FILMFEST DC 95

The Ninth Annual Washington, DC International Film Festival

April 26 through May 7
Welcome to FILMFEST DC 95

April 26 Through May 7

Photo: Chad Evans Wyatt  Model: Elena
**OFFICIAL GREETING**
From Mayor Marion Barry, Jr.

As Mayor of the District of Columbia, I am pleased to extend greetings to the Washington, DC International Film Festival, on the occasion of your Ninth Annual Filmfest DC.

Today, there is a merging of art and industry unlike any other time in the District’s history. The Nation’s Capital has developed into a major production center that has boosted related business and contributed millions of dollars into the local economy. It has become a leading venue to showcase the best in cinematic art.

For the past nine years, Filmfest DC has helped affirm the value of film to the District’s culture and economic future. It presents the talents of national and international filmmakers and offers the diversity so important to the vitality of film. The commitment to include a varied scope in the film industry is what makes this festival unique.

Each year, the festival has grown in size and stature. We are grateful to the filmmakers, organizers and supporters of the festival and the film-going public who make it all possible.

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

**MARION BARRY, JR.**
**MAYOR**
**DISTRICT OF COLUMBIA**

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(Back) Pat Belcher, Richard Seidel

L to R: (Front) Jim Ryan, Kandace Laass
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For Women in Film and Video—L to R: (Front) Linda Ross,
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**Opening Night Gala**

**FUNNY BONES**

Peter Chelsom  
United Kingdom, 1994, 126 minutes, color

Peter Chelsom’s splendid follow-up to *Hear My Song* continues his affectionate view of time, memory, and the foibles of human nature, all set against the backdrop of a sometimes cruel but ultimately seductive life in show business. In *Hear My Song* it was a British nightclub owner’s search for a reclusive tenor to salvage a love affair, and in *Funny Bones* Chelsom’s ambitions are far more ambitious.

After bombing in front of a packed Las Vegas house that included his comic icon father, George Fawkes (Jerry Lewis, seen also at this year’s Filmfest DC in *Arizona Dream*), moody and in-your-face comedian Tommy Fawkes (Oliver Platt) travels to his childhood home of Blackpool, England, to search for new comic material. Auditions yield numerous music hall fossils and one genuine find: the Parker Family—brothers Thomas (George Carl) and Bruno (Freddie Davies) and young Jack (Lee Evans). But to his consternation Tommy discovers his father left much more than fond memories when he departed for Stateside fame. Chelsom’s characters are flawed, but most are redeemed through a good-hearted moral decency, bumbling through an intimidating world as best they can.

Jerry Lewis gives what is perhaps his most vivid and controlled dramatic performance in this heady, ambitious, provocatively, and ultimately riotously entertaining achievement.

**THE LINCOLN THEATRE**

Wednesday, April 26  
7:30 pm

**Eddie Cockrell**

Built in 1923 during the heyday of the great American movie palaces, the Lincoln Theatre has played a vital and lively role in Washington’s cultural life.

Wednesday, April 26, The Lincoln Theatre, 6:00 pm, VIP Reception on the stage of The Lincoln Theatre for all $75.00 holders. Code: FFLS0APR1  
7:30 pm, Movie Premiere and Champagne and Dessert Reception in circus tent behind The Lincoln Theatre for all ticket holders. $25.00. Code: FFLS0APR1  
Valet parking available. Take Metro to U Street/Cardozo stop next to theatre.

**Sponsored by:**

**IN PERSON:** Oliver Platt, Peter Chelsom, producer Simon Fields, and legendary dancer Harold Nicholas

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**Closing Night**

**WIGSTOCK: THE MOVIE**

Barry Shils  
USA/Germany, 1994, 82 minutes, color

A tremendous hit at this year’s Sundance Film Festival, *Wigstock: The Movie* features the annual drag extravaganza held each Labor Day in downtown Manhattan. A far cry from its humble underground beginnings, Wigstock now draws over 20,000 fans and hopefuls who come to see the likes of RuPaul, Lady Kier of Dee-lite (who credits her own brand of glamour to drag mentors), Mistress Formika, Lypsyanka, Crystal Waters, and a host of pop icon impersonators.

Director Barry Shils takes us behind-the-scenes into the glamour factories and the late-night rehearsals. We share a day-in-the-life of Wigstock creator and emcee, The Lady Bunny, discussing, among other things, the threat sunlight poses to drag illusion and her failed public relations bid to get a giant wig placed atop the Statue of Liberty in honor of the all-day celebration.

While depth and poignancy may not be what you expect from lip-syncing divas in screaming drag, *Wigstock: The Movie* is much more than the light-hearted sum of its stage numbers. It is, ultimately, a filmed celebration of freedom, self-determination and inclusivity. The film conveys the community’s pride in the face of discrimination, their unity in the face of adversity. One wonders if perhaps Woodstock era copyrights on Love and Liberation are being violated.

**JAZZ TRIBUTE**

**A TRIBUTE TO AREA JAZZ ARTISTS AT THE CORCORAN GALLERY OF ART**

**GLOBAL RHYTHMS**

The evening will include the presentation of our Global Rhythms Awards, jazz on film, and live jazz featuring Washington area musicians in the Corcoran Gallery of Art’s atrium. After wishing Shirley Horn the happiest of birthdays, guests are invited to wine reception. Artists featured in the selections drawn from the Michael Chertok Archival Film Collection, include: Ella Fitzgerald with Keeter Betts, The Claude Hopkins Big Band, Pearl Bailey, Billie Holiday, John Kirby, Cab Calloway Big Band, Ebbie Blake, and Lena Horne.

Monday, May 1, 7:30 pm, Corcoran Gallery of Art ($15.00 ticket) Code: FFD50 MAYA

**Shirley Horn**

Presented in cooperation with the Corcoran Gallery of Art
Welcome to the Ninth Annual Washington, DC, International Film Festival. Since its inception, Filmfest DC has proven itself to be one of Washington's major cultural events, presenting screenings of the best in world cinema along with international guests and special events. The festival is a District-wide effort, bringing together the city's major institutions in a spirit of cooperation and celebration. Filmfest DC hopes to provide you with fresh perspectives on our ever-changing world. Here are a few hints and highlights of this year's festival.

**GLOBAL RHYTHMS**

The collaboration of music and film is a true joy, each enhancing the other. One of Filmfest DC's unique offerings is our series of films from around the world featuring major international musical artists. This year, the series is representative of a broad range of musical forms, including jazz, rock and roll, and an extraordinary dance film from Canada.

- Frank Zappa, page 11
- Marvin Gaye Remembered, page 15
- Tribute to Aretha Jazz Artists, page 5
- Reggae Under the Stars, page 8
- We Love You Like a Rock, page 18
- Le Petit Musée de Velasquez, page 16
- Lonesome, page 8

**THE INSECT CLUB PRESENTS**

These are some of our coolest films, the ones with a definite edge. In some cases, the style is a bit raw, in others the presentation is definitely unsentimental. But the result is always compelling, attention-grabbing, and not fed on prime-time formula. The Insect Club, Washington's home for adventurous nighttime, is sponsoring this series.

- The Doom Generation, page 13
- Flash Suitcase, page 14
- The New Legend of Shaolin, page 16
- Half the World, page 14
- Rhythm Thief, page 16

**THE DECALOGUE**

The festival is proud to present Krzysztof Kieslowski's 10-part masterpiece, acclaimed as one of the indisputably great accomplishments of world filmmaking. Though the cumulative effect of all 10 films, which run about an hour each, is overpowering, each segment is completely self-contained and can easily be seen independently of the others. Those planning to see the entire Decalogue might consider purchasing a Filmfest DC Multispass-10 Coupon Book (see conditions below). See page 10.

**FESTIVALS WITHIN THE FESTIVAL**

Washington is privileged to have many excellent film festivals gracing its streets. This year we have invited several of our colleagues to co-sponsor events during Filmfest DC. We are especially pleased that Women in Film and Video will present a series of films, panels, and workshops throughout Filmfest's first weekend. This is an excellent opportunity for you to sample the wealth of diverse cinema celebrations available in your home town.

- Women in Film and Video, page 9
- Real Affirmations: Washington Gay and Lesbian Film Festival: The Incredible True Adventure of Two Girls in Love, page 14
- Jewish Film Festival: The Flying Camel, page 14 and Silent Witness, page 17
- Americas Film Festival: We're All Stars, page 18
- Asian-American Artist Media Festival: The Red Lotus Society, page 16

**AUDIENCE AWARD**

sponsored by CITICORP INVESTMENT SERVICES

This year, Filmfest DC will give an award to the film voted the most popular by our audience. Ballots will be available after each screening. As always, you be the judge.

**FREE PROGRAMS**

Some of the best deals in the festival are our free screenings and panels. Don't miss the lecture at the National Gallery of Art, Filmfest DC for FREE, and our outdoor screening of a free film on Freedom Plaza.

**FILMfest DC ON-LINE**

You can now reach us via cyberspace. The complete festival catalog can be found on the internet Web Wide Web at http://www.emerald.net/fdc/. Our e-mail address is FilmfestDC@emerald.net. Let us know how we are doing. What films did you like or not like? Any suggestions on how we could do things better? Sponsored by EmeraldNet, 1718 E. Speedway, Suite 315 Tucson, Arizona 85719. Call 602/670-1994 or e-mail Info@EmeraldNet.net for information about their service.

**CINECAFES**

CineCafes return...with conversations that go to the heart of film and film-related issues. Introduced last year at Filmfest DC, attendance and enthusiastic participation in these informal, freewheeling events assured a return engagement.

