

Filmfest DC 2000

The 14th Annual Washington, DC International Film Festival



April 5-16

For Information Call 202-628-FILM
www.filmfestdc.org

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Festival Introduction

Welcome to Filmfest DC, Washington’s celebration of the best in world cinema!

Festivals bring people together to celebrate, and the love of cinema expressed through the experience of a film festival is contagious and energizing for us all. One of the primary roles of a film festival is to encourage audiences to explore and discover, to venture down roads they didn’t know existed. We are pleased that every year more and more people look to Filmfest DC to find what’s new and interesting.

Filmfest DC is also a focal point for filmmaking excellence. There is no longer one film audience. The world’s cultures are too diverse and mastery of filmmaking technology too widespread. Our guiding commitment, however, is to be inclusive, and this gives every Filmfest DC a new, exciting flavor. What unites our festival’s diverse programming is quality—good stories told skillfully and well.

Each year the festival selects a national cinema on which to focus, and this year we have selected that of Britain. Taking advantage of a new influx of public capital, the British filmmaking industry has spawned a crop of fresh, innovative work. The multi-award-winning *East is East* is our Opening Night Gala presentation. Modern, ethnically vital London is seen in *Greenwich Mean Time* and *Babymother*. Bill Forsyth returns with his *Gregory’s Two Girls*, and with *42 Up*, Michael Apted gives us the latest installment of film’s most fascinating and entertaining sociological study.

New Turkish cinema is also being highlighted this year. Unlike Hollywood fare, driven primarily by star recognition and special effects, international cinema, including the cinema of Turkey, focuses on relationships, character depth and story. Presented in conjunction with the current “Treasures from the Topkapı” exhibit at the Corcoran Gallery of Art, this series is a sampling of a national cinema rarely seen in the West.

On behalf of the festival, I would like to thank the many dedicated people who have shared their time and talents with Filmfest DC. The Government of the District of Columbia is our major sponsor. Filmfest DC greatly appreciates the generous contributions of all our sponsors, patrons, numerous volunteers, local businesses and diplomatic community. Their support has been the key to the festival’s success and is evidence that the festival makes an important contribution to the vitality of our city.

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

We are very pleased with this year’s installment of Filmfest DC. The festival is an adventure, and we invite you to join us.

[Signature]

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



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

OFFICE OF THE MAYOR
WASHINGTON, D.C.

Proclamation

WASHINGTON, D.C. INTERNATIONAL
FILM FESTIVAL DAYS

APRIL 5–16, 2000



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

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

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

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

NOW, THEREFORE, I, THE MAYOR OF THE DISTRICT OF COLUMBIA, do hereby proclaim April 5–16, 2000, as “WASHINGTON D.C. INTERNATIONAL FILM FESTIVAL DAYS” IN WASHINGTON, D.C.



Anthony A. Williams
ANTHONY A. WILLIAMS
MAYOR

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Opening Night: Wednesday, April 5

East is East

In Person: Damien O'Donnell, Director

Hosted by Arch Campbell, NBC4

United Kingdom, 1999, 96 minutes, color

East is East is a film brimming with bombastic humor and a big heart. The Khan family is your not-so-typical north England family of the early '70s. While George Khan (played by veteran actor Om Puri) tries to rule the roost with an iron fist, his seven children share the same ambition: to become citizens of the modern world and taste the new counterculture. All the kids sneak servings of bacon on the sly and embrace various forms of rebellion, both comic and serious.

George Khan ("Genghis" to his kids) owns a fish and chips shop and is unrelenting in his pursuit of traditional Pakistani values. Ironically, Ella (Linda Bassett), his devoted wife of 25 years, is born and bred English and quite torn in her loyalty between husband and children. As George feels the battle for cultural territory slipping from him, he surreptitiously arranges for two of his sons to be married off to the daughters of a Pakistani friend. A triumphant directorial debut for Irish filmmaker Damien O'Donnell, *East is East* is a supremely skillful blend of comedy and drama.

After seducing both critics and audiences at the Cannes Film Festival, *East is East* has become a smash hit in the UK, recently receiving numerous BAFTA nominations (England's equivalent of the Oscars), two awards from the British Film Critics Circle and London's *Evening Standard* Award for Best British Film of the Year.

Production Company: Assassin Films. **Producer:** Leslee Udwin. **Screenplay:** Ayub Khan-Din, from his play. **Cinematography:** Brian Tufano. **Editor:** Michael Parker. **Music:** Deborah Mollison.

Principal Cast: Om Puri, Linda Bassett, Jordan Routledge, Archie Panjabi, Emil Marwa.

Wednesday, April 5, 7:00 pm

General Cinema, 5300 Wisconsin Avenue, NW

Followed by Champagne and Dessert Gala, Mazza Gallerie, \$40

Code: FFM005APRA



Opening Night Sponsors



Closing Night: Sunday, April 16

Manolito Four-Eyes

Manolito Gafotas

Spain, 1999, 85 minutes, color

Remember when you were a kid and the summers held the promise of long days and endless adventure? So does Spanish director Miguel Albaladejo, who has followed his 1998 hit *The First Night of My Life* with another instantly beguiling and endlessly inventive child's-eye view of the world, again adapted with Elvira Lindos from her popular comic strip. The tubby and bespectacled Manolito lives in a working-class section of Madrid with his comically clenched mother Catalina, long-haul trucker dad Manolo, the genial grandfather he's nicknamed "Super Prostate" and his kid brother, known only as "the Moron" (who's fond of dunking his pacifier in ketchup). Using a mock serious yet howlingly funny non-stop narration to explain his neighborhood, family and worldview, Manolito serves as guide for an often salty yet consistently hilarious tour of his summer, which begins with making up the math class he's just failed and ends when a ride-along with Pop turns into an adventure at the seaside. The 50th Berlin International Film Festival describes *Manolito Four-Eyes* as "warm, hilarious and accurate," and that sums it up neatly.—Eddie Cockrell



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In Spanish with English subtitles

Production Company: Castelao Productions. **Executive Producer:** Sylvie Porchez. **Producer:** Julio Fernández. **Screenplay:** Miguel Albaladejo, Elvira Lindo, from the latter's comic strip series. **Cinematography:** Alfonso Sanz Aidúan. **Music:** Lucio Godoy. **Principal Cast:** David Sánchez del Rey, Adriana Ozores, Roberto Álvarez, Antonio Gamero, Fedra Lorente.

Sunday, April 16, 4:00 pm

Ronald Reagan Building, 1300 Pennsylvania Ave. NW

followed by a party at Palomino's, \$25

Code: FFR016APRA

Closing Night Sponsors



EMBASSY
OF SPAIN



42 Up Michael Apted

United Kingdom, 1999, 130 minutes, color and black & white

As a director-for-hire,

Michael Apted did the kind of skillfull job at the helm of the newest James Bond adventure, *The World is Not Enough*, you'd expect from a filmmaker with 30 feature film and documentary credits to his name. But there's another franchise just as old that Apted's been working on since the very beginning: the legendary *Up* films, which have been following the successes and failures of a group of 14 socially diverse British children at seven year intervals since 1962. Fans of the series (*28 Up* and *35 Up* are available on videotape) will hang on every word.

Yet the extraordinarily intimate footage spanning 35 years and the intuitive editing of it will thrust newcomers immediately into the phenomenal ongoing drama inherent in each of these "average" lives. (There's even a book commemorating the series.) This past October, Apted received the International Documentary Association Career Achievement Award for "the deep and lasting impression" of his work in non-fiction filmmaking.—*Eddie Cockrell*

Production Company: Dendy Films. **Executive Producers:** Ruth Pitt, Stephen Lambert. **Producer:** Michael Apted. **Co-producer:** Claire Lewis. **Cinematography:** George Jesse Turner. **Editor:** Kim Horton.

Friday, April 7, 6:30 pm, American Film Institute, Code: FFA007APRA
Saturday, April 8, 9:30 pm, American Film Institute, Code: FFA008APRC



1999 Madeleine

Laurent Bouhnik

France, 1999, 85 minutes, color

In the first of a planned series of films tracking the same characters over a decade, writer-director Laurent Bouhnik focuses on the everyday travails of 35-year-old Madeleine, who works in a dress shop and moons around her drab apartment hoping for love. Awkward romantic encounters come and go, disaster threatens at work, and slowly but surely, the film lures us into Madeleine's deceptively complex existence. An apparently mundane theme is completely transformed by an innovative cubist approach, fragmenting the story, spiking it with jumps in time and space, and deploying audacious visual effects to give the everyday an unsettling new vibrancy.—*Jonathan Romney, 43rd London Film Festival, 1999*

In French with English subtitles

Production Company: Playtime. **Producers:** Jean Cottin, Etienne Comar, Laurent Bouhnik. **Screenplay:** Laurent Bouhnik. **Cinematography:** Gilles Henry. **Editor:** Clémence Lafarge. **Music:** Jérôme Coulet. **Principal Cast:** Véra Briole, Manuel Blanc, Anouk Aimée, Jean-Michel Fête, Jean-François Gallotte.

Monday, April 10, 6:45 pm, Foundry, Code: FFF010APRA
Tuesday, April 11, 6:30 pm, Foundry, Code: FFI011APRA

A la place du cœur

Robert Guédiguian

France, 1998, 113 minutes, color

Winner of three awards at the 1998 San Sebastian Film Festival—including the special prize of the jury—the most recent movie from Robert



Guédiguian, the director of 1997's *Marius & Jeannette*, stars his Jeannette (Ariane Ascaride) but is more about the travails of Laure Raoust and Alexandre Ogou as star-crossed lovers who must overcome the racially motivated charges of a crooked cop on their way to happiness. As with his previous film, the action is set in the French melting pot of Marseilles—Guédiguian's hometown. The obvious fondness for the working class that infuses his previous film is also much in evidence here. It's a delicate emotional balancing act, accomplished by Guédiguian with his trademark blend of dignity and whimsy. Clearly, there's a large place in his heart for this city and these people.

—*Eddie Cockrell*

In French with English subtitles

Production Companies: AGAT Films/Cie. **Producer:** Gilles Sandoz. **Screenplay:** Robert Guédiguian, Jean-Louis Milesi. **Cinematography:** Bernard Cavalie. **Editor:** Jacques Menichetti. **Principal Cast:** Ariane Ascaride, Christine Brucher, Jean-Pierre Darroussin, Gérard Meylan, Alexandre Ogu, Laure Raoust, Jacques Boudet.

Wednesday, April 12, 6:15 pm, Tenley, Code: FFW012APRA
Friday, April 14, 9:45 pm, Tenley, Code: FFW014APRB



The Alloy Orchestra Live With "Masters of Slapstick"

FREE!

Approximately 60 minutes

The latest concoction from the three-person, Boston-based ensemble The Alloy Orchestra—long known for its vibrant and raucous original scores for classic silents—is a three-in-one: Buster Keaton's *One Week* (1920), in which Buster builds a pre-fab domicile; Laurel and Hardy's *Big Business* (1929), in which the infamous duo ventures to sell Christmas trees in sunny southern California; and Charlie Chaplin's *Easy Street* (1917), in which the tramp takes a turn as a minion of justice. Sans music the films are gems, but the Alloy's score carries the experience to a different level. The *New York Times* has hailed the Alloy as "America's leading avant-garde interpreter of silent films."

Saturday, April 15, 3:30 pm, National Gallery of Art

In Person: The Alloy Orchestra

Babymother Julian Henriques

United Kingdom, 1998, 82 minutes, color

Dancehall is here with its own slang, style, walk, music and attitude to present a London you've never seen on screen before. Rooted in Jamaican reggae music, "dancehall" is the engine that drives this story and unearths the ambitions and passion of its followers. The story is told through the music and lyrics of the characters who live the dancehall culture, like Anita (Anjela Lauren Smith). But Anita wants more than the clothes, the hair, the nails, the "coca-cola bottle" shape and the dance; she wants to be an active and creative part of the music scene for herself and her children. The music of reggae artists Beres Hammond, Carroll Thompson and Cinderella feature strongly, with cameos by Tippa Irie and Peter Hunnigale.—*June Givanni, Planet Africa, 23rd Toronto International Film Festival, 1998*

Production Company: Formation Films. **Executive Producer:** Margaret Matheson. **Producer:** Parminder Vir. **Co-Producer:** Tracey Seaward. **Screenplay:** Julian Henriques. **Music:** John Lunn. **Principal Cast:** Anjela Lauren Smith, Caroline Chikezie, Jocelyn Esien, Wil Johnson, Don Warrington.

Thursday, April 13, 6:30 pm, Foundry, Code: FFI013APRA
Saturday, April 15, 9:15 pm, Foundry, Code: FFI015APRB



Bajo California: The Limit of Time

Carlos Bolado

Mexico, 1998, 96 minutes, color

This haunting, pictorially ravishing Mexican import, which marks the directorial debut of *Like Water for Chocolate* editor Carlos Bollado, is a real find: a heartfelt odyssey into self.

Damian Alcazar gives an unusually moving and in long stretches purely visual performance as the well-known American artist who forsakes his pregnant wife and heads south

to the Baja peninsula to atone for an all-too-vivid hit-and-run accident. Damian says he's going to San Francisco de la Sierra to kneel at his grandmother's grave, but en route his quest broadens and evolves. At once complex in its visual conceptualization and political without hitting the viewer over the head, *Bajo California* owes a passing debt to the symbolic pilgrimages of Bunuel and Antonioni—but only a passing debt.—*Glenn Lovell, Variety*

In Spanish with English subtitles

Production Companies: IMCINE/Sincronia. **Producer:** Carlos Bolado. **Screenplay:** Carlos Bolado, Ariel Garcia. **Cinematography:** Rafael Ortega, Claudio Rocha. **Editor:** Carlos Bolado. **Music:** Antonio Fernandez Ros. **Principal Cast:** Damian Alcazar, Jesus Ochoa.

Wednesday, April 12, 8:45 pm, Tenley, Code: FFW012APRB
Thursday, April 13, 9:00 pm, Tenley, Code: FFW013APRB

In Person: Director Carlos Bolado



Beresina, or the Last Days of Switzerland

Beresina oder die letzten tage der Schweiz

Daniel Schmid

Switzerland/Germany/Austria, 1999, 108 minutes, color

You don't have to be Swiss to appreciate the broadly played yet finely calibrated sociopolitical satire of *Beresina*, which offers a lusty mix of high fashion, patriotism and comically kinky sex in its saga of sunny Russian call girl Irina (Elena Panova) and her sanguine rise to power as a kind of Alpine Mata Hari. Yet veteran director Daniel Schmid (*Hécate, Tosca's Kiss, Off Season*) explains his "desire to make our very own declaration of love of the country we grew up in" by firmly decrying, "Reality needs the unreal to become reality." Audiences will have a ball with this heady stew of history and conspiracy, as Irina uses the outlandish scheming of designer and part-time madam Charlotte De (Geraldine Chaplin) to penetrate the upper echelons of a long-dormant right-wing political group and jumpstart the "Beresina Alarm," their plans for a coup d'état. —Eddie Cockrell

In German with English subtitles

Production Companies: T&C Film/Pandora Film/Prisma Film. Producer: Marcel Hoehn. Co-producers: Karl Baumgartner, Michael Seeber, Heinz Stussak. Screenplay: Martin Suter. Cinematography: Renato Berta. Editor: Daniela Roderer. Music: Carl Hänggi. Principal Cast: Elena Panova, Martin Benrath, Geraldine Chaplin, Ulrich Noethen, Ivan Darvas.

