Mystery. Romance. Foreign Intrigue.

You'll see it all at the Washington D.C. International Film Festival. And at Starbucks. Where you'll find exotic coffees from around the world. In fact, we have nearly as many exceptional coffees as there are exceptional films. So before you watch the world on film, come into one of our stores and taste the world in a cup.
FROM THE MAYOR

EIGHTH ANNUAL WASHINGTON, D.C.
INTERNATIONAL FILM FESTIVAL

As Mayor of the District of Columbia, it is my distinct pleasure to extend greetings to the participants, guests and friends of the Washington, D.C. International Film Festival.

I would like to take this opportunity to thank the Washington, DC International Film Festival, in collaboration with the District’s artistic, commercial and governmental communities, for hosting this showcase of filmmakers. The District of Columbia’s local film and video industry is now actively producing and promoting their entertainment projects to the national and international markets. This festival will offer a much needed medium to promote the creative talents and economic resources available within our local entertainment industry.

Washington, DC is a diverse, multicultural, multi-ethnic city, with a long history of hospitality. Our city serves as the Nation’s Capital, the home of 600,000 residents, and a window to America. It is also one of the most picturesque cities in the world. The District of Columbia’s beautiful and varied architecture makes our city a unique site for the film and video industry to use in producing and promoting their entertainment projects to the national and international markets. Beyond our historical monuments, museums, theaters and educational institutions are also our many thriving and diverse residential neighborhoods which lend themselves to so many yet untold stories through film.

On behalf of all Washingtonians, best wishes for a successful film festival.

Sharon Pratt Kelly
Mayor

FROM THE DIRECTOR

I welcome all the longtime friends of Filmfest DC and new members of our audience to Washington DC’s eighth annual celebration of the best in international cinema. We are a community of staff and volunteers who have become like an extended family, gathering every year to create this celebration for you, the residents of the Washington area.

Now more than ever, film festivals are one of the few means for American audiences to see quality foreign films. From London to Liberia, from Hong Kong to Hamburg, and from Buenos Aires to Banff, Hollywood films dominate the screens and shape the tastes of moviegoers the world over: In the global marketplace, Hollywood productions represent 80% of the films shown commercially.

The range of choice is constantly being narrowed. But film festivals and other alternative screenings open up this otherwise limiting situation. Festivals allow films without over-marketed stars and huge promotional budgets to find their way to appreciative audiences. For Filmfest DC, quality is the criterion for participation.

Every year, Filmfest DC focuses on the cinema of one country or area of the world. This year we are pleased to present Spain on Film. In the years since Francisco Franco and fascism, Spanish films, in both subject and style, have overturned inhibiting traditions of the past and broken new ground to produce one of the most uninhibited cinemas in the world today.

“Global Rhythms,” our popular series of music films, will include new works featuring jazz, bluegrass, opera, and rock’n’roll. We have also planned a special jazz event at the Corcoran Gallery of Art. Of course, “Filmfest DC for KIDS,” “Cinema for Seniors,” and “Anacostia Day” are back by popular demand. This year’s Filmfest innovation is “Cine Cafés,” a series of informal conversations on issues raised by festival programming that will take place in local cafés and restaurants. And we have a continuing commitment to showcase films from developing countries: Although filmmakers there often produce movies under severely limiting conditions, they continually amaze us with artistic visions we would otherwise never glimpse.

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

And so I invite you to sit back comfortably as the lights dim and the projector flickers—you are part of an international community that knows no boundaries of language, culture, and ideology, sharing the pleasures of the great art form of our century, the cinematic image.

Tony Gittens
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4 FILMFEST · DC · 1994
Please present your Filmfest DC ticket stub at one of the following fine restaurants and enjoy a little extra on us! (This offer is good April 21 to May 1, 1994)

**American Cafe**
5252 Wisconsin Avenue, NW  
A complimentary dessert of your choice with the purchase of an entree.

**Booeymonger**
5252 Wisconsin Avenue, NW  
3255 Prospect Street, NW  
4600 East West Highway, Bethesda  
$1.00 off any specialty sandwich. Not available with any other offer.

**Chadwicks**
5247 Wisconsin Avenue, NW  
A complimentary dessert with the purchase of any sandwich. "Chadwicks' Favorite" or entree salad.  
(This offer valid at Friendship Heights location only.)

**Ruppert’s Real Restaurant**
1017 7th Street, NW  
A complimentary dessert of your choice with the purchase of an entree.

**Crepizza European Cafe**
5300 Wisconsin Avenue, NW (Mzza Gallerie, ground floor)  
15% discount off any checks.

**Hamburger Hamlet**
5225 Wisconsin Avenue, NW  
A complimentary small sundae with the purchase of a dinner.

**L&N Seafood**
5345 Wisconsin Avenue, NW  
A complimentary appetizer of your choice with the purchase of an entree. (This offer valid at Wisconsin Avenue location only.)

**the Pleasant Peasant**
5300 Wisconsin Avenue, NW  
Entrance on Jenifer Street or through Mzza Gallerie  
A complimentary dessert with the purchase of an entree.

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**The Henley Park Hotel**

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**Filmfest DC Staff**

L to R (Front):
Philipp Harris, Cheryl Black, Shirin Ghareeb.  
(Back) Julia Pelosi, Steven Graham.

L to R:
Linda Billings, Tara Casolo, Cheryl Dixon.  
(Back) Bruce Snyder, Pat Belcher.

L to R (Front):
Cathy Ehrman, Min Eng, John Hall.  
(Back) Robert Sanchi, Kelly Gordon.

L to R (Front):
Amit Mahboub, Susan Hamilton.  
(Back) Karen Kajiwara, Lianne Williamson, Eddie Cockrell.
General admission to all events is $6.50. Events marked with an asterisk (*) are FREE. Advance tickets are available from ProTix. Call 703-281-6500 from 10:00 am to 9:00 pm Monday through Friday, and from noon to 7:00 pm (Saturday and Sunday) for tickets.

Use program codes to order Filmfest pays service charge. No ProTix sales on the day of show. ProTix tickets also available at Office Outfitters in the Reston Town Center and at the following Woodward & Lothrop stores:

Washington, D.C. Metro Center
Virginia
Columbia Mall
Fair Oaks Mall
Landover Mall
Lake Forest Mall
Montgomery Mall
Pentagon Plaza
Tickets may also be purchased at the theater one hour before showtime.

Festival MultiPass-10 Coupon Book - Ten admissions for $50.00 ($45.00 for Washington, D.C. Film Society members). Good for regular $5.00 screenings, or a single ticket can be used toward a higher priced event (not applicable for Opening and Closing Nights). Available only at select festival box offices (not from ProTix). Coupons can be exchanged for tickets at the box office up to one hour before show time.

For additional information about Filmfest DC, call (202) 274-8810.

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
- Analecta Branch, D.C. Public Library
- Good Hope Rd. 18th St., SE
- Analecta Museum, 1901 Fort Pl., SE
- Biograph Theatre, 2811 M St., NW
- Cineplex Odeon Jennifer, 5252 Wisconsin Ave., NW
- Free parking. Take Metro to Friendship Heights.
- Cafe Cino, Chevy Chase Pavilion
- 4300 Military Road, NW
- Cineplex Odeon Uptown Theater
- 3426 Connecticut Ave., NW. Take Metro to Cleveland Park.
- Francis Gregory Branch, D.C. Public Library
- 3600 Alabama Ave., SW
- Corcoran Gallery of Art, 500 17th St., NW
- Hirshhorn Museum and Sculpture Garden
- 7th St. & Independence Ave., SW. Take Metro to L'Enfant Plaza.
- Key Theatre, 1222 Wisconsin Ave., NW
- National Gallery of Art, 6th St. & Constitution Ave., NW. Take Metro to Archives.
- Shepherd Park Branch, D.C. Public Library
- 7420 Georgia Ave., NW

FESTIVAL SCHEDULE

WEDNESDAY, APRIL 20
8:00 PM Opening Night Gala: Cineplex Odeon Uptown Theater
9:00 PM *Shyam Benegal Lecture: Smithsoninan Institution
10:00 PM *Seventh Horse of the Sun: American Film Institute
11:00 PM *Something in a Hat: BFI

THURSDAY, APRIL 21
1:00 AM *Screening of Birth of a Nation: Library of Congress
2:00 PM *The Red Squirrel: American Film Institute
3:00 PM *The Secret Adventures of Tom Thumb: Cineplex Odeon Jennifer
4:00 PM *The Secret Adventures of Tom Thumb: Cineplex Odeon Jennifer
5:00 PM *The Secret Adventures of Tom Thumb: Cineplex Odeon Jennifer
6:00 PM *The Secret Adventures of Tom Thumb: Cineplex Odeon Jennifer
7:00 PM *The Secret Adventures of Tom Thumb: Cineplex Odeon Jennifer
8:00 PM *The Secret Adventures of Tom Thumb: Cineplex Odeon Jennifer
9:00 PM *The Secret Adventures of Tom Thumb: Cineplex Odeon Jennifer
10:00 PM *The Secret Adventures of Tom Thumb: Cineplex Odeon Jennifer

FRIDAY, APRIL 22
12:30 PM Heimat: Part 1
3:00 PM Seventh Horse of the Sun: American Film Institute
3:30 PM *The Son of a Shark: Cineplex Odeon Jennifer
4:00 PM 7000 Women from the Lake: Cineplex Odeon Jennifer
4:15 PM 7000 Women from the Lake: Cineplex Odeon Jennifer
4:30 PM 7000 Women from the Lake: Cineplex Odeon Jennifer
5:00 PM 7000 Women from the Lake: Cineplex Odeon Jennifer
5:15 PM 7000 Women from the Lake: Cineplex Odeon Jennifer
5:30 PM 7000 Women from the Lake: Cineplex Odeon Jennifer
6:00 PM 7000 Women from the Lake: Cineplex Odeon Jennifer
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8:15 PM 7000 Women from the Lake: Cineplex Odeon Jennifer
8:30 PM 7000 Women from the Lake: Cineplex Odeon Jennifer
9:00 PM 7000 Women from the Lake: Cineplex Odeon Jennifer
10:00 PM 7000 Women from the Lake: Cineplex Odeon Jennifer
11:00 PM Journey of the Lion: American Film Institute

