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FILMFEST DC

THIRD ANNUAL WASHINGTON D.C. INTERNATIONAL FILM FESTIVAL APRIL 26-MAY 7, 1989



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FILMFEST | DC

The Third Annual Washington, D.C. International Film Festival

April 26 – May 7, 1989

From the *Executive Director*



Photo: Chad Evans Wyatt

While each festival is unique and special, it is always people who are the foundation of Filmfest DC. There are scores of you who have become involved with the festival, either as audiences, sponsors, filmmakers, volunteers, or staff. There is no Filmfest without people. The festival only exists because there are those who make the movies, watch them, provide resources, and organize the events. We want to acknowledge and thank each of you for your participation.

You will find a number of new features in this year's Filmfest. We listened carefully to your comments and made several logistical improvements. First, there will be fewer venues, reducing (but not completely doing away with) the need to constantly run from one side of town to another in order to catch all the films you wish to see. Washington is such a diverse city, with so many distinct communities and institutions, it necessitates having multiple festival venues in order for us to maintain our commitment to being a city-wide event.

We receive much praise for the quality of our programming, but some audience members are frustrated by only a single opportunity to see a film which might never be presented again in the area. This year there will be two screenings of most titles. By including more repeat screenings, we anticipate some conflicts in scheduling will be eliminated.

We have also expanded our free schedule to provide you with more information upon which to make your choices. How can a one-sentence description deliver the full impact of a cinematic masterpiece? The new expanded schedule is available free in theaters and shops across town.

AT&T is the presenting sponsor for this year's festival and we are very pleased they have chosen to support our event. Their cooperation means a great deal to Filmfest's growth and development. DHL Worldwide Express has also joined Filmfest as a major sponsor. The University of the District of Columbia has been a generous contributor to the festival from the very beginning, and the D.C. Committee to Promote Washington and the Mayor's Office of Motion Picture and Television Development have made significant contributions toward helping this year's Filmfest take shape.

There is always such a cooperative spirit, so many people willing to give generously of their time, talents, and resources to make the festival possible. Clearly, the diverse population of the Washington metropolitan area has a common bond in its deep interest in and appreciation for innovative filmmaking.

Participation in Filmfest DC is both a joy and an adventure. So, step out, take some risks, and open yourself up to the wonderful surprises available in the world of international cinema.

Tony Gittens
Executive Director

From the Artistic Director



Over the past two years, Filmfest has brought more than 200 films from over 50 countries to Washington. Our audiences have doubled in size, and we would like to think that the enthusiasm for the festival has also doubled. One of the things of which we are most proud is the diversity of our audiences, which mirrors our international community. Both Tony and I share the belief that film is a wonderful way to bring us all closer together. Movies give us an immediacy that no other art form offers — an understanding for unknown culture or a foreign people. We can be made to laugh or cry, to be moved or provoked, to be entertained or perplexed — and at the same time learn about ourselves and each other. Filmfest hopes to continue the process this year.

1989 is the anniversary of two very important events. In 1789, the French Revolution brought a new era of freedom and dignity to the citizens of France. Filmfest pays homage to this bicentennial by presenting *Revolutionary French Cinema*. Since its inception, movies have been greatly influenced by the contributions of French directors. We will present only a few of those landmark films that truly changed the course of cinema history.

In 1939, the National Film Board of Canada was founded. For the past 50 years, the Board has been a leader in producing hundreds of award-winning films. Their contributions in the fields of documentary filmmaking and animation, in particular, have brought them international respect and recognition. Again, our selection is a mere sampling of the wealth of the years.

The Pacific Rim is exploding as a center of commerce and trade. The same can be said for its film industry. Established directors are receiving world-wide acknowledgement of their talents and younger filmmakers are being given new opportunities for creative expression. Our *Pacific Rim Showcase* is a look at this new and thoughtful cinema — one that tells us much about our past and ourselves.

Preparing this program has been a great pleasure because I have had the opportunity to work with so many wonderful people. Colleagues around the world have generously shared information, ideas, and suggestions as they helped to create Filmfest '89.

To all the volunteers, friends, and movie-goers of the festival, thank you for keeping the tradition going and growing.

Marcia Zalbowitz
Artistic Director

Focus On Your Future At UDC

Assistant Professor Lloyd "Raki" Jones and a television production class at the University of the District of Columbia.

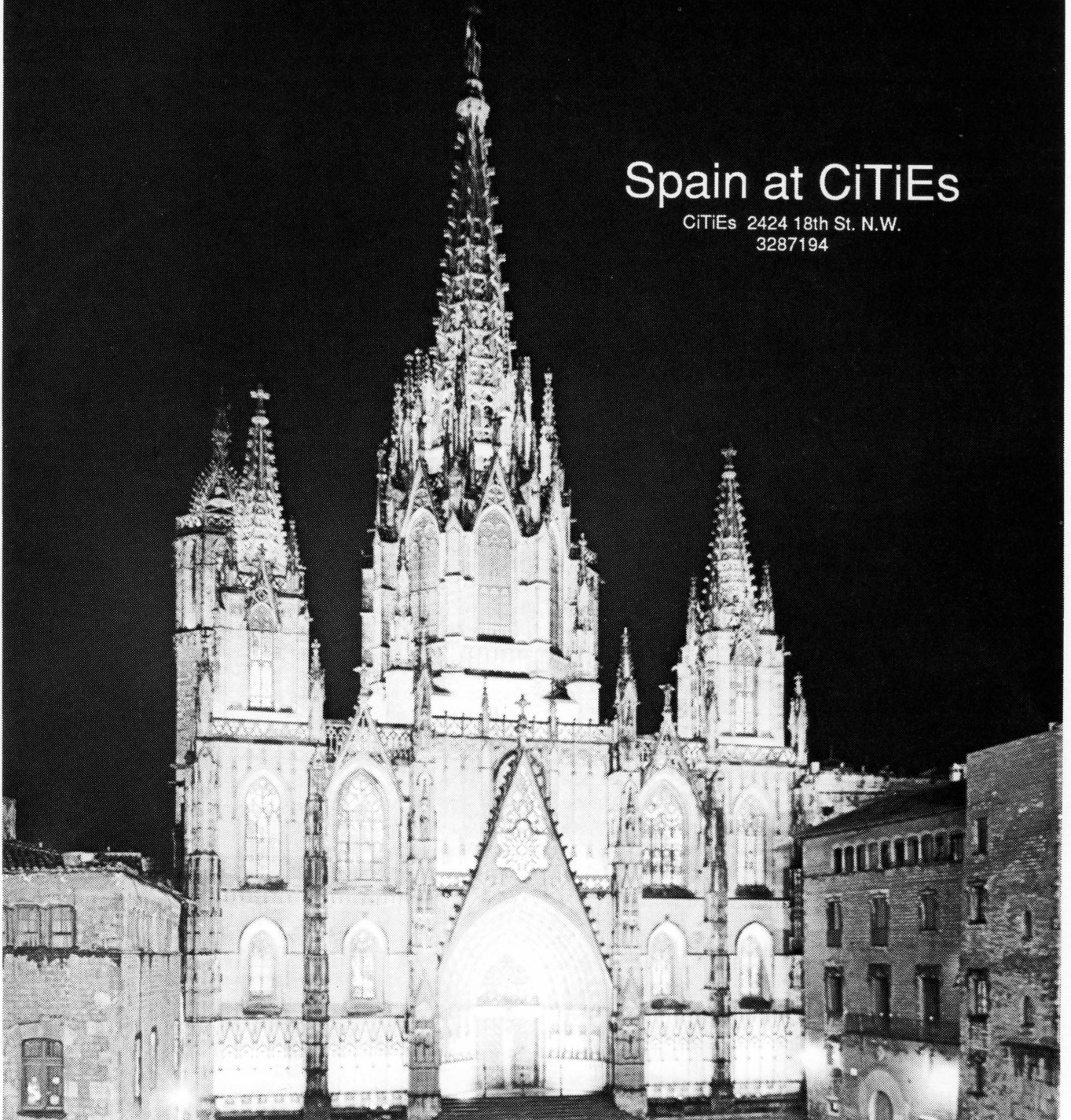


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American Film Institute
Biograph Theatre
Cineplex Odeon Theatres
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Key Theatre Enterprises
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Comfort Inn Downtown
Governor's House Holiday Inn
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American Film Institute
Smithsonian Institution
Resident Associate Program
Hirshhorn Museum and Sculpture
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Black Film Institute of the University of
the District of Columbia
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National Gallery of Art
Embassy of Canada
Embassy of France

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*Curator, 50 Years at the National
Film Board of Canada*

Piers Handling

Program Director, Festival of Festivals, Toronto

Curator, Revolutionary French Cinema

Bérénice Reynaud

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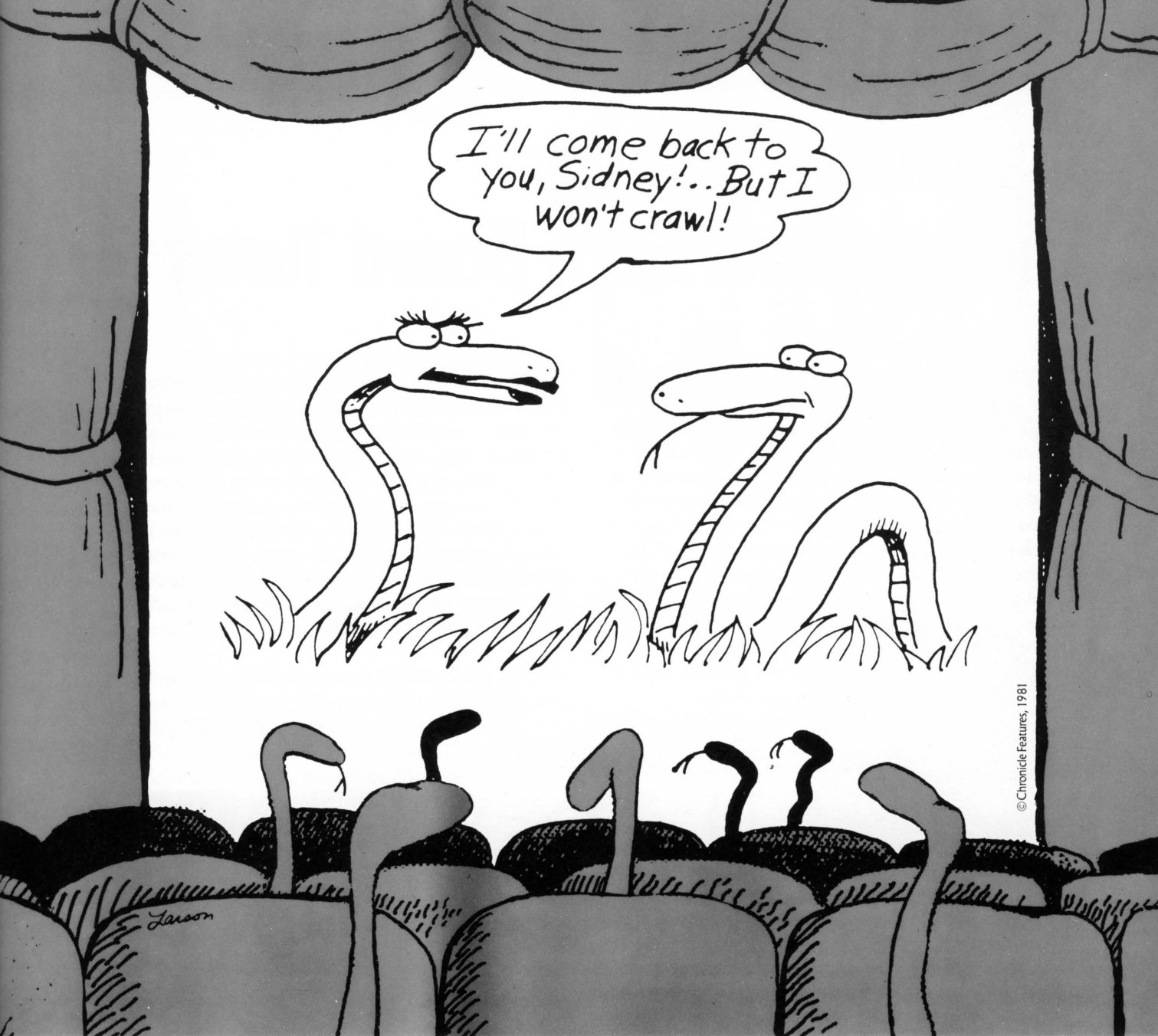
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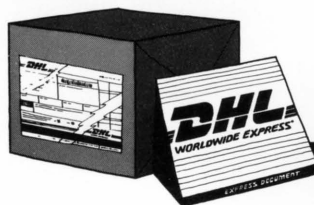
... and all our wonderful volunteers.



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It took 25 countries to produce
the films in this festival. But only one express
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Canadian Visions: The National Film Board Turns 50

For Canadians the National Film Board occupies a special place in our culture. Over the 50 years of its history, it has provided us with a much-needed self-image to counter the almost complete absence of national films on our theatrical screens. It has garnered its reputation on the quality of its documentaries, shorts, and exceptional animated films. It has won countless international and domestic prizes and, consequently, in many parts of the world the NFB is synonymous with Canadian film. It is essential to remember that in American terms the NFB is our only enduring film studio and, consequently, its influence has been overwhelming. There are few filmmakers in this country who have not gone through its corridors at one point or another in their careers.

The National Film Board was the result of an idea—John Grierson's documentary idea. He galvanized his creation into action, instilled it with his philosophy, injected it with his energy, and left a legacy that still infuses its films 50 years after its creation. Influenced by the ideas of Walter Lippmann, this articulate, energetic Scottish firebrand believed in a cinema of public purpose, an educational cinema that would be alive the world in all its diversity. It would be a cinema free from the escapist tendencies of the fictional entertainment film, a cinema that would put the working man on film.

Grierson gave the NFB its start, but it was left to future generations of Canadians to define and refine their own

Memorandum



Piers Handling

visions for the organization. In the fifties and early sixties, an indigenous style began to emerge along linguistic lines. The Anglophone Unit B created a score of short masterpieces, of which *Corral* and *Lonely Boy* are representative examples. The French Unit, fueled by the nationalist aspirations of a Quebec that was shedding its rural, Catholic past, emerged with its own kind of cinema, of which *Le Chat dans le Sac* and *Jour Après Jour* are excellent examples. While the English-speaking films were observational, objective, reflective, and influenced by cinema-verite, the French films were involved, subjective, stylistically adventuresome, and confrontational.

The NFB has not only been our major studio over the past fifty years, it has also effectively acted as our national film school, providing a multitude of filmmakers with their first chance to make films. As a result, the NFB's aesthetic debates have influenced virtually all of our cinema, both documentary and fictive. Many directors who received their training at the NFB in documentaries—Denys Arcand, Gilles Carle, Claude Jutra, Michel Brault, Francis Mankiewicz, Don Owen, to name a few—have subsequently gone on to make feature films.

But the backbone of the NFB has remained its documentary production, and it still excels at this form. Filmmakers like Pierre Perrault have used the documentary to inscribe a personal vision on film. Donald Brittain, Michael Rubo and Derek May have each made a distinct contribution, exploring a remarkably diverse range of subjects in highly individualistic ways. Others, too numerous to mention, have maintained the high standards, and it is interesting to note how many of our best known filmmakers, including Jacques Godbout, have returned to this form between their fictional efforts. His last film, *Alias Will James*, shows how vital the documentary form remains in the hands of a creative artist inspired by its possibilities.

As the NFB approaches its 50th birthday, it is searching to discover a new role for itself. Television has limited its documentary mandate. Feature films are prohibitively expensive within the NFB's limited budget. The various regions of the country want to make their own films free



La Chat dans le Sac

from the constraints of head office in Montreal. Consequently, the NFB has decentralized, moved into co-productions with the private sector, offered services to independent filmmakers, and managed to produce prestige documentary series for television. Within a growing and restless film landscape the NFB has shown that it still has the dynamic energy to adapt and make a significant contribution to Canada's culture.

Piers Handling is the program director of Toronto's Festival of Festivals.

A strong image sells.


Organizing a film festival is a tough job. You've got to snare the best films from competing festivals, line up the support of area theaters, and most of all, generate excitement about a new idea.

"A new festival like ours requires a strong image—fresh, creative, and original. That's why we chose Greenfield/Belser to design our poster," says Tony Gittens, Director, FilmFest D.C.

To see examples of how strong images have helped other Washington businesses sell their ideas, call Burkey Belser at 202-775-0333.

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The fully-accredited academic programs at the University of the District of Columbia are rated "G", for GENERAL audiences in the nation's capital...for people who care about high quality education at reasonable costs. Consider this a cast call to star in the greatest adventure of your lifetime--getting yourself ready for a future that most often will reward the best prepared among us. UDC offers enormous benefits to those who answer its call: Opportunity...Value...Choice ...Convenience...Sensitivity.

Productions this good usually win an Academy Award!

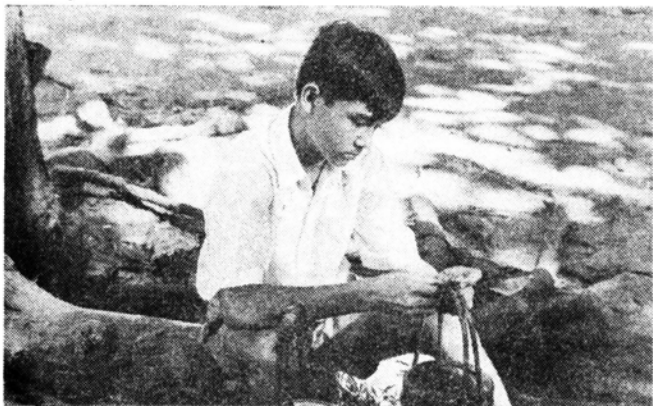


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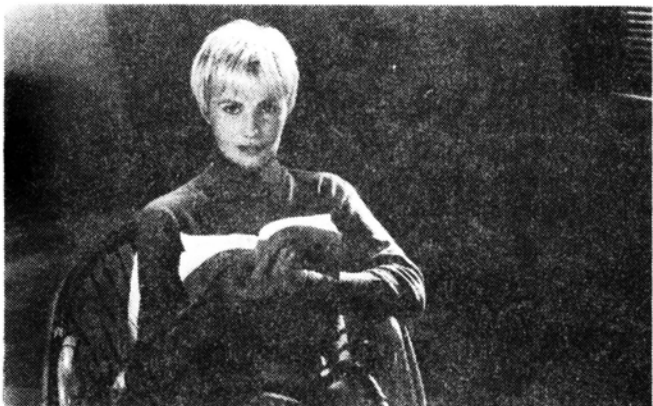
The Cat in the Sack



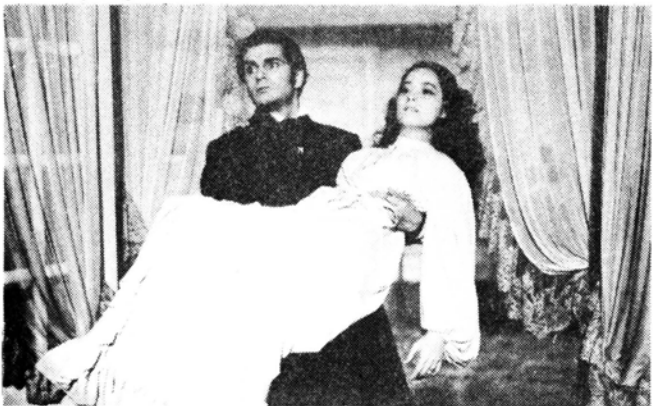
Butterfly and Flower



La Lectrice



Wuthering Heights



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Filmfest DC: Take 3

Welcome to the third annual Washington, DC, International Film Festival.

