

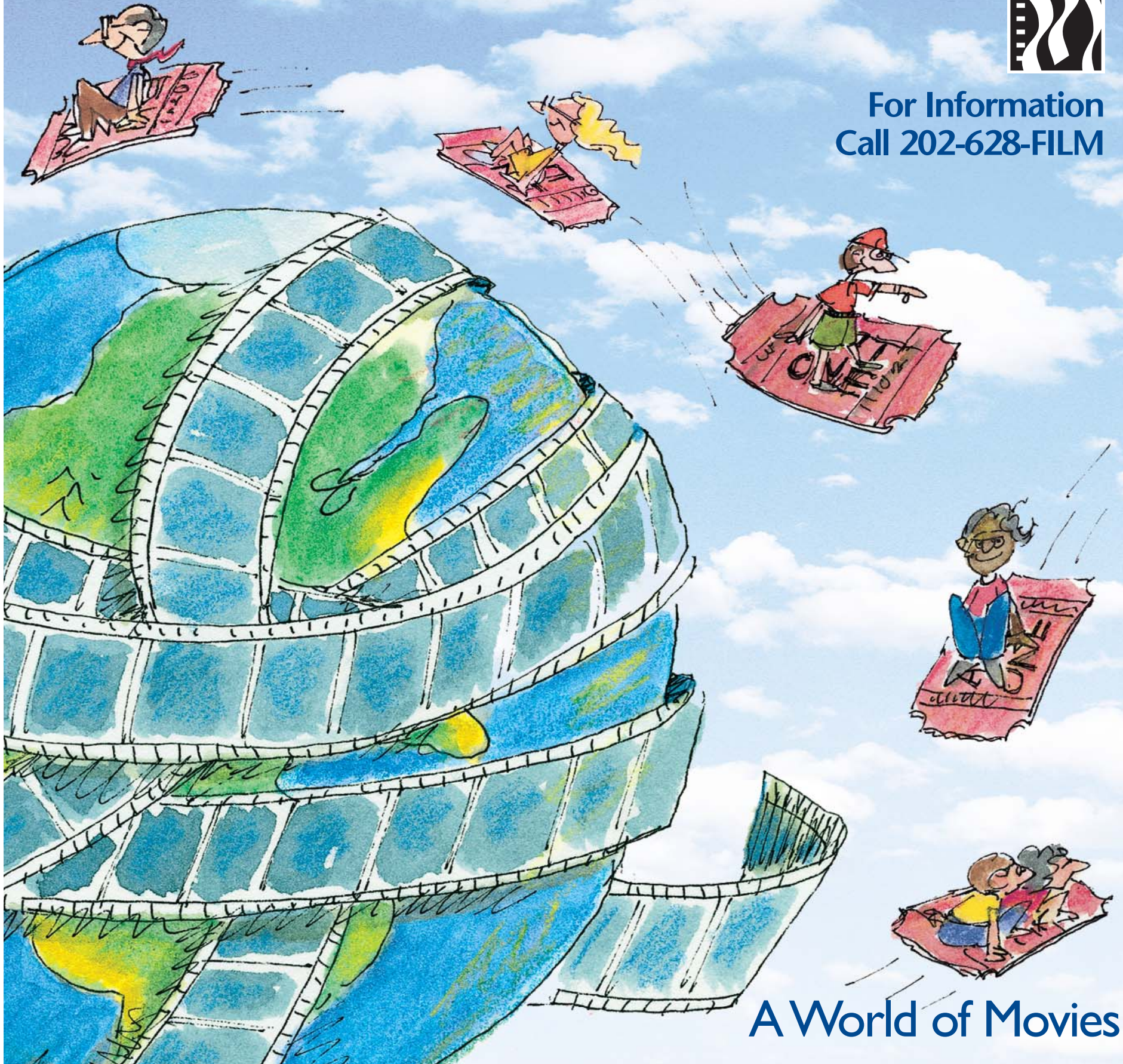
Filmfest DC 1999

The 13th Annual Washington, DC International Film Festival

April 21 to May 2



For Information
Call 202-628-FILM



A World of Movies

FESTIVAL INTRODUCTION

WELCOME TO FILMFEST DC, WASHINGTON'S CELEBRATION OF THE BEST IN WORLD CINEMA.



Tony Gittens, *Festival Director*, and Shirin Ghareeb, *Assistant Director*

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

We think this year's programming is among our best. We are delighted to highlight new work from Latin America, which makes up this year's regional cinema program. Against often difficult odds, these talented filmmakers manage to employ their creativity and skills to make films of beauty and commitment, films that say something to us about the cultures in which these individuals live.

Each year, we can only marvel at the outpouring of support for the festival. The Government of the District of Columbia is our major sponsor. Filmfest DC greatly appreciates the generous contributions of all our sponsors, patrons, numerous volunteers, local businesses, and the diplomatic community. Their support has been the key to the festival's success and is evidence that the festival makes an important contribution to the vitality of our city.

Over the years, Filmfest DC has garnered a loyal and ever-growing following of filmmakers and film fans. Washingtonians have exhibited an unwavering faith in and enthusiasm for film, and Washington has become known around the world as one of the most savvy movie-going cities.

So, as our international guests arrive, and as the cans of film make their way to projection booths, we invite you to join us for this annual unveiling of some of the best international films recently produced. What better way to get an insight into how others live—their passions and stories—than through the window of cinema?

Tony Gittens
Festival Director
and
Executive Director,
DC Commission on the Arts and Humanities

OFFICE OF THE MAYOR

WASHINGTON, D.C.

Proclamation

WASHINGTON, D.C. INTERNATIONAL FILM FESTIVAL DAYS

APRIL 21–MAY 2, 1999



WHEREAS, the Washington, D.C. International Film Festival is celebrating its thirteenth anniversary of presenting innovative, exciting and quality films to the citizens of the District of Columbia, through its annual event known as Filmfest D.C.; and

WHEREAS, Filmfest D.C. is working to serve the varied interests of the District's diverse community that earned it the honor of winning the 1994 Mayor's Arts Award for Excellence in Service to the Arts; and

WHEREAS, Filmfest D.C. presents the quintessential 20th century art form—film, which embodies many other artistic disciplines such as the written word, music, theater and visual arts, with the power to inform, educate and entertain; and

WHEREAS, Filmfest D.C., presented by the Washington, D.C. International Film Festival, has made significant contributions to the film community in Washington, by bringing world-wide films to its theaters, and providing a forum for local filmmakers to showcase and market their work:

NOW, THEREFORE, I, THE MAYOR OF THE DISTRICT OF COLUMBIA, do hereby proclaim April 21–May 2, 1999, as "WASHINGTON D.C. INTERNATIONAL FILM FESTIVAL DAYS" IN WASHINGTON, D.C.



Anthony A. Williams
ANTHONY A. WILLIAMS
MAYOR

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OPENING NIGHT: WEDNESDAY, APRIL 21

The Red Violin



IN PERSON: FRANÇOIS GIRARD, DIRECTOR

Hosted by ARCH CAMPBELL, NBC4

Canada/Italy, 1998, 132 minutes, color

If an opening night film sets the tone, theme, tempo, and mood of a festival, then Filmfest DC faithful are in for a treat with this stirring international epic. Winner of eight Genie Awards (Canada's Oscar), this new film from the director of *Thirty-Two Short Films about Glenn Gould* is bold in structure and thoroughly enchanting in its musical sweep. Beginning at a tension-filled auction in contemporary Montreal attended by musical historian Charles Morritz (Samuel L. Jackson), the film jumps back in time to follow the title instrument across five countries and three centuries: from its tragedy-tinged creation in Italy in 1681 to the Austrian child prodigy who plays it in 1792; the tempestuous London virtuoso whose suicide sends it to China and a small role in the Cultural Revolution; and finally, as the focus of a dramatic mystery in Montreal. Everyone who comes in contact with the red violin is changed by it. Not surprisingly, John Corigliano's music, performed by the London Philharmonic Orchestra with solo violinist Joshua Bell, is the heart of the film, but the intriguing structure of Girard and Don McKellar's ambitious screenplay will also hold viewers in thrall. In many ways as perfect an opening-night presentation as any lover of movies and music could ask for, *The Red Violin* is powerful, thrilling, commercial cinema with the soul of an art film.—Eddie Cockrell

IN ENGLISH, ITALIAN, CHINESE, FRENCH, AND GERMAN WITH ENGLISH SUBTITLES

Production Company: Rhombus Media. **Producer:** Niv Fichman. **Screenplay:** François Girard, Don McKellar. **Cinematography:** Alain Dostie. **Editor:** Gaetan Huot. **Music:** John Corigliano.

Principal Cast: Carlo Cecchi, Irene Grazioli, Anita Laurenzi, Jean-Luc Bideau, Christoph Koncz, Greta Scacchi, Jason Flemyng, Sylvia Chang, Liu Zi Feng, Samuel L. Jackson.



Wednesday, April 21, 7:00 pm, GW's Lisner Auditorium,
Followed by Champagne and Dessert Gala, The World Bank, \$35.00,
Code: FFO921APRA

Opening Night Sponsors:



Closing Night: Sunday, May 2

BESIEGED

L'Assedio

IN PERSON: BERNARDO BERTOLUCCI

Italy, 1998, 93 minutes, color

Filmfest DC 1999 begins in grand fashion and concludes with the triumphant return of Bernardo Bertolucci to the intimate, politically charged personal dramas with which he announced himself. On a side street in downtown Rome, in a grand old house stuffed with what appear to be valuable antiques, withdrawn, eccentric English pianist-composer Jason Kinsky (David Thewlis) rents his basement room to Shandurai (Thandie Newton), a medical student who has fled the repression of her unnamed homeland. These two exiles—one personal, one political—could hardly be more different in temperament, musical tastes, and backgrounds. When she meets Kinsky's abrupt declarations of love by demanding the freedom of her jailed husband in exchange for his affections, the artist takes a priest's advice to heart: "He who tries to save his life will lose it; he who gives it away will be saved." Coming soon after his director's cut of *The Last Emperor*, Bertolucci's finely crafted chamber drama is even more remarkable, a visually provocative and metaphorically complex film. This film marks a refocus of Bertolucci's prodigious vision from a gilded past to a seized present and an uncertain but surely stimulating future.—Eddie Cockrell

Production Companies: Fiction Films/Navert Film. **Producer:** Massimo Cortesi. **Screenplay:** Bernardo Bertolucci, Clare Peploe, from a story by James Lasdun. **Cinematography:** Fabio Cianchetti. **Editor:** Jacopo Quadri. **Music:** Alessio Vlad. **Principal Cast:** Thandie Newton, David Thewlis, Claudio Santamaria.

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Closing Night Sponsors:





The Acid House

PAUL MCGUIGAN

United Kingdom, 1998, 112 minutes, color

How wild is a new movie from that *Trainspotting* guy, described by the Edinburgh International Film Festival as “the first film that truly understands Irvine Welsh’s world”? Come into *The Acid House*, a trilogy of cautionary tales for the reality impaired that Welsh adapted from his own stories.

In “The Granton Star Cause,” a working-class lad with the world against him gets bizarre revenge after meeting God in a pub. In “A Soft Touch,” a compassionate chap who marries a pregnant woman assumes more than his share of woe at the hands of a psychopath (Gary McCormack). The climactic section finds Ewen Bremner (*Trainspotting*’s Spud), crazed with substances, somehow swapping personalities with a middle-class couple’s infant.—Eddie Cockrell

Production Companies: Picture Palace North/Umbrella Productions. **Producers:** David Muir, Alex Osborne. **Screenplay:** Irvine Welsh. **Cinematography:** Alasdair Walker. **Editor:** Andrew Hulme. **Music:** Primal Scream, Nick Cave, Barry Adamson, Oasis, The Verve, The Chemical Brothers. **Principal Cast:** Ewen Bremner, Martin Clunes, Stephen McCole, Jenny McCrindle, Kevin McKidd, Tam Dean Burn, Michelle Gomez, Gary McCormack.

Saturday, April 24, 9:00 pm, C.O. Foundry, Code: FFL924APRB

Sunday, April 25, 7:00 pm, C.O. Foundry, Code: FFL925APRA

AUTUMN TALE

Conte d’automne

ERIC ROHMER

France, 1998, 112 minutes, color

Refocusing his sublime storytelling talents on match-making efforts by a group of 40-somethings in the Rhône valley, French master Eric Rohmer’s first movie since 1996’s *A Summer Tale* (never properly distributed in the United States) concludes his quartet of films named for the seasons that began with 1989’s *A Tale of Springtime*.

Lifelong best friends Magali (Béatrice Romand, Laura in *Claire’s Knee*) and Isabelle (Marie Rivière) find very different paths to love when Isabelle, secretly screening lonelyhearts columns for Magali, falls for the suave Gerald (Alain Libolt). Meanwhile, Magali’s son’s girlfriend Rosine (Alexia Portal) has her own ideas. Those new to Rohmer shouldn’t miss this witty, literate film—those who cherish the insightful, soothing, poetic realism of this filmmaker’s magnificent oeuvre are already in line ahead of you.—Eddie Cockrell



IN FRENCH WITH ENGLISH SUBTITLES

Production Companies: Les Films du Losange/La Sept Cinema. **Producer:** Margaret Menegoz. **Screenplay:** Eric Rohmer. **Cinematography:** Diane Baratier. **Editor:** Mary Stephen. **Music:** Claude Marti, Gerard Pansanel, Pierre Peyras, Antonello Salis. **Principal Cast:** Marie Rivière, Béatrice Romand, Alain Libolt, Didier Sandre, Alexia Portal.

Monday, April 26, 6:30 pm, AMC Union Station 9, Code: FFU926APRA

Tuesday, April 27, 6:30 pm, AMC Union Station 9, Code: FFU927APRA



AMERICAN PREMIERE

Am I Beautiful?

Bin ich schön?

DORIS DÖRRIE

Germany, 1998, 116 minutes, color

A dazzling display of virtuoso multilevel storytelling (with one of the better Dolby digital mixes in recent memory), this new film from Doris Dörrie—an influential mainstay of German cinema since her 1983 debut, *Straight from the Heart*, and her popular 1985 art-house hit, *Men...*—will be compared with Robert Altman’s *Short Cuts* for its audacious and demanding storytelling style.

Seemingly unconnected characters meet, conflict, and drift apart again. In time their relationships become more apparent, and each character comes to a cathartic epiphany.

Dörrie brings to this film all the leisurely complexity of a good novel: Even when it seems to stray far afield, you know you’re in the hands of a compassionate and focused storyteller graced with an essentially positive nature and the whimsical touch of a magic realist.—Eddie Cockrell

IN GERMAN WITH ENGLISH SUBTITLES

Production Company: Constantin Filmproduktion. **Producer:** Bernd Eichinger, Martin Moszkowicz, Norbert Preuss. **Screenplay:** Dorris Dörrie, Rolf Basedow, Ruth Stadler. **Cinematography:** Theo Bierkens. **Editor:** Ines Regnier. **Music:** Roman Bunka. **Principal Cast:** Franka Potente, Otto Sander, Senta Berger, Maria Schrader, Gottfried John, Joachim Król, Iris Berben, Anica Dobra, Steffen Wink.

Wednesday, April 28, 8:30 pm, American Film Institute, Code: FFA928APRA

Saturday, May 1, 2:30 pm, American Film Institute, Code: FFA901MAYA

Saturday, May 1, 7:00 pm, American Film Institute, Code: FFA901MAYC

Co-presented with  and Inter Nationes.