Saturday, April 8, 6:15 pm, Tenley, Code: FFU008APRB
Friday, April 14, 9:30 pm, Tenley, Code: FFT014APRB

Co-presented with the Embassy of Switzerland



Black and White in Color
Cernobilá v barve

Mira Erdevicki-Charap

Czech Republic, 1998, 58 minutes, color

One of the larger Eastern European talents in more ways than one, Romany singer Vera Bílá (her surname is Czech for "white") and her band Kale ("black" in gypsy dialect) are profiled in this eye-opening music documentary from Yugoslav-born director Mira Erdevicki-Charap and her husband David Charap. As she travels from her home base of Rokycany through rural Slovakia and the Czech Republic meeting fans and performing and shooting music videos, Bílá is seen fretting over money, planning an arranged marriage for her adopted son and kidding around with her tight-knit band. Loved everywhere, the singer is nobody's traditional idea of a star. Yet when she sings, all the frustrations of her personal life and societal intolerance toward Romanies are funneled into her powerful performances, prompting the New York Times to call Vera Bílá "the Nusrat Fateh Ali Kahn of gypsy music." —Eddie Cockrell

In Czech, Romany, Slovak and French with English subtitles

Production Company: Czech Television. Executive Producer: Klára Bukovská. Producers: David Charap, Cestmir Kopecky. Screenplay: Mira Erdevicki-Charap. Cinematography: Marek Jicka. Editor: David Charap. Music: Vera Bílá and Kale. Principal Cast: Vera Bílá.

Sunday, April 9, 8:45 pm, Foundry, Code: FFH009APRB
Monday, April 10, 8:30 pm, Foundry, Code: FFH010APRB



Civilisées

Randa Chahal Sabbag

France, 1999, 95 minutes, color

Living through the civil war in Lebanon, Randa Chahal Sabbag was 20 years old when it began, 40 when it ended. Her experience of that time has formed the basis for a powerful film about the people who lived through that period. During the civil war, many Lebanese fled to Europe, leaving their beautiful houses and lavish apartments in the care of their servants. The people left behind are the focus of Civilizées. Sabbag has succeeded magnificently in creating an unforgettable tapestry of a civil war, in which innocent civilians see their lives destroyed before their very eyes. —Piers Handling, 24th Toronto International Film Festival, 1999

In Arabic and French with English subtitles

Production Company: Euripide Productions. Executive Producers: Daniel Toscan du Plantier, Frédéric Sichler. Producer: Jean-Pierre Saire. Screenplay: Randa Chahal Sabbag. Principal Cast: Jalila Baccar, Tamime Chahal, Renée Dick, Hassan Farhat, Nada Ghosn.

Thursday, April 13, 6:30 pm, General Cinema, Code: FFM013APRA
Friday, April 14, 6:30 pm, American Film Institute, Code: FFA014APRA, followed by a reception at The Jerusalem Fund, 2425 Virginia Avenue, NW

In Person: Director Randa Chahal Sabbag

Co-presented with The Jerusalem Fund

April 13 screening is followed by a CmeCafe at Borders Books



The Closed Doors

Al abwab al Moghlaka

Atef Hetata

Egypt/France, 1999, 110 minutes, color

The Closed Doors touches on a taboo in contemporary Egyptian society and its social and political aspects. Set at the time of the Gulf Crisis, it tells the story of a boy who is strongly influenced by his close surroundings. For instance, the stories of his friends make him increasingly interested in fundamentalist ideas, partly as a result of the powerful and confused feelings of sexuality awakening in him. This powerful film tries to tackle complex themes like oppression, jealousy, virtue, the love ideal and violence in an uncompromising way. Director Atef Hetata says, "The year 1990 was the dawn of a new world order, of fundamentalism, frenetic consumerism. The poor get poorer. For an adolescent in all this confusion the most obvious way is that of fundamentalism, satisfying both his rebellious spirit and the maintenance of his identity." —29th Rotterdam International Film Festival 2000

In Arabic with English subtitles

Production Companies: Misr International Films (Youssef Chahine & Co.)/Mediane Production/Arte France Cinema. Producers: Marianne Khoury, Gabriel Khoury. Screenplay: Atef Hetata. Cinematography: Samir Bahzan. Editor: Dalia El Nasser. Music: Hisham Nazih. Principal Cast: Mahmoud Hemeida, Sawsan Badr, Ahmed Azmi, Manal Afifi, Ahmed Fouad Selim.

Saturday, April 8, 6:15 pm, Foundry, Code: FFF008APRA
Saturday, April 8, 8:30 pm, Foundry, Code: FFF008APRB
Sunday, April 9, 6:30 pm, Foundry, Code: FFH009APRA

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



Cozy Dens

Pelisky

Jan Hrebejk

Czech Republic, 1999, 116 minutes, color

Following their spoof of post-Cold War Czech confusion and greed in Vera Chytilová's The Inheritance, actors Miroslav Donutil and Bolek Polívka are back in this ensemble comedy about two intertwined families in mid-1960s Prague and the sociopolitical forces that threaten their comfort and security. Donutil's Sebek is a simple but disciplined military officer who constantly clashes with his neighbor Kraus (Jirí Kodet), a former resistance fighter. Their teenage children teeter on the edge of two generations, grappling simultaneously with acute embarrassment at their parents' strident ideologies and the increasingly pervasive influence of western and homegrown rock 'n' roll. Polívka shines in his glorified cameo as Sebek's nagging brother; and the film as a whole follows through on the nostalgic promise of director Jan Hrebejk's 1993 debut, the award-winning 1950s pop culture comedy Big Beat. —Eddie Cockrell

In Czech with English subtitles

Production Companies: Total Help Art/Czech Television. Producers: Pavel Borovan, Ondrej Trojan. Screenplay: Petr Jarchovsky, from the novel Hovno horí (Shit Burns) by Petr Sabach. Cinematography: Jan Malir. Editor: Vladimír Barák. Music: various. Principal Cast: Miroslav Donutil, Jirí Kodet, Emilia Vášáryová, Simona Stasová, Boleoslav Polívka.

Monday, April 10, 9:00 pm, Tenley, Code: FFU010APRB
Tuesday, April 11, 9:00 pm, Tenley, Code: FFV011APRB



La dilettante

Pascal Thomas

France, 1999, 115 minutes, color

"If being a dilettante means enjoying things, I'm a dilettante," says the resolutely serene protagonist of this delightful, old-school urban odyssey from veteran director Pascal Thomas. Fleeing a 15-year marriage in Switzerland, Pierette Dumortier (Catherine Frot) arrives in Paris and in short order has meddled in the lives of her two children, tamed a wild high school class, fallen head over heels for a photogenic priest and brought her aloof daughter's lovestruck beaux around in the most unorthodox fashion. Even when life gives her lemons she flavors her lemonade with a bullet-proof sangfroid that melts even the hardest hearts. Among the most enthralling and confounding creations to be found in contemporary cinema, Pierette more than lives up to Casanova's epigrammatic decree: "Let it never be said that my life was aught but amusement." —Eddie Cockrell

In French with English subtitles

Production Company: Ah! Victoria! Films/Euripide Productions. Producers: Daniel Toscan du Plantier, Pascal Thomas, Frederic Sichler. Screenplay: Jacques Lourcelles, from a story by Pascal Thomas, adapted by Nathalie Lafaurie, Pascal Thomas. Principal Cast: Catherine Frot, Barbara Schulz, Odette Laure, Nathalie Lafaurie, Marie-Christine Barrault, Clément Thomas.

Sunday, April 9, 6:00 pm, French Embassy, followed by a reception, \$20, Code: FFE009APRA

Tuesday, April 11, 6:30 pm, Tenley, Code: FFT011APRA

In Person: Director Pascal Thomas

This event is presented under the auspices of the Cultural Service La Maison Français at the Embassy of France
Cocktail reception following the Sunday screening sponsored by the Cognac Industry.





Earth and Water

Homa ke nero

Panos Karkanevatos

Greece, 1999,
112 minutes, color

At once an emotional love story and a meditation on the clashing of cultures, *Earth and Water* is a

handsome, pungent work. Young Nicolas, an illiterate shepherd boy from the wilds of Macedonia near the northern Greek border with the Balkans, spends most of his free time either playing the lyre at Dionysian village rites or carrying on an illicit affair with Constantina, the teenage daughter of a Greek family in the nearest village. Following the termination of an unwanted pregnancy, she dumps him. To avoid her vengeful brother, Nicolas flees to the city and hooks up with emigrée Elena, a young Russian who has made a detour into prostitution on her way to Canada. Karkanevatos has a fine feel for the far-flung setting of his film, a deceptively beautiful region where life is hard and people live close to the earth and the fundamental elements.—*Eddie Cockrell*

In Greek with English subtitles

Production Companies: Greek Film Center/ETI/Cinergon Geopoly/Monipoly Productions. **Producer:** Panos Karkanevatos. **Screenplay:** Panos Karanevatos. **Cinematography:** Yannis Valeras. **Editor:** Panos Karkanevatos. **Music:** Yannis Angelakas, Giorgos Christianakis, Asclipios Zambetas. **Principal Cast:** Giorgos Karamichos, Fotini Papadodima, Lena Kitsopolou, Vassia Eleftheriadis, Katerina Karayianni.

Wednesday, April 12, 6:30 pm, American Film Institute,
Code: FFA012APRA

Saturday, April 15, 7:30 pm, American Film Institute,
Code: FFA015APRB

AMERICAN PREMIERE

Enlightenment Guaranteed

Erleuchtung garantiert

Doris Dörrie

Germany,
2000,
105 minutes,
color

Following the Spanish flavor of last year's *Am I Beautiful?* Dörrie scales

down her canvas a bit with essentially a two-hander shot with digital video on location in the Far East. After his wife leaves him, taking their five young children, Munich kitchen salesman Uwe (Uwe Ochsenknecht) beseeches his brother; feng shui expert Gustav (Gustav-Peter Wöhler), to take him along on a previously planned trip to a Japanese monastery for a little inner peace. After getting lost in Tokyo and working for a bit at a local German beer hall under the guidance of Anica (Anica Dobra, from *Am I Beautiful?*), they arrive at the Sojij monastery in Monzen—where their inner peace doesn't come without a little outer turmoil. Desiring a cast and crew she could fit around a dinner table, Dörrie's achieved an intimate camaraderie borne of the digital approach and the spectacular chemistry between Ochsenknecht and Wöhler.—*Eddie Cockrell*

In German, English and Japanese with English subtitles

Production Company: Megaherz. **Producer:** Franz X. Gernstl. **Screenplay:** Doris Dörrie. **Cinematography:** Hans Karl Hu. **Editors:** Inez Regnier, Arne Sinnwell. **Principal Cast:** Uwe Ochsenknecht, Gustav Peter Wöhler, Petra Zieser, Ulrike Kriener, Anica Dobra.

Thursday, April 6, 9:00 pm, Tenley, Code: FFU006APRB

Friday, April 7, 8:45 pm, Tenley, Code: FFT007APRB

Co-presented with:



Esmerelda Comes By Night

De noche vienes, Esmerelda

Jaime Humberto Hermosillo

Mexico, 1997, 103 minutes, color

A big-hearted and charismatic nurse, married to five men simultaneously and about to wed a sixth, is charged with bigamy by the youngest and most emotional of her spouses. While feminist demonstrations in support of Esmerelda begin to take place, the accusing husband tries to withdraw the charges. Another

husband tries to break her out of jail, while a third gets himself put into jail so that he can spend the night with her. The chief inspector cannot avoid Esmerelda's spell and asks to be her sixth husband. Esmerelda remains a free spirit; it is society and its morality that are imprisoned.—*Ramiro Puerta, 22nd*

Toronto International Film Festival, 1997

In Spanish with English subtitles

Production Companies: Resonancia Productora/Monarca Productions/Esmerelda Productions/IMCINE. **Producer:** Salvador de la Fuente. **Screenplay:** Jaime Humberto Hermosillo, from a story by Helena Poniatowska. **Cinematography:** Xavier Perez Grebet. **Editors:** Sebastian Garza, Jaime Humberto Hermosillo. **Music:** Omar Guzmán. **Principal Cast:** María Rojo, Claudio Obregón, Martha Navarro, Antonio Crestani, Pedro Armendariz.

Sunday, April 9, 8:45 pm, Tenley, Code: FFT009APRB

Thursday, April 13, 8:45 pm, American Film Institute,
Code: FFA013APRB

Co-presented with the Mexican Cultural Institute



FILMS FOR FAMILIES

Family Tree

Duane Clark

USA, 1999, 90 minutes, color

Nine-year-old Mitch "Mess" Musser is right in the middle of an awkward stage and finds great solace in the "Old Oak," a tree whose trunk carries the carvings of the town. When Mess' father negotiates a building plan where Old Oak must come down, Mess hears the battle cry. Cliff Robertson plays Larry, who helps Mess save the tree and rejuvenate the town that was losing its own branches to the winds of economic development.—*Zanne Lexow*

Production Company: Curb Entertainment. **Producers:** Mike Curb, Carole Curb, Jordan Liebert. **Screenplay:** Paul Cantera. **Cinematographer:** John Peters III. **Editor:** Matthew Booth. **Music:** Randy Miller. **Principal Cast:** Cliff Robertson, Robert Forster, Naomi Judd, Andy Lawrence, Matt Lawrence.

Saturday, April 8, 3:00 pm, Tenley, \$3, Code: FFU015APRA

Animation for All Ages

Various Artists

Total Running Time:
86 minutes

There's a bit of every kind of animation for your child's entertainment and a few films thrown in for those adult children who appreciate solid international animation. See Filmfest DC For Kids for the complete listing of the films.—*Zanne Lexow*

Saturday, April 15, 3:00 pm, Tenley, \$3, Code: FFU008APRA



Farewell, Home Sweet Home

Adieu, plancher des vaches!