We've brought together innovative new movies, classics, and a host of special programs to produce a festival that captures the excitement of international film today.

This year our schedule features three special series: Revolutionary French Cinema, 50 Years at the National Film Board of Canada, and a Pacific Rim Showcase. Filmfest DC for Kids is back with a delightful array of free offerings, and you'll find new perspectives on film and filmmaking in our panel series.

We've reached around the world to create Filmfest DC 1989. Enjoy it. Explore it. And be prepared for a world of discoveries.

Schedule

APRIL 26-MAY 7

Features appear in **boldface**, shorts in *italics*

26 Wednesday

La Lectrice

(Opening night by invitation only)

27 Thursday

4:00 pm

The Adventures of Spass and Nellie

Anacostia Branch, DC Public Library

7:00 pm

Tadpole and the Whale

Children's Hospital

7:00 pm

Apartment Zero/Anadia

Cineplex Odeon Jenifer

7:30 pm

Scandal

Cineplex Odeon Outer Circle

8:00 pm

When the Tenth Month Comes

Baird Auditorium, Natl. Museum of Natural History

9:30 pm

Plaff

Cineplex Odeon Jenifer

28 Friday

5-7 pm

Panel: **The Genre of Popular Cinema**

Arthur Sackler Gallery, Ripley Center, Lecture Hall

6:30 pm

Mapantsula/Good Night Norma, Good Night Milton

AMC Union Station 9

7:00 pm

Directed by Andrei Tarkovsky/Afterlife

American Film Institute

7:00 pm

Jeanne Dielman

La Maison Française, Embassy of France

Mapantsula



9:00 pm

Looking for Langston

American Film Institute

9:00 pm

From Russia with Rock/Hunger

AMC Union Station 9

11:00 pm

Looking for Langston

American Film Institute

11:15 pm

Comic Book Confidential/Boleos and Mantillas

AMC Union Station 9

29 Saturday

10:00 am

Panel: **The Making of "A Man Called Hawk"**

AMC Union Station 9

12:30 pm

Butterfly and Flower

American Film Institute

1:00 pm

When the Tenth Month Comes

AMC Union Station 9

2:00 pm

Sad Song of Yellow Skin and Mother Tongue

National Archives

2:45 pm

The Yen Family/Chairy Tale

American Film Institute

3:00 pm

Ashik Kerib/Beginnings

AMC Union Station 9

3:00 pm

Panel: **The New Wave: The History and Future of French Cinema**

Hirshhorn Museum

5:00 pm

Summersaults/Fate

AMC Union Station 9

5:00 pm

People Between Two Chinas/Avvrice

American Film Institute

7:30 pm

The Jester and the Queen/Mindscape

AMC Union Station 9

7:30 pm

Krik? Krak!/Coffee-Colored Children

American Film Institute

9:30 pm

From Russia with Rock/Hunger

AMC Union Station 9

Apartment Zero



9:30 pm
Women's Business
AMC Union Station 9

11:30 pm
Details of a Duel
American Film Institute

11:30 pm
Apartment Zero/Anadia
American Film Institute

30 Sunday

1:00 pm
Jacob Have I Loved
American Film Institute

1:00 pm
Directed by Andrei Tarkovsky/Afterlife
Cineplex Odeon West End

2:00 pm
Just Ask for Diamond
Hirshhorn Museum

3:00 pm
Krik? Krak!/Coffee-Colored Children
American Film Institute

3:00 pm
Crime of Monsieur Lange/George Méliès Shorts
Cineplex Odeon West End

5:30 pm
People Between Two Chinas/Amrice
American Film Institute

5:30 pm
Eh! Maestro
Cineplex Odeon West End

7:30 pm
Testament/Measures of Distance
American Film Institute

7:45 pm
The Diggers and Sound of the Suona
Cineplex Odeon West End

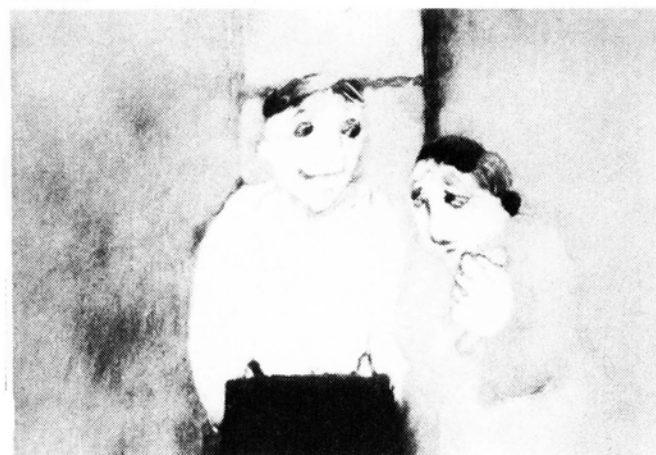
9:30 pm
Ghosts of the Civil Dead/Storm
American Film Institute

9:30 pm
The Yen Family/Chairy Tale
Cineplex Odeon West End

1 Monday

4:00 pm
The Red Balloon and The Golden Fish/Sandcastle
Cineplex Odeon MacArthur

The Street



6:30 pm
The Jester and the Queen/Mindscape
American Film Institute

7:00 pm
Memorandum, City of Gold, and Lonely Boy
National Archives

7:00 pm
Zan Boko
Cineplex Odeon Jenifer

9:00 pm
Pickpocket/Les Mistrans
American Film Institute

9:00 pm
The Citadel/The Street
Cineplex Odeon Jenifer

2 Tuesday

4:00 pm
Butterfly and Flower
AMC Union Station

6:00 pm
Panel: **Divided Countries/Divided Families**
Martin Luther King Memorial Library

6:30 pm
Street Kids
Mt. Pleasant Branch, DC Public Library

6:30 pm
Cat in the Sack/Day After Day
American Film Institute

7:00 pm
The Mother and the Whore
La Maison Française, Embassy of France

7:00 pm
Eh! Maestro
AMC Union Station

8:30 pm
The Citadel/The Street
American Film Institute

9:15 pm
At the Beach
AMC Union Station

3 Wednesday

3:30 pm
Gilsodom
K-B Janus Theatre

4:00 pm
Tadpole and the Whale
Francis Gregory Branch, DC Public Library

From Russia with Rock



6:30 pm

Mapantsula/*Good Night Norma, Good Night Milton*
American Film Institute

7:00 pm

The Diggers and Sound of the Suona
Cineplex Odeon Jenifer

8:30 pm

Brothers and Relations/*Our Father*
American Film Institute

9:00 pm

Zan Boko
Cineplex Odeon Jenifer

4 Thursday

6:30 pm

Jacob Have I Loved
Cleveland Park Branch, DC Public Library

6:30 pm

Details of a Duel
Key Theatre

7:00 pm

Ashik Kerib/*Beginnings*
Key Theatre

8:00 pm

At the Beach
Baird Auditorium, Natl. Museum of Natural History

8:45 pm

Shadow of Darkness
American Film Institute

9:00 pm

Brothers and Relations
Key Theatre

5 Friday

6:30 pm

Hiroshima, Mon Amour/*En Rachachant*
AMC Union Station 9

6:00 pm

A Night in Havana
Biograph Theatre

8:30 pm

Gilsodan
AMC Union Station 9

11:00 pm

Ghosts... of the Civil Dead/*Sanni*
AMC Union Station 9

11:45 pm

A Night in Havana
Biograph Theatre

Coffee-Colored Children



6 Saturday

10:00 am

Panel: **Demystifying the International Film Festival Circuit**
UDC Building 41, Room A-03

12:30 pm

Camp de Thiaroye
UDC Auditorium

1:00 pm

Looking for Langston
UDC Building 41, Room A-03

1:30 pm

Animation from the People's Republic of China
Martin Luther King Memorial Library

2:30 pm

Shorts from the Philippines
UDC Building 41, Room A-03

2:30 pm

Alias Will James/*Cornal*
National Gallery, East Building

3:30 pm

Two or Three Things I Know About Her
UDC Auditorium

4:30 pm

Stalemate Kampuchea
UDC Building 41, Room A-03

6:00 pm

Painted Faces
UDC Auditorium

6:00 pm

Testament/*Measures of Distance*
UDC Building 41, Room A-03

8:00 pm

Plaff/*Marbles*
UDC Auditorium

10:00 pm

Rehearsals for Extinct Anatomies
UDC Auditorium

10:30 pm

Tales from the Gimli Hospital
UDC Auditorium

7 Sunday

12:15 pm

The Cat in the Sack and Day After Day
Key Theatre

12:15 pm

Summersaults
Key Theatre

4:00 pm

Wuthering Heights
Cineplex Odeon Embassy
Closing Night Party at Cities

Lonely Boy



Tickets

General admission to Filmfest DC events is \$6.00, with the exception of the Closing Night film and party (\$15.00).

Advance tickets are on sale April 17 through May 6 at the AMC Union Station 9 Theatres (Metro Red Line). Box office hours are noon to 8:00 pm. Advance ticket sales for any film close the day before the scheduled showing.

Admission to free events is on a first-come basis, with no reservations accepted or tickets required.

For additional information about Filmfest DC, call 727-2396.

This published schedule is subject to changes in programming and times. For the most up-to-date information about films, check the daily Filmfest DC listing in the *Washington Post's* Movie Guide April 27 through May 6.

Locations

AMC Union Station 9, 50 Massachusetts Ave., NE

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

Anacostia Branch, DC Public Library, Good Hope Rd.
& 18th St., SE

Arthur Sackler Gallery, Ripley Center Lecture Hall, 1050
Independence Ave., SW

Baird Auditorium, National Museum of Natural History,
10th St. & Constitution Ave., NW

Biograph Theatre, 2819 M St., NW

Cineplex Odeon Circle Embassy Theatre,
Connecticut & Florida Aves., NW

Cineplex Odeon Jenifer Theatre, 5252 Wisconsin Ave., NW

Cineplex Odeon MacArthur, 4959 MacArthur Blvd., NW

Cineplex Odeon Outer Circle, 4849 Wisconsin Ave., NW

Cineplex Odeon West End Theatre, 23rd & L Sts., NW

Children's Hospital, 111 Michigan Ave., NW

Cleveland Park Branch, DC Public Library,
Connecticut Ave. & Macomb St., NW

Francis Gregory Branch, DC Public Library, 3660 Alabama Ave., SE

Hirshhorn Museum and Sculpture Garden,
7th St. & Independence Ave., SW

K-B Janus Theatre, 1660 Connecticut Ave., NW

Key Theatre, 1222 Wisconsin Ave., NW

Maison Française, Embassy of France, 4101 Reservoir Rd, NW

Martin Luther King Memorial Library, 901 G St., NW

Mt. Pleasant Branch, DC Public Library, 16th & Lamont Sts., NW

National Gallery of Art, East Building,
Fourth St. & Constitution Ave., NW

The National Archives, 8th Street & Pennsylvania Ave., NW

University of the District of Columbia, Van Ness Campus,
4200 Connecticut Ave., NW

FILMFEST DC

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Features

ALIAS WILL JAMES

Jacques Godbout
Canada, 1986, 83 minutes, color

CORRAL

Colin Low
Canada, 1954, 12 minutes, b/w

Canada has always been fascinated by the United States. Its culture has, not surprisingly, penetrated deeply into the country's subconscious. Of course, we share the same continent and the same myths, the frontier being one of them.

These two films deal with the mythology of the West. *Corral*, made in the early fifties, is a timeless, wordless lyric. Simple and spare, it shows a cowboy taming a horse. Jacques Godbout's *Alias Will James* extends this fascination with the West and the frontier in a much more complex fashion. Godbout has uncovered a spellbinding incident in Quebec's past: Will James—cowboy, poet, author of Western books (some of which were adapted into movies), painter of no small talent—turns out to have been none other than Ernest Dufault, born in St. Nazare d'Acton in Quebec. A man who fell in love with the West and all its symbols, Dufault erased his past and "Americanized" himself. When he became a celebrity he lived in fear that his real identity would be discovered.

Godbout uses interviews with Dufault's relatives, scenes from westerns, and footage of the glorious West to explore this phenomenon of cultural dislocation. What gives the film an added poignancy and relevance are interviews with a couple of young Quebec cowboys who are still bound to the dreams of the West. *Alias Will James* acts as a kind of warning at a moment when Quebec is perhaps in danger of losing touch with its own cultural roots.

Piers Handling

Alias Will James in French with English subtitles

Production Company: National Film Board of Canada. **Screenplay:** Jacques Godbout (*Alias Will James*); Colin Low (*Corral*). **Cinematography:** Jean-Pierre Lachapelle (*Alias Will James*); Wolf Koenig (*Corral*). **Principal Cast:** Wallace Jensen (*Corral*). **Print Source:** National Film Board of Canada, P.O. Box 6100, Montreal, Canada H3C 3H5.

50 Years at the National Film Board of Canada

US Premiere

Saturday, May 6, 2:30 pm, National Gallery, East Building



APARTMENT ZERO

Martin Donovan

United Kingdom, 1988, 108 minutes, color

According to an unwritten law that is at least as much a result of common sense as artistic criticism, films made with international talent and/or financed through a byzantine array of worldwide investors aren't supposed to "work." The reasoning is simple: different languages, different cultures, different artistic sensibilities.

Seen in this light, Martin Donovan's *Apartment Zero* is a triumph of financial tenacity and filmmaking unity. A former actor (Fellini's *Satyricon*) and producer for stage and screen, Donovan has survived the critical drubbing of his arresting first film *State of Wonder*—which nevertheless won the People's Choice Award at the 1984 Berlin festival—to write, produce, and direct this sexy, stylized, and decidedly creepy political thriller (set in Buenos Aires) about a repressed British cinephile (Colin Firth, soon to be seen in Milos Forman's *Valmont*) and his new boarder, a gregarious Yankee played with charming abandon by Hart Bochner (*Die Hard*, "War and Remembrance"). When a series of murders suggest that freelance assassins hired by the death squads may be at work, Bochner's presence becomes highly suspicious.

The measure of Donovan's talent is that the film works precisely because of its disparate elements, not despite them. Currently beginning a new film in Baltimore, Martin Donovan is one of those exciting young talents everyone likes to say they knew when he'd only made two films.

Eddie Cockrell

Production Company: The Summit Company Limited. **Executive Producer:** Stephen J. Cole. **Producers:** Martin Donovan, David Koepp. **Screenplay:** Martin Donovan and David Koepp, from a story by Martin Donovan. **Cinematography:** Miguel Rodriguez. **Editor:** Conrad M. Gonzalez. **Music:** Elia Cmiral. **Principal Cast:** Colin Firth, Hart Bochner, Dora Bryan, Liz Smith. **Print Source:** Producer Representatives Organization, 11849 West Olympic Boulevard, Suite 200, Los Angeles, California 90064. Telephone: (213) 478-5159. Fax: (213) 479-0617.

Thursday, April 27, 7:00 pm, C.O. Jenifer

Saturday, April 29, 11:30 pm, American Film Institute



ASHIK KERIB

Sergei Paradjanov, David Abashidze

USSR, 1988, 90 minutes, color

The Soviet director Sergei Paradjanov [*Shadows of Our Forgotten Ancestors*, *Sayat Nova*, *The Legend of Suram Fortress*] brings affection, humor, and high style to his retelling of Mikhail Lermontov's fable of a wandering minstrel. Set in the misty past, presumably in the Ukraine or Armenia, whose folklore has served Mr. Paradjanov before, *Ashik Kerib* portrays the buffeting that the artist takes at the hands of philistines and despots before being rescued by the magic of his art.

It is easy to find autobiographical overtones in this new work from a director who spent four years in a Soviet prison and was forbidden to make movies for years more. But *Ashik Kerib* . . . betrays no bitterness. Set in wildly beautiful country amid ruins that retain glimpses of ancient splendors, filled with lovely details of medieval frescoes and artifacts, sumptuous costumes and stirring folk songs, it is a children's tale as rendered by a sophisticated romantic. The masterfully composed scenes of weddings and funerals, courts and caravans call up the fabulous.

But faithful though Mr. Paradjanov maybe to ethnic traditions, he is very much the modern, winking at us as he delivers symbols by the bushel . . . How [he] manages the tricky feat of kidding folk themes yet according them love and respect is his secret. How well he succeeds is here for the rest of use to relish."

Walter Goodman

New York Times

In Georgian with English subtitles

Production Company: Gruzia Film. **Screenplay:** Georgi Badridze, based on themes by Mikhail Lermontov. **Cinematography:** Alert Javurian. **Music:** Zhavanshir Kuliev. **Principal Cast:** Yuri Mgoian, Veronique Matonidze, Levan Natroshvili, Sofico Chauruli. **Print Source:** Goskino, 7 Maly Gnesdnikovsky, Pereulok, Moscow, USSR. Telex: 411417. KIND.

Saturday, April 29, 3:00 pm, AMC Union Station 9

Thursday, May 4, 7:00 pm, Key Theatre

AT THE BEACH

Teng Wenji
People's Republic of China, 1984,
103 minutes, color

In the early eighties, a new film language was being developed by a group of young Chinese directors. The "fifth generation," as they were called, were challenging the styles of their

elders. Teng Wenji, slightly older than these "young lions" (including Zhong Yimo, director of *Red Sorghum* and Chen Kaige, director of *King of Children*), was one of the first directors to work with Wu Tien Ming, the new head of the Xi'an Film Studio where many of these films have been produced. The result was *At The Beach*.

The juxtaposition of the traditional and the contemporary, rural subsistence living with a growing sophisticated life style are the central themes. Stylistically, the film can be seen as a combination of these two opposing views. The credits confirm this, listing *two* cinematographers. The opening sequences contain the beautiful scenic vistas of a fisherman walking along the water at sunrise—images we have come to expect from recent Chinese cinema. As the story unfolds and characters are introduced, what the camera is showing us becomes more traditional and conventional. Young women excitedly laugh among themselves as they dress in the uniforms of the new sea-side chemical plant where they are now working. The film—and the filmmaking—reveal the ambivalence of a changing China: a country faced with preserving the strengths of the past while looking to the future with an insatiable hunger for change, often overlooking old lessons or the hazards involved in technological progress.

At The Beach was banned immediately after it was made, and has only recently been made available in China and abroad.