SATURDAY, APRIL 23
10:00 AM *Filmfest DC for Kids: Program #2: BFI
11:00 AM *Filmfest DC for Kids: Program #3: BFI
2:00 PM *Saffit: Destiny of a Noble Outcast: American Film Institute
4:00 PM *Bossa Nova with Brenda Fassie: Not a Bad Girl: American Film Institute
4:30 PM *The Night: American Film Institute
5:00 PM *Bilal Mohum: Father of Bluegrass: Cineplex Odeon Jennifer
5:15 PM *Bilal Mohum: Father of Bluegrass: Cineplex Odeon Jennifer
5:30 PM *Bilal Mohum: Father of Bluegrass: Cineplex Odeon Jennifer
6:00 PM *Bilal Mohum: Father of Bluegrass: Cineplex Odeon Jennifer
6:15 PM *Bilal Mohum: Father of Bluegrass: Cineplex Odeon Jennifer
6:30 PM *Bilal Mohum: Father of Bluegrass: Cineplex Odeon Jennifer
6:45 PM *Bilal Mohum: Father of Bluegrass: Cineplex Odeon Jennifer
7:00 PM *Bilal Mohum: Father of Bluegrass: Cineplex Odeon Jennifer
7:30 PM *Bilal Mohum: Father of Bluegrass: Cineplex Odeon Jennifer
8:00 PM *Bilal Mohum: Father of Bluegrass: Cineplex Odeon Jennifer
8:30 PM *Bilal Mohum: Father of Bluegrass: Cineplex Odeon Jennifer
9:00 PM *Bilal Mohum: Father of Bluegrass: Cineplex Odeon Jennifer
9:15 PM *Bilal Mohum: Father of Bluegrass: Cineplex Odeon Jennifer
10:00 PM *Bilal Mohum: Father of Bluegrass: Cineplex Odeon Jennifer
11:00 PM Journey of the Lion: American Film Institute

SUNDAY, APRIL 24
3:00 PM *Rosebud Awards: American Film Institute
3:30 PM *Rosebud Awards: American Film Institute
4:00 PM *Rosebud Awards: American Film Institute
4:30 PM *Rosebud Awards: American Film Institute
5:00 PM *Rosebud Awards: American Film Institute
5:30 PM *Rosebud Awards: American Film Institute
6:00 PM *The Valley of Abraham: National Gallery of Art
6:30 PM *The Valley of Abraham: National Gallery of Art
7:00 PM *The Valley of Abraham: National Gallery of Art
7:30 PM *The Valley of Abraham: National Gallery of Art
8:00 PM *The Valley of Abraham: National Gallery of Art
8:30 PM *The Valley of Abraham: National Gallery of Art
9:00 PM *The Valley of Abraham: National Gallery of Art
9:30 PM *The Valley of Abraham: National Gallery of Art
10:00 PM *The Valley of Abraham: National Gallery of Art
10:30 PM *The Valley of Abraham: National Gallery of Art
11:00 PM *The Valley of Abraham: National Gallery of Art

MONDAY, APRIL 25
4:00 PM *Filmfest DC for Kids: Program #1: Shepherd Park Public Library
6:00 PM *Filmfest DC for Kids: Program #1: Shepherd Park Public Library
6:30 PM *Filmfest DC for Kids: Program #1: Shepherd Park Public Library
7:00 PM *Filmfest DC for Kids: Program #1: Shepherd Park Public Library
8:00 PM *Filmfest DC for Kids: Program #1: Shepherd Park Public Library
8:30 PM *Filmfest DC for Kids: Program #1: Shepherd Park Public Library
9:00 PM *Filmfest DC for Kids: Program #1: Shepherd Park Public Library
9:30 PM *Filmfest DC for Kids: Program #1: Shepherd Park Public Library
10:00 PM *Filmfest DC for Kids: Program #1: Shepherd Park Public Library
10:30 PM *Filmfest DC for Kids: Program #1: Shepherd Park Public Library
11:00 PM *Filmfest DC for Kids: Program #1: Shepherd Park Public Library

All programs are subject to change. Please consult Filmfest DC's daily schedule in the Washington Post.
Wednesday, April 20, 1994

BACKBEAT

Iain Softley
United Kingdom, 1993, 100 minutes, color

Wednesday, April 20, 8:00 pm, C.O. Uptown Theater.

Opening night sponsor: STARBUCKS COFFEE COMPANY

The truth is, I’m not much of a bass player,” Stuart Sutcliffe (Stephen Dorff) confesses near the end of this rousing new film about the pre-fame period in seedy Hamburg clubs of the band that would very soon become the Beatles. “It’s all John’s idea.” John, of course, is John Lennon (Ian Hart), and his idea was to bring along best mate Stu—trained as a painter but willing to give the bass a shot—with Paul McCartney, George Harrison, and Pete Best to gig as a bar band on the infamous Reeperbahn and learn the fine art of unbridled hedonism. By the time the boys kick in to “Good Golly Miss Molly” about halfway through reel two (the first of many high-energy tunes produced by Don Was and played by an all-star band featuring Soul Asylum’s Dave Pirner, R.E.M.’s Mike Mills, Nirvana’s Dave Grohl, and Sonic Youth’s Thurston Moore), this fascinating, finely acted film will have put a spell on fans who wish they’d’ve been there.

Occasionally co-opting the playful style Richard Lester brought to A Hard Day’s Night and Help!, director/co-scenarist Iain Softley traces Sutcliffe’s passionate involvement with Hamburg photographer Astrid Kirchherr (Sheryl Lee) and the growing friction between Lennon and McCartney over Sutcliffe’s musical chops, as well as the true nature of the John-Stu relationship. Ironically, John treats Astrid with the same hostility that the others would later exhibit toward Yoko Ono.

An atmospheric, eye-opening film about those who would opt out of nascent fame for personal reasons, the film climaxes with Sutcliffe’s untimely death of a brain hemorrhage in 1962. And even though it ponders a bright young man’s heartfelt search for love and success, Backbeat balances its message with the gloriously silly excesses of rock’n’roll—traits that will shine on the magnificent Uptown Theatre screen.

Eddie Cockrell


Wednesday, April 20, 8:00 pm, C.O. Uptown Theater.

Pre-party, film and post-screening party, $10, Code: FF420APRB

Post-screening party at the Kennedy-Warren Ballroom and film, $40, Code: FF420APRA

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CLOSING NIGHT

Sunday, May 1, 1994

ME, LET’S HOPE I MAKE IT
lo speriamo che me la cavo

Lina Wertmüller

Italy, 1993, 99 minutes, color

Scheduled to appear: Lina Wertmüller

The new film from the tell-it-like-it-is Italian treasure Lina Wertmüller (Seven Beauties, Filmfest DC 1992 Opening Night feature Saturday, Sunday, and Monday) is a winsomely bittersweet schoolroom lark whose social dissection is colored with disarming sentimentalism. As in Wertmüller’s 1975 international breakthrough, Swept Away, the initial conflict and much of the humor stems from North-South antagonism—more pertinent than ever, given the current swell of secessionism in Italian politics.

Wertmüller and a team of seasoned comedy screenwriters have based the film on a best-selling collection of school compositions by Neapolitan children, touching humorously on issues like shoddy health care, sanitation, education, and public services, but with a grim note of truth. A computer hiccup lands a Northern elementary school teacher (Paolo Villaggio) in a rundown, inefficient school outside Naples. While waiting to be reassigned, he tries to instill order, clashing with the school’s laissez-faire principal (Isa Danieli), its crooked janitor (Gigio Morra), and the truant kids themselves, who are variously employed as everything from harrms to harrms to pint-sized black marketeers. Of course, he eventually wins their confidence and becomes their teacher, counselor, doctor, and confidant.

On the way to the heart-tugging conclusion in which he’s transferred back to the North, the teacher shepherds the kids through changes and undergoes a few himself, playing foil to his wily charges and the indolent locals, too. The kids are especially delightful when at their rowdiest, as when they supply their teacher with a lexicon of vulgar insults.

David Rooney

Variety

In Italian with English subtitles


Sunday, May 1, 4:30 pm, AMC Union Station, (followed by party at the Insect Club, 625 E Street, NW. Movie and party: $15.00 Code: FF4201MAYA)
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DC QUICK CASH
DC POWER BALL

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JAZZ STARS UNDER THE STARS AT THE CORCORAN GALLERY OF ART

We at Filmfest DC have always wanted to do an outdoor screening reminiscent of a drive-in theater. This year, weather permitting, our audience will be treated to a very special program of movies under the stars. (If the weather doesn’t cooperate, the program will be moved indoors.)

The evening will begin in the Corcoran Gallery of Art’s atrium with a wine and dessert jazz reception hosted by BET on Jazz, a new cable jazz channel. Afterward, guests will be invited outdoors for screenings featuring remarkable performers from the world of jazz. These rarely seen archival films drawn from the Michael Chertok Collection include:

- **So What (1958)**
  John Coltrane, Wynton Kelly, Paul Chambers, and Jimmy Cobb
- **Hot House (1952)**
  Charlie Parker and Dizzy Gillespie
- **Fine and Mellow (1958)**
  Billie Holiday, Ben Webster, Lester Young, Vic Dickenson, Gerry Mulligan, Coleman Hawkins, Roy Eldridge, and Doc Cheatham
- **That’s My Desire (1950)**
  Louis Armstrong with Velma Middleton and Jack Teagarden

**C Jam Blues (1988)**
Duke Ellington with Sam Woodyard and John Lamb

**This Can’t Be Love (1998)**
Back Clayton and Charlie Shavers

**Rhythm Is Our Business (1938)**
Jimmy Lunceford Orchestra with Willie Smith

**Honeysuckle Rose (1964)**
Erroll Garner with Eddie Calhoun and Kelly Martin

**Tenderly (1957)**
Nat Cole with Oscar Peterson, Herb Ellis, and Ray Brown

**Cute (1966)**
Count Basie with Eric Dixon and Sonny Payne

**Hungarian Rhapsody (1945)**
Dorothy Donegan with Gene Rodgers and Cab Calloway

**Beware (1948)**
Louis Jordan and His Tympany Five

Presented in cooperation with the Corcoran Gallery of Art
Sponsored by BET on Jazz, the Cable Jazz Channel

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**Saturday, April 30, 7:30 pm, Corcoran Gallery of Art, Code: FFD420APRA**

**THE SEVENTH HORSE OF THE SUN**
Suraj Ka Satwan Ghoda
Shyam Benegal

India, 1993, 130 minutes, color

**In person: Shyam Benegal**

**Reception in Kennedy Center Atrium following April 21 screening.**

A colorful compendium of Indian folk tales and modern-day anecdotes, *The Seventh Horse of the Sun* is as expertly told as a favorite campfire saga and as haunting as a dimly remembered love song.

"Don't tell the kind of story where events just pile up on top of each other," pleads one of the young professional men who gather frequently to hear tales spun by Manek Mulia (Amrish Puri). But Manek takes his own sweet time spinning stories that veer between the intensely personal and the mythically grand. Whether he's talking about his own harsh school days or the gilded carriage of an unhappy princess, the tales always seem to involve sharp longing and sudden separation, along with digressions into Marxist dialectic.

There are dark moments in the most farcical passages, and hints of comedy even in quasi-mystical parts—for instance, when an apparently devoted servant suggests impotence-curing recipes to his master that are Herculean to the point of absurdity (that's where the equestrian title comes in). Most of the characters and tones finally come together in the wildly climactic section in which Manek woos a fey Gypsy woman ("Gypsy," for these Bengalis, actually means Iranian) and ends up troubled by her loss that his objectivity as a raconteur is ultimately subverted.