Otar Iosseliani

France/Switzerland/Italy, 1999, 117 minutes, color

Winner of the FIPRESCI critics' prize at the 1999 European Film Awards. Working under the

considerable influence of Rene Clair and Jacques Tati, director Otar Iosseliani has enriched the contemporary French cinema with his own brand of nostalgia and fantasy. His latest begins at an old manor, home to a crafty businesswoman, a wine-addled aristocrat and their son, who is eager to experience city life. Traveling to Paris, the young man befriends hoodlums, falls for a pretty waitress and lands in prison. Iosseliani's modern fairy tale sways easily between melancholy and exhilaration, weaving its numerous threads into a story of unexpected friendship and long-sought freedom.—*26th Telluride Film Festival, 1999*

In French with English subtitles

Production Companies: Pierre Grise Productions/Carac Film/Alia Film/Istituto Luce. **Producer:** Martine Marignac. **Screenplay:** Otar Iosseliani. **Cinematography:** William Lubtchansky. **Editors:** Otar Iosseliani, Ewa Lenkiewicz. **Music:** Nicolas Zourabichvili. **Principal Cast:** Nico Tanelashvili, Lily Lavina, Philippe Bas, Stephanie Hanque, Mirabelle Kirkland.

Friday, April 7, 9:00 pm, Tenley, Code: FFU007APRB

Saturday, April 8, 6:45 pm, Tenley, Code: FFU008APRA



The Five Senses

Jeremy Podeswa

Canada, 1999, 105 minutes, color

When a child goes missing outside a Toronto apartment block, the resulting investigation accelerates and reveals the subtle linkages of the tenants, each of whom unconsciously represents a sensory perception. As the five stories unfold, the viewer is invited into a unique and enthralling universe where everything is familiar but at the same time fraught with new and provocative meaning. "*The Five Senses*," says writer-director Jeremy Podeswa, "has always been, for me, a film about the difficulties we encounter when we venture outside ourselves... We live in a cynical age, but the natural senses predate urbanity, ennui, jadedness. The senses are elemental, and in connecting us to the world, they connect us to others." Winner of the Best Canadian Feature Film award at the 1999 Toronto Film Festival and a Best Director Genie for *Podeswa* (whose sophomore feature this is), *The Five Senses* is a remarkable exercise in pure filmmaking that is at once visually rigorous and emotionally enveloping.—*Eddie Cockrell*

Production Company: Five Senses Productions Inc. **Executive Producers:** Charlotte Mickie, Ted East, David R. Ginsburg. **Producers:** Camelia Frieberg, Jeremy Podeswa. **Screenplay:** Jeremy Podeswa. **Cinematography:** Gregory Middleton. **Editor:** Wiebke Von Carolsted. **Music:** Alexina Louie, Alek Paul. **Principal Cast:** Mary-Louise Parker, Pascal Bussières, Richard Clarkin, Brendan Fletcher, Marco Leonardi.

Tuesday, April 11, 6:45 pm, Tenley, Code: FFU011APRA

Wednesday, April 12, 9:00 pm, Tenley, Code: FFT012APRB

In Person: Director Jeremy Podeswa

Co-presented with the Embassy of Canada



Flowers from Another World

Flores de otro mundo

Iciar Bollain

Spain, 1999, 96 minutes, color

Winner of Best film, International Critics' Week, Cannes Film Festival. This second feature from actress-turned-director Iciar Bollain is a study of modern relationships given a fascinating twist. A busload of Central American women are brought to a Spanish village where the local men have been short on female company. The women stand out in sharp contrast to the somewhat stolid village and its rather dull inhabitants, but their exoticism is appealing and various relationships are formed. What the men lack in excitement, it seems, they can compensate for in financial security. However, Bollain's film is at pains to point out that it's not just the course of true love that doesn't run smoothly—the socially engineered variety seems to be beset with problems, too.—*Sandra Hebron, 43rd London Film Festival, 1999*

In Spanish with English subtitles

Production Company: La Iguana S.L.. **Producer:** Santiago Garcia de Leániz. **Screenplay:** Iciar Bollain, Julio Llamazares. **Cinematography:** Teo Delgado. **Editor:** Ángel Hernández Zoido. **Music:** Pascal Gaigne. **Principal Cast:** José Sánchez, Lissete Mejía, Luis Tosar, Maril'n Torres, Chete Lera.

Tuesday, April 11, 8:30 pm, Foundry, Code: FF101APRB
Wednesday, April 12, 6:30 pm, Foundry, Code: FF1012APRA



Genghis Blues

Roko Belic

USA, 1999, 88 minutes, color

Winner of audience awards at the Sundance and Vancouver festivals. This documentary follows blind American blues musician Paul Pena as he travels to participate in a throat-singing contest in the republic of Tuva, in Central Asia. Pena, who has worked with blues greats T-Bone Walker, B.B. King and Bonnie Raitt, entered a serious depression following the death of his wife. Seeking to divert himself, he began learning languages via short-wave radio, where he stumbled upon Tuvan throat singing, a unique style in which multiple voices and sounds emanate from a single vocalist. Pena taught himself the technique, learning the Tuvan language along the way. Unbeknownst to him, a San Francisco-based society, The Friends of Tuva, had arranged a visit to America by the virtuoso throat singer Kongar-ol Ondar. Pena attended the concert and then serenaded Ondar with a traditional Tuvan song. Amazed, Ondar immediately invited Pena to travel to Tuva to take part in the annual throat-singing contest. This film is the remarkable story of that journey.—*18th Vancouver International Film Festival, 1999*

Production Company: Wadi Rum Productions. **Executive Producer:** Roko Belic. **Producers/Cinematographers:** Roko Belic, Adrian Belic. **Editors:** Roko Belic, Ian M. Williamson. **Music:** Paul Pena, Kongar-ol Ondar.

Saturday, April 8, 9:30 pm, Tenley, Code: FFW008APRB
Sunday, April 9, 6:45 pm, Tenley, Code: FFU009APRA

 **In Person: Producer Adrian Belic**



Gigantic

Sebastian Schipper


Germany, 1999, 77 minutes, color

Finally free of probation, Floyd (Frank Giering) announces that he's leaving Hamburg the next day on a container ship bound for Cape Town and Singapore. Before he goes, his pals Ricco (Florian Lukas) and Walter (Antoine Monot Jr.) accompany him on an impromptu joyride through the urban wasteland. Meeting the western challenge of the episodic teen road movie on its home ground, this genial, knockabout slacker comedy from the producers of *Run Lola Run*, including Tom Tykwer, the film's director, follows three Hamburg twentysomethings on a wild night on the town in an orange 1974 Ford Granada coupe. Actor-turned-writer/director Sebastian Schipper has a fine feel for a particularly German brand of millennial malaise, and the whole enterprise has the gorgeous widescreen look and pulsing techno beat the world is coming to expect from the X Filme Creative Pool.—*Eddie Cockrell*

In German, Italian and Hungarian with English subtitles

Production Company: X Filme Creative Pool. **Producers:** Stefan Arndt, Tom Tykwer. **Screenplay:** Sebastian Schipper. **Cinematography:** Frank Griebel. **Editor:** Andrew Bird. **Music:** The Notwist. **Principal Cast:** Frank Giering, Florian Lukas, Antoine Monot Jr., Julia Hummer, Jochen Nickel.

Saturday, April 8, 6:30 pm, Tenley, Code: FFT008APRA
Monday, April 10, 7:00 pm, Tenley, Code: FFW010APRA


Co-presented with: GOETHE-INSTITUT



A Glass of Rage



Um copo de cólera

Aluizio Abranches

Brazil, 1999, 72 minutes, color

Seventy-two minutes of concentrated lust and agitation, *A Glass of Rage* is an audacious, sexy, top-of-the-lungs skirmish in the ongoing battle of the sexes between "He," a builder, and "She," a journalist, on his farm

outside São Paulo. Producer Flávio Tambellini pried the rights to the book from reclusive writer Raduan Nassar for producer-turned-director Aluizio Abranches, who brings to the proceedings a nervous energy complemented perfectly by the pulsating Dolby Digital score and the fearless, athletic performances of Alexandre Borges and Julia Lemmertz. Not for the prudish or shy, the film is stylish and provocative.—*Eddie Cockrell*

In Portuguese with English subtitles

Production Company: Ravina Filmes. **Producer:** Flávio Tambellini. **Screenplay:** Aluizio Abranches, Flávio Tambellini, from the book by Raduan Nassar. **Cinematography:** Pedro Farkas. **Editor:** Ide Lacrete. **Music:** André Ajujama. **Principal Cast:** Alexandre Borges, Julia Lemmertz, Linneu Dias, Ruth de Souza.

Thursday, April 13, 8:30 pm, Foundry, Code: FF1013APRB
Friday, April 14, 9:30 pm, Foundry, Code: FF1014APRB
Saturday, April 15, 9:00 pm, Foundry, Code: FF015APRB

 **In Person: Director Aluizio Abranches**



Greenwich Mean Time (G:MT)

John Strickland

United Kingdom, 1999, 113 minutes, color

Think of *A Hard Day's Night* in MTV's "Real World" and you're in the ballpark of this music-themed ensemble melodrama that thrums with the street life of contemporary southeast London. A group of school chums struggles to break their "jazz jungle" band Greenwich Mean Time while ensconced in the manor house of their manager's family. As the relationships become more tangled, and the business stakes increase, each member must sort out their priorities and allegiances. Drenched in the music of Talvin Singh, Hinda Hicks, Imogen Heap, Lester Bowie, Tricky and a raft of others, this cutting-edge, multi-ethnic series of life lessons is a family affair: Produced by Hollywood vet Taylor Hackford (director of *An Officer and a Gentleman*, husband of actress Helen Mirren), the film was written by "Prime Suspect 3" scribe Simon Mirren (Helen's nephew) and directed by "PS3" helmer John Strickland.—*Eddie Cockrell*

Production Company: Anvil Films. **Producer:** Taylor Hackford. **Screenplay:** Simon Mirren. **Cinematography:** Alan Almond. **Editors:** Patrick Moore, John Smith. **Music:** Guy Sigsworth. **Principal Cast:** Alec Newman, Melanie Gutteridge, Georgia Mackenzie, Chiwetel Ejiofor, Steve John Shepherd.

Sunday, April 9, 9:00 pm, Tenley, Code: FFW009APRB
Monday, April 10, 9:15 pm, Tenley, Code: FFW010APRB

Gregory's Two Girls

Bill Forsyth

United Kingdom, 1999, 105 minutes, color

Bill Forsyth has reunited with John Gordon Sinclair to bring one of Scotland's most endearing characters back to the big screen. Gawky, shy Gregory charmed audiences with his awkward adolescent crushes and introduced the world to Cumbernault, one of Scotland's new towns. Twenty years on he's still there and teaching English at his old school. As one would expect, he is still particularly shambolic with women, whether the older girls he teaches or voluptuous fellow teacher, Bel. In

class, he spends as much time discussing human rights as Shakespeare, and he encourages his pupils to question everything and to get involved. Of course, he nearly dies at the offer to involve himself and make a difference from his own hometown. He may talk a good game but suddenly he begins to meet people who have actually fought for human rights at an international level and everything is a little more real than he can comprehend.—*Nicola Pierson, 53rd Edinburgh International Film Festival, 1999*

Production Company: Film Four Ltd. **Producers:** Christopher Young. **Screenplay:** Bill Forsyth. **Cinematography:** John de Borman. **Editor:** John Gow. **Music:** Michael Gibbs. **Principal Cast:** John Gordon Sinclair, Dougray Scott, Maria Doyle Kennedy, Carly McKinnon, John Murtagh.

Friday, April 7, 6:45 pm, Tenley, Code: FFU007APRA
Saturday, April 8, 8:45 pm, Tenley, Code: FFU008APRC





Harem Suare Ferzan Ozpetek

France/Italy/Turkey, 1999, 106 minutes, color

A young, mysterious Italian woman comes to live in the Sultan's harem in 1904 during the dying days of the Ottoman Empire. Prized for her musical skills, she uses her close relationship with one of the Sultan's most powerful eunuch servants to try to climb her way up the slippery slope of power and influence inside the harem. Told partially in flashback, this exotic and lush drama manages to avoid being exploitative and instead offers an emotionally complex and eventually tragic romance. *Harem Suare* is also a thoughtful depiction of a vanished world, skillfully realized by filmmaker Ferzan Ozpetek.



—Adrian Wootton, 43rd London Film Festival, 1999

In Turkish, Italian and French with English subtitles

Production Company: R & C Produzioni. **Producers:** Tilde Corsi, Gianni Romoli. **Screenplay:** Ferzan Ozpetek, Gianni Romoli. **Cinematography:** Pasquale Mari. **Editor:** Mauro Bonanni. **Music:** Pivio and Aldo De Scalzi. **Principal Cast:** Marie Gillain, Alex Descas, Lucia Bosé, Valeria Golino, Malick Bowens.

Monday, April 10, 8:45 pm, Tenley, Code: FFT010APRB

Wednesday, April 12, 6:30 pm, Tenley, Code: FFT012APRA

Hidden River Rio Escondido

Mercedes García Guevara

Argentina, 1999,
85 minutes, color

Both a region and a character trait, the title of this powerful melodrama does double duty as a satisfying dramatic metaphor for the inner confusion and ultimate strength of composed interior decorator Ana Otero (Paola Krum). Discovering an apparent second family of her husband, Luis (Pablo Cedrón), she goes to the small western Argentine province of Rio Escondido to investigate. Ana does in fact discover a child relation, but the truth of the situation tests her capacity to lie and to love. A distinctive, provocative feature film debut from Mercedes García Guevara, the film introduces thriller elements to the mix. On the strength of Guevara's stylish precision, massaged by the luminous cinematography of Esteban Sapir, *Hidden River* is a subtle marvel.—*Eddie Cockrell*



In Spanish with English subtitles

Production Company: A Mercedes García Guevara production. **Executive Producer:** Diego Dubcovsky. **Producer:** Mercedes García Guevara. **Associate Producers:** Cristina Miguens, Deigo Dubcovsky, Alejo García Guevara. **Screenplay:** Mercedes García Guevara. **Cinematography:** Esteban Sapir. **Editor:** Alejandro Brodersohn. **Music:** Martin Bauer. **Principal Cast:** Paola Krum, Juan Palomino, María José Gabín, Pablo Cedrón, Laura Melillo.

Thursday, April 6, 8:45 pm, Tenley, Code: FFT006APRB

Friday, April 7, 6:30 pm, Tenley, Code: FFT007APRA

If You Only Understood Si me comprendieras

Rolando Diaz

Spain/Cuba, 1998,
87 minutes, color

Rolando Diaz's unrequited desire to make a contemporary musical about Havana eventually led him to audition eight aspiring actresses. The things they have in common are their color and an eagerness to change their lives. Diaz allows each woman to introduce her world: We get to see Alina, the rumba dancer; Joanni, the model; Flor, the playwright; Anais, unemployed; Belkis, an entrepreneur; Doris, a nurse; Alicia, a dancer; and Ivette, an engineer.

In the end, the closest Diaz gets to a musical is a dance number performed on the street by all the women, which serves both as tribute and testimony to the marginality of these women's experiences.—*Ramiro Puerta, 24th Toronto International Film Festival*

In Spanish with English subtitles

Production Company: Luna Llana Productions. **Executive Producers:** Rolando Diaz, Ileana García. **Producers:** Aurelio Carnero, Teodoro Rios. **Screenplay:** Rolando Diaz. **Music:** Marcos Castilla.