Marcia Zalbowitz

In Chinese with English subtitles

Production Company: Xi'an film Studio. **Screenplay:** Qin Peichun and Ma Zhongjun. **Cinematography:** Gu Changwei, Zhi Lei. **Principal Cast:** Bai Ling, Liu Wei, Wei Zhongwan, Zhu Yin, Li Xiaging.

Pacific Rim Showcase

US Premiere

Tuesday, May 2, 9:15 pm, AMC Union Station 9

Thursday, May 4, 8:00 pm, Baird Auditorium,
National Museum of Natural History

BROTHERS AND RELATIONS

Anh va em

Tran Vu, Nguyen Huu Luyen
Vietnam, 1986, 90 minutes, b/w

Hien, a young war veteran, returns to his family, who had given him up for dead. His room has been rented out to strangers. His brother Tien and sister-in-law are pre-occupied with making money and leaving the country. Jobs are scarce, and influence-peddling, graft, and profiteering abound. Hien must find his place in this unsettling new society.

Hien finds his own circumstances painfully clear when he is entrusted with the task of recovering the remains of the youngest son of his wife's family. The grave has been moved to make way for a construction site. Returning home with the young soldier's bones, Hien is met with such indifference that he decides to return them to their wartime grave.

A critique of present-day Vietnam by one of the country's "elite artist" directors, *Brothers and Relations* is a strong affirmation of humanity and a plea for remembrance of the values that carried the nation through the scourge of war.

Somi Roy

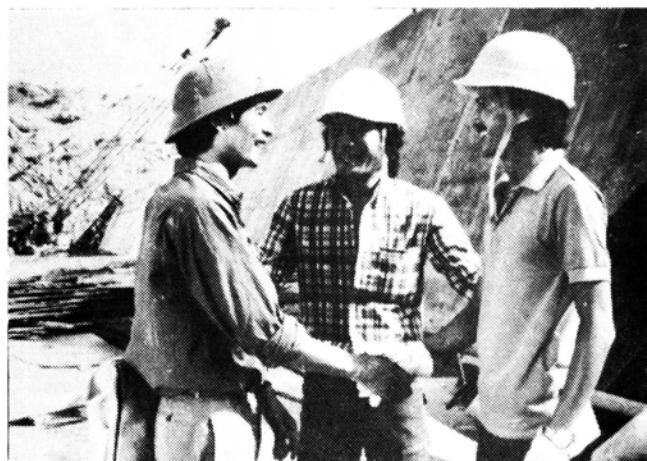
In Vietnamese with English subtitles

Production Company: Vietnam Feature Film Studio. **Screenplay:** Duong Thu Huong. **Cinematography:** Nguyen Huu Tuan. **Principal Cast:** Dang Viet Bao, Bui Bai Bihn, Bich Ngoc, Ngoc Thu, Khan Huyen. **Presented by:** The Vietnam Film Project, co-sponsored by The Asia Society, Hawaii International Film Festival, and the UCLA Film and Television Archive. **Print Source:** Vietnam Cinematographers, 68 Hoang Hoa Tham, Cuccdienah, Hanoi.

Pacific Rim Showcase

Wednesday, May 3, 8:30 pm, American Film Institute

Thursday, May 4, 9:00 pm, Key Theatre



BUTTERFLY AND FLOWER

Peesua lae dokmai

Euthana Mukdasnit

Thailand, 1985, 120 minutes, color

Butterfly and Flower is set in a minority region of Thailand. It is a charming coming-of-age saga of a teenage boy who lives in a village near the railway line that goes between Thailand and Malaysia. Huyan is a promising student at the local school, but his family's poverty—his father can barely make ends meet as a porter—prevents Huyan from continuing his education. To help support his family, Huyan joins the world of rice smuggling, riding the trains (on top more often than inside) and sneaking Thai rice across the Malaysian border where it can be sold to dealers at a profit. Huyan teams up with a group of young smugglers who help him in this dangerous work, growing up fast as he learns about friendship, love, and survival.

In contrast to the majority of American teenager films that present a view of adolescence glossed with comedy, *Butterfly and Flower* reveals a more somber picture. . . . A remarkable film achievement, *Butterfly and Flower* won seven Thai Academy Awards, including Best Picture, and was the recipient of the 1986 East-West Center Award.

Paul Clark
Hawaii Film Festival

In Thai with English subtitles

Producer: Chareon Iamphungporn. Screenplay: Euthana Mukdasnit. Print Source: Five Star Production Company Ltd., 31/3-5 Petchburi Road, Bangkok, Thailand.

Pacific Rim Showcase

Saturday, April 29, 12:30 pm, American Film Institute

Tuesday, May 2, 4:00 pm, AMC Union Station 9

CAMP THIAROYE

Camp de Thiaroye

Ousemane Sembane, Thierno Faty Sow

Senegal/Tunisia/Algeria, 1987, 150 minutes, color

Senegalese infantrymen or *timilleurs* fought alongside the French army on the European and African fronts in World War II. They worked underground with the Resistance, shared German prison camps with their French officers, fought in the Sahara, and were part of the divisions that heroically freed Paris before marching into Germany. A hero's welcome, however, did not await them once they returned to African soil in 1944. Instead, they found transit camps where they were given inedible rations and only a portion of the reparation promised them. No longer the subservient colonials, the Senegalese rebelled. The French drowned the revolt in a midnight bloodbath.

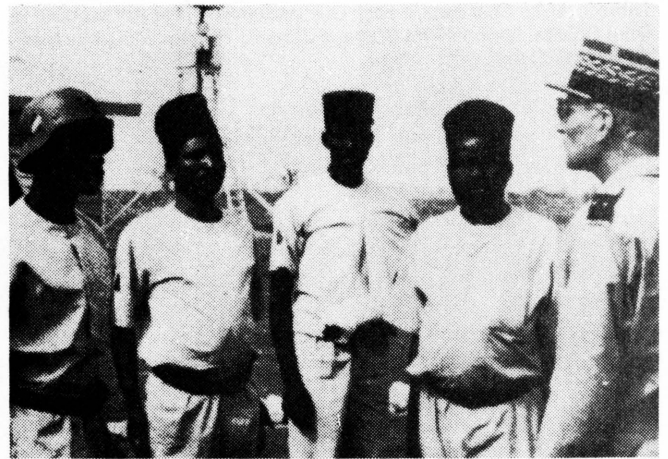
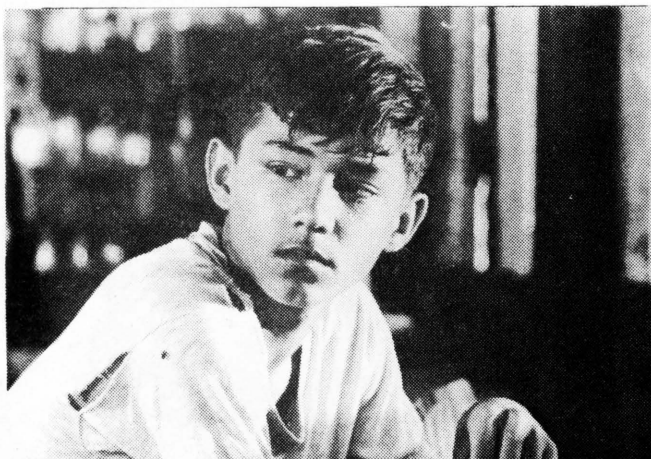
Ousemane Sembene, one of the great black African filmmakers, and Thierno Faty Sow have made what Peter Cargin of the London Film Festival calls "a simple, yet effective account of the emerging culture and birth of national feelings. . . held together by a fine central performance by Ibrahima Sane which gives it dignity and true feeling."

In French with English subtitles

Production Company: SNPC (Senegal), SATPEC (Tunisia), Enaproc (Algeria). Screenplay: Ousemane Sembe, Thierno Faty Sow. Cinematography: Ismael Lo. Principal Cast: Ibrahima Sane, Mohamed Dansoko Camara, Sijiri Bakaba. Print Source: SIDECE, 12 rue Berenger Ferrand, Dakar, Senegal.

US Premiere

Saturday, May 6, 12:30 pm, UDC Auditorium



THE CAT IN THE SACK

Le Chat dans le Sac

Giles Groulx

Canada, 1964, 74 minutes, b/w

DAY AFTER DAY

Jour Après Jour

Clement Perroin, Canada, 1963, 28 minutes

In 1956 the National Film Board of Canada moved from Ottawa to Montreal, giving French Canadian filmmakers an incentive to join what had hitherto been perceived as a federal, Anglophone organization. They quickly took advantage of the opportunity and contributed immensely to the growing prestige of the NFB.

Jour Après Jour is one of the most beautiful and challenging films made at the time, a visual poem that broke a number of the accepted documentary rules of the period. Perron has made a film centered around the repetitious nature of industrial work—here paper mill workers—but that also questions the wisdom of industrialization at a time when Quebec was leaving its rural past behind.

Giles Groulx in *Le Chat dans le Sac* also manages to brilliantly capture this moment of transition in his modernist tale of a young man's struggle to find his identity as a *Quebecois*. Caught between a society that does not understand his concerns and a relationship with an English girl, Claude constantly examines his thoughts and feelings with a self-consciousness that Groulx incorporates into the structure of his work. Direct address, personal voiceover, narrative fractures, and other distancing devices combine to create a multi-faceted and complex portrait of a young man's troubled search for definition. Groulx manages to traverse the difficult terrain of the personal and the political with great insight.

Piers Handling

Both in French with English subtitles

Production Company: National Film Board of Canada. **Screenplay:** Giles Groulx (*Le Chat dans le Sac*). **Cinematography:** Jean-Claude Labrecque (*Le Chat dans le Sac*); Guy Barremans (*Jour Après Jour*). **Print Source:** National Film Board of Canada, P.O. Box 6100, Montreal, Canada H3C 3H5.

50 Years at the National Film Board of Canada

Tuesday, May 2, 6:30 pm, American Film Institute

Sunday, May 7, 12:15 pm, Key Theatre

THE CITADEL

El Kalaa

Mohamed Chouikh

Algeria, 1988, 95 minutes, color

One day in the life a village. El Kalaa, in the South-Oranais region of Algeria. This film, which is unified in time, place, and action, is a tragic farce about the solitude of some and the polygamy of others. It tells the story of a population made up of two societies, one male, one female, divided by walls.

The Citadel centers on the character of Kaddour, a simpleton who falls in love with the shoemaker's wife and poses a threat to the entire village. Kaddour is the adopted son of Sidi, a wealthy man with three wives who stay busy bearing his children and weaving rugs and woolen blankets. One day, Sidi brings home a fourth loom, a sign of impending nuptials. This is more than the youngest wife can bear.

Kaddour is the link between two poles of frustration: that of men who cannot find wives and that of women who endure polygamy. Sidi's family is a microcosm of the village, where frustration and hypocrisy co-exist easily. Kaddour, who is anything but subtly, sets about proclaiming his love throughout the village. The village elders, withholding their wisdom, decide to teach Kaddour a lesson and find him a wife who will be his equal.

The Citadel is also the story of all spouses who have been suppressed or who carry on the sorrowful traditions of their ancestry.

Amiens International Film Festival

In Arabic with English subtitles

Production Company: CAAIC. **Screenplay:** Mohamed Chouikh. **Cinematographer:** Yahiaoui Allel. **Editor:** Yamina Chouikh. **Music:** Jawal Fasla. **Principal Cast:** Khaled Barakat, Djillali Ain-Ttedelles, Fettouma Ousliha, Momo. **Print Source:** Zonne Letzkow, 32 Jones Street, New York, NY 10014.

Monday, May 1, 9:00 pm, C.O. Jenifer

Tuesday, May 2, 8:30 pm, American Film Institute



COMIC BOOK CONFIDENTIAL

Ron Mann

Canada, 1988, 90 minutes, color

Did you follow the adventures of The Spirit and/or Captain America? Was your first dose of anti-war sentiment *Two-Fisted Tales*? Did Mom ever chuck your collection of *Mad* in the trash when you were at school? Did you live in the Marvel Universe of the sixties, where superheroes had problems? Do you still have copies of *Zap Comix* in plastic sleeves stashed somewhere in the house? Do you buy *National Lampoon* just to flip to the back and see what Trots and Bonnie are up to or get *Esquire* just for your monthly fix of Lynda Barry in color? Do you own the bound sets of *Love and Rockets*?

If you can answer yes to any of these questions, do not miss Ron Mann's *Comic Book Confidential*. Continuing in the series of films he's made examining new means of contemporary artistic expression, Mann has interviewed 22 of the best artists and writers in North America today. From World War II to the present, comic books, graphic novels, and strip art have been unerringly accurate barometers of social consciousness; while you may find yourself wondering why a film on this subject hasn't been done before, you'll be eternally grateful for Mann's skillful and knowledgeable approach to the subject and agree wholeheartedly with Trashman creator Spain Rodriguez, who says "comics are the art of the people."

Eddie Cockrell

Production Company: Sphinx Productions. **Executive Producer:** Don Haig. **Co-Producer:** Martin Harbury. **Producer:** Ron Mann. **Production Executive:** Charles Lippincott. **Cinematography:** Robert Fresco, Joan Churchill. **Editors:** Robert Kennedy, Ron Mann. **Music:** Shadowy Men on a Shadowy Planet, Keith Elliott, Gerard Leckey and Nicholas Sterling of Strange Nursery, Dr. John. **Print Source:** Cinecom Entertainment Group, Inc., 1250 Broadway, New York, New York 10001. Telephone: (212) 239-8360.

Friday, April 28, 11:15 pm, AMC Union Station 9



THE CRIME OF MONSIEUR LANGE

Le Crime de Monsieur Lange

Jean Renoir

France, 1935, 90 minutes

Shot just before the "Popular Front" in France and written in collaboration with poet Jacques Prévert, *The Crime of Monsieur Lange* has been described by Truffaut as "Renoir's most spontaneous film, the richest in miracles of camera work, the most full of pure beauty and truth."

Absent-minded, sweet-spoken Monsieur Lange works days in Batala's printing shop and spends nights imagining the fabulous adventures of a fictitious character he has created, cowboy/avenger "Arizona Jim." He never realizes that the woman who runs the downstairs laundry pines for him. On the verge of bankruptcy, Batala publishes *Arizona Jim* as a serial in which he inserts ads for "Ranimax pills," then disappears to avoid a creditor. The workers of the printing shop start a successful cooperative publishing Lange's popular novels, lovers declare their passions, and a real utopia is realized. Until, dressed as a priest, the unscrupulous Batala comes back.

Shown with shorts by pioneer director George Méliès from the collection of the Library of Congress.

Bérénice Reynaud

In French with English subtitles

Screenplay: Jacques Prévert, Compagniez, Jean Castanier. **Cinematography:** Bachelet. **Editor:** Marguerite Renoir. **Music:** Jean Weiner. **Principal Cast:** Rene Lefèvre, Jules Berry, Florelle, Naja Sibirskaja, Silvia Bataille. **Print Source:** Nicole Jouve-Interama.

Revolutionary French Cinema

Sunday, April 30, 3:00 pm, C.O. West End



DETAILS OF A DUEL

Técnicas de Duelo

Sergio Cabrera

Columbia, 1988, 97 minutes, color

Director Sergio Cabrera's first film is filled with wry humor and commentary as he comments on honor, machismo, bureaucracy, religious duty and self importance.

Set in a small Andean town, the film begins with preparations for a duel between two former best friends, the schoolmaster and the town butcher. Although the duel's *raison d'être* is never given, the story revolves around each man's actions as the fatal hour approaches and death is imminent.

The duel becomes a major event for the small town, with the chief of police and the mayor placing bets on the eventual outcome. The make their own preparations: ordering coffins, paying off debts, and bidding fond farewells.

Variety

In Spanish with English subtitles

Production Company: Focine, Icaic, Fotograma. **Producer:** Abelardo Quintero. **Screenplay:** Humberto Dorado. **Cinematography:** Jose Medeiros. **Editor:** Justo Vega. **Music:** Juan Martinez. **Principal Cast:** Frank Ramirez, Humberto Dorado, Florina Lemaitre, Vicky Hernandez. **Print Source:** Focine, Calle 35 No. 4-89, A.A. 40094, Bogota 1, D.E. Columbia. Fax: 2855749.

Saturday, April 29, 11:30 pm, AMC Union Station 9

Thursday, May 4, 6:30 pm, American Film Institute

THE DIGGERS

(or, Bandit from Hell)

Hu-Ping

Taiwan, 1988, 45 minutes, color

SOUND OF THE SUONA

Ch'ui ku-ch'ui

Li Tao-ming

Taiwan, 1988, 46 minutes, color

Three men and one woman, weary of the blows fate has dealt them, organize a grave-robbing gang. "Uncle Sam" is the ringleader. "Mouthless" and "Window Escape" are his sidekicks, and "Red Fur," the woman, dresses up as a ghost and serves as watchguard.

In this startling and unusual film by a young Taiwanese filmmaker, things go from peculiar to bedlam. After many attempts, the quartet zeroes in on the grave of the mother of a rich tycoon. They load up on gold, silver, and other treasures, but not before they are surprised, and their macabre adventure takes a sinister turn. Murder, vengeance, and an unexpected twist ensue as this novel film spins its tale of man as fate's plaything.

Sound of the Suona tells a story of family tradition and country life, as an attractive young girl is tricked into marrying a dwarfish musician who plays a raucous wind instrument. Derek Elley of the London Film Festival called the film "one of the most interesting debuts for several years," and praised its "simple, poetic quality which exactly captures the flavor of Taiwanese writer Wang Pen-hu's short stories."

Both in Chinese with English subtitles

For Sound of the Suona

Production Company: Central Motion Picture Corporation. **Producer:** Lin Teng-fei. **Screenplay:** Chang Ta-Chün, Liu Sung, from the 1985 short story "Chui ku-ch'ui, yi-chui tao tsao-tui" by Wang Pen-hu. **Cinematography:** Yang Wei-han. **Music:** Chien Yang. **Principal Cast:** Lin Hsiu-ling, Hu Feng-sheng, Mei Fang, Lin Yang, Chan A-lu. **Print Source:** Central Motion Picture Corporation, 116 Hanchung Street, 6th Floor, Taipei, Taiwan, Telex: 10407 cmpco.

Pacific Rim Showcase

US premiere

Sunday, April 30, 7:45 pm, C.O. West End

Wednesday, May 3, 7:00 pm, C.O. Jenifer



DIRECTED BY ANDREI TARKOVSKY

Michal Leszczylowski
Sweden, 1988, 101 minutes

Filmmaker Michal Leszczylowski was editor for Andrei Tarkovsky's last film, *The Sacrifice*. During the time they spent together, their relationship grew into an enduring friendship. *Directed by Andrei Tarkovsky* is an *homage*, a fluid and captivating documentary that presents the brooding as well as elfin side of a genius.