Black Cat, White Cat

Chat noir, chat blanc/Schwarze katze, weisser kater

EMIR KUSTURICA

France/Germany/Serbo-Croatia, 1998, 135 minutes, color

In Emir Kusturica’s first film since the controversial *Underground*, he returns to the subject of his 1989 *Time of the Gypsies* with a fast-paced comedy/thriller about feuding families that he describes as “from the earth.” That it certainly is, as rival patriarchs Grga and Zarije try to

stay one step ahead of their scheming offspring but find themselves presiding over a boisterous arranged marriage. “People have a prejudice about the gypsies, that they’re nasty, awful killers, but I wanted to emphasize their tenderness, their spiritualism, and their softness,” explained the director. Kusturica’s zany blend of sentiment and energy is for many the most important thing about his movies—and it is the rapidly beating heart of *Black Cat, White Cat*.—Eddie Cockrell



IN SERBO-CROAT WITH ENGLISH SUBTITLES

Production Company: CiBy 2000. **Producer:** Karl Baumgartner. **Screenplay:** Emir Kusturica, Gordan Mihic. **Cinematography:** Thierry Arbogast. **Editor:** Svelolik Mića Zajc. **Music:** D. Nele Karajilic, Vajislav Aralica, Dejo Sparavalo. **Principal Cast:** Bajram Severdzan, Florijan Ajdini, Branka Katic, Srdjan Todorovic, Zabit Memedov, Sabri Sulejman, Jasar Destani.

Tuesday, April 27, 8:00 pm, C.O. Foundry, Code: FFL927APRA

Wednesday, April 28, 8:30 pm, C.O. Foundry, Code: FFF928APRB

Black Tears

Lagrimas Negras

SONIA HERMAN DOLZ

The Netherlands/Cuba, 1997, 75 minutes, color



This festive, seductive documentary follows veteran *trovadores* La Vieja Trova Santiaguera at home, in rehearsals, and on a triumphant tour of Europe. These aging musicians, who still make booties shake worldwide, are only now attracting the attention they deserve, partly due to the popularity of Cuban music inspired by Ry Cooder’s *Buena Vista Social Club*.—17th VANCOUVER INTERNATIONAL FILM FESTIVAL, 1998

IN SPANISH WITH ENGLISH SUBTITLES

Production Company: Ryninks Film BV/NPS. **Producer:** Kees Ryninks. **Music:** La Vieja Trova Santiaguera.

Shown with:



The Spitball Story

JEAN BACH

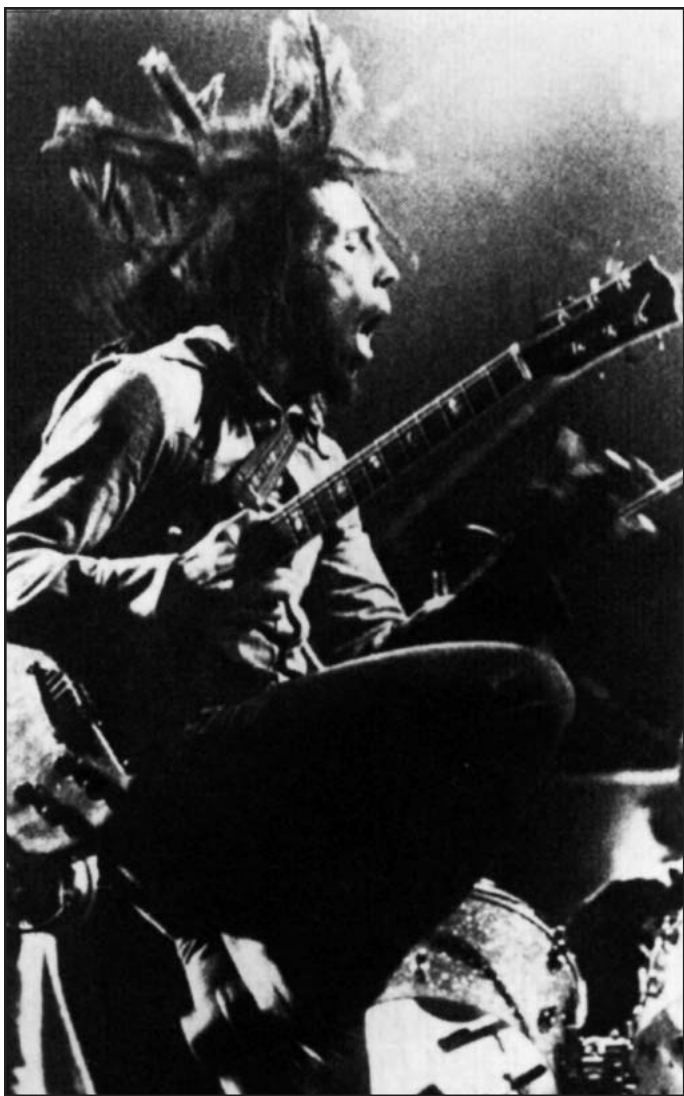
USA, 1997, 21 minutes, color and black & white

The Spitball Story is a short, sweet look at an odd chapter in the history of jazz: a celebrated bit of lore involving musicians Dizzie Gillespie and Milt Hinton, bandleader Cab Calloway, and a certain 1941 in-concert projectile that resulted in backstage violence and Gillespie’s ejection from the band.—Eddie Cockrell

Production Company: Jean Bach Inc. **Producer:** Jean Bach. **Co-Producer:** Matthew Seig. **Screenplay:** Jean Bach, Susan Peehl, Matthew Seig. **Principal Cast:** Dizzy Gillespie, Milt Hinton, Jonah Jones.

Sunday, April 25, 9:15 pm, C.O. Foundry, Code: FFF925APRB

Monday, April 26, 6:30 pm, C.O. Foundry, Code: FFL926APRA



Bob Marley: Live in Concert

Stefan Paul

Germany, 1996, 63 minutes,
color

Not long before he died in May of 1981, Bob Marley and The Wailers played the Dortmund Westfalia Hall in Germany, where the show was filmed by filmmaker/theater owner Stefan Paul. Paul has supplemented the previously unseen and thus invaluable concert footage (presented for the most part uncut and unaltered) with Marley's Kingston funeral, Jamaican Prime Minister Michael Manley's eulogy, the memorial concert, and Marley's own appearance at the 1979 Reggae Sunsplash festival. Songs performed include "Natural Mystic," "I Shot the Sheriff," "War/No More Trouble," "Zimbabwe," "Jamming," "No Woman No Cry," "Exodus," "Get Up Stand Up," "Coming in from the Cold," and "Lively Up Yourself."—Eddie Cockrell



Production Company: Arsenal Filmproduktion.
Producers: Gerd Unger, Stefan Paul. **Screenplay:** Stefan Paul. **Cinematography:** Hans Schulk. **Editor:** Hildegard Schroder. **Music:** Bob Marley and The Wailers.

Thursday, April 22, 9:30 pm, AMC Union Station 9,
Code: FFU922APRB

Thursday, April 29, 9:00 pm, AMC Union Station 9,
Code: FFU929APRB

Co-presented with



The Book of Life



Hal Hartley

USA/France, 1998, 63 minutes, color

"I think aesthetics and economics have a lot to do with each other, and I see no reason for that to be a drag," Hal Hartley says of his drolly funny contribution to our "2000 Seen By..." series, a digitally shot, 63-minute rumination about what happens when Jesus (Martin Donovan), arriving at Kennedy Airport on January 31, 1999, with assistant Magdalena (P.J. Harvey) in tow, does battle with both the Devil (Thomas Jay Ryan, star of *Henry Fool*) and himself in an America obsessed by fast-paced technology.

—Eddie Cockrell

Production Companies: La Sept Arte/Haut et Court/True Fiction Pictures. **Producers:** Pierre Chevalier, Carole Scotta, Caroline Benjo, Simon Arnal, Thierry Cajanot, Matthew Myers. **Screenplay:** Hal Hartley. **Cinematography:** Jim Denault. **Editor:** Steve Hamilton. **Music:** Various artists. **Principal Cast:** Martin Donovan, P.J. Harvey, Thomas Jay Ryan, Dave Simonds, Miho Nikaido.

AIRTIME

Shown with:

Rolf Kestermann

USA, 1998, 10 minutes, black & white

Friday, April 23, 9:15 pm, C.O. Foundry, Code: FFF923APRB

Monday, April 26, 9:15 pm, C.O. Foundry, Code: FFF926APRB

Buena Vista Social Club

Wim Wenders

Germany/USA, 1999, 105 minutes, color

Nobody in Havana today seems to remember where the Buena Vista Social Club was, much less the people who played there, but that didn't stop world music icon Ry Cooder from tracking down some of the key Cuban musicians and making a sexy, sinewy record of standards old and new that won the 1998 Grammy for Best Tropical Latin Performance. In March 1998, returning to Havana to make a solo record with vocalist Ibrahim Ferrer ("the Cuban Nat King Cole"), Cooder brought along Wim Wenders—for whom he'd composed the scores to *Paris, Texas* and *The End of Violence*—to document the sessions and subsequent concert performances in Amsterdam and New York. The result is a shimmering Dolby triumph, as these exuberant elders re-

nise and perform in a stylized yet straight-ahead documentary that is Wenders' most accessible work in the genre to date. —Eddie Cockrell



In Spanish and English with English subtitles

Production Company: Road Movies Filmproduktion. **Producer:** Ulrich Felsberg, Deepak Nayar. **Associate Producer:** Rosa Bosch. **Cinematography:** Jorg Widmer. **Additional Camera:** Robby Muller, Lisa Rinzier. **Editor:** Brian Johnson. **Music:** Buena Vista Social Club. **Principal Cast:** Ry Cooder, Compay Segundo, Ruben Gonzalez, Ibrahim Ferrer, Eliades Ochoa, Omara Portuondo, Manuel "Guajiro" Mirabal, Orlando Lopez "Cachaïto," Barbarito Torres, Manuel "Puntillita" Licea, Raul Planes, Felix Valoy, Richard Eques, Maceo Rodriguez, Joaquim Cooder.

Friday, April 30, 9:00 pm, National Geographic Society,
Code: FFF930APRB

Buttoners

Knopflikari

Petr Zelenka

Czech Republic, 1998, 102 minutes, color and black & white

The multi-award-winning *Buttoners* is a black comedy that mines both the vibrant Czech New Wave of the 1960s and the current cultural dislocation in central and eastern Europe. In the first of six episodes, four Japanese curse the poor weather as, overhead, the pilot of the Enola Gay changes course to drop the atomic bomb over Hiroshima. Exactly 50 years later, several characters interact through sheer chance in bizarrely funny and seemingly unconnected ways, culminating in two girls summoning the ghost of the Enola Gay's pilot to their seance (he promptly calls into an all-night talk radio program). Zelenka's previous work includes *Mnaga Happy End*, a fake documentary à la *This is Spinal Tap*; *Buttoners* continues his fondness for mixing the real and imagined in an appealingly absurdist stew of laughs, sex, and social commentary.—Eddie Cockrell



In Czech, English, and Japanese with English subtitles

Production Companies: Czech Television/TS Cestmira Kopeckeho/Petr Zelenka. **Producer:** Alexei Guga. **Screenplay:** Petr Zelenka. **Cinematography:** Miro Gabor. **Editor:** David Charap. **Music:** Ales Brezina. **Principal Cast:** Jiri Kodet, Borivoj Navratil, Rudolf Hrusinsky, Eva Holubova, Vladimir Dlouhy, David Cerny, Frantisek Cerny, Michaela Pavlatova, Seisuke Tsukahara, Pavel Zajicek, Jan Haubert.

Monday, April 26, 9:00 pm, C.O. Foundry, Code: FFF926APRB

Saturday, May 1, 6:30 pm, C.O. Foundry, Code: FFF901MAYA

AMERICAN PREMIERE



The Call of the Oboe

O toque do oboe

Claudio Mac Dowell

Brazil/Paraguay, 1999,
120 minutes, color

Somewhere in the hinterland of Latin America, in a town so moribund nobody pays much attention anymore to the almost daily funeral processions, a Brazilian stranger arrives and immediately captivates the townspeople by playing his oboe. Persuaded to accompany silent films in the previously abandoned cinema by its vivacious owner (Leticia Vota), the musician (Paolo Betti) brings the town alive again, before the real reason for his presence forces the villagers to depend on each other for inspiration. *The Call of the Oboe* is possessed with a lovely sense of wonder at the power of music and the movies to inspire and motivate. Mellow, crafty, and enrapturing, this film is gentle fantasy at its very best.—Eddie Cockrell

In Portuguese and Spanish with English subtitles

Production Companies: Imagica Producoes Artisticas/Riofilme. **Producer:** Hugo Gamarra. **Screenplay:** Claudio Mac Dowell, Hugo Gamarra. **Cinematography:** Toca Seabra. **Editors:** Claudio Mac Dowell, Snir Wine. **Music:** Wagner Tiso. **Principal Cast:** Paola Betti, Leticia Vota, Mario Lozano, Arturo Fleitas, Graciela Canepa.

Friday, April 23, 6:30 pm, C.O. Foundry, Code: FFW923APRA

Sunday, April 25, 8:45 pm, C.O. Foundry,
Code: FFW925APRB



In Person: Director Claudio MacDowell

CITY AT PEACE

SUSAN KOCH

USA, 1998,
90 minutes, color

"In the spring of 1994," begins this extraordinary documentary executive produced by Barbra Streisand, "60 Washington, DC-area teenagers volunteered for a theater project called City at Peace. They began writing and rehearsing an original musical based on their lives and their conflicts. This is the story of the cast, their show, and the unforgettable year they spent together."

The filmmakers profile eight teenagers from environments as disparate as the Sasha Bruce Youthworks, Sidwell Friends, and the Virginia suburbs. With the patient guidance of co-founder and musical director Rickey Payton, Sr., they construct their musical revue, while in the wings they grapple with incendiary issues of race and class. *City at Peace* has particular resonance for Washington audiences but speaks eloquently to the nationwide challenge of guiding young people into a new millennium fraught with peril (two boys were shot during the course of the production) but with the promise of hope. —Eddie Cockrell

Production Company: Koch TV Productions. **Executive Producers:** Barbra Streisand, Cis Corman. **Producer:** Christopher Koch. **Executive Producer for HBO:** Sheila Nevins. **Supervising Producer for HBO:** Jacqueline Glover. **Cinematography:** Foster Wiley. **Editor:** Jeff Werner. **Music:** Rickey Payton, Sr.

Tuesday, April 27, 7:30 pm, C.O. Tenley, Code: FFT927APRA



IN PERSON: DIRECTOR SUSAN KOCH AND MUSIC DIRECTOR RICKEY PAYTON, SR.



COURAGE

Coraje

ALBERTO CHICO DURANT

Peru, 1998, 110 minutes, color



Courage is about the last months in the life of Maria Elena Moyano, who was killed at age 33 by the Peruvian revolutionary movement Sendero Luminoso. Maria Elena, called "Mama Coraje" by the local press, was the founder and leader of the Women's Federation of Villa El Salvador, a slum district in the desert on the outskirts of Lima. Two months before the brutal attack, Maria spoke out

against the campaign of hatred and violence by Sendero Luminoso, which condemned her to death. We see the difficult conditions in which the vital and charismatic Maria did her work—economic crisis, hunger, bureaucratic opposition, and increasing terror of the Senderos, but *Courage* is above all a lively and intimate portrait of a fascinating woman.—28th INTERNATIONAL FILM FESTIVAL ROTTERDAM, 1999

IN SPANISH WITH ENGLISH SUBTITLES

Production Companies: Agua Dulce Films/Fernando Colomo PC. **Producers:** Alberto Durant, Beatriz de la Gandara. **Screenplay:** Alberto Durant, Ana Caridad Sanchez. **Cinematography:** Mario Garcia Joya. **Editor:** Miguel Angel Santamaria. **Music:** Juan Bardem. **Principal Cast:** Olenka Cepeda, Rosana Pastor, Salvador del Solar, Jorge Chiarella, Martin Abriqueta.