Monday, April 10, 6:30 pm, Foundry, Code: FF010APRA

Wednesday, April 12, 9:15 pm, Foundry, Code: FFF012APRB



Instrument: Ten Years with the Band Fugazi

Jem Cohen

USA, 1999, 115 minutes, black & white and color

Defiantly and determinedly independent, the band Fugazi was born of the D.C. Hardcore movement in 1987 and remains to this day the pure essence of what the late 1970s punk movement was all about. In 1993 or thereabouts, documentary filmmaker Jem Cohen began pulling together super 8, 16mm and video footage he'd taken of the band in concert, rehearsal and transit. His kaleidoscopic yet rigorous approach to Fugazi's physical, passionate history renders the music at once confrontational and seductive. This rare theatrical presentation of *Instrument* is a stirring introduction to the music of Fugazi and the filmmaking of Jem Cohen.

—*Eddie Cockrell*

Production Companies: LAL/Gravity Hill. **Producers:** Jem Cohen, Fugazi. **Co-Producer:** Good Machine. **Cinematography:** Jem Cohen. **Editors:** Jem Cohen, Fugazi, David Frankel. **Music:** Fugazi. **Principal Cast:** Brendan Canty, Joe Lally, Ian MacKaye, Guy Picciotto.

Friday, April 14, 10:15 pm, American Film Institute,
Code: FFA014APRC

Saturday, April 15, 9:45 pm, American Film Institute,
Code: FFA015APRC



In Person: Director Jem Cohen and members of the band Fugazi

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Journey to the Sun Güneş Yolculuk

Yesim Ustaoglu

Turkey/The Netherlands/Germany, 1999, 105 minutes, color

Winner of multiple awards from festivals in Berlin, Sao Paulo and elsewhere. A gray road weaves its way through a barren landscape. A truck, carrying a dead body in a coffin, is parked on the roadside. Its driver is Mehmet; the corpse is that of his friend, Berzan. They met in Istanbul. It never mattered to Mehmet that Berzan was Kurdish. Berzan has been killed in a police crackdown and Mehmet has decided to bring his remains to Berzan's home village. Yesim Ustaoglu's second feature is a story of contrasts. As Turkey is divided by political tension, so the film is split into two distinct parts. It starts out as a tough urban buddy movie and ends up an elegiac travelogue back to the roots of the country. The characters' fear of the future and their desperate attempts to comprehend the situation are the subtext to the plot.

—*Moving Pictures in Berlin, 1999*

In Turkish with English subtitles

Production Companies: İstina Film ve Reklam Ltd./The Film Company/Medias Res. **Producers:** Ezel Akay, Behrooz Hashemian, Phil van der Linden, Pit Reithmüller. **Screenplay:** Yesim Ustaoglu. **Cinematography:** Jacek Petrycki. **Editor:** Nicolas Gaster. **Music:** Vlatko Stefanovski. **Principal Cast:** Nazmi Öirix, Newroz Baz, Mizgin Kapazan, Ara Güler.



Saturday, April 8, 9:00 pm, Tenley, Code: FFT008APRB

Sunday, April 9, 6:15 pm, Tenley, Code: FFT009APRA

The Junction Torowisko

Urszula Urbaniak

Poland, 1999, 85 minutes, color

Nothing much ever happens to Maria (Karolina Dryzner), who wanted to be a librarian but ended up directing the sparse train traffic from the elevated "glass coffin" of the



Aniolowo whistle stop outside Lodz. The trains come and go, leaving Maria to tend to her morose mother; layabout brother and listless tropical fish. In fact, just

about the only entertainment available to Maria is her brassy best friend Krystyna (Ewa Lorsa), whose beaux come and go like the trains, leaving Krystyna sometimes bloody but unbowed in her pursuit of love and adventure—anything to relieve the monotony. When Maria loses a rare chance at love to the oblivious Krystyna, her mother begins an improbable relationship and her brother starts dabbling in what passes for the narcotics trade in Aniolowo, she discovers that conflict and change eventually arrive in even the most remote parts of the new Poland. —*Eddie Cockrell*

In Polish with English subtitles

Production Companies: Studio Filmowe/TV Polska. **Producer:** Konstanty Lewkowicz. **Screenplay:** Urszula Urbaniak. **Cinematography:** Bartek Prokopowicz. **Editor:** Jaroslaw Kaminski. **Music:** Wojciech Lemanski. **Principal Cast:** Karolina Dryzner, Ewa Lorsa, Ewa Dalkowska, Marcin Dorocinski.

Thursday, April 13, 6:45 pm, Foundry, Code: FFF013APRA

Friday, April 14, 9:15 pm, Foundry, Code: FFF014APRB



Love and Basketball

Gina Prince-Bythewood

USA, 2000, 121 minutes, color

In 1981, in adjoining houses in the Baldwin Hills section of Los Angeles, two children meet and form a bond for life. Quincy McCall is the arrogantly confident son of a pro basketball star who meets his match in Monica Wright, who tells him “I’m gonna be the first girl in the NBA” and has the moves to back up the boast. As the two move from being rivals to lovers, their high school, college and pro careers take distinctly different paths and each must re-examine their priorities with family, relationships and the game they both love. An intimate journey of personal achievement with the emotional sweep of an American epic, *Love and Basketball* features a strong leading performance from Omar Epps as Quincy and heralds the arrival of a new star in Sanaa Lathan Monica. Spike Lee produced this debut by writer-director Gina Prince-Bythewood.—*Eddie Cockrell*

Production Company: 40 Acres and a Mule Filmworks. **Producers:** Spike Lee, Sam Kitt. **Screenplay:** Gina Prince-Bythewood. **Cinematography:** Reynaldo Villalobos. **Editor:** Terilyn Shropshire. **Principal Cast:** Omar Epps, Sanaa Lathan, Alfre Woodard, Debbi Morgan, Harry J. Lennix, Dennis Haysbert.

Thursday, April 13, 9:00 pm, General Cinema, Code: FFM013APRB
Saturday, April 15, 9:30 pm, Tenley, Code: FFU015APRC

AMERICAN PREMIERE

Ping Pong Bath Station

Takkyû onsen

Gen Yamakawa

Japan, 1998,
110 minutes, color

To the ranks of great sports comedies can now be added this serene crowd-pleaser about the inspirational power of table tennis to overcome ennui and adversity, made by the producers of the FFDC 97 fave *Shall We Dance?* and sharing with that film a warm heart and sly humor. “To continue is to succeed,” reads a sign in the disused community center of a lovely spa town in Nagano Prefecture, and it is this very sentiment, as well as the goading of a talk-radio host, that has inspired 42-year-old housewife Sonoko Fujiki (distinguished stage actress Keiko Matsuzaka) to abruptly abandon the suffocating routine of caring for her workaholic husband and oblivious teenage son. Picking up some stranded innkeepers along the road and discovering the disc jockey about to close down the peaceful 250-year-old hot spring where she honeymooned with her husband, Sonoko slowly develops an idea... —*Eddie Cockrell*

In Japanese with English subtitles

Production Companies: Tokuma International/Daiei Co. Ltd. **Executive Producers:** Yasuyoshi Tokuma, Hiroyuki Kato, Seiji Urushido, Shigeru Ohno, Kazuhiro Igarashi. **Producer:** Tetsuya Ikeda, Shoji Masui, Yoichi Arishige. **Screenplay:** Gen Yamakawa. **Cinematography:** Tokusho Kikumura. **Editor:** Masahiro Onaga. **Music:** Taroh Iwashiro. **Principal Cast:** Keiko Matsuzaka, Riho Makise, Keizo Kanie.

Sunday, April 9, 6:30 pm, Tenley, Code: FFV009APRA
Tuesday, April 11, 9:15 pm, Tenley, Code: FFU011APRB
Saturday, April 15, 6:45 pm, Tenley, Code: FFV015APRA



Mobutu, King of Zaire

Mobutu, roi du Zaïre

Thierry Michel

Belgium, 1999, 135 minutes,
color and black & white

A featured presentation of the 1999 New York Film Festival, this documentary intertwines archival footage and interviews about one of the world’s most tenacious despots. A simply educated soldier, Mobutu Sese Seko rose to become the president of what was once one of the most wealthy countries in Africa and made himself and his cronies among the richest men in the world. He ruled with fear and violence for more than 30 years, refusing to give up, uprooting his country’s meager resources until he was humiliatingly removed by force. Through one of the interviews with Larry Delvin, then the CIA chief in the Congo, the documentary also reveals the role played by the United States in physically eliminating those African leaders Washington was not happy with. At 135 minutes, this film is not a minute too long.—*Keith Shiri, 43rd London Film Festival, 1999*

In English, French and Lingala with English subtitles

Production Company: Les Films de la Passerelle. **Producers:** Christine Pireaux, Martine Barbe, Serge Lalou. **Commentary written by:** Lye Mudaba, Thierry Michel. **Cinematography:** Alian Marcoen, Joël Marcipont, Didier Hill Derive. **Editor:** Marine Deleu. **Music:** Marc Herouet. **Narrator:** Simon Shrimpton.

Thursday, April 13, 9:00 pm, Foundry, Code: FFF013APRB
Friday, April 14, 6:00 pm, Foundry, Code: FFF014APRA

 In Person: Director Thierry Michel



Orfeu

Carlos Diegues

Brazil, 1999, 110 minutes, color

Many regard Frenchman Marcel Camus’ 1960 *Black Orpheus*, which retells the Orpheus myth in the slums of Rio during Carnival, as a classic of world cinema. In Brazil, it has always been looked upon as a foreign film. *Orfeu*, which Brazilian director Carlos Diegues regards as his finest achievement (this in a career that includes the 1979 hit *Bye Bye Brazil*), has been 30 years in the making, and it more closely approaches the original play by Vincius de Moraes, lyricist for three generations of Brazilian songwriters. In a film ripe with contradiction and cultural clash (and a new score by Caetano Veloso), Diegues has created a swirling, pulsating, headlong plunge that touches the very roots of tragedy. —*26th Telluride Film Festival 1999*

In Portuguese with English subtitles

Production Companies: Rio Vermelho Filmes/Globofilmes. **Producers:** Renata De Almeida, Paula Lavigne. **Screenplay:** Carlos Diegues. **Cinematography:** Afonso Beato. **Editor:** Sérgio Mekler. **Music:** Caetano Veloso. **Principal Cast:** Toni Garrido, Patrícia França, Zezé Motta, Milton Gonçalves.

Friday, April 7, 10:00 pm, National Geographic, Code: FFN007APRC
Saturday, April 8, 10:00 pm, National Geographic, Code: FFN008APRC

A Pornographic Affair

Une liaison pornographique

Frédéric Fonteyne

Belgium/France, 1999, 81 minutes, color



A *Pornographic Affair* was selected as the co-opening night film of the annual New Directors/ New Films program, presented in New York by the Film Society of Lincoln Center and the Department of Film and Video at the Museum of Modern Art. Two strangers meet after responding to newspaper advertisements from each other suggesting anonymous, pornographic sex. “This delightful, beautifully written and finely acted film will come as a revelation to many. In the past, French-speaking directors have fashioned conversation pieces of great insight and power; but rarely has a relationship between adult lovers been depicted with the honesty, intelligence and warmth of *A Pornographic Affair*.

—*Piers Handling, 24th Toronto International Film Festival, 1999*

In French with English subtitles

Production Company: Artemis Productions. **Producer:** Patrick Quinet. **Screenplay:** Philippe Blasband. **Cinematography:** Virginie Saint-Martin. **Editor:** Chantal Hymans. **Music:** Jeannot Sanevia, André Dziezuk, Marc Mergen. **Principal Cast:** Nathalie Baye, Sergi Lopez.

Thursday, April 13, 6:45 pm, Tenley, Code: FFV013APRA



The Prompter

Suffløsen

Hilde Heier

Norway, 1999, 97 minutes, color

The Prompter is a multilayered tale that explores what it means to really connect with life on the deepest level. Siv (Hege Schøyen) has always lived her life as other people have asked. The only place Siv can really be herself is at the theater, where she works as a prompter and interpreter for opera performances. As her new life as the wife of Fred (Sven Nordin) and surrogate mother to his children progresses, Siv finds herself suppressing her own needs again and again for her new family. Thwarted at home, she finds herself becoming more and more invested emotionally in her work. The catharsis she finds as a prompter is quietly observed by the opera orchestra’s tuba player (Philip Zandén), who strikes up a conversation and later a friendship with her. For the first time in her life, Siv has found someone she can connect to emotionally. And the tuba player is quite clear about how much he wants to make her happy. But as far as Siv is concerned, it’s too late. How can she change now? —*Holly Thro, 15th Santa Barbara Film Festival, 2000*

In Norwegian with English subtitles

Production Companies: Filmproduksjon II/Wildhagen Produksjo AS. **Producer:** Christian Wildhagen. **Screenplay:** Hilde Heier. **Cinematography:** Harald Gunnar Paalgard. **Editor:** Sophie Hesselberg. **Principal Cast:** Hege Schøyen, Sven Nordin, Philip Zandén, Anne-Lise Berntsen, Liv Gunhild Tandberg.

Tuesday, April 11, 9:00 pm, American Film Institute, Code: FFA011APRB
Thursday, April 13, 6:30 pm, American Film Institute, Code: FFA013APRA

A User-Friendly Guide to Filmfest DC

The Schedule

Descriptions of films are arranged alphabetically, with show times and locations listed at the end. The master schedule (at right) lists each day's films and their show times. Films are shown in their original language with English subtitles.



A Glass of Rage



New British Cinema

Each year, Filmfest DC highlights a particular region of the world by presenting the most recent films

reflecting a variety of contemporary issues affecting that society. This year we highlight the newest from British cinema, which is more vital than ever.

Whatever one's definition of a British film—and the arguments will rage for some time—few can deny the UK's enduring contribution to film culture. The increasing presence of cross-border creativity has done little to dent Britain's status as a hotbed of international filmmaking talent. Inspired by the rash of successes in the United States, there is as much creative heat erupting out of Cool Britannia as there ever was.

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- ✪ East is East page 3
- ✪ Greenwich Mean Time page 7
- ✪ Gregory's Two Girls page 7
- ✪ Tube Tales page 15
- ✪ The Wisdom of Crocodiles page 15



New Turkish Cinema

Turkey's history in filmmaking goes back as far as 1914. Through numerous transitions over the years, Turkish films have gradually developed into a well-defined art form with a professional caliber of talents. By the 1970's, Turkey was producing a record number of 300 films a year. Although film production eventually decreased dramatically to an average



TGV

of about 20 per year, the quality of the films continued to improve with an emphasis placed on good directorial styles rather than stars. Today, Turkish films are box office hits at home and have won a place at international film festivals as well.