According to Michal Leszczylowski, "Joseph Conrad wrote that at the outset of every work of art there is the will to isolate a moment out of the merciless flow of life and make it accessible to others. The time I spent with Andrei Tarkovsky while working on *The Sacrifice* will vanish and fade as memories always do. . . Maybe I fear such a loss in the labyrinth of recollection or maybe it is simply my affection for him that drives me. . . Andrei opened certain doors for me and let me in. The time I spent in the world of his ideas, thoughts and feelings enriched me. . . I felt obliged to share with you the time that passed."

In Russian and Swedish with English subtitles

Production Company: Swedish Film Institute. **Producer:** Lisbet Gabrielson. **Screenplay:** Michal Leszczylowski. **Cinematography:** Arne Carlsson. **Editors:** Michal Leszczylowski, Lasse Summanen. **Print Source:** International Film Exchange, 201 West 52nd Street, New York, NY 10019. Telephone: 212-582-4318.

Sunday, April 30, 1:00 pm, C.O. West End

EH! MAESTRO

Nodar Managadze
USSR, 87 minutes, color

An itinerary of a man alone, and a parable about artistic creation is told through the magnificently colorful images of life in Tblisi, Soviet Georgia. We enter the world of an artist who is struggling to find harmony in his complicated existence by choosing to no longer play the piano. As a conservatory student, Archil's teachers foretold a brilliant career for him, but he became satisfied with repairing and tuning the instrument that once brought him recognition. Was he too honest and principled—lacking a certain strength to achieve success? It is not by chance that others call him "Maestro." He maintains his self-respect even when the outside world becomes confrontational. Moments of wonderful subtle humor are juxtaposed with scenes of sudden and brief anguish. For Archil, his work has become his creative voice. Perhaps someday, in a modest way, he will be heard again.

In Georgian with English subtitles

Production Company: Gruzija Film Studio. **Script:** Erlom Akhvlediani, David Djavakhishvili, Nodar Managadze. **Cinematography:** Levan Paatachvili. **Music:** Nodar Mamisashvili. **Principal Cast:** Tengviz Ameridze, Nana Andronikachvili. **Print source:** Goskino, 7 Maly Gnesdnikovsky, Pereulok, Moscow, USSR. Telex: 411417. Kind.

Sunday, April 30, 5:30 pm, C.O. West End



FROM RUSSIA WITH ROCK

Sirppi ja Kitara

Marjaana Mykkänen

Finland, 1988, 108 minutes, color

Russia is a country where no rock magazines are published and where information about Soviet rock never reaches beyond its borders. News and underground tapes of the most interesting bands circulate only among the *tuskova*, the inner circle. So when director Marjaana Mykkänen headed the only western crew to film the events of Rockpanorama, the (7 days, 50 bands) rock festival in Soviet history in December 1987, she had virtually no knowledge about what she'd find. *From Russia With Rock* is her record of that often-surprising discovery.

Mykkänen found that Rockpanorama was significant because "for the first time, side-by-side with the officially sanctioned mediocre outfits, controversial bands with audience appeal (bands whose names could not even be mentioned publicly two years earlier) were allowed to perform on an official stage. From among these groups, Nautilus Pompilius from Sverdlosk in Siberia proved to be the most interesting, not only for their exotic place of origin but also because of the originality of their music. We stayed on to follow how the band settled in Moscow, witnessed their rise to become the most popular band in the city—and later the entire country." The story of the band, their problems, and their ultimate return to Siberia crystallize what the director sees as the film's basic theme: "making the choice for relative freedom—the limits of the Soviet rock dream."

In Russian with English subtitles

Production Company: Villealfa Filmproductions. **Executive Producer:** Aki Kaurismäki. **Producer:** Pauli Pentti. **Screenplay:** Marjaana Mykkänen. **Cinematography:** Heikki Ortamo, Christian Valdes, Olli Varja. **Editor:** Veikko Aaltonen. **Music:** Nautilus Pompilius ("Bound with One Chain," "Strip Tease," "Goodbye America"), Billy Bragg and Aquarium ("Get Up, Stand Up"), Boris Grebenskyov ("I Don't Know Why"), Mister Twister ("Come On"), Bravo ("Yak"), Avia ("A Russian Lesson"), Brigada S ("I Adore Jazz"), Nuance (instrumental), Va Bank ("No Choice," "Virgin"), Cruise ("The Pilgrim"), Uriah Heep ("Easy Livin"), Televizor ("I'm Fed Up"). **Print Source:** Christa Saredi, Seilergraben 55, 8001 Zurich, Switzerland. Telephone: 41 1 252 2804. Telex: 81785312.

Friday, April 28, 9:00 pm, AMC Union Station 9

Saturday, April 29, 9:30 pm, American Film Institute

GHOSTS... OF THE CIVIL DEAD

John Hillcoat

Australia, 1988, 92 minutes, color

In the middle of the desert in a mythical country, the Central Industrial Prison (a state-of-the-art "humane" correctional facility constructed by the filmmakers after extensive research) is about to be "locked down" after a wave of extreme violence and unrest. In flashback, we see the story of how the prison inmates (a mixture of Australian rock stars, professional actors, and ex-cons) came to this critical juncture in their rehabilitation.

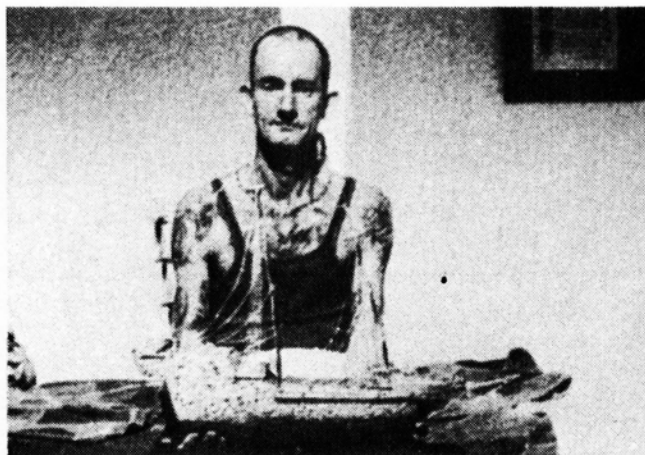
Writer-director John Hillcoat and writer-producer Evan English are veterans of the Australian film and music video scene (English has made clips for Elvis Costello, Crowded House, Aztec Camera, Men at Work, and others). This explains their description of the film as "our world, with the volume turned right up." Utilizing the Dolby stereo mix of sound designer Dean Gowen, the visionary production design of Chris Kennedy, and Paul Goldman's stunning photography, Hillcoat and English have created a suffocating world of restraint in which to tell their brutally violent and hair-raising story (much of it episodic and non-linear) of a newcomer to the living hell.

Melbourne Film Festival

Production Company: Correctional Services Film Productions. **Producer:** Evan English. **Screenplay:** Gene Conkie, Evan English, John Hillcoat, with Nick Cave, Hugo Race. **Cinematography:** Paul Goldman, Graham Wood, Evan English. **Editor:** Stewart Young. **Music:** Nick Cave, Blixa Bargeld, Mick Harvey. **Principal Cast:** Dave Field, Mike Bishop, Chris de Rose, Nick Cave, Dave Mason, Kevin Mackey. **Print Source:** Outlaw Values Marketing, 302 Lower Heidelberg Road, East Ivanhoe, Victoria 3079, Australia. Telex: 151224 Attn: USER EV249U.

Sunday, April 30, 9:30 pm, American Film Institute

Friday, May 5, 11:00 pm, AMC Union Station 9



GILSODOM

Im Kwon-taek

The Republic of Korea, 1985, 102 minutes, color

One of the most prolific and very best directors currently at work in South Korea, Im Kwon-taek has made more than 70 films, of which *Gilsodom* is one of his most recent. Derek Elley of the London Film Festival says that "the theme of divided families is hardly a new one in Korean cinema but Im Kwon-taek's moody drama is easily the best of the recent batch. Building on KBS Television's 1983 program which unlocked a whole mass of repressed emotions in South Korea, *Gilsodom* focuses on a couple reunited by chance who set off to find their long-lost son. The catch is that he is now a destitute drunk, and there is no way they can ever be 100% sure that he is in fact their child. . . . The long central section is built as a series of interlocking flashbacks as the couple reminisce over their childhood romance (including a carnal interlude in a barn) and the chaos of the ensuing civil war. Their home town, Gilsodom ['Homeland of the Mind,' whose literal meaning is 'homesick'], is now in the North and their odyssey through past and present becomes a reverie on the whole problem of reunifying a divided land."

In Korean with English subtitles

Production Company: Hwa Chun Trading Company. **Producer:** Bak Jong-chan. **Screenplay:** Song Kil-han. **Cinematography:** Jong Il-song. **Editor:** Park Soon-dok. **Music:** Kim Jong-kil. **Principal Cast:** Kim Ji-mi, Sin Song-il, Han Ji-il, Kim Ji-yong. **Print Source:** Hwa Chun Trading Company, 11th Floor, Bowon Building, 490 Chongro 5-Ka, Chongro-ju, Seoul, The Republic of Korea/Motion Picture Promotion Corporation, 34-5, 3-Ka, Namsan-Dong, Chung-Ku, Seoul, The Republic of Korea. Telephone: 7559291. Telex: K28385.

Pacific Rim Showcase

Wednesday, May 3, 3:30 pm, K-B Janus Theatre

Friday, May 5, 8:30 pm, AMC Union Station 9



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HIROSHIMA, MON AMOUR

Alain Renais

France, 1959, 90 minutes, b/w

Aclaimed by film historian Georges Sadoul as the most important film of the French New Wave, *Hiroshima, Mon Amour* is a literary masterpiece come alive in a dynamic interweaving of sound and story. In just twenty-four hours a great and bittersweet love story unfolds in the apartments, restaurants, nightclubs, and train stations of a city. But the lovers' happiness is marred by the woman's memories of the war in Nevers and her affair with a German soldier. The film's "montage mixes newsreel, documentary footage, and Japanese theater, while the soundtrack is . . . of an extreme intensity," wrote Sadoul. Author Marguerite Duras' dialogue, whether it is uttered by the French voice or the Japanese voice struggling with the language, is vibrantly moving.

Shown with the short *En Rachachant* (Jean-Marie Straub, Daniele Huillet, 1982, 9 minutes, b/w).

Bérénice Reynaud

In French with English subtitles

Screenplay: Marguerite Duras. **Cinematography:** Sacha Vierny, Takahashi Michio. **Music:** Giovanni Fusco, Georges Delerue. **Editors:** H. Colpri, J. Chasney, A. Sarraute. **Principal Cast:** Emanuelle Riva, Eihi Okada, Stella Dassas, Pierre Barbaud, Bernard Fresson. **Print Source:** New Yorker Films, 16 West 61st St., New York, NY 10023.

Revolutionary French Cinema

Friday, May 5, 6:30 pm, AMC Union Station 9

JEANNE DIELMAN

23 QUAI DU COMMERCE, 1080, BRUXELLES

Chantal Akerman

France, 1975, 180 minutes, color

Jeanne Dielman heralded the emergence of a new, female voice in French cinema—Chantal Akerman's. Kay Armatage of the Toronto Film Festival has said that "the immediate and widespread use of the term 'masterpiece' to describe the work of a 23-year-old has not only been confirmed in the succeeding decade as eminently appropriate, but it has also signaled her entry into the artistic territory occupied by Godard, Bresson, and Ouzo."

Akerman subtly describes the anguish of daily life: a bathtub is emptied, a towel tossed aside, a light turned off, potatoes are peeled in real time, the doorbell rings. . . One day the potatoes are overcooked and the doorbell does not ring on time, and Jeanne Dielman, a middle-aged housewife raising her son alone, sees her life collapsing. "By showing a woman washing dishes," says Akerman, "I nearly succeeded in talking about mankind itself. She is someone who makes one gesture after another in order to ward off anxiety." When Jeanne Dielman's respectable front crumbles, her carefully staged solitude reveals nothing but an unbearable void.

Bérénice Reynaud

In French with English subtitles

Screenplay: Chantal Akerman. **Cinematography:** Babette Mangolte. **Principal Cast:** Delphine Seyrig, Jan Decorte, Henri Storck, Jacques Doniol-Vlacroze, Yves Bical. **Print Source:** New Yorker Films, 16 West 61st St., New York, NY 10023.

Revolutionary French Cinema

Friday, April 28, 7:00 pm,

La Maison Française, Embassy of France



THE JESTER AND THE QUEEN

Sasek a královna

Vera Chytilová

Czechoslovakia, 1987, 90 minutes, color

Through a blend of fantasy and comedy, the story unfolds of a medieval jester who must entertain his queen, no matter what his own desires. In the same setting but in the present time, the custodian of the chateau, now a tourist attraction, must look after the wealthy tourists who come to enjoy the splendid deer park and forests around the glorious castle. When a German tourist arrives with his beautiful French fiancée, the custodian/guide sees in her the double of the medieval queen of his fantasies. His strangely complicated relationship with the queen of his imagination, whom he has both admired and feared, becomes even more involved as he tries to discover the connections between these two beautiful women. The visitors interpret his behavior in their own ways, and the conflict which ensues is unavoidable and timeless. Eventually the custodian succumbs just as the jester did many centuries before.

Boleslav Polivka, the outstanding Czech mime, plays the double role of the jester and the custodian, using his repertoire of masterful physical comic effects as well as an array of wonderfully clever props. And Chytilová brings to the direction of the film her characteristic blend of anarchic cinema devices, her always-stunning use of music, her love of costume, pageantry and performance, and an affecting juxtaposition of pathos, comedy, and politics.

Kay Armatage
Toronto Festival of Festivals

In Czech with English subtitles

Production Company: Barrandov Film Studios. **Screenplay:** Boleslav Polivka, Vera Chytilová. **Cinematography:** Jan Malír. **Music:** Jiri Bulis. **Principal Cast:** Boleslav Polivka, Chantal Poulainová, Jiri Kodet, Vlastimil Brodsky. **Print Source:** Czechoslovak Film Export, Vaclavské nám. 28, 111 45 Prague 1 Czechoslovakia. Telephone: 246 741. Telex: 122259.

Saturday, April 29, 7:30 pm, AMC Union Station 9

Monday, May 1, 6:30 pm, American Film Institute

KRIK? KRAK! TALES OF A NIGHTMARE

Jac Avila, Vanyöska Gee

Haiti/USA/Canada, 1988, 82 minutes, color and b/w

A brave and fascinating work, a true labor of love which swirls through Haitian culture with true originality, *Krik? Krak!* bases its style on the enigmatic use of language, found in the *krik? krik!* method of storytelling. Devised by the slaves, this method allows them to plot their liberation. Directors Vanyöska Gee and Jack Avila follow an unsuspecting peasant, steeped in a centuries-old tradition of Voodoo religion, as she is suddenly ensnared in the mystical web one of her nation's many corrupt *houngons* (Voodoo priests). With sinister cunning, he manipulates her religious faith, turning it into a debilitating weapon, making her feel powerless against the ruling dynasty's control by propelling her into a horrifying encounter with the past. Tension mounts as she races in and out of history, desperately trying to evade the wielders of magic who pursue her through time.

Supported by a superb soundtrack, the film probes lyrically into the roots of the Haitian consciousness, seeking to understand the context in which the Duvalier dictatorship survived for so long. In the directors' metaphorical interpretation of the new Haiti, these villagers, now liberated from the yoke of the tyrant but no closer to real democracy, project the universal myth of the cyclical rebirth of the peasantry by merging with their ancestors to aggressively revive their quest for real freedom. *Krik? Krak!* is a tribute to them.

Piers Handling
Toronto Festival of Festivals

In French Creole with English subtitles

Production Company: Mountain Top Films. **Executive Producer:** Camilo Vives. **Producers:** Jac Avila, Vanyöska Gee. **Screenplay:** Vanyöska Gee. **Cinematography:** Michale Anderson. **Editors:** Jac Avila, Vanyöska Gee. **Music:** Jean-Claude Martineau, Juan Marquez. **Print Source:** Mountain Top Films, 98 East Broadway, Suite 3, New York, New York 10002. Telephone: (212) 941-1814. Telex: 650347869.

Saturday, April 29, 7:30 pm, American Film Institute

Sunday, April 30, 3:00 pm, American Film Institute

LA LECTRICE

Michel Deville

France, 1988, 99 minutes, color

A work of citation, allusions and linguistic gaming, *La Lectrice* delights in the detours of fiction and celebrates the imaginary space hiding in the printed word. Exalting in the pleasure of the text, it focuses on Constance, the bibliophile, and the heroine of her favorite novel, who is a professional reader. Miou Miou's fabulous performance as both women lends a strange power to the works of Marx, deSade, and Carroll, whether she is reading to her lover or her adoring clientele. She shows us that if everything does, in fact exist to be a book, then all things can be as malleable as language—even the cinema. Director Michel Deville's charming, stylized and meticulously written film argues that perhaps the camera is a supple as the pen.

Telluride Film Festival

French with English subtitles

Production Company: Elefin, AAA, TSF Productions, Cine 5, Sofimage. **Producer:** Rosalinde Deville. **Screenplay:** Rosalinde Deville and Michel Deville, based on the *La Lectrice* and *Un Fantôme de Bella B. et Autres Recits* by Raymond Jean. **Cinematography:** Dominique Le Rigoleur. **Editor:** Raymonde Guyot. **Music:** Ludwig van Beethoven. **Principal Cast:** Miou Miou, Christian Ruché, Maria Casarès, Sylvie Laporte, Patrick Chesnais, Pierre Dux. **Print Source:** Orion Classics, 711 Fifth Avenue, New York, New York 10022, Fax: 212-486-0648.

Opening Night Gala (invitation only)

Wednesday, April 25, AMC Union Station 9

LOOKING FOR LANGSTON

Isaac Julien

UK, 1988, 45 minutes, b/w

The life and work of Langston Hughes is explored in this beautiful and lyrical meditation on black and white gay identities. A jazz and blues-infused Harlem of the 1930s and 1940s is a central motif behind this portrait of the black gay artist. The poetry of Essex Hemphill, the words and poetry of Langston Hughes, as well as other texts are woven through the stylized dramatic sequences and archival materials. This creates a film that celebrates gay desire and laments the disparaging attitudes expressed by contemporary society.

In describing the film, filmmaker Isaac Julien quotes James Baldwin: "A person does not lightly elect to oppose society. One would much rather be at home among one's compatriots than be mocked and detested by them. And there's a level on which the mockery of the people, even their hatred, is moving, because it is so blind. It is terrible to watch. People cling to their captivity and insist on their own destruction."

The film will followed by a performance by Michelle Parkerson, Essex Hemphill and Cordell Credle on April 28.