Ken Elman, Variety

**In Hindi with English subtitles**

**Production Company:** National Film Development Corporation. **Screenplay:** Branso Zaidi, from the novel by Shampa Bardhi. **Cinematography:** Phayry Shah. **Editor:** Bhawandeep Dhoke. **Music:** Sonny Bha-
ta. **Principal Cast:** Anish Puri, Neena Gupta, K.K. Raina, Palash Jarkih, Rajesh Yadav. **Print Source:** National Film Development Corporation, Discovery of India Building, Nandan Centre, Worli, Bombay 400 016. India. Telephone: (011) 91-22 444-4912, Fax: (011) 91-22 444-4913.

The presentation of *The Seventh Horse of the Sun* has been made possible by the Indo-U.S. Subcommission on Education and Culture. With special thanks to the Embassy of India and the Smithsonian Office of Education and Public Service.

**Thursday, April 21, 6:00 pm, American Film Institute, Code: FFA421APRA**

**Lecture**

**Shyam Benegal: The New Cinema, Present and Future**

Shyam Benegal, a pioneer of art cinema in India, will discuss current issues and imagery and the fate of avant-garde filmmaking. The lecture will conclude with a question and answer session.

Sponsored by the Smithsonian Institution.

**Thursday, April 21 at 1:00 pm,** Hirshhorn Museum and Sculpture Garden

**FREE**
THE BIRD OF HAPPINESS
El Pájaro de la Felicidad
Pilar Miró
Spain, 1993, 118 minutes, color
In person: Pilar Miró

One of the best-respected and most popular female directors currently at work in Europe, Pilar Miró, returns with a provocative new film. Mari Carmen’s original screenplay was updated by Miró (the contemporary political references are particularly lacernating) and “brought onto my terrain,” she says.

Mercedes Sampietro plays Carmen, a settled, respected artist-restorer in her 40s, who suffers a brutal rape attack. Shocked, uncarred for by her boyfriend, she asks herself what she really cares about in her life. Her stand of conscience takes her to visit her ex-boyfriend and her aging parents. Finally, she decides to live alone in Andalucía, where her daughter-in-law and baby grandson move in, forcing another reassessment of her priorities in life.

Miró is always in control directing Bird of Happiness, using medium-long shots to record the central, intimate conversations in the film to emphasize Carmen’s search for a new sentimental framework for her life. “A woman like Carmen is more brutal in her decisions than most men,” Miró says. “When she decides to change her life, to live alone, this is a positive move, not just because other people leave her or because it’s a punishment. But it’s not an easy decision.”

John Hopewell
Moving Pictures

THE DEAD YEARS
Urte Ilinak/Los Años Oscuros
Arantxa Llaccaro
Spain, 1993, 92 minutes, color

A very welcome debut from the Basque region, The Dead Years was made by an almost entirely Basque cast and crew and is a tribute to both director Arantxa Llaccaro and producer José María Lara’s drive for generating autonomous films. The story is set during the harsh years just after the Spanish Civil War and World War II. Through the eyes of eight-year-old Iciar, we are offered two different views of the time: on the one hand, the sad and repressed world of her parents, with the bitterness and fear that accompanied the defeat of their country and the futility of any attempts to reverse their situation; on the other, Iciar’s world of fantasy and hope, full of comics and movies and rejection of the previous generation’s misfits. Finally Iciar is sent away to a convent school, where the hard punishing education, far away from her beloved countryside, forever changes her.

Rosa Bosch
37th London Film Festival, 1993
In Spanish and Basque with English subtitles
Production Companies: José María Lara P.C.; (Surti Media S.A.P.I.); Producciones, S.L.; Producciones José María Lara, S.L.; Screenplay: Arantxa Llaccaro; Cinematography: Flavio Morice L Labaro; Editor: Julio Juantorena; Music: Iñaki Salvador; Principal Cast: Eder Amiata, Garmel Elgorri, Xabia Balada, Carolina Parera; Print Source: José María Lara P.C., Tru, Monte Mérida, 4, 28026, Pamplona, Spain; Telephone: (34) (94) 24-01-51, 50. 9:00-9:00.
Sunday, April 24, 7:00 p.m., C.O. Jennifer, Code: FF4242APRH
Monday, April 25, 6:30 p.m., C.O. Jennifer, Code: FF4242APR
THE RED SQUIRREL
La Ardilla Roja
Julio Medem
Spain, 1993, 108 minutes, color

With the exuberant Guas (Vaen), Julio Medem announced himself to the international film festival circuit in 1992. He describes his much-anticipated follow-up as "a comedy with undertones of horror," and it’s reminiscent of the cryptic cinema of Antonioni and Resnais.

A suicidal young man on the brink of jumping off a cliff sees an opportunity when a young woman develops amnesia after a motorcycle accident. Passing himself off as her boyfriend, he initiates a journey tinged with love, deception, and magical realism that includes a thumbsail history of the eponymous tree-dwelling rodents (who occasionally strode our hero with pine cones). "Perhaps with time and experience," Medem says speculatively, "I shall come up with more normal situations." That wouldn’t necessarily be the best thing—his films may be bizarre but they are seriously bizarre, and that is a rare combination.

Jonathan Romney
The Guardian

Presented with the cooperation of the Embassy of Spain, the Spain ‘92 Foundation, and the Spanish Ministry of Culture. Sponsered by the D.C. Community Humanities Council.
LUSH LIFE
Michael Elias
USA, 1993, 107 minutes, color

The latest entry in Showtime’s string of original movies, Lush Life is a riff-filled, romanticized ride through the world of New York session musicians. Jeff Goldblum is Al Gorky, a free-spirited tenor sax player who plays as hard as he works, while Forest Whitaker is the more serious and introspective trumpeter Buddy Chester, who spins stories about his past and works to afford one of Clifford Brown’s trumpets that he found at a pawn shop. “How long can we do this?” one says to the other after a typically long night: “Forever” is the inevitable reply. But real life intrudes, in the form of Al’s patient but increasingly exasperated wife Janice (Kathy Baker) and a tragic medical diagnosis for Buddy. When the end proves nearer than both men had anticipated, Buddy asks Al for one last favor: a huge party at a borrowed Park Avenue apartment.

A veteran of the Actor’s Studio and the Living Theater, writer-director Michael Elias cut his teeth writing for classic sitcoms (“The Mary Tyler Moore Show,” “All in the Family”) and Hollywood (The Jerk, Young Doctors in Love) before embarking on his directorial debut. Jazz fans will note the presence of such stalwart session men as Bob Cooper and Chuck Findley (who duets for Goldblum and Whitaker, respectively), as well as Bruce Fowler, Harvey Mason, Bill Watrous, and others on Lennie Niehaus’ original score. As laid-back and confident as the best of improvisations, Lush Life is a treat for fans of intuitive acting and fine jazz.

Eddie Cockrell

BOSSA NOVA
Walter Salles, Jr.
United Kingdom, 1993, 59 minutes, color and black and white

Although you really had to be there for the Bossa Nova craze of the late 1950s and early ‘60s, you might as well be for all the extraordinary clips Walter Salles, Jr., has assembled for his bouncy tribute to the seductive rhythm. Structured around a reunion concert given by genre founders Antonio Carlos “Tom” Jobim and Joao Gilberto in December 1992, the film traces the development of the craze from its roots in late ‘50s Rio de Janeiro (remember the Oscar-winning film Black Orpheus?) through the massive success of “The Girl from Ipanema” with its 25 million copies sold worldwide. Along the way there are interviews and/or performance clips featuring Frank Sinatra, the Paul Winter Sextet (giggling at the Kennedy White House), dance teacher Arthur Murray, Chet Baker, Miles Davis, Sarah Vaughan, Gilberto Gil, Caetano Veloso, journalist Jon Pareles—even the Style Council, Everything But the Girl, and Sinéad O’Connor. Great fun and good journalism in the same show.

Eddie Cockrell

BILL MONROE: FATHER OF BLUEGRASS MUSIC
Steve Gebhardt
USA, 1993, 90 minutes, color and black and white

In person: Steve Gebhardt

This immensely enjoyable film is at once as professional and as laid-back as its subject, who created bluegrass music out of his eastern Kentucky roots and is, in the understated words of Jerry Garcia, “one of the important guys in 20th century American music.” Everything is covered, from his early days with brother Charlie to his 1993 Lifetime Achievement Grammy and the 57 years in between: the heyday of the Grand Ole Opry, his influences on rock icons (Elvis Presley cut Monroe’s song, “Blue Moon of Kentucky,” at his first Sun sessions), his appearance with the latest incarnation of the Bluegrass Boys at the Clinton inauguration, and much, much more. Most of a fault (he politely addresses everyone who asks him a question as “Sir” or “ma’am”), Monroe is interviewed extensively and his reminiscences are augmented with a generous number of priceless performance clips. There are contemporary and archival performances of dozens of songs, including “Uncle Pen,” “Rawhide,” and “Pike County Breakdown.” Among the tastier nonmusical highlights are Monroe’s brief musings on the similarities between bluegrass and baseball, the post-vandalism reconstruction of his famous “July 1923 F5” mandolin, and the assertion of Marty Stuart and Ricky Skaggs that Monroe must have been the original “Hot Art.” As this musical gold mine makes perfectly clear, Bill Monroe is all that and so much more.

Eddie Cockrell


Shown with BRENDA FASSIE: NOT A BAD GIRL
Chris Austin
United Kingdom, 1993, 76 minutes, color

A singer of undeniable talent, energy, and regional fame, South African Brenda Fassie also has to deal with the public on whom she chides her for being “our Madonna” and on the other grumbles that she mishandles her fame and provides a less than exemplary role model for African children. Yet she’s clearly a much-loved, high-energy performer, and her inspirational message of take-charge assertiveness (“I’m not a criminal, I’m a good black woman” she sings to an adoring township crowd) and her outrageous presence in a sexist and racist country might just be a case of the right person at the right time. This probing look at her whirlwind life reveals the singer, warts and all, in performance, at play, but rarely at rest. “Are you the black Madonna?” asks a white journalist. “I’m the black Brenda,” is the immediate and supremely confident reply.

Eddie Cockrell


Saturday, April 23, 11:30 pm, American Film Institute, Code: FF6423APR

BRENDA FASSIE: NOT A BAD GIRL
Chris Austin
USA, 1993, 90 minutes, color and black and white

In person: Steve Gebhardt

The immersive, enjoyable film is at once as professional and as laid-back as its subject, who created bluegrass music out of his eastern Kentucky roots and is, in the understated words of Jerry Garcia, “one of the important guys in 20th century American music.” Everything is covered, from his early days with brother Charlie to his 1993 Lifetime Achievement Grammy and the 57 years in between: the heyday of the Grand Ole Opry, his influences on rock icons (Elvis Presley cut Monroe’s song, “Blue Moon of Kentucky,” at his first Sun sessions), his appearance with the latest incarnation of the Bluegrass Boys at the Clinton inauguration, and much, much more. Most of a fault (he politely addresses everyone who asks him a question as “Sir” or “ma’am”), Monroe is interviewed extensively and his reminiscences are augmented with a generous number of priceless performance clips. There are contemporary and archival performances of dozens of songs, including “Uncle Pen,” “Rawhide,” and “Pike County Breakdown.” Among the tastier nonmusical highlights are Monroe’s brief musings on the similarities between bluegrass and baseball, the post-vandalism reconstruction of his famous “July 1923 F5” mandolin, and the assertion of Marty Stuart and Ricky Skaggs that Monroe must have been the original “Hot Art.” As this musical gold mine makes perfectly clear, Bill Monroe is all that and so much more.