- ✪ Harem Suare page 8
- ✪ Journey to the Sun page 8
- ✪ Propaganda page 12



Global Rhythms

The collaboration of music and film is a true joy, each enhancing the other. One of Filmfest DC's unique sections is our series of films from around the globe featuring major international musical artists.

- ✪ The Alloy Orchestra Live page 4

- ✪ Babymother page 4
- ✪ Black & White in Color page 5
- ✪ Genghis Blues page 7
- ✪ If You Only Understood page 8
- ✪ Instrument: Ten Years with the Band Fugazi page 8
- ✪ The Prompter page 9
- ✪ The Silence of the Angels page 13

Filmfest DC Audience Awards

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



The Prompter



Tickets

General admission is \$7.50. Special admissions are noted.

Tickets are available through Tickets.com by calling 703-218-6500, at all Olsson's Books & Records stores, all Waxie Maxie's stores, and select Record Town stores in the Washington, DC area at all Record & Tape Traders stores in the Baltimore area. Tickets are also available through the Tickets.com Web site at www.tickets.com.



Please use the program codes listed beneath the film description when ordering. No Tickets.com sales on the day of the show.

Call Tickets.com at (703) 218-6500 from 10:00 am – 9:00 pm (Monday-Sunday) for tickets. No advance-sale tickets at theaters.

Tickets may also be purchased at the theater, starting one hour before the first show of the day.

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

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

Director's Pass. The one-time purchase of 10 tickets valued at \$7.50 each will be discounted to \$65.00. Available only through Tickets.com BY PHONE ONLY (not applicable for Opening and Closing Nights or special events).

Locations

Festival screenings will take place at the following convenient venues:

Tenley Theatres

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

Loews Cineplex Foundry

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

General Cinema Theatres

5300 Wisconsin Ave., NW. Take Metro Red Line to Friendship Heights.

American Film Institute

John F. Kennedy Center for the Performing Arts. Take Metro Orange or Blue Line to Foggy Bottom. Paid parking is available in the Kennedy Center parking lot.

National Geographic Society

The Gilbert H. Grosvenor Auditorium, 1600 M St., NW. Take Metro Red Line to Farragut North or Metro Blue or Orange Line to Farragut West.

Embassy of France

4101 Reservoir Rd., NW

Mazza Gallerie

5300 Wisconsin Ave., NW. Take Metro Red Line to Friendship Heights.

National Gallery of Art

6th St. & Constitution Ave., NW. Take Metro Green or Yellow Line to Archives.

The Ronald Reagan Building

1300 Pennsylvania Ave., NW. Take Metro to Blue or Orange Line to Federal Triangle.

Filmfest DC 2000 Schedule

Wednesday, April 5

7:00 pm **Opening Night Gala: East is East** General Cinema Theatres

Thursday, April 6

10:00 am **Cinema for Seniors: Imitation of Life*** American Film Institute
 1:00 pm **Cinema for Seniors: Imitation of Life*** American Film Institute
 6:30 pm **The Wisdom of Crocodiles** Tenley Theatres
 6:45 pm **Throne of Death** Tenley Theatres
 7:30 pm **Sweet Agony** Tenley Theatres
 8:45 pm **Hidden River** Tenley Theatres
 9:00 pm **Enlightenment Guaranteed** Tenley Theatres

Friday, April 7

6:00 pm **The Terrorist** National Geographic Society
 6:30 pm **42 Up** American Film Institute
 6:30 pm **Hidden River** Tenley Theatres
 6:30 pm **TGV** Loews Cineplex Foundry
 6:45 pm **Gregory's Two Girls** Tenley Theatres
 7:00 pm **Sweet Agony** Tenley Theatres
 8:00 pm **The Sweet Noise of Life** National Geographic Society
 8:30 pm **Rien à faire** Loews Cineplex Foundry
 8:45 pm **Enlightenment Guaranteed** Tenley Theatres
 9:00 pm **Farewell, Home Sweet Home** Tenley Theatres
 9:30 pm **Rats** American Film Institute
 9:30 pm **Tube Tales** Tenley Theatres
 10:00 pm **Orfeu** National Geographic Society

Saturday, April 8

10:30 am **Filmfest DC for Kids: Program I*** National Gallery of Art
 12:00 pm **Filmfest DC for Kids: Program II*** National Gallery of Art
 1:00 pm **Bed and Sofa (1927)*** National Gallery of Art
 3:00 pm **Family Tree** Tenley Theatres
 3:00 pm **Big Digital Wave Panel*** American Film Institute
 3:15 pm **Bed and Sofa (1998)*** National Gallery of Art
 5:00 pm **Short Stuff I** American Film Institute
 6:00 pm **The Sweet Noise of Life** National Geographic Society
 6:15 pm **Beresina, or The Last Days of Switzerland** Tenley Theatres
 6:15 pm **The Closed Doors** Loews Cineplex Foundry
 6:30 pm **Gigantic** Tenley Theatres
 6:30 pm **Rien à faire** Loews Cineplex Foundry
 6:45 pm **Farewell, Home Sweet Home** Tenley Theatres
 7:30 pm **The Silence of the Angels** American Film Institute
 8:00 pm **The Terrorist** National Geographic Society
 8:30 pm **The Closed Doors** Loews Cineplex Foundry
 8:45 pm **Gregory's Two Girls** Tenley Theatres
 8:45 pm **TGV** Loews Cineplex Foundry
 9:00 pm **Journey to the Sun** Tenley Theatres
 9:30 pm **42 Up** American Film Institute
 9:30 pm **Genghis Blues** Tenley Theatres
 10:00 pm **Orfeu** National Geographic Society

Sunday, April 9

4:00 pm **American Hollow*** National Gallery of Art
 6:00 pm **La dilettante** Embassy of France
 6:15 pm **Journey to the Sun** Tenley Theatres
 6:30 pm **The Closed Doors** Loews Cineplex Foundry
 6:30 pm **Ping Pong Bath Station** Tenley Theatres
 6:45 pm **Genghis Blues** Tenley Theatres
 6:45 pm **Sri** Loews Cineplex Foundry
 8:00 pm **Third World Cop** Loews Cineplex Foundry
 8:30 pm **CineCafe: Sri*** Loews Cineplex Foundry
 8:45 pm **Black and White in Color** Loews Cineplex Foundry
 8:45 pm **Esmerelda Comes at Night** Tenley Theatres
 9:00 pm **Greenwich Mean Time** Tenley Theatres
 9:15 pm **The Wisdom of Crocodiles** Tenley Theatres

* Events marked with an asterisk are free.

Monday, April 10

10:30 am **Filmfest DC for Kids: Program I*** National Gallery of Art
 12:00 pm **Filmfest DC for Kids: Program II*** National Gallery of Art
 6:30 pm **Soup to Nuts of the Documentary Marketplace*** American Film Institute
 6:30 pm **If You Only Understood** Loews Cineplex Foundry
 6:30 pm **Solas** Tenley Theatres
 6:45 pm **1999 Madeleine** Loews Cineplex Foundry
 6:45 pm **Throne of Death** Tenley Theatres
 7:00 pm **Gigantic** Tenley Theatres
 8:30 pm **Black and White in Color** Loews Cineplex Foundry
 8:45 pm **Harem Suare** Tenley Theatres
 8:45 pm **The Silence of the Angels** American Film Institute
 8:45 pm **Sri** Loews Cineplex Foundry
 9:00 pm **Cozy Dens** Tenley Theatres
 9:15 pm **Greenwich Mean Time** Tenley Theatres



Tuesday, April 11

10:30 am **Filmfest DC for Kids: Program I*** National Gallery of Art
 12:00 pm **Filmfest DC for Kids: Program II*** National Gallery of Art
 6:15 pm **Yana's Friends** Tenley Theatres
 6:30 pm **1999 Madeleine** Loews Cineplex Foundry
 6:30 pm **La dilettante** Tenley Theatres
 6:30 pm **Rien sur Robert** American Film Institute
 6:45 pm **The Five Senses** Tenley Theatres
 7:00 pm **Show Me Love** Loews Cineplex Foundry
 8:30 pm **Flowers from Another World** Loews Cineplex Foundry
 9:00 pm **Cozy Dens** Tenley Theatres
 9:00 pm **The Prompter** American Film Institute
 9:15 pm **Ping Pong Bath Station** Tenley Theatres
 9:45 pm **Solas** Tenley Theatres

Wednesday, April 12

10:30 am **Filmfest DC for Kids: Program I*** National Gallery of Art
 6:15 pm **A la place du coeur** Tenley Theatres
 6:30 pm **Earth and Water** American Film Institute
 6:30 pm **Flowers from Another World** Loews Cineplex Foundry
 6:30 pm **Harem Suare** Tenley Theatres
 6:45 pm **Show Me Love** Loews Cineplex Foundry
 7:00 pm **Tuvalu** Tenley Theatres
 8:45 pm **Bajo California: The Limit of Time** Tenley Theatres
 8:45 pm **Third World Cop** Loews Cineplex Foundry
 9:00 pm **The Five Senses** Tenley Theatres
 9:00 pm **Rien sur Robert** American Film Institute
 9:15 pm **If You Only Understood** Loews Cineplex Foundry
 9:15 pm **Yana's Friends** Tenley Theatres

Thursday, April 13

10:30 am **Filmfest DC for Kids: Program I*** National Gallery of Art
 6:15 pm **A Time to Love** Tenley Theatres
 6:30 pm **Babymother** Loews Cineplex Foundry
 6:30 pm **Civilisées** General Cinema Theatres
 6:30 pm **Tuvalu** Tenley Theatres
 6:30 pm **The Prompter** American Film Institute
 6:45 pm **The Junction** Loews Cineplex Foundry
 6:45 pm **A Pornographic Affair** Tenley Theatres
 8:30 pm **A Glass of Rage** Loews Cineplex Foundry
 8:30 pm **CineCafe: following Civilisées*** Borders Books, 5333 Wisc.Ave., NW
 8:45 pm **Esmerelda Comes at Night** American Film Institute
 8:45 pm **When the Dead Start Singing** Tenley Theatres
 9:00 pm **Bajo California: The Limit of Time** Tenley Theatres
 9:00 pm **Love and Basketball** General Cinema Theatres
 9:00 pm **Mobutu, King of Zaire** Loews Cineplex Foundry
 9:15 pm **Propaganda** Tenley Theatres

Friday, April 14

10:30 am **Filmfest DC for Kids: Program I*** National Gallery of Art
 12:00 pm **Filmfest DC for Kids: Program II*** National Gallery of Art
 6:00 pm **Mobutu, King of Zaire** Loews Cineplex Foundry
 6:30 pm **Civilisées** American Film Institute
 6:30 pm **Propaganda** Tenley Theatres
 6:30 pm **Santitos** Loews Cineplex Foundry
 6:45 pm **A Time to Love** Tenley Theatres
 7:00 pm **Split Wide Open** Tenley Theatres
 8:30 pm **Civilisées Reception** The Jerusalem Fund, 2425 Virginia Ave., NW
 8:30 pm **Rats** American Film Institute
 9:15 pm **The Junction** Loews Cineplex Foundry
 9:15 pm **When the Dead Start Singing** Tenley Theatres
 9:30 pm **Beresina, or The Last Days of Switzerland** Tenley Theatres
 9:30 pm **A Glass of Rage** Loews Cineplex Foundry
 9:45 pm **A la place du coeur** Tenley Theatres
 10:15 pm **Instrument: Ten Years with the Band Fugazi** American Film Institute

Saturday, April 15

10:30 am **Filmfest DC for Kids: Program I*** National Gallery of Art
 12:00 pm **Filmfest DC for Kids: Program II*** National Gallery of Art
 3:00 pm **Directors Roundtable*** Borders Books, 1801 K St., NW
 3:00 pm **Animation for All Ages** Tenley Theatres
 3:30 pm **Alloy Orchestra Live with "Masters of Slapstick"*** National Gallery of Art
 5:00 pm **Short Stuff II** American Film Institute
 6:30 pm **Santitos** Loews Cineplex Foundry
 6:30 pm **East-West** Tenley Theatres
 6:45 pm **Ping Pong Bath Station** Tenley Theatres
 6:45 pm **Third World Cop** Loews Cineplex Foundry
 7:00 pm **Propaganda** Tenley Theatres
 7:30 pm **Earth and Water** American Film Institute
 9:00 pm **A Glass of Rage** Loews Cineplex Foundry
 9:00 pm **Split Wide Open** Tenley Theatres
 9:15 pm **Babymother** Loews Cineplex Foundry
 9:15 pm **Tube Tales** Tenley Theatres
 9:30 pm **Love and Basketball** Tenley Theatres
 9:45 pm **Instrument: Ten Years with the Band Fugazi** American Film Institute

Sunday, April 16

4:00 pm **The Letter*** National Gallery of Art
 4:00 pm **Closing Night Event: Manolito Four-Eyes** Ronald Reagan Building
 6:00 pm **Closing Night Party** 1300 Pennsylvania Ave., NW
 Palomino's

All programs are subject to change.

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

For additional information about Filmfest DC, call (202) 628-FILM or log on to www.filmfestdc.org

AMERICAN PREMIERE



Propaganda

Sinan Çetin

Turkey, 1999, 104 minutes, color



The wire isn't all that's barbed in this splendid new Turkish comedy, about the arbitrariness of borders, the inflexibility of bureaucracy and the strength of bonds between people. In 1948 Turkey, a customs officer returns to his sweet village of Hislihisar, in the rugged eastern desert, with orders to create a border crossing with

Syria. To his dismay, career functionary Mehdi discovers that the measurements from Ankara separate the house—and thus the family—of long-time doctor friend Rahim, whose daughter Filiz is promised to his own son Adem. At first they adapt. But soon discord overwhelms tolerance, and Mehdi has to choose between the state and his family (“How much must a civil servant take?” he moans, as his wife sets up another border—down the middle of their bed). Using a fluid camera and exquisitely timed physical comedy, director and co-scenarist Sinan Çetin makes his serious points with disarming benevolence, giving *Propaganda* the feel of great, intuitive comedy.—*Eddie Cockrell*

In Turkish with English subtitles

Production Company: Plato Film Production Company. **Producers:** Sinan Çetin, Cemil Çetin. **Screenplay:** Sinan Çetin, Gülin Tokat. **Cinematography:** Rebekka Haas. **Editor:** Aylin Tinel. **Music:** Sezan Aksu. **Principal Cast:** Metin Akpinar, Kemal Sunal, Meltem Cumbul, Rafet El Roman, Ali Sunal.