Friday, April 23, 9:00 pm, C.O. Foundry, Code: FF1923APRB

Saturday, April 24, 6:30 pm, C.O. Foundry, Code: FF1924APRA



IN PERSON: DIRECTOR ALBERTO CHICO DURANT

DANCE ME TO MY SONG

ROLF DE HEER

Australia, 1998, 102 minutes, color



Stuck in her wheelchair and forced to talk through a computer,

Julia isn't everyone's idea of a cinematic hero, but in Rolf de Heer's latest compassionate, daring work, she is indeed an impressive character. Told through the experience of a woman with cerebral palsy, this is the most poignant love triangle in recent memory. Julia, battling for a man's affection, is clearly at a physical disadvantage with her rival, but uses her wit and charm to keep in the race. As in his earlier *Bad Boy Bubby* and *The Quiet Room* (Filmfest DC 1997), de Heer focuses on situations and themes seldom explored in

the cinema. Julia is played by Heather Rose, who

also wrote the screenplay; her performance, perhaps the highlight of the recent Cannes Festival, is truly remarkable.—Telluride Film Festival, 1998

Production Company: Vertigo Productions. **Producers:** Rolf de Heer, Giuseppe Pedersoli, Domenico Procacci. **Screenplay:** Heather Rose, Frederick Stahl, Rolf de Heer. **Cinematography:** Tony Clark. **Editor:** Tania Nehme. **Music:** Graham Tardif. **Principal Cast:** Heather Rose, Joey Kennedy, John Brumpton, Rena Owen, Phil Macpherson.

Tuesday, April 27, 6:30 pm, American Film Institute, Code: FFA927APRA

Thursday, April 29, 6:30 pm, American Film Institute, Code: FFA929APRA



AMERICAN PREMIERE

DANCING NORTH

PAOLO QUAREGNA

Italy/France, 1998, 98 minutes, color

This gentle, charming comedy follows the path to inner peace of Franco, a successful yet stressed-out Italian rock star who, through a series of misunderstandings, finds himself in the tiny, remote village of Akiani in northern Canada, where the Inuit have lived for more than 5,000 years. "You have a culture you don't use," he scolds the teenagers he's teaching to work together as a band. Their first accomplishment is writing a song together, inspired by a bit of local lore: "Don't ever wake an Inuit who's sleeping" (his soul might not be able to return). Franco teaches them about white music and e-mail; they teach him to hunt caribou and to seek a calmer, more deliberate way to live. Reminiscent of *Local Hero* and "Northern Exposure," *Dancing North* is a unique, heartfelt gem. —Eddie Cockrell

IN ITALIAN, INUKTITUT, AND FRENCH WITH ENGLISH SUBTITLES

Production Companies: Dream Film/Les Films du Triangle. **Producers:** Roberto Gambacorta, Paolo Quaregna, Alessandro Signetto. **Screenplay:** Paolo Quaregna, Fabio Carlini, Monica Rapetti. **Cinematography:** Luca Santini. **Editor:** Luca Benedetti. **Music:** Paolo Buonvino. **Principal Cast:** Frédéric Deban, Noah Aragutak, Adamie Inukpuk, Sabrina Leurquin, Ginette Boivin, Claudio Pallottini.

Saturday, April 24, 7:30 pm, C.O. Foundry, Code: FFF924APRA

Monday, April 26, 7:00 pm, C.O. Foundry, Code: FFF926APRA

DAY OF THE FULL MOON

Den polnolunya

KAREN SHAKHNAZAROV

Russia, 1998, 93 minutes, color

Day of the Full Moon, a series of vignettes from Russia past and present, summons the spirit of Ophuls' *La Ronde*, Altman's *Nashville* and *Short Cuts*, and the time-shifting strategies of

Resnais (*Mon Oncle d'Amérique*) to tell provocative, connected stories illustrating the waltz of years and whim of memory. In 1948, a young man, a boy, and a waiter are captivated during the full moon by a mysterious woman in a lilac dress. The effects of this event ripple across the years, washing over more than 80 characters, including a disc jockey, a fairy princess, a gangster, Alexander Pushkin, and a nostalgic dog. But which of these are dreams, and which reality? Director Shakhnazarov continues his career-long focus on the intersection of past and present with this mysterious, exhilarating mosaic of humankind, which in the end both seduces and satisfies. —Eddie Cockrell

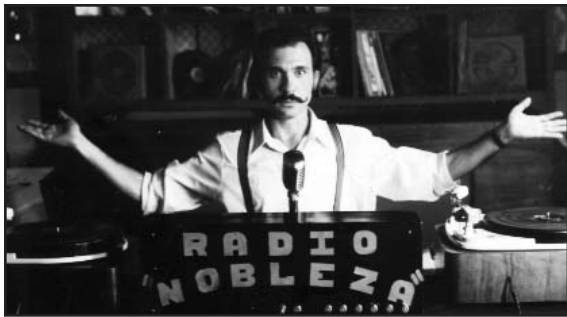


IN RUSSIAN WITH ENGLISH SUBTITLES

Production Company: Mosfilm Cinema Concern. **Producer:** Vladimir Dostal. **Screenplay:** Alexander Borodyansky, Karen Shakhnazarov. **Cinematography:** Gennady Karjuk. **Editor:** Lidia Milioti. **Music:** Anatoli Kroll. **Principal Cast:** Elena Koreneva, Vladimir Ijin, Filipp Yankovsky, Anna Germ, Andrei Panin, Valery Priemykhov.

Wednesday, April 28, 6:30 pm, C.O. Foundry, Code: FFF928APRA

Thursday, April 29, 9:00 pm, C.O. Foundry, Code: FFF929APRB



AMERICAN PREMIERE

The Day Silence Died

El Dia Que Murio el Silencio

PAOLO AGAZZI

Bolivia, 1998, 108 minutes, color

Handsome entrepreneur Abelardo Rios Claros (Dario Grandinette, star of *The Dark Side of the Heart*) arrives in the sleepy little town of Villaserena, rigs up speakers throughout the village, and begins broadcasting "Radio Nobleza." For a small sum of money, they can now buy the opportunity to express publicly what they couldn't say before. As might be expected, Villaserena's closets are quickly emptied of their skeletons. Old quarrels are revived and secrets are no longer. Abelardo soon discovers Celeste, a beautiful young woman virtually imprisoned behind the walls of her father's house. An amorous relationship soon ensues. Eventually, townspeople begin remembering the old days, when Villaserena was truly worthy of its name. —MONTREAL WORLD FILM FESTIVAL, 1998

In Spanish with English subtitles

Production Company: Pegaso Producciones S.R.L. **Producer:** Martin Proctor. **Screenplay:** Guillermo Aguirre, Paolo Agazzi. **Cinematography:** Livio Delgado, Guillermo Medrano. **Principal Cast:** Dario Grandinetti, Gustavo Angarita, Elias Serrano, Guillermo Granda, Maria Laura Garcia.

Friday, April 23, 8:00 pm, C.O. Foundry, Code: FFL923APRA

Sunday, April 25, 9:00 pm, C.O. Foundry, Code: FFI925APRB

DEAD LETTER OFFICE

JOHN RUANE

Australia, 1998, 95 minutes, color



Since her lonely childhood, Alice (Miranda Otto, star of *Doing Time for Patsy Cline*) has been writing to her dead-beat and long-since-vanished father. Then, each letter comes back from the dead letter office. When Alice takes a job at that very bureau, she discovers an extended family of oddballs, love in the person of equally lonely Chilean political refugee Frank (George DelHoyo), and even her missing dad (a cameo by Barry Otto—Miranda's father). "The idea of ordinary people—postal workers—reading private correspondence...fascinated

me," said writer Deb Cox. "Those writers thought they were sending words into the ether, but instead they landed on the desk of a man like Frank and he became part of their small tragedies." With smart direction, imaginative photography, and colorfully industrial production design, "the result," enthused *Variety's* David Stratton, "is a light comedy that has real emotional depth."

—Eddie Cockrell

In English and Spanish with English subtitles

Production Company: Artist Services Productions. **Producer:** Denise Patience. **Screenplay:** Deb Cox. **Cinematography:** Ellery Ryan. **Editor:** Denise Haratzis. **Music:** Roger Mason. **Principal Cast:** Miranda Otto, George DelHoyo, Nicholas Bell, Syd Brisbane, Georgina Naidu.

Monday, April 26, 6:45 pm, C.O. Foundry, Code: FFI926APRA

Tuesday, April 27, 7:30 pm, C.O. Foundry, Code: FFF927APRA

THE DINNER GAME

Le Diner des cons

FRANCIS VÉBER

France, 1998, 90 minutes, color

The French, they are a funny race—and few are funnier than Francis Véber, whose films include the Gérard Depardieu-Pierre Richard comedies *La Chèvre* (1982) and *Les Compères* (1984).

Every Wednesday, Pierre Brochant and his friends meet for supper, adhering to one condition: everyone attending must bring along an idiot. The one bringing the most fantastic idiot wins a prize. Tonight, Brochant is overjoyed, as the prize is most certainly his. A friend has recommended a real gem—a lowly accountant for the Finance Ministry, the hapless François Pignon, who's convinced Brochant is calling about his collection of matchstick sculptures. He hopes his dream of a book featuring his beloved tributes to major world architecture in matchstick form will finally be realized. In classic French farce style, *The Dinner Game* is loaded with slapstick moments, absurd comedy, and clever dialogue.—MICHÈLE MAHEUX, 23RD TORONTO INTERNATIONAL FILM FESTIVAL, 1998

In French with English subtitles

Production Companies: Gaumont/EFVE/TF1 Films Production. **Producer:** Alain Poiré. **Screenplay:** Francis Véber. **Cinematography:** Luciano Tovoli. **Editor:** Georges Klotz. **Music:** Vladimir Cosma. **Principal Cast:** Thierry Lhermitte, Jacques Villeret, Francis Huster, Daniel Prevost, Alexandra Vandernoot, Catherine Frot.

Tuesday, April 27, 7:00 pm, Embassy of France, \$15.00 (includes reception), Code: FFE927APRA

Thursday, April 29, 7:30 pm, C.O. Tenley, Code: FFT929APRA



IN PERSON: DIRECTOR FRANCIS VÉBER

This event is presented under the auspices of the Cultural Service La Maison Français at the Embassy of France.

Reception following April 27 screening only.

Reception sponsored by:

LE COGNAC



DIVINE

El Evangelio de las Maravillas

ARTURO RIPSTEIN

Mexico/Argentina/Spain, 1998, 112 minutes, color

"Someday," wrote Luis Buñuel of his one-time assistant, "I will make a quote about Arturo Ripstein that will make mysteries tremble." Among the world's most gifted and important filmmakers, Ripstein has made his most audacious, provocative, Buñuelian movie yet. In the shadowy world of New Jerusalem—as if sets and extras from a 1950s Hollywood biblical epic had been pressed into service for a mammoth yard sale—Mama Dorita (Katy Jurado), who cheats at dominos, and tipling, movie-mad Papa Basilio (Francisco Rabal), preside over their "fish," social-out-

casts who have been drawn to their millennial mishmash of rituals and fetishes from various religions, peppered with stuff they've just made up. Based on an actual Mexican sect of the 1970s, *Divine* is an unclassifiable triumph.—Eddie Cockrell

In Spanish with English subtitles

Production Companies: Amaranta Producciones/Gardenia Films/Instituto Mexicano de Cinematografía/Wanda Films/Aleph Producciones. **Producers:** Jorge Sanchez, Laura Imperiale. **Screenplay:** Alicia Paz Garcíadiego. **Cinematography:** Guillermo Granillo. **Editor:** Ximena Cuevas. **Music:** David Mansfield. **Principal Cast:** Francisco Rabal, Katy Jurado, Carolina Papaleo, Edwarda Gurrola, Bruno Bichir, Patricia Reyes Spindola.

Friday, April 23, 6:30 pm, American Film Institute, \$15.00, Code: FFA923APRA

Sunday, April 25, 4:00 pm, National Gallery of Art, Free

Co-presented with the Mexican Cultural Institute.

Reception immediately following April 23 screening only, at Mexican Cultural Institute, 2829 16th Street, NW

DIVINE TRASH

STEVE YEAGER



USA, 1997, 97 minutes, color and black & white

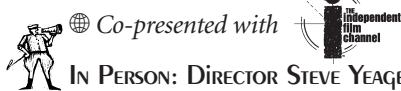
"Act a little more," John Waters tells one of his brave ensemble during priceless behind-the-scenes footage from the making of *Pink Flamingos*, and the line could serve as a motto for the career of this influential Baltimore-based American independent icon. Waters defines the kind of resolutely regional, cheerfully bizarre filmmaking that everyone likes to think is the hallmark of the now dangerously stagnant Amerindie movement.

With reminiscences from dozens of friends and colleagues, including Steve Buscemi, Mike and George Kuchar, former Maryland censor Mary Avara, Jim Jarmusch, and, of course, Waters' parents, this meticulously researched film from Baltimore's Steve Yeager offers a thorough and fascinating look behind the scenes of what *Village Voice* critic J. Hoberman called "probably the most important underground movie made after *Chelsea Girls*, one of the first real midnight cult films." —Eddie Cockrell

Producers: Cindy Miller, Steve Yeager. **Screenplay:** Kevin Heffernan, Steve Yeager. **Cinematography:** Jeff Atkinson, Steve Yeager. **Editors:** Terry Campbell, Tim Kahoe, Steve Yeager. **Music:** Don Barto.

Friday, April 30, 9:00 pm, American Film Institute, Code: FFA930APRB

Saturday, May 1, 9:30 pm, American Film Institute, Code: FFA901MAYD



Co-presented with

IN PERSON: DIRECTOR STEVE YEAGER

FROM THE HEART

Dil se..

MANI RATNAM

India, 1998, 163 minutes, color



During nationwide celebrations of the 50th anniversary of Indian independence, All India Radio executive Amar Kant Varma (impossibly durable hunk Shahrukh Khan) is diverted from his peripatetic man-on-the-street interviews by the alluring, mysterious Meghna (Manisha Koirala)—vanguard of a terrorist plot targeting the Republic Day

parade in Assam. From "Chaiyya Chaiyya," the first jaw-dropping musical number in which writhing crowds swarm over a speeding train, to the literally explosive finale, the film—a giddy CinemaScope cross between *Stomp* and *Enemy of the State* with some Douglas Sirk melodrama thrown in—continues Ratnam's style that mixes action, music, romance, and politics (past Filmfest DC audiences have thrilled to his *Bombay* and *Iruvar*). *From the Heart* is also among the growing number of films with dedicated websites: at <http://www.dilse.com> the smart surfer can find background on the movie and even downloadable samples of its pulsing, contemporary songs.—Eddie Cockrell

In Hindi with English subtitles

Production Company: India Talkies. **Producer:** Ram Gopal Varma. **Screenplay:** Mani Ratnam. **Cinematography:** Santosh Sivan. **Editor:** Suresh Urs. **Music:** A.R. Rahman. **Principal Cast:** Shahrukh Khan, Manisha Koirala, Preity Zinta, Raghuvar Yadav, Zora Sehgal.

Thursday, April 22, 7:00 pm, C.O. Foundry, Code: FFL922APRA

Saturday, May 1, 9:00 pm, National Geographic Society, Code: FFN901MAYB

Presented with the assistance of the Smithsonian Institution

DUKE ELLINGTON ON FILM: A TRIBUTE

Total running time: 90 minutes

This program features film highlights from the prodigious body of work of one of America's most distinguished and gifted artists, Duke Ellington. Spanning the period 1929 through 1970, the survey highlights the enormous range of creativity achieved by Ellington and the musicians he inspired.

Duke's first two film efforts, *Black and Tan* (1929) and *Check and Double Check* (1930), feature sidemen who would appear and reappear with him throughout the next four decades, including Harry Carney, Johnny Hodges, Cootie Williams, Joe Nanton, Juan Tizol, and Sonny Greer. The program includes several numbers by the late-Thirties-early-Forties band, considered by many to be the pinnacle of big bands (with Ben Webster, Lawrence Brown, Rex Stewart, and Barney Bigard). Ellington's work with vocalists, including Ivie Anderson, Ray Nance, Ella Fitzgerald, and Betty Roche, is also featured, as are rarely seen trio and solo performances by Duke. —MICHAEL CHERTOK



Saturday, April 24, 7:30 pm, American Film Institute, Code: FFA924APRD

Sunday, April 25, 4:30 pm, American Film Institute, Code: FFA925APRA

FULL MOON

Vollmond

FREDI M.