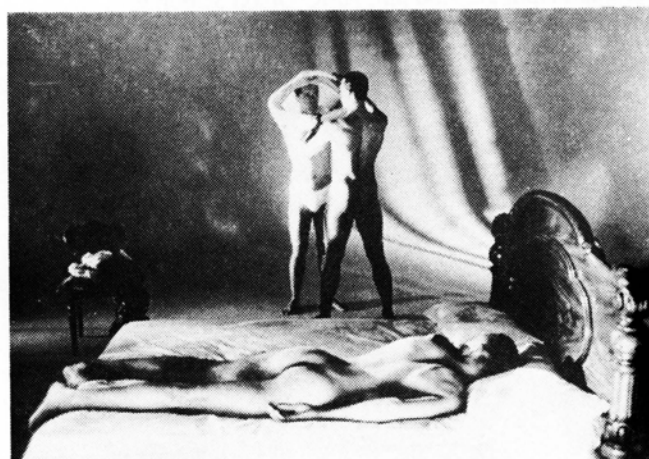
Production Company: Sankofa Film and Video Ltd. **Text:** Essex Hemphill and Langston Hughes. **Cinematography:** Nina Kellgren. **Editor:** Robert Hargraves. **Music:** Blackberry, Wayson Jones. **Principal Cast:** Ben Ellison, Matthew Baidoo, John Wilson, Akim Mogaji. **Print Source:** Sankofa Film and Video Ltd. Unit K, 32-34 Gordon House Road, London NW 5. Telephone: 485-0848.

US Premiere

Friday, April 28, 9:00 pm, American Film Institute

Friday, April 28, 11:00 pm, American Film Institute

Saturday, May 6, 1:00 pm, UDC Bldg. 41, Room A-03



MAPANTSULA

Oliver Schmitz
South Africa/Australia/United Kingdom, 1988,
105 minutes, color

Theater and stage director-writer Thomas Mogotlane has gathered a cast of experienced black television and stage actors for *Mapantsula*, and probably the film's greatest strength lies in its ability to depict the whole range of black lives in a manner we've never been privy to before.

"Panic" is a black African petty thief living in Soweto, the black township outside Johannesburg, yet indifferent to the struggle of his people. A selfish man with little respect for anyone, he has (somehow) managed to sidestep political issues thus far, living a relatively comfortable life from the proceeds of his stock-in-trade, purse snatching. Eventually, he pays a high price for his political naivete, but the dawning may not have come too late.

Co-writers Oliver Schmitz (the South African-born son of a German emigré family) and Mogotlane (a black South African) have chosen an unlikable black anti-hero as their central character in this remarkable film, the first open attack on apartheid made by South Africans in South Africa, with an interracial cast and crew, a white South African director and co-writer, a black co-writer who also stars, and executive producers from Britain and Australia.

The film, which was made under the noses of Johannesburg officials [they were told it was a gangster picture], is an unexpected, unprecedented example of anti-government filmmaking created by blacks and whites together within South Africa, as opposed to anti-apartheid films produced elsewhere. In order to get the film made, the producers cleverly decided to do everything by the book, submitting all necessary scripts and shooting applications to the officials in the accepted manner—then went ahead and shot the intended film on those same locations.

Melbourne Film Festival

In Zulu and Afrikaans with English subtitles

Production Companies: One Look Productions (South Africa)/David Hannay Productions (Australia)/Haverbeam (United Kingdom). **Executive Producers:** David Hannay, Keith Rosenbaum. **Producer:** Max Montocchio. **Screenplay:** Thomas Mogotlane, Oliver Schmitz. **Cinematography:** Rod Stewart. **Editor:** Mark Baard. **Music:** The Ouens. **Principal Cast:** Thomas Mogotlane, Dolly Rathebe, Eugene Majola, Thembi Mtshali, Peter Sephuma, Marcel Van Heerden. **Print Source:** ADN Associates, 24a New Quebec Street, London W1H 7DE.

Friday, April 28, 6:30 pm, AMC Union Station 9
Wednesday, May 3, 6:30 pm, American Film Institute

MEMORANDUM

Donald Brittain, John Spotton
Canada, 1965, 58 minutes, b/w

CITY OF GOLD

Colin Low, Wolf Koenig
Canada, 1957, 23 minutes, b/w

LONELY BOY

Wolf Koenig, Roman Kroiter
Canada, 1962, 27 minutes, b/w

In the fifties and sixties, the National Film Board of Canada excelled at the short, concise documentary. These three films, representative of the many more made at the same time—all just as fine—were directed with an economy of means and a precision of expression that has turned them into classics of the form.

City of Gold and *Memorandum* are both reflections of the past, attempts to create a collective memory. The first is a reverie, a lyrical, nostalgic work that recreates the wild and rambunctious era of the Klondike gold rush at the end of the nineteenth century. *City of Gold* employs period photographs and Pierre Berton's voice and childhood memories of the region to evoke this raucous chapter of Canadian history. *Memorandum* deals with another kind of memory, the Holocaust of the Second World War. Cutting between historical footage and the emotional visit of a camp survivor to Germany 20 years later, Brittain delicately fashions a damning indictment of the attitudes that led to this tragedy.

Lonely Boy is altogether different kind of film, fixed very much in the present tense. Teen star Paul Anka, a Canadian by birth, is captured amidst the hysteria of a concert tour. He is at turns isolated and lonely before stepping into the frenzied spotlight in front of screaming fans. This is a film that looks behind the facade of success to examine the cost.

Piers Handling

Production Company: National Film Board of Canada. **Screenplay:** Donald Brittain (*Memorandum*). **Cinematography:** John Spotton (*Memorandum*); Colin Low, Wolf Koenig (*City of Gold*). **Print Source:** National Film Board of Canada, P.O. Box 6100, Montreal Canada, H3C 3H5.

50 Years at the National Film Board of Canada
Monday, May 1, 7:00 pm, National Archives

THE MOTHER AND THE WHORE

La Maman et la Putain

Jean Eustache

France, 1972, 220 minutes, b/w

Alain Philippou, of *Cahiers du Cinéma*, called this film “a mythic film which an entire generation recognized as the ‘true lovers’ discourse’ of its time.” Eustache was obsessed by the relationship between documentary and fiction, life and cinema, reality and its representation, and *The Mother and the Whore* has lost none of its power to move new generations.

A young couple, cohabitating in the early days of sexual permissiveness, fight for their equilibrium when a striking newcomer, a young nurse who has made a mess of her love life, enters the scene. This serio-comic portrait of the post-’68 generation was crafted by a gifted cinéaste who took his own life in 1981.

Bérénice Reynaud

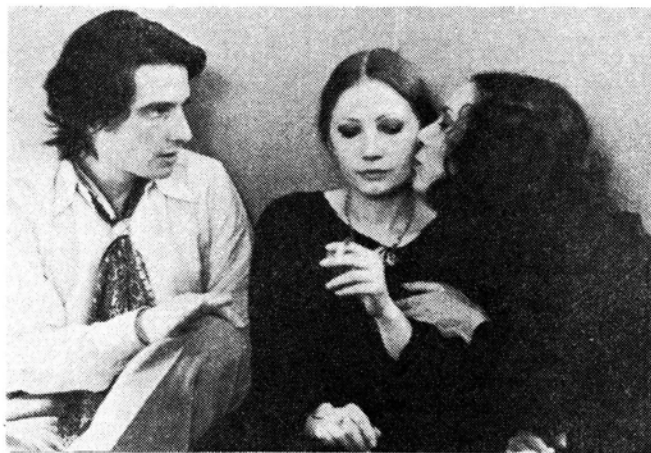
In French with English subtitles

Production Companies: Elite Films, Cinequanbon, Les Films du Losange, Simer Films, V.M. Productions. **Producer:** Pierre Cottrell. **Screenplay:** Jean Eustache. **Cinematography:** Pierre Lhomme. **Editors:** Jean Eustache, Denise de Casabianca. **Principal Cast:** Jean-Pierre Léaud, Bernadette Lafont, Françoise Lebrun, Isabelle Weingarten, Jacques Renard, Jean-Noël Picq, Jean Douchet. **Print Source:** Jackie Reynal Sarré, Bleeker Street Cinema, New York, NY. Telephone: (212) 757-2132.

Revolutionary French Cinema

Tuesday, May 2, 7:00 pm,

La Maison Française, Embassy of France



A NIGHT IN HAVANA: DIZZY GILLESPIE IN CUBA

John Holland

USA, 1988, 87 minutes, color

Jazz great Dizzy Gillespie has always had a musical love affair with Cuba, but it's been passion from afar. For three decades, political conditions prevented Gillespie from visiting Cuba. Then he was invited to headline the Fifth International Jazz Festival of Havana. *A Night in Havana* is a celebration of that trip, and of Dizzy's music. In the forties, bebop was born. Dizzy startled the world with Afro-Cuban rhythms in American jazz, and music would never be the same. In the film, Dizzy finally experiences, first-hand, the African drumming, chanting, and dancing that was one of the wellsprings of his creativity. Talking with Fidel Castro, he discovers that the Nigerian religions practiced throughout Cuba were also prevalent in his native South Carolina, in the person of the root man. *A Night in Havana* features Gillespie as storyteller. His tales are wide-ranging—from his boyhood to the true story of how his trumpet got bent. Part concert film, part portrait of the artist, *A Night in Havana* features Dizzy performing some of his best-known compositions. “In 15 or 20 years,” Dizzy tells the audience, “the music of Brazil, Cuba, and the West Indies and the United States is all going to come together. And,” he grins, “I’m gonna be there.”

AFI Fest Los Angeles 1988

Production Company: Chiasma, Inc. for Cubana Bop Partners. **Producer:** Nim Polanetska. **Interview** written and conducted by Allen Honigberg. **Cinematography:** Bill Megalos. **Editor:** Vincent Stenerson. **Music:** Dizzy Gillespie, Arturo Sandoval and his Band, Gonzalo Rubalcaba and his Band, El Conjunto Folklórico Nacional de Cuba. **Principal Cast:** Dizzy Gillespie's Band: Dizzy Gillespie (trumpet), Sayyid Abdul Al-Khabyr (saxophone, clarinet), Nasyr Abdul Al-Khabyr (drums), Big Black (congas), Walter Davis, Jr. (piano), John G. Lee (bass). **Print Source:** Cinephile, 306 West 38th St., New York, NY 10019. Telephone: (718) 728-1164.

Special thanks to the Congressional Arts Caucus and the Congressional Black Caucus

Sponsored by Betty and Semih Ustun

Friday, May 5, 6:00 pm, Biograph Theatre

Friday, May 5, 11:45 pm, Biograph Theatre

PAINTED FACES

Chat siu fuk

Alex Law (Law Kai-yui)

Hong Kong, 1988, 100 minutes, color

P*ainted Faces* is one of those true rarities—a film about a contemporary superstar's youth in which the megastar himself plays opposite a kid playing the superstar. The celestial being in question is Sammo Hung, a 39-year-old Cantonese of ample girth who, apart from Jackie Chan, has for the past decade been the offshore Chinese film industry's most popular action-comedy star. Like many of the region's stunt names, he studied traditional Chinese opera and martial arts while still a kid, entering movies as an extra in action quickies. While at school, Hung was the eldest member of a troupe known as "The Seven Little Fortunes" (the Chinese equivalent of "Seven Cute Kids"), from which the original Cantonese title of the film—*Chat siu fuk*—is taken. His younger classmates included Jackie Chan and Yuen Biao, who have since gone on to make their own names and fortunes. Chan, nicknamed "Big Nose," was virtually signed over to the school lock, stock, and barrel for 10 years by his parents, from the age of 7 to 17. The atmosphere was monastic, with ultra-strict discipline, gruelling training, and little contact with the "normal" world.

But *Painted Faces* is more than just a star biopic; it is also an elegy to an ethos which is almost extinct in aggressive, modern-day Hong Kong. Set during the sixties, the movie catches a way of life at its very point of change—an impressive debut for young director Alex Law (born 1953) and his partner Mabel Cheung (herself known for *The Illegal Immigrant* and *An Autumn's Tale*—which Law wrote and produced—both shot in New York). As with Stanley Kwan's impressive *Rouge* (1987), it is Hong Kong's younger directors who are becoming the real elegists of the territory's lost horizons.

Derek Elley

In Chinese with English subtitles

Production Company: Golden Harvest/Shaw Brothers. **Executive Producers:** Leonard Ho, Mona Fong. **Producer:** Mabel Cheung, Alex Law. **Screenplay:** Yeung-ting. **Cinematography:** David Chung. **Editor:** Timothy Yu. **Music:** Lowell Lo. **Principal Cast:** Sammo Hung, Kam-bo, Chang Pei-pei, Lam Ching-ying. **Print Source:** Golden Harvest, 8 Hammer Hill Road, Kowloon, Hong Kong. Telephone: (03) 255171. Telex: 44848.

Pacific Rim Showcase

Sponsored by DHL Worldwide Express

Saturday, May 6, 6:00 pm, UDC Auditorium

PEOPLE BETWEEN TWO CHINAS

Yu Kang Ping

Taiwan, 1988, color

In 1949, Sun Chio Hao retreated with the Kuomintang army to Taiwan, leaving his wife and 5-year-old daughter on the mainland. Forty years later, he is remarried, and has a son who is now 20.

With the opening of relations between the two countries, reunions have become possible. As this poignant drama of estrangement and reconciliation unfolds, Chio Hao and his second family travel to Hong Kong, where they are reunited with his first wife, his daughter, and her daughter, who is already a young woman. While the rest of the family struggles to find appropriate expression for their mixed emotions, Chi Hao's son and granddaughter become the voices for their elders.

The healing of the wounds in this family is a masterful melodramatic metaphor for the healing of wounds of a culture at odds with itself.

Translated from the Chinese

by Lilly Liu

In Chinese with English subtitles

Pacific Rim Showcase

US Premiere

Saturday, April 29, 5:00 pm, American Film Institute

Sunday, April 30, 5:30 pm, American Film Institute



PICKPOCKET

Robert Bresson

France, 1959, 75 minutes, b/w

A young man becomes a pickpocket, gradually distancing himself from those he loves as he pursues his dubious new profession. *Pickpocket* is obsessed with a double temptation: that of sin and that of redemption. Director Bresson acknowledged that he became aware of the similarities of his film to Dostoevsky's *Crime and Punishment* only as he was working on it, but the film revolves around the connection between good and evil that was later explored in *Mouchette*, *Balthazar*, and *L'Argent*, also inspired by the great Russian novelist. This profound, shocking film was shot entirely without professional actors, prompting a hail of praise from critics and filmmakers and recognition as a turning point in the history of French cinema.

Shown with the short *Les Mistons* (François Truffaut, 1957, 21 minutes, b/w)

Bérénice Reynaud

In French with English subtitles

Producer: Agnès Delahaye. **Screenplay:** Robert Bresson. **Cinematography:** L.H. Burel. **Principal Cast:** Martin Lassalle, Pierre Lamarié, Pierre Etaix, Jean Pelegri, Marika Green. **Print Source:** New Yorker Films, 16 West 61st St., New York, NY.

Revolutionary French Cinema

Monday, May 1, 9:00 pm, American Film Institute

PLAFF!

Juan Carlos Tabío

Cuba, 1988, 90 minutes, color

The popular favorite at the recent Havana International Film Festival, *Plaff!* surely confirms Juan Carlos Tabío as the most interesting Cuban filmmaker to have emerged in the past decade. A woman has her domestic life and personal relationships disrupted by a series of attacks by an unknown assailant hurling eggs. Various explanations—a gossiping neighbor, a resentful daughter-in-law, divine wrath—are explored, but always abandoned when the mysterious eggs reappear, seemingly from nowhere. There are enough sight and sound gags for at least three movies, as well as some pointed references to the state of contemporary Cuban film production.

Beyond the broad comic style of the action, however, lies a provocative critique of post-revolutionary Cuba; the film depicts a world in which, despite the outward appearances of harmony and social progress, racial, class, and sexual tensions are seething below the surface, ready to be manifest at the sign of disruption. As the object of egg warfare, the great Daisy Granados gives one of her best performances.

Richard Peña

In Spanish with English subtitles

Production Company: Instituto Cubano de Artes e Industrias Cinematográficas. **Screenplay:** Daniel Chavarria Reynoso. **Principal Cast:** Daisy Granados, Thais Valdés, Raúl Pomares, Luis Alberto García, Alicia Bustamante, Jorge Cao. **Print Source:** Instituto Cubano de Artes e Industrias, Calle 23, No. 1155, Vedado, Havana, Cuba. Telex: 511419.

Thursday, April 27, 9:30 pm, C.O. Jenifer

Saturday, May 6, 8:00 pm, UDC Auditorium



SAD SONG OF YELLOW SKIN

Michael Rubbo
Canada, 1970, 58 minutes

MOTHER TONGUE

Derek May
Canada, 1979, 47 minutes, color

The National Film Board of Canada established its reputation through a succession of masterfully crafted, finely executed, and beautifully polished documentaries. Like all studios it established a "house style," a certain look and aesthetic approach. In their many films Michael Rubbo and Derek May both questioned this tradition, adding a fascinating chapter to the NFB's history.

One of Rubbo's finest films is his piece on Vietnam. Sent to Saigon to make a film on a Canadian foster-parent program for Vietnamese orphans, Rubbo soon discarded this idea when the reality of the country became startlingly obvious. What Rubbo finds in Saigon—personally related, seen through his eyes, eschewing notions of objectivity—is a troubling but endlessly fascinating record of his own subjective impressions. As such they are impressionistic but more deeply felt and honestly presented. The Vietnam kaliedoscope, with all its confusions, has never been better portrayed.

Derek May turned the camera on himself and his marriage to a Quebec actress to lay bare the problems confronting a Canada with two founding cultures. Domestic, daily encounters between May and his wife become an extended metaphor for certain questions facing the English and French. In *Mother Tongue* the political emerges from the quotidian, thereby forcing all of us to examine our own everyday lives.

Piers Handling

Production Company: National Film Board of Canada. **Screenplay:** Michael Rubbo (*Sad Song* . . .). **Cinematography:** Martin Duckworth (*Sad Song* . . .; André Dupont (*Mother Tongue*). **Print Source:** National Film Board of Canada, P.O. Box 6100, Montreal, Canada, H3C 3H5.

50 years at the National Film Board of Canada

Saturday, April 29, 2:00 pm, National Archives

SCANDAL

Michael Caton-Jones
United Kingdom, 1989, 103 minutes, color

The Minister, the Model, and the Russian Spy!" screamed the headlines from Fleet Street in 1963. By 1964 the scandal involving Her Majesty's Minister for War John Profumo and the callgirl he unwittingly shared with Soviet naval attache Eugene Ivanov had blown British politics sky-high: Profumo had resigned; party girl Christine Keeler was in prison; Ivanov had suddenly left the country; Keeler's mentor, the mysterious Stephen Ward, was dead; Prime Minister Harold Macmillan was about to resign for health reasons; and the Conservative Government was on the verge of taking a pasting that would result in its fall from power.

As a national scandal, The Profumo Affair makes what Gary Hart did with what's-her-name look about as sensational and photogenic as Jimmy Carter's confession of lust. *Scandal* examines the relationship between Ward (John Hurt) and Keeler (Joanne Whalley-Kilmer), a storyline of much speculation since Ward was made the major scapegoat of the affair. Bridget Fonda (*Aria*, *Shag*) as callgirl Mandy Rice-Davies, Ian McKellen as John Profumo, and the marvelous Jeroen Krabbe (*The Fourth Man*, *Crossing Delancey*) as Ivanov give the film a dose of star power that lifts *Scandal* from the merely scandalous to the sinfully scintillating.

