Gumm and Ullrich have constructed a priceless document of social change—including not only contemporary footage but archive material shot by amateurs that gives an added historical dimension to the immensity of the task currently underway in German society.

Eddie Cockrell

In German with English subtitles

Production Company: Känguruh-Film GmbH. **Producers:** Detlef Gumm, Hans-Georg Ullrich. **Screenplay:** Detlef Gumm, Hans-Georg Ullrich. **Cinematography:** Hans-Georg Ullrich. **Editor:** Simone Klier. **Music:** Erik Satie. **Print Source:** Känguruh-Film GmbH, Weimarsche Strasse 6a, 1000 Berlin 31, Germany. Telephone: (011) (4930) 853 2017. Fax: (011) (4930) 853 7563.

Sun., May 3, 6:00 pm, American Film Institute, Code: AF0503A

Sat., May 9, 8:15 pm, American Film Institute, Code: AF0509E



American Premiere

WINCKELMANN'S TRAVELS

Winckelmanns Reisen

Jan Schütte; Germany, 1990, 80 minutes, black and white

Ernst Winckelmann is an enigma. A salesman for Pohl Products, he travels throughout Schleswig-Holstein selling—or, more precisely, trying to sell—Swiss-made "Biological Shampoo." Unfortunately, Winckelmann is not very good at his job. Meanwhile, in the Barmbek district of Hamburg, his young girlfriend Aline, frustrated at his inattention, practices self-help language instruction for a job in Belgium and pulls beers at her father's pub while he dreams of a better life in Miami Beach. Winckelmann finds it impossible to commit to Aline (he seems to carry a torch for his ex-wife Hilde, an East German), but he doesn't contradict his overbearing boss when Aline is mistaken for Hilde at a joyless company gathering—which infuriates the fragile yet determined young woman. When Hilde's new husband dumps their daughter on Winckelmann's doorstep and Aline decides to take a stand, each of them discovers something new about the other.

"*Winckelmann's Travels* is a comedy of errors about the sadness of missed opportunities," says director Jan Schütte. "This is a film about ordinary people whose lives seldom arouse any great interest. During the shooting of the film our stance towards those portrayed could best be summed up as 'affectionate irony.'" Yet there is great dignity and beauty in the film, as well, while the evocative black-and-white photography and the mellow, often rakish jazz score lend a sophistication and warmth to what Schütte insists is a "completely unspectacular" story.

Eddie Cockrell

In German with English subtitles

Production Company: Novoskop Filmproduktion. **Co-production companies:** Pandora Film/WDR. **Producer:** Jan Schütte. **Screenplay:** Thomas Strittmatter, Jan Schütte. **Cinematography:** Sophie Maintigneux. **Editor:** Renate Merck. **Music:** Claus Bantzer. **Principal Cast:** Wolf-Dietrich Sprenger, Susanne Lothar, Traugott Buhre, Udo Samel. **Print Source:** Pyramide International, 6 rue Catulle-Mendès, 75017 Paris, France. Telephone: (011) (331) 42.67.44.66. Fax: (011) (331) 42.67.80.28.

Fri., May 1, 6:30 pm, American Film Institute, Code: AF0501A

Sun., May 10, 3:30 pm, American Film Institute, Code: AF0510D



World View



American Premiere

BY NIGHTFALL

Versa Sera

Francesca Archibugi

Italy, 1990, 99 minutes, color

After her delightful debut *Mignon Has Left*, Francesca Archibugi proves that she is no first-film wonder and has established her professional credentials with her second film, *By Nightfall*.

Set during the social upheavals of the middle '70s, *By Nightfall* tells the story of a middle-aged communist university professor (Marcello Mastroianni, now firmly established as the grandfather of Italian cinema), who would rather putter in his garden in an upper-class Roman neighborhood than involve himself with the dissenting students and their political struggles. His sheltered life is disrupted by the arrival of his son's five-year-old daughter and his girlfriend (Sandrine Bonnaire), a working-class woman who is torn between her anti-bourgeois principles and her yearning for old-fashioned family affection. With unpretentious visuals from first-time cinematographer Paolo Carena and disarming performances, in particular by Bonnaire, the film has a freshness and lightness of touch that is a further indication of Archibugi's firm directorial skills.

John Francis Lane
35th London Film Festival, 1991

In Italian with English subtitles

Production Company: Ellepi Films/Paradis Films. Producers: Léo Pescarolo, Eric Heumann, Guido De Laurentiis. Screenplay: Francesca Archibugi, Gloria Malatesta, Claudia Sbarigia. Cinematography: Paolo Camera. Editor: Roberto Missiroli. Music: Roberto Gatto, Battista Lena, Reinhardt Wagner. Principal Cast: Marcello Mastroianni, Sandrine Bonnaire, Lara Pranzoni, Zoe Incrocci, Giorgio Tirabassi. Print Source: Ellepi Films, via dei Banchi Vecchi 58, 00186 Rome, Italy. Telephone: (011) (396) 683 37 37.

Wed., May 6, 6:30 pm, C.O. Jenifer, Code: JB0506A

Thurs., May 7, 8:45 pm, C.O. Jenifer, Code: JB0507E

CONFESSIONS TO LAURA

Confesión a Laura

Jaime Osorio Gómez

Colombia/Cuba/Spain, 1990, 90 minutes, color

When Jorge Gaitán, the Colombian Liberal Party's popular presidential candidate, was murdered in Bogotá on April 9, 1948, a prolonged, bloody riot began the "Violencia," a brutal, ten-year period of civil war. The chaos immediately following the assassination serves as political background for the love triangle



A selection of short films from 5 talented new filmmakers

CARNE

Gaspar Noe

France, 1991, 40 minutes, color

Carne lasts only 40 minutes, but Gaspar Noe's immense talent

explodes across every frame. The plot itself is strange enough: A butcher in old Paris spends his days slaughtering horses and his nights caring for his bizarre and mute teenage daughter. He is ready to act out his impulsive hatreds. Even before things go mad, however, Noe's black humor slices into reality and out runs cold blood—the film is full of references to cinema traditions of blood, butchery, and obsession. Godard's influence is also there, and Noe uses print texts in an outrageous manner.

David Overby
16th Toronto International Festival of Festivals, 1991



ISLAND OF FLOWERS

Jorge Furtado; Brazil, 1989, 12 minutes, color

Beginning, innocently enough, as a parody of an instructional film following a lone tomato from planting to harvest, from transport to supermarket. *Island of Flowers* widens in scope reveal to the social and political underpinnings of such seemingly mundane transactions.

KISS

Chris Newby; Great Britain, 1991, 8 minutes, color

Kiss is both a celebration and an explanation of this universal, indispensable, yet still somewhat puzzling, act of love.

Fri., May 8, 8:45 pm, American Film Institute, Code: AF0508E
Sat., May 9, 1:00 pm, American Film Institute, Code: AF0509D

PHOTOCOPY CHA CHA

Chel White; USA, 1991, 4 minutes, color

True art in the age of mechanical reproduction—a rhythmic celebration of a photocopier's cinematic potential.

A YEAR ALONG THE ABANDONED ROAD

Morten Skallerud; Norway, 1991, 12 minutes, color

A portrait of a deserted fisherman's village consisting of a single shot that encompasses the sights and sounds of an entire year.

Sponsored by the Arab American Cultural Foundation

CHEB

Rachid Bouchareb

France/Algeria, 1991, 92 minutes, color

Cheb is the Arabic word for young, and in his film of the same name Rachid Bouchareb charts a young man's journey through an alien culture that is supposed to be his own.

Merwan is a 19-year-old Algerian who has lived in France since he was one year old. Deported by the French government on grounds of a misdemeanor, he finds himself in a country whose language and customs he doesn't understand. From the moment of his arrival, he feels unwelcome, an outsider, practically an outcast. These feelings only intensify when the Algerian authorities deprive him of his passport and ship him off to do military service in the southern Algerian desert. The isolation is unbearable, and with the help of Malika, a young girl as rootless as himself, Merwan decides to return to the only homeland he has ever known: France.

Technically, *Cheb* is almost a road movie. The experience of traveling, moving, and observing is insistent: The camera travels alongside Merwan as he passes through Algeria by foot, plane, bus, truck, car, helicopter. Bouchareb, an Algerian citizen who was born and lives in France, took a penetrating journey through the landscape of the American dream in his first feature film, *Baton Rouge*. In *Cheb*, his itinerary shifts to confront "the myth of homecoming with the reality of daily life in Algeria." The dialogue is sparse and the landscape of village, town, and desert, accompanied by the music of Algerian composer Safy Boutella, articulates instead the double culture inherent in the life of the "Beurs"—the Arabs who make their home in France.

Melissa Drier
41st Berlin International Film Festival, 1991

In Arabic and French with English subtitles

Production Companies: 3.B. Productions/ARTEDIS/C.R.R.A.V. Vecteur Video/E.N.P.A. Screenplay: Rachid Bouchareb, Christian Zerbib, Adelkrim Balhouli. Cinematography: Youcef Saraqui. Editor: Guy Lecorne. Music: Safy Boutella. Principal Cast: Mourad Bounaas, Pierre-Loup Rajot, Nozha Khouadra, Nadjji Beida. Print Source: 3.B. Productions/ARTEDIS, 70 rue d'Assas, 75006 Paris, France. Telephone: (011) (331) 45.44.88.88. Fax: (011) (331) 45.44.88.77.

Reception following May 4 screening at Alif Gallery, 1204 31st Street, NW

Mon., May 4, 6:30 pm, Key Theatre (film and reception \$10.00), Code: KY0504A
Thurs., May 7, 8:45 pm, AMC Union Station, Code: US0507E





World View

Jaime Osorio Gómez describes in his film debut.

Santiago and Josefina, who lead a marriage stiffened by politeness, are each affected differently by the events. While Santiago is honestly worried, Josefina concentrates on baking a birthday cake for her friend, Laura, who lives across the street. Santiago has to take the cake to Laura, but can't return home because snipers are shooting at anything that moves in the street. Both begin talking about the frustration in their lives. Suddenly, the reality that all three have tried to ignore begins to interfere with their comfortable existence.

42nd Berlin International Film Festival, 1992

In Spanish with English subtitles

Production Companies: Melies Producciones/ICAIC/Televisión Española. **Executive Producer:** Alexandra Cardona Restrepo. **Producers:** Camilo Vives, Luis Reneses, Miguel Mendoza. **Screenplay:** Alexandra Cardona Restrepo. **Cinematography:** Adriano Moreno. **Editor:** Nelson Rodríguez. **Music:** Gonzalo Rubalcaba. **Principal Cast:** Vicky Hernandez, Gustavo Londoño, Maria Cristina Galvez. **Print Source:** Melies Producciones, Calle 145 #16-84, Bogotá, Colombia. Telephone: (011) (571) 274-6484.