MURER

Switzerland, 1998, 119 minutes, color

Some things can't be understood, and our measure is taken by how we react to life's cruel mysteries. Twelve children have disappeared throughout Switzerland on a single Friday morning, and Superintendent Anatol Wasser is failing to turn up a motive, ransom note, or any trace of foul play. He visits each of the families but fails to find a common thread until a mysterious boy, a recurring poster image, and the coincidence of his own last name nudge him toward a resolution of the mystery that proves both cathartic and inscrutable.



A metaphysical thriller of extraordinary delicacy and foreboding, grounded in a reality so placid it becomes frightening, *Full Moon* continues the fascination with children—their power over adults and the almost unbridgeable gulf between generations—begun by writer-director Murer with his 1985 drama, *Alpine Fire*. —Eddie Cockrell

In German, French, and Italian with English subtitles

Production Companies: T & C Film/Pandora/Arena Films. **Producer:** Marcel Hoehn. **Screenplay:** Fredi M. Murer. **Cinematography:** Pio Corradi. **Editors:** Loredana Cristelli, Isabel Meier. **Music:** Mario Beretta. **Principal Cast:** Hanspeter Müller, Lilo Baur, Benedict Freitag, Mariebelle Kuhn, Joseph Scheidegger, Verena Zimmermann, Soraya Goma.

Friday, April 30, 9:00 pm, C.O. Foundry, Code: FFL930APRB

Saturday, May 1, 8:45 pm, C.O. Foundry, Code: FFF901MAYB

Co-presented with the Embassy of Switzerland

FOLLOWING

CHRISTOPHER NOLAN

United Kingdom, 1998, 70 minutes, black & white

This notable feature debut is reminiscent of the recent caper movies *The Usual Suspects* and *The Spanish Prisoner*, but with a moodier, more intimate feel. Would-be writer Bill (co-producer Jeremy Theobald), possessed of an odd compulsion to follow complete strangers, finds his actions have a sinister ripple effect when one of his targets, urbane thief Cobb (Alex Haw), leads him into a dangerous game of robbing flats while the owners are away. Add a mysterious woman and more twists than the crooked streets and rooftops of London, where the drama unfolds, and the result is a complex and provocative film about the mysteries of personal space and the consequences of deceit and treachery.

—Eddie Cockrell

Production Company: Next Wave Films. **Producers:** Emma Thomas, Christopher Nolan, Jeremy Theobald. **Screenplay:** Christopher Nolan. **Cinematography:** Christopher Nolan. **Editors:** Gareth Heal, Christopher Nolan. **Music:** David Julian. **Principal Cast:** Jeremy Theobald, Alex Haw, Lucy Russell, John Nolan.

Wednesday, April 28, 9:15 pm, C.O. Foundry, Code: FFL928APRB

Friday, April 30, 9:30 pm, C.O. Foundry, Code: FFF930APRB



A HARD DAY'S NIGHT

RICHARD LESTER

United Kingdom, 1964, 92 minutes, black & white

This landmark in the development of rock and roll on film, with the quick-cutting style so prevalent in video clips and television today, still looks fresh and relevant, thanks to its wry, non sequitur-sprinkled script (nominated for an Oscar!), Richard Lester's groundbreaking direction, and, of course, the charm of those four lads from Liverpool. Shrewdly casting each of the Beatles to type, the movie presents anarchic John messing about in a bubble bath one moment, then prompting their harried manager to bark "put them girls down" the next; Paul urging his mates to mischief while caring for his "very clean" grandfather (Wilfrid Brambell); Ringo's AWOL adventures; and George's stiffly philosophical musings. For its 35th anniversary, this print sports a digitally restored soundtrack and previously unseen footage of the group performing "You Can't Do That" after the closing credits.—Eddie Cockrell

Production Company: Proscenium Films Ltd. **Producer:** Walter Shenson. **Screenplay:** Alun Owen. **Cinematography:** Gilbert Taylor. **Editor:** John Jympson. **Music:** John Lennon and Paul McCartney, George Martin. **Principal Cast:** John Lennon, Paul McCartney, George Harrison, Ringo Starr, Wilfrid Brambell, Norman Rossington, John Junkin, Victor Spinetti.

Thursday, April 22, 7:30 pm, C.O. Tenley, Code: FFT922APRA

Saturday, May 1, 9:30 pm, C.O. Foundry, Code: FFI901MAYB





How to Be Single in Rio

Como ser Solteiro no Rio de Janeiro

ROSANE SVARTMAN

Brazil, 1998, 92 minutes, color and black & white

In the lusty spirit of last year's Filmfest DC hit *Little Book of Love* comes another distaff meditation on sex and love, this time over the course of a long hot summer in contemporary Rio.

Monica, desperate for a man, has just found out her ex-boyfriend Julinho's returned from New York fresh out of the closet. Her roommate Julia is increasingly radicalized by her treatment by men. Meanwhile, timid journalist Claudio despairs of ever understanding women ("We both fell asleep watching Godard," he beseeches one potential mate) even as his best friend, hunky Ricardo, has to beat them off with a stick (women, not French New Wave filmmakers). As clueless as they are gorgeous, these human pinballs bounce off each other in sexy, colorful, witty ways in this seductive, jaunty romp.

—Eddie Cockrell

In Portuguese with English subtitles

Production Company: Raccord. **Producers:** Clelia Bessa, Rosane Svartman. **Screenplay:** Rosane Svartman. **Cinematography:** Marcelo "Guru" Duarte. **Editor:** Tuco. **Music:** Leonardo Teixeira, Lafer, Paulo Futura. **Principal Cast:** Rosana Garcia, Cassia Linhares, Ernesto Piccolo, Heitor Martinez Mello, Marcos Palmeira.

Friday, April 23, 9:30 pm, C.O. Foundry, Code: FFW923APRB

Sunday, April 25, 6:30 pm, C.O. Foundry,
Code: FFW925APRA



IN PERSON: DIRECTOR ROSANE SVARTMAN



The Hole

Dong

TSAI MING-LIANG

Taiwan/France, 1998, 89 minutes, color

In his four films (including *Vive l'Amour*, Filmfest DC 1995, and *The River*, Filmfest DC 1998), Tsai Ming-liang explores variations on a theme: the impossibility of communication between urban dwellers. In *The Hole*, it's seven days before the start of the millennium. It just won't stop raining in Taiwan, and a mysterious illness takes on epidemic proportions. A hole in the floor of the apartment of a man who refuses to leave the city gives him an opportunity to spy on the woman downstairs. Intermittently, the two perform songs based on American musicals of the 1950s. The film is subtle, moving, funny, and stunning.

In Taiwanese with English subtitles

Production Companies: Haut et Court/Arc Light Films/China Television/Central Motion Picture Corporation. **Producers:** Cheng Su Ming, Chiu Shun-ching. **Screenplay:** Yang Ping-ying, Tsai Ming-liang. **Cinematography:** Liao Peng-jung. **Editor:** Hsiao Ju-kuan. **Music:** Grace Chan. **Principal Cast:** Yang Kuei-mei, Lee Kang-sheng, Miao Tien, Tong Hsiang-chu.

Thursday, April 29, 7:00 pm, C.O. Foundry, Code: FFF929APRA

Friday, April 30, 7:30 pm, C.O. Foundry, Code: FFF930APRA



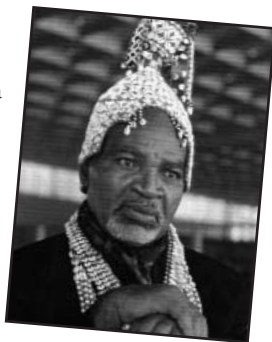
I.D.

Pièces d'identités

MWEZE NQANGURA

Belgium/France/Republic of Congo, 1998, 96 minutes, color

Returning to Brussels in search of the daughter he's lost touch with, the King of the Bakongo (Gérard Essomba, himself the grandson of a king) encounters more complications and less cooperation than a monarch has any right to expect. This sparkling new comedy from the writer and co-director of 1987's *La Vie est belle* scores strong and provocative points about cultural identity, racism, and tradition without trivializing royal pain or sacrificing strong entertainment values born of logical, airtight scripting and engaging ensemble acting. Rather than laugh-out-loud funny, the movie has a Runyonesque quality to it in which each character gets an opportunity to exhibit a heart of gold underneath various gruff exteriors. And that's soukous singer Papa Wemba, star of the 1987 film, popping up to perform his self-penned title tune. This rich multicultural romp shouldn't be missed. —Eddie Cockrell



In French and Wolof with English subtitles

Production Companies: Films Sud/Videocam/Petrouchka Films/Sol'oeil Films. **Producer:** Mweze Nqangura. **Screenplay:** Mweze Nqangura. **Cinematography:** Jacques Besse. **Editors:** France Duez, Ingrid Ralet. **Music:** Jean-Louis Daulne, Papa Wemba. **Principal Cast:** Gérard Essomba, Herbert Flack, Jean-Louis Daulne, Dominique Mesa, David Steegen, Cecilia Kankonda, Thilombo Lubambu, Muanza Goutier.

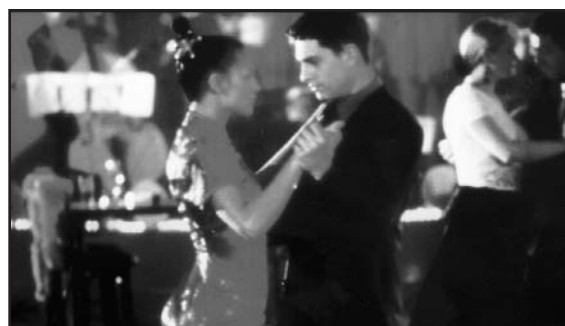
Thursday, April 29, 6:30 pm, C.O. Foundry, Code: FFI929APRA

Friday, April 30, 6:45 pm, C.O. Foundry, Code: FFI930APRA

Co-presented with the Center for the Global South,
American University



IN PERSON: DIRECTOR MWEZE NQANGURA



Jeanne and the Perfect Guy

Jeanne et le garçon formidable

OLIVIER DUCASTEL, JACQUES MARTINEAU

France, 1997, 105 minutes, color

Jeanne and the Perfect Guy is a real surprise. Admittedly, the story of a romance between a free-spirited young woman and an HIV-positive man is not the most obvious choice for a musical. But this feast for the senses celebrates life and passion through the affair between Jeanne (the gifted young French star, Virginie Ledoyen) and Olivier (Mathieu Demy, son of the famous director, Jacques Demy). Jeanne lives life to the hilt and enjoys the company of men. One day, she meets Olivier on the Métro and decides she has met "the perfect guy." Using song and dance to deal with serious issues, Jeanne is reminiscent of Jacques Demy's films, *The Umbrellas of Cherbourg* and *The Young Girls of Rochefort*. —TORONTO INTERNATIONAL FILM FESTIVAL, 1998

In French with English subtitles

Production Company: Les Films du Requien. **Screenplay:** Olivier Ducastel, Jacques Martineau. **Cinematography:** Mathieu Poirot-Delpech. **Editor:** Sabine Mamou. **Music:** Philippe Miller. **Principal Cast:** Virginie Ledoyen, Mathieu Demy, Jacques Bonnaffe, Valerie Bonneton, Frédéric Gorny.

Friday, April 23, 6:30 pm, C.O. Foundry, Code: FFI923APRA

Saturday, April 24, 9:30 pm, C.O. Foundry, Code: FFI924APRB

The Ice Rink

La Patinoire

JEAN-PHILIPPE TOUSSAINT

France, 1998, 77 minutes, color



One part Jacques Tati, one part *Living in Oblivion*, and one part ESPN, this mischievously funny, completely uncategorizable French comedy follows the travails of a feature film unit shooting on frozen

pond. As the unflappable director becomes slowly flapped, he finds himself in competition with his American action star Sylvester Stallone (*The Evil Dead's* Bruce Campbell in a role written with Jean-Claude Van Damme in mind) for the affections of the sensitive leading lady (Charlie Chaplin's granddaughter Dolores). Mix in a bumbling crew, a pushy producer (Marie-France Pisier) determined to make the Venice Film Festival deadline, and a drunk Lithuanian hockey team, and you've got a recipe for disaster—and laughs. This genuine find is the first original screenplay from Jean-Philippe Toussaint—*The Ice Rink* speaks to a blossoming visual talent on the level of Buster Keaton and Jerry Lewis. —Eddie Cockrell

In French, Lithuanian, and Italian with English subtitles

Production Companies: Les Films des Tournelles/Fandango/Studio Canal +/Les Films de l'Étang. **Producers:** Anne-Dominique Toussaint, Pascal Judelewicz. **Screenplay:** Jean-Philippe Toussaint.

Cinematography: Jean-François Robin. **Editors:** Ludo Troch, Anne Argouse. **Principal Cast:** Tom Novembre, Bruce Campbell, Dolores Chaplin, Mireille Perrier, Marie-France Pisier, Jean-Pierre Cassel, Gilbert Melki, Dominique Deruddère.

Friday, April 30, 9:15 pm, C.O. Foundry, Code: FFI930APRB

Saturday, May 1, 7:00 pm, C.O. Foundry, Code: FFI901MAYA

LATE AUGUST, EARLY SEPTEMBER

Fin août, début septembre

OLIVIER ASSAYAS

France, 1998, 112 minutes, color

In a remarkably consistent body of work created over the past decade, Olivier Assayas (*Irma Vep*, Filmfest DC 1997) has gently probed beneath the surface of relationships to uncover under-



lying anxieties, fears, and hesitations. In his new film, Assayas introduces characters struggling with their private demons. Adrien (François Cluzet, also in Chabrol's *The Swindle*) and his friend Gabriel are grappling with their relationship to each other and ultimately to the women in their lives. Adrien, shy and uncompromising, is much admired by Gabriel, who feels inadequate in his friend's presence. Both have split from women with whom they have shared a substantial part of their lives, leaving a legacy of pain and remorse.—28th INTERNATIONAL FILM FESTIVAL ROTTERDAM, 1999

In French with English subtitles

Production Companies: Dacia Films/Cinea. **Producers:** Georges Benayoun, Philippe Carcassonne. **Screenplay:** Olivier Assayas. **Cinematography:** Denis Lenoir. **Editor:** Luc Barnier. **Principal Cast:** Mathieu Amalric, Virginie Ledoyen, François Cluzet, Jeanne Balibar, Alex Descas, Arsinée Khanjian.

Thursday, April 29, 9:30 pm, C.O. Foundry, Code: FFI929APRB

Friday, April 30, 6:30 pm, C.O. Foundry, Code: FFI930APRA

A USER-FRIENDLY GUIDE TO FILMFEST DC

THE SCHEDULE

Descriptions of films in the catalog are arranged alphabetically, with showtimes and locations listed at the end. The master schedule (at right) lists each day's films and their showtimes.

NEW LATIN AMERICAN CINEMA

This year highlights Latin America, with a number of innovative films by both young and established directors. The films presented in our series represent both the quality and variety of today's Latin American productions.

<i>The Call of the Oboe</i> (Brazil/Paraguay)	page 5
<i>Courage</i> (Peru)	6
<i>The Day Silence Died</i> (Bolivia)	7
<i>Divine</i> (Mexico)	7
<i>How to Be Single in Rio</i> (Brazil)	9
<i>Life Is to Whistle</i> (Cuba)	12
<i>The Life Jacket Is Under Your Seat</i> (Uruguay)	12
<i>The Lighthouse</i> (Argentina)	12
<i>Little Thieves, Big Thieves</i> (Venezuela)	12
<i>Wind With the Gone</i> (Argentina)	15
<i>Winter Land</i> (Argentina)	15

Global Rhythms

One of Filmfest DC's unique sections is our series of films from around the globe that feature major international musical artists.

<i>Black Tears</i>	page 4
<i>Bob Marley: Live in Concert</i>	5
<i>Buena Vista Social Club</i>	5
<i>Duke Ellington on Film: A Tribute</i>	8
<i>A Hard Day's Night</i>	8
<i>Jeanne and the Perfect Guy</i>	9
<i>Peter Pan</i> (with live musical accompaniment)	13
<i>The Spitball Story</i>	4
<i>Tangos Are for Two</i>	15

Don't miss a special presentation of *Peter Pan* at the National Gallery of Art, Filmfest DC for Kids, and our CineCafes. Again this year, we will present a Directors' Roundtable, an informal, exchange between the audience and our international visiting film directors.