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Eddie Cockrell


Saturday, April 23, 11:30 pm, American Film Institute, Code: FF6423APR
MOROCCO BODY AND SOUL MUSIC
Moroc Corps et Ame
Izza Genini
Morocco, 1993, 90 minutes, color
Co-sponsored with the Arab American Cultural Foundation

Morocco Body and Soul Music is a collection of short films about Morocco and its music. Among these fascinating films are Lamanges (Hymns of Praise), which follows one of the most important religious pilgrimages, the eight-day procession to the shrine of Moulay Idris I (drums and oboes). Lates and Delights follows Chakura, a performer who combines flamenco and chaabi, the folk music of northern Morocco. Malhouna is music set to poetry. Malhouna is an art, full of wisdom, a reflection of reality. The songs are about everyday life and every aspect of the Moroccan society.

31st Chicago International Film Festival, 1993
In English and Arabic with English subtitles.

Thursday, April 21, 9:00 pm, American Film Institute, Code: FFA421AMPG

SALIF KEITA: DESTINY OF A NOBLE OUTCAST
Chris Austin
United Kingdom, 1990, 88 minutes, color
In person: Salif Keita

Born in Djoliba, a village in the landlocked state of Mali, African recording star Salif Keita is a direct descendant of Sundiata Keita, the warrior king who founded the Mandinka Empire in 1240. But for all his popularity and the prestige of his pedigree, the singer has had to overcome hardships both physical and social: he is an albino (a condition that carries with it not only a sensitivity to the sun but the brand of outcast), and he has broken with a previously ironclad tradition and become the very "griot," or singer, that in ancient times was dependent upon the patronage of the upper class. Filmed in Mali, Paris, and London, Salif Keita—made for the BBC’s "Arena" series—utilizes performance footage (from the concert stage, village squares, and Bamako nightclub), extensive interviews with his subject, and dramatized sequences to illustrate the remarkable journey of a deeply religious artist determined to express himself. "Deep in my conscience, this isn’t a problem," he says of his chosen profession. "I believe it is a legitimate way to earn a living. It’s better than stealing and cheating. I’d rather be a musician than a thief."

For those filmfest DC patrons who attended last year’s "Global Rhythms" presentation of Bamako Beat: Music from Mali, Salif Keita—actually made one year earlier—is a fascinating and enriching companion piece and a further exploration of the social conditions that forge the contemporary music of the region.

Eddie Cockrell
In French with English subtitles


District Curators will present a live performance by Salif Keita on April 23, 8:00 pm at the Lincoln Theater. Call 202-783-0380 for more information.

Saturday, April 23, 2:00 pm, American Film Institute, Code: FFA423AMPR

THE TALES OF HOFFMANN
Michael Powell, Emeric
Pressburger
United Kingdom, 1951, 109 minutes, Eastmancolor

In the wake of the groundbreaking and Oscar-winning The Red Shoes, the Powell/Pressburger production of Jacques Offenbach’s fantastic opera The Tales of Hoffmann was damned with faint praise ("a welter of aimless ingenuity," hailed one British critic) for its challenging opulence structure and lavish production design. Yet, like the earlier The Red Shoes and the later Oh, Rosalinda! in their oeuvre, The Tales of Hoffmann is a bold attempt to stretch the limits of the film form (Powell called it "a composed" film for its attention to detail and editing to music) and stands today a fresh and fascination movie experiment—and is, like the best of their much-cherished collaborations, requisite viewing on the big screen.

Robert Rouseville plays poet E.T.A. Hoffmann, whose vivid and bizarre fantasies illustrate three phases of his life against the backdrop of a highly stylized Nürnberg. The list of four films produced for Alexander Korda’s London Films, one film reunites many of the creative personnel of The Red Shoes. Although the movie won the Special Jury Prize at Cannes, Christopher Challis’s exquisite Technicolor photography should have won the Oscar in its year; Alfred Gillis took it for the Best Picture-winning An American in Paris—Tales wasn’t even nominated in that category and only received two nods, for Set Decoration and Costume Design. On fresh viewing, The Tales of Hoffman is one of the great, tragically misunderstood musical treats of the cinema.

The restoration of this print is funded by Turner Entertainment Co. and the Champagne Piper-Heidsieck Classic Film Collection of the British Film Institute and Channel Four in England.

Eddie Cockrell


Friday, April 29, 6:00 pm, American Film Institute, Code: FFA429AMPR

FILM FEST DC 1994

Global Rhythms continues on page 15
We're proud to support a ticket everyone in this town can agree on.

Continental is pleased to be the Official Airline of the 8th Annual Washington, DC International Film Festival.

Continental
THE VELVET UNDERGROUND AND NICO
Andy Warhol
USA, 1966, 67 minutes, black and white

In 1965, Paul Morrissey introduced Andy Warhol to the Velvet Underground, whose chief composers were Lou Reed and John Cale. Meeting with little success, the band sometimes resorted to selling blood to make ends meet. Their music radiated an air of hostility and malevolence, with lyrics that were decadent and perverse. In short order, the Velvets became the house band at Warhol's Factory, where their decibel level surpassed even the opera records that blared at all hours.

Although others had experimented with music and film, the collaboration between Warhol and the Velvets was truly unique. To increase the band's charisma, Warhol sought the services of Nico, a statuesque, blond German model who was eager to make a name for herself as a singer. Mysterious and gloomy, the introverted chanteuse became known as the "moon goddess."

WITHIN OUR GATES
Oscar Micheaux
USA, 1919, 79 minutes, black and white

A joint presentation of the Library of Congress and Filmfest DC

Within Our Gates is more than a historical curiosity, the earliest surviving feature directed by an African American. As with all of Micheaux's first films (and some of his later ones), his mixed-race cast allowed for engagement with issues beyond the scope of both all-black "race movies" and Hollywood studio productions. This second of Micheaux's films stars the African American stage and vaudeville actress Evelyn Preer as Sylvia Landry, a woman with a scarred past and numerous current suitors, who finds her real passion in raising funds for a Southern school for black children.

The film is structured through now-disconcerting flashbacks, digressions, and cutaways to distant stories, but it is completely coherent on its own distinctive terms. Its story of Sylvia's youth, with glimpses and attempted rape by whites, seems a historically valid response, in both content and intercut style, to the racism of D.W. Griffith's landmark, The Birth of a Nation (1915).

Under its Spanish-release title, La Negra, a single print of Within Our Gates was located at Spain's national film archive, Filminoteca Española, and identified in the late 1970s by historian Tom Grippi. In 1989, through an agreement arranged by the American Film Institute, a safety preservation copy of La Negra was duplicated by the Filminoteca for the Library of Congress. In 1992, Within Our Gates was selected for the National Film Registry, and its restoration was undertaken by the Library's Motion Picture Conservation Center. The new English titles in the Library's restored version can only approximate Micheaux's originals, but the retranslation attempts to be true to his style, including his preference to render certain characters' speech in slang (as is evident from Body and Soul, his only silent to survive with its original titles).

It is certain that Micheaux edited several versions of Within Our Gates, particularly in response to the censorship engendered by its lynching scenes. But, as with everything surrounding Micheaux and his films, information is scanty. What is presented here is one version of Within Our Gates, a key document in film history, available to American audiences for the first time in nearly 75 years.

Scott Simon
The Library of Congress
Panel following screening

Introducing... Filmfest Cine Cafes

Sponsored by the D.C. Community Humanities Council

This year Filmfest DC introduces Cine Cafes! A relaxed setting where you can meet fellow cinephiles, share reactions to the films you've seen and discuss the issues they provoke. A "facilitator" will get the talk flowing. So gather around, order a snack and enter the conversation!

All Cine Cafes will take place at:
Café Cino
Chevy Chase Pavilion, Wisconsin and Western Avenues
4300 Military Road, NW

Issues of Gender Before and Behind the Camera

Thursday, April 21st at 7:00 pm

A discussion of representations of women on the screen.
Do women direct differently than men? Is it still valid to refer to "women's films?"
Related Film: The Fencing Master, April 21st at 8:45 pm at the nearby Cinexplex Odson Jenifer Theater.
Presented in cooperation with Women in Film & Video

Express Yourself (What Does a Film Mean?)

Monday, April 25th at 8:30 pm

Fellini said that film is a dream for the waking mind.
While watching a film it often becomes hard to distinguish reality and fantasy. What hidden meanings do you see? What value systems do you see on the screen?
Related Film: Shades of Death, April 26th at 8:30 pm at the nearby Jenifer Theater.
Presented in cooperation with The Forum for the Psychoanalytic Study of Film

Talk Back and Take Charge

Wednesday, April 27th at 6:30 pm

Media is a powerful tool. It can both affirm and distort social realities. Who is making the images? How are you represented or misrepresented? How do we become informed viewers?
Related Film: The Dark Side of the Heart, April 27th at 6:30 pm at the nearby Jenifer Theater.
ALMA'S RAINBOW
Ayoka Chenzira
USA, 1993, 85 minutes, color
In person: Ayoka Chenzira

Alma’s Rainbow, the debut feature from African American independent film- and video-maker Ayoka Chenzira, overflows with confidence and charm while remaining close to Chenzira’s very personal aesthetics. As with all her work (including the popular 1984 short video, Hair Piece, a Film for Nappyheaded People), Alma’s Rainbow focuses strongly on women.

Alma runs a beauty parlor in a New York brownstone inherited from her parents. Rainbow, her daughter, is in her early teens — on the threshold of Womanhood and needing more love and attention than her mother has to give. Enter Aunt Ruby, ex-model, ex-cabaret performer, and — if Alma has her way — ex-sister, she encapsulates all the life and vitality Rainbow feels her mother lacks or has lost. Ruby’s presence, and Rainbow’s adoration of her, stirs up a hornets’ nest of unresolved emotions that changes the lives of all three women. With a sophisticated soundtrack of jazz and soul, this engaging film brings to maturity much of the warmth, wit, and energy displayed in Ayoka Chenzira’s early, award-winning work.

Karen Alexander
37th London Film Festival, 1993


Thursday, April 28, 6:45 pm, AMC Union Station, Code: FFU428APRO
Friday, April 29, 6:45 pm, AMC Union Station, Code: FFF428APRO

ATLANTIS
Luc Besson
France/Italy, 1991, 75 minutes, color

“Tropical immersion therapy” may best describe Luc Besson’s floating fantasy. A long journey from his La Femme Nikita and even further from Subway, this sub-marinr CinemaScope dream cruises from the Seychelles to the Galapagos — exploring oceanic reality so vividly that it seems virtual.