Fri., May 8, 7:00 pm, C.O. Jenifer, Code: JB0508E

Sat., May 9, 6:30 pm, C.O. Jenifer, Code: JB0509A

American Premiere

THE ELEMENTARY SCHOOL

Obecna skola

Jan Sverak

Czechoslovakia, 1991, 97 minutes, color

A bittersweet, slice-of-life comedy in the best Czechoslovak tradition, this delightful first feature follows 10-year-old Eda as he begins to sort out life's mysterious ways and the idiosyncracies of virtually every adult around him.

The setting is the Prague suburbs immediately after World War II, and Eda is at that age where he is making key choices about the values he learns from authority figures in his life. (It doesn't help that the current marching orders call for the creation of a model socialist state.) His father is dependable but unremarkable, holding down a routine job at the local power plant; on the other side of the coin is the priapic Igor Hnizdo, the flamboyant new teacher hired to ride herd on Eda's rowdy all-boy class. It is only when both men are put to a test during a school outing that Eda learns what real heroism is—and which man possesses it.

Featuring small but distinctive turns by beloved comic Boleslav Polivka (as a neighbor convinced that his wife is about to drive him into the grave and so dresses appropriately at all times in his best suit), Irena Pavlaskova (so memorable in *Time of the Servants*), and directors Karel Kachyna and Jiri Menzel, *The Elementary School* was written by and stars Zdenek Sverak and directed by Sverak's son Jan (who directed the memorable Oscar-winning short, *Ropaci*). At this writing the film is one of the Final Five in the race for the Best Foreign Film Oscar, proving once again that the benevolent nonpolitical satire of the Czech and Slovak cinema has



survived the transition from socialism to free-market economy with its grace, wisdom, and wit fully intact.

Eddie and Katarina Cockrell

In Czech with English subtitles

Production Company: Barrandov Film Studios/Creative Production Group Vydra/Dudova. **Screenplay:** Zdenek Sverak. **Cinematography:** F.A. Brabec. **Editor:** Alois Fisarek. **Music:** Jiri Svoboda. **Principal Cast:** Jan Triska, Zdenek Sverak, Libuse Safrankova, Rudolf Hrusinsky, Daniela Kolarova, Irena Pavlaskova, Boleslav Polivka, Jiri Menzel, Karel Kachyna. **Print Source:** Royal Cinema Group, 1334 Third Street, Los Angeles, CA 90401. Telephone: (310) 451-5053. Fax: (310) 451-9325.

Thurs., April 30, 6:30 pm, C.O. Jenifer, Code: JB0430A



FINDING CHRISTA

Camille Billops, James Hatch

USA, 1991, 55 minutes, color

In 1962, Camille Billops made the painful decision to put her four-year-old daughter, Christa, up for adoption. She surrendered her child in desperation, knowing that in all probability she would never see Christa again. In 1980, 22-year-old Christa located her mother, and together they began to search for each other—psychologically and emotionally—after nearly 20 years of separation. This unusual film combines the most personal subject matter with documentary conventions and docu-drama techniques. The openness of the personal revelation is inspiring, and, despite painful memories for everyone in the family, that openness has produced a high-energy and high-spirited testimonial to the strength and joy that can come from taking such an enormous personal risk.

Kay Armatage

16th Toronto International Film Festival of Festivals, 1991

Production Company: Hatch-Billops Production. **Screenplay:** Camille Billops, James Hatch. **Cinematography:** Dion Hatch. **Editor:** Paula Heredia. **Principal Cast:** Camille Billops, Christa Billops. **Print Source:** Hatch-Billops Production, 491 Broadway, 7th Floor, New York, NY 10012. Telephone: (212) 966-3231.

Sponsored by the Black Film Institute of the University of the District of Columbia

Sat., May 2, 4:00 pm, UDC, Bldg. 41, Room A-03. Shown with *In Search of Our*

Fathers. Special guest Christa Victoria. Code: DA0502A

Thurs., May 7, 8:00 pm, Hirshhorn Museum, FREE

Fri., May 8, 8:00 pm, Hirshhorn Museum, FREE

GAS, FOOD, AND LODGING

Allison Anders

USA, 1991, 100 minutes, color

The story of Nora (Brooke Adams), Pull Off Plaza Truck Stop waitress, and the growing pains of her two teenage daughters may sound like yet another single-mom martyr movie—*Alice Doesn't Live Here Anymore* meets *Mermaids*—but there's more here: About the costs of infatuations, the longing for romance, the value of men as husbands, lovers, and fathers, and the meaning of "family."

Trudi (Ione Skye) already has a reputation but isn't as cynical as she likes to seem. Little sister Shado (Fairuz Balk) dotes on re-



runs of Mexican melodramas and plots to find Mom a man. Brilliant pebbles in desert caves, Xanadu in Laramie, New Mexico, and Donovan Leitch (but not as himself) add sparkle to their warmth.

Based on Richard Peck's novel *Don't Look and it Won't Hurt* and enlivened by the sensibilities acquired from her work on *Paris, Texas* and *Border Radio*, Allison Anders' polished first solo feature was a sensation at the Sundance and Berlin Film Festivals.

Kelly Gordon

Producers: Daniel Hassid, Seth M. Willenson, William Ewart. **Screenplay:** Allison Anders. **Cinematography:** Dean Lent. **Principal Cast:** Brooke Adams, Ione Skye, Fairuz Balk, Donovan Leitch, Robert Knepper, James Brolin. **Print Source:** IRS Releasing, 3939 Lankershim Boulevard, Universal City, CA 91604. Telephone: (818) 505-0555. Fax: (818) 505-1318.

Shown with

ANGRY

Nicole Holofcener

USA, 1991, 5 minutes, color

An amusing portrayal of a young woman who decides to break up with her mother.

Thurs., April 30, 8:00 pm, Hirshhorn Museum, FREE

Fri., May 1, 8:00 pm, Hirshhorn Museum, FREE

American Premiere

GET THEE OUT! (GO AWAY)

Dimitry Astrakhan

Russia, 1991, 90 minutes, color and black and white

This deeply affecting new Lenfilm production communicates the plight of Russian Jews who found themselves vulnerable to persecution in turn-of-the-century pogroms. Powerful chapters in Russian history come to cinematic light in *Get Thee Out*, which signals a compelling talent in first-time director Dimitry Astrakhan.

Enterprising trader Motl Rabinovich (O. Mengvinetuktsesy) has brought his family comforts a step above those of his neighbors in his close-knit Ukrainian village. He's a generous host to all, including long-staying relatives and a foolish, hard-drinking Gentile neighbor who's always bemoaning his sorrows. Motl is





World View

plagued by visions (filmed in striking black and white) of his family slain by outsiders, and when the cry to "beat up the Yids" goes out, sure enough, his drunken neighbor is the first to show up, ax in hand. In a fascinating scene highlighting the macabre delicacy of village relations, the man realizes he's a posse of one, and he recovers and asks for a drink of Motl's vodka. Motl warily obliges. The violent tides of history eventually overtake the hamlet, and Motl and his family are forced to flee. Later, he decides he will not be vanquished, and his Russian friends, including the young man who has just married his daughter, stand by him.

Director and co-writer Astrakhan memorably conveys the intimate texture of village life in which neighbors conspire to protect Jews while pretending to the outside world that they are dutifully

oppressing and hounding them. Working with great care and a gifted cast, Astrakhan creates a gently nuanced and cumulatively powerful film that brings to life a fearful stain on history that is still informing attitudes today.

Amy Dawes, *Variety*

In Russian with English subtitles

Production Company: Lenfilm Studios. **Screenplay:** O. Danila, Dimitry Astrakhan. **Cinematography:** J. Worontsov. **Music:** A. Pantichin. **Principal Cast:** O. Mengvinetukutsesy. **Print Source:** Lenfilm Studios, 10 Kirovsky Avenue, St. Petersburg, 197101, Russia. Telephone: (812) 232-8374 (must be operator-assisted). Telex: 121534 FILM SU.

May 5 screening co-sponsored by DC Jewish Community Center

Tues., May 5, 6:30 pm, C.O. Jenifer, Code: JB0505A

Wed., May 6, 8:45 pm, C.O. Jenifer, Code: JB0506E

GOLDEN BRAID

Paul Cox

Australia, 1990, 91 minutes, color

The latest film from Australia's most interesting auteur, Paul Cox, is one of his best and encompasses the themes and obsessions of his earlier work (which include *Lonely Hearts* and *Man of Flowers*) in an intriguing and sometimes provocative package loosely based on a Guy de Maupassant short story.

Cox has often dealt with obsession in his work, and his protagonist here, Bernard (Chris Haywood), fits well and truly into this pattern. The story of a clockmaker and antique collector who finds a perfectly preserved braid of hair in a cabinet's secret com-

Sponsored by The Black Film Institute of the University of the District of Columbia

BLACK FILM PIONEERS: OSCAR MICHEAUX AND THE LINCOLN MOTION PICTURE COMPANY

As a result of Jim Crow in the South and de facto segregation in the North over one hundred film companies were formed to supply the nation's ghetto theaters, which had appeared. By the late 1920s, these theaters numbered some seven hundred. Films produced for these theaters and their all-black audiences typically followed simple, formulaic storylines and set no technical or dramatic standards in the burgeoning American cinema. Yet, it was only in these films that the African American community saw itself reflected on the screen without the condescension and malevolence characteristic of mainstream film from D.W. Griffith's notorious *Birth of a Nation* (1915) onward.

Among the first of these black film companies was the Lincoln Motion Picture Company. Incorporated in 1916, the Lincoln Motion Picture Company produced ten films, beginning with *The Realization of a Negro's Ambition*, a two-reel, rags-to-riches melodrama. The hero, a Tuskegee Institute graduate, was played by Noble Johnson, the driving force behind Lincoln. It was Johnson, a popular actor of the times often referred to as "the race's daredevil movie star," along with his brother George, who conceived and formed the company. However, after only three Lincoln pictures, Universal forced Noble Johnson to decide between a career in Hollywood films and the meager existence offered by a life supported by race movies. Universal claimed that the success of the Lincoln movies was based on Johnson's build-up in Universal serials and complained that Lincoln pictures were outperforming those serials in black theaters. Noble Johnson chose Hollywood and resigned not only as Lincoln's principal attraction but also as president of the company.