The Acid House



The Ice Rink

Filmfest DC Audience Award

Filmfest DC will give an award to the film voted the most popular by our audience. Ballots will be available after each screening, and the winner will be announced on Closing Night. The Filmfest DC Audience Award is sponsored by the DC Lottery.



FREE!

FREE PROGRAMS

Some of the best deals in the festival are our free screenings and panels.

Filmfest DC On-Line

You can reach us in cyberspace. The complete festival catalog can be found on the Internet at www.capaccess.org/filmfestdc

Sponsored by WETA-CapAccess



TICKETS

General admission is \$7.00. Special admissions are noted. Events marked with an asterisk (*) are free.

Advance tickets are available through ProTix by calling (703) 218-6500, at all Olsson's Book & Records stores, all Waxie Maxie's stores and select Record Town stores in the Washington, DC, area, and all Record & Tape Traders stores in the Baltimore area.



Tickets are also available through the ProTix website at www.protix.com. Filmfest DC pays the service charge on all ProTix sales.

Please use the program codes listed beneath 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 the first show of the day.

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

Director's Pass. The one-time purchase of 10 tickets valued at \$7.00 each is discounted to \$60.00. Available only through ProTix (not applicable for Opening and Closing Nights or special events).

LOCATIONS

Festival screenings will take place at the following convenient venues:

Loews Cineplex Tenley
4200 Wisconsin Ave., NW. Take Metro Red Line to Tenleytown. Paid parking is available in the building along Van Ness St. and at 4000 Wisconsin Ave.

Loews Cineplex Foundry
1055 Thomas Jefferson St., NW. Take Metro Orange or Blue Line to Foggy Bottom. Paid parking is available in the building along 30th St. and the parking lot across from the theater.

AMC Union Station 9
50 Massachusetts Ave., NE. Take Metro Red Line to Union Station. 3 hours free parking with validation.

American Film Institute
John F. Kennedy Center for the Performing Arts. Take Metro Orange or Blue Line to Foggy Bottom. Paid parking is available at the Kennedy Center.

National Geographic Society, Gilbert H. Grosvenor Auditorium
1600 M St., NW. Take Metro Red Line to Farragut North or Metro Blue or Orange Line to Farragut West. Free underground parking at 16th & M, beginning at 6 pm.



How to Be Single in Rio

OTHER LOCATIONS

- Embassy of France, 4101 Reservoir Rd., NW
- Hirshhorn Museum and Sculpture Garden, 7th St. and Independence Avenue, SW. Take Metro Blue, Orange, or Yellow Line to L'Enfant Plaza.
- The Lincoln Theatre, 1215 U St., NW. Take Metro Green Line to U Street-Cardozo.
- GW's Lisner Auditorium, 730 21st Street, NW. Take Metro Orange or Blue Line to Foggy Bottom.
- Mexican Cultural Institute, 2829 16th Street, NW
- National Gallery of Art, 6th St. and Constitution Ave., NW. Take Metro Yellow or Green Line to Archives-Navy Memorial.
- The World Bank, 1818 H St., NW. Take Metro Blue or Orange Line to Farragut West.

FILMFEST DC 1999 Schedule

WEDNESDAY, April 21

7:00 pm **Opening Night Gala: The Red Violin** GW's Lisner Auditorium

THURSDAY, April 22

7:00 pm **From the Heart** Cineplex Odeon Foundry
 7:00 pm **Life is to Whistle** AMC Union Station 9
 7:30 pm **A Hard Day's Night** Cineplex Odeon Tenley
 8:00 pm **The Polish Bride** Cineplex Odeon Foundry
 9:30 pm **Bob Marley: Live in Concert** AMC Union Station 9

Friday, April 23

6:30 pm **Divine** American Film Institute
followed by a reception Mexican Cultural Institute
 6:30 pm **Jeanne and the Perfect Guy** Cineplex Odeon Foundry
 6:30 pm **The Call of the Oboe** Cineplex Odeon Foundry
 6:45 pm **Stowaways** Cineplex Odeon Foundry
 8:00 pm **The Day Silence Died** Cineplex Odeon Foundry
 9:00 pm **Courage** Cineplex Odeon Foundry
 9:00 pm **Regret to Inform** American Film Institute
 9:15 pm **The Book of Life** Cineplex Odeon Foundry
shown with Airtime
 9:30 pm **How to be Single in Rio** Cineplex Odeon Foundry

SATURDAY, April 24

12:00 pm **Regret to Inform** American Film Institute
 1:00 pm **Filmfest DC for Kids: Prog. I*** Hirshhorn Museum
 2:00 pm **Filmfest DC for Kids: Prog. II*** Hirshhorn Museum
 3:00 pm **Filmfest DC for Kids: Prog. III*** Hirshhorn Museum
 3:00 pm **Peter Pan*** National Gallery of Art
 3:00 pm **Rosebud Film/Video Awards** American Film Institute
 5:00 pm **Short Stuff I** American Film Institute
 6:30 pm **Courage** Cineplex Odeon Foundry
 7:00 pm **My Son the Fanatic** Cineplex Odeon Foundry
 7:00 pm **The Lighthouse** Cineplex Odeon Foundry
 7:30 pm **Dancing North** Cineplex Odeon Foundry
 7:30 pm **Duke Ellington on Film** American Film Institute
 9:00 pm **The Acid House** Cineplex Odeon Foundry
 9:30 pm **Jeanne and the Perfect Guy** Cineplex Odeon Foundry
 9:30 pm **Little Thieves, Big Thieves** American Film Institute
 9:30 pm **Winter Land** Cineplex Odeon Foundry

Sunday, April 25

12:00 pm **Black Filmmaking in the New Millennium*** American Film Institute
 3:00 pm **Directors' Roundtable*** Borders Books & Music
 4:00 pm **Divine*** National Gallery of Art
 4:30 pm **Duke Ellington on Film** American Film Institute
 6:30 pm **How to be Single in Rio** Cineplex Odeon Foundry
 6:30 pm **West Beirut** Cineplex Odeon Foundry
 7:00 pm **The Acid House** Cineplex Odeon Foundry
 8:45 pm **Little Thieves, Big Thieves** American Film Institute
 8:45 pm **The Call of the Oboe** Cineplex Odeon Foundry
 9:00 pm **The Day Silence Died** Cineplex Odeon Foundry
 9:15 pm **Black Tears** shown with **The Spitball Story** Cineplex Odeon Foundry

Monday, April 26

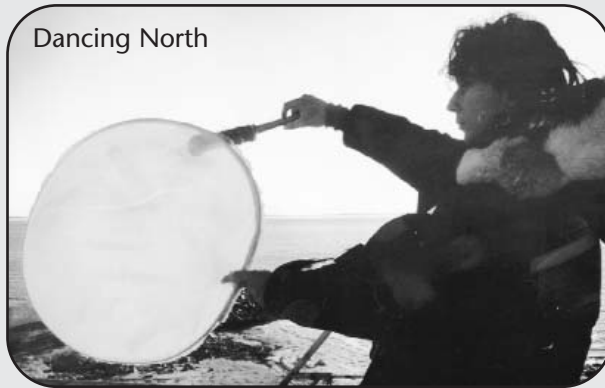
10:30 am **Filmfest DC for Kids: Prog. I*** National Gallery of Art
 12:00 pm **Filmfest DC for Kids: Prog. I*** National Gallery of Art
 6:30 pm **Autumn Tale** AMC Union Station 9
 6:30 pm **Black Tears** shown with **The Spitball Story** Cineplex Odeon Foundry
 6:30 pm **Twice Upon a Yesterday** American Film Institute
 6:45 pm **Dead Letter Office** Cineplex Odeon Foundry
 7:00 pm **Dancing North** Cineplex Odeon Foundry
 7:00 pm **Winter Land** Cineplex Odeon Foundry

7:30 pm **The Sky is Falling** Cineplex Odeon Tenley
 8:30 pm **Nothing** American Film Institute
 8:30 pm **West Beirut** Cineplex Odeon Foundry
 9:00 pm **Life is to Whistle** AMC Union Station 9
 9:00 pm **Buttoners** Cineplex Odeon Foundry
 9:00 pm **The Lighthouse** Cineplex Odeon Foundry
 9:15 pm **The Book of Life** shown with **Airtime** Cineplex Odeon Foundry

7:30 pm **The Dinner Game** Cineplex Odeon Tenley
 9:00 pm **Bob Marley: Live in Concert** AMC Union Station 9
 9:00 pm **Day of the Full Moon** Cineplex Odeon Foundry
 9:00 pm **Stowaways** American Film Institute
 9:15 pm **The May Lady** Cineplex Odeon Foundry
 9:30 pm **Late August, Early September** Cineplex Odeon Foundry

Friday, April 30

10:00 am **Cinema for Seniors*** American Film Institute
 10:30 am **Filmfest DC for Kids: Prog. III*** National Gallery of Art
 12:00 pm **Filmfest DC for Kids: Prog. III*** National Gallery of Art
 1:00 pm **Cinema for Seniors*** American Film Institute
 6:30 pm **Late August, Early September** Cineplex Odeon Foundry
 6:45 pm **I.D.** Cineplex Odeon Foundry
 7:00 pm **Nothing** American Film Institute
 7:00 pm **Wind with the Gone** Nat'l Geographic Society
 7:30 pm **The Hole** Cineplex Odeon Foundry
 9:00 pm **Buena Vista Social Club** Nat'l Geographic Society
 9:00 pm **Divine Trash** American Film Institute
 9:00 pm **Full Moon** Cineplex Odeon Foundry
 9:15 pm **The Ice Rink** Cineplex Odeon Foundry
 9:30 pm **Following** Cineplex Odeon Foundry



Tuesday, April 27

10:30 am **Filmfest DC for Kids: Prog. II*** National Gallery of Art
 12:00 pm **Filmfest DC for Kids: Prog. II*** National Gallery of Art
 6:30 pm **Autumn Tale** AMC Union Station 9
 6:30 pm **Dance Me to My Song** American Film Institute
 6:30 pm **Sweetie Barrett** Cineplex Odeon Foundry
 7:00 pm **The Dinner Game** Embassy of France
 7:00 pm **The Life Jacket is Under Your Seat** Cineplex Odeon Foundry
 7:30 pm **City at Peace** Cineplex Odeon Tenley
 7:30 pm **Dead Letter Office** Cineplex Odeon Foundry
 8:00 pm **Black Cat, White Cat** Cineplex Odeon Foundry
 8:30 pm **The Polish Bride** Cineplex Odeon Foundry
 8:45 pm **The Lovers of the Arctic Circle** AMC Union Station 9
 8:45 pm **Twice Upon a Yesterday** American Film Institute

Wednesday, April 28

10:30 am **Filmfest DC for Kids: Prog. II*** National Gallery of Art
 12:00 pm **Filmfest DC for Kids: Prog. I*** National Gallery of Art
 6:00 pm **Soup to Nuts of Independent Film*** American Film Institute
 6:30 pm **Day of the Full Moon** Cineplex Odeon Foundry
 6:30 pm **The Lovers of the Arctic Circle** AMC Union Station 9
 6:45 pm **The Milky Way** Cineplex Odeon Foundry
 7:00 pm **The Life Jacket is Under Your Seat** Cineplex Odeon Foundry
 7:30 pm **Wind with the Gone** Cineplex Odeon Tenley
 8:45 pm **CineCafe*** following **The Lovers of the Arctic Circle** B. Smith's
 8:30 pm **Black Cat, White Cat** Cineplex Odeon Foundry
 8:30 pm **Tangos are for Two** AMC Union Station 9
 8:30 pm **Am I Beautiful?** American Film Institute
 9:00 pm **The May Lady** Cineplex Odeon Foundry
 9:15 pm **Following** Cineplex Odeon Foundry

Thursday, April 29

10:30 am **Filmfest DC for Kids: Prog. III*** National Gallery of Art
 12:00 pm **Filmfest DC for Kids: Prog. III*** National Gallery of Art
 6:30 pm **Dance Me to My Song** American Film Institute
 6:30 pm **I.D.** Cineplex Odeon Foundry
 6:45 pm **Tangos are for Two** AMC Union Station 9
 7:00 pm **The Hole** Cineplex Odeon Foundry
 7:15 pm **Sweetie Barrett** Cineplex Odeon Foundry

Saturday, May 1

10:30 am **Filmfest DC for Kids: Prog. I*** National Gallery of Art
 11:30 am **Filmfest DC for Kids: Prog. II*** National Gallery of Art
 2:00 pm **Life on Earth*** National Gallery of Art
 2:30 pm **Am I Beautiful?** American Film Institute
 3:00 pm **The Wall*** National Gallery of Art
 4:15 pm **My First Night*** National Gallery of Art
 5:00 pm **Short Stuff II** American Film Institute
 6:30 pm **Buttoners** Cineplex Odeon Foundry
 7:00 pm **Am I Beautiful?** American Film Institute
 7:00 pm **The Ice Rink** Cineplex Odeon Foundry
 7:00 pm **The Swindle** Nat'l Geographic Society
 7:30 pm **My Son the Fanatic** Cineplex Odeon Foundry
 8:45 pm **Full Moon** Cineplex Odeon Foundry
 9:00 pm **From the Heart** Nat'l Geographic Society
 9:15 pm **The Milky Way** Cineplex Odeon Foundry
 9:30 pm **Divine Trash** American Film Institute
 9:30 pm **A Hard Day's Night** Cineplex Odeon Foundry

Sunday, May 2

4:00 pm **Tamas and Juli** shown with **The Sanguinaires*** National Gallery of Art
 4:00 pm **Closing Night Event Besieged** The Lincoln Theatre
 6:00 **Closing Night Party** Reeves Municipal Center

* Events marked with an asterisk are free.

All programs are subject to change.

Please consult Filmfest DC's daily schedule in *The Washington Post* Movie Guide.



FOR ADDITIONAL INFORMATION ABOUT FILMFEST DC CALL: 202/628-FILM



Life Is to Whistle

La Vida es Silbar

FERNANDO PÉREZ

Cuba, 1998, 110 minutes, color

From the director of *Madagascar* (Filmfest DC 1996) comes a uniquely Cuban blend of absurdist humor and mystical realism. *Life Is to Whistle* tells the stories of three end-of-the-millennium Cubans whose lives intersect on the Day



of Santa Barbara (the Santeria deity Chango, ruler of destinies). Mariana, a ballerina, ponders breaking chastity vows she made to land the coveted role of Giselle; Julia faints each time she hears the word "sex," and Elpidio, a musician, seduces a gringa tourist while Bebe, the narrator, takes us for a taxi ride through Havana. Pérez stands apart from his Cuban counterparts for his ability to portray human dilemmas in quirky, unpredictable ways. He gives the jaded lives of his characters a new significance through his whimsical, exuberant vision. —PATRICIA BOERO, SUNDANCE FILM FESTIVAL, 1999

In Spanish with English subtitles

Production Company: ICAIC. **Producer:** Camilo Vives. **Screenplay:** Fernando Pérez, Humberto Jimenez, Eduardo Del Llano. **Cinematography:** Raul Pérez Ureta. **Editor:** Julia Yip. **Music:** Edesio Alejandro. **Principal Cast:** Luis Alberto Garcia, Isabel Santos, Coralía Veloz, Rolando Brito, Bebe Pérez, Claudia Rojas.