**LIFE CYCLES: EXTRAORDINARY MEANINGS AND ORDINARY LIVES**

Discover and discuss the themes and symbols that animate Karel Kacynski's The Cow, a poignant tale of life cycles, resurrection, dependency, and repetition. Bruce Sterling and Gene Gordon, co-chairs of the Forum for the Psychoanalytic Study of Film, will guide the discussion.

Monday, May 1, 8:00 pm, following screening of The Cow

**AN EXEMPLARY TALE: HOW A FILM GETS MADE AND THEN...**

An ensemble cast consisting of Johnny Depp, Faye Dunaway, Jerry Lewis...critical and commercial success in Europe. What happened to Arizona Dream? Why hasn't it been released commercially in the United States? Helping to solve the mystery is Eddie Cockrell, local critic, scholar, and proud member of the Filmfest DC programming committee.

Tuesday, May 2, 8:30 pm, following screening of Arizona Dream

**GLOBAL CINEMA: ALMOST NEVER AT YOUR LOCAL MULTIPLEX**

Why does only a minuscule fraction of the vast number of films produced worldwide ever reach American audiences? What are we missing? What role do film festivals play? Join Pat Aufderheide to pursue the subject. Pat Aufderheide teaches at American University, writes extensively on film, and served as a juror at this year's Sundance Film Festival.

Wed., May 3, 8:30 pm

**RAYS, RAPS, AND RANTS: YOUR TURN**

Selected late in the festival, this CineCafe offers you a time, place, and audience (guaranteed to be attentive). Here is an opportunity to be a stand-up reviewer and film critic, highlighting your favorite (or not-so-favorite) films shown at this year's Filmfest DC. If you can't make it in person and want to be heard, see the User Friendly Guide above for details on how to reach Filmfest DC On-Line. Film critic Annette Insdorf, who chairs Columbia University's film department, will host and keep the conversation moving.

Friday, May 5, 8:00 pm

All screenings will take place at the Cineplex Odeon Tenley, 4200 Wisconsin Avenue, NW. CineCafes will follow on the lower level. Admission is FREE.

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**TICKETS**

Tickets are available through ProTix by calling (703) 218-6500, at select Woodward and Lothrop stores and Safeway stores throughout the metropolitan Washington area, and at all Record & Tape Traders stores in the Baltimore metropolitan area. (Filmfest DC pays for service charge).

Please use the program codes listed below the film description when ordering. No ProTix sales on day of show. Call ProTix at (703) 218-6500 from 10:00 am to 9:00 pm (Mon.-Sun.) for tickets. No advance sale tickets at theaters.

Tickets may also be purchased at the theater starting one hour before showtime. Free events are on a first-come, basis, with no reservations accepted or tickets required.

Festival MultiPass-10 Coupon Book—Ten admissions for $54.00 ($45.00 for Washington, DC Film Society members). Good for regular $6.50 screenings, or a single ticket could be used toward a higher priced event (not applicable for Opening and Closing Nights). Available only at festival box offices (not from ProTix). Coupons can be exchanged for tickets at box office one hour prior to show time.

For additional information about Filmfest DC, call (202) 364-1010.

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**LOCATIONS**

Ninety-five percent of the festival's screenings take place at the following three convenient venues:

- AMC Union Station 9, 50 Massachusetts Ave., NE
- Take Metro Red Line to Union Station. Three hours of free parking are permitted with a validated parking stub.
- American Film Institute, John F. Kennedy Center for the Performing Arts. Take the Metro Orange or Blue Line to Foggy Bottom. Paid parking is available in the Kennedy Center parking lot.
- Cineplex Odeon Tenley, 4200 Wisconsin Ave., NW
- Take the Metro Red Line to Tenleytown. Paid parking is available in the building parking lot along Van Ness Street. Parking is also available at the 4000 Wisconsin Avenue parking lot for $1.00 with a validated parking stub.

Other Locations:

- Anastasia Museum, 1901 Fort Place, SE
- Embassy of Canada, 501 Pennsylvania Ave., NW
- Francis Gregory Branch, D.C. Public Library, 3660 Alabama Ave., SW
- Hirshhorn Museum and Sculpture Garden, 7th St. & Independence Ave., SW
- Key Theatre, 1222 Wisconsin Ave., NW
- Lincoln Theatre, 1215 U Street, NW
- Mt. Pleasant Library, 16th and Lamont St., NW
- National Gallery of Art, 4th & Constitution Aves., NW
- Papa-Razzi Ristorante, 1066 Wisconsin Ave., NW
- Shepherd Park Branch, D.C. Public Library, 7420 Georgia Ave., NW
**SUNDAY, APRIL 30**

- **1:00 pm** | Complains of a Dutiful Daughter | American Film Institute
- **1:00 pm** | The Buddha of Suburbia, parts 1 & 2 | American Film Institute
- **1:30 pm** | Gender & Genre: Women in Film in the 90's | American Film Institute
- **3:00 pm** | Le Petit Musée de Velasquez | Cinémathèque Berlioz
- **4:00 pm** | The Buddha of Suburbia, parts 3 & 4 | American Film Institute
- **5:00 pm** | Frank & Ollie | American Film Institute
- **6:00 pm** | Cry of the Heart | American Film Institute
- **6:00 pm** | The Eye of the Third Reich | American Film Institute
- **7:00 pm** | Wild Reeds | American Film Institute
- **7:00 pm** | Picture Bride | American Film Institute
- **8:00 pm** | Frank Zappa | American Film Institute
- **8:45 pm** | The Red Lotus Society | American Film Institute
- **9:30 pm** | The Cow | American Film Institute
- **9:45 pm** | Amor Proprio | American Film Institute

**MONDAY, MAY 1**

- **4:00 pm** | *Filmfest DC for KIDS: Program 1* | Shepherd Park Library
- **5:45 pm** | Le Petit Musée de Velasquez | Cinémathèque Berlioz
- **5:45 pm** | My Life & Times with Antonini Autard | American Film Institute
- **6:00 pm** | The Cow | Cinémathèque Berlioz
- **6:30 pm** | The Flying Camel | American Film Institute
- **7:00 pm** | See How They Fall | Cinémathèque Berlioz
- **7:30 pm** | Tribute to Area Jazz Artists | American Film Institute
- **8:00 pm** | Double Happiness | American Film Institute
- **8:00 pm** | *CineCafe - Life Cycles: Extraordinary Meanings and Ordinary Lives* | Cinémathèque Berlioz
- **8:00 pm** | Arizona Dream | Cinémathèque Berlioz
- **8:15 pm** | The Eye of the Third Reich | American Film Institute
- **9:45 pm** | Lost in Transit | Cinémathèque Berlioz

**TUESDAY, MAY 2**

- **9:45 am** | *Filmfest DC for KIDS: Program 2* | American Film Institute
- **10:00 am** | The Buddha of Suburbia, parts 1 & 2 | Cinémathèque Berlioz
- **10:45 am** | The Decalogue, parts 1 & 2 | American Film Institute
- **10:45 am** | The Flying Camel | Cinémathèque Berlioz
- **11:00 am** | *CineCafe - An Exemplary Tale: How a Film Gets Made and Then...* | Cinémathèque Berlioz
- **11:15 pm** | Family | American Film Institute
- **11:45 pm** | The Decalogue, parts 3 & 4 | American Film Institute
- **12:00 pm** | Marvin Gaye Remembered | American Film Institute
- **12:15 pm** | We’re All Stars | American Film Institute

**WEDNESDAY, MAY 3**

- **10:00 am** | *Washington Film & Video Market* | American Film Institute
- **10:45 pm** | *Filmfest DC for KIDS: Program 2* | American Film Institute
- **10:45 pm** | The Decalogue, parts 5 & 6 | American Film Institute
- **10:45 pm** | Rhythm Thief | American Film Institute
- **10:45 pm** | Silences of the Palace | American Film Institute
- **10:45 pm** | Silent Witness | American Film Institute
- **10:45 pm** | Black is Black Ain’t | Cinémathèque Berlioz
- **10:45 pm** | Searching for My Wife’s Husband | Cinémathèque Berlioz
- **10:45 pm** | *CineCafe: Global Cinema (Almost) Never at Your Local Multiplex* | Cinémathèque Berlioz
- **10:45 pm** | The Decalogue, parts 7 & 8 | American Film Institute
- **10:45 pm** | Bandit Queen | American Film Institute

**THURSDAY, MAY 4**

- **4:00 pm** | *Filmfest DC for KIDS: Program 2* | American Film Institute
- **4:00 pm** | Double Happiness | Cinémathèque Berlioz
- **4:00 pm** | The Decalogue, parts 9 & 10 | American Film Institute
- **4:00 pm** | Bandit Queen | American Film Institute
- **4:00 pm** | The Eye of the Third Reich | American Film Institute
- **5:00 pm** | Incredibly True Adventure of Two Girls in Love | American Film Institute
- **5:00 pm** | *Vive L’Amour* | American Film Institute
- **5:00 pm** | Silences of the Palace | American Film Institute
- **5:00 pm** | The Decalogue, part 1 & 2 | American Film Institute
- **5:00 pm** | Rhythm Thief | American Film Institute
- **5:00 pm** | Postman | American Film Institute

**FRIDAY, MAY 5**

- **4:00 pm** | Searching for My Wife’s Husband | Cinémathèque Berlioz
- **5:45 pm** | The Decalogue, parts 3 & 4 | American Film Institute
- **6:00 pm** | The Jar | American Film Institute
- **7:00 pm** | A Litany for Survival | American Film Institute
- **7:45 pm** | Incredibly True Adventure of Two Girls in Love | Cinémathèque Berlioz
- **8:00 pm** | *CineCafe - Raves, Raps and Rants: Your Turn* | Cinémathèque Berlioz
- **8:00 pm** | Cry of the Heart | Cinémathèque Berlioz
- **8:00 pm** | *Vive L’Amour* | American Film Institute
- **8:00 pm** | Reggae Under The Stars | American Film Institute
- **9:45 pm** | The Decalogue, parts 5 & 6 | American Film Institute
- **9:45 pm** | A Litany for Survival | American Film Institute
- **10:00 pm** | Postman | Cinémathèque Berlioz
- **10:15 pm** | The New Legend of Shaslin | Cinémathèque Berlioz