In 1918, Clarence Brooks replaced Johnson as Lincoln's star but, at the time, was too inexperienced to affect the box office in the way his predecessor had. He starred in only two Lincoln pictures. Still, Lincoln continued to make films until 1923, when the combination of a flu epidemic, increasing interest in the development of expensive sound technology, and a declining economy drove all but one of the race movie producers out of business.

The one who survived was Oscar Micheaux. Because of his industry and tenacity as well as a shroud of mystery surrounding his background, Micheaux remains the most compelling figure in the history of African American filmmaking. Though many of the details of his life and enterprise are not known, it is certain that, in all, he produced at least 34 films between 1918 and 1948. *American Film* has described him as a combination of "Samuel Goldwyn and Samuel Glick."

Micheaux began his career as a novelist, incorporating the popular self-determinist sentiments of Marcus Garvey, W.E.B. DuBois, and Booker T. Washington not only into his novel's

themes but in their marketing as well. Micheaux often promoted his books door-to-door and in gatherings sponsored by black churches, social groups, and professionals. His self-styled entrepreneurship gained him a wide-spread reputation—so much so that soon after the creation of the Lincoln Motion Picture Company, the Johnson brothers made a bid to turn one of Micheaux's novels, *The Homesteader*, into a film. Micheaux rejected the proposal because Lincoln refused to allow him to direct the film himself. Already bewitched by film, Micheaux produced *The Homesteader* himself in 1918, with financing from a group of Oklahoma farmers.

Over the next nearly thirty years, Micheaux's films introduced a legion of black actors and actresses to the American public, including Lena Horne, Lorenzo Tucker, Ethel Moses, and Spencer Williams, who went on to star as Andy in the television version of "Amos & Andy" as well as to produce his own films. The vast majority of Micheaux's films were closely modeled on contemporary Hollywood B-movies—westerns, gangster movies, and the like. In an effort to counteract Hollywood images of the time, Micheaux's characters usually stayed as far away from the ghetto as possible. Consequently, Micheaux's more serious films, such as *God's Step Children* (1937), centered on the black bourgeoisie and such dilemmas as passing.

As black film historian Donald Bogle concluded, "He created a fantasy world where blacks were just as affluent, just as educated, just as 'cultured,' just as well-mannered—in short, just as white—as white America. Though Micheaux's films—with their shameless promotion of the world of hair-straighteners and skin lighteners—might embarrass people today, they represent an important part of black film and social history."

Jacque Jones

Followed by a Panel Participants:

Pearl Bowser is an archivist, producer, programmer, and expert on African and African American film. She is a founder of African Diaspora Images, a collection of historic and contemporary black films, and is co-director of *Midnight Ramble*, a forthcoming documentary on the history of American race movies.

Jane Gaines is the director of the Program in Film and Video at Duke University. She is the author of *Scar of Shame*, a book on black silent film.

Clyde Taylor is a professor of literature and film studies at Tufts University, author of numerous articles on international black film, and screenwriter of *Midnight Ramble*.

Jacque Jones is Editor of *Black Film Review*.

FREE



GOD'S STEP CHILDREN

Oscar Micheaux

USA, 1937, 65 minutes, black and white

Black director Oscar Micheaux's deliriously enjoyable sepiatic soap opera is all about Naomi, a sweet-faced, little high-yaller girl deserted by her mother and then cared for by a kindly Negro woman (played by Micheaux's wife, Alice B. Russell). Naomi's got problems, though, when she's sent to an all-colored school. This little mulatto is weary of her race and anxious to cross the color line. When she sets the school into a tizzy because of a scandalous rumor she spreads about a teacher, Naomi's promptly packed off to a convent, only to return home some twelve years later. She marries a dark-skinned black man, has a child whom she dumps, falls for her stepbrother, and finally gets her wish when, indeed, she is temporarily able to pass for white.

Shot on a shoestring budget with minimal resources at hand, independent director/producer Micheaux succeeds in raising several social issues in *God's Step Children*. Micheaux shot several scenes on location, but when funds ran out, he filmed some sections of his movie at the homes of friends. The result was a stark reality in the film which a Hollywood studio could never recreate.

Film critics have exhausted themselves studying and discussing the cultural and sociological undertones of *God's Step Children*. Perhaps, Micheaux just wanted his viewers to sit back and enjoy his film.

Donald Bogle

Production Company: Micheaux Pictures Corporation. **Screenplay:** Oscar Micheaux. **Principal Cast:** Jacqueline Lewis, Ethel Moses, Carmen Newsome, Gloria Press, Alice B. Russell.

Wed., May 6, 6:30 pm, American Film Institute, FREE



World View

partment and develops an unnatural bond with it is told in measured pacing, interpolated with the dream sequences familiar to Cox aficionados. Also present are all the recurring Cox themes of loneliness, memory, love, trust, and the beauty of art objects, plus occasional moments of unexpected humor. Though the mood of the film is generally somber (a mood accentuated by Haywood's strong performance), it is leavened by the intensity of its love story. Gosia Dobrowolska, in a radiant performance, provides the strongest female character in any Cox film to date. There are also neat cameos from Norman Kaye, Marion Heathfield, and Monica Maughan. Robert Menzies (star of Cox's *Cactus*) as Bernard's disapproving brother, Jo Kennedy as the brother's slightly spacey wife, and Cox himself as a priest to whom Bernard goes for an unsatisfying confession also stand out.



Technically, *Golden Braid* is very fine, with lovely camera work by Nino Martinetti (formerly camera operator to Yuri Sokol, who shot several of Cox's earlier films) and exceptional sound recording and mixing by James Currie, who creates a veritable symphony of ticking and chiming clocks. The film was fully funded by the Australian Film Commission and Film Victoria, indicating wise government support for a filmmaker whose body of work is by now as interesting as any to emerge from his country.

David Stratton
Variety

Production Companies: Illumination Films/Australian Film Commission/Film Victoria. **Executive Producer:** William T. Marshall. **Producers:** Paul Cox, Paul Ammitzball, Santhana Naidu. **Screenplay:** Paul Cox, from the short story "La Chevelure" by Guy de Maupassant. **Cinematography:** Nino G. Martinetti. **Editor:** Russell Hurlley. **Principal Cast:** Chris Haywood, Gosia Dobrowolska, Paul Chubb, Norman Kaye, Marion Heathfield, Monica Maughan, Robert Menzies, Jo Kennedy, Phillip Green, Sheila Florance, Paul Cox, Barry Dickins. **Print Source:** Beyond Films, 1857 Century Park East, Suite 1300, Los Angeles, CA 90067. Telephone: (213) 785-2255/(213) 785-2260. Fax: (213) 785-2260.

Fri., May 1, 8:45 pm, AMC Union Station, Code: US0501E
Sun., May 3, 5:45 pm, AMC Union Station, Code: US0503A

American Premiere

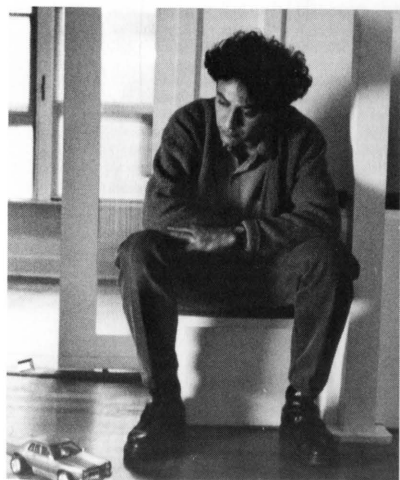
THE GULF WAR...AND AFTER

Harb Al-Khalig...Wa ba'da

Borhane Alaouié, Nouri Bouzid, Mustapha Darkaoui, Nejia Ben Mabrouk, Elia Suleiman

Tunisia, 1991, approximately 109 minutes, color, Video

Sponsored by Arab American Cultural Foundation



At the 1991 Rotterdam Film Festival, as the Gulf War raged, eight filmmakers representing Algeria, Egypt, Lebanon, Morocco, Palestine, Syria, and Tunisia decided that each would make a short film offering their Arab interpretation

American Premiere

HISTOIRE(S) DU CINÉMA

Chapter 1a: Toutes les Histoires (for Mary Meerson)
Chapter 1b: Une Histoire Seule (for John Cassavetes)

Jean-Luc Godard
France, 1990, 100 minutes, color and black and white, videotape

To show that the history of film is, first of all, not history but consisting of histories—and then show that all histories are intertwined with the history of the 20th century. Film history is the only visible part of the history, and, from this point of view, it is the history of the world that belongs to film history. Not showing a chronological order, names, or dates, but a gust of wind—starting from the basic idea that the entire 20th century was the stage for a merciless fight between images and sound (the newborn) and words (the grown-up, the government).


Jean-Luc Godard

Histoire(s) du Cinéma's approach to the history of film examines the determination of the limits of what filmmakers have the right to show—from *La Bête Humaine* to *West Side Story*—in an effort to establish what the cinema's responsibilities really are. *Histoire(s) du Cinéma* emphasizes the influence that film exercises on viewers: the impact of an image, the different realities that it presents, and the various frames of mind it engenders. Godard's film offers a unique way of looking at a unique art form.

40th Berlin International Film Festival, 1990
In French with English subtitles

Production Companies: JLG Films/Vega Film. **Producer:** Jean-Luc Godard. **Screenplay:** Jean-Luc Godard. **Editor:** Jean-Luc Godard.

Sat., May 9, 4:30 pm, Embassy of France, Code: FE0509A
Sat., May 9, 8:30 pm, Embassy of France, Code: FE0509E



NOUVELLE VAGUE

Jean-Luc Godard

Switzerland/France, 1990, 90 minutes, color

At the age of 60, Jean-Luc Godard remains *le grand provocateur*, presenting a work that matches in its cinematic mastery his first film, *Breathless*, and the celebrated *Nouvelle Vague* ("New Wave") it helped to launch. His latest film is a meditation on beauty, silence, and the inadequacy of language to register the richness of experience.

The plot, as usual from Godard, is slim. A rich, beautiful businesswoman (Domiziana Giordano) accidentally injures a hitchhiker (Alain Delon) and takes him home to her vast country estate. They enter into a complex relationship, fueled by sexual desire and divided by gender antagonism and class differences. Godard does not ignore the paradox that the seamless beauty of this cosseted world is won at the expense of the many: His aphoristic soundtrack imagines a utopian future in which these social customs will vanish—when the gulf between rich and poor will be only a quaint memory. For Godard there is a timeless world apart from politics—the lush, random mélange that comprises the material world. From breathtaking images and odd juxtapositions of sound and silence he creates an obscure, yet luminously beautiful film.