Thursday, April 13, 9:15 pm, Tenley, Code: FFT013APRB
Friday, April 14, 6:30 pm, Tenley, Code: FFW014APRA
Saturday, April 15, 7:00 pm, Tenley, Code: FFU015APRB

Rien sur Robert

Pascal Bonitzer



France, 1999,
110 minutes, color

Following his solo 1995 directorial debut, *Encore*, director Pascal Bonitzer continues his exploration of average lives off kilter with this exquisitely timed ode to

impulse and fate. Fabrice Luchini plays the bewildered Didier Temple, film critic for a French magazine, who sees his life begin to unravel when emotionally adventurous girlfriend Juliette (Sandrine Kiberlain) decides to leave him for a TV director she loathes at the same time “le tout” Paris awakens to the fact that he’s reviewed a Bosnian movie he didn’t even see (a running gag based on a real-life Parisian scandal involving the French release of Kusturica’s *Underground*). Stumbling into a dinner party leads the hapless Didier on a comic odyssey of sex and self-esteem involving free spirit Aurélie (Valentina Cervi) and a mysterious writer (Laurent Lucas) who seems to possess all the aplomb and talent Didier yearns for: Cumulatively hilarious and, to steal a line from Derek Elley’s *Variety* review, “French to its fingertips,” *Rien sur Robert* doesn’t have anybody named Robert in it but does feature two showstopping monologues on complicated sex from Kiberlain and a sly cameo from Michel Piccoli.—*Eddie Cockrell*

In French with English subtitles

Production Company: Rezo Films. **Producer:** Jean-Michel Rey, Philippe Liégeois. **Screenplay:** Pascal Bonitzer. **Cinematography:** Christophe Pollock. **Editor:** Suzanne Koch. **Principal Cast:** Fabrice Luchini, Sandrine Kiberlain, Valentina Cervi, Laurent Lucas, Michel Piccoli, Bernadette Lafont.

Tuesday, April 11, 6:30 pm, American Film Institute, Code: FFA011APRA
Wednesday, April 12, 9:00 pm, American Film Institute, Code: FFA012APRB

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Rats

James M. Felter

USA, 1999, 74 minutes, color

At first blush an unusual topic for a feature-length documentary, *Rats* soon reveals itself to be as much about the joys and challenges of contemporary D.C. living as it is an exploration of the battle to eradicate the city’s notorious vermin infestation. Using the alley behind Willard Street as their principal staging ground (the irony is never mentioned), local filmmaker and native Washingtonian James M. Felter and his crew talk to residents (homeowners and the homeless), exterminators, garbage collectors, animal activists and city officials about the seemingly indestructible rodents and do a nocturnal prowling of crevices and dumpsters in search of their shy but plentiful prey. *Rats* is at once affectionate and damning, taking great glee in confronting former Mayor Marion Barry about the issue and clearly relishing the eccentricities of the interviewees. No stranger to the film festival circuit, Felter is suddenly in demand by virtue of this unique exposé and should have quite the homecoming at the Filmfest DC shows.—*Eddie Cockrell*

Production Company: Zoo Productions. **Executive Producer:** James M. Felter. **Producer:** Tracy M. Cones. **Screenplay:** James M. Felter. **Cinematography:** James M. Felter. **Editors:** James M. Felter, Tracy M. Cones. **Music:** Tom Barrick.

Friday, April 7, 9:30 pm, American Film Institute, Code: FFA007APRB
Friday, April 14, 8:30 pm, American Film Institute, Code: FFA014APRB

 In Person: Director James Felter



Santitos

Alejandro Springall

Mexico, 1999, 105 minutes, color

Winner of the Latin American Award at the 1999 Sundance Film Festival. In this fanciful and sophisticated blend of romanticism and magical realism, director

Alejandro Springall charts the spirited and passionate odyssey of Esperanza Diaz, a young widow recently confronted with the news of her only daughter’s death. Amidst a culture saturated with *telenova*-style melodrama and a fervent, unquestioning approach to faith, Esperanza supplants her grief with superstition, stoically awaiting a sign to refute the reality of her daughter’s passing. Though even Esperanza thinks it a trifle odd, her prayers summon a favorite local saint, who appears unexpectedly in the grimy, glazed window of her oven. Heeding his cryptic instructions, Esperanza decides to seek her daughter in a brothel known only as the Pink House. What follows is a litany of experiences both precarious and bizarre, a series of tests that will ultimately redefine her faith and destiny.—*Rebecca Yeldham, 1999 Sundance Film Festival*

In Spanish with English subtitles

Production Company: Mexican Film Institute. **Producers:** Alejandro Springall, Claudia Florescano. **Screenplay:** Maria Amparo Escadrón. **Music:** Carlo Nicolau, Rosino Serrano, Liliana Felipe. **Principal Cast:** Dolores Heredia, Demián Bichir, Alberto Estrella, Fernando Torre Lapham, Ana Bertha Espín.

Friday, April 14, 6:30 pm, Foundry, Code: FF0104APRA
Saturday, April 15, 6:30 pm, Foundry, Code: FF0105APRA

 In Person: Director Alejandro Springall

 Co-presented with the Mexican Cultural Institute



Short Stuff I (111 minutes)

Estetyka

João Machado, USA, 1999, 11 minutes, color

A lonely limo driver and a heartbroken hooker embark on a cross-country journey of discovery.

 In Person: João Machado

People Like Us

Wendy Popadynetz, USA, 1999, 7 minutes, color

A personal diary of a relationship between two women.

One Night

Veena Cabrerós Sud, USA, 1999, 12 minutes, black and white

An abuse victim comes to terms with her elderly captor:



Allerd Fishbein’s in Love

Danny Greenfield, USA, 1999, 19 minutes, color

13-year-old Allerd Fishbein finds love and heartbreak in the Catskills.

Desserts

Jeff Stark, Scotland, 1999, 4 minutes, color
A stroller discovers a sweet with a catch.

Pigeon Within

Emily Hubley, USA, 1999, 4 minutes, color

A woman is lost in a whimsical grief over the death of her father.

The Fishmonger’s Daughter

Caroline Sax, United Kingdom, 1998, 15 minutes, color

Young Ruby fantasizes about escaping a seaside English village.

Patterns

Kirsten Sheridan, Ireland, 1998, 19 minutes, color

The autistic young Tommy has special insights on the world.

The Golden Whore (*Puta de oros*)

Miquel Crespi Traveria, Spain, 1999, 15 minutes, Spanish with English subtitles, color

A sexy, surrealist romp through a young libertine’s dream world.

Daddy’s Little Girl (*Papa’s kleine meid*)

Mathijs Geijskes, The Netherlands, 1999, 10 minutes, Dutch with English subtitles, color

A man juggles the demands of three interesting women.

Saturday, April 8, 5:00 pm, American Film Institute, Code: FFA008APRA

Short Stuff II (111 minutes)

Playing Possum

Peter Salmon, New Zealand, 1998, 7 minutes, color

When the chase is on, anything is “possumble.”

Truel

Tom Vaughan, United Kingdom, 1999, 14 minutes, color

An unhappily married math whiz arranges a showdown.

Black XXX-Mas

Pieter Van Hees, Belgium, 1999, 11 minutes, color

Violent, sexy and profane, this is an imaginative urban fairy tale.

Silence

Sylvie Bringas and Orly Yadin, Sweden/United Kingdom, 11 minutes, color and black & white

A turbulent childhood in Nazi Germany and Sweden is narrated by survivor Tana Ross.

Billy’s Balloon

Don Hertzfeldt, USA, 1998, 5 minutes, color

Young Billy is hilariously attacked by a malevolent red balloon.

Bath Time

Lee Shulman, United Kingdom, 1999, 3 minutes, color

A man tries to relax in his tub with strange and disastrous results.

Even the Wind (*Même le vent...*)

Laurence Attali, France/Senegal, 1999, 18 minutes, color

A native cabbie and a platinum blonde saxophonist get to talking.

Seraglio

Gail Lerner and Colin Campbell, USA, 2000, 13 minutes, color

Georgia Owens finds a love note but can’t figure out who sent it.

Avril

Raja Amari, France/Tunisia, 1999, 29 minutes, color

A 10-year-old girl learns the frustrations of life when she’s brought from her village to Tunis as a maid for two 50-ish spinsters.

Saturday, April 15, 5:00 pm, American Film Institute, Code: FFA015APRA





Rien à faire

Marion Vernoux

France, 1999, 105 minutes, color

Pierre, 40, has been sitting at home for a month. He has been fired by Grossard, the multinational where he spent seven intense years in upper management. Marie, 35, has already been unemployed for 14 months. She worked for a pittance in the storerooms of the same Grossard. Pierre and Marie each have a happy marriage and wouldn't dream of having an affair. Then they meet in the supermarket. They enjoy the time they spend together while others work. And before they know it, something like love emerges. A secret, shameless, loose, restless, unpredictable love for their days of unemployment. Until Pierre gets a job. The third feature by the talented Marion Vernoux is a subtle, restrained masterpiece.—29th Rotterdam International Film Festival 2000

In French with English subtitles

Production Companies: ADR Productions. **Executive Producer:** Alain Rozanes. **Producer:** Pascal Verroust. **Screenplay:** Marion Vernoux, Santiago Amigorena. **Cinematography:** Dominique Colin. **Editor:** Jennifer Auge. **Music:** Alexandre Desplat. **Principal Cast:** Valeria Bruni Tedeschi, Patrick Dell'Isola, Sergi Lopez, Florence Thomassin, Kelly Hornoy.

Friday, April 7, 8:30 pm, Foundry, Code: FFI007APRB

Saturday, April 8, 6:30 pm, Foundry, Code: FFI008APRA

Show Me Love

Lukas Moodysson

Sweden, 1998, 89 minutes, color

"I am genuinely interested in the age of youth and its emotional chaos," says writer-director Lukas Moodysson, a poet and novelist whose debut feature after an apprenticeship making short films has turned the established Scandinavian youth film genre on its ear and taken the Swedish box office by storm. That interest, as well as an astute perception of the perils and pleasures of those traumatic times told through the frank

and eventually triumphant attraction between wallflower Agnes and debutante Elin, makes *Show Me Love* a must-see movie for people who've had it up to here with teen comedies and/or have no interest in lesbian themes (the film walked off with the Berlin Film Festival's gay grand prize, the Teddy, last year). The ensemble cast is terrific, with Rebecca Liljeberg a particular standout as Agnes, whose stubbornness and resilience provide an eventual antidote to the casual cruelty of life for a 15-year-old.—Eddie Cockrell

In Swedish with English subtitles

Production Company: AB Memfis Film & Television. **Producer:** Lars Jönsson. **Screenplay:** Lukas Moodysson. **Cinematography:** Ulf Brantås. **Editors:** Michal Leszczylowski, Bernhard Winkler. **Music:** various. **Principal Cast:** Alexandra Dahlström, Rebecca Liljeberg, Erica Carlson, Mathias Rust, Stefan Hörberg.

Tuesday, April 11, 7:00 pm, Foundry, Code: FFF011APRA

Wednesday, April 12, 6:45 pm, Foundry, Code: FFF012APRA

The Silence of the Angels

Le silence des anges

Olivier Mille

France/Belgium/Greece, 1999, 90 minutes, color

With images and sounds of breathtaking clarity, Olivier Mille's magnificent film is at once a musical, architectural and spiritual expedition through the Byzantine world. From the mountains of the Balkans to the dark ghettos of Aleppo, from the high plains of Ethiopia overlooking Africa to the burning solitude of the Egyptian desert, from the monasteries of a Greek island, suspended between Heaven and Earth, to the ice-locked churches of the far north of Russia, from Cairo to Athens and Moscow, the chants of Orthodox Christians echo as if in call and response across continents, cultures and centuries.—23rd Portland International Film Festival

In French with English subtitles

Production Companies: Artline Films/La Sept ARTE/Les Productions Sablier. **Producer:** Olivier Mille. **Screenplay:** Olivier Mille, Jean-François Colosimo. **Cinematography:** Pierre Bourgeois, Antoine-Marie Meert. **Editor:** Jean-Pierre Bloc.

Saturday, April 8, 7:30 pm, American Film Institute, Code: FFA008APRB

Monday, April 10, 8:45 pm, American Film Institute, Code: FFA010APRA



AMERICAN PREMIERE

Split Wide Open

Dev Benegal

India, 1999, 104 minutes, color

Rahul Bose is Kut Price (KP), a young water hustler paid to unlock taps for the poor—taps controlled by the local mafia. When KP lines up a deal on his own, his bosses punish him brutally. He returns home beaten only to find the young, pretty flower seller in his charge, Didi, missing. As the film progresses, it cuts back and forth across several different sto-



rylines in a very sophisticated manner. Most of these stories focus around a television show, "Split Wide Open," which provides a forum for the anonymous citizens of Bombay to share their secrets or their plights. The show's host is Nandita, a beautiful expatriate Indian from England who has returned searching for her roots. Inevitably, the world of television and the mean streets collide when Nandita and KP meet and find

their own destinies inextricably linked.—18th Vancouver International Film Festival

In English and Hindi with English subtitles

Production Companies: Tropicfilm Pvt. Ltd/BMG Crescendo/AD Labs Films Pvt. Ltd. **Producer/Production Designer:** Anuradha Parikh. **Screenplay:** Farrukh Dhondy. **Cinematography:** Sukumar Jatania. **Editor:** Renu Saluja. **Music:** Nitin Sawhney. **Principal Cast:** Rahul Bose, Laila Rouass, Shivaji Satham, Ayesha Dharker.

Friday, April 14, 7:00 pm, Tenley, Code: FFT014APRA

Saturday, April 15, 9:00 pm, Tenley, Code: FFT015APRB

AMERICAN PREMIERE

Sri

Marselli

Sumarno

Indonesia, 1999, 102 minutes, color

Sri, the debut film by film critic Marselli Sumarno, is deeply rooted in Javan culture. The heroine of the title is a dancer in her mid-20s who is married to the 70-year-old Javan nobleman Hendro. He is sick and bedridden. Sri has much to be grateful to her husband for: Thanks to him she has been able to develop from a village girl into a classical Javan dancer. At the same time, she cares for her husband submissively. It is a much harder task for her to convince Yamadipati, the god of the dead, that Hendro should not die yet. Sri tries to move the god of death and to seduce him, in the end mainly because she wants to lead an independent life. Sumarno brings together several major names from the Indonesian dance world for his elegant film, including Prins-Claus-Award-winner Sardono W. Kusumo as Yamadipati, the god who is confronted with a modern age.—29th Rotterdam International Film Festival 2000

In Indonesian with English subtitles

Production Company: KEM Multimedia/FFTV IKJ. **Producers:** Marselli Sumarno, Kemala Atmojo. **Screenplay:** Marselli Sumarno. **Cinematography:** Hadi Artomo. **Editor:** Subagio B. Santoso. **Music:** Rahayu Supanggah. **Principal Cast:** Rina Ariyanti, R.M.T. Ronosuripto, Sardono W. Kusumo, Niniek L. Karim.