Undoubtedly, the deepest movie you’ll see this year but without any nature docufiction, this fish-eye view concentrates on the wonder and beauty of nature — its art, rather than its science. As the director wrote in his poem inspired from a dream, “Atlantis is the dream of a man becoming a fish... Atlantis is life underwater without man...” yet the result, after two and a half years of shooting and a budget doubled to 45 million francs, is footage that remarkably mirrors and gently burlesques human emotions. Eric Serra’s score, drawing from all over the musical spectrum, perfects the elegance, mystery, and drama of the world below. Atlantis goes beyond New Age appeal and is just the antidote to cynicism. As the director has pointed out, “It’s not an underwater film; it’s a film!”

Kelly Gordon

Shown with ALL AT SEA

Anna Negri
United Kingdom, 1994, 12 minutes, color

An amusing and visually captivating day-in-the-life of a dairy-packing, nun-counting, (co)en-hunting anti-heroine.

Thursday, April 28, 8:00 pm, Hirshhorn Museum, FREE
Friday, April 29, 8:00 pm Hirshhorn Museum, FREE

THE BIRTH OF A NATION
D.W. Griffith
USA, 1915, 195 minutes (including 15 minute intermission), black and white color
Film restorations by Museum of Modern Art, NY
With live musical accompaniment

A joint presentation of the Library of Congress and Filmfest DC

We are now farther removed in time from the premiere of The Birth of a Nation (1915) than the event was from the end of the Civil War — the American cataclysm it intended to memorialize. Yet D.W. Griffith’s motion picture remains the only work of art among all those created to mark the 50th anniversary of the end of the Civil War that is still widely known, if not actually seen, by the American public. More than any other classic of our popular culture, The Birth of a Nation symbolizes the unresolved issues of race in the 20th century. And, in the way that audiences have reacted to it emotionally and intellectually since 1915, The Birth of a Nation suggests the distances we still have to go to achieve full racial understanding.

When The Birth of a Nation was released, it sparked a debate about the role of art in the misrepresentation of history that remains undiminished to this day. However, even by 1915 the general population was already strongly conditioned to learning history through popular entertainment forms, and Griffith’s heavily propagandized version of race history, reinforced by an emotionally charged melodrama, was absorbed as truth by a majority of those who saw it.

Patrick Loughney
Curator of Film Programs, The Library of Congress

BLIND MAN’S BLUFF
Golem Ba’Maagal
Aner Preminger
Israel, 1993, 95 minutes, color
Co-sponsored with the D.C. Jewish Community Center
In person: Aner Preminger

With only two weeks remaining before her big recital, the beautiful and shy young pianist Michali (Micki) Star can no longer stave off her growing feelings of rellelction: Hacking off her long chestnut hair, she takes a flat in a rough neighborhood and finally savors the freedom from her clingy, manipulative mother and milksoit father. In short order she meets and is wooed by bald-lader Annan Orenstein (Danny Litani, who had a similar role in the acclaimed Life According to Agfa), who proves to be not quite as suave and sincere as he appears. And, worst of all, her former fiancé Uri has returned from a triumphant tour and wants to rekindle their romance — even though the young violinist broke their engagement for a two-month trip that stretched to three years.

Blind Man’s Bluff is a delicate, smart film that benefits greatly from a superbly calibrated performance by Hagit Dasberg and Miki and supporting characters — and performances — that balance the good and evil in each. (Just when you’ve written off the nagging mother, for example, she tells the hurting Micki, “men don’t stay — the piano will.”) Director and co-scenarist Aner Preminger demonstrates a light, compassionate touch with actors and a shrewd eye for stories in which everybody has the best of intentions but must struggle mightily to do the right thing.

Edie Cockrell
In Hebrew with English subtitles

Print Sources: Golem Partnership, P.O. Box 27208, Tel Aviv 61222, Israel. Telephone: (011) 972-3-395-88-77. Fax: (011) 972-3-395-01-52.

Monday, April 25, 8:30 pm, American Film Institute, Code: FFA428APRO
Tuesday, April 26, 8:30 pm, American Film Institute, Code: FFA428APRO
CHILD MURDERS

Gyerekgyilkosságok
Időké Szabó

Hungary, 1993, 82 minutes, black and white

Child Murders tells a story of poverty, deprivation, drunkenness, treachery, murder, immature pregnancy, and child delinquency. The horror of it all is only increased by the cool, refined aestheticism of Időké Szabó’s narrative. The scenario and dialogues are elegantly structured, the visual texture is beautiful, the performances—notably Barnabás Tóth in the central role—are finely observed, and a wholly poetic quality underlies narrative and relationships.

Abandoned by his mother and obliged to care for his crazy, coquetted grandmother, 12-year-old, bespectacled Zsolt has a complexity and independence far beyond his years. Only the advent of a concerned, parental figure in the shape of a police inspector exposes his vast emotional need and the tragic catastrophe into which it has led him. This is a character whose personality and problems don’t disappear at the end of the film.

David Robinson
37th London Film Festival, 1993

In Hungarian with English subtitles


Thursday, April 21, 6:45 pm, AMC Union Station, Code: FFU421APRA
Friday, April 22, 4:45 pm, AMC Union Station, Code: FFU422APRD

THE DARK SIDE OF THE HEART

El Lado Ocioso del Corazon
Eliseo Subiela
Argentina, 1992, 126 minutes, color

Following his distinctive and arresting Man Facing Southeast (Filmfest DC, 1987) and Last Images of the Shipwreck (Americas Film Festival, 1989), Eliseo Subiela has now teamed with producer Roger Frappier (Jouf de Montreal) to create a sublime parable about one creative man’s brave battle against the forces of conformity.

Oliverio is a handsome, defiant young poet who isn’t above writing advertising jingles to stay solvent or trading original poetry to a lovelorn counterman for a steak dinner. He’s in search of the perfect woman, and while his criteria are fairly liberal, he does require one trait: The woman must be able to fly. Summoning in a Montevideo cabaret, he meets the languid, well-read Ana, a no-nonsense prostitute who admits that “a guy who likes poetry can’t be all bad,” but charges Oliverio full price anyway. Their subsequent relationship is tumultuous, and during it the young poet realizes that the dark side of his heart can be illumined, but love, like everything else in life, comes with a price tag.

The Dark Side of the Heart won Grand Prize at the 1992 Montreal Film Festival and was Argentina’s official Foreign Film Oscar nominee that year—richly deserved kudos indeed for a film that, as all Subiela films seem to do, treats the darker impulses of the human soul with a gentle, loving grace. Laced with passages of delicate fantasy and possessed of a smoldering, pensive imagination, The Dark Side of the Heart continues the extraordinary careers of a sublime director and a brave producer.

Eddie Cockrell
EVERYTHING I LIKE
Vsetko co mam rad
Martin Sulik
Slovakia, 1993, 90 minutes, color

For his much-acclaimed new film (and the first-ever Slovak production nominated for an Academy Award in the Foreign Film category), the immensely talented Martin Sulik has constructed a sly yet emotionally true metaphor for the contemporary state of the land.

In Bratislava, 38-year-old divorce Thomas (Juraj Nvota) begins an on-again, off-again love affair with a spirited Englishwoman (Gina Bellman). Although the two might be good for each other, they may never have the opportunity to find out, as Thomas is beset with problems stemming from tension-filled relationships with his ex-wife, teen-aged son, and parents.

The structure of the film is sublime, as title cards separate sequences that are often as short as a single scene. This self-conscious approach, combined with a natural feel for the day-to-day life in and around the Slovak capital, makes Everything I Like a priceless time capsule and the signal of a new cinema poised to rise from the post-Soviet ashes of what was once the home of wry, self-reflective comedy in Eastern Europe.

Eddie Cockrell
In Slovak with English subtitles

Sunday, April 24, 5:45 pm, American Film Institute, Code: FF421APRA

WORLD PREMIERE

FRANCOIS TRUFFAUT: STOLEN PORTRAITS

François Truffaut, portraits volés
Serge Toubloua, Michel Pascal
France, 1992, 93 minutes, color and black and white
Introduction by film critic Annette Insdorf

Though François Truffaut was one of the most famous directors in the world, he was, paradoxically, one of the least known from a personal standpoint. His daughter Ewa points out, “he took great care of his image,” and screenwriter Jean Grault states, “like all men, he was a lie.” In François Truffaut: Stolen Portraits, film critics Serge Toubloua and Michel Pascal have conducted an investigation into the man and the filmmaker to produce this revealing document.

Interviewing 26 of Truffaut’s collaborators, friends, and family, Toubloua and Pascal create a group portrait, complete with contradictions. Important figures from his early life—told with his troubled youth, and autobiographical commentary in the form of clips from his films, still photographs, and behind-the-scenes footage are interspersed with the interviews. Deliberately choosing to exclude interviews with Truffaut himself, Toubloua and Pascal have succeeded in constructing a fascinating document that probes into important areas of the filmmaker’s life—the areas he tried to conceal while building his reputation.

Vancouver International Film Festival, 1993

In French with English subtitles

HEIMAT II: CHRONICLE OF A GENERATION

Die zweit Heimat: Chronik einer Jugend in 13 filmen
Edgar Reitz
Presented in cooperation with the Goethe Institute
In person: Edgar Reitz on May 1st only

Six years in the making and with a principal cast of 71, Die zweite Heimat (Heimat II) is, ironically, not a sequel to Edgar Reitz’ 15-hour story of 63 years in the life of a single German village. This 13 episode film is an entirely separate story, set in Munich, that follows a decade in the lives of a group of filmmakers and musicians coming of age during the 1960’s boom
years of Germany’s “economic miracle.”

A strain of romantic fervor that’s nearly Wagnerian runs through the film. These characters are serious about love. In their still Puritanical culture, kisses aren’t exchanged lightly, and passions run deep and long. Reite’s 60s Munich is the erotic city of a young man’s dream, reminiscent of Woody Allen’s New York.

In its entirety, the film clocks in at an astonishing 26 hours. Parts 1 through 12 have screened recently in Washington and, with the exception of our reprise of Part 1, will not be repeated. Filmfest’s April 22nd presentation of Part 13 will be its first and only Washington screening. Each part is approximately 133 minutes.

Stephen Holden
The New York Times

In German with English subtitles
Production Company: Edge Reitz Productions GmbH
Screenplay: Edgar Reitz
Print Sources: Cinepool, Studio 21, 62011 Munich 2, Germany. Telephone: (011) 89-88 35-67-36.
Fax: (011) 89-88 55-57-65.

Friday, April 22, 12:30 pm, Part 1, American Film Institute, Code: FF4223APRC
Friday, April 22, 7:00 pm, Part 13, AMC Union Station, Code: FF4223APRC
Sunday, May 1, 7:00 pm, Part 1, AMC Union Station, Code: FF4011MAY

I LOVE A MAN IN UNIFORM

David Wellington

Canada, 1993, 99 minutes, color

TV cops are a breed apart. They not only get their man, they always do it with style, conviction, and a clever quip by the last freeze frame. In the TV universe, there’s nothing sexier than law enforcement. It’s this cocktail of seduction and threat that fuels David Wellington’s stylish psychological thriller. Tom McCamus plays Henry Adler, a bank clerk with an assertiveness problem and an unsuccessful sideline as an actor. It turns out all that he needed was the right role.