Eddie Cockrell

Production Company: Palace Pictures in association with British Screen and Miramax. **Executive Producers:** Nik Powell, Joe Boyd. **Co-Executive Producers:** Harvey Weinstein, Bob Weinstein. **Producer:** Stephen Woolley. **Screenplay:** Michael Thomas. **Cinematography:** Mike Malloy. **Editor:** Angus Newton. **Music:** Carl Davis. **Principal Cast:** John Hurt, Joanne Whalley-Kilmer, Bridget Fonda, Ian McKellen. **Print Source:** Miramax Films, 18 East 48th Street 16th Floor, New York, New York 10017. Telephone: (212) 888-2662.

Thursday, April 27, 7:30 pm, C.O. Outer Circle

SHORTS FROM THE PHILIPPINES

THE NEWEST AND THE BEST

The Philippines, 1989, 88 minutes, color and b/w

Some of the most energetic and creative work to emerge from the Pacific Rim is happening in the Philippines. Young directors who have made the transition from super-8 to 16mm are making short films that challenge us with their invention and technique. Under the guidance of Christoph Janetzko of Berlin, these filmmakers have been given the opportunity to continue their experiments.

Filmfest DC spotlights works by ten directors in this lively program. Luis Quirino and Doris Sales view the Coca-Cola-ization of the Philippines in their *True Blue American Coconut Grove* (10 minutes, b/w). At Maculangan looks at *Sewing* from a unique perspective—a needle's (2½ minutes, color). Ethnic and popular cultural images make up *Balat (Skin)* by director Yeye Calderon (5½ minutes, color). Raymond Red draws his theme from man's quest for flight in *Studies for "The Skies"* (12 minutes, color).

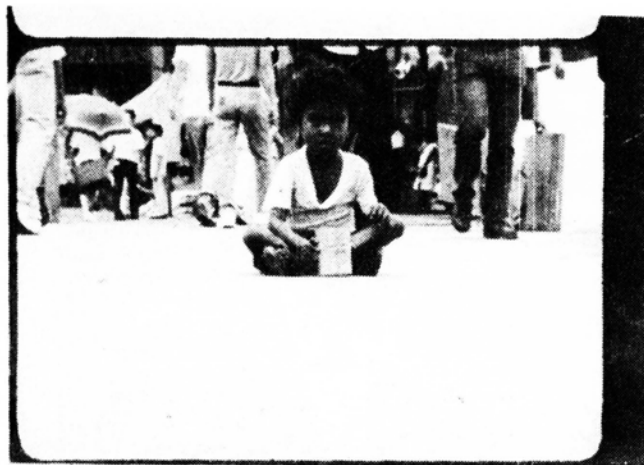
Patrick Purugganam's three sketches explore *The Things an Educated Man Does* (7½ minutes, b/w). Ricky Orellana, Mike Alcazaren, and Jo Atienza offer an expressionistic, Zen-inspired view of a Philippine metropolis in *Sa Maynila (In Manila)* (7 minutes, b/w). Melchor Bacani III weaves a dream-like vision of a woman's dementia in *Delirious* (8 minutes, color).

Spit/Optik by Roxlee is a diptych of improvisation, a freewheeling "rap" piece of sound and imagery (15 minutes, color). In *Magkakkhoy (Woodcutter)*, Noel F. Lim captures a quixotic crusade against the concrete monsters of urbanization (10 minutes, b/w). Joey Agbayani's *Kidlat (Lightning)* is an editorial cartoon, a glimpse at what goes on in a typical Philippine election.

Pacific Rim Showcase

US premiere

Saturday, May 6, 2:30 pm, UDC Building 41, Room A-03



STALEMATE KAMPUCHEA

Darren Stucker, Nguyen T. Hong
USA, 1988, 58 minutes

For more than a decade, refugees have been pouring over the Laotian and Kampuchean borders into Thailand. The chances for resettlement in other countries are slim for most of these people. This documentary examines the political, social, and economic causes of the Khmer exodus and searches for an ethical solution to the plight of this homeless, stateless generation of people.

Included in the film are: Norodom Ranariddh, son of Prince Sihanouk and leader of ANS (National Sihanoukist Army); Khieu Samphan, leader of the Khmer Rouge faction; Son Sann, leader of the KPNI.F (Khmer People's National Liberation Front); Dith Pran, Cambodian survivor, currently a *New York Times* photojournalist and subject of the film *The Killing Fields*.

Production Company: Appleseed Production and American University. **Producer:** Darren Stucker. **Cinematography:** Tom Fitzgerald. **Editors:** Darren Stucker, Nguyen T. Hong. **Music:** Eric Harnden. **Print Source:** Appleseed Productions, 7296 Old Sauk Road, Madison, Wisconsin 53717. 608-831-3469.

Pacific Rim Showcase

Saturday, May 6, 4:30 pm, UDC Bldg. 41, Room A-03



SUMMERSAULTS

Sarikat sayfeya

Yousry Nasrallah

Egypt, 1988, 95 minutes, color

S*ummersaults* was born from Nasrallah's return to Egypt and a self-imposed exile, and the memories with which he made his film are rich and strong. The film is set in 1961, and Nasser has just proclaimed a range of nationalizations and agrarian reforms. Yet, in spite of the social turmoil, everything seems tranquil in Kayed, the family home of little Yasser. All of his extended family has assembled to sell the cotton crop. Yasser's parents are about to divorce and his aunt is being courted by a Nasser aide who promises to help her evict peasants from her land. Yasser is forbidden to play with Leil, a boy his own age, but from a peasant family. Life is changing and survival is all-important. . . . With his first feature, Nasrallah carries on a vital tradition established by Youssef Chahine (Nasrallah's compatriot and mentor), whose films are also concerned with childhood and maturing in a past Egypt which in many ways still lives on.

David Overby

Toronto Festival of Festivals

In Arabic with English subtitles

Production Company: MISR International Films. **Screenplay:** Yousry Nasrallah. **Cinematography:** Ramses Marzouk. **Editor:** Rahma Montasser. **Music:** Omar Khayrat. **Principal Cast:** Ahmad M. Ahmad, Hani Hussein, Menha Batraoui, Mona Zakareya, Abla Kamel, Chawki Chamekh. **Print Source:** MISR International Films, 35 rue Champollion, Cairo. Telephone: 748 033/038/124.

Saturday, April 29, 5:00 pm, AMC Union Station 9

Sunday, May 7, 12:15 pm, Key Theatre

TALES FROM THE GIMLI HOSPITAL

Guy Maddin

Canada, 1988, 72 minutes, b/w

Like David Lynch, the brothers Kuchar, Kenneth Anger, and Jean Cocteau before him, director Guy Maddin has made a very strong something for a great deal of nothing—a black and white film of spellbinding, nightmare-inducing intensity on a budget that probably resulted in him owing people money. (It was filmed for \$22,000 entirely on location in his mother's living room.)

The far-flung town of Gimli, which translates as "The Great Hall of Heaven," is 100 kilometers north of Winnipeg, and boasts the largest Icelandic population outside of Iceland. Is this important? Yes, because film is awash in a peculiar (to us, anyway) Icelandic culture that manifests itself in poor recordings of Icelandic songs and such arcane rituals as the slapping together of male buttocks to decide a point of love ("glima wrestling"), eyebrow shaving, dead fish innards employed as a sort of hair gel, and the clenching of sugar cubes between the teeth while drinking coffee. That we are entirely unable to sort out the legitimate from the Maddin-created bizarre is part of the point.

Undoubtedly the film Maddin wanted to make, *Tales from the Gimli Hospital* has the same airtight, trancelike quality of *Beauty and the Beast*, *Fireworks*, and *Emserhead*—that is, it creates a completely alien yet wholly credible universe that we are dared to join and ultimately find hard to resist. Love it or hate it, these images will stay with you, perhaps despite your best efforts to be rid of them.

Eddie Cockrell

Production Company: Extra Large Productions. **Screenplay:** Guy Maddin. **Cinematography:** Guy Maddin. **Editor:** Guy Maddin. **Principal Cast:** Kyle McCulloch, Michael Gottli, Angela Heck, Margaret-Anne MacLeod, Heather Neale, Caroline Bonner. **Print Source:** Cinephile Films, 306 W. 38th St., New York, NY 10019. Telephone: (718) 728-1164.

Saturday, May 6, 10:30 pm, UDC Auditorium

TESTAMENT

John Akomfrah

United Kingdom, 1988, 80 minutes, color

In 1963, Abena enrolled at the Kwame Nkrumah Ideological School, the first training institute for political activism in Africa. After her arrest following the 1966 collapse of the Nkrumah regime in Ghana and the subsequent military coup, Abena left for England, vowing never to return. In 1987, now a TV journalist, she finds herself back in Ghana to make a short feature on the making of Werner Herzog's *Cobra Verde*. Abena's journey takes her instead into a tragic landscape of myth and memory as she meets an old institute friend who has taken a vow of silence since the coup, and as she recalls childhood tales of Ghana as a land of redemption and solitude.

Made on a very limited budget, *Testament* treats its minimal narrative with great style, using sparse sync sound, repetition of shots and segments, blue-and sepia-tinted archival footage, elements of performance, and a strong visual sense of the landscape as both material condition of life and repository of history and memory. The Black Audio Film Collective is justifiably renowned for its treatment of sound. In *Testament*, the soundtrack is a complex collage of modern and African music, expressive and percussive sound effects, and an array of narrational strategies. Much of the narrative is carried by Abena's voice-over, whose reflections range from the expository to the poetic, from political analysis to personal memory and national myth. The acting makes few concessions to the imperatives of naturalism or psychology, but concentrates rather on intelligent delivery and the iconographic power of faces and figures in a landscape. [This is] a film that is thoughtfully conceived and beautifully made.

Kay Armatage

Toronto Festival of Festivals

Production Company: Black Audio Film Collective. **Producers:** Lina Gopaul, Avril Johnson. **Screenplay:** John Akomfrah. **Cinematography:** D. Scott. **Editor:** B. Thumin. **Sound/Music:** T. Mathison. **Principal Cast:** T. Rogers. **Print Source:** Black Audio Film Collective, 89 Ridley Road, Hackney, London, England E82NH. Telephone: (01) 254-9527.

Sunday, April 30, 7:30 pm, American Film Institute

Saturday, May 6, 6:00 pm, UDC Bldg. 41, Room A-03

TWO OR THREE THINGS I KNOW ABOUT HER

Deux ou Trois Choses que Je Sais d'Elle

Jean-Luc Godard

France, 1966, 90 minutes, b/w

This witty, ambitious film is set in the fast-growing Parisian suburbs just prior to the May '68 uprising. In the gigantic, inhuman, working-class projects, new relationships are generated among the inhabitants, new living conditions are created, and a new culture is born.

A thematic thread is woven into this background: Woman—alluring, mysterious, a permanent challenge to male discourse. Gracefully embodied in actress Marina Viady, the character of Juliette is a serene housewife who, after doing the dishes, betters her family's finances by casual afternoon prostitution. A metaphor for the female condition? A metaphor for the life of the working class in an ever-changing French society? Or, more essentially, a metaphor for life itself?

This film marked the apex of Godard's personal research as a filmmaker. "It is," he wrote, "as if I had wanted to write a sociological essay in the form of a novel, but could only use musical notes to do it."

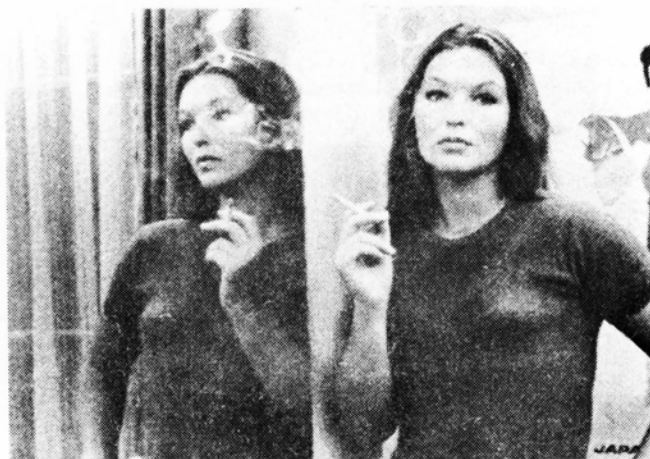
Bérénice Reynaud

In French with English subtitles

Production Companies: Anouchka Films/Argos Films/Les Films du Carrosse/Parc Films. **Producer:** Philippe Senne. **Screenplay:** Jean-Luc Godard. **Cinematography:** Raoul Coutard. **Editor:** Francoise Collin. **Sound:** René Levert. **Principal Cast:** Marina Viady, Anny Duperey, Robert Montsoret, Paoul Lévy, Jean Narboni, Christophe Bousseiller, Marie Bourseiller. **Print Source:** Artificial Eye with permission of Argos Films.

Revolutionary French Cinema

Saturday, May 6, 3:30 pm, UDC Auditorium



WHEN THE TENTH MONTH COMES

Bao gio cho den thang muoi

Dang Nhat Mihn

Vietnam, 1984, 90 minutes, b/w

In this film of great poetry and sensitivity, director Dang Nhat Mihn tells the story of a young Vietnamese woman who travels to the front to visit her soldier husband. Learning of his death, she decides to conceal it from his aging parents, soliciting the village poet-schoolteacher to compose letters supposedly from her husband. So begins a tale of well-intentioned deceit that brings home the pain of separation, mourning, and slow reconciliation with a bitter reality.

The film's tale of private grief, national mourning, and mysterious ways of the heart takes its title from one of the teacher's verses: When the tenth month comes,/The rice will ripen in the stormy fields,/ And I will leave behind/All the long days of hope that sorrow yields./No clouds, no tears will blind,/When the tenth month comes.

Somi Roy

In Vietnamese with English subtitles

Production Company: Vietnam Feature Film Studio. **Screenplay:** Dang Nhat Mihn. **Cinematography:** Nguyen Mahn Lan, Pham Phuc Duc. **Music:** Pho Duc Phong. **Principal Cast:** Le Van, Nguyen Huu Muoi, Lai Phu Cuong. **Presented by:** The Vietnam Film Project, co-sponsored by The Asia Society, Hawaii International Film Festival, and the UCLA Film and Television Archive. **Print Source:** Vietnam Cinematographers, 68 Hoang Hoa Tham, Cuccdienah, Hanoi.

Pacific Rim Showcase

Thursday, April 27, 8:00 pm, Baird Auditorium,
National Museum of Natural History

Saturday, April 29, 1:00 pm, AMC Union Station 9



WOMEN'S BUSINESS

Une Affaire de Femmes

Claude Chabrol

France, 1988, 100 minutes, color

In his provocative new film, Chabrol returns to the collaboration with Isabelle Huppert that was so successful in *Violette Nozière* (1978) and to the theme of woman against the French system of justice. Huppert plays Marie, the last woman to be guillotined in France. In 1943, the Vichy Government, seeking to restore the morals of the country, needs a victim to use as an example. They find one in Marie, a provincial woman who has been helping out girlfriends in need by aborting unwanted babies and renting rooms to amicable hookers. Marie claims her actions were simply "women's business," and sullenly explains to the lawyers and judges that she was simply trying to make life easier for herself, her children, her ineffectual husband, and her attractive young lover. Her pleas go unheard, though, and Marie ends in prison in Paris, the city she had longed all her life to visit. With touching irony, she sends her children a postcard of the Eiffel Tower.

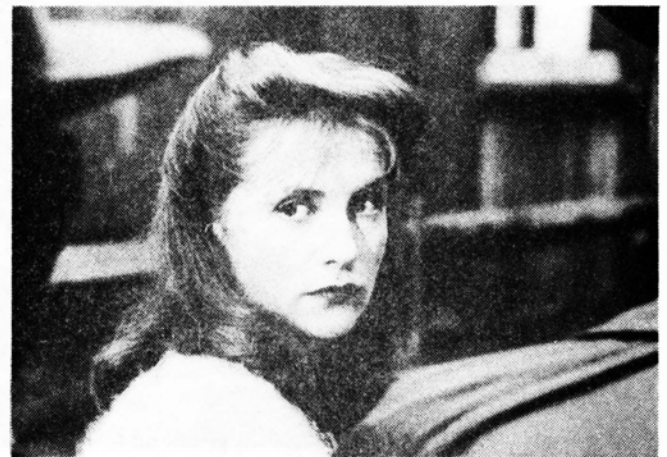
Bérénice Reynaud

In French with English subtitles

Production Companies: MK2/Films A2/Films du Camelia/La SEPT. **Producer:** Marin Karmitz. **Screenplay:** Colo Tavernier O'Hagan, Claude Chabrol. **Cinematography:** Jean Rabier. **Sound:** Jean-Bernard Thomasson, Maurice Gilbert. **Editor:** Monique Fardoulis. **Music:** Matthieu Chabrol. **Principal Cast:** Isabelle Huppert, Francois Cluzet, Marie Trintignant, Nils Tavernier, Lolita Chamma, Aurore Gauvin. **Print Source:** MK2 Holding Production, 55, rue Traversière 75012 Paris. Fax: (1) 43 44.32.30.

Revolutionary French Cinema

Saturday, April 29, 9:30 pm, AMC Union Station 9



Closing Night 1989

*A gala celebration in the
romantic spirit of Hollywood 1939*



WUTHERING HEIGHTS

William Wyler
USA, 1939, 104 minutes, b/w

Laurence Olivier, Merle Oberon, David Niven, and Geraldine Fitzgerald star in the screen adaptation of Emily Brontë's tale of passion, hatred, and revenge.

Wuthering Heights is considered one of producer Samuel Goldwyn's greatest screen achievements. In addition to the performances, William Wyler's direction has been lauded, Gregg Toland's cinematography has been equally praised and, according to reviewers, Alfred Newman's score "set a standard for future films."

Released in 1939, *Wuthering Heights* was selected Picture of the Year by the New York Film Critics. This was no small accomplishment in the year considered to be Hollywood's finest, with films like *Gone with the Wind*, *The Wizard of Oz*, *Dark Victory*, *Stagecoach*, *Ninotchka*, and *Mr. Smith Goes to Washington* as worthy competition.

Described by critics and audiences as "the greatest love story of all time," the film was nominated for seven Academy Awards and won the Oscar for Best Cinematography.

Internationally hailed as a "timeless masterpiece," *Wuthering Heights* is the story of a tortured love affair between Heathcliff and Cathy, her escape by marriage to the wealthy Edgar, and Heathcliff's savage retaliation upon the woman he loves.

Olivier portrays Heathcliff, Oberon is Cathy, Niven is Edgar, and Fitzgerald is Isabella, Edgar's sister, whom Heathcliff marries in an attempt to gain a measure of revenge.