Sunday, April 9, 6:45 pm, Foundry, Code: FFG009APRA

Monday, April 10, 8:45 pm, Foundry, Code: FFF010APRB



Solas

Benito Zambrano

Spain, 1999, 98 minutes, color

Audience Award, Berlin Film Festival. In an impressive and unsentimental way, director Benito Zambrano shows a few days in the life of a mother and daughter who have been alienated but are forced to seek rapprochement. The mother lives with her tyrannical husband on a

farm in a small village. When her husband is taken into the hospital in Seville, she moves in with her daughter María. The introverted



María has to survive on a pittance as a cleaner and she's been made pregnant by a loveless trucker. She is so resentful of her father that she doesn't even want to visit him. María's mother makes friends with the downstairs neighbor, an elderly man who lives alone with his dog. In her irrepressible attempts to make life blossom, she buys plants and knits an enormous collection of sweaters and baby clothes. In the meantime, she lets her husband curse her in the hospital. Although the neighbor treats her better than her husband does, the old woman knows she will eventually return to her village. But she leaves emotions in the wake that change María's life.

—29th International Film Festival Rotterdam, 2000

In Spanish with English subtitles

Production Company: Maestranza Films. **Producer:** Antonio Pérez. **Screenplay:** Benito Zambrano. **Cinematography:** Tote Trenas. **Editor:** Fernando Pardo. **Music:** Antonio Meliveo. **Principal Cast:** Ana Fernandez, María Galiana, Carlos Alvarez-Novoa.

Monday, April 10, 6:30 pm, Tenley, Code: FFT010APRA

Tuesday, April 11, 9:45 pm, Tenley, Code: FFT011APRB

Sweet Agony

Masaebe-e shirin

Ali-Reza Davudnezhad

Iran, 1999, 90 minutes, color



Another groundbreaker from Iran, *Sweet Agony* tackles the pains of young love and family arguments in a modern key any New Yorker could laugh at. Played by four members of the family of director Ali-Reza Davudnezhad (*The Need*), this deadpan comedy hits a lot of truthful notes. Its appealing freshness won it **best film prize at the 1999 Fajr Film Festival**. A camera crew is making a film about the dysfunctional family of a young teen (Reza Davudnezhad). After an early scene of a housewife freaking out in wild jump cuts, it's clear the picture intends to spoof investigative documentaries. Reza confesses to the camera that he's crazy about his cute neighbor (Mona Davudnezhad), to whom he's been promised since childhood. Now his depressed father and bossy granny, along with Mona's folks, are trying to separate the young couple. This witty view of family hell is surprisingly close to the West's, replete with irony and pop music.

—Deborah Young, *Variety*

In Farsi with English subtitles

Production Company: Farabi Cinema Foundation. **Producers:** Ali-Reza Davudnezhad, Ali Yahed Sami'ie. **Screenplay:** Ali-Reza Davudnezhad. **Cinematography:** Asghar Rafi-Jam. **Editor:** Kiumars Pourahmad. **Music:** Bahman Sepehri Shakib. **Principal Cast:** Reza Davudnezhad, Mona Davudnezhad, Mohammad-Reza Davudnezhad, Ehteramolsadat Habibian, Shojaeddin Habibian.

Thursday, April 6, 7:30 pm, Tenley, Code: FFW006APRA
Friday, April 7, 7:00 pm, Tenley, Code: FFW007APRA

The Sweet Noise of Life



Il dolce rumore della vita

Giuseppe Bertolucci

Italy, 1999, 92 minutes, color

The Sweet Noise of Life is a melo-drama for the new millennium. Sofia (Francesca Neri) is a stage actress who comes upon an abandoned baby boy as she is nursing a broken heart. She names the boy Bruno after her mentor and former lover (Rade Serbedzija). Years later, she leads the man to believe he is the boy's father. In his new film, director Giuseppe Bertolucci (Bernardo's younger brother) revels in the most exuberant theatricality. Rain, fog and wind are the leitmotifs of the film's three acts. Palpably sensuous at every turn, *The Sweet Noise of Life* proceeds inexorably to a poetic, immensely satisfying conclusion.—17th Miami Film Festival 2000

In Italian with English subtitles

Production Company: Letizia Cinematografica. **Producers:** Massimo Ferrero, Letizia Colonna De Stigliano. **Screenplay:** Lidia Ravera, Mimmo Rafele, Giuseppe Bertolucci. **Cinematography:** Fabio Gianchetti. **Editor:** Federica Lang. **Music:** Bevano Est. **Principal Cast:** Francesca Neri, Rade Serbedzija, Claudio Biscione, Niccolò Senni, Rosalinda Celentano.

Friday, April 7, 8:00 pm, National Geographic, Code: FFN007APRB
Saturday, April 8, 6:00 pm, National Geographic, Code: FFN008APRA

☯ Co-presented with the Italian Cultural Institute

The Terrorist

Santosh Sivan

India, 1998, 100 minutes, color

Santosh Sivan, who photographed Mani Ratnam's *Bombay* (FFDC 1996) and *The Duo* (FFDC 1998), makes a striking and noteworthy directorial debut with this claustrophobic and emotionally draining drama. Ravishing young freedom fighter Melli (Ayesha Dharkar) wrestles with the value of life vs. the satisfaction of commitment as she waits on a rural farm to begin her newest assignment—to kill an unnamed political figure. Inspired (if that's the word) by the assassination of former Prime Minister Rajiv Gandhi, the film is cannily stripped of all political references save motivating rhetoric in a stunningly successful gambit to focus the film on Melli's tortured loneliness and a visual motif employing a fierce, unending rain that cannot cleanse this tortured soul.—Eddie Cockrell

In Tamil with English subtitles

Production Company: Indian Image Productions. **Producers:** A. Sriram, Abhijeeth. **Screenplay:** Santosh Sivan, Ravi Deshpande, Vijay Deveshwar. **Cinematography:** Santosh Sivan. **Editor:** A. Skreekar Prasad. **Music:** Sonu Sisupal, Rajamani. **Principal Cast:** Ayesha Dharkar, Vishnu Vardhan, Bhanu Prakash, K. Krishna, Sonu Sisupal, Vishwas.

Friday, April 7, 6:00 pm, National Geographic, Code: FFN007APRA
Saturday, April 8, 8:00 pm, National Geographic, Code: FFN008APRB

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



TGV

Moussa Touré

Senegal/France, 1998, 90 minutes, color

TGV is an express bus travelling between Dakar (Senegal) and Conakry (Guinea) driven by Rambo (Makéna Diop). A group known as the Bassari are rebelling against authority and are seeking the return of their birth totem, which is kept in a European museum. On hearing the news, only a handful of the passengers decide to take the trip. Among the group there is a disgraced government minister and his wife and two French anthropologists. Beautifully shot by the French cameraman Alain Choquart, TGV is a road movie which combines drama and comedy with ease.—Keith Shiri, 43rd London Film Festival, 1999

In French and Wolof with English subtitles

Production Company: Flach Films. **Producer:** Jean-François Lepetit. **Screenplay:** Moussa Touré, Alain Choquart. **Cinematography:** Alain Choquart. **Editor:** Josie Miljevic. **Music:** Wasis Diop. **Principal Cast:** Makéna Diop, Bernard Giraudeau, Philippine Leroy-Beaulieu, Al Hamdou Traore, Joséphine M'Boup.

Friday, April 7, 6:30 pm, Foundry, Code: FFI007APRA
Saturday, April 8, 8:45 pm, Foundry, Code: FFI008APRB

🎬 In Person: Director Moussa Touré

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

Third World Cop

Chris Browne

Jamaica, 1999, 98 minutes, color

At its frequent best, *Third World Cop* rocks with vivid local color; a throbbing reggae soundtrack, rudely funny comic relief and Paul Campbell's authoritative lead performance. Under the brisk direction of Chris Browne—nephew of Perry Henzell, helmer of the legendary reggae-gangster drama *The Harder They Come*—Campbell plays the ironically nicknamed Capone, a crimefighter who returns to his old Kingston stomping grounds to battle gunrunners. Capone is the type of rule-breaking, risk-taking hero who annoys his superiors and scares his peers. Capone suffers a brief crisis of conscience when he realizes an old friend—Ratty, a Bible-quoting hothead played by Mark Danvers—is in league with the bad guys. But that doesn't stop the third world cop from doing the right thing in the predictable but exciting climax.—Joe Leydon, *Variety*

Production Company: Palm Pictures, in association with Hawk's Nest Productions. **Executive Producers:** Chris Blackwell, Dan Genetti. **Producer:** Carolyn Pfeiffer Bradshaw. **Screenplay:** Suzanne Fenn, Chris Browne, Chris Salewicz. **Cinematography:** Richard Lannaman. **Editor:** Suzanne Fenn. **Music:** Wally Badarou, Sly Dunbar, Robbie Shakespeare. **Principal Cast:** Paul Campbell, Mark Danvers, Carl Bradshaw, Audrey Reid, Winston Bell.

Sunday, April 9, 8:00 pm, Foundry, Code: FFF009APRA
Wednesday, April 12, 8:45 pm, Foundry, Code: FFI012APRB
Saturday, April 15, 6:45 pm, Foundry, Code: FFF015APRA



Throne of Death

Marana Simhasanam

India, 1999, 60 minutes, color

Winner of Un Certain Regard at Cannes '99,

Throne of Death is a sensitive tale of life in rural Kerala at the end of the 20th century. Close-up photography captures the resignation of poor people whose lives are swept away by larger circumstances. Krishnan and his family live on a small island in Kerala, South India. They have few amenities, and he finds it difficult to find work. Driven to despair, he steals a bunch of coconuts from his landlord. By a bizarre twist of fate, he is also accused of a murder. It is election time and the politicians take to the innocent Krishnan's cause, parading his wife through the streets. A new process of corporal punishment has been introduced to the state: "The Electric Chair," a technological development funded by a loan from the World Bank. The island people consider that if Krishnan is to be executed, he deserves to die in the most modern way.—Cary Rajinder Sawhney, 43rd London Film Festival, 1999

In Malayalam with English subtitles

Production Company: Flying Elephant Films. **Producer:** Preeya Nair. **Screenplay:** Bharathan Njavakkal, Murali Nair. **Cinematography:** M J Radhakrishnan. **Editor:** Lalitha Krishna. **Music:** Madhu Apsara. **Principal Cast:** Vishwas Njavakkal, Lakshmi Raman, Jeevan Mitra, Sudhas Thayat.

Thursday, April 6, 6:45 pm, Tenley, Code: FFU006APRA
Monday, April 10, 6:45 pm, Tenley, Code: FFU010APRA



A Time to Love

Il Tempo dell'amore

Giacomo Campiotti



Italy, 1999,
110 minutes, color

Similar in approach to FFDC's 1999 opening night feature, *The Red Violin*, *A Time to Love* follows three stories of love across history. As

the Boer War rages, a woman traveling to visit her brother is rescued from a fierce battle by a young soldier; in occupied France during World War II, a pair of young musicians quarrel as violently as they love; in present-day Italy, a girl fights a young friend's coma by keeping up a running monologue.

The film's greatest strength is its forceful camerawork; it ranges restlessly through the narrative of its three couples, communicating the excitement and joy of an emotion that can be as painful as it can be liberating. *A Time to Love* is a dynamic piece of visual filmmaking that prefers to make its statements through the camera and not the spoken word. —Piers Handling, 24th Toronto International Film Festival, 1999

In Italian with English subtitles

Production Companies: 3 Emme Cinematografica/Hungry Eye/Noe Productions. **Producers:** Leo Pescarolo, Judy Coughlan, Cedomir Kolar. **Screenplay:** Giacomo Campiotti, Alexander Adabachian. **Cinematography:** Blasco Giurato. **Editor:** Roberto Missiroli. **Music:** Giuseppe Donchia. **Principal Cast:** Ciaran Hinds, Juliet Aubrey, Natacha Regnier, Natalia Piatti, Ignazio Oliva.

Thursday, April 13, 6:15 pm, Tenley, Code: FFU013APRA

Friday, April 14, 6:45 pm, Tenley, Code: FFU014APRA

In Person: Director Giacomo Campiotti

Co-presented with the Italian Cultural Institution



AMERICAN PREMIERE

Tube Tales

Amy Jenkins (*Mr. Cool*), Stephen Hopkins (*Horny*), Menhaj Huda (*Grasshopper*), Bob Hoskins (*My Father, the Liar*), Ewan McGregor (*Bone*), Armando Iannucci (*Mouth*), Jude Law (*Bird in the Hand*), Gaby Dellal (*Rosebud*), Charles McDougal (*Steal Away*)

United Kingdom, 1999, 88 minutes, color

In London's subway system, called the Tube, there are many minidramas taking place every day. *Tube Tales* is the debut film production of TV presenter Richard Jobson who, inspired by an article in *Time Out*

magazine, decided to capitalize on the Underground's capacity for dramatic action and with Sky Pictures funding commissioned nine mini-movies. The result is *Tube Tales*: a sparky, engaging and highly energetic compendium of strange, sick, sad and satirical short stories, all set on the London Underground. With a panoply of interesting directors, some of whom, such as Ewan McGregor and Jude Law, are behind the camera for the first time, *Tube Tales* manages to make fascinating and inventive use of its limited locations.

—Adrian Wootton, 43rd London Film Festival, 1999



Production Company: Horsepower Films. **Producers:** Richard Jobson, Tony Thompson, Jill Robertson. **Screenplays:** Amy Jenkins (*Mr. Cool*), Stephen Hopkins (*Horny*), Harsha Patel (*Grasshopper*), Paul Fraser (*My Father, the Liar*), Mark Greig (*Bone*), Armando Iannucci (*Mouth*), Ed Allen (*Bird in the Hand*), Gaby Dellal and Atalanta Goulondris (*Rosebud*), Nick Perry (*Steal Away*). **Principal Cast:** Jason Flemyng, Dexter Fletcher, Kelly Macdonald, Tom Bell, Denise Van Outen; Stephen Da Costa; Ray Winstone; Daniela Nardini; Rachel Wiesz; Carmen Ejogo; Hans Matheson; Frank Harper.

Friday, April 7, 9:30 pm, Tenley, Code: FFU007APRB

Saturday, April 15, 9:15 pm, Tenley, Code: FFV015APRB

When the Dead Start Singing

Kad mrtvi zapjevaju



Krsto Papic

Croatia, 1999,
102 minutes, color

This improbably hilarious new film from Zagreb-born veteran director Krsto Papic retools a popular stage play about two Croatian immigrants in 1991 Berlin who hit upon a

scheme to get home via a coffin into a bracingly entertaining reaffirmation of the human spirit and a pithy condemnation of the absurdity of war. As the casket makes its way south-east, intrepid pretend corpse Cinco (Ivo Gregurevic) and his reluctant guardian Marinko (Ivica Vidovic) elude organ-transplant harvesters, a soon-to-retire secret policeman with one last mission and, incredibly, other immigrants with the same idea. Once home, they find surviving loved ones forever changed but make time to unwittingly repel Chetnik forces in a comic set piece that includes screwball comedy, thoughtful drama and even a spoof of horror movie clichés. "If you can laugh, all is not lost," someone says near the end of the comic odyssey, and it's true: *When the Dead Start Singing* is one of the bonafide finds of Filmfest DC 2000.