34th San Francisco International Film Festival, 1991

In French with English subtitles

Production Company: Sara Films/Peripheria/Canal Plus/Vega Film/Télévision Romande/Films A2/CNC/Sofica Investimage/Sofica Creations. **Producers:** Christine Gozland, Emmanuel Finkiel, Hervé Duhamel, Claudia Sontheim, François Roch, Jean-Marie Gindraux, Claude Chiquet. **Screenplay:** Jean-Luc Godard. **Cinematography:** William Lubtchansky. **Editor:** Jean-Luc Godard. **Principal Cast:** Alain Delon, Domiziana Giordano, Roland Amstutz, Laurence Cote, Jacques Dacquigne. **Print Source:** Vega Film, Carmenstrasse 25, CH-8032 Zurich, Switzerland. Fax: (011) (411) 252 6635.

Thurs., May 7, 6:45 pm, C.O. Jenifer, Code: JB0507A

Sat., May 9, 6:30 pm, Embassy of France, Code: FX0509A

of events. To date five of the films have been completed: Borhane Alaouié's *Black Night Eclipse* is about a Lebanese filmmaker who frets over the thematic approach to a film about the war that he has been commissioned to make from his base in Paris; Nouri Bouzid's *It is Sheberazade They're Killing* tells of an Arab family gathering in Tunis during Ramadan, torn apart over dissension about the heroes and victims of the war; Mustapha Darkaoui's *The Silence* follows a film and theatre production group as they are increasingly distracted from their current project by the desire to revisit Iraq and film the changes wrought in the decade since their last trip; Nejia Ben Mabrouk's *Research of Shaima* follows the filmmaker as she travels to Bagdad in search of a girl whose face she has seen on television, only to find the inevitable personal tragedy caused by the destruction of war; and Elia Suleiman's *Homage by Assassination*, in which a Palestinian screenwriter attempting to finish a script in New York City becomes increasingly distraught over news of the war. Bold and thought-provoking, these films mark honest and impassioned efforts by their makers to grapple with the grim realities of war and the often conflicting loyalties that spring from any conflict.

Eddie Cockrell

In Arabic with English subtitles

Production Company: Cinéféfilms. **Producer:** Ahmed Attia. **Producers (Homage by Assassination):** Elia Suleiman, Ahmed Attia. **Screenplays:** Borhane Alaouié, Nouri Bouzid, Mustapha Darkaoui, Nejia Ben Mabrouk, Elia Suleiman. **Cinematography:** Chedli Chaouachi, Anne Lombard, Juan Cristobal Cobo. **Editors:** Kahena Attia Rivell, Anne Lombard, Robert Hein. **Print Source:** Cinéféfilms, 16 rue Ali Bachhamba, Tunis, Tunisia. Telephone: (011) (2161) 343 686. Fax: (011) (2161) 351 688.

Shown with

CAIRO AS SEEN THROUGH THE EYES OF YOUSSEF CHAHINE

Al-Qahira Minawara Bi Ahlaha

Youssef Chahine

Egypt, 1991, 23 minutes, color

Sponsored by Arab American Cultural Foundation

Cairo imaginatively recreates the escalating everyday tensions of contemporary Egyptians. An exquisite précis by the Arab world's greatest director, Youssef Chahine.

In Arabic and French with English subtitles

Thurs., May 7, 9:15 pm, American Film Institute, Code: AF0507E

Fri., May 8, 10:15 pm, American Film Institute, Code: AF0508L



World View

THE HAIRDRESSER'S HUSBAND

Le Mari de la Coiffeuse

Patrice Leconte

France, 1990, 85 minutes, color

The incomparably droll Jean Rochefort triumphs in this gently absurdist fable about Antoine, a man who since his youth has been enchanted with having his hair cut ("the shampoo was the first delight..." he intones in the deadpan but sincere narration with which he remembers his story). Far from tonsorial madness, this impulse has the soothing yet tingly effect on him that opera or classical music has on others, and the equation of scissors and sex becomes as natural in his world as wine and cheese.



Although his announcement at a tender age that his goal in life is to marry a hairdresser is not well-received ("Tell me why I did that?" moans his well-meaning father after impulsively belting him on hearing this news), Antoine knows what he wants and does just that over 30 years later: The film is the story of his conquest of and life with Mathilde (the luminous Anna Galiena), who runs the sun-drenched Isidore Coiffure. The contemporary scenes of him watching her work in the shop are intercut with Antoine's childhood memories of Luc-sur-Mer, thoughts that give shape and meaning to his demeanor in the present. The patrons who move through the shop offer a charming look at life's passing show, and throughout Antoine entertains his wife by dancing to the Arabic music he blasts on the tape deck (the songs are by Rabab, Ragheb Alame, and Fairuz).

Patrice Leconte's sublimely erotic follow-up to *Monsieur Hire* confirms his talent as a storyteller of comic wisdom and blessed faith in human foibles—traits of endearment which are strong enough to weather the inevitable climactic tragedy and reaffirm the power of love. Moviegoers who indulge in *The Hairdresser's Husband* will never again approach a beauty salon or barber shop without their own tingle—how you handle the sensation is your business.

Eddie Cockrell

In French with English subtitles

Production Companies: Lambart Productions/TF1 Films Production. **Executive Producer:** Monique Guerrier. **Producer:** Thierry de Ganay. **Screenplay:** Patrice Leconte, Claude Klotz. **Cinematography:** Eduardo Serra. **Editor:** Joëlle Hache. **Music:** Michael Nyman. **Principal Cast:** Jean Rochefort, Anna Galiena, Henri Hocking, Maurice Chevit, Roland Bertin, Philippe Clevenot, Ticky Holgado. **Print Source:** Triton Pictures, 9000 Sunset Boulevard, Suite 500, Los Angeles, CA 90069. Telephone: (310) 275-7779. Fax: (310) 275-7396.

Shown with

THE MOST BEAUTIFUL BREASTS IN THE WORLD

Rainer Kauffmann

Germany, 1990, 15 minutes, color

First a source of embarrassment, then pride, a young businessman's surprising endowment wows the world.

Fri., May 1, 6:30 pm, C.O. Jenifer, Code: JB0501A

Tues., May 5, 7:30 pm, C.O. Jenifer, Code: JA0505E



IN SEARCH OF OUR FATHERS

Marco Williams

USA, 1992, 70 minutes, color

About 20 minutes into this remarkably candid documentary, there is a montage of numerous members of filmmaker Marco Williams' tangled family responding to the same question: "Do you have any information about my father?" None do. For four generations, women in his family have had children out of wedlock; a recent study estimates that 47% of black families have no father in the home. "Why did the women in my family let the men off the hook?" Williams asks. "Well, I refuse to let my father off the hook."

Over the course of nearly seven years, Marco Williams' search for the truth in the face of frustration and pain led him from Harlem to Philadelphia to New York to Paris to Columbus to Cambridge to Springfield. Even after he coerces his father's identity out of his mother (one of the few things she can remember is that Marco's father used to open beer bottles with his teeth), the man refuses to speak to him on the telephone. Slowly, painfully, one difficult step at a time, Marco Williams learns what will have to pass for the truth about James Berry—the father whose name Williams didn't learn until the age of 24. When they finally meet in Springfield, Williams' quest appears to be at an end, until James Berry asks "How do I know, Marco, that I am your Dad?"

An extraordinary document of pain and loss, *In Search of Our Fathers* is a film few would have the courage or the perseverance to make. Williams' pursuit of the truth stands as an inspiration to all those who would search for closure, and in that closure Marco Williams finds the knowledge he needs to understand the role of father and the strength to carry on with his own life. Inspirational and immensely moving, *In Search of Our Fathers* is personal filmmaking of the highest order.

Production Company: Conjure Films Productions. **Executive Producers:** Frederick Zollo, Nicholas Paleologos. **Senior Producer:** Michael Rubbo. **Producer:** Marco Williams. **Associate Producer:** Lisa Leeman. **Screenplay:** Marco Williams. **Cinematography:** Nick Doob, Jean Paul Miotto, Phil Abrahams, Marco Williams. **Editor:** Lisa Leeman. **Music:** Billy Childs. **Principal Cast:** Marco Williams, Winnie Reavis, James Berry. **Print Source:** Conjure Films Productions, 3739 Mentone Avenue, #1, Los Angeles, CA 90034. Telephone: (213) 836-2099.

Sat., May 2, 4:00 pm, UDC, Bldg. 41, Room A-03. Shown following *Finding Christa*. Special guest Marco Williams. Code: DA0502A

THE LAST ACT

Parde-Ye Akhar

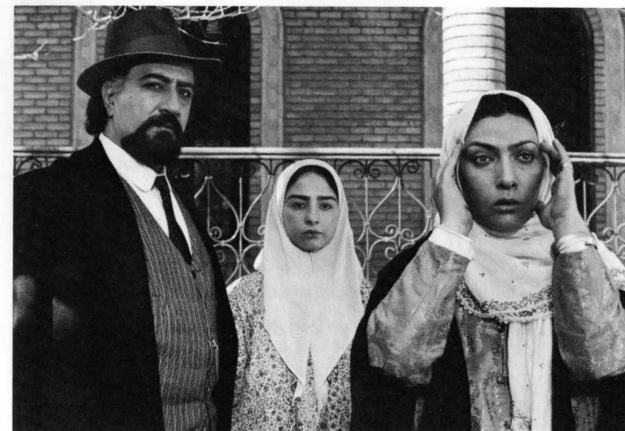
Varuzh Karim-Masihi

Iran, 1991, 105 minutes, color

The outstanding event at the Ninth Fajr International Festival last year in Tehran was the phenomenal success of Varuzh Karim-Masihi, whose first feature film, *The Last Act*, had even the most sceptical critics saying that he had soared beyond all expectations.

The Last Act is set in Tehran during the years before the outbreak of World War II. A middle-aged dramatist and his older sis-

ter—the only survivors of a rich family related to the extinct Qajar dynasty—scheme to deprive their sister-in-law of the family inheritance bequeathed to her by her deceased husband. The brother prepares a devilish plan in the form of a play that he enacts with a group of itinerant performers—lodged in the house as servants—in order to drive the young heiress to madness and suicidal or accidental death. After the intervention of the police, and a change of heart on the part of the dramatist, the last act is changed to a happy end.