Thursday, April 22, 7:00 pm, AMC Union Station 9, Code: FFU922APRA

Monday, April 26, 9:00 pm, AMC Union Station 9, Code: FFU926APRB

Little Thieves, Big Thieves

Cien Años de Perdón

ALEJANDRO SADERMAN

Venezuela/Germany/USA, 1998, 102 minutes, color

Starting from the popular proverb "He who robs a thief deserves a hundred years of forgiveness," director Saderman creates an ambitious, jaunty thriller in which four average guys decide to stick up the state-run bank that's been sticking it to them. Posing as officials, they arrive at the bank to discover the vault has already been looted by the bank's president in a faked intervention. In short order, someone's called the cops and the media. Never quite panicking, mastermind Horacio unravels the scheme and even finds time for love. Saderman embraces similarities to the urban crime classic *Dog Day Afternoon*, going so far as to offer a provocative, updated spin on its Chris Sarandon subplot. By turns funny and suspenseful, *Little Thieves, Big Thieves* walks a fine line between social satire and genre tribute. —Eddie Cockrell



In Spanish with English subtitles

Production Companies: Alejandro Saderman Productions/CNAC/Cinematel/Post House/Lichtblick/TNT America Latina. **Producer:** Alejandro Saderman. **Screenplay:** Carlos Gonzalez, Luis Zekowicz, Henry Herrera, Alejandro Saderman. **Cinematography:** Hernan Toro. **Editor:** Giuliano Ferrioli. **Music:** Julio d'Escivan. **Principal Cast:** Orlando Urdaneta, Daniel Lugo, Aroldo Betancourt, Mariano Alvarez, Elluz Peraza.

Saturday, April 24, 9:30 pm, American Film Institute, Code: FFA924APRE

Sunday, April 25, 8:45 pm, American Film Institute, Code: FFA925APRB



In Person: Director Alejandro Saderman



The Life Jacket Is Under Your Seat

El Chevrole/El Salvavidas Debajo del Asiento

LEONARDO RICAGNI

Uruguay, 1998, 94 minutes, color

Grab your life jackets because you're in for a wild ride on a Chevrole, the half-car, half-pullcart in Leonardo Ricagni's eye-popping, jaw-dropping extravaganza. Like a 1970s midnight cult movie, *The Life Jacket Is Under Your Seat* uses wildly colorful visuals, off-kilter compositions, and infectious music to tell the story of Tuleque, a modern-day Jesus modeled on Frank Zappa. In the coastal city of Montevideo, Tuleque leads the fight to save the Great Holy Water Sanctuary from the corrupt government and local



druglords. With the help of a renegade funk band and the high-class prostitute he loves, Tuleque tries to win top prize at the annual rock and roll contest to save the sanctuary. Ricagni's inventive satire announces the

arrival of a major new filmmaking talent.

—LYNDA HANSEN, 1998 HAMPTONS INTERNATIONAL FILM FESTIVAL

In Spanish and English with English subtitles

Production Company: Mojo Films. **Producer:** Pablo Beherens. **Executive Producer:** Leonardo Ricagni. **Screenplay:** Leonardo Ricagni, Pato Lopez, Nestor Pinion. **Cinematography:** Horacio Maira. **Editors:** Fernando Guariniello, Fernanda Rossi, Luis Moreno. **Music:** Mario Grigorov. **Principal Cast:** Jorge Esmoris, Pastora Vega, Ruben Rada, Tabare Rivero, Horacio Buscaglia, Leo Masliah, Hugo Fatturuso.

Tuesday, April 27, 7:00 pm, C.O. Foundry, Code: FFG927APRA

Wednesday, April 28, 7:00 pm, C.O. Foundry, Code: FFL928APRA

The Lovers of the Arctic Circle



Los Amantes del Circulo Polar

JULIO MEDEM

Spain, 1998, 112 minutes, color

In *The Lovers of the Arctic Circle*, Julio Medem (*The Red Squirrel*, Filmfest DC 1994) explores the themes of

chance and destiny and weaves a complex story, dense with plot, symbol, and allegory, about the romance of Ana and Otto. Alternately told by one main character, then the other, it opens with Otto, chasing a soccer ball, encountering Ana. Their eyes lock in silent fascination. Soon Otto declares his love with a message launched by paper airplane into the courtyard of their elementary school. Thus begins the convoluted story of their lives. The many plot lines of *Lovers*, already crossed and tangled, coil and draw together as the film reaches its climax. This inspired, multilayered film, with its deep exploration of character, arresting photography, and haunting soundtrack, challenges viewers and leaves a long-lasting impression. —NICOLE GUILLET, SUNDANCE FILM FESTIVAL, 1999

In Spanish with English subtitles

Producers: Fernando Bovaira, Enrique Lopez Lavigne. **Screenplay:** Julio Medem. **Cinematography:** Kalo F. Berridi. **Editor:** Ivan Aledo. **Music:** Alberto Iglesias. **Principal Cast:** Fele Martínez, Najwa Nimri, Nancho Novo, Maru Valdivielso, Peru Medem, Beate Jensen.

Tuesday, April 27, 8:45 pm, AMC Union Station 9, Code: FFU927APRB

Wednesday, April 28, 6:30 pm, AMC Union Station 9, Code: FFU928APRA



In Person: Director Julio Medem

April 28 screening followed by a CineCafe at B.Smith's

AMERICAN PREMIERE



The Lighthouse

El Faro

EDUARDO MIQNOGNA

Argentina, 1998, 108 minutes, color



From Eduardo Mignogna, producer-writer-director of *Autumn Sun* (Filmfest DC 1997) comes an ambitious new melodrama about the vicissitudes of life and the often contentious yet always loving bond between two siblings. In 1987, the Ezcurra family is

involved in a terrible road accident outside their small town of Villa Victoria, which only sisters Carmela and Aneta survive. As they grow up together over the next decade, their close bond is challenged by Aneta's blossoming maturity and Carmela's streak of self-destructive depression. Among their friends and supporters is Dolores (Norma Aleandro), who knew their mother and stands by her offspring. *The Lighthouse* is a multilayered, heartwarming, satisfying family saga that, like the metaphor of the title, provides a hazardous yet ultimately reliable beacon home. —Eddie Cockrell

In Spanish with English subtitles

Production Company: Artear Argentina. **Screenplay:** Eduardo Mignogna, Santiago Carlos Oves, Jose Antonio Felez, Graciela Aguirre. **Cinematography:** Marcelo Camorino. **Editor:** Juan Carlos Macias. **Music:** Baby Lopez Furst. **Principal Cast:** Ingrid Rubio, Ricardo Darin, Norberto Diaz, Boy Olmi, Mariano Martinez, Paola Krum, Oscar Ferrigno, Jimena Baron, Florencia Bertotti, Jorge Marralle, Norma Aleandro.

Saturday, April 24, 7:00 pm, C.O. Foundry, Code: FFW924APRA

Monday, April 26, 9:00 pm, C.O. Foundry, Code: FFW926APRB

The May Lady

Banooy-n-e ordibeheshiti

RAKSHAN BANI-ETEMAD

Iran, 1998, 90 minutes, color

The leading female filmmaker in Iran, Rakshan Bani-Etemad has, in her last two films (*Nargess* [Filmfest DC 1998] and *The Blue-Veiled*), boldly gone against societal norms by discussing—and criticizing—the expectations placed upon women vis-à-vis social roles. Her newest film pushes the envelope again by artfully telling the story of Frough Kia (a name evoking the poetess Frough Farrokhdad, who fought for women's rights), a documentary filmmaker and divorcee who faces opposition from her son when she decides to start dating again. "Why should the gift of motherhood deprive me of another gift—love?" she asks. Proclaimed Shahzad Rahmati in *Film International*: "*The May Lady* is indubitably the best, ...most mature work of Rakshan Bani-Etemad to this date." —17th VANCOUVER INTERNATIONAL FILM FESTIVAL, 1998

In Farsi with English subtitles

Production Company: Iranian Film Development Corporation. **Producer:** Ali-Reza Raisyan, Jahangir Kosari. **Screenplay:** Rakshan Bani-Etemad. **Cinematography:** Hussein Jafarian. **Editor:** Masume Shah-Nazari. **Principal Cast:** Minoos Farshchi, Mani Kasraian, Golab Adineh, Atefeh Razavi.

Wednesday, April 28, 9:00 pm, C.O. Foundry, Code: FFI928APRB

Thursday, April 29, 9:15 pm, C.O. Foundry, Code: FFL929APRB



The Milky Way

Barb al tabannat

Ali NASSAR

Israel, 1997, 103 minutes, color

Set in an Arab village in Galilee in 1964, *The Milky Way* mixes a complex brew of history, politics, and fiction in this well-orchestrated and involving feature. The village has been under Israeli military rule since 1948, when several of its inhabitants were killed or forced into exile, but everyday life stubbornly goes on despite arrests, property seizures, and harassment. The head of the local elders council mediates between local interests and the military governor—a corrupting job, although he tries to serve everyone's best interests, which may mean finding a scapegoat when Israeli authorities discover that valuable work permits have been forged. From the opening sequences' deft, humorous sweep through the various characters' everyday chores, Director Nassar maintains a secure grasp on a large narrative canvas.—DENNIS HARVEY, *VARIETY*

In ARABIC AND HEBREW with English subtitles

Production Company: Sanabel Productions. **Producer:** Ali Nassar. **Screenplay:** Ali Nassar, Ghalib Sha'ath. **Cinematography:** Amnon Salomon. **Editors:** Era Lapid, Tova Asher. **Music:** Nachum Heiman. **Principal Cast:** Muhammad Bakri, Suheil Haddad, Makram Khoury, Yusef Abu Warda, Mahmud Abu Jazi.

Wednesday, April 28, 6:45 pm, C.O. Foundry, Code: FF1928APRA

Saturday, May 1, 9:15 pm, C.O. Foundry, Code: FFL901MAYB



PETER PAN

HERBERT BRENON

FREE!

USA, 1924, 10 reels (approximately 101 minutes), tinted black & white

James M. Barrie's timeless play about the boy who never grew up was one of the most popular films of the twenties. Long unavailable, *Peter Pan* has been restored from original nitrate materials with authentic color



Betty Bronson stars as Peter Pan, who charms Wendy and her brothers to fly with him to Never Never Land, where they save Tinkerbell through the power of belief and rescue the Lost Boys from Captain Hook and his band of pirates. This beloved silent film engages children who delight in the fantasy and charms adults who identify with the themes of escape from responsibility and loss of childhood innocence, featuring a terrific cast, sensitive direction by Herbert Brenon, handsome production values, and excellent cinematography by James Wong Howe.—SHARI AND DAVID PIERCE

Production Company: Famous Players-Lasky. **Producers:** Jesse L. Lasky, Adolph Zukor. **Screenplay:** Willis Goldbeck, from the 1904 play by James M. Barrie. **Cinematography:** James Wong Howe. **Music:** Phil Carli and the Flower City Orchestra. **Principal Cast:** Betty Bronson, Ernest Torrence, Cyril Chadwick, Virginia Brown Faire, Anna May Wong.

Saturday, April 24, 3:00 pm, National Gallery of Art

Phil Carli and the Flower City Orchestra from Rochester, New York, will perform an original live musical score to accompany the film.

My SON THE FANATIC

UDAYAN PRASAD

United Kingdom, 1998, 86 minutes, color

Adapted by Hanif Kureishi from his own short story, *My Son the Fanatic* stars Om Puri as Parvez, a mild-mannered Pakistani who has lived in England for 25 years and



grown quite comfortable in his adopted country. His teenage son Farid rebels against his father by becoming consumed with maintaining his ethnic and religious heritage. This only adds to the instability of Parvez's household, since he has begun a romantic relationship with a prostitute (Rachel Griffiths, *Hilary and Jackie*)—much to the dismay of his dutiful wife. Parvez also has been listening to a German businessman (*Good Will Hunting* and *Breaking the Waves* star Stellan Skarsgard), who challenges him to be more hedonistic, more Western. This alternately comic and serious look at generation and culture clashes is described by Kureishi as "a romantic film with ideological edges."

—34TH CHICAGO INTERNATIONAL FILM FESTIVAL, 1998

Production Companies: Zephyr Films/BBC Films. **Producer:** Chris Curling. **Screenplay:** Hanif Kureishi. **Cinematography:** Alan Almond. **Editor:** David Gamble. **Music:** Stephen Warbeck. **Principal Cast:** Om Puri, Rachel Griffiths, Stellan Skarsgard, Akbar Kurtha, Gopi Desai, Harish Patel.

Saturday, April 24, 7:00 pm, C.O. Foundry, Code: FFL924APRA

Saturday, May 1, 7:30 pm, C.O. Foundry, Code: FFL901MAYA



The Polish Bride

De poolse bruid

KARIM TRADIA

The Netherlands, 1998, 86 minutes, color

In the verdant Groningen province of Holland, an unlikely love grows between stoic farmer Henk and Anna, the mysterious woman who literally falls, bruised and bleeding, at his feet one spectacular country morning. Slowly, Henk discovers that she is a Polish immigrant, forced into prostitution and now on the run from her captors. Learning first to communicate and finally to love, Henk and Anna must confront her past before their future can be determined. *The Polish Bride* marks a self-assured debut from Karim Traidia, aided by Fons Merkies' fine score and Traidia's calm yet involving treatment of the material, at once tense and tender.—Eddie Cockrell

In DUTCH, GERMAN, AND POLISH with English subtitles

Production Companies: Motel Films/IJswater Films/VPRO Television. **Producers:** Jeroen Beker, Frans van Gestel, Marc Bary, Ilana Netiv. **Screenplay:** Kees van der Hulst. **Cinematography:** Jacques Laureys. **Editor:** Chris Teerink. **Music:** Fons Merkies. **Principal Cast:** Jaap Spijkers, Monic Hendrickx, Rudi Falkenhagen, Roef Ragas, Hakim Traidia, Soraya Traidia.

Thursday, April 22, 8:00 pm, C.O. Foundry, Code: FFH922APRA

Tuesday, April 27, 8:30 pm, C.O. Foundry, Code: FFH927APRB

AMERICAN PREMIERE

Nothing

Nic

DOROTA

KEDZIERZAWSKA

Poland, 1999, 74 minutes, color

A young woman with three small children finds herself pregnant again. Terrified that her cruel, boorish husband will leave her if she reveals her condition, she explores her options via medical and clerical advice, but is unhappy with what she learns—and increasingly desperate to hide the truth. Kedzierawska presents her provocative story (as with her other films, slanted strongly toward the perceptions and activities of children) in a tinted world of light, texture, and vertiginous angles that mirror the protagonist's anguished inner state. The conflicted mother's decision and its consequences make *Nothing* a tragedy, but its often claustrophobic style and sun-drenched look give it an unsettling yet extraordinary beauty that subtly underscores the real calamity at the heart of the narrative.—Eddie Cockrell

In Polish with English subtitles

Production Company: Kid Film. **Producer:** Arthur Reinhart. **Screenplay:** Dorota Kedzierawska. **Cinematography:** Arthur Reinhart. **Editors:** Dorota Kedzierawska, Arthur Reinhart. **Music:** Michal Lorenc. **Principal Cast:** Anita Borkowska-Kuskowska, Janusz Panasewicz, Inga Zawadzka, Adas Popielarski, Dawid Lepkowski.

Monday, April 26, 8:30 pm, American Film Institute, Code: FFA926APRB

Friday, April 30, 7:00 pm, American Film Institute, Code: FFA930APRA



Co-presented with Women in Film & Video



REGRET TO INFORM

BARBARA SONNEBORN

USA, 1998, 72 minutes, black & white

Winner of the Documentary Director's Award at the 1999 Sundance Film Festival, the Video Source Award from the International Documentary Association, and one of the Final Five in the Documentary Feature category of this year's Oscar race, *Regret to*



Inform is a powerful, valuable document of war and the devastation it wreaks on those who survive, robbed of their loved ones.

In 1968, on Barbara Sonneborn's 24th birthday, she learned her husband Jeff had been killed in

Vietnam. Twenty-four years later, she traveled there to confront her past. Made in part to neutralize the "social invisibility" suffered by widows of that war, *Regret to Inform* profiles the lives and experiences of numerous women on both sides of the conflict.

—Eddie Cockrell

Production Company: Sun Fountain Productions, Inc. **Producers:** Barbara Sonneborn, Janet Cole. **Screenplay:** Barbara Sonneborn. **Cinematography:** Emiko Omori, Nancy Schiesari, Daniel Reeves. **Editors:** Lucie Massie Phenix, Ken Schneider. **Music:** Todd Boekeheide.