Filmfest DC is proud to present a newly restored version of this classic American film. We applaud the Samuel Goldwyn Company for preserving the integrity of the original black and white print and we are pleased to have the opportunity to premiere it for our Washington audience.

Production Company: Samuel Goldwyn Company. **Producer:** Samuel Goldwyn. **Screenplay:** Ben Hecht and Charles Macarthur, from the novel by Emily Brontë. **Cinematography:** Gregg Toland. **Editor:** Daniel Mandell. **Music:** Alfred Newman. **Principal Cast:** Merle Oberon, Laurence-Olivier, David Niven, Flora Robson and Geraldine Fitzgerald. **Print Source:** The Samuel Goldwyn Company, 10203 Santa Monica Blvd., Suite 500, Los Angeles, California 90067, Fax: 213-284-84493.

Sunday, May 7
Film at 4:00 pm, C.O. Embassy Theatre,
19th St. and Florida Ave., NW
Followed by a party at CITIES, 2424 18th St., NW

Tickets \$15 per person (includes film and party)
Suggested dress: black and white or as your favorite 1939 star
Food and drink compliments of Sahir Erozan of CITIES

THE YEN FAMILY

Kimura-ke no hitobito

Yojiro Takita

Japan, 1987, 113 minutes, color

Two of the most tangible, delightful threads running through contemporary Japanese narrative filmmaking are over-the-top absurdist comedy (Juzo Itami's films are splendid examples) and the Japanese quest for money. Yojiro Takita's *The Yen Family* adds the time-tested issue of familial relations to create a screamingly funny, scathingly blunt attack on the accumulation of wealth in a capitalist country on the upswing.

A picture-perfect family, the Kimuras work hard to get ahead. Mom Noriko provides erotic wake-up calls for a reasonable fee, then helps daughter Terumi (the original material geisha) make box lunches while Dad Hajime oversees a newspaper route using local pensioners as his paperboys—all of this before breakfast. When Noriko's brother and sister-in-law bring the matriarch of the clan to visit, the Kimuras cheerfully present them with bills for their services including massaging their backs after the long drive. Hajime has little to do at work, so he spends time coordinating his freelance businesses—oh, yes, he does find time to blackmail one of his superiors. Only their son Taro seems a weak link in the chain, and the visiting relatives soon hatch a scheme to adopt the child. As light-hearted as the film is, it raises relevant issues that endure Takita's exquisitely droll approach to the subject and become genuinely troubling.

Eddie Cockrell

In Japanese with English subtitles

Executive Producer: Koichi Mirakami. **Producers:** Shuji Mijima, Shina Kawai. **Screenplay:** Nobuyuki Isshiki based on a story by Toshihiko Tani. **Cinematography:** Yoichi Shiga. **Editor:** Isao Tomita. **Music:** Katsuo Ohno, Bakufu-Slump. **Principal Cast:** Takeshi Kaga, Kaori Momoi, Hiromi Iwasaki. **Print Source:** Fujisanka Communications International, Inc., Los Angeles. Telephone: (213) 553-5828. Fax: (213) 553-2196

Pacific Rim Showcase

Saturday, April 29, 2:45 pm, American Film Institute

Sunday, April 30, 9:30 pm, C.O. West End



ZAN BOKO

Gaston Kabore

Burkina Faso, 1988, 95 minutes, color

Z*an Boko* tells the story of a small black African village that disappears, absorbed by urban development and expansion. A rural community, characterized by a tidy rhythm of life and a well-defined vision of the world, is about to be brutally uprooted and will lose its identity.

Along with the modern world that takes over this ancient territory appear new values. Social relationships change, and individual and collective destinies are determined by a new set of factors. The film takes both a sensible and critical look at this transformation.

Amiens International Film Festival

In French with English subtitles

Production Company: Bras de fer. **Screenplay:** Gaston Kabore. **Cinematography:** Sekou Ouedraogo, Issaka Thiombiano. **Editor:** Andree Davanture. **Music:** Georges Ouedraogo. **Principal Cast:** Colette Kabore, Joseph Nikiema, Celestin Zongo. **Print Source:** Atriscopie, 16 Blvd. Jules Ferry, XI Paris.

Monday, May 1, 7:00 pm, C.O. Jenifer

Wednesday, May 3, 9:00 pm, C.O. Jenifer

Shorts

Afterimage

Ishu Patel, Canada, 7 minutes, color

The film captures one artist's impressionistic and visionary response to the eternal questions about life after death. Stunning images represent a composite of many elements, including ancient myths and transcultural beliefs.

Print Source: National Film Board of Canada, P.O. Box 6100, Montreal, Canada H3C 3H5.

Arcadia

Paul Bamgorough, UK, 1988, 11 minutes, color

The world is slightly paranoid: family members appear at the breakfast table with machine guns. It's difficult to change the status quo in this tragic comedy.

Print Source: International Film Exchange, 201 West 52nd Street, New York, NY 10019.

Avarice

Carl Prechezer, UK, 1988, 11 minutes, color

Men who pursue selfish desires lose that which they hold most dear.

Print Source: The British Council, 11 Portland Place, London W1N 4EJ.

Beginnings

A posthumous film by Clorinda Warny, completed by Lina Gagnon and Suzanne Gervais, Canada, 9½ minutes, color

Beginnings delves into the unconscious, from which it conjures up visions of surrealistic beauty. The animated images flow into one another in a glorious celebration of love and life.

Print Source: National Film Board of Canada, P.O. Box 6100 Montreal, Canada H3C 3H5.

Arcadia



Beginnings



Boleros and Mantillas

Hilton McConnico, France, 1987, 6 minutes, color
Based on an idea by Claire Denis

A woman is in search of an image, a maid dances on the table, three precocious little girls eat dessert, and a husband takes a bath. What next?

Print Source: Unifrance Film International, 114 Champs Elysees, 75008 Paris.

Chairy Tale

Norman McLaren, Canada, 1957, 10 minutes, b/w

One of the masters of animation choreographs a pas de deux for a young man and a kitchen chair that refuses to be sat upon.

Print Source: National Film Board of Canada, P.O. Box 6100, Montreal, Canada H3C 3H5.

Coffee-Colored Children

Ngozi A. Onwurah, UK, 1988, 18 minutes, color

The conflicts of a single white mother raising her three black children are presented through the eyes of the children.

Print Source: The British Council, 11 Portland Place, London, W1N 4EJ

Fate *(Udel)*

Jaraslave Havettová, Czechoslovakia, 1988, 12 minutes, color

A contemporary Sysiphus repeatedly struggles with life's ironies.

Print Source: Czechoslovakia Film Export, Vaclavske nam 28, 11145 Prague.

Good Night Norma, Good Night Milton

John Schnall, US, 1988, 7 minutes, color

After an evening out with friends, Norma and Milton gossip and argue as they get ready for a very long sleep.

Print Source: John Schnall, 329 Hartford Road, South Orange, NJ 07070.

Hunger

Peter Foldes, Canada, 1973, 11 minutes, color

The stark contrasts between super-abundance and hunger are forcefully depicted in a film that pioneered the computer-assisted animation technique.

Print Source: National Film Board of Canada, P.O. Box 6100, Montreal, Canada H3C 3H5.

Hypothesis

Boris Baromykin, Czechoslovakia, 1988, 6 minutes, color

Perhaps we really are not alone in the universe—at least one person thinks so.

Print Source: Czechoslovakia Film Export, Vaclavske nam 28, 11145 Prague.

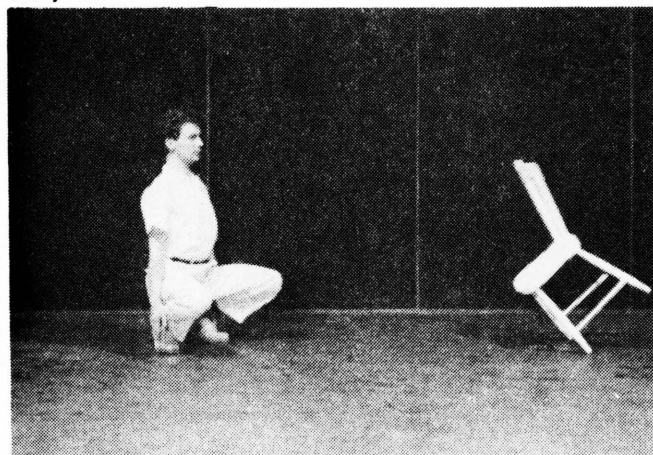
Marbles *(Bisbille)*

Roch Stephanik, France, 1988, 8½ minutes, color

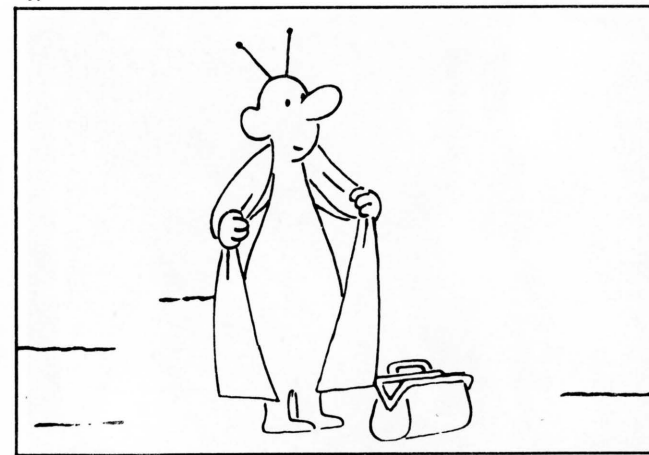
Paul is obsessed with collecting marbles. By chance, he meets Laura. His fascination is immediate for she has very beautiful eyes—as blue as his marbles.

Print Source: Unifrance France International, 114 Champs Elysees, 75008 Paris.

Chairy Tale



Hypothesis



Measures of Distance

Mona Hatoun, UK/Lebanon, video, 1988, 15½ minutes

In a stunning montage of photographs, the artist portrays the experience of separation from her Palestinian family. The video is constructed from a series of fragmentary communications between Hatoun and her mother. Every image is veiled in a mesh of Arabic text. The struggles of identity and sexuality become inseparable from the historical and political issues of exile and displacement.

Print Source: Mona Hatoun, 75 Royal College Street, London.

Mindscape

Jacques Drounin, Canada, 1976, b/w

An artist steps inside his paintings and wanders about in a landscape filled with symbols that trigger unexpected associations. Pinboard animation is the source of the film's magnificent images.

Print Source: National Film Board of Canada, P.O. Box 6100, Montreal, Canada H3C 3H5.

My First Haircut

Alex Zamm, US, 1988, 9 minutes, color

The universal and comic story of a little boy's nightmarish first visit to the barber shop. Snip!

Print Source: Alex Zamm, 536 W. 113th Street, New York, NY 10025.

Our Father

Michael Cumming, UK, 1987, 13 minutes, color

A middle-aged man dies prematurely and goes to heaven, where he is given the chance to choose his age in paradise. Based on an idea for a short story by Kurt Vonnegut.

Print Source: The British Council, 11 Portland Place, London W1N 4EJ.

The Sand Castle

Co Hoederman, Canada, 13 minutes, color

With magic at his fingertips, the sandman sculpts creatures whose shapes fit their function, and whose functions fit their shapes. An enchanting and joyful tale that exists at the whim of nature.

Print Source: National Film Board of Canada, P.O. Box 6100, Montreal, Canada H3C 3H5.

The Street

Caroline Leaf, Canada, 10 minutes, color

A poignant interpretation of the short story by Mordecai Richler. This award winning animated film spares no feelings and mixes no words about family life. In soft, simple washes of watercolor and ink, the filmmaker captures feelings and distills them into harsh reality.

Print Source: National Film Board of Canada, P.O. Box 6100, Montreal, Canada H3C 3H5.

Storm

Alan Griffin, UK, 1988, 15 minutes, color

The electricity goes out in the midst of a stormy night. A woman, alone at her home with her sick baby, unknowingly faces life and death situations.

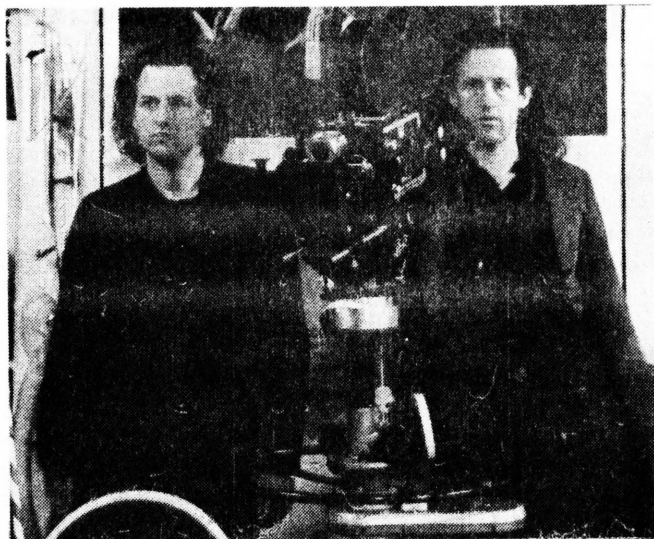
Print Source: The British Council, 11 Portland Place, London W1N 4EJ.

Measures of Distance



Storm





The Brothers Quay

Special Free Showing

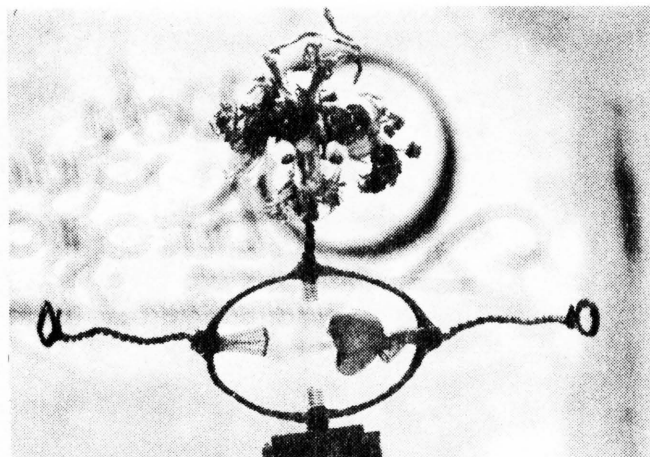
Rehearsals for Extinct Anatomies

Brothers Quay, UK, 1988, 14 minutes

A perfect combination: Filmfest DC presents a special free screening of this short from the directors of *Street of Crocodiles* prior to the premiere of *Tales from the Gimli Hospital*. The *Village Voice* says that the cinematic visions of the Brothers Quay are "about as far away as you can get from Disney, Spielbergian whimsy, and dread Claymation [and] the eerie, dim animated films... are likely to induce primal nightmares in children and the memories of them in adults. Spinning parables of entrapment using puppet protagonists (mute, shabby men with withered heads and suits of faded cloth) and recalcitrant objects (whirling household screws, dancing sewing pins, tiny machine parts), the Quays concoct a tiny, miniaturized, locomotive universe full of inexplicable flickerings and disproportionate shadows."

Print Source: First Run Features, 153 Waverly Place, New York, NY 10014.

Saturday, May 6, 10:00 pm, UDC Auditorium, free



Stop press... just added to the schedule

SHADOW OF DARKNESS

Ivon Hem

Cambodia, 120 minutes, 1989

For the director-producer Ivon Hem, *Shadow of Darkness* constitutes an urgent personal mission. "My wife and all my children, four children, were killed by Pol Pot. We'd been separated, so I didn't know. I found out later—they were killed 15 days before liberation. I have no means for revenge. So I am making this film—to show the cruelty of Pol Pot. It's all I can do."

Ivon Hem survived largely by luck. A former cameraman for Cambodia's deposed Prince Norodom Sihanouk, who was an avid filmmaker, he was the sort of person the Khmer Rouge wanted to eliminate: an artist-intellectual with ties to the royalist regime. In fact, he learned at one point that he was marked for death, but escaped in time to join the invading Vietnamese against the Khmer Rouge. Trying to rebuild his life, he now runs a photo studio at the edge of Phnom Penh's central market.

The movie's hero—based, Ivon Hem says, "a little bit" on himself—is a 25 year-old intellectual from Phnom Penh. After the Khmer Rouge victory, his family gets caught in the mass evacuation of the capital city, part of Pol Pot's mad program to create a "pure" nation of peasants. His father, mother, and 8-year-old brother are killed. As a despised "new person" from the city, he is forbidden to fraternize with his fiancée, who comes from a peasant family. While they are separated, he learns that she, too, has been murdered. He flees to the forest to take up arms against Pol Pot.

Eileen Blumenthal, New York Times

Filmfest DC is pleased to present the world premiere of this film. It is a work-in-progress, awaiting funding for completion.

In Khmer with English translation

Print Source: Ivon Hem, Phnom Penh, Cambodia.

World Premiere

Thursday, May 4, 8:45 pm, American Film Institute



Filmfest DC for Kids

THE ADVENTURES OF SPASS AND NELLY

Patilata na Spas i Neli

Georgi Stoev, Bulgaria, 70 minutes, 1987, color

The very intelligent collie Spass and the equally intelligent cat Nelly are great friends who, against all the rules, live together both in real life and in the movies. Their adventures cause lots of problems for their loving nine-year-old owner and her parents, but provides lots of laughs for us.

Print Source: Bulariafilm, 96 Rakovski St., Sofia, Bulgaria, Telex: 22447FilmexBG

Recommended for preschoolers through grade 2.

Thursday, April 27, 4:00 pm,
Anacostia Branch, DC Public Library, free

Just Ask for Diamond



JACOB HAVE I LOVED

Victoria Hochberg, US, 1989, 60 minutes, color

Filmfest DC presents the world premiere of a film based on Katherine Paterson's Newberry Award-winning novel. Growing up amid the harsh beauty of tiny Rass Island in the Chesapeake Bay, Louise, played by Bridget Fonda, feels rejected when her talented twin Caroline receives the admiration of family and friends. The story of Louise's struggle to carve out a place of her own sensitively unfolds in this Wonderworks production. The film is presented as part of the Celebration of the Year of the Young Reader, in cooperation with the Children's Literature Center of the Library of Congress and Wonderworks, with special thanks to Harper and Row.

Print Source: Wonderworks, WQED, Pittsburgh, PA.

Recommended for students in grades 4-7.

Sunday, April 30, 1:00 pm, American Film Institute, free
Thursday, May 4, 6:30 pm,
Cleveland Park Branch, DC Public Library, free

JUST ASK FOR DIAMOND

Stephen Bayly, UK, 1988, 94 minutes, color

Just Ask for Diamond (originally called *The Falcon's Malteser*) is a witty film-noir for the whole family. Maltesers are a popular candy in England, and they play a pivotal role in this neatly turned detective story set in contemporary London. Thirteen-year-old Tim Diamond and his older, and rather incompetent, brother Nick are hired to safeguard a box of these candies. Along the way, they encounter murder, intrigue, and mystery—enough for any Raymond Chandler fan. Produced in cooperation with The Children's Film and Television Foundation—so there were plenty of kids working behind the scenes.