Much of the plot is staged in an old mansion with a cellar haunted by the spectres of bygone generations. Karim-Masihi effectively intertwines his intricate plot into this Gothic ambience, and with his controlled use of lighting, camera movement, and editing, creates a tense, suspenseful atmosphere in the depth as well as on the surface of the pictorials. *The Last Act* is a happy event in Iranian cinema and could easily be compared with the better technical and artistic achievements in world cinema.

Houshang Gomakani

Cinema: *The Asian Film Magazine*

In Farsi with English subtitles

Production Company: Cadre Film. **Executive Director:** Mohammad Mehdi Dadgou. **Screenplay:** Varuzh Karim-Masihi. **Cinematography:** Asghar Rafiee Jam. **Editor:** Varuzh Karim-Masihi, Zhila Epakchi. **Music:** Babak Bayat. **Principal Cast:** Farimah Farjami, Darioush Arjmand, Saeed Poursamimi, Jamshid Hashempour, Nikou Kheradmand. **Print Source:** Farabi Cinema Foundation, No. 55 Sie-Tir Avenue, Tehran 11358, Iran. Telephone: (011) (9821) 671010/678156. Fax: (011) (9821) 678155.

Sun., May 3, 2:45 pm, AMC Union Station, Code: US0503D

Wed., May 6, 6:45 pm, AMC Union Station, Code: US0506A

THE LOST LANGUAGE OF CRANES

Nigel Finch

United Kingdom, 1991, 87 minutes, color, videotape

We are introduced to two gay men: Philip (Brian Cox), young and personable, embarking on what he hopes will become a permanent relationship; and Owen (Angus Macfayden), middle-aged and closeted, slipping away from his family once a week to visit a gay porno cinema. Suddenly it is revealed that the two men are father and son—and when Philip decides to come out to his parents, he unwittingly precipitates an irrevocable upheaval within the family. Confronted with the truth about his son's life, Owen sees that he cannot continue to live a lie, and, despite his





World View

love for his wife and the comfort of his heterosexual life, he sets out on the difficult but rewarding journey toward acceptance of his gay identity. In taking over the familiar conventions of television drama about middle-class family life, *The Lost Language of Cranes* explores its gay themes with great sensitivity and impeccable dramatic skill.

Andrew Britton
25th London Film Festival, 1991

Production Company: BBC Television. **Executive Producer:** Mark Shivas. **Producer:** Ruth Caleb. **Screenplay:** Sean Mathias, from the book by David Leavitt. **Cinematography:** Remi Adefarasin. **Editor:** Sue Wyatt. **Music:** Julian Wastall. **Principal Cast:** Brian Cox, Eileen Atkins, Angus Macfayden, Corey Parker. **Print Source:** BBC Enterprises, 80 Wood Lane, London W12 0TT, United Kingdom. Telephone: (011) (4481) 743 5588. Fax: (011) (4481) 749 9973.

Shown with May 5 screening

THE DISCO YEARS

Robert Lee King

USA, 1991, 20 minutes, color

A coming out story set in the decade of macrame and *Dance Fever*.

SHALL WE DANCE

Brian Sloan

USA, 1992, 15 minutes, color

A young cadet finds his heterosexuality going up in smoke.

Tues., May 5, 9:30 pm, American Film Institute, Code: AF0505E

Sat., May 9, 6:30 pm, American Film Institute, Code: AX0509A



ONCE UPON A TIME IN CHINA

Wong Fei Hung

Tsui Hark

Hong Kong, 1991, 121 minutes, color, CinemaScope

After a layoff of three decades, this is film number 99 about Wong Fei Hung, one of the greatest martial artists of Southern China—and hang on to your seats, kung fu fans, because the one and only Tsui Hark (*Peking Opera Blues*) has outdone himself this time with a sumptuous costume drama that has it all.

In the final quarter of the last century, Master Wong (former mainland action star Li Liang-chieh [Jet Li], who now lives in America) runs the best kung fu clinic in town. Yet he is continuously challenged on all sides. On one hand, the evil Shaho Gang (led by the ruthless Big Brother) is running an illegal slave ring under the guise of an immigration service and generally giving Wong and his fervent disciples a hard time. On the other hand, kung fu legend "Iron Robe" Yim has decided to open a clinic of his own and aims to run Wong's operation out of town. Wong also has to look after his dithering distant relative Aunt Yee and try to stay out of the path of the bumbling *gwilos* (literally, "devils"—in this case the assertive yet ineffectual provincial forces from Britain and the U.S.).

Forget all that, however, as fans of the genre gladly sacrifice subtlety of plot for non-stop action, and this Hark delivers on a grand scale. Highlights include the reluctantly westernized Wong's ingenious uses for his new bumbershoot in a gang rumble

SHUROO

Savi Gabizon

Israel, 1990, 83 minutes, color

Co-sponsored by the Embassy of Israel and the DC Jewish Community Center

For Israelis who are tired of films about war and the Palestinian problem, the hit of the year is *Shuroo*, which just won the Wolgin award for best film of the year at the Jerusalem Film Festival. It's the story of a schlemiel who becomes a kind of guru when he writes a book advising people to feel more and think less. Soon, he's surrounded by a group of middle-class Tel Aviv groupies with all the angst of contemporary urban life and flaky enough to have kept audiences laughing through their gas masks during the Gulf War. *Shuroo* was awarded six out of ten prizes by the newly formed Israeli Academy of Cinema.

The idea for *Shuroo* came to writer-director Savi Gabizon when he found that relationships with two friends deteriorated after they joined cult groups and were unable to talk about their new affiliation with any humor, and he wrote the first script while still a film student. "It was more like a speech against joining cults than a script," Gabizon admits. He took it to Jonathan Aroch, a professor who encouraged him to develop the script for a feature film and who eventually became its producer. Gabizon added a lot of jokes, and soon *Shuroo* was less a film about ideas and more about people.

"For many years we haven't had a successful comedy which isn't lowbrow," Aroch notes. "At first, the government-supported Israeli Fund for the Promotion of Quality Films found it difficult to accept a film not perceived to be about an important subject. It's a comedy, but sometimes it's hard to see the meaning hidden behind the story." Gabizon adds, noting the high Jewish membership in many cult groups throughout the world, "There are many little messages that fit what I think about people and life. [I believe]



many of the cults are mainly interested in power and money... The reason for the cult phenomenon is that the Jewish nation has lost its religion in the last few years. The state of Israel itself was an ideal, and people who need some sort of ideal are drawn to these cults."

Judy Stone

San Francisco Chronicle

In Hebrew with English subtitles

Production Company: Rosy Productions Ltd. **Producers:** Jonathan Aroch, Johann Raviv. **Screenplay:** Savi Gabizon, Jonathan Aroch, Johann Raviv. **Cinematography:** Yoav Kosh. **Editor:** Tali Halter. **Music:** Lior Tevet. **Principal Cast:** Moshe Ivgi, Sharon Brandon-Hacohen, Sinai Peter, Keren Mor, Shmuel Edelman, Ahuva Keren, Natan Zehavi, Ezra Kafri, Ygal Adika, Albert Illouz. **Print Source:** Rosy Productions, Ltd., Rehov Pinsker 6, Tel Aviv 63323, Israel. Telephone: (011) (9723) 528-3103.

Thurs., May 7, 7:30 pm, C.O. Wisconsin (film and meet the director reception \$10.00), Code: WA0507E

Sat., May 9, 10:00 pm, American Film Institute, Code: AF0509L

and his final showdown with Iron Robe, an intricately choreographed martial arts delight set in a warehouse full of cotton bales and rickety wooden ladders. "What's the point of being a kung fu expert? Can't make a living at it," whines Iron Robe to Wong before attempting to kick the stuffing out of him, but audiences can live it up at this year's Filmfest with a glowing example of a genre that, sadly, has all but disappeared from Washington screens.

Eddie Cockrell

In Mandarin and English with English subtitles

Production Company: Film Workshop Company Ltd. **Executive Producer:** Raymond Chow. **Producer:** Tsui Hark. **Screenplay:** Tsui Hark, Yuen Kai Chi, Leung Yiu Ming, Tang Pik Yin. **Cinematography:** Chung Chi Man, Wong Chung Piu, Arthur Wong, Lam Kwok Wah, Chan Tung Chuen, Chan Pui Kai. **Editor:** Mak Chi Sin. **Music:** James Wong. **Principal Cast:** Jet Li, Yuen Biao, Jacky Cheung, Rosamund Kwan, Kent Cheng, Yan Yee Kwan. **Print Source:** Film Workshop Company Ltd., 121 Waterloo Road, Kowloon Tong, Hong Kong. Telephone: (011) (852) 338 9973. Fax: (011) (852) 338 9079.

Fri., May 1, 7:00 pm, C.O. Jenifer, Code: JA0501E

Sat., May 2, 8:45 pm, UDC Auditorium, Code: UA0502E

PEPI, LUCY, BOM, AND OTHER GIRLS ALL LIKE MOM

Pepi, Luci, Bom y otras chicas del montón

Pedro Almodóvar

Spain, 1980, 80 minutes, color

After making a half-dozen shorts on super 8 and a 16mm film, Pedro Almodóvar graduated to 35mm with the raunchy, sur-



realist *Pepi, Lucy, Bom, and Other Girls All Like Mom*. Made cooperatively, with little bits of money gathered from here and there, the film is a perfect introduction to the Almodóvar universe, mixing old and new in a postmodernist style, playing the old and new off against each other. Above all it marks a distinctive rupture with the past.

Pepi, dressed like a '50s adolescent in pigtails and lacy dresses, is raped by a policeman in a scene shot and cut with close-ups and intertitles in imitation of the photo-novels so popular in Spain. Pepi's friends, from a punk rock group, then dress up in traditional garb, and singing folk songs, approach the policeman in



World View

the street and rip into him. Almodóvar described the film as being amoral, aggressive, and disagreeable, but it is a fascinating study of how our private values—in this case, a policeman's—can become contaminated by our professional lives. Reveling in caricatures and inspired by a comic madness, the film is a catalogue of the concerns that would surface in Almodóvar's later work.

Piers Handling
12th Toronto Festival of Festivals, 1987

In Spanish with English subtitles

Production Company: Pepon Corominas/Figaro Films. **Screenplay:** Pedro Almodóvar. **Cinematography:** Paco Femenia. **Editor:** Pepe Salcedo. **Principal Cast:** Carmen Maura, Eva Siva, Alas-ka, Felix Rotaeta, Concha. **Print Source:** Cinevista, 560 West 43rd Street, Suite 8J, New York, NY 10016. Telephone: (212) 947-4373. Fax: (212) 947-0644.