**SATURDAY, MAY 6**

- **11:00 am** | *Filmfest DC for KIDS: Program 1* | American Film Institute
- **11:45 am** | The Red Lotus Society | Cinémathèque Berlioz
- **12:30 pm** | The Decalogue, parts 7 & 8 | American Film Institute
- **1:00 pm** | The Jar | American Film Institute
- **1:45 pm** | A Litany for Survival | American Film Institute
- **2:30 pm** | The Decalogue, parts 9 & 10 | American Film Institute
- **4:00 pm** | *Lonesome with The Alloy Orchestra* | American Film Institute
- **4:00 pm** | Searching for My Wife’s Husband | Cinémathèque Berlioz
- **5:00 pm** | Cry of the Heart | Cinémathèque Berlioz
- **5:00 pm** | 3D Phantom of the Rue Morgue | American Film Institute
- **5:45 pm** | *Panel: The Decalogue parts 9 & 10* | Cinémathèque Berlioz
- **5:45 pm** | Issues of Morality in Modern Life | American Film Institute
- **7:00 pm** | The New Legend of Shaslin | Cinémathèque Berlioz
- **7:45 pm** | Dead Mary | Cinémathèque Berlioz
- **8:00 pm** | 3D Phantom of the Rue Morgue | American Film Institute

**SUNDAY, MAY 7**

- **12:00 noon** | *Independent Film/Video Panel Discussions: Getting Screened* | American Film Institute
- **1:45 pm** | *Independent Film/Video Panel Discussions: Breaking into the International Market* | American Film Institute
- **4:00 pm** | **CLOSING NIGHT: Wigstock: The Movie** | Key Theatre
- **6:30 pm** | **CLOSING NIGHT: Party** | Ristorante

Notes:

General admission to all events is $6.50. Events marked with an asterisk (*) are free.

All programs are subject to change. Please consult Filmfest DC’s daily schedule in The Washington Post.
LONESOME
Paul Fejos
USA, 1928, 70 minutes, black and white

Silent Film With Live Performance by the Alloy Orchestra
Co-sponsored by the National Gallery of Art

After arriving penniless in Hollywood in 1926, the legend goes, Hungarian-born director Paul Fejos often hitchhiked to Pasadena to raid the orange groves. On one of these expeditions, he thumbs a ride with producer Edward Spitz. The two fell into a conversation that ended with Spitz offering Fejos $5,000 to make a movie. The result was The Last Moment, a film ahead of its time in both subject matter (science) and style. Critics and studios were so impressed that, within a year, the fitcher of oranges had a contract with Universal.

One of the greatest of the Hollywood emigrés, Paul Fejos made only six pictures in America. He returned to Europe in 1930 and became an ethnographer and documentary filmmaker. When he died in 1963, he was the director of the Wenner-Gren Foundation for Anthropological Research in New York.

Lonesome, Paul Fejos’ first film for Universal, is a masterwork. Two lonely people meet by chance on a Coney Island outing. They are instantly attracted, but lose track of each other in the confusion of the afternoon. It’s a magical, lyrical, avant-garde cross between a B-hiller and a New York romance. The George Eastman House has beautifully restored blushes of color and brief “talkie” sequences.

The Alloy Orchstra has composed one of the most unconventional scores, commissioned by the Telluride Film Festival and the Pordenone Silent Film Festival, ever created for a silent movie. Says Ken Winokur, Alloy’s leader, “Coney Island was made for the Alloy [a three-person ensemble that plays “anything that makes noise”]. It’s an opportunity for us to lay into the drums and bring the excitement level up.”

Peggy Parsons


Saturday, May 6, 6:00 p.m., National Gallery of Art, FREE

REGGAE UNDER THE STARS
Outdoors on Freedom Plaza
Co-Sponsored by the Pennsylvania Avenue Development Corporation

While we can’t supply the sand and sea, we can provide the sounds and images of the Caribbean with our outdoor screening of excerpts from Jamaica’s Reggae Sunsplash music festival. The evening will begin with a live reggae band. At sundown, the large outdoor screen will be filled with film performances by some of Jamaica’s top musical groups (see below). After the program, join us at the Hard Rock Cafe for a free wine or beer.

REGGAE SUNSPLASH MUSIC FESTIVAL
Lukase Chong, Milton Cage
USA, 1991, 60 minutes, color

At the Bob Marley Performing Center in Montego Bay, Jamaica, an incredible international event was held—the 14th annual Reggae Sunsplash Music Festival. With a special tribute to Bob Marley, this live footage of the world’s greatest reggae performers and their fans bubbles with all the excitement and maximum musical satisfaction of this week-long celebration. Featuring Ziggy Marley, T-Three, Shabba Ranks/Maxi Priest, Cocoa Tea, Third World, Mutabaruka, Gregory Isaacs, and many more.


Friday, May 5th, outside on Freedom Plaza at Pennsylvania Ave., between 13th and 14th Street, NW (take Metro Red Line to Metro Center or Orange/Blue Line to Federal Triangle). Reggae band performance at 8:00 pm. Screening at 8:30 pm, FREE

PHANTOM OF THE RUE MORGUE
Roy Del Ruth
USA, 1954, 84 minutes, WarnerColor

in3-D

Filmeast DC tradition continues as the festival hosts a special screening of this vintage 3-D chiller in the original interlock process—an authentic Polaroid glasses provided! In 1954, as the 3-D craze was in full swing, Warner Bros. tapped veteran director Roy Del Ruth (whose career began in the silent era) to helm this remake of the 1932 adaptation of Edgar Allan Poe’s story “The Murders in the Rue Morgue.”

In turn-of-the-century Paris (the story was updated to weave a bit of Freudian psychology into the plot), someone—or something—is murdering women with bellowed bracelets on one of the City of Light’s sleaziest boulevards. Karl Malden plays the zealous zoologist with a wild-eyed intensity and an outrageous bouffant ‘do (He made only one other film in 1954—On the Waterfront!), and even a young Merle Oberon can be glimpsed early on. As for the 3-D effects, there are the expected, the unexpected, and the novel—and, of course, screams—lots of screams.

Everything you want a ’50s horror picture to be...

Eddie Cockrell


Saturday, May 6, 4:00 pm, American Film Institute, Code: FFA506MAYV

Saturday, May 6, 6:00 pm, American Film Institute, Code: FFA506MAYW

Saturday, May 6, 8:00 pm, American Film Institute, Code: FFA506MAYX

Saturday, May 6, 10:00 pm, American Film Institute, Code: FFA506MAYY

THE ALLOY ORCHESTRA
Photo Ken Winokur & James Walker
As part of its Festivals Within the Festival series, Filmfest DC is happy to present the following programs developed by Women in Film and Video:

**WORDS INTO PICTURES: WRITING FOR HOLLYWOOD**

Top screenwriters talk about the long and tortuous process of transforming a story idea into a marketable screenplay, and the joy of seeing their words come to life. Plus, tricks of the trade and how to break into the system. Featuring: Sally Merlin, Hollywood-based script consultant, producer, and screenwriter (Short Circuit, Moonwalker); Erik Tarloff, film and television scriptwriter (M*A*S*H, All in the Family, The Bob Newhart Show); and Caroline Thompson, screenwriter (Edward Scissorhands, The Secret Garden, Nightmare Before Christmas, Black Beauty).

Panel Discussion and Brunch
National Press Club
529 14th Street, NW, 13th Floor
Saturday, April 29, 10:30 am
Ticket price $20.00. Code:FFN529APRA

**THE PICTURE BRIDE**

Kayo Hatta
USA, 1994, 90 minutes, color

Biyu is 18 years old when she leaves her native Japan and takes a chance as a picture bride in Hawaii. But when Biyu meets her husband, he is 20 years older than her, and Hawaii's plantation life isn't the paradise she had dreamed it would be. Homestead and disillusionment, Biyu meets a mysterious woman, who guides her through her first year in Hawaii and leads her to unexpected happiness. Winner of the Audience Award at this year's Sundance Film Festival, Picture Bride is an enchanting labor of love by Hawaiian-born Japanese-American filmmaker Kayo Hatta. Shot by Claudio Rocha (Like Water for Chocolate) and starring the extraordinary Youki Kudoh (Mystery Train), the film is an inspired portrayal of Hawaii's plantation era. Hatta directs with confidence and plumbs the emotional depth of every character.

Catherine Schuman
Santa Monica Festival
Post-screening discussion with Director Kayo Hatta

THE DECALOGUE

Dekalog

Krzysztof Kieslowski

Poland, 1987/1988, one hour per episode, color

Some films are a pleasure to watch, some a duty, some an awful chore. But rarest of all are those films that are so accomplished, so overwhelming, so profound, that seeing them on screen is nothing less than a privilege. Krzysztof Kieslowski’s The Decalogue is such an event.

—The Los Angeles Times

The Decalogue—10 films based loosely on the Ten Commandments and originally made for Polish television—has been the talk of the film world since it premiered at the Venice Film Festival in 1989, winning acclaim as one of the indisputably great accomplishments of modern filmmaking. It is considered by some to be the Citizen Kane of our time.