When he’s offered the part of a tough cop in a series called “Crimewave,” he takes to the power and authority of his character Flanagan like a shark to water. He wears the uniform out in the streets just to get the feel of it. He’s starting talking in Flanagan’s clipped, remorseless prose. He becomes remorseless. Little by little, he takes on the easy brutality of his character, carrying his commitment way beyond method acting.

With a ferocity that harks back to Martin Scorsese’s lonely men (Travis Bickle, Rupert Pupkin), Adler gets confused. He can’t distinguish between the role he’s paid to play and the part deep inside of him that is that role. His attempts to strike up a romance with his co-star (Brigitte Bako), founder on that same confusion. It’s only when he runs into the real thing—a truly vicious, corrupt policeman, wonderfully played by veteran Kevin Tighe—

that he’s forced to confront the consequences of his actions.

McCamus turns in a dead-on performance as Adler, full of all the best kinds of surprises, and Wellington gives his story both the edge and the wit it demands, showing up the dark allure of TV fiction and skillfully propelling the film toward its bracing conclusion.

Cameron Bailey

19th Toronto International Film Festival, 1993


Wednesday, April 27, 6:45 pm, AMC Union Station, Code: FF4427APRM
Thursday, April 28, 6:30 pm, Embassy of Canada, Code: FF4426APRA

THE JOURNEY OF THE LION

Die Reise des Löwen

Fritz Baumann

Germany, 1993, 87 minutes, color

This is Fritz Baumann’s second film about the life of Brother Howie and his two children, Irey and Makela. The first film, Free at the Lion, captured the hardships of life in the hills of Jamaica through the eyes of the young boy, Irey. The Journey of the Lion fills in Brother Howie’s long-time dream of returning to his ancestral homeland, Africa, the Land of the Lion.

His journey begins when he receives a letter from his sister in London, inviting him to leave Jamaica for the first time in his life. In London, he finds another traveler who is prepared to go to Africa, and they are soon on their way. Brother Howie crosses the uninhabited desert of northern Africa, but he still is unsatisfied. He leaves his traveling companion and sets off alone for Ghana. There he finds the source of his own Jamaican heritage and realizes how far apart the two cultures have become. At a fortress on the coast of Ghana, the place where his ancestors were stripped of their freedom long ago, Brother Howie’s journey ends. His journey has arrived.

31st Chicago International Film Festival, 1993

In English and German with English subtitles
Production Company: Fritz Baumann Production, Screenplay: Fritz Baumann, Cinematography: Villen Valek, Editor: Fritz Baumann, Print Source: Fritz Baumann Production, Gladbauhaus 1, D-82076 Eningen, Germany. Telephone: (011) 89/432 (105) Fax: (011) 89/432 (105)

Friday, April 22, 11:00 am, American Film Institute, Code: FF4423APPF
Saturday, April 23, 11:00 am, American Film Institute, Code: FF4423APRK

THE NIGHT

Al-Leil

Mohamed Malas

Syria/Lebanon/France, 1993, 115 minutes, color

Co-sponsored with the Arab American Cultural Foundation

In the ruined Syrian city of Kanesota is the grave of a man who once fought for Palestine. His son, the filmmaker, attempts to reconstruct his father’s story and so pay homage to him by using his mother’s memories of the turbulent times in Syria between 1936 and 1967.

The father, a soldier stationed in this border city, married the daughter of a local restorer and settled down. When war broke out with the newly declared state of Israel in 1947, he went to Palestine with the “rescuing army.” But the army was defeated and the father returned to Syria, only to be arrested and humiliated by his own countrymen.

17th Montreal World Film Festival, 1993

In Arabic with English subtitles

Saturday, April 23, 4:45 pm, AMC Union Station, Code: FF4423APRE
Monday, April 25, 6:30 pm, Key Theatre (film and reception $10.00), Code: FF4423APRA

THE MAN BY THE SHORE

L’Homme sur les quais

Raoul Peck

Haiti/France/Germany/Canada, 1993, 105 minutes, color

Co-sponsored with the Center for the Study of the Global South, The American University

The story of a young girl’s political and personal awakening—set in the 60s’ Haiti of Papa Doc Duvalier, a time of bloody repression—unfolds as a memory tinged with pain, cruelty, and fantasy in Raoul Peck’s vivid and terrifying portrait of dictatorship.

Looking back as an adult, Sara remembers when, as children, she and her two sisters were left in their grandmother’s care after their parents were forced to flee the country. Young Sara seeks to escape from the turmoil and atrocities around her by

retracing into a fantasy life of mysteries and rituals. Along with the sad memory of her vanished parents, she is haunted by a series of nightmarish images of a man by the shore—images, she realizes years later, that effectively put an end to her childhood.

Peck, whose documentary was screened to enthusiastic response at last year’s Filmfest DC, paints here a detailed picture of a dictatorship where torture, massacre, and repression were the order of the day and families and communities fell apart. In describing the violence as seen through the eyes of a child and in mixing the imaginary and the real, he uses a uniquely affecting aesthetic approach.

12th Vancouver International Film Festival, 1993

In French and Creole with English subtitles

Monday, April 25, 6:45 pm, AMC Union Station, Code: FF4425APRJ
Tuesday, April 26, 6:45 pm, AMC Union Station, Code: FF4426APRJ
PAINTED DESERT
Masato Harada
Japan, 1993, 96 minutes, color

Painted Desert, Masato Harada’s American directorial debut, uniquely combines historical fiction with film noir. Imagine Periwig Forest with a touch of Hemingway, or a hard-boiled version of Badland Café. Harada and co-screenwriter Rebecca Ross have created a fascinating pair of gangsters—one with a craving for Asian cooking that leads to an end-of-the-world café owned by an aged Japanese woman. The isolation of the cafe protects the woman from her past, which once intertwined with the misinterpreted myth of Tokyo Rose, the radio propagandist of World War II.

Painted Desert is set against the magnificent landscape of the American West, a backdrop that has been described as a place with “an edge, a frontier that still exists, an edge of Indian civilization and an edge of Chicano civilization...” Harada and Ross add to this an edge of Japanese and Japanese-American civilization, with an epilogue in homage to John Ford’s West....

In English


SAMBA TRAORE
Idrissa Ouédraogo
Burkina Faso/France/Switzerland, 1992, 85 minutes, color

Co-sponsored with the Center for the Study of the Global South, The American University

Winner of the Berlin International Film Festival’s coveted Silver Bear in 1993 and rightfully hailed as the first African film to play a Hollywood film noir sensibility to an indigenous story, this new work from BurkinaFaso-born Idrissa Ouédraogo adds to an impressive body of work that includes Yaasuh (1989) and Talà (1990).

Samba (Sangare Bakary, a nonprofessional—as is the entire cast) takes part in a gas station robbery in which the attendant is killed. Fleeing to his native village with a vial full of cash and a heavy secret, Samba tries to make a new life for himself by meeting and courting Sarahou, who has herself been to the big city and is trying to start anew. But as he strives to realize his dream of opening a bar, Samba finds that the past is not so easily forgotten—by himself or others.

“The story of Samba Traoré takes place in a ‘normal’ region with no special problems,” Ouédraogo told the London Film Festival last year. “This is a film not to be seen as an African film but simply as a film. Samba Traoré is more spontaneous than a prepared film. I tried to fit in with the scenery...” And, as in the best film noir tradition of Howard Hawks, Raoul Walsh, and Jacques Tourneur, Samba’s tortured soul is not so easily soothed by the comforts of home. Yet while intrinsically tragic, the film resonates with emotional truth.

Eddie Cockrell
In Bambara with English subtitles

SARA
Darush Mehrjui
Iran, 1993, 96 minutes, color

In contemporary Tehran, Sara Hessam makes a cigarette in her own house (her aunt disapproves) and worries about her husband, who suffers in the hospital with a blood disease. How will they make it through these tough times? Three years later, things seem settled: Her husband has recovered, and the household hums along smoothly thanks to Sara’s warm, loving presence. But Sara Hessam has a secret that in this society and at this time could wreck her happy home—and that secret is very close to being revealed.

Writer-director Darush Mehrjui has constructed an absorbing, thoughtful melodrama from solid performances and a distinctive visual style that mixes full-tilt dolly work with isolated, fragmented dissolve shots that provide lyrical punctuation illustrating the day-to-day chores of the household. That Sara is able to both assert herself and resolve the conflict with dignity and pride is a triumphal coda to a fascinating and satisfying film.

Eddie Cockrell

Ozu: The Early Spring of Yasujiro Ozu—1929-1937

National Gallery of Art, East Building Auditorium
Silent films with accompaniment by Jeffrey Chappell

When Yasujiro Ozu, Japan’s most honored director, finally attained posthumous recognition in the West, his postwar works then in circulation supported his conventional image—serene, traditional, the celebrator of the family, the “most Japanese of the Japanese.” But in his “early spring” Ozu essayed genres as disparate as collegiate slapstick and gangster melodrama, depicted social classes from the lumpen to the moneyed, exhibited American movie posters, borrowed Harold Lloyd routines, and achieved his most explicit and biting critique of the Meiji dream of risshin shojo (work and study hard to get ahead).

In Walk Cheerfully (Haguruma no Asane, 1930, 99 minutes; shown April 21 at 2:30 pm), a petty hoodlum reforms for the love of a good girl, but old pals try to get him into trouble again. Also: I Flinched, But... (Rakudai no Saba Kerosu, 1930, 84 minutes) is an admittance slight work about Depression-era school hijinks notable for the first significant role for the great Chishu Ryu—he’s one of the best lucky graduates—and a plethora of gags reminiscent of the best of Harold Lloyd and Ernst Lubitsch.

In Where Were the Dreams of Youth? (Seibun no Yume Ima, 1932, 92 minutes; shown April 24 at 1:00 pm), more college pranks (the cheat sheets are now on slings and casts) are interrupted by the death of rich boy Ureko Egawa’s father and his inheritance of the firm—where he helps his classmates fudge the company’s exam. This is perhaps Ozu’s most disparate work, alternating splendid comic routines with a tragic death and healing.

In Woman of Tokyo (Tokyo to Oma, 1933, 47 minutes; shown April 30 at 2:00 pm), student Ureko Egawa, complimented by older sister Yosihiko Okada, reacts violently when girlfriend Kinuyo Tanaka tells him that the police suspect them of dealing in unlicensed prostitution. “Ozu never made another film like this one,” raved J. Hoberman, who put it on his Village Voice Ten Best list following its 1982 New York premiere. Also: I Graduated, But... (Daigaku no Dete Kerosu, 1929, 10 minutes), Ozu’s tenth film (only this fragment survives) about a college graduate’s need to conceal his joblessness from his wife; and Days of Youth (Wakaki Hi, 1929, 104 minutes)—Ozu’s earliest extant work—in which happy-go-lucky collegians hang out a room-for-rent sign to meet girls, then leave on a skiing vacation while awaiting the results of “exam hell.”