Fri., May 1, 9:00 pm, C.O. Jenifer, Code: JB0501E
Sun., May 3, 9:00 pm, C.O. Jenifer, Code: JB0503E

STAR TIME

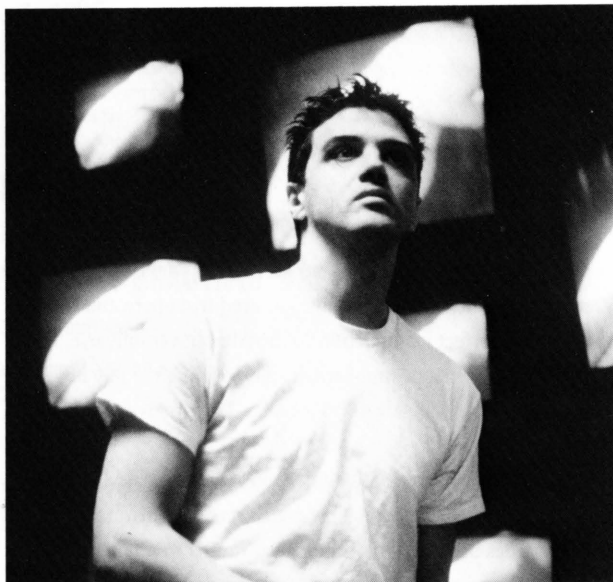
Alexander Cassini

USA, 1991, 87 minutes, color

While it may be old news that television can be a damaging influence on those easily seduced by the illusion of fame, one of the most revelatory and memorable American independent feature films presented in January at the Sundance Film Festival was this provocative and multilayered allegorical drama. First-time director Alexander Cassini (a former Directing Fellow at the American Film Institute) casts the problem in an intriguing new light...

Henry Pinkle (Michael St. Gerard of *Hairspray*) is a loner whose desperate yearning for normalcy is revealed only haltingly in sessions with his therapist, Wendy (Maureen Teefy). When Pinkle is saved from suicide by suave TV personality Sam Bones (John P. Ryan), his luck begins to change. Bones exhorts him to action—"Be a winner," he says—maintaining that Henry is a special man with a special purpose. But as Bones' mission for Henry becomes clearer, the boy's grasp of reality becomes less and less so—after all, what led him to despair to begin with was the cancellation of his favorite television program, "The Robertson Family."

Much of a director's craft involves the envelopment of the audience into the world of a film, and on that level *Star Time* is an unqualified success. Fernando Arguelles' atmospheric photography cloaks the action in a shadowy industrial neverland, and Blake Leyh's nervously assertive music propels the narrative while wryly commenting on the proceedings. But it is director Cassini's condemnation of the media's influence on the individual that makes *Star Time* such powerful stuff: Pinkle's progress, he argues, is our fate, too, if we as a culture are lulled into believing that broadcasting speaks personally to the consumer instead of remembering that it manipulates the individual on behalf of the cold-hearted busi-



nesses that support it. Henry Pinkle's metaphorical seduction is a chilling reminder that the global village isn't without its underworld of misfits, easily deluded by the promise of fleeting fame.

Eddie Cockrell

Production Company: Alexander Cassini Productions, Inc. **Producer:** Alexander Cassini. **Associate Producer:** Stan Salfas. **Screenplay:** Alexander Cassini. **Cinematography:** Fernando Arguelles. **Editor:** Stan Salfas. **Music:** Blake Leyh. **Principal Cast:** Michael St. Gerard, John P. Ryan, Maureen Teefy. **Print Source:** Alexander Cassini Productions, Inc., 309 Santa Monica Boulevard, Suite 317, Santa Monica, CA 90401. Telephone: (310) 458-9224. Fax: (310) 458-9029.

Mon., May 4, 8:45 pm, AMC Union Station, Code: US0504E
Fri., May 8, 8:45 pm, AMC Union Station, Code: US0508E



THE STATION

La Stazione

Sergio Rubini

Italy, 1990, 92 minutes, color

Sergio Rubini's fresh and youthful approach to this film is responsible for much of its charm and originality. The story, based on a play by Umberto Marino, takes place almost entirely within the confines of a small railway station somewhere in the south of Italy. Domenico (played by the director) is a station manager whose uneventful existence is suddenly brightened one night by the arrival of Flavia, a beautiful young woman who has fled from a glamorous party nearby. She wants to get away as quickly as possible, but the earliest train doesn't leave until six the next morning. When her arrogant fiancé, Danilo, arrives on the scene, she refuses to accompany him back to the party. He storms back alone, leaving Domenico and Flavia to gradually get to know one another. Shortly after, Danilo reappears, visibly drunk and annoyed. He begins to assault Flavia, but Domenico is able to barricade Flavia and himself in his office. Slowly, Domenico realizes that he has fallen in love.

Rubini's touching and tender portrayal of Domenico as a sympathetic and lonely young man gives a truly human perspective to the story. Laced with humor and poignant observations, *The Station* is an entertaining study of the nature of relationships between contrasting personalities.

Dimitri Eipides

16th Toronto International Film Festival of Festivals, 1991

In Italian with English subtitles

Production Company: Fandango. **Producer:** Domenico Procacci. **Screenplay:** Umberto Marino, Gianfilippo Ascione, Sergio Rubini, from a play by Umberto Marino. **Cinematography:** Alessio Gelsini. **Editor:** Angelo Nicolini. **Music:** Antonio Di Pafi. **Principal Cast:** Sergio Rubini, Margherita Buy, Ennio Fantastichini. **Print Source:** Aries Film Releasing, 322 West 57th Street, Suite 358, New York, NY 10019. Telephone: (212) 246-0528. Fax: (212) 247-4588.

Fri., May 8, 6:45 pm, AMC Union Station, Code: US0508A
Sat., May 9, 6:45 pm, AMC Union Station, Code: US0509A

THE SUSPENDED STEP OF THE STORK

To meteoro vima tou pelargou/Le pas suspendu de la cigogne

Theo Angelopoulos

France/Greece/Switzerland/Italy, 1991, 122 minutes, color

A recent poll of international critics places Theo Angelopoulos among the top ten directors currently at work. In the newest film from the director of *Landscape in the Mist* (presented at Filmfest DC in 1990), Marcello Mastroianni plays an elderly refugee in a Greek border town who becomes the subject of an investigation by a television journalist convinced that the old man is a politician who mysteriously disappeared several years before. The director happened upon the central image of the film while researching a proposed documentary on the border. "I came across a most extraordinary colonel," he remembers. "We were at a very isolated crossing on a partially destroyed, snow-covered bridge. A blue line indicated where Greece ended, a white one was no-man's land, and a red one showed where Turkey began. The colonel placed his foot on the blue line and said: 'If I take one step I am somewhere else—or I die.'"



Shooting of the movie on the Greek-Turkish frontier prompted a minor scandal when Angelopoulos and his entire cast and crew were unceremoniously excommunicated by the local crusading Greek Orthodox bishop, who barred them from paradise eternally for what he termed the movie's "anti-national" and "indecent" content. "The situation confirmed what I already thought [about politicians]," commented Angelopoulos. "People are only in politics for career opportunities."

Kirk Ellis

Moving Pictures International (Cannes), May 1991

In Greek and English with English subtitles

Production Companies: Arena Films/Theo Angelopoulos Production/Greek Film Center/Vega Film/Erre Produzioni. **Producers:** Theo Angelopoulos, Bruno Pesery. **Screenplay:** Theo Angelopoulos, Tonino Guerra, Petros Markaris. **Cinematography:** Yorgos Arvanitis, Andreas Sinanos. **Editor:** Giannis Tsitsopoulos. **Music:** Helena Karaindrou. **Principal Cast:** Marcello Mastroianni, Jeanne Moreau, Gregory Karr, Dora Chryssikou, Ilias Logothetis. **Print Source:** Mainstream S.A., 34 rue Poncelet, Paris, France 75017. Telephone: (011) (33) 1 44.40.05.55. Fax: (011) (33) 1 47.63.07.62. Telex: 651485 MAINSR F.

Fri., May 8, 6:30 pm, C.O. Jenifer, Code: JA0508A
Sat., May 9, 8:30 pm, C.O. Jenifer, Code: JB0509E

THIS LAND IS OURS

Kasarmu ce

Saddik Balewa

United Kingdom/Nigeria, 1991, 84 minutes, color

This debut feature from the son of the first Prime Minister of Nigeria is a graduation film produced by the British-based National Film and Television School. *This Land is Ours* is a detailed and atmospheric document of communal living and a culture on the verge of a transition that will bring drastic and long-

1989 - 1990

**A Night In Havana:
Dizzy Gillespie in
Cuba**

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by Gordon Eriksen and John
O'Brien
First Run Features, distributor

84 Charlie Mopic*

by Patrick Duncan
New Century Vista,
distributor

For All Mankind

by Al Reinert
Circle Releasing, distributor

**From Hollywood
to Deadwood***

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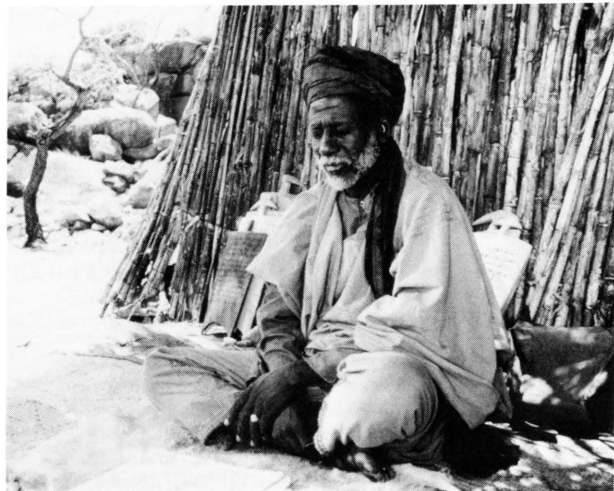
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World View



ranging effects. In an Islamic community in northern Nigeria, a group of poor villagers, oblivious to the huge mineral wealth under their feet, fight a powerful enemy to protect their land.

Speaking to *West Africa* magazine about his decision to shoot the film in Hausa—one of the native languages in Nigeria—Balewa said, “I think we have to get away from this kind of aberration where stories and characters set in a specific linguistic and geographical context are articulated in a language totally alien from their realities. I think it is eccentric. The language is an integral part of the story. There is no way you could have made [*This Land is Ours* in English] and made it work properly. On top of that, I know from my experience in the Nigerian theater that it is always a struggle for Nigerian actors working in English. They find it very difficult, but as soon as you get them to act in their own language, they expand, become natural. That was a critical factor; I needed that immediacy.”