Friday, April 23, 9:00 pm, American Film Institute, Code: FFA923APRB

Saturday, April 24, 12:00 pm, American Film Institute, Code: FFA924APRA

Panel discussion immediately following April 24 screening.



IN PERSON: DIRECTOR BARBARA SONNEBORN

SHORT STUFF I

(101 MINUTES)

THE LITTLE GIRL WHO SOLD THE SUN (LA PETITE VENDEUSE DE SOLEIL)

Djibril Diop Mambety, Switzerland/
France/Senegal, 1999, 45 minutes, Wolof
with English subtitles, color

A crippled yet defiant little girl is picked on mercilessly by the newspaper boys on the streets of Dakar until she challenges their aggression.

Mind's Eye

Gregory Godhard, Australia, 1998, 5 minutes, color

A fast-paced surrealistic journey without words.

Mud

Ivailo Simidchiev, Bulgaria/Canada, 1997, 22 minutes, black & white

A man finds himself in pursuit of a little gypsy boy, who stabs him, cares for him, befriends him, and finally lays his body to rest.



OUR TROUBLES WILL SOON BE OVER

Jorge Ramirez-Suárez, Mexico/USA, 1998, 5 minutes, color

On the cutting edge of computer animation, this short is about a duel between a fly and a man in a Mexico City slum.

STORY OF THE RED ROSE

Juan Carlos Martinez-Zaldivar, Cuba/Canada, 24 minutes, color

Love in all its strangeness in this Greenaway-ish love story inspired by the fairy tales of Oscar Wilde.

Saturday, April 24, 5:00 pm, American Film Institute, Code: FFA924APRC

SHORT STUFF II

(89 MINUTES)

THE BOTTOMLESS CUP

Paul Bonner, USA, 1999, 13 minutes, color

The only way to survive this all-night diner is to finish your bottomless cup of coffee.



LA CALERA

Percy Angress, Costa Rica, 1998/1999, 18 minutes, Spanish with English subtitles, color

A Costa Rican peasant finds himself torn between his wife and a beautiful, mysterious

★ THE FILMS IN EACH OF THESE TWO SHORTS PROGRAMS REPRESENT SOME OF THE MOST DRAMATICALLY AND VISUALLY SATISFYING WORKS WE'VE SCREENED IN THE PAST YEAR. ★

woman. H



The Sky Is Falling

FLORRIE LAURENCE

USA, 1999, 105 minutes, color

A struggling novelist whose high-school sweetheart walks out on her on the eve of their 10th class reunion, Emily (Dedee Pfeiffer) is fretting over the future and imagining increasingly elaborate, absurdly funny ways to end her life. Her support system doesn't exactly help: her mother (Teri Garr) runs the Psychic Acquaintance Hotline, and her father—not the guy on her birth certificate—is a hippie photographer named Yogi (Howard Hesseman). Co-produced and photographed in Los Angeles by D.C. native David Parks, the film is craftily played with tongue firmly in cheek, and the script has a lot to say about the travails of everyday life. Watch for cameos by Chris Elliott and Sean Astin.—Eddie Cockrell

Production Company: Viewfinder Films. **Producers:** David Parks, Brad Hall. **Screenplay:** Florrie Laurence. **Cinematography:** David Parks. **Editor:** Peggy Davis. **Music:** Adam Fields. **Principal Cast:** Dedee Pfeiffer, Laura Leighton, Teri Garr, Bert Remsen, Eric Close, Lorraine Toussaint, Fran Bennett, Howard Hesseman.

Monday, April 26, 7:30 pm, C.O. Tenley, Code: FFT926APRA



IN PERSON: PRODUCER David Parks



Co-presented with



AMERICAN PREMIERE

STOWAWAYS

Clandestins

DENIS CHOUINARD, NICOLAS WADIMOFF

Switzerland/Canada/France/Belgium, 1997, color, 98 minutes



At once riveting thriller and heartbreaking social tract, *Stowaways* finds illegal Arab, Gypsy, Romanian, and Russian refugees locked into a transport container in the depths of a cargo ship headed from Europe to Canada. After an unexpected stop in Britain, the ship devel-

ops engine trouble in the middle of the North Atlantic, necessitating drastic action made all the more risky by the heavy bounty levied on their heads by the shipping company. Winner of numerous film festival prizes, the film has an unforgettable veracity that began when the Quebec-based directors Chouinard and Wadimoff plucked their amateur cast off the streets of Marseilles and continues in the terrifying, *Lifeboat*-meets-*Das Boot* claustrophobia of the container itself.—Eddie Cockrell

IN FRENCH, ENGLISH, AND GERMAN WITH ENGLISH SUBTITLES

Production Companies: Dschoint Ventschr/Les Productions du Regard/Les Films de la Cassine/Morgane Films. **Producers:** Werner Schweizer, Esther van Messel, Jean-Roch Marcotte, Robert Nador, Eve Verce, Chantal Bernheim, Greta van Bempt. **Screenplay:** Denis Chouinard, Nicolas Wadimoff. **Cinematography:** Sylvain Brault. **Editor:** Christian Marcotte. **Music:** Bill Laswell. **Principal Cast:** Ovidiu Balan, Moussa Maaskri, Simona Malcanescu, Anton Kouznetsov, Hanane Rahman, Christelle Sabas.

Friday, April 23, 6:45 pm, C.O. Foundry, Code: FFF923APRA

Thursday, April 29, 9:00 pm, American Film Institute, Code: FFA929APRB

Co-presented with the Embassy of Switzerland

AMERICAN PREMIERE

SWEETIE BARRETT

STEPHEN BRADLEY

Ireland, 1998, 92 minutes, color

Brendan Gleeson, so good in John Boorman's *The General* and last year's *I Went Down*, gives a very different yet no less assured leading performance in the title role of this intriguing Irish parable. Formerly the sword-swallower in a traveling circus, the simple Sweetie blows into the mythical seaside town of Dockery, only to become involved with the local smuggler, a sadistic cop, and a young boy—whose mother's paroled husband sparks a tragedy and a resulting showdown among the principals that only Barrett can square. Debuting writer-director Bradley (co-producer of the similarly surreal *Guiltrip* [Filmfest DC 1996]) and cinematographer Thomas Mauch (*Aguirre, the Wrath of God*) mix striking imagery with a clear-cut tale of good versus evil that is anything but uncomplicated.—Eddie Cockrell

Production Companies: Temple Films/Peter Rommel Productions/Icelandic Film Corporation. **Producer:** Ed Guiney. **Co-Producers:** Peter Rommel, Fridrik Thor Fridriksson, Jan Roldanus. **Screenplay:** Stephen Bradley. **Cinematography:** Thomas Mauch. **Editor:** Dermot Diskin. **Music:** Stephen McKeon. **Principal Cast:** Brendan Gleeson, Liam Cunningham, Lynda Steadman, Andy Serkis, Dylan Murphy, Tony Rohr.

Tuesday, April 27, 6:30 pm, C.O. Foundry, Code: FFH927APRA

Thursday, April 29, 7:15 pm, C.O. Foundry, Code: FFL929APRA



The Swindle

Rien ne va plus

CLAUDE CHABROL

France, 1997, 101 minutes, color

Claude Chabrol's 50th film finds the auteur in fine form, telling the elegant, mischievous, and confounding story of mysteriously related petty grifters Betty (Isabelle Huppert) and Victor (Michel Serrault) and their adventures with larcenous executive Maurice (François Cluzet) and the *Tosca*-loving mobster he crosses. As the schemers move from France to the Swiss Alps to the Caribbean, questions of how this trio of ne'er-do-wells is related take a back seat to who precisely is doing what to whom. Full of what the maker of *The Butcher*, *Story of Women*, and *La Cérémonie* describes as "plenty of little details and vague references to past films for the loyal few who want to have a good laugh finding them," *The Swindle* is vintage Chabrol.—Eddie Cockrell

IN FRENCH WITH ENGLISH SUBTITLES

Production Companies: MK2 Films/TF1 Films Production/CAB Productions/Télévision Suisse Romande/Téléclub/Rhone-Alpes Cinema. **Producer:** Marin Karmitz. **Screenplay:** Claude Chabrol. **Cinematography:** Eduardo Serra. **Editor:** Monique Fardoulis. **Music:** Matthieu Chabrol. **Principal Cast:** Isabelle Huppert, Michel Serrault, François Cluzet, Jean-François Balmer, Jackie Berroyer.

Saturday, May 1, 7:00 pm, National Geographic Society, Code: FFN901MAYA

AMERICAN PREMIERE

TANGOS ARE FOR TWO

Sus Ojos se Cerraron y el Mundo Sigue Andando

JAIME CHAVARRI

Spain/Argentina, 1997, 93 minutes, color

Buenos Aires, 1933. Small-time struggling tango singer Renzo Franchi's life takes a turn when he meets Juanita, the beautiful, seductive girlfriend of his band's guitarist. Struck by his uncanny resemblance to the celebrated tango singer Carlos Gardel, Juanita doesn't take long to seduce Renzo. She soon persuades him to adopt Gardel's hairstyle and mannerisms, allowing her to live out a celebrity love affair by proxy. As Juanita's and Renzo's love blossoms and her infatuation with his new image grows, Renzo finds his own identity slowly but surely blurring with that of the legendary singer. And Juanita, the obsessed, is always on hand to bring out that twist of tango in him.

Production Company: Lolafilms. **Producer:** Marina Valentini. **Screenplay:** Oscar Plasencia, Raul Brambilla. **Cinematography:** Carles Gusi. **Editor:** Pedro Del Rey. **Music:** Luis Maria Serra, Daniel Barardi, Rodolfo Medero. **Principal Cast:** Aitana Sanchez-Gijon, Dario Grandinetti, Juan Echanove, Ulises Dumont, Raul Brambilla, Ramon Rivero.

Wednesday, April 28, 8:30 pm, AMC Union Station 9, Code: FFU928APRB

Thursday, April 29, 6:45 pm, AMC Union Station 9, Code: FFU929APRA



IN PERSON: DIRECTOR JAIME CHAVARRI



Twice Upon a Yesterday

MARIA RIPOLL

Spain/England, 1998, 96 minutes, color

This romantic comedy-drama with a metaphysical twist seems simple enough, but proves to be an irresistible amorous puzzle. Who hasn't begged for a second chance, to take back what we said, or walk a different path than the one that led to heartbreak? That miraculous choice is given to Victor, a self-centered actor whose temporary infatuation with a co-star prompted him to throw away his six-year relationship with psychotherapist Sylvia. Now Sylvia is marrying somebody else who is everything Victor is not, and the jobless thespian wanders London's pubs and rainwashed streets, inconsolable. Then he meets two bizarre Spanish garbagemen with an ability to control time, who use an incantation to send Victor back to the crucial point at which he lost the woman more dear to him than anything else in the world. —CHARLES CASSADY, 23rd CLEVELAND INTERNATIONAL FILM FESTIVAL, 1999

Production Company: Esicma. **Producer:** Juan Gordon. **Screenplay:** Rafa Russo. **Cinematography:** Javier Salmones. **Editor:** Nacho Ruiz-Capillas. **Music:** Luis Mendo, Bernardo Fuster, Angel Illaramendi. **Principal Cast:** Lena Headey, Douglas Henshall, Penelope Cruz, Gustavo Salmeron, Esubio Lazaro, Mark Strong.

Monday, April 26, 6:30 pm, American Film Institute, Code: FFA926APRA

Tuesday, April 27, 8:45 pm, American Film Institute, Code: FFA927APRB

WEST BEIRUT

ZIAD DOUEIRI

Lebanon/France, 1998, 105 minutes, color

Just as John Boorman's *Hope and Glory* recast the World War II bombing of London as a children's wonderland of new and exciting



experience amid death and destruction, *West Beirut* follows the adventures of three young people during Lebanon's civil war in the mid-1970s.

Centered on genial delinquent Tarek and his pal Chamas—Muslims both—the merry band grows to include vivacious May, a Christian. Lebanon-born director Doueiri has worked as assistant and second-unit cinematographer for Quentin Tarantino, which helps explain his nervous, fluid style—aided by a score from ex-Police-man Stewart Copeland—and the lean propulsiveness of the autobiographical narrative ("The happy memories have cancelled the bad ones," he's said.) "Since when has the West understood the East?" someone asks in *West Beirut*. The triumph of the film is Doueiri's ability to bridge the two worlds through the universality of adolescent emotion and experiences. —Eddie Cockrell

IN ARABIC AND FRENCH WITH ENGLISH SUBTITLES

Production Companies: 3B Productions/La Sept Arte. **Producers:** Rachid Bouchareb, Jean Brehat. **Screenplay:** Ziad Doueiri. **Cinematography:** Ricardo Jacques Gale. **Editor:** Dominique Marcombe. **Music:** Stewart Copeland. **Principal Cast:** Rami Doueiri, Mohamad Chamas, Rola Al Amin, Carmen Lebbos.

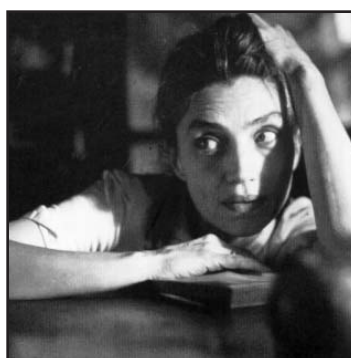
Sunday, April 25, 6:30 pm, C.O. Foundry, Code: FFI925APRA

Monday, April 26, 8:30 pm, C.O. Foundry, Code: FFL926APRB

Co-presented with the Center for the Global South, American University



IN PERSON: DIRECTOR ZIAD DOUEIRI



Wind With the Gone

El Viento se llevo lo que
ALEJANDRO AGRESTI

Argentina/France/The Netherlands/Spain, 1998, 91 minutes, color

The new film from the director of *Love Is a Fat Woman* (Filmfest DC 1988) continues Argentine-born Alejandro Agresti's fascination with playfully subverting conventional narrative order. It's the 1970s, but television hasn't yet come to a small town in southern Argentina's remote, majestic Patagonia. All village life focuses on a tiny cinema, where decrepit old movies come to die. The reels are jumbled (hence the title), the story lines are confused, and the anarchic tales inspire the residents to act in most peculiar ways. Their movie god is Edgar Wexley, whose films are such a mess that they always get a standing ovation. In retirement in Paris, Wexley becomes curious about the fan letters he's received over the years from this little town, so he decides to pay a visit to his worshippers. —34th CHICAGO INTERNATIONAL FILM FESTIVAL, 1998

IN SPANISH AND FRENCH WITH ENGLISH SUBTITLES

Production Companies: Agresti Film/DMVB Films/Studio Nieuwe Gronden/Maestranza Film/Sogedasa/H&A. **Producers:** Thierry Forte, Alejandro Agresti, Facundo Narducci, Antonio P. Perez, Sarah Halioua. **Screenplay:** Alejandro Agresti. **Cinematography:** Mauricio Rubinstein. **Editor:** Alejandro Brodershon. **Music:** Paul Michael van Brugge. **Principal Cast:** Vera Fogwill, Angela Molina, Fabian Vena, Jean Rochefort, Ulises Dumont.

Wednesday, April 28, 7:30 pm, C.O. Tenley, Code: FFT928APRA

Friday, April 30, 7:00 pm, National Geographic Society, Code: FFN930APRA



WINTER LAND

Invierno mala vida

GREGORIO CRAMER

Argentina/France, 1997, 84 minutes, color

Patagonia, in southern Argentina: a place unfriendly to humans, ruled by unremitting, stormy winds and filled with myths. Valdivia, a petty criminal used to failure, dreams of a golden sheep that he has lost, some way or another. When he receives a call from the mysterious Señor Ramenfort, who orders him to go looking for such a sheep, Valdivia's journey to nowhere begins. In this feature debut filled with bizarre humor, Gregorio Cramer balances skillfully on the brink between appearance and reality. With a fine sense of film rhythm and mood, he tells a story of kleptomania, friendship, love, loneliness, and the need to have a dream in one of the most striking contributions by the latest generation of Argentine filmmakers. —28th INTERNATIONAL FILM FESTIVAL ROTTERDAM, 1999

IN SPANISH WITH ENGLISH SUBTITLES

Production Company: TS Productions. **Producer:** Gregorio Cramer. **Screenplay:** Matias Oks, Gregorio Cramer. **Cinematography:** Victor Gonzalez. **Editor:** Ana Poliak. **Music:** Diego Clemente. **Principal Cast:** Ricardo Bartis, Miguel Guergero, Susana Szperling, Gabriel Correa.

