

Something for Everyone at S.F. Film Festival

AUDIENCE

Japanese director Akira Kurosawa's cinematic masterpiece "Rashomon," San Francisco's Dossy over and French director Agnes Varda will receive special tributes at the 26th San Francisco International Film Festival. It opens March 1 at the Palace of Fine Arts with a screening event featuring Arab films, live and in the Canadian film, "The Shaw: Time Is All You've Got."

Artistic director Peter Scarlet yesterday announced a program of films that will be shown at eight theaters during the 12-day festival. The evening night events at the Palace are "A Great Wall," the first Chinese American co-production, directed by Peter Wang, a former San Franciscoan who was featured in "Chan Is Missing," and "Absolute Beginners," the world premiere of a film about 30 teenagers in London, starring David Bowie.

For the first time, the festival will join in celebration of the Oscar ceremony, relayed on March 24 via large screen, with beer and popcorn for the audience. Following the Academy Awards, there will be a U.S. premiere of a new British film, "Time After Time," starring John Gielgud.

For the first time in years, there will be a preponderance of Arab films, including five by Mike Leigh, an English director acclaimed for his television productions that often feature subjects in a car, mocking A.S.P., involving British working class. His films are "Four Days in July," a drama set in Ireland; "Crown Ups," about a adjacent suburban household; "Upwardly Mobile," "Home Sweet Home," featuring three postmen in a raucous domestic lives; "Trautman," about a London family living in a cramped apartment; "Invisible Moments," a comedy about a

In addition to the new British features, there will be two just-released Michael Powell films: the once controversial "The Life and Death of Colonel Blimp" (1943), called the "Citizen Kane" of British cinema, and "Come to Earth" (1956), starring Jennifer Jones. "Blackmail," the original silent version of a Hitchcock masterpiece, will also be shown with Robert Vaughn providing organ accompaniment at the Castro theater Warfield.

Twelve films by women directors include Neva Rosenfeld's "All American High," in which a 17-year-old

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teenager reacts to the culture of an American high school; French director Varda's Venice Golden Lion Award winner, "Vagabonde," about a fiercely independent dropout; Norway's Arth Brøten "Wives and I Live, Ten Years After," Polish director-in-exile Agnieszka Holland's Oscar-nominated "Angry Harvest," starring Armin Mueller-Stahl as a Polish Catholic farmer who provides a hide-out for Jewish women during World War II; the Netherlands' controversial "Broken Mirrors" by Marleen Gorris; "Dust," Marion Hansel's Belgian-French production, based on a J.M. Coetzee novel set on a South African farm; Glenda Hubbard's "Fain" (Australian), about a woman struggling to come to grips with marriage and motherhood; West Germany's Doris Dore's "In the Belly of the Whale," a "free-wheeling road movie" about a girl searching for her mother and finding the kind companionship of an older man; Linda Feferman's "Seven Minutes in Heaven" (United

States) and Suzanne Barzman's "The Women of Summer" (United States).

Eight Asian films include Kobayashi's "For Kayako," a love story between a young Korean and a Japanese girl raised as the adopted daughter of a mixed Korean and Japanese marriage; "Hong Kong 1941," Leong Po-Chih's triangle drama set against the backdrop of the Japanese invasion; "Shanghai Blues," Tsui Hark's screwball, music-packed comedy; "Something Like Yoshikawa," Yoshimasa Mori's comedy about an aspiring comedian and his two love affairs; "A Summer at Grandpa's," Hou Hsiao-hsien (Taiwan); "Paper Story" (Taiwan), Edward Yang's look at several crucial weeks in the life of a woman executive and her sweetheart, who is between jobs and dreaming of a future in California; "Yellow Earth" (People's Republic of China), heralded as that country's "breakthrough" film, remarkable for its political candor.

From Latin America, there are seven films highlighted by "Tangos, the Exile of Gardel," directed by Fernando Solanas ("The Hour of the Furnaces"); The others are "The City and the Dogs," directed by Francisco Lombardi (Peru) based on a story by Mario Vargas Llosa about moral corruption among Lima military cadres; "My Son Che," by Fernando Birri, a film portrait based on an interview with Che Guevara's father, "Salvador" directed by the writer Oliver Stone; "The Tables Turned" (Cuba), directed by Rolando Diaz, a brisk comedy deflating machismo; "Tupac Amaru" (Peru/Cuba); Federico Garcia's historical drama dealing with the ill-fated 1780 revolution by the Incan leader Tupac Amaru against Spanish rule.



Artie Show is the subject of a Canadian film and will appear opening night

and "Frida," Paul Lederer's mosaic-like portrait of Frida Kahlo, the painter who was married to Diego Rivera.

Black film makers are represented by Denise Ezara's "Faces of Women" (Ivory Coast); "Jaye" (Ghana); King Ampaw's comic tale about a village chief unable to step aside gracefully; Spike Lee's "Sha's Court Have It" (United States), the story of Neta and the double standard told by friends, lovers, family and the woman herself; "After Winter: Struggling Brown" (United States), a documentary about the poet who was a key figure in the artistic renaissance in Harlem in the 1920s.

"Stephane Grappelli Live in San Francisco" (United States) Carlos Brodwin and Raymond Porter's portrait of the violinist who with the late guitarist Django Reinhardt re-invented the funky music of Afro-America.



Young woman falls for a Russian sailor in 'Letter to Brezhnev' at the S.F. Film Festival

comedy about a Pakistani immigrant's attempt to use private enterprise to get ahead in today's England; "Honest, Decent and True," in Les Blair's satire on an advertising agency; "No Surrender," takes a harsh look at relations between Irish Protestants and Catholics.

"Letter to Brezhnev" is a romantic farce about a savvy young woman who falls in love at first sight with a Russian sailor.

The British series includes "Harold and Kumar Go to White City," starring Ben Kingsley and Glenda Jackson as two feisty people brought together by a common love for — of all things — brittle sea turtles in the local zoo.

"Zoo," directed by Ken MacMillan, is about the mental deterioration of Leni Trobaky's daughter. "My Beautiful Laundrette," directed by Stephen Frears, is a black