Set in a middle-class housing project in contemporary Warsaw, the stories can be interpreted as parables of each of the Ten Commandments. Though the characters occasionally cross one another’s paths, they never come together in a significant way, never realizing how much they have in common with each other—how closely intertwined their lives, in fact, are. The series ranges emotional— from tragedy to comedy—and never gives easy answers for the complex moral questions it poses. Each story is complete in itself, but the whole series is much more than the sum of its parts; it is a cinematic and metaphysical achievement like no other.

What sets The Decalogue apart is the ease with which it confronts the most serious questions of life, relationships, morality, and belief. Rigorously exploring human behavior, the director puts his characters into agonizing dilemmas, confronting them with problems that defy solution. His remarkable range of characters and situations work together to create moral questions that audiences, themselves, are encouraged to tackle.

The Decalogue was directed by Krzysztof Kieslowski of Poland, best known in this country for his current “Three Colors” trilogy (Red, White, and Blue, which have had successful Washington commercial runs). Just before Red was released, the 53-year-old director announced that it would be his last film. Filmfest DC first presented The Decalogue in 1990, before Kieslowski’s recognition in the United States as one of the most important filmmakers in the world today. The series has never had U.S. commercial distribution, and we wanted to provide Washington with another opportunity to appreciate it.

Though the cumulative effect of all 10 films, which run about an hour each, is overpowering, each segment is completely self-contained and can easily be seen independently of the others. Filmfest DC will screen each of the 10 parts twice. Following the final screening on May 6th, a panel will discuss themes presented in the series.
TALK CINEMA MEETS FILMFEST DC

Critic and writer Harlen Jacobson’s Talk Cinema series has developed into a popular Washington Sunday cine club. We have asked Harlen to host this special screening with his in-depth style of introduction and guest interview.

THE BROTHERS MCMULLEN

Edward Burns

USA, 1995, 126 minutes, color

Hosted by Harlen Jacobson, with Edward Burns in person

Winner of the Grand Jury Prize for best dramatic film at the 1995 Sundance Film Festival, Edward Burns’ feature debut tells the story of three long Island Irish-Catholic brothers attempting to place women, relationships, and sex in the context of their religious upbringing. The McMullens and their suburban working-class milieu come alive on screen, thanks to Burns’ solid writing and genuine feel for everything under discussion. Straightforward and disarmingly in its utter disregard for trends and current fashion, this ultra-low-budgeter is a stick-to-your-ribs Irish-American stew.

Todd McCarthy

Variety


Saturday, April 29, 9:45 pm, Tenley T. Code: FFS519APR1

A LITANY FOR SURVIVAL: THE LIFE AND WORK OF AUDRE LORDE

Ada Gay Griffin, Michelle Parkerson

USA, 1995, 90 minutes, color and black and white

Washington, DC native, Michelle Parkerson

Michelle Parkerson is a writer and independent filmmaker from Washington, DC. She has directed numerous public television specials and has taught at Howard University and Temple University. Parkerson is a recipient of a Rockefeller Foundation Video/Film Fellowship and has been a member of the American Film Institute’s Directing Workshop for Women.

Born to Caribbean immigrants in New York City in 1934, Audre Lorde lived to see the confluence of three rivers of social change: she was pivotal in the U.S. civil rights movement, the women’s movement, and the fight for gay and lesbian rights. A prolific poet and essayist, she received the National Book Award for A Land Where Other People Live and the American Book Award for A Burst of Light. Audre Lorde is one of those fearless, generous, and outspoken people by which America defines itself. This African American lesbian has used language and grace to refuse to be prejudiced or victimized, and she has turned survival into art.

Laurence Karshis

Sundance Film Festival

in person:
Michelle Parkerson and Ada Gay Griffin


Friday, May 5, 7:00 pm, American Film Institute, Code: FFS50SMAYT

Friday, May 5, 9:30 pm, American Film Institute, Code: FFS50SMAYU

THE LEGEND OF FRANK ZAPPA

The following biographical information was supplied by the Zappa Family:
Frank Zappa, American composer, 1940-1993

VIDEO FROM HELL

Frank Zappa

USA, 1987, 42 minutes, color and black and white

By kind permission of Gail Zappa and Ronk Home Video, Filmfest DC presents this compilation of sequences from various Ronk Home Video releases available through Barflk-Swift (the Zappa-run mail order company that will sell you all things Frank), included are performance, interview, and unclassifiable clips featuring secrets of the Utility Muffin Research Kitchen (his home-studio complex), a terrific guitar duet between Zappa and Steve Vai working out “Steve’s Spanking,” a 1973 Australian chat show in which Zappa conducts the audience, and material not included on any other officially available tape.

Eddie Cockrell

Production Company: Tiderock Video. Tape Source: Barflk-Swift, PO Box 5458, North Hollywood, CA 91663. Telephone: (818) 779-7959

Friday, April 28, 8:00 pm, American Film Institute, Code: FFS530APPP

Saturday, April 29, 10:00 pm, American Film Institute, Code: FFS529APPP

Sunday, April 30, 8:00 pm, American Film Institute, Code: FFS530APPP

After each screening of VIDEO FROM HELL, the following documentary will be shown free of charge on a space available basis:

Frank Zappa

Elaine Shepard

United Kingdom, 1994, 44 minutes, color


The Mayor's Office of Motion Picture and Television Development and Filmfest DC present...

1995 FILM AND VIDEO MARKETPLACE

Wednesday, May 3, 10 am - 4 pm
One Judiciary Square, 441 4th Street, NW (on the Metro red line)

Do you have a film or video you feel ready for the big time? Bring a VHS copy of your work to show and pitch to key companies in the film and cable television industries such as Quincy Jones Enterprises, Showtime, Viacom, WUSA, WETA, Fox, Hollywood, and more.

To make an appointment, call (202) 274-6831 between 11:30 am and 1:30 pm, Monday through Friday. Walk-ins will be accepted from 2 to 4 pm on the day of the market. A special pre-Marketplace seminar will be held Monday, April 24, 6-8 pm, Martin Luther King Memorial Library, 901 G Street, NW, Room A-5 (one block from Metro Center). Come and learn from the pros how to prepare, pitch, and promote your film or video. This workshop is especially designed for independent film and video makers who plan to attend the May 3rd Marketplace.

Panelists include: Crystal Palmer, Mayor’s Office of Motion Picture and Television Development. Marjorie Short, independent film producer and Academy Award nominee, and Jean Lawrence, writer, producer, and president of Angel Watch Productions. This seminar is sponsored by the National Alliance of Greater Washington.

FILM AND VIDEO PANEL DISCUSSIONS

Sunday, May 7
American Film Institute, Kennedy Center

GETTING SCREENED: WHAT PROGRAMMERS HAVE TO SAY ABOUT YOUR WORK
12 noon - 1:30 pm

There are plenty of options available for increasing the profile of your independent work—primarily through noncommercial venues such as festivals and competitions. This panel of film/video programmers and festival organizers will share their experience and insights on how to make past the screening process and onto the screen. Issues to be discussed include: the multitude of factors that come into play in the selection process, practical suggestions for getting your work noticed, and the differing needs of festivals, alternative venues, independent curators, etc.

Panelists include: Nan Helin, independent producer, former Director of Programming, EDGE Television; Jitse Jensen, Dept. of Film and Video, Museum of Modern Art; Graham Leggat, New York independent film programmer; David Witzkowsky, Director, Cleveland International Film Festival.

BREAKING INTO THE INTERNATIONAL TELEVISION MARKET
1:45 pm - 3:15 pm

Individuals familiar with the international market for independently produced programs will discuss how Washington, DC-area producers can take advantage of emerging opportunities in foreign markets. Topics will include international co-production, pre-sales, marketing strategies for completed works, etc. Panelists include: Charles Schuerhoff, President, CS Associates; Thomas Halacinszky, Director, European Production Office; Marcia Shia, Program Development Manager, Cultural Affairs Programming, WETA.
AMOR PROPRIO

Mario Camus
Spain, 1994, 117 minutes, color

W ith her broad smile and high-pitched voice, Verónica Forqué seems born for comedy—but here she plays against type to great effect as Juana, the resourceful wife of a banker who embezzles millions and vanishes. Harassed by both the police and the bank, Juana slowly uses her meekness to her advantage. Veteran director Camus (The Holy Innocents, The Beehive) weaves an engrossing morality play, based on a true event, where everyone gets (almost) what they deserve.

Dennis Bartok
American Cinematheque

In Spanish with English subtitles

Production Companies: ETA, SOGGETTO/LOCANDA. Print Source: SOGGETTO L.A., 3004 North Fairfax, Suite 303, Los Angeles, CA 90071. Tel: (213) 484-1112. Fax: (213) 484-3833.

ARIZONA DREAM

Emir Kusturica
France/USA, 1993, 140 minutes, color

W hat could be more surreal than an ensemble cast consisting of Johnny Depp, Jerry Lewis, Faye Dunaway, and Lili Taylor? Emir Kusturica’s first film set in America is a coming-of-age tale that includes dreams, romance with an older woman, and Russian roulette, with a score by Goran Bregovic that is nothing short of mesmerizing and an opening sequence that is utterly miraculous. A critical and commercial smash in Europe, Arizona Dream is at long last being unveiled in the United States.

Telluride Film Festival


BANDIT QUEEN

Shekhar Kapur
India, 1994, 119 minutes, color

O ne Indian film in recent years has caused controversy in its country but Bandit Queen, the story of Phoolan Devi, a woman who reached mythical status as an outlaw before she surrendered to authorities in 1983. The film has not yet been commercially shown in India, but its reception at Cannes proved that it is not only controversial but an honest and personal account of Devi’s astonishing life. A low-caste woman sold into marriage at the age of 11, abused by her husband, later gang-raped, Devi became one of the most formidable bandits of her day and avenged the appalling treatment by her tormentors. The film is sometimes difficult to watch but never exploitative. It is a story that, if it were pure fiction, might be impossible to believe. Devi’s cry, “Was I born of an act of love or violence?” is the guiding light of a unique piece of filmmaking.