Mike Jeck
This series is presented with the cooperation of the Japan Foundation, Shochiku Co., Ltd., and Cinematheque Ontario.
Saturday, April 23, 2:30 pm, Walk Cheerfully
Sunday, April 24, 10:00 pm, Where Were the Dreams of Youth?
Saturday, April 30, 2:00 pm, Woman of Tokyo
FREE and open to the public
THE SECRET ADVENTURES OF TOM THUMB

Dave Borthwick
United Kingdom, 1993, 60 minutes, color

The Secret Adventures of Tom Thumb is a blackly comic, hour-long animated film that everyone interested in pushing the boundaries of stop-motion techniques and powerful storytelling should see. Directed by Dave Borthwick of the Boolesbros studio in Bristol, England, it is a post-industrial version of the famous fairy tale, Tom Thumb—borns into destitution, then taken for experimentation, escapes to wander an ever-threatening world searching for his parents. Based on the Boolesbros' 10-minute pilot, Tom Thumb, this full-length film combines human and plasticine forms by way of pixilation technique and creates a filmic netherworld where Evenverland and Pinocchio meet.

Bob Flynn
The Guardian


Shown with
The Biz

David Borthwick, United Kingdom, 1993, 10 minutes, color

A newcomer attends a ‘typical’ Hollywood party.

Saturday, April 23, 9:00 pm, C.O. Jennifer, Code: FFE423APRF
Tuesday, April 26, 6:30 pm, C.O. Jennifer, Code: FFE426APRR

SHADES OF DOUBT

L’Ombre du douce

Aline Issermann
France, 1993, 107 minutes, color

What begins as an apparently innocuous day in the country for a French family conceals dark, ugly secrets that director Aline Issermann probes with devastating power and skill in Shade of Doubt. The scene appears benign enough, even playful. A father is video-taping his son and daughter in a park. While filming them as they run toward their mother, he reaches out to touch his daughter. In her one brief reaction, we quickly realize the ominous nature of their relationship.

A psychological thriller, Shade of Doubt leads us down the tortuous path of incest, and its effect on a young girl and her family. They have mixed reactions to her allegations. Is she to be believed? Are her stories fabricated? The portrait of the young, confused, and frightened Alexandria is a heartrending, eye-opening tale of an unforgivable violation of a young girl’s sexuality, but crafted with a true artist’s instincts and sensitivity for the medium. An indictment of incest, it is also a profoundly emotional story that details the unraveling of a family and everything in which they believe.

Although Issermann casts blame mercilessly, the father never becomes a pariah of a villain: The roots of his behavior are deeply embedded in his past. Clouded in sonority, monochromatic tones, Shade of Doubt is a world where the absence of light and color is an apt metaphor for its theme. As police and social workers, friends and relatives are drawn into this nightmare, we are led through an unsettling landscape of psychological drama. This is a film of astonishing maturity and accomplishment.

Piers Handling
Toronto Festival of Festivals, 1993

In French with English subtitles

Production Companies: Compagnie des Images/Saumont/France 3 Cinéma/Première Hure/Saga


Thursday, April 21, 6:45 pm, C.O. Jennifer, Code: FF4J21APRA
Friday, April 22, 6:30 pm, C.O. Jennifer, Code: FF4J22APRC

FROM THE SHARK

Le fils du requin

Agnès Merlet
France/Belgium/Luxembourg, 1993, 85 minutes, color

Martin and Simon Vanderdoes are more than street-wise brats—they’re the terror of their neighborhood. These criminal siblings can’t be tamed by anyone—certainly not by their father, nor by the army of social workers and policemen that pursues them. Wherever they go, Martin and Simon leave a trail of destruction behind them, but in their own clumsy way they’re looking for affection: their long-lost mother.

Son of the Shark is the feature-film debut of a young French filmmaker who skillfully dares to juxtapose the poetic with raw realism in a children’s film for adults. Agnès Merlet used the visual power of the location, a grey port in northern France, to contrast starkly with dreamy underwater shots that represent what goes on beneath the boys’ rough exterior. The amazing acting of the very young actors also contributes to the film’s potency.

Merlet based her film on a news story she read in 1987 about two boys who had become the terror of their home town after their father had left them. Merlet then carried out her own investigation into the events and talked to many people who knew the boys to develop her story. The film, however, far from doctrine because, in presenting this true story, the director has brought the fantastic and absurd to the forefront.

23rd International Film Festival, Rotterdam, 1994

In French with English subtitles

Production Companies: Compagnie des Images/Gaumont/France 3 Cinéma/Première Hure/Saga


Thursday, April 21, 6:45 pm, C.O. Jennifer, Code: FF4J21APRA
Friday, April 22, 6:30 pm, C.O. Jennifer, Code: FF4J22APRC
Strictly Propaganda
Kinder Kader Kommandeur
Wolfgang Kissel
Germany, 1991, 94 minutes, color and black and white
Co-sponsored with the National Archives

With the fall of the Berlin Wall, we in the West are beginning to learn a great deal about life under the 40-year rule of the German Democratic Republic (GDR). One of the more revealing archives now available to us is that of the DEFA, the official state film studio of the GDR. Filmmaker Wolfgang Kissel has gone into the DEFA vaults and compiled a fascinating and at times humorous collection of clips from more than four decades of "educational" films. To see Strictly Propaganda is to enter a surreal world where refugees fleeing the "mercyarchy" West are embraced by welcoming East German guards. The Berlin Wall is explained as a necessity for keeping out spies (who can be identified by their inability to recite the opening lines of the Communist Manifesto). To demonstrate his humanity, the portly and totally uncharismatic Walter Ulbricht leads the bewildered citizens of Leipzig in mass calisthenics. Much less amusing is a training film for teachers that demonstrates several techniques for quashing intellectual curiosity in the classroom and substituting the party line instead.

It is small wonder that the enthusiastic faces at the World Youth Festivals of the 1940s and '50s give way to the '70s and '80s to faces that are sullen and bored. It is the promise of these youngsters that the GDR ultimately betrayed.

Bill Blakefield
National Archives

In English voice-over narration and German with English subtitles

The Valley of Abraham
Vale Abraão
Manuel de Oliveira
Portugal/France/Switzerland, 1993, 187 minutes, color
Co-sponsored with the National Gallery of Art

Portugal's most gifted filmmaker, Manuel de Oliveira, has sadly not had the exposure in Washington he deserves. Only occasionally—at FilmFest DC 1991, the AFI (they showed the uncut Satie Slipper in 1985 and newer works in 1990 and 1991), and the National Gallery's retrospective last December—does this director's extravagant, cerebral work turn up on local screens. Even so Oliveira (who virtually has cult status in Europe) has gradually built a following here, and now we have yet another opportunity to see a film by this singularly inventive filmmaker.

Oliveira takes as his point of departure two literary works—Flaubert's Madame Bovary and Portuguese novelist Agnésa Bessa-Luís' Vale Abraão (the latter's Fanny Owen was also the basis for his 1981 film Francesca). The stunning Leonor Silveira, who appears in a number of Oliveira's recent films, is Ema, wife of a provincial doctor who finds life in her sheltered milieu with a boorish, if adoring, husband no match for the life of her imagination. Though his heroine superficially resembles Emma Bovary (with the camera sharing Flaubert's penchant for painstaking observation of her every move), Oliveira is austere and uncompromising in his unraveling of Ema's downfall. An organicist, he says that at once to reverse and yet consider the given subject—"engagingly tells us everything in the manner of a lover's diary.

Oh, one other thing—Oliveira made this film when he was 85. Though he started making movies in 1929, it was only in the 1970s (when he was in his sixties and finally had autonomy) that he began to do his best work, becoming, as J. Hoberman noted, "one of the leading modernists, a peer of Straub, Syberberg, and Duras." And when Vincent Canby reviewed The Valley of Abraham for the New York Times last fall, he was quick to point out, "Oliveira exhibits an Olympian confidence that comes only after having lived, worked, thought, and considered for a very long time. He has achieved a freedom denied others. He can break conventions and make his own rules. What's the worst that can happen to him now? Be denied a long-term contract with Disney?"

Peggy Parsons
In Portuguese with English subtitles


M. de Oliveira, Portugal/France, 187 min. A new work by Portugal's most gifted filmmaker.

Sunday, April 24, 6:00 pm, National Gallery of Art, FREE
**YOU ONLY LIVE ONCE**

_La Vida Es Una Sola_

Marianne Eyle
Peru, 1992, 88 minutes, color

Steeped in the ethnographic realities of the region, Norwegian director Marianne Eyle’s _You Only Live Once_ is so volatile in its side-by-side presentation of the guerrillas and the army in contemporary Peru that she was forced to set her story a decade ago to slip the film past the censors.

In an Andean village in the highlands of Rayoquampa, Florinda (Milagros del Carpio) discovers that the man she’s fallen in love with, El Tigre (Aristoteles Picho), isn’t who he appears to be. He and his group of “students” turn out to be a Shining Path unit intent on “liberating” the village. So great is her love that she follows him when the unit departs and eventually converts to the cause. But the impact of the unit on the village has upset the fragile balance of the community, and in a short time the military arrives to retake the region. By then, Florinda has become disillusioned with her new comrades and escapes to return home—where she’s viewed with suspicion and no longer welcome. By showing both sides of the story, Eyle has presented an implicit plea for understanding that not only marks a first in Peruvian film but also offers a rare glimpse of the complexity involved in changing the status quo.

_Eddie Cockrell_

_in Spanish with English subtitles_

**Production Company:** Kuli Films. **Executive Producer:** Olara Cabrera. **Screenplay:** Marianne Eyle. **Cinematography:** Carlos Perez. **Editor:** Miguel Andes. **Music:** Estela Tupa, Communities of Canary Island and Colombia. **Principal Cast:** Milagros del Carpio, Aristoteles Picho, Rosa Mara Sanhueza, Jezar Zorrozua. **Print Source:** Kuli Films, Godot España (104), 595 S. Hope, L.A.400, P.O. Box: 280, 08021 Barça, Barcelona, Spain. **Contact:** (511) 610-355, Fax: (511) 610-355.

_Wednesday, April 27, 8:45 pm, AMC Union Station, Code: FFU427APPN_

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_Washingtonian Magazine, April 1991_

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_Washington Post, May 1989_

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_FILMFEST DC 1994_
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MORNING EDITION

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RADIO IN THE AMERICAN TRADITION
And the Winners Are....

Sun., April 24, American Film Institute Theater
3:00 p.m. (total running time of program: 110 minutes)
Code: FF424APRL
Meet the filmmakers panel discussion (1/2 hour) to follow

BEHIND THE SCENES: BLACK & WHITE
Giannella Garret, Washington, DC
26 minutes

Director Garret explores a compelling subject in America: the personal sense of racial identity of people born of an interracial union. People of biracial heritage are labeled as either "black" or "white," but rarely celebrated as both— are racial definitions relevant to our evolving global culture? Produced with $10,000 from savings, this work, with its intimate novel approach, received a Director's Citation from the Black Maria Film Festival. Its irony and ambiguity will stick with you.