Eddie Cockrell

In Hausa with English subtitles

Production Company: The National Film and Television School. **Producer:** Matthew Rose. **Screenplay:** Saddik Balewa. **Cinematography:** Peter Murphy. **Editor:** David Hill. **Principal Cast:** Umaru Uba Gaya, Sani Muhammad Shira, Mustapha Mohammed, Mamudu Muhammadu Gumel, Musa Muhammed Abdullahi. **Print Source:** The National Film and Television School, Beaconsfield Studios, Station Road, Beaconsfield, Bucks HP9 1LG, United Kingdom. Telephone: (011) (0494) 671234. Fax: (011) (0494) 674042.

Sat., May 2, 8:15 pm, American Film Institute, Code: AF0502E

TO RENDER A LIFE: LET US NOW PRAISE FAMOUS MEN AND THE DOCUMENTARY VISION

Ross Spears

USA, 1992, 88 minutes, color

Co-sponsored by the National Archives

In 1936 the writer James Agee and photographer Walker Evans travelled to Hale County, Alabama, to document the lives of three families of desperately poor cotton farmers. The result of



their work was published in 1941 as *Let Us Now Praise Famous Men*—a book that became an American classic.

Initially, fewer than 600 copies of the book were sold. Both critics and readers were baffled by the book's unique, intensely subjective style. Reissued in 1960, however, *Let Us Now Praise Famous Men* achieved instant critical acclaim and became one of the most often read books of the civil rights movement, inspiring many writers, photographers, artists, and historians.

To Render a Life is the first feature film to be made about this landmark book. Central to the film is a portrait of a contemporary poor, rural family living in the same conditions as the cotton sharecroppers of the Depression. Ross Spears and writer Silvia Kersusan spent more than three years filming with a family living near the edge of survival in one of the richest counties in America. The result is a detailed and moving portrait of a family seen through the eyes of *Let Us Now Praise Famous Men*. Rural and white, these are truly the invisible poor—people whose story is rarely handled in depth by the mass media.

To Render a Life is also a film about the making of documentary art and, thus, the filmmakers carefully explore some of the issues involved in representing the lives of others. Some of the most important writers and documentarists of our time are featured, including Robert Coles, Frederick Wiseman, Jonathan Yardley, and Jonathan Kozol. *To Render a Life* reminds us that the ethical and artistic tensions of the documentary process are central questions in the media-dominated environment in which we live.

Bill Blakefield

Film Programmer, National Archives

Screenplay: Silvia Kersusan. **Cinematography:** Ross Spears. **Editors:** Grahame Weinbren, Ellen McAfee. **Music:** the Edgar Meyer Group. **Voice:** Earl McCarroll. **Principal Cast:** Robert Coles, Frederick Wiseman, Jonathan Yardley, Jonathan Kozol, Ted Rosengarten, Wilma Dykaman, Ruth Behar, Alan Cheuse, Howell Raines. **Print Source:** James Agee Film Project, 316 E. Main Street, Johnson City, TN 37601. Telephone: (615) 926-8637.

Fri., May 1, 7:00 pm, National Archives, FREE



World Premiere

TRABERG

Jørgen Leth

Denmark, 1992, 91 minutes, color

Co-sponsored by the Royal Danish Embassy

Involvement in a shady deal, a mysterious and furtive man known only as Traberg travels from Spain to Haiti. He arrives in Port-au-Prince during the unrest that led to the ouster of the first freely elected president in that country's history, 38-year-old leftist priest Jean-Bertrand Aristide, in a coup on September 30 of last year. As he tries vainly to make his contacts and consummate his business, Traberg is swept up in the violence and uncertainty.

Danish filmmaker and poet Jørgen Leth has been making documentaries and dramatic features on arcane subjects in exotic locales for 27 years. He will be the subject of a career retrospective at the American Film Institute Theater immediately following Filmfest, and to begin that retrospective Leth has just emerged from the lab with this absorbing yet chilling docu-drama shot

entirely on location as events unfolded. The poetry of the film springs from the tumultuous reality around the lead character, until by the end of the film the story of Traberg (played by a prominent Danish poet and jazz critic making his acting debut) has become the story of a country in crisis. “I'm fascinated by Haiti because it's like walking into an ongoing novel every time you go there,” Leth says. “For a storyteller it's a fantastic place to be. The intrigue and compassion make for rich and strongly appealing stories. There's an element of surrealism in Haitian life, a mixture of comedy and tragedy—it's a dying paradise, things right now are undecided.”

Since 1981 Leth has been a frequent traveller to Haiti to make films (*Haiti Express* in 1982 and sequences from his 1984 work, *Moments of Play*), and he now maintains a legal residence in the country he finds endlessly fascinating. Oddly serene in the midst of chaos, *Traberg* is yet another chapter in the saga of a man who is perhaps cinema's most peripatetic observer.

Eddie Cockrell

In English, French, Creole, and Spanish with subtitles

Production Company: Jørgen Leth Productions. **Producer:** Marianne Christensen. **Screenplay:** Jørgen Leth. **Cinematography:** Dan Holmberg. **Editor:** Camilla Skousen. **Music:** Robbie Robertson, Nat “King” Cole, various Haitian artists. **Principal Cast:** Ebbe Traberg, Erik Mørk, Jean-Claude Dicoquemare. **Print Source:** Jørgen Leth Productions, Blomstervænget 52, DK 2800 Lyngby, Denmark. Telephone: (011) (4545) 87-2700. Fax: (011) (4545) 87-2705.

Reception to meet the director following the screening, hosted by Ambassador and Mrs. Peter Dyrrig, 8:30 pm, Royal Danish Embassy, 3200 Whitehaven Street, NW. Please RSVP, (202) 797-5351

Fri., May 8, 6:30 pm, American Film Institute, Code: AF0508A



WHAT HAPPENED TO SANTIAGO?

Lo Que Pasó a Santiago

Jacobo Morales

Puerto Rico, 1989, 105 minutes, color

What Happened to Santiago is a charming story of love after 60, by the brilliant Puerto Rican director Jacobo Morales. Morales has brought his considerable talent for constructing crystal-clear yet humorous narrative to the story of Santiago Rodriguez (Tommy Muniz), a cantankerous, newly widowed, and recently retired accountant. A stickler for precision, Santiago is quite unprepared for a chance meeting with the mysterious and much younger Angelina, who shares his quiet joys of strolling through the parks and plazas of Old San Juan. She is elusive and reluctant to share her past with him, scheduling meetings at odd hours and refusing to give him her phone number or even tell him her last name. While the relationship brings new meaning to Santiago's life, the enigma leads him to hire a private investigator to discover the truth about Angelina. The dialogue is consistently fresh and unsentimental; and, just when the film begins to edge into melodrama, Morales imposes a stunning directorial will to conjure a seductive Caribbean magic-realism where dream and waking states collide.



World View

From the moment Morales first met Tommy Muniz, directing him in the Puerto Rican stage version of "The Sunshine Boys," he set about writing a script especially for the popular actor. Muniz has responded with a masterful performance, full of subtlety and warmth, in this film that received an Academy Award nomination for best foreign film. Morales' most ambitious and most finely crafted work to date, *What Happened to Santiago* offers a mature, perceptive look at the progress of love, Puerto Rican style.

Helga Stephenson

15th Toronto International Film Festival, 1990

In Spanish with English subtitles

Production Company: Dios Los Cria, Inc. **Executive Producer:** Blanca Silvia Ero. **Producer:** Pedro Muniz. **Screenplay:** Jacobo Morales. **Cinematography:** Agustin Cubano. **Editor:** Alfonso Borrel. **Art Director:** Anita Huffman. **Sound:** Antonio Betancourt. **Music:** Pedro Rivera. **Principal Cast:** Tommy Muniz, Gladys Rodriguez, Jacobo Morales, Johanna Rosaly, Roberto Vigoreaux. **Print Source:** Manley Productions, Inc., 111 West 57th Street, Suite 1401, New York, NY 10019. Telephone: (212) 541-7733. Fax: (212) 957-9006. Telex: 421832.

Sat., May 2, 6:30 pm, UDC Auditorium, Code: UX0502A

Thurs., May 7, 6:45 pm, AMC Union Station, Code: US0507A



YOUNG SOUL REBELS

Isaac Julien

United Kingdom, 1991, 103 minutes, color

Bursting with the explosive self-affirmation of those on the musical, sexual, and racial margins, *Young Soul Rebels* is a richly entertaining and passionate drama of friendship, murder, and cultural warfare. It's London, June 1977—a high point of both

emergent punk music/fashion and British nationalism. Chris and Caz are buddies, black disc jockeys who run a pirate radio station. When a gay friend is murdered while cruising in a park, racial and sexual tensions begin to surface around and between them.

Best Film in the 1991 Critics' Week at Cannes, *Young Soul Rebels* signals the emergence into feature film of the boldest talents in British black underground filmmaking. Recreating what now seems long ago with expert precision, the film balances insightful depiction of the social milieu against a strongly characterized story of male relationships. *Young Soul Rebels* is perhaps most remarkable for its emotionally authentic and politically aware presentation of a range of characters (black, white, straight, gay, male, female) without tokenism, stereotypes, or elimination of differences.