Derek Malcolm
The Guardian

In Hindi with English subtitles

Production Company: Kishorilal Productions. Producer: Suresh B. Bed. Print Source: Film India Personnel Bihrachand Road, London W17 3LS, United Kingdom. Telephone: (0181) 553-4444. Fax: (0181) 500-9456.

THE BUDDHA OF SUBURBIA

Roger Mitchell
United Kingdom, 1994, 4 parts, one hour each, color

O riginally made for British television, The Buddha of Suburbia is the charming chronicle of a young Indian man growing up in England in the late 1970s and early 1980s—at once a celebratory cross-section of the times and an engaging coming-of-age story. All of screenwriter Hanif Kureishi’s familiar issues are there—quirky artistic and spiritual culture, immigrant life, racism, pansexuality, and the myriad forms of deception, betrayal, and self-delusion—but here they are presented with greater breadth and maturity. The satire is gentle, the humor more compassionate, the vision Dickensian in scope.

Graham Legget

Production Company: EI Film, Executive Producer: Michael Welch, Producer: Anne Lowder. Print Source: EI Film, 90 Vincent Street, London W1T 8LA, United Kingdom. Telephone: (0181) 553-1047. Fax: (0181) 553-8084.

THURSDAY, APRIL 27, 5:30 PM, C.O. Tenley I, Code: FF5527APRA

Tuesday, April 2, 5:00 PM, C.O. Tenley I, Code: FF5530APRM

Monday, May 1, 8:00 PM, C.O. Tenley I, Code: FF5531APMC

Monday, May 2, 6:00 PM, C.O. Tenley I, Code: FF5532APMY

African Americans should eagerly aspire to, if not already share, Black is... Black Ain't! [blends] dance, personal confession, biographical profiles, media analysis, cinema verité, poetry, audio-visual collage, and music into an exploration of this singular question: what has ‘blackness’ meant to black Americans? How have changing definitions of blackness shaped—and distorted—concepts of ‘the black community’? Above all, what has this cost us, black and non-black Americans alike?

"An internal thread, tying these diverse stories together, is my own story of ostracism because of my 'difference'—color, class, sexuality, and now, AIDS. ...[I]t happens to an identity historically perceived as 'pathological,' then threatened with the very real fact of obliteration—a metaphor, I believe, for the identity crisis of African Americans throughout history, yet even more so today.

Director Marlon T. Riggs with Bill T. Jones


SATURDAY, APRIL 29, 5:00 PM, American Film Institute Institute, Code: FF5532APRE

Wednesday, May 3, 9:00 PM, C.O. Tenley I, Code: FF5533APMY

Black is...Black Ain't

Marlon T. Riggs
USA, 1995, 87 minutes, color and black and white

This year’s Sundance Film Festival posthumously awarded the Documentary Filmmakers’ Trophy to Marlon T. Riggs for Black is... Black Ain't. The Emmy- and Peabody-Award-winning director of Tongues Untied and Color Adjustment died of AIDS in 1993. What follows are selections from his production notes for this, his final film, which was completed by his production team.

"In the quest for self and social identity, blacks have historically settled upon a series of quick and easy formulas: right speech, right attire, the conk, the Afro, the 'Philly cut,' dreads; ...the 'true' black religion versus the false; 'authentic,' Afrocentric notions of sexuality and gender roles versus 'Eurocentric' corruptions; ...each has been used as a litmus test in defining the 'essence' or 'soul' of the real black man, the true black woman.

"But is there an 'essence' to black identity? Can blackness be reduced to some core experience, which all
CHUNGKING EXPRESS

Changqiang Sentin

Wong Kar-wai
Hong Kong, 1994, 97 minutes, color

Exquisite shot in the heart of Kowloon, Hong Kong, the two stories of Chungking Express are full of nervous energy. A nameless woman in a blonde wig is betrayed in a big drug deal. While on the run, she meets a cop in a bar who has decided to fall in love with the first woman he meets—the blonde drug dealer. The second story centers around a fast food shop and a country girl who steals another policeman's apartment. She begins cleaning up and redecorating—which he only begins to notice at the minute.

As in Wong Kar-wai's earlier films, the excitement, emotional punch, and revelation of inner character are delivered by the richly, magnified, lighting, editing, and, especially here, the constantly moving cinematography.

David Stratley

Toronto International Film Festival

In Cantonese and Mandarin with English subtitles


THE COW

Krava

Karel Kachyna
Czech Republic, 1993, 86 minutes, color

The Cow reveals the isolated life of Adam, an outsider in a small mountain village at the turn of the century. From the highest house in the village, where he lives ostracized with his "lowest" mother, Adam walks down the hill to work, past the watching, whispering neighbors, and returns at the day's end, carrying soil on his back. Within these lives of cyclical, almost unbearable, repetition, every change has resonating significance. So, when one day Adam and the cow descend the hill, the neighbors know death will descend, and when a cow comes down, a wife will come up. Yet from these patterns new gardens are created, calves are born, and binding emotions evolve.

Katery Gertz


Friday, April 30, 19:30 pm, C.O. Tenley I, Code: FF530APRN

CRYC OF THE HEART

Le Cri Du Coeur

Idrisa Ouédraogo
France/Burkina Faso, 1994, 86 minutes, color

This is the new feature from one of Africa's most important filmmakers, whose works include Tilali (1990) and Samba Traore (1992, Filmfest DC 1994). Moctar, a home sick little boy from Mali, regularly sees a hyena in his new home in France. Is he imagining it? People around him are starting to have doubts about his good sense, but Moctar knows better. His grandpa, a wise man with magical African powers, would have known what to do with the mysterious hyena. Moctar's father can't understand his son's yearning for Africa: He has spent years of hard work to build a new life for his family in France, and he will not tolerate any protest. But when Moctar makes friends with the former truck driver and jugger Pablo, he starts coming to terms with his visions.

Idrisa Ouédraogo

International Film Festival, Rotterdam

In French and Bambara with English subtitles

Production Company: Espace de la Plaine. Producer: Pierre Delaunay. Tel: (1) 04-45-81-05-82. Fax: (1) 04-45-81-05-85.

Sunday, April 30, 5:00 pm, C.O. Tenley I, Code: FF5505AMYW

DEADLY MARIA

Die Tödliche Maria

Tom Tykwer
Germany, 1994, 80 minutes, color

Try to fit Deadly Maria into a genre. Is this a love story or a crime story? A psycho-thriller or a feminist drama? In end effect, murder and death are viewed as dream fantasies. The influence of Hitchcock can be felt, and the cinema of Roman Polanski is even closer to the mark.

Reclusive Maria is a dreamer who begins a lifelong habit of writing letters to herself. Her letters prompt flashbacks—keys to grasping the reasons for her behavior. She finds herself unable to resist the advances of the equally shy Dieter. But once she enters his world, she is smothered again, under a mountain of yellowing newspaper clippings—Dieter's archivist's diary.

Ronald Holloway

Kino

In German with English subtitles


THE DOOM GENERATION

Gregg Araki
France/USA, 1994, 85 minutes, color

Even those adventurous filmmakers already familiar with the no-budget, sexually frank nature of Gregg Araki's films—Totally F***ed Up, The Living End, The Long Weekend (O'Despair), and Three Bewildered People in the Night—will be surprised by his new film. For the uninitiated, be warned: On the very cutting edge of contemporary American independent filmmaking, Araki's films are not for the squeamish or those easily upset by graphic images—and The Doom Generation is no exception. A middle-class teen aged couple out for kicks in the American heartland meet a sinister, violent drifter who leads them ever deeper into nightmarish violence and sexual freedom. This road comedy is hallucinatory and psychedelic, in a style reminiscent of Natural Born Killers—though blessedly lacking Oliver Stone's blatant message and obvious satire.

Emanuel Levy

Variety


Friday, April 27, 19:30 pm, C.O. Tenley I, Code: FF527APRC

THE EYE OF THE THIRD REICH

Jürgen Stumpfhaus
Germany, 1994, 60 minutes, color and black and white

The Eye of the Third Reich chronicles the astonishing life and career of filmmaker Walter Frenz. Heavily influenced by Sergei Eisenstein, Frenz's early kayaking films won praise from Joe Pastorak of Universal Studios and film director Leni Riefenstahl—who later used him as her chief cameraman on Olympia and Triumph of the Will.

Frenz's pioneering moving camera techniques suited the propagandistic aims of the Nazi regime, which sought to represent itself as an invincible force; in 1939, he became Hitler's personal cameraman. For the six years that followed, he documented Hitler's inner circle on film, shot thousands of still photographs (many of which appear here for the first time), and kept a detailed diary. Many entries reflect Frenz's naive attempts to dissociate himself from the evils of the Nazi establishment while simultaneously acknowledging that same establishment with a powerful visual surface—one that continues to haunt collective memory.

Julia Pelosi


Sunday, April 30, 6:00 pm, American Film Institute, Code: FF5305AMY

Co-presented with Goethe-Institut Washington
FAMILY
Michael Winterbottom
United Kingdom/Ireland, 1994, 118 minutes, color

Michael Winterbottom has directed with hard-edged realism a film that has much of the humor and razor-sharp dialogue of screenwriter Roddy Doyle’s previous efforts, The Commitments and The Snapper, yet follows a more impassioned and difficult journey. Family tells the emotionally charged story of the collapse of a Dublin family and its consequences, as seen through the eyes of each member of the household. Their lives are precariously balanced between moments of desperation and joyous togetherness as they struggle to survive on the edge of society while enduring the father’s criminal activities.