Print Source: Kings Road Entertainment, 1901 Avenue of the Stars, Los Angeles, California 90067. Telephone: (213) 552-0057

Recommended for students in grades 3-6.

Presented in cooperation with the Smithsonian
Resident Associate Young People's Program
With special thanks to Mars Confectionary

Sunday, April 30, 2:00 pm, Hirshhorn Museum, free

Crocodile, Demon, and Little Children



THE RED BALLOON

Albert Lamorise, France, 1956, 34 minutes, color

THE GOLDEN FISH

Edward Sechan, France, 1962, 20 minutes, color

Perhaps the most popular short film for children ever made, *The Red Balloon* still retains its power to enchant. The story is a simple one: the adventures of a young Parisian boy befriended by a red balloon that follows him everywhere he goes. *The Golden Fish* is an delightful fantasy about a boy who wins a beautiful fish at a carnival and an alley cat who has his own eyes on the prize.

Print Sources: Films, Inc., Wilmette, IL. Telephone: (800) 323-4222 (*Red Balloon*). Les Requins Associes, 25 rue Wheram, 75017 Paris. (*Golden Fish*).

Recommended for preschoolers through adults.

Monday, May 1, 4:00 pm, C.O. MacArthur, free

SHORT ANIMATED FILMS FROM THE PEOPLE'S REPUBLIC OF CHINA

This program of charming color films for young children from the Shanghai Film Animation Studio includes: *Jiazi Saved the Deer* (Lin Wen Xiao, director, 1985, 15 minutes), about a brave young animal lover's adventure; *Crocodile, Demon, and Little Children* (Li Rong Zhong, 1985, 10 minutes), an African folktale told with delightful puppets; *Strawman* (Hu Jingung, 10 minutes), the story of a clever farmer's solution to pesky birds; *The Ticket* (Lin Wen Xio, 1988, 10 minutes), in which a gatecrashing baby kangaroo and his rabbit pal learn that it doesn't pay to break the rules; and *Shoot the Unshot* (Kirachiro Kawamoto, 1988, 25 minutes), a film that uses magnificent puppets tell the story of a young man determined to be the best at whatever he does. In Chinese with English translation.

Print Source: The Film Bureau, Ministry of Radio, Television, and Film, Beijing, People's Republic of China.

Recommended for students in grades 1-6.

Saturday, May 6, 1:30 pm,
Martin Luther King Memorial Library, free

Street Kids



STREET KIDS

En Sabana Grande Siempre es de Dia

Manuel de Pedro, Venezuela, 1988, 100 minutes

Ten-year-old Victor and his mother live in Caracas. On the day he decides to skip school, he meets some of the city's "street kids"—a group of homeless young boys. Despite their differing backgrounds, they become friends and together set out to find the father that Victor has never known. In Spanish with English subtitles.

Print Source: Producciones Jota y Joropo, Apartado 68572, YV-Caracas.

Recommended for students in grades 3-6.

US Premiere

Tuesday, May 2, 6:30 pm,

Mt. Pleasant Branch, DC Public Library, free

TADPOLE AND THE WHALE

Jean Claude Lord, Canada, 1988, 90 minutes, color

The magnificent North Shore of the Saint Lawrence River is the setting for this award-winning story of 12-year old Daphne and her unusual friends, Elvar the dolphin and B-Minor the Humpback whale. Daphne (or Tadpole, as she's nicknamed) has a special gift: a highly sensitive ear that allows her to listen to the songs of her aquatic companions. A crisis looms when redevelopment threatens to force both Tadpole and her pals from their homes.

Print Source: Les Productions la Fete, 2306 Sherbrook est, Suite 1, Montreal, Quebec, Canada. Telephone: 514-848-0417.

Recommended for students in grades 3-6.

Thursday, April 27, 7:00 pm, Children's Hospital, free
(for patients and families only)

Wednesday, May 3, 4:00 pm,

Francis Gregory Branch, DC Public Library, free

Tadpole and the Whale



Panels

Popular Cinema of the Pacific Rim

The cinema of melodrama, kung-fu, and the musical are staples in the East, tracing their sources to the region's literature, theatre, and popular culture. Often, however, these films have not found wide or responsive Western audiences. Panelists explore these genres, and discuss the possibilities for greater cross-cultural access.

Moderator: **Gina Marchetti**, assistant professor, Radio-TV-Film Division, University of Maryland.

Panelists: **Peggy Chiao**, journalist and scholar in Chinese cinema, currently living in Taipei. **Nick deCampo**, filmmaker and author on Philippine cinema. **Kyoko Hirano**, scholar and author on Japanese film, and film curator, Japan Society, New York.

Friday, April 28, 5:00 pm
Sackler Museum, Ripley Center Lecture Hall
Free

The Making of *A Man Called Hawk*

In the past few years, Washington has hosted a number of television productions including *Scarecrow and Mrs. King*, *Murphy Brown*, *227*, and *Capital*. However, no project has generated more revenue or created more temporary industry jobs in the District's 76-year history of production than *A Man Called Hawk*. *A Man Called Hawk* has been filmed entirely on location in Washington and produced by Warner Brothers Television for ABC-TV. The people behind the making of this show will share their experiences of writing, packaging, marketing, and selling television projects as well as location and stunt coordination.

Moderators: **Kathy McCampbell**, program director, WRC; **Eve Zibart**, columnist, *Washington Post*; **Walter Middlebrook**, assistant television editor, WUSA.

Panelists: **Gary Credle**, senior vice president, production, Warner Brothers Television. **Bill Yates**, executive producer. **Travis Clark**, producer and writer. **Chris Chulack**, producer. **Ernest Johnson**, production manager. **Julius Le Flore**, stunt coordinator. **Mike Wallace**, location manager.

Saturday, April 29, 10:00 am, AMC Union Station 9
Free

The New Wave: The History and Future of French Cinema

Not only was the New Wave a new and revolutionary movement in French Cinema, but it was also a rediscovery. Looking at the cinema of their past, these directors reevaluated the work that had been done, for example, by the then-neglected director Jean Renoir. The richness of French cinema has an influence that continues to be felt throughout the world. Experimentation of form and expression that was the hallmark of the New Wave challenges younger filmmakers working today. The panel will critically evaluate the history and future of French cinema from the perspective of this movement.

Moderator: **Bérénice Reynaud**, New York correspondent, *Cahiers du Cinéma*.

Panelists: **Serge Daney**, film scholar and film editor of *Libération*. **Noel Burch**, professor of cinema studies, Cité Universitè, Paris, and film critic, *Cahiers du Cinéma*. **Edward Baron Turk**, associate professor of French at the Massachusetts Institute of Technology and author of *Children of Paradise: Marcel Carné and the Golden Age of French Cinema*.

Saturday, April 29, 3:00 pm, Hirshhorn Museum
Free

At the Beach



Hiroshima, Mon Amour



Divided Countries/Divided Families

A number of Asian countries have experienced tremendous cultural and political upheavals that have separated families as well as divided countries. Filmmakers are using cinema to explore the consequences, and panelists discuss how these films have portrayed contemporary history.

Moderator: **Vivian Huang**, journalist, *Center Daily News*, a syndicated Chinese-American newspaper.

Panelists: **Teng Wenji**, director, *At the Beach*, People's Republic of China. **Peggy Chaio**, journalist, author, and Chinese film scholar, currently living in Taipei. **John Davis**, specialist in Southeast Asian political development, University of Wisconsin at Madison. **Nguyen Than Hong**, director, *Stalemate Kampuchea*, Vietnam.

Tuesday, May 2, 6:00 pm

Martin Luther King Memorial Library, Room A-5

Free

Demystifying the International Film Festival Circuit

An overview of the merits of festival exposure—national and international—with a special focus on independent films. Topics to be discussed will include: planning a festival strategy—beginning in preproduction; the value of specific festivals and markets; a practical guide to developing publicity materials; creating realistic promotional budgets; focus on specialized films (shorts, documentaries, Third World, women, video, etc.); who attends and why. Cosponsored by Foundation for Independent Video and Film (AIVF), New York.

Moderator and panelist: **Kathryn Bowser**, Festival Bureau Director at AIVF

Panelists: **Pat Aufderheide**, assistant professor, School of Communication, American University, and film critic *In These Times*. **Aviva Kempner**, producer of the award-winning film *Partisans of Vilna*.

Saturday May 6, 10:30 am, UDC Auditorium

Free

The Diggers



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French Lessons: What the New Wave Taught Us

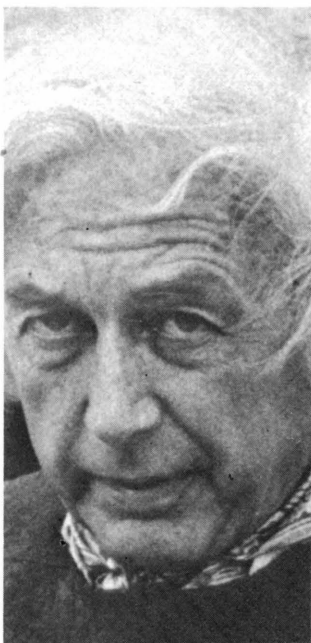
In 1989, it would seem that the most powerful imprint of the French cinematic imagination on American audiences is through remakes. From Jean Renoir's *Boudu Saved from Drowning* (*Down and Out in Beverly Hills*) and François Truffaut's *The Man Who Loved Women*, to Coline Serreau's *Three Men and a Baby* and Jean-Charles Tacchell's *Cousin, Cousine*—via the screenplays of Francis Veber including *The Tall Blond Man with One Black Shoe* and *Three Fugitives*—Gallic plots, characters, and settings have been turned into Americana as quickly as croissants have supplanted bread in sandwiches.

Thirty years ago, however, the French cinema was characterized by a revolutionary spirit that would become known as the French New Wave, and its essence was found in the uniqueness or personal vision of its directors. The impact that the films of Truffaut, Jean-Luc Godard, Claude Chabrol, Eric Rohmer, and Jacques Rivette—all former film critics—would have on international filmmakers and audiences could hardly be gauged

in 1959. It would take a few years for directors—from the United States to Latin America and Eastern Europe—to reveal the influence of this body of work. And films by Alain Resnais, Louis Malle, Roger Vadim, and Agnes Varda brought a new freedom into cinematic expression, whether in terms of sexuality or narrative discontinuity.

The attention to the director as the *auteur* and the renewed exploration of film as an essentially visual medium are two of the main legacies of the *nouvelle vague*. One of the strongest articulations of this credo was Truffaut's famous article, "A Certain Tendency of the French Cinema," which appeared in *Cahiers du Cinéma* in 1954; while attacking "la Tradition de la qualité"—French postwar films adapted from novels and dependent on plot, dialogue, stars, and studio sets—he praised the directors who often write and invent what they shoot. It is hardly surprising that two of the heroes celebrated in this essay are Renoir and Bresson. Although there is a world of difference between the generous humanism and

Robert Bresson



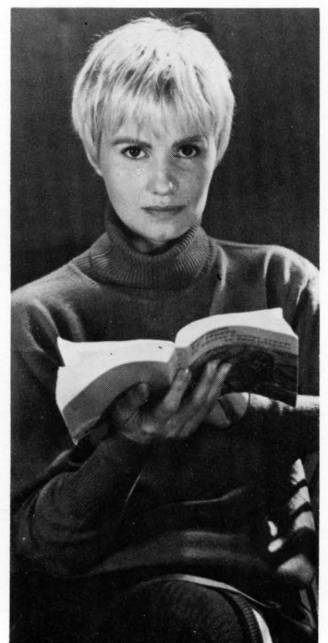
Pickpocket



Jeanne Dielman



La Lectrice



Annette Insdorf

lyrical style of the former and the austerity or moral rigor of the latter, both have left a deeply personal mark on film history.

In 1959, 24 French directors made their first feature films, followed in 1960 by 43 more first features. But the early sixties were neither the first nor the last time that the French cinema sparked reevaluation and redefinition of filmmaking as art. One need only glance at Abel Gance's *Napoléon*, Jean Vigo's *L'Atalante* and *Zéro de conduite*, or Marcel Carné's *Children of Paradise* to realize how each decade offered masterpieces that would be revered and emulated. And in the 1970s through early 80s, France led the way in recognizing a second wave of female directors.

While women were struggling to get a foothold in male-dominated Hollywood, Diane Kurys was making *Peppermint Soda*, Marguerite Duras *India Song*, Jeanne Moreau *Lumière*, Chantal Akerman *Jeanne Dielman*, Ariane

Mnouchkine *Molière*, and Coline Serreau *Why Not?*, among others. This second wave was personal, visually expressive, often explicitly feminist, and inspirational for American women. The French proved that it didn't necessarily take a man to direct an internationally acclaimed and commercially successful film—as evidenced by *Entre Nous* or *Three Men and a Baby*.

Although it would be a ludicrous generalization to state that French films have a monopoly on intimacy, lucidity, frank explorations of sensuality, or experimentation with form, it is obvious that the world cinema would still be in its infancy were it not for the advances made by French *cinéastes*. The New Wave, in particular, taught us to take film seriously—and ourselves with a grain of salt. Vive la France! Vive le cinéma!

Annette Insdorf is the author of François Truffaut, which will be re-issued in an updated edition by Simon and Schuster in October.

Jean-Luc Godard



Two or Three Things...



Hiroshima, Mon Amour



Women's Business





At the Beach

Asian Voices: Families on Film

Luis H. Francia

Contemporary Asian cinema is as diverse as the countries that make up the world's largest continent. As the global economic axis swings towards the East, particularly towards countries of the Asian Pacific Rim, much more attention is being focused on its films—films that rely less on the classical impulses that inform the works of Satyajit Ray, Akira Kurosawa, and Yasujiro Ozu and more on forms that look to populist traditions.

Throughout the region, contemporary Asian cinema is being redefined for the most part by young filmmakers (many of whom were educated in the West) who have emerged in the last decade and a half. They have brought with them a renewed sense of vitality and a more open-ended style of filmmaking. This hasn't meant the rejection of popular genres, though this has been true in some cases. More to the point, they have revitalized these very genres. One obvious example is the Hong Kong martial arts film with a comic, lighthearted twist, as popularized by megastar Jackie Chan. Chan may be Bruce Lee's successor but his comic flair claims Keaton as an artistic antecedent. Alex Law's *Painted Faces*, a Filmfest inclusion, revolves around Chan's childhood and can be said to examine the very premises of this particular genre: one

that incorporates folk legends, myths, and elements of Chinese opera into melodrama.

The melodrama, in fact—whether action, comedy, or soap opera-based—remains an important genre for most Asian Pacific filmmakers. In the hands of Hong Kong's New Wave directors who emerged from the television industry at the end of the 70s, the melodrama has been infused with realism, often with sensitive political subtexts (e.g., Yim Ho's *Homecoming*, Ann Hui's *Boat People*), disguised by the breakneck pace and frenetic rhythms that are traditional characteristics of the Hong Kong melodrama.

Perhaps the most idiosyncratic filmmakers come from the Philippines and the People's Republic of China. The Manila-based group, in such films as At Maculangan's *Sewing*, Melchor Bacani's *Delirious*, Raymond Red's *Study for "The Skies"* and Joey Agbayani's *Kidlat*, has clearly rejected the melodrama in favor of short, nonlinear, often surreal, and always highly personal works. (The 16mm works in the festival represent most of the directors' first forays in this format.) Outside of two or three mainstream filmmakers such as the indefatigable Lino Brocka, the acknowledged master of melodrama, no other group in Philippine film comes close to matching the energy and wit of these young Turks.

Though not quite as young, the so-called Fifth-Generation filmmakers from the People's Republic of China (1982 graduates of the Beijing Film Academy, the first in the aftermath of the Cultural Revolution), have introduced a distinctive sensibility to world cinema. Backed in large part by the feisty Wu Tianming, head of the influential X'ian Film Studio and a filmmaker himself, these directors, while albeit loosely sticking to a narrative mode, have largely forsaken the often-didactic social-realist mode favored by their predecessors. In films like Chen Kaige's *Yellow Earth* and Tian Zhuangzhuang's *The Horse Thief*, we witness an elliptical, even virtuosic style that eschews reductionism. In their hands, cinematic space becomes metaphysical; these are auteurs aware of Godard, Fassbinder, Spielberg, and Leone. Yet, as Tien Wenji's *At The Beach* makes abundantly clear in its contrast of the new and old Chinas, contemporary issues don't get short shrift.

So it is with the Asian Pacific directors in this festival—South Korea's Im Kwon Taek, Thailand's Euthana Mukdasanit, Taiwan's Li Tao Ming and Yu Ping, Vietnam's Dhang Nhat Minh, and Japan's Yojiro Takita. The films range over diverse issues, each relevant to the director's milieu. This is strikingly apparent to American viewers. Like Dhang's *When the Tenth Month Comes*—about a wife's decision to conceal her soldier-husband's death from his aging parents—they all deal, directly or indirectly, with the Vietnam War, including the struggle against the French. Im's *Gilsodom* also touches on the consequences of war, in this case the Korean War. The prolific director handles the issue of a family divided by the civil conflict sensitively and intelligently, creating a melancholy meditation on reunification. This same theme, with its focus on another divided family, is at the heart of Yu Kang Ping's *People Between Two Chinas*.

In *Butterfly and Flower* Mukdasanit takes an unsentimental look at rural poverty in Thailand; an impoverished but bright youth helps support his family by joining a gang of equally hard-up teenaged rice smugglers who ply their trade via the trains that commute between Thailand and Malaysia. The coming-of-age drama wisely avoids the flippancy that is the pitfall of similar Hollywood films. Finally, Takita's *The Yen Family* takes an irreverent, highly absurdist view of his countrymen's yen (pun intended) for fevered capitalism. He zeroes in on a Japanese family that devotes all its energies to profitable, even illegal, ventures, from erotic wake-up calls to blackmail.

Melodrama is clearly flourishing with the emergence of these directors. Disparate as they are, they seem—consciously or subconsciously—drawn to the theme of the family, and its problematic evolution in societies whose traditions are under siege. It is a focus that, appropriately, is quintessentially Asian.

Journalist Luis H. Francia writes on film for the Village Voice and other publications.

Sound of the Suona



The Yen Family



People Between Two Chinas

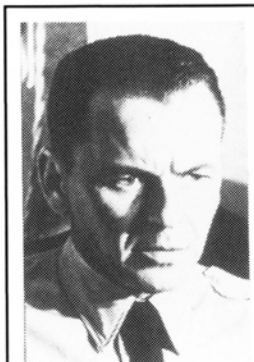


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FILMFEST | DC

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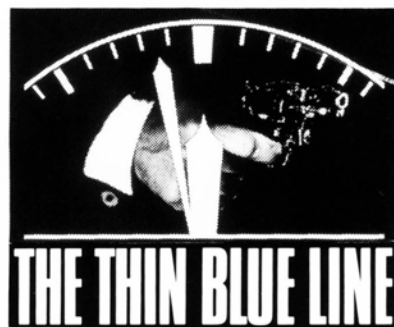


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