Amnon Buchbinder

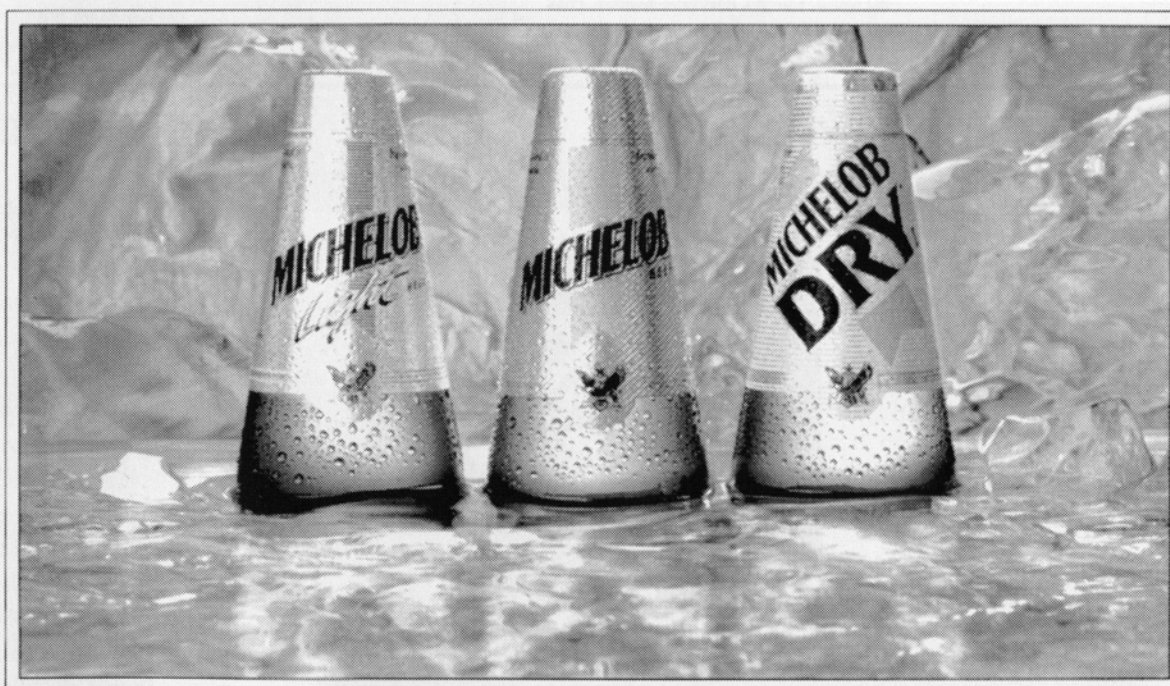
Greater Vancouver International Film Festival, 1991

Production Companies: British Film Institute/Film Four International/Sankofa Film and Video/La Sept/Kinowelt. **Executive Producers:** Ben Gibson, Colin MacCabe. **Producer:** Nadine Marsh-Edwards. **Screenplay:** Paul Hallam, Derrick Saldaan McClintock, Isaac Julien. **Cinematography:** Nina Kellgren. **Editor:** John Wilson. **Music:** Simon Boswell, the Blackbyrds, X-Ray Specs, War, Funkadelic, the O'Jays. **Principal Cast:** Valentine Nonyela, Mo Sesay, Dorian Healy, Frances Barber, Sophie Okonedo. **Print Source:** Miramax Films, 375 Greenwich Street, 3rd Floor, New York, NY 10013. Telephone: (212) 941-3800. Fax: (212) 941-3949.

Thurs., April 30, 8:45 pm, C.O. Jenifer, Code: JB0430E

Tues., May 5, 9:00 pm, C.O. Jenifer, Code: JB0505E

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KIDS

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FILMFEST DC FOR KIDS

Program One

Recommended for all ages

HE AIN'T HEAVY

Milan Cheylov, Canada, 6 minutes

A live action funk fable about brotherly love set in a downtown Toronto boxing club.

AFRICAN STORY MAGIC

Peter Thurling and Susan Saltz, USA, 35 minutes

In this beautifully costumed and photographed film, a young boy learns to overcome his fears and gains a new sense of pride and self-esteem when, transported into the world of his imagination, he is introduced to the fables of his African ancestors.



FOOL OF THE WORLD AND THE FLYING SHIP

Francis Vose, England, 54 minutes

Pyotr donates his share of a woodcutter's savings to his selfish brothers, who vie for the hand of a princess in a contest to build a ship that flies. This Russian folktale is told using beautiful stop-action puppet animation.

Total running time: 95 minutes

Fri., May 1, 10:00 am, Anacostia Museum, FREE

Sat., May 2, 3:00 pm, Parklands Community Center, FREE

Wed., May 6, 4:00 pm, Francis Gregory Library, FREE

Sun., May 10, 2:00 pm, Hirshhorn Museum, FREE

Sponsored by the D.C. Commission on
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AMAZING GRACE WITH BILL MOYERS

Elena Mannes

USA, 1990, 80 minutes, color

Amazing grace! How sweet the sound that saved a wretch like me! I once was lost but now am found; Was blind, but now I see." First penned by former slave trader John Newton in the 18th century, the song "Amazing Grace" has had a remarkable effect on both contemporary American society—the civil rights movement of the '60s is unimaginable without it—and a wide range of performers.

This unique documentary, part performance film and part biography of Newton and his times, took Bill Moyers throughout the United States to speak with all kinds of people about the effect the song has had on them. From Nashville, Johnny Cash remembers the first time he sang it at a prison concert; prisoners in Huntsville, Alabama, talk about the importance of the song to their peace of mind while incarcerated; Judy Collins tells of how it inspired her during times of personal turmoil; and Jessye Norman claims "If I had to choose a favorite verse, I would choose 'Through many dangers, toils and snares,' because it has such hope

Program Two

Recommended for ages 6 and up

ORAL HYGIENE

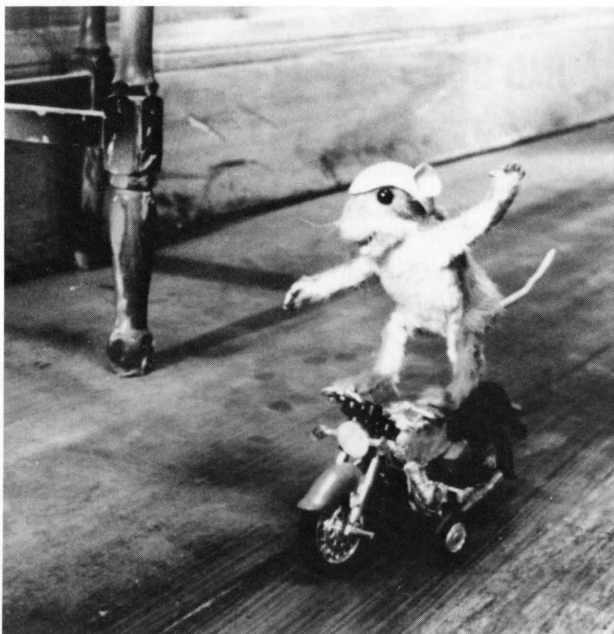
David B. Fain, USA, 3 minutes

This funny reggae extravaganza brings us animated dancing skulls and singing skeletons.

ADAGIO

Giancarlo Gemin, England, 22 minutes

Kevin loves operatic music although he has never seen an opera. At home, he retreats into his Walkman to avoid hearing the angry arguments of his mother, sister, and step-father. Soon, unexpected incidents force Kevin out of his isolation and into the world of live opera.



RALPH S. MOUSE

Thomas G. Smith, USA, 40 minutes

The further adventures of the mouse on a motorcycle at the Mountain View Inn.

Total running time: 65 minutes

Tue., May 5, 4:00 pm, Anacostia Museum, FREE

Thurs., May 7, 9:30 am, Patricia Harris Elementary School, FREE

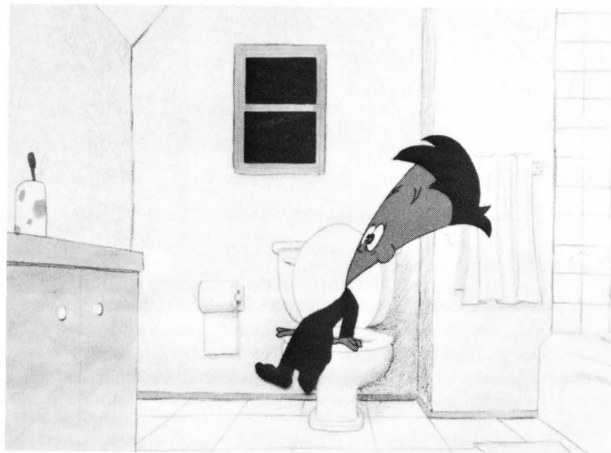
Program Three

Recommended for ages 6 and up

COYOTE MOUNTAIN

Jeffrey Mueller, USA, 27 minutes

The story of a girl's journey into the world of Navajo spirituality leads to the understanding that modern society and traditional cultures have something to offer each other.



CAPITAL P

Stephen Barnes, Canada, 4 minutes

A little boy has to go "P" in this hilarious (and tasteful) animated film.

FLIPBOOK MOVIE

Patrick Jenkins, Canada, 5 minutes

Three colorful flipbooks come to life.

ELEPHANT DIARY

Robert Nixon, USA, 12 minutes

Amazing shots of Kenya's wildlife highlight the story of a boy's love of elephants.

AMAZONIA

Faith Hubley, USA, 10 minutes

Three South American myths from the tropical rain forest are presented in this animated film.

Total running time: 58 minutes

Sat., May 2, 1:30 pm, Shepherd Park Library, FREE

Sat., May 9, 11:00 am, MLK Memorial Library, FREE

SENIORS



at the end." Interspersed with these testaments is the story of Newton's transformation from slave trader to abolitionist, with Jeremy Irons providing the sea captain's voice. Thought-provoking and absorbing, this inspirational documentary has more than a few fascinating stories to tell.

Eddie Cockrell

Production Company: Public Affairs Television, Inc. Executive Producers: Judith Davidson Moyers, Bill Moyers. Producer: Elena Mannes. Associate Producer: Rebecca Berman. Cinematography: Gary Steele, Greg Andracke. Editor: Donna Marino. Music: John Newton. Principal Cast: Johnny Cash, Judy Collins, Jessye Norman, Jean Ritchie, Marion Williams, the Boys Choir of Harlem, the voice of Jeremy Irons. Print Source: Public Affairs Television, Inc., 356 West 58th Street, New York, NY 10019. Telephone: (212) 560-6960.

Tue., May 5, 1:00 pm, American Film Institute, FREE

GREAT AMERICAN ENTERTAINERS

Michael Chertok has presented archival film programs throughout the U.S. and in Europe and Canada. He returns to Filmfest this year with a tribute to Hollywood and early television, featuring remarkable performers from the world of music and dance. Featured singers include Ella Fitzgerald, the young Sarah Vaughan, Jimmy Rushing (Mister Five by Five himself), Nat "King" Cole and his trio, Dinah Washington, Helen Humes, and the incomparable Billie Holiday. The program then segues into the immortals of jazz dance, featuring performances by Tip, Tap & Toe (and the sensational slide technique of Raymond Winfield), Whitey's Lindy Hoppers, the comedy dance of Stump and Stumpy, the Nicholas Brothers, Peg Leg Bates, John Bubbles, and Bill "Bojangles" Robinson. The show's climax is a review of performers who mix music and humor: Fats Waller, Louis Jordan, Martha Davis, Cab Calloway, and the one and only Louis Armstrong.

Print Source: Chertok Associates, 1 south Franklin St., New York, NY 10960. Telephone: (914) 638-6452. Fax: (914) 358-4732.

Sat., May 2, 11:00 am, Senior Citizens Counseling and Delivery Center, FREE
Mon., May 4, 1:00 pm, American Film Institute, FREE

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