Telluride Film Festival

Tuesday, May 2, 8:15 pm, C.O. Tenley II, Code: FFTS02MAYS
Saturday, May 6, 4:45 pm, C.O. Tenley II, Code: FFTS03MAYC

FLESH SUITCASE
Paul Duran
USA, 1995, 90 minutes, color

This unusual neo-noir endgame takes place in a bizarre boarding house where two drug mules wait for the heroin-filled balloons they have ingested to pass through their systems. This quirky set-up—it is a film about digestion, the alimentary process, waiting—creates a very strange atmosphere. The journey is, as they say, an inner one—so much so that one critic has called Flesh Suitcase “a road movie without the road.” The film is punctuated by moments of despair, hysteria, wild humor, and plain old weirdness—until the very end when the evil drug princess shows up to claim what is rightfully hers.

Graham Legnat
shown with: Stand Back
Sylvia Michel-Casey
Germany, 10 minutes


Thursday, April 27, 8:45 pm, AMC Union Station, Code: FFUS27APRBB
Friday, April 28, 6:45 pm, AMC Union Station, Code: FFUS28APRBC
Saturday, April 29, 7:45 pm, AMC Union Station, Code: FFUS29APRGC

THE FLYING CAMEL
Rami Na‘aman
Israel, 1994, 92 minutes, color

The eccentric Bauman, a cuckooled 60ish ex-professor of history who is fixed on preserving Tel Aviv’s Bauhaus architecture, is the main man. An affable Palestinian garbage collector (a boffo performance by the Israeli-Arab actor Salim Dau) and a slightly randy drop-out Italian nun, who lives in a camper in Bauman’s front yard, are his sidekicks. These three are drawn into a sweet absurdist plot—involving a statue of a winged camel—in a film that is marked by well-directed acting and a strikingly empathetic touch—even the near-caricatures of a vengeful Sephardi shish-kebab merchant and his family are affectionately drawn.

Stuart Schoffman
The Jerusalem Report

In English and Hebrew with English subtitles


Monday, May 1, 6:30 pm, American Film Institute, Code: FFAS01MAYL
Tuesday, May 2, 6:30 pm, American Film Institute, Code: FFAS02MAYN

FRANK AND OLLIE
Theodore Thomas
USA, 1994, 90 minutes, color

An homage to the animators who invented the Disney style, Frank and Ollie is much more than just a jaunty trip down Goofy Lane with stops at various historic high points. Frank Thomas and Ollie Johnston came to the studio in the mid-1930s and doodled their way to the top for the next 40 years. Thomas (whose son directed) and Johnston embody the yin and yang of the Disney success story: Frank the analytical one and Ollie with the intuitive approach to the art of personality animation. They mime and cavort through tales of such classics as Snow White and the Seven Dwarfs, Pinocchio, and Bambi, and their initial drawings, along with carefully selected clips from the finished films, are ample proof of their genius. So, even if it’s impossible to define their magic, Frank and Ollie effortlessly conveys their joy and legacy.

Leonard Klady
Variety

In person: Frank Thomas and Ollie Johnston


Saturday, April 29, 3:45 pm, AMC Union Station, Code: FFUS29APRE
Sunday, April 30, 6:45 pm, AMC Union Station, Code: FFUS30APRI

HALF THE WORLD
Halbe Welt
Florian Flicker
Austria, 1993, 83 minutes, color

Set in a dystopic and not-too-distant future, Half the World portrays post-ozone life on a trash planet (ours) where the sun tortures boys and girls on contact and unseen oppressors force inhabitants to lead a nocturnal—as well as nightmarish—existence. In this glaring half-world, surviving photographs of happier, greener days (ours?—simple but rare images of lakes, forests, streams, and bunnies—become so radicalized and valuable they are used as currency by members of a growing resistance. Austrian director Florian Flicker’s low-tech but ingenious special effects reach new heights in sci-fi camp and offer an inspiring example of cinemtic resourcefulness.

Julia Pelosi
In German with English subtitles

shown with: Ah Pook is Here

Philip Hunt, U.K. & 6 minutes


Thursday, April 27, 6:45 pm, AMC Union Station, Code: FFUS27APRA
Sunday, April 30, 6:45 pm, AMC Union Station, Code: FFUS30APRJ

THE INCREDIBLY TRUE ADVENTURE OF TWO GIRLS IN LOVE
Maria Maggenti
USA, 1995, 93 minutes, color

D.C. native and Walt Whitman High alumna Maria Maggenti’s first feature has sparkling dialogue, a great feel for the social pressures of suburban high school life, and an exuberant sense of the absurd. “I’m a strong believer in impulsive behavior,” says rebellious, 17-year-old Randy Dean (Laurel Hollomon), who lives in “your normal, typical, regular lesbian household” and is having an on-again, off-again affair with the married Wendy (Maggie Moore). When Randy falls in love with classmate Evie (Nicole Parker)—popular, straight, and black—their emerging passion turns the town on its ear and brings the principals together in a climactic encounter that’s both amusing and cathartic. Although shot in New York and New Jersey, Incrdeibly True Adventure has a distinctive DC-area flavor—Lambda Rising and The Washington Blade even get closing credit thanks.

Eddie Cockrell

In person: Maria Maggenti

Laurel Hollomon
Nicole Parker


Thursday, May 4, 7:30 pm, C.O. Tenley II, Code: FFTS04MAYW
Friday, May 5, 7:45 pm, C.O. Tenley II, Code: FFTS05MAYZ
**LOST IN TRANSIT**
**Tombs du ciel**

Philippe Liotet  
France, 1993, 91 minutes, color

Winner of
Best Director and  
Best Screenplay  
Prizes at the 1993 San  
Sebastian Film  
Festival, *Lost in Transit* is one of the most distinctive directorial debuts in recent memory. Arturo is looking forward to celebrating New Year’s Eve at home as his plane touches down at the Paris airport. But someone has stolen his luggage and his identity papers. Unable to prove who he is, he is banished to the International Transit Zone, a combination no-man’s-land and waiting room for the terminally dispossessed. There Arturo meets other similarly displaced souls, some of whom have been waiting for years for a green light toward the forbidden city of Paris. This charming comedy of misadventure and wanderlust is sure to touch a nerve in those who have travelled the world in search of their identity, only to find that it’s all in the passport.

In French with English subtitles

**Showed with Smoking** (Matthew Modine, USA, 12 min.)

*Print Source: City Lights, 10 Stephen Ave, London NIP ATV*  
*Tel: (416) 494-33-33*  
*Fax: (416) 494-33-33*

Thursday, April 27, 7:30 pm.  
C.O. Tenley II, Code: FFSS27APRH

Saturday, April 29, 8:00 pm.  
C.O. Tenley II, Code: FFSS29APRH

Monday, May 1, 9:45 pm.  
C.O. Tenley II, Code: FFSS01MAYY

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**THE JAR**
**Khomreh**  
Ebrahim Forouzesh  
Iran, 1992, 86 minutes, color

*This simple story about a broken water jar in a desert schoolyard tells of the small, local events that reveal the Iranian character and soul. There are no water fountains in this ancient and remote desert village—students drink from a huge old terra cotta jar, the alternative to taking a long hike to the dangerous river. When the jar cracks, it’s a disaster, and repair work doesn’t hold. After an accident at the river, one woman and her son bravely bear the neighbors’ sarcasm and the authorities’ indifference to find a way to solve the children’s problem.*

Deborah Young  
Variety

In Farsi with English subtitles

*Production Company: Institute for the Intellectual Development of Children and Young Adults  

*Print Source: Film Center Foundation, No. 15  
Sadra Ave, Tehran 1526, Iran*  
*Phone: (98 21) 99-79-13  
Fax: (98 21) 99-79-13  
E-mail: (98 21) 99-79-13*  

Friday, May 5, 6:00 pm.  
C.O. Tenley I, Code: FFSS05MAYY

Saturday, May 6, 3:00 pm.  
C.O. Tenley I, Code: FFSS06MAYY

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**A CELEBRATION OF CINEMA’S FIRST CENTURY**

Movies from the Earliest Days of the American Film Industry  
Preserved and Presented by the Library of Congress

Program length: approximately 90 minutes

The American movie business began in 1893 and, by the beginning of World War I, had grown to become one of the 10 largest industries in America. Early film companies radically changed the entertainment habits of audiences in the late 19th and early 20th centuries by bringing them constantly updated programs, featuring the changing skylines of America’s growing cities, local and national politicians, and views of natural wonders, along with a healthy mix of boxing matches, oddities, and humor.

Over the years the Library of Congress has collected and preserved thousands of examples of early films that laid the foundation for the film industry we know today. The program will begin with a miscellany of short films from the cinema’s first decade and end with a selection of comedies and dramas produced after 1903 that now stand as classics of the early silent era.

**Edison Films of the 1890s.** Productions by the Thomas Edison company made before 1900 (approximately 10 minutes).

**Washington, D.C., in the Movies.** Footage of William McKinley’s inauguration and funeral and other views of the nation’s capital from the early silent period (10 minutes).