SAI-GU
Dai Sil Kim-Gibson, Christine Choy, and Elaine H. Kim, Washington, DC
36 minutes

"SAI-GU" means April 29, the day four L.A. policemen were acquitted in the infamous so-called "Rodney King" trial, and this work explores the resulting riots from the perspectives of Korean American women whose families and livelihoods were devastated. Candid and emotionally revealing, it resonates with tragic truth. Sa-i-gu was selected as a "POV" special for PBS and also recognized in many other festivals.

THE FOURTH ANNUAL ROSEBUD AWARDS SHOWCASE

Filmfest DC is proud to host the Rosebud Winners Showcase, an award-winning sampling of local film and video talent, at the American Film Institute. This year's panel of judges viewed 150 entries and met the daunting challenge to select 22 nominees and, from among them, five winners, including the "Best of Show." Join us for the two-hour screening and a Q & A "Meet the Filmmakers" panel to follow.

Using life savings and scraped-together grants and donations, this year's winners bring to the screen enlightenment examination of personal identity, generational legacy, civil unrest, and subcultures. The five stories unfold with refreshing, innovative approaches, taking us behind facades and introducing us to characters who open up their private worlds. We meet con artists, bikers, victims of violence, and others who offer food for thought and challenges to the status quo. This year's unusual and deeply personal films exemplify the Rosebud spirit and testify to the ambition of our local filmmaking community.

Rosebud was formed in 1990 to promote independent film and video in Washington, DC, Maryland, and Virginia. We offer nominated artists new opportunities for public and professional exposure through our annual competition and showcases.

Winners and nominees were selected by an independent panel of judges, from works produced from January 1, 1992 to January 1, 1994. Rosebud gratefully acknowledges the 1994 judges: Tracy Baumgardner, creative off-line editor for Edit Room Inc.; Matt Dibble, freelance videomaker of gallery installations and '93 Best of Show winner; Leesa Farrar-Frazier, editor of Black Film Review and film programmer at the National Museum of African Art; Nelson Ginebra, producer and director of independent video and film and '93 nominee; Jeff Krolik, film, video, and television producer with the Discovery Channel; Eric McLean, writer, producer, and director of sci-fi/action thrillers and a '93 nominee; Gene Sullivan, experimental filmmaker; and Lori Tsang, independent filmmaker and producer for the Asian American Film Festival.


GABRIEL'S DREAM
Eduardo Sanchez, Husband Fantastico Pictures, Chevy Chase, MD
5 minutes

A young newcomer challenges the status quo when he tries to unite his fellow workers against an exploitative management—but not without grave consequences. Made by "ten determined film students," this is a trailer for an independent feature-length film.

HOG
Lynn Dougherty and Richard Roughton, Washington, DC
13 minutes

The bizarre and uniquely American subculture of "easy riders" is explored, in this joy ride told with humor and insight, taking us beyond the Harley Davidsons and beneath the roughhunk facades into the private lives of the pack. With "$1,000 from my aunt," and money from credit card companies that "haven't caught up with us yet," this work-in-progress is slated to be a 90-minute feature.

Best of Show Winner
FAST GAME, FAST MONEY: THE GRIFTERS OF NEW YORK
Edward Bishop, Perecices Lewmes, and Lisa De Lucio, ColorCast Productions/Odd Sprocket Films, Arnold, MD
30 minutes

This expose of New York street con artists, shell-game mobs, and three-card monte dealers uses hidden cameras to reveal the grifters' closely guarded secrets and why you can never, ever win. Produced on a shoestring budget in true guerrilla style, this is very funny and aggressive filmmaking—gamy and daring, funny and raw.

Honorable Mentions: Intolerable, Tara Padwo and Mark Castle; On the Edge, Lab School Animation Workshop; Valentine, Gideon Brower; The Loneliest Woman in the World, Jonathan Spottiswoode; and Pool Days, Brian Sloan.

Other Rosebud nominees were: Beat Generator, Bump Stedelman; Blue Jeans Jacket, Jeff Stacy; Cement Story, Jonathan Sunshine; In a Collar of His Own Thought..., Alex Pacheco; In Memoriam to an Identity, R. Vaughn; In Search of Common Ground, Beny Cox; Mm-Meg, Samuel Sullivan; Rising Kane, Laurence Rassim, Darryl Frank, and Brad Mendelsohn; Requiem for Little Sunny, Eugene Wooden, Kenneth Carroll, and Regi Allen; Step by Step, Karen Kenton; Tangle, Jennifer Harmon; and The Holy Bible, Erik Blankenheim, Benjamin Duncan, and Federico Gray.

ANACOSTIA FEST

Sponsored by the Mayor's Office of Motion Picture and Television Development and the DC Commission on the Arts & Humanities

All programs are FREE

Saturday, April 23, 10:00 am
8Rock Cultural Arts Center
802 Martin Luther King, Jr. Avenue, SE

AnacostiaFest for KIDS

A free series of films from the year at hand and musically inclined in mind, including Sour Death Balls, The Clearing, Rights From the Heart, and Open Sky.

Program 2 from Filmfest DC for KIDS

Sunday, April 24, 7:30 pm
8Rock Cultural Arts Center
802 Martin Luther King, Jr. Avenue, SE

Great American Entertainers

An array of hits from some of the best in jazz! Memorable clips of Louis Armstrong, Duke Ellington, Sarah Vaughan, Count Basie, Dinzi Gillespie—and the list goes on!
PROGRAM ONE: ANIMATION CELEBRATION

An all-animated celebration of our furry, four-legged, and flying friends. Recommended ages: 5-12

Max's Chocolate Chicken
A high-stakes search for Easter eggs! Directed by Micheal Sporn. (5 minutes, USA, 16mm)

Monty
A kindly alligator finally gets fed up with his freeloader friends. Directed by Michael Sporn. (7 minutes, USA, 16mm)

Red Riding Hood
A hungry wolf schemes and dreams of devouring a delicious little girl. Directed by Virginia Wilkos. (8 minutes, USA, 16mm)

Here Comes the Cat?
Can a trio of cats convince a feline that her interest in birds is not a bad idea? Directed by Alexander Tatarsky and Igor Kovalev. (10 minutes, USA/Russia, 16mm)

Lord of the Sky
Join a Native American boy as he soars to the sun on the back of an eagle to save his people. Directed by Ludmila Zeman Spalenky and Eugen Spalenky. (12:59 minutes, Canada, available in 35mm and 16mm)

Mouse Soup
A smart little mouse talks his way out of a soup pot. Directed by John Clark Matthews. (25 minutes, USA, 16mm)

Monday, April 25, 4:00 pm, Shepherd Park Library.

Thursday, April 28, 6:00 pm, Martin Luther King Library.

PROGRAM TWO: MUSIC TO YOUR EARS

Films made with music lovers in mind! Find out how filmmakers use music to make you laugh and cry. Recommended ages: 8-13

Sour Death Balls
Taste a face-tingling, mouthwatering piece of the world's rarest candy! Directed by Jessica Yu. (4-20 minutes, live-action, USA, 16mm. Courtesy of Alive TV.)

The Clearing
A young African boy is healed of a snake bite by a mysterious old man, who teaches him the “Dance of the Tides.” Directed by Kenneth Jones. (16 minutes, live action, USA, 16mm)

Rights from the Heart
What are the Rights of the Child? Find out in this delightful collection of short animated films by nine different directors. (36 minutes, animated, Canada, 16mm)

Open Sky
A little girl, lost in New York, finds an unexpected savior. Directed by Yitzhak Gol. (11:30 minutes, live-action, USA, 16mm)

Friday, April 29, 9:45 am, Anacostia Museum.

Saturday, April 30, 11:00 am, Hirshhorn Museum.

PROGRAM THREE: FINDING YOURSELF

This collection of short films shows us ways to rediscover what is the best in ourselves. Recommended ages: 9-13

Joey Learns to Fly
Sometimes we forget the simplest things—like how to fly! Directed by Ed Counts. (5 minutes, animated, USA, 16mm)

SAY AMEN, SOMEBODY

George Niernberg
USA, 1983, 100 minutes, color and black and white

SAY AMEN, SOMEBODY is one of the most joyful movies I’ve ever seen. It is also one of the best musicals and one of the most interesting documentaries. And it’s a terrific good time. The movie is about gospel music, and it’s filled with gospel music. It’s sung by some of the pioneers of modern gospel, who are now in their seventies and eighties, and it’s sung by some of the rising younger stars, and it’s sung by choirs of kids. It’s sung in churches and around the dining room table, with orchestras and a capella... The music in Say Amen, Somebody is as exciting as uplifting as any music I’ve ever heard on film. The people in this movie are something, too. The filmmaker, a young New Yorker named George Niernberg, starts by introducing us to two pioneers of modern gospel: Mother Willie May Ford Smith, who was 79, and Thomas A. Dorsey, who was 83. She was one of the first gospel soloists; he is known as the Father of Gospel Music...

What’s amazing in all of the musical sequences is the quality of the sound. A lot of documentaries use “available sound,” picked up by microphones more appropriate for the television news. This movie’s concerts are filmed by up to eight microphones, and the Dolly system is used to produce full stereo sound that really rocks... A masterpiece of research, diligence, and direction... This is a great experience.

Roger Ebert
Roger Ebert's Movie Home Companion

THE LUMP

It’s not always dreams-true when a lump turns into a handsome hun... Directed by John Weldon. (7:35 minutes, animated, Canada, 16mm)

TO BEAR ONESELF

A bear learns to love himself just the way he is. Directed by Teresa Lang. (6 minutes, animated, Canada, 16mm)

THE SNIFFING BEAR

Good friends help a sniffing bear overcome a very bad habit. Directed by Co Hoedeman. (7:44 minutes, animated, Canada, available in 16mm and 35mm)

THE BOY WHO LOVED RAIN

Meet an unusually wet little boy! Directed by Peter Rocek. (10 minutes, live-action, Canada, 16mm)

CHE BONIA FAMIGLIA (What a Beautiful Family)

A girl dives into the past in search of her brave ancestors. Directed by Diane Frederick. (30 minutes, live-action, USA, 16mm)

Filmmat DC for Kids Opening Program, Saturday, April 23, 11:00 am, Hirshorn Museum. Tuesday, April 26, 4:00 pm, Mt. Pleasant Library. Wednesday, April 27, 4:00 pm, Francis Gregory Library.
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10 Other Reasons You Should
Enroll at UDC

Joachim K. Doll
B.S. in Urban and Regional Planning
Top Graduating Senior; Dean's List; President of Student Planning Organization
"Attending UDC was a multi-faceted experience. Personal growth and maturity were among the results of UDC's approach to education."

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B.A. in Television Production
Dean's List, Phi Sigma Pi Honor Society; Senior Class President; Plans to attend law school
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Michelle Coghill
B.A. in Sociology
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"UDC is definitely the smart choice! The education I received here is superb. I feel more than prepared to face all challenges."

Amadou Fall
B.S. in Biology
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