Saturday, April 24, 9:30 pm, C.O. Foundry, Code: FFW924APRB

Monday, April 26, 7:00 pm, C.O. Foundry, Code: FFW926APRA



2000 SEEN by... FREE!

LIFE ON EARTH

La Vie sur terre
Abderrahmane Sissako
France/Mauritania, 1998,
61 minutes, color

When he returns to his small village in Mali to visit his father, director Sissako finds himself compelled to capture a portrait of a traditional African community poised on the brink of a new millennium.

—DEBORAH YOUNG, *Variety*

In French with English subtitles

Saturday, May 1 at 2:00 pm, National Gallery of Art



THE WALL

Le Mur

Alain Berliner

Belgium, 1998, 67 minutes, color

Albert's "chips" stall in Brussels stands on the city's linguistic divide: when he plunges potatoes into hot oil, he's in the French-speaking zone, but when he doles out the French fries to his customers, Albert is in the Flemish-speaking district. Arriving at work on the last day of the millennium, he discovers that his shop has been bifurcated by a wall.

In Flemish and French with English subtitles

Saturday, May 1 at 3:00 pm, National Gallery of Art

MY FIRST NIGHT

Miquel Albaladejo

Spain, 1998, 62 minutes, color

New Year's Eve 1999 finds Manuel and his wife, preparing for a quiet dinner, but the evening is dashed by bizarre mix-ups and misunderstandings.

In Spanish with English subtitles

Saturday, May 1 at 4:15, National Gallery of Art



TAMAS AND JULI

Ildiko Enyedi

Hungary, 1997, 60 minutes, color

Enyedi's (*My Twentieth Century*, Filmfest DC 1990) film is a tender story of emerging love between a miner and a kindergarten teacher. After arranging to meet at 10 o'clock on New Year's Eve 1999, Tamas—learning he will be on night shift—has no way of informing Juli.

In Hungarian with English subtitles

Shown with

THE "SANGUINAIRES"

Laurent Cantet

France, 1997, 68 minutes, color

To escape the hysteria of the final countdown, a group of friends flees Paris for an island off Corsica. But François, the group's leader, mysteriously vanishes at the final stroke of midnight.

In French with English subtitles

Sunday, May 2 at 4:00 pm, National Gallery of Art

ROSEBUD FILM AND VIDEO AWARDS

1999 WINNERS SHOWCASE

74 minutes, followed by a "Meet the Filmmakers" panel discussion.



The Rosebud awards honor the area's best independent film and video producers and directors.

Family (ANIMATION)

Aaron Skillman, Andy Marchal, Richmond, VA

Primal procreative forces mold the human condition.

Rocky IV (ANIMATION)

Rachel Max, Washington, DC

A red-blooded critique of the American icon.

PUBERTY: BENJI'S SPECIAL TIME (COMEDY)

Luke Fannin, Richmond, VA

Poor Benji: The hard truths revealed in this mock-Fifties educational film.

THE PITCH (COMEDY)

Rob Lyall, Alex LaGory, Joe Talbott, Arlington, VA

A parade of Hollywood hopefuls serves up a smorgasbord of "sell."

1999 Best of Show Winner

WITHOUT REMORSE (DOCUMENTARY)

Gregg Watt, Alexandria, VA

A white South African faces his own past in the era of the Truth and Reconciliation Commission.

Saturday, April 24, 3:00 pm, American Film Institute,
Code: FFA924APRB

Information: (202) 797-9081 (phone/fax)

Email: rosebudwdc@aol.com (E-mail)

Website: <http://members.aol.com/rosebudwdc>

Rosebud sponsors: Kodak, American Film Institute, Roland House, MCI/1133 Productions, Colorlab, The BANK Nightclub, Americans for the Arts, Chief Ike's Mambo Room, Filmfest DC, and the Washington, DC, Office of Motion Picture and Television Development.

Funded in part by a grant from the DC Commission on the Arts and Humanities and the National Endowment for the Arts.

CINEMA FOR SENIORS STORMY WEATHER FREE!

ANDREW L. STONE

USA, 1943, 77 minutes, black & white

A dazzling, high-spirited tribute to the legendary Bill "Bojangles" Robinson, featuring the music of Lena Horne, Cab Calloway, and Fats Waller. Tunes include "Ain't Misbehavin'" and Lena's sultry version of the title number.



Principal Cast: Lena Horne, Bill "Bojangles" Robinson, Fats Waller, Dooley Wilson, Cab Calloway, Katherine Dunham, the Nicholas Brothers.

Friday, April 30 at 10:00 am and 1:00 pm, American Film Institute

CINECAFES

CineCafes return this year to offer you an in-depth film viewing experience that extends beyond the final credits. Meet with directors, critics, scholars, and avid filmgoers like yourself to share views and trade questions and answers. The setting is informal; the mode is interactive. All events are free and open to the public. Light refreshments will be available.

DIRECTORS' ROUNDTABLE

Each year they converge from all parts of the globe for the screening of their films. In most instances, they have not met before nor are they familiar with each other's work. Join the directors as they discuss their working styles and contrast the conditions under which their films are made. This event is an exciting improvisation—be prepared to participate.

BORDERS
BOOKS • MUSIC • CAFE

Moderated by

Variety film critic Eddie Cockrell.

Sunday, April 25, 3:00 pm, Borders Books and Music,
1800 L Street, NW

THE LOVERS OF THE ARCTIC CIRCLE

Only an auteur with the strength and vision of Julio Medem could use the circle as a multilayered tool to craft his latest film, *The Lovers of the Arctic Circle*. Medem is an artist at the top of his form, exploring themes of family, passion, death, and chance with skill and complexity. The romance of Ana and Otto is alternately told by one main character, then the other, and the film weaves a story dense with plot, symbol, and allegory. Special guest: Julio Medem.

Moderated by Pat Aufderheide, noted film critic and Professor at American University.

Wednesday, April 28th, 8:45 pm, B. Smith's at Union Station, immediately following 6:30 pm screening of *The Lovers of the Arctic Circle*, AMC Union Station 9 Theaters

B. Smith's
HUMANITIES COUNCIL
OF WASHINGTON, DC



PANELS

Black Filmmaking in the New Millennium

FREE!



Inspired by the growing number of new voices in the African-American film movement, this event, which is co-sponsored by Filmfest DC and the Washington, DC Office of Motion Picture & Television Development, will include a screening of the short film *Weti's Poem* by local independent filmmaker Lucy Gebre-Egziabher (above right) and the Washington, DC, premiere of the feature film *Mixing Nia*, directed by Alison Swan, followed by a panel discussion.



The panel, hosted by local independent filmmaker Sowande Tichawonna, will include filmmakers Alison Swan, Lucy Gebre-Egziabher, and Patrick Charles; Kay Shaw, publicist and founder, Amber Images; and Stacy Spikes, founder, Urbanworld Film Festival. They will discuss the triumphs and pitfalls of independent filmmaking and provide a unique perspective on making films inside and outside Hollywood.

Sunday, April 25, 12:00 pm – 3:00 pm, American Film Institute

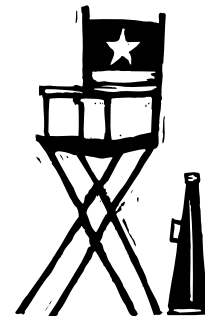
The Soup to Nuts of Independent Film

FREE!

The Maryland Film Office, the Virginia Film Office, and the Washington, DC, Office of Motion Picture and Television Development are pleased to offer an Independent Feature Project Program in conjunction with Filmfest DC. "The Soup to Nuts of Independent Film" is a two-hour seminar with a moderator and panelists—professionals active in the New York City "indie" community—discussing the process of completing an independent film. The moderator is Morgan J. Freeman, writer-director of *Hurricane Streets*. The participants are Andre Hereford, director of development for 40 Acres and a Mule Filmworks; Amanda Klein, director of acquisitions and production, October Films; Mary Jane Skalski, vice president of creative affairs at Good Machine; and Three Seasons producer Joana Vicente.

FOR ADDITIONAL INFORMATION CALL (202) 727-6608, (804) 371-8204, OR (410) 767-6340.

Wednesday, April 28, 6:00-8:00 pm, American Film Institute



FILMFEST DC FOR KIDS

FREE!

PROGRAM I

HELLO OUT THERE...WHO ARE YOU?

Animated short films about finding one another. Recommended for Ages 3-7, Grades K-3. Total Running Time: 54 minutes.

KAS KUMMAA/How Odd

(Finland, 1998, 8 mins, dirs. Tina Halonen, Ulpa Tolonen) An imaginary voyage of a zebra and his animal friends on the African Savannah set to the music of Debussy.

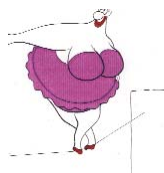


THE HAPPY HORSE AND THE MONSTER

(Germany, 1997, 3 mins, dirs. Gerhard Hahn, Claudia Zoller).

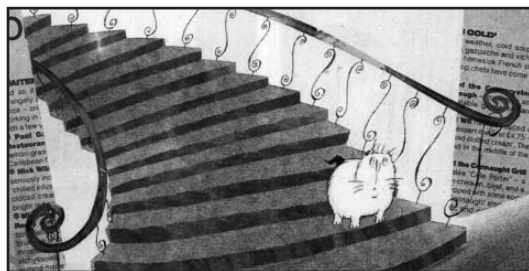
HAND IN HAND

(Sweden, 1996, 4 mins, dir. Lasse Persson) Four graceful girls of different colors are supposed to perform a beautiful tighrtrope dance.



THE APARTMENT CAT

(France, 1998, 7 mins, dir. Sarah Roper) American Premiere. Winner of the International Jury Prize, Short Film, 1999 Berlin Film Festival's Kinderfest.



THE CHILD'S DREAM

(Finland, 1997, 5 mins, dirs. Antonia Ringborn, Jaana Wahlfors) In the dream the sausage stall lady has become an angel from heaven with sausage in hand for Totti and his dog Ea.

...AND HALF THE KINGDOM

(Sweden, 1998, 6 mins, dir. Lasse Persson) Behind a fairy-tale castle three bees are having fun with three beautiful flowers. A frog shows up.

NOCTURNE

(Sweden, 1998, 7 mins, dir. Pernilla Hindsefelt) To the music of Chopin in the setting of a spruce forest, a little love story between a star and a stone.



LUDOVIC: THE SNOW GIFT

(Canada, 1998, 14 mins, dir. Co Hoedeman) Award winning filmmaker Co Hoedeman invites us to discover through this charming and tender story the relationship between children and their favorite toys.

dren and their favorite toys.

Sat., Apr. 24, Hirshhorn Museum, 1:00 pm

Mon., Apr. 26, Nat'l Gallery of Art, 10:30 am and 12:00 noon

Wed., Apr. 28, Nat'l Gallery of Art, 12:00 noon

Sat., May 1, Nat'l Gallery of Art, 10:30 am

PROGRAM II

TERRIFIC TREASURES

Animation and Live-Action. Recommended for Ages 6-10, Grades 2-5. Total Running Time: 58 minutes.

THE FIRST SNOW OF WINTER

(United Kingdom, 1998, 28 mins, dir. Graham Ralph)

American Premiere. Sean is a little Irish duck with a big problem. Due to a mishap Sean misses the annual migration south, and has to face the winter alone. However, he is befriended by a water vole, and with Vole's help, Sean learns the lessons of survival and most importantly the value of friendship.



Duck doing the River Dance is not to be missed. Preceded by

A FISH STORY

(Sweden, 1998, 11 mins, dirs. Erik-Gustaf Brilioth, Margaret French) A Goldfish and a wooden Cuckoo are freed by the Moon for one night of celebration with seaside and outer-space friends. But dangers lurk in the dark.



IN THE MIRROR OF THE SKY

(Mexico, 1998, 10 mins, dir. Carlos Salces) Live-Action. It's got to work sometime. Luis is obsessed with catching hold of the airplane that is reflected in the pond.

Audience Award for Best Film at Clermont-Ferrand International Short Film Festival 1998, and Special Jury Prize at the 1999 Berlin Film Festival's Kinderfest.

78

(USA, 1997, 3 mins, dir. Noah Edelson) Live-Action. A kid jumps up and down on a manhole cover, chanting "seventy-eight" and allows curiosity to get the best of a cigar-smoking man.

MUSTANG

(USA, 1998, 6 mins, dir. Ron Duncan) Live-Action. Quick shots and superb editing builds the anticipation around a boy with dreams of becoming a member of his community basketball team.

Sat., Apr. 24, Hirshhorn Museum, 2:00 pm

Tues., Apr. 27, Nat'l Gallery of Art, 10:30 am and 12:00 noon

Wed., Apr. 28, Nat'l Gallery of Art, 10:30 am

Sat., May 1, Nat'l Gallery of Art, 11:30 am

PROGRAM III

YOU OUGHTA BE IN PICTURES!

Videos by Young Filmmakers. A chance to see what you can capture with the video camera.

Recommended for Ages 8+, Grades 3-7. Total Running Time: 62 minutes.

THREE EGGS AND A VOLCANO

(USA, 1997, 5 mins, Cinema-Tech Workshop). Animation. *Street Wheels* (Mozambique, 1998, 5 mins, dir. Orlando Lima) Live-Action. *Skipping Rope* (Mozambique, 1998, 5 mins, dir. Chico Carneiro) Live-Action.



ROSA PARKS: MOTHER OF A MOVEMENT

(USA, 1998, 24 mins, dirs. Christian Starks, Jairus Davis, Terence Murphy) Documentary.

MAX'S SUMMER VACATION

(USA, 1997, 28 mins, dir. Kim Watson) When his gruff, emotionally aloof grandfather comes to stay with his parents, Max's summer vacation seems to be ruined. With a dance, however, they begin to bond and pull each other out of their respective shells. Kim Watson, a writer for Disney, Nickelodeon, and recently "The Cosby Show," has time to give us a charming tale about the gift of the ages.

Sat., Apr. 24, Hirshhorn Museum, 3:00 pm

Thur., Apr. 29, Nat'l Gallery of Art, 10:30 am and 12:00 noon

Fri., Apr. 30, Nat'l Gallery of Art, 10:30 am and 12:00 noon

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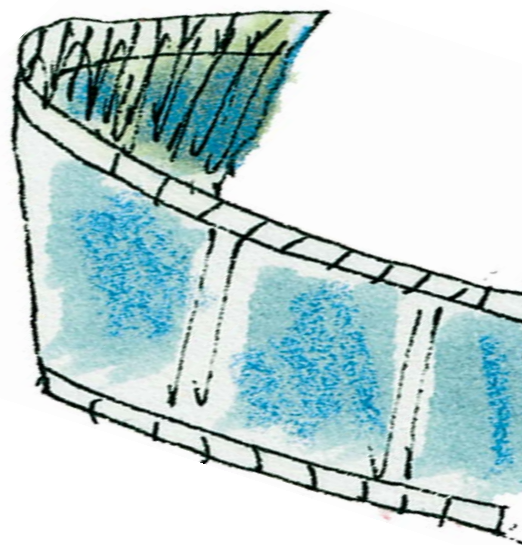
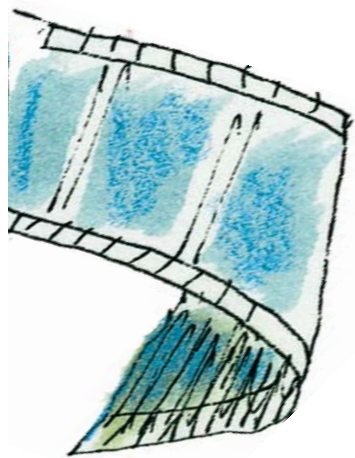
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