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**MY LIFE AND TIMES WITH ANTONIN ARTAUD**

En Compagnie d’Antonin Artaud  
Gérard Mordillat  
France, 1993, 93 minutes, black and white

Aided from the
*Writings of Jacques Prevel, this film tells the story of the author’s meeting and subsequent friendship with Artaud, the enormously influential actor, screenwriter, dramatist, and theoretist. They met in Paris in 1946; with less than two years to live, Artaud had just been released from nine years in an asylum deep in the French provinces. Prevel dumps the two women in his life and accompanies Artaud on his peregrinations, sharing in his search for poetry, drugs, and love. There’s nothing fancy in this movie; everything is shot in austere black and white with simplicity and intelligence—especially noteworthy is the internalized performance by Sami Frey in the lead role.*

Françoise Maupin  
Annual Vancouver International Film Festival  
In French with English subtitles

*Print Source: City Lights, 10 Stephen Ave, London NIP ATV  
Tel: (416) 494-33-33  
Fax: (416) 494-33-33*

Friday, April 27, 8:45 pm.  
AMC Union Station, Code: FFSS27A8PR

Saturday, April 29, 5:45 pm.  
AMC Union Station, Code: FFSS29A8PR

Monday, May 1, 5:45 pm.  
AMC Union Station, Code: FFSS01MAYY

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**THE AMERICAN LANDSCAPE OF 1900.** Scenes of New York City, San Francisco, and other cities at the turn of the century (approximately 15 minutes).

*Thomas Edison’s Coney Island at Night*  
*Early Silent American Comedy.* Comedy films from the developmental period of American narrative cinema (approximately 15 minutes).

*The Great Train Robbery and the Origins of American Dramatic Cinema.* A selection of classic early melodramas that laid the foundations of feature film (approximately 40 minutes).

*Host: Patrick Loughney, Curator of Film Programs, Library of Congress*  
*Friday, April 28, 6:00 pm. American Film Institute, Code: FFAS28APRA*

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**MARVIN GAYE REMEMBERED**

**TROUBLE MAN: THE LAST YEARS OF MARVIN GAYE**

Produced by the BBC, *Trouble Man: The Last Years of Marvin Gaye,* chronicles Gaye’s career and provides insight into this superstar singer-poet-philosopher through interviews with his family, friends, and colleagues. The April 29th screening will be followed by comments from Gaye’s childhood friends and a wine and cheese reception.

Washington, D.C.-born Marvin Gaye began singing in his father’s church choir as a youngster. After graduating from Cardozo High, he joined the Moonglows in the early 60s and later went on to a solo career. In Detroit, Berry Gordy, Jr. heard Gaye and signed him to his Tamala label, making him a star. After living in Europe for several years, Gaye returned to the American charts with “Sexual Healing,” but, tragically, he was shot to death in a family argument in 1984.

Tony Gittens  
Saturday, April 29, 7:15 pm, American Film Institute, Code: FFAS29APRF  
Tuesday, May 2, 8:45 pm, American Film Institute, Code: FFAS02MAYY

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**LIBRARY OF CONGRESS**
THE NEW LEGEND OF SHAOLIN
Hong Xiguan
Hong Kong 1994, 95 minutes, color
It's hard to imagine a national cinema better known for pure cinematic guilt pleasure than Hong Kong's—The New Legend of Shaolin, a hyperkinetic, historical martial arts movie, is a kick-ass example. Shih-kuan Hong, a dashing young fighter (Jet Li), has seen his family sold out by a treacherous fellow student of the Temple of Shaolin. Hong has only one quest: to avenge their lives by killing the traitor. When he does this in grand heroic fashion, he believes that his troubles are over. But in these peculiar times, nothing is as it seems. The explosive cast also features the dynamic Josephine Hsiao, a martial arts diva in her own right. The action is thrilling, and the exceptionally choreographed martial arts sequences are alive with speed and grace, with characters that at times practically jump off the screen.

Jerry White
Philadelphia Festival of World Cinema
In Cantonese with English subtitles
Friday, May 5, 10:15 p.m., C.O. Tenley I, Code: FFST505MAYX
Saturday, May 6, 9:30 p.m., C.O. Tenley I, Code: FFST505MAYB

THE RED LOTUS SOCIETY
Fei Xia A-da
Stan Lai
Taiwan, 1994, 115 minutes, color
Ailda (likable newcomer Ying Zhaoze) drops out of selling language tapes to pursue a quest for someone to tell him the secret of "vaulting"—the art of achieving weightlessness, as described in countless martial arts novels and movies. He's fortified by the myth that three survivors from the legendary Red Lotus Society have gone to ground in Taiwan: the teacher he needs may be that herbalist, that woman executive, or that janitor. The quest takes him on a magical mystery tour through a city in flux, where the high-tech bumps into the occult and most paranoia are justified.

Tony Rayns
Vancouver International Film Festival
In Mandarin with English subtitles
Production Companies: Performance Workshop, Beijing, Hong, Film, Standard Films, Improved Films, China Film, Shanghai Film Studio, Beijing Film Studio, China Film Institute, Hong Kong, New Media, Huge Media, New Media. Print Source: Performance Workshop Films, 12 Nanjing West Road, Shanghai, China. Source: (010) 6435-5236, Fax: (010) 6435-5268.
Saturday, April 29, 9:45 p.m., AMC Union Station, Code: FFUST529APRH
Sunday, April 30, 5:45 p.m., AMC Union Station, Code: FFUST530APRH
Saturday, May 6, 2:15 p.m., C.O. Tenley II, Code: FFST505MAYB

LE PETIT MUSEE DE VELASQUEZ
Bernard Hebert
Canada, 1994, 50 minutes, color
This amazing dance film bursts off the screen and features the acclaimed Montreal dance company LALALA Human Steps, with the flamboyant Louise Lecavalier. The rhythmic journey through a series of breathtaking choreographies, whose movements are at once sensual and brutal, takes place in an imaginary museum inhabited by the works of the famous Spanish Renaissance master, Diego Velasquez. Through an intricate play of doubles and mirrors, we are guided through a world where the boundaries between fantasy, fiction, art, and dance dissolve.

shown with LaLaLa Human Sex Duo
Bernard Hebert, Canada
7 minutes
Production Company: Compas Q.C. Ltd./FQ Duo/Can, Print Source: Animas, 105 rue Saint-Paul Ouest, 1, Montreal, Quebec, H2X 3C6, Canada. Phone: (514) 848-1068, Fax: (514) 848-1060.
Thursday, April 27, 6:00 p.m., C.O. Tenley II, Code: FFST527APRA
Sunday, April 30, 3:30 p.m., C.O. Tenley I, Code: FFST530APRJ
Monday, May 1, 9:45 p.m., C.O. Tenley II, Code: FFST526MYO

RHYTHM THIEF
Matthew Harrison
USA, 1994, 90 minutes, black and white
In person: Matthew Harrison

D irector/editor/co-scenarist Matthew Harrison’s Rhythm Thief is a brazenly confident, no-budget comedy about Simon, a lowlife from New York’s Lower East Side, and his adventures in the bootleg cassette trade. Simon juggles relationships with roguish friends and neighbors and gets on the wrong side of the all-guerrilla band 1-900-BOXX he illegally tapes. As nervous and propulsive as its scrappy characters, Rhythm Thief is an original piece of guerrilla filmmaking with an authentic flair for the pulse of the street—Harrison shared the Dramatic Directing Award at this year’s Sundance Film Festival. Asked recently about his main artistic influence, Harrison thought for a moment and replied, “Budweiser.” Clearly, he has a bright future as the slackier poster child for the mid-1990s.

Eddie Cockrell
Wednesday, May 3, 6:00 p.m., American Film Institute, Code: FFST506AMYP
Thursday, May 4, 9:00 p.m., American Film Institute, Code: FFST507AMY

THE POSTMAN
Il Postino
Michael Radford
Italy, 1994, 116 minutes, color
The late Italian actor Massimo Troisi bows out with an affecting performance in Il Postino, a poignant tale of a simple islander whose life is forever changed by his friendship with the exiled Chilean poet, Pablo Neruda. The film premiered at the opening night of the 1994 Venice Film Festival, doubling as an homage to Troisi, the popular Neapolitan comic who died last year at the age of 47.
Then there’s Maria, a fisherman’s son who lives on an Italian island in the 1950s. He dreams of wider horizons but lacks the ability to reach them. When Neruda (Philippe Noiret) arrives on the island, Maria, as his personal postman, slowly gains the aloof man’s confidence. Noiret is well cast as Neruda, showing the poet’s elevated world-weariness and initial condescending treatment of his uncouth “pupil” but its Troisi’s show, and he gives a performance to treasure.

Derek Elley
Variety
In Italian with English subtitles
Thursday, May 4, 9:45 p.m., C.O. Tenley II, Code: FFST504AMX
Friday, May 5, 10:00 p.m., C.O. Tenley II, Code: FFST505AMX

RYADOM
Side by Side
Yana Drouz
Russia, 1994, 68 minutes, color
"O" of course this is not a documentary film but...this is a document," said writer/director Yana Drouz at the Rotterdam Film Festival premiere of her latest feature—a dog’s eye view of Moscow now. Drouz’ sly vision is part metaphor and part gritty travelogue, fractured landscapes in and around the city are set for “the search for life, the search for compassion, the search for a bone...” No incredible journey, it is an intimate tale with a playful edge, dramatized by Sofia Goebelovadina’s score.

Kelly Gordon
In Russian with English subtitles


Showed with
THE PINACEOUS MOUSE

Tom Tharp, UK, 1994, 3 minutes
A winning film-noir spoof and preposterous detective story set in Seattle—with enough inventiveness and suspense to relate a feature’s worth of cinema in just three minutes.

Thursday, April 27, 8:00 p.m., Hirshorn Museum, FREE
Friday, April 28, 8:00 p.m., Hirshorn Museum, FREE
SEARCHING FOR MY WIFE'S HUSBAND
A la Recherche du mari de ma femme
Mohamed Abderrahman Tazi
Morocco, 1993, 88 minutes, color

Haj Ben Mousa is a middle-aged, hard working jeweler with a beautiful home, several children and—oh, yes—three wives! The third wife is beautiful, sensual, and young—and she often arouses her husband's jealousy. One day, in a fit of rage, Ben Mousa divorces her. He quickly comes to regret this hasty decision when he is shunned by his other wives, who are angry at him for his thoughtless action. Feeling more and more lonely, Ben Mousa realizes his mistake. He yearns for his third wife's return so everything can get back to "normal." But, according to Islamic Law, in order to remarry his former wife, he has to accept her marriage to another man first.