—Eddie Cockrell

In Serbo-Croat with English subtitles

Production Company: Jadran Film. **Producer:** Lubjo Sikic. **Screenplay:** Krsto Papic, Mate Matic, from the latter's play "Cinco and Marinko." **Cinematography:** Vjekoslav Vrdoljak. **Editor:** Robert Lisjak. **Music:** Zrinko Tutic. **Principal Cast:** Ivo Gregurevic, Ivica Vidovic, Mirjana Majurec, Ksenija Pajic, Matija Prskalo.

Thursday, April 13, 8:45 pm, Tenley, Code: FFU013APRB

Friday, April 14, 9:15 pm, Tenley, Code: FFU014APRB

In Person: Director Krsto Papic and Producer Tony Mandich

The Wisdom of Crocodiles



Po Chih Leong

United Kingdom, 1998, 98 minutes, color

Steven Grlszc (Jude Law) is the man who has everything. Handsome, successful, witty and generous, he effortlessly



perfect love is vital, and her uncertainty is killing him. As the film builds toward a gripping climax, a wildly charismatic cast brings an irresistible seductiveness to this stylish neo-thriller.—22nd Mill Valley Film Festival, 1999

Production Company: Zenith Productions. **Producers:** Davis Lascelles, Carolyn Choa. **Screenplay:** Paul Hoffman. **Cinematography:** Oliver Curtis. **Editor:** Robin Sales. **Music:** Orlando Gough, John Lunn. **Principal Cast:** Jude Law, Elina Löwensohn, Timothy Spall, Kerry Fox, Jack Davenport.

Thursday, April 6, 6:30 pm, Tenley, Code: FFT006APRA

Sunday, April 9, 9:15 pm, Tenley, Code: FFU009APRB

Tuvalu

Veit Helmer

Germany, 1999,
100 minutes, tinted
black and white

Think of a *Delicatessen* in the *Gimli Hospital* and you're close to categorizing this prodigiously imaginative Cinema-

Scope feature fantasy from filmmaker Veit Helmer. Shot in the Bulgarian capital Sofia's Central Bath, with an international cast and very few words of dialogue, *Tuvalu* (from the South Seas island everyone's dreaming of an unlikely escape to) tells of good son Anton's efforts to keep the decrepit swimming pool run by his elderly father as a going concern when in fact the few people who ever show up are granted admission in exchange for elaborate antique buttons (the cashier collects them). When Anton meets Eva, he strengthens his resolve to set sail for a better world. Denis Lavant (*Lovers on the Bridge*) brings a Keatonesque physicality to the constantly busy Anton, and the production is aided immensely by the astonishing sound design of Jörg Theil and Emil Christov's silents-inspired cinematography: "Tuvalu is somewhere inside your head," explains Los Angeles stand-up comic EJ Callahan, enlisted by Helmer to play an inspector; and he should have added a word of caution: Once it gets in there, it may never leave.—Eddie Cockrell

Production Company: Veit Helmer Filmproduktion. **Producer:** Veit Helmer. **Screenplay:** Michaela Berk, Veit Helmer. **Cinematography:** Emil Christov. **Editor:** Araksi Mouhibjan. **Music:** Jürgen Knieper. **Principal Cast:** Denis Lavant, Chulpan Hamatova, Philippe Clay, Catalma Murgea, EJ Callahan.

Wednesday, April 12, 7:00 pm, Tenley, Code: FFU012APRA

Thursday, April 13, 6:30 pm, Tenley, Code: FFT013APRA

In Person: Director Veit Helmer

Co-presented with:



Yana's Friends

Arik Kaplun

Israel, 1999, 90 minutes, color

Yana's Friends is a story of Russian immigrants who land in the brave new world of Tel Aviv during the Gulf War. Yana is young, beautiful and pregnant. After being abandoned by her husband, she finds herself sharing a cramped apartment with Eli, an Israeli wedding photographer and professional voyeur with a passion for casual sex. An aspiring filmmaker, Eli has a penchant for filming nearly everything he sees. Yana's restlessness and frustrating attempts to return to Russia prove an irresistible drama to Eli, who turns it into a project, detailing her most private moments. At the same time, another family of Russian immigrants moves into the apartment building. Keeping a watchful eye on all of these happenings is the sassy landlady with her own secrets. The threat of Iraqi bombings forces them all into a sealed bedroom where the building's dwellers begin to intertwine in an intricate, fascinating way.—1999 Jerusalem Film Festival

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In Hebrew and Russian with Hebrew and English subtitles

Production Company: Paralight Ltd./Transfax Film Productions. **Producers:** Uri Sabag, Einat Bikel, Mark Rozenbaum, Moshe Levinson. **Screenplay:** Arik Kaplun, Simeon Vinokur. **Cinematography:** Valentin Belanogov. **Editors:** Tali Halter, Einat Glazer-Zarhin. **Music:** Avi Binyamin. **Principal Cast:** Nir Levi, Evlyn Kaplun, Shmil Ben-Ari, Moscu Alcalay, Dalia Friedland.

Tuesday, April 11, 6:15 pm, Tenley, Code: FFV011APRA

Wednesday, April 12, 9:15 pm, Tenley, Code: FFU012APRB

In Person: Star Moscu Alcalay

Co-presented with the Embassy of Israel

Films at the National Gallery of Art

Bed and Sofa Abram Room

Russia, 1927, 100 minutes,
black & white

One of the unsung masterpieces of the Russian silent cinema, Abram Room's sly, sophisticated comedy of a married couple who invite an old friend to share their tiny flat during Moscow's housing shortage in the 1920s treated then-taboo topics such as abortion, women's rights and the bleak living conditions under the new Soviet regime. Ray Brubacher will play piano during the film.

Saturday, April 8, 1:00 pm, National Gallery of Art



Bed and Sofa/Retro Triangle Pyotr Todorovsky

Russia, 1998, 100 minutes, color

In 1998, Pyotr Todorovsky remade the 1927 classic *Bed and Sofa*, again focusing on a married couple who invite an old friend to share their living space in Moscow. While retaining the humor of the earlier film and paying homage in clever ways, the new version is thoroughly modern, reflecting a more selfish, less passionate generation of young Russians. The film is followed by a discussion with film historian Anna Lawton.

Saturday, April 8, 3:15 pm, National Gallery of Art

American Hollow Rory Kennedy

United States, 1998, 90 minutes, color

For all of her 68 years, Iree Bowling has lived in Mudlick Hollow in eastern Kentucky, as have seven generations before her. Of Iree's 13 children, only one has left the area. The Bowling dynasty, held together by blood and tradition, often gets together for cookouts and special occasions. Chronicling these events, Rory Kennedy's documentary follows a year in their life, focusing in particular on three members of this Appalachian family.

Sunday, April 9, 4:00 pm, National Gallery of Art

The Letter

Manoel de Oliveira

France/Portugal/Spain, 1999, 107 minutes, color

Transposing the setting of the 1678 French novel *La Princesse de Clèves* to contemporary Paris, Portuguese director Manoel de Oliveira devises a gentle morality tale that seems out of touch with the present day and yet strangely fitting. Catherine de Clèves (Chiara Mastroianni) is a beautiful, married woman who torments herself with questions of virtue and seems caught up in the spirituality of an earlier time. When temptation appears, Catherine struggles and eventually takes extreme measures to mitigate her distress. Stephen Holden of the *New York Times* said, "The Letter pointedly juxtaposes the flimsy modern world with images that betoken an older, more permanent idea of Western civilization and Christian aspiration."

Sunday, April 16, 4:00 pm, National Gallery of Art

 **In Person: Director Rory Kennedy**

FREE!

CineCafes

CineCafes get rave reviews year after year. They offer filmgoers a rare opportunity to exchange impressions and opinions and trade questions and answers with directors, critics, scholars and each other. The lineup for 2000 includes the ever-popular Directors' Roundtable and discussions following two screenings. The atmosphere is informal; the tone is interactive. Light refreshments are available and all events are free and open to the public.

Directors' Roundtable

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

Moderated by *Variety* film critic Eddie Cockrell.

Saturday, April 15, 3:00 pm, Borders Books and Music, 1800 L Street, NW

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USINDO
The United States-Indonesia Society

Cafe Luna

Teaism



Sri

Sri occurs in present time, but its roots are deep in Javanese culture. Directed by Marselli Sumarno, the film stars major performers from the world of Indonesian classical dance and thoughtfully touches on Indonesian myth, tradition and culture.

Moderated by Muriel Peters, whose credits range across film, television, and theater, including a series of films on Indonesia.

Sunday, April 9, immediately following the 6:45 pm screening of *Sri* at the Foundry.

Civilisées

The director of *Civilisées* was 20 years old when the civil war in Lebanon began, 40 when it ended. Living through the war forms the basis for her powerful, eloquent and controversial film.

Thursday, April 13, 8:30 pm, Borders Books and Music, 5333 Wisconsin Avenue, NW, immediately following the 6:30 pm screening of *Civilisées* at General Cinema.

Special Guest: Director Randa Chahal Sabbag

Cinema for Seniors FREE! Imitation of Life

Charles Martin

United States, 1934, 90 minutes, black & white

In this classic melodrama, Louise Beavers and Claudette Colbert find success in the pancake business. However, Beaver's light-skinned daughter wants more privilege and rejects her mother to pass for white. *Imitation of Life* is one of the earliest Hollywood films to indicate there was a race problem in America.

Thursday, April 6, 10:00 am American Film Institute
Thursday, April 6, 1:00 pm American Film Institute



Panels

FREE! Soup to Nuts of the Documentary Marketplace

Who are the key players in documentary development, acquisitions and distribution? How does an independent producer pitch a project for development and/or co-production vs. selling a complete work (both in the domestic and international arena)? What are the nuts and bolts business decisions for structuring deals? And, what are some basic festival strategies for documentary filmmakers? Get the best advice in town from this expert team of documentary insiders.



This Independent Feature Project Program is being presented by the Virginia Film Office, The Maryland Film Office and The Washington, DC, Office of Motion Picture and Television Development in conjunction with Filmfest DC 2000.

Monday, April 10, 6:30 pm, American Film Institute. Entrance is free on a first-come, first-served basis. For additional information call 202-727-6608, 800-854-6233 or 410-767-6340.

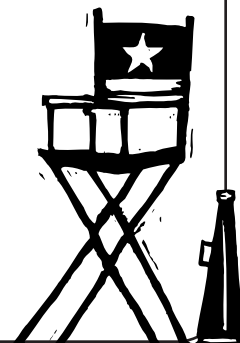
The Big Digital Wave FREE!

Digital technology is affecting all areas of the filmmaking process, from digital cameras and projection systems to digital distribution. Production costs have been cut in half and filmmakers report a new creative freedom. However, some experts say digital cameras still have a long way to go before they can touch the expressive potential of the film camera. This panel will focus on the new realities of digital filmmaking and its potential for Internet-based distribution. Films in this year's Filmfest DC shot on digital include *Genghis Blues*, *Rats*, *Enlightenment Guaranteed* and *Third World Cop*.

Panel: Adrian Belic, Producer; *Genghis Blues*; James Felter, Director; *Rats*; John Poole, Multimedia Producer for the *Entertainment Guide*, washingtonpost.com

Moderator: Eddie Cockrell, Film Critic, *Variety*, nitrateonline.com and indiewire.com

Saturday, April 8, 3:00 pm, American Film Institute



FREE! Filmfest DC for Kids FREE!



Program 1

Animals Great and Small: Vegetable and Wood

Recommended for Ages 3-8, Grades K-3
Total Running Time: 56 minutes



Stumptrunk's Pebbles

(France, 1998, 5 minutes, dirs. Frédéric Clémenton, Christophe Barrier) Real broccoli, carrots, radishes, and such make up this picture of an elephant eating stones.

Big Cat Little Cat

(Germany, 1999, 5 minutes, dir. Alexandra Schatz) Big Cat can't believe his ears when he overhears Little Cat telling Fat Cat he's too big for that suit.



Bzzz

(Germany, 1999, 3 minutes, dir. Felix Gönner) A bug's life of a sort.

Trompe L'Oeil

(Germany, 1999, 4 minutes, dir. Ingo Panke) Home sweet home for a worm who has to do a lot of moving.

Cuckoo, Mr. Edgar

(Canada 1999, 13 minutes, dir. Pierre M. Trudeau) Mr. Edgar's life runs as smooth as clockwork. No wonder—he is in fact a wooden cuckoo in a clock. His well-ordered life is disrupted by the arrival of three eggs.

The Bear

British Oscar winning, from the makers of *The Snowman* (England, 1999, 26 minutes, dir. Hilary Audus) Based on the book by Raymond Briggs, a magical friendship begins one night, along with some bear-sized problems, when a girl's teddy is returned by the zoo's polar bear.

Saturday April 8, National Gallery of Art, 10:30 am-11:30 am

Monday-Friday, April 10-14, National Gallery of Art, 10:30 am

Saturday April 15, National Gallery of Art, 10:30 am-11:30 am



Program 2

Of The World

Recommended for Ages 7-10, Grades 3-6
Total Running Time: 60 minutes

An Egg

(Cyprus, 1999, 14 minutes, dirs. Maria Papacharalambous, Achilleas Kentonis) A collaboration of painter's and sculptor's work, placed inside the computer, that delivers a simple wonder.

Jolly Roger

(England, 1999, 11 minutes, dir. Mark Baker) A pirate's story that screams "Revenge."

My Grandmother Ironed The King's Shirts

(Norway/Canada, 1999, 11 minutes, dir. Toril Kove) Not only did Toril Kove's grandmother in Norway iron the king's shirts, but she may have also fought her own battle against the Nazis.

One Day A Man Bought A House

(Norway, 1998, 7 minutes, dir. Pyotr Sapegin) One day a man bought a house, but someone was already living there.

At The End Of The World

(France, 1998, 7 minutes, dir. Konstantin Bronzit) A house, set on top of a hill, sways from left to right, but the inhabitants make do.

Sentinels

(Canada, 1999, 8 minutes, dir. Guy Lampron) From their posts on a buttress on the wall of a skyscraper, the metallic heads of two eagles come alive in this surreal tale of loving gestures and salvation from the light.

In A Corner Of The World

(Norway, 1999, 3 minutes, dir. Pyotr Sapegin) A Shakespearean rap.

Saturday April 8, National Gallery of Art, 12:00-1:00 pm

Monday, Tuesday, Friday, April 10, 11, 14, National Gallery of Art, 12:00 noon

Saturday April 15, National Gallery of Art, 12:00 noon -1:00 pm

Please Note: All screenings at the National Gallery of Art are free and open to the public. Please be aware that weekday shows may not begin until all confirmed school-children on class trips are seated.

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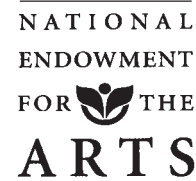
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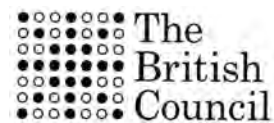
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