Shirin Ghareeb
In Arabic with English subtitles


Wednesday, May 3, 8:15 pm, C.O. Tenley II, Code: FFS503MAHY
Friday, May 5, 5:45 pm, C.O. Tenley II, Code: FFS503MAHY
Saturday, May 6, 7:00 pm, C.O. Tenley I, Code: FFS506MAVA

SEE HOW THEY FALL
Regarde les hommes tomber
Jacques Audiard
France, 1993, 90 minutes, color

A past-it-pathy hoo, Marx, picks up a harmless lost soul, Johnny, like gum on his shoe. On the lam from some very nasty thugs he owes money to, Marx grudgingly drags Johnny along. On the other side of the tunnel that leads to the denouement is Simon, an amateur detective and professional vacuum cleaner salesman, whose best friend has been offered by...someone. They Fall won Best Young Actor, Best First Film, and Editing prizes at this year's César Awards in France.

Bethany Haye
Moving Pictures
In French with English subtitles


Shown with Criminal
Gradignan: Tocafoucando, France, 5 min

Friday, April 28, 8:30 pm, C.O. Tenley I, Code: FFS528APRF
Saturday, April 29, 7:00 pm, C.O. Tenley I, Code: FFS529APRF
Monday, May 1, 7:15 pm, C.O. Tenley I, Code: FFS501MAYP

THE SILENCES OF THE PALACE
Les silences du palais
Moufida Tlatli
Tunisia, 1994, 127 minutes, color

One of the surprise hits of the 1994 Cannes festival was this quietly passionate and visually superb tale set in Tunisia at the beginning of the century, in the time of the Beys, the country’s last kings. Within the palace walls, Prince Sid’Ali and his brother live surrounded by their families and servants. Ali is a servant’s daughter and destined to follow in her footsteps: as she grows older, Ali begins to question the burden of her destiny. This first feature by Moufida Tlatli ensures her a permanent place in the history of the Arab cinema.

Sheila Whitaker
London Film Festival
In Arabic with English subtitles


Tuesday, May 3, 6:00 pm, C.O. Tenley I, Code: FFS503MAHY
Thursday, May 4, 8:30 pm, C.O. Tenley I, Code: FFS504MAUY

SILENT WITNESS
Harriet Within
Canada, 1994, 74 minutes, color

Cinema has played a crucial role in maintaining the Holocaust as an undeniable and indefatigable fact in contemporary consciousness. In Silent Witness, Harriet Within has embarked on an exhaustive journey to the core of Holocaust memory and memories—the two most infamous concentration camps, Dachau and Auschwitz—by constructing an eloquent yet quietly somber portrait of these sites as they exist today. Within contextualizes her own richly rendered photographic and personal meditations on commemoration and preservation through a series of interviews with people who live and work on these sites today.

David McIntosh
Canadian International Film


Wednesday, May 3, 7:00 pm, Embassy of Canada, Code: FFC503MAYA

SISTER MY SISTER
Nancy Meckler
United Kingdom, 1994, 102 minutes, color

In a French provincial town in the 1930s, Madame Danzard and her daughter Isabelle lead perfectly respectable lives. Their two servants, sisters Christine and Lea, are the envy of the neighbors for their immaculate appearance and attention to duty. This perfect bourgeois existence is not, however, quite what it seems. The atmosphere in the house becomes increasingly claustrophobic, fueled by Madame Danzard’s uneasy awareness that the close relationship between her two maids has taken on a new dimension. As tension between the four women reaches the breaking point, an act of shocking violence erupts, captivating the complacent little town into the limelight and ensuring the Danzard household a place in history.

International Film Festival, Rotterdam


Friday, April 28, 8:15 pm, C.O. Tenley I, Code: FFS528APRD

VIVE L'AMOUR
Aiqing Wansui
Taiwan, 1994, 100 minutes, color

The structure is as taut as the sparse dialogue and pointed significance in this 1994 Golden Lion winner (Venice Film Festival), which revolves around an empty house—or is it a refuge from the emptiness of city life? Overworked but unsuspecting real estate agent Mei has lost the key to one of the properties she represents. Hsiao Kang has copied it and appropriated the place for his own use—but he never imagines she is using the spot for her own trysts.

Kelly Gordon
In Mandarin with English subtitles


Thursday, May 4, 8:00 pm, Hirshhorn Museum, FREE
Friday, May 5, 8:00 pm, Hirshhor Museum, FREE
WE LOVE YOU LIKE A ROCK: THE DIXIE HUMMINGBIRDS

Ashley James
USA, 1994, 75 minutes, color and black and white

In person: Ashley James

In this inspiring tribute to the Dixie Hummingbirds, Temptation Melvin Franklin confesses "we wanted to be like the 'Birds." Consider, too, their influence on such giants as Wilson Pickett, Jackie Wilson, and Stevie Wonder.

This documentary traces the group from their 1928 beginnings in South Carolina through their move to Philadelphia in 1942.

The Dixie Hummingbirds were the dominant group in black gospel for decades; then they broadened their appeal, from the 1966 Newport Folk Festival to their performance on the 1973 Paul Simon hit, "Loves Me Like a Rock." Yet throughout their history they’ve resisted performing secular music, preferring instead to make their joyful noise in churches up and down the East Coast. And new footage shows what has made the "Birds a musical institution for over 70 years.

Eddie Cockrell


shown with Meditations (on the Promised Land)

Jordish Dietch, Canada, 1994, 6 minutes

For information about our special free matinee screenings for senior citizens, call 202-364-1010
ROSEBUD AWARDS

THE FIFTH ANNUAL ROSEBUD AWARDS

Filmfest DC and the American Film Institute are proud to host the Rosebud Winners Showcase, honoring the best in independent creative filmmaking in the metropolitan area. This year’s judges viewed 110 entries, selected 20 nominees, and, from among them, these five winners — including the Best of Show.

Expect the unexpected as Rosebud celebrates the innovative, experimental, and deeply personal vision of our local talent. You’ll meet the filmmakers at a Q & A panel during the matinee show.

Since 1990, Rosebud has promoted the independent film and video community in Washington, DC, Maryland, and Virginia. Nominees and winners were selected by an independent panel of judges from works produced between January 1993 and January 1995. Rosebud gratefully acknowledges the 1995 judges: Ed Bishop, partner in ColorCast Productions and producer/editor, “Fast Game, Fast Money,” ’94 Rosebud Best of Show Winner; Eric Easter, publisher of Black Film Review and ONE, an electronic magazine for the Internet; Laura McGough, video artist and independent film curator for Art Centers, Museums; Dara Padova, independent writer/producer/director and winner of many awards, including Rosebud nominations; Cliff Pulliam, Executive Director, The Miechoux Foundation, a nonprofit organization that supports independent film; Martin Zell, President, Washington Film and Video Council and award-winning producer/director.

A very special thanks to our 1995 Rosebud sponsors: Zalman and Rebecca Fishman—the Nightclub Fifth Colvmn, Eastman Kodak Company, Biograph Theatre, Circle Releasing Inc., COLORLAB, Roland House, The Washington Film and Video Council, and The Mayor’s Office of Motion Picture and Television Development (Washington, DC). In-kind supporters: American Council for the Arts, American Film Institute, Bj Pumpernickel’s, Boing Boing Design, CINE, FILMFEST DC, Girard Video, Scifx Video, SONY, Video Labs Corporation, The Maryland Film Commission, The Prince George’s County Media and Film Office, and The Virginia Film Office. Funded in part by the D.C. Commission on the Arts and the National Endowment for the Arts.

Rosebud 1995: Natasha Reatig, Executive Director; Rosie Dempsey, Press and Public Relations

ROSEBUD 1995 WINNERS SHOWCASE

Sat., April 29, 1:00 pm, American Film Institute, Code: FFA529APRD
2 hours, 44 minutes, plus 30-minute panel discussion

YOUR MONTANA VACATION TOUR OF THE WORLD’S WONDERS STARTS WITH THIS COUPON
8 minutes J.L. Jolles, Julia Nicoll, Tod Evans, Eric Dyer, Baltimore, MD
In this droll and bizarre travelogue, the sky isn’t any bigger in Montana than it is anywhere else.

GABRIEL’S DREAM
(The Feature)
110 minutes, Eduardo Sanchez, Stefanie DeCassan, Ricardo Moreno, Neal Fredricks, Rockville, MD
An outsider rallies his dispirited co-workers and realizes his dream, in this visually striking ’94 ROSEBUD winner that moves from a work-in-progress to fulfill its promise.

THE BODY
17 minutes, 20 seconds
Sereita N. Cobb, Eric Wasserman, Fort Washington, MD
A body is the center of nobody’s attention in a frenzied rush for media control in this frightening but deftly comic send-up of TV culture.

YOUNG MEN AT SEA
3 minutes, 54 seconds Michael P. Brinkman, Arlington, VA
Don’t ask, don’t tell. A gay man recalls joining the Navy during the Vietnam era in this funny, sophisticated narrative with intriguing use of archival footage.

BEST OF SHOW
VOICES AGAINST VIOLENCE
26 minutes, 40 seconds
Eugene Wooden, Washington, DC

The emotional and social repercussions of inner-city violence are told through song and poetry in this thought-provoking film. The images, like the words, are at once harsh, hard, and lyrically beautiful.

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