Filmfest DC

April 21–May 2, 2004

The 8th Annual Washington, DC
International Film Festival!

202.628.film
for more details

filmfestdc.org
**Festival Introduction**

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

Prepare to be entertained, provoked, and touched by extraordinary new films from around the globe. These magical 12 days will showcase a wide range of fascinating new work and transform our city into a filmgoer's paradise.

Our mission is to ensure that more people have access to more films and we have spent the past year seeking out talented filmmakers from down the street and around the world to celebrate this unlimited medium that has become a vital part of our culture.

The filmmakers included represent an enormous breadth of interests, backgrounds, and passions. Our doors are always open to new ways of doing things and in some cases our selections push the boundaries of film. However, the festival's intent is always the enjoyment and entertainment of our audiences.

Argentine Cinema Now! is a primary focus of this year's festival and we open with Valentin, a charming new work by festival favorite Alejandro Agresti. The abundance of excellent new films being produced in a country facing extreme economic challenges can only be admired. Super Size Me, Morgan Spurlock's much-talked-about documentary chronicling his month-long experience eating nothing but items on the McDonald's menu, will be our Closing Night Presentation.

Politics and Film, a sidebar we thought appropriate for Washington, offers a rarely seen Oliver Stone documentary on Fidel Castro, a new interpretation of Jackie Kennedy, and a penetrating look inside the news-making Arab news agency Al-Jazeera. Global Rhythms, our delightful music on film series, will provide first-class entertainment to all music fans. A diverse collection of films from around the world represents the core of the program. As always, it will include the new and exciting, the provocative and eclectic. Throughout the festival, audiences will come together to enjoy cinema in all its diversity, intelligence and creative ingenuity.

We are privileged to work with an extraordinary assortment of people to produce this event each year. 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. We greatly appreciate 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 the vitality of our city.

Filmfest DC has grown into one of the premier screening events in the Washington Area. The festival is an adventure, and we invite you to join us. You can expect to be amazed, provoked, and occasionally surprised.

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

The Washington film community lost three good friends in recent months. **Ted Goldberg** was President of Capitol Entertainment, **Davey Marin-Jones** was former entertainment critic for WUSA-TV, and **Joel Siegel** served as film reviewer for the Washington City Paper. We dedicate this year's Washington, DC International Film Festival to their contributions and creative spirit.

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Valentin

Alejandro Agresti

The Netherlands/Argentina, 2002, 88 minutes, color

Preternaturally wise for his age, eight-year-old Valentin (Rodrigo Noya) lives with his opinionated grandmother (Carmen Maura, Matador; FFDC 1988) in Buenos Aires. The boy is so focused on NASA and the space program that he builds space suits from scratch and practices holding his breath for the anticipated rigors of zero gravity. His hot-tempered, largely absentee father Vicente (played by director Alejandro Agresti) drove his mother into the arms of a cab driver two years ago, and his grandmother mourns the loss of her husband constantly. So it is up to the youngster to pay it forward, focusing his curiosity about love, his mother; and the world in general into helping the troubled adults around him cope with life and each other. Filmfest DC has been proud to premiere four of director Alejandro Agresti’s features to local audiences, including Love Is a Fat Woman (1998), Secret Wedding (1990), Wind With the Gone (1999), and A Night With Sabrina Love (2001). Clearly autobiographical, Valentin continues in the vein of his pragmatically affectionate style, benefiting enormously from young Noya’s performance and the plaintive wisdom of his nearly constant narration. “Some people have it all and don’t enjoy it,” he says with firm conviction, and he’s right. The simple and beguiling message of Valentin is that those who preserve a sense of wonder may not end up having it all, but they’re very likely to enjoy it more.—Eddie Cockrell

IN SPANISH WITH ENGLISH SUBTITLES


Wednesday, April 21, 7:00 p.m., G.W.’s Lisner Auditorium, followed by gala reception, $40.00.

★ In person: Director Alejandro Agresti

Presented in cooperation with the Embassy of Argentina

Super Size Me

Morgan Spurlock

USA, 2004, 98 minutes, color

What would happen if you ate nothing but fast food for an entire month? In Super Size Me, a scathingly tongue-in-cheek documentary of epic “portions,” filmmaker Morgan Spurlock does just that and embarks on the most perilous journey of his life. The rules: For 30 days he can’t eat or drink anything that isn’t on the McDonald’s menu; he must eat three meals a day; he must consume everything on the menu at least once; and he must super size his meals if asked. Spurlock treks across the country interviewing a host of experts on fast food and an equal number of regular folk while chowing down at the Golden Arches™. This enthralling film reveals that McDonald’s spends 1.4 billion dollars a year on advertising. What they don’t do is return calls from pestering filmmakers. Spurlock’s grueling drive-through diet spirals him into a harrowing physical and emotional metamorphosis that will make you think twice about picking up another Big Mac™. A fascinating and truly alarming film peppered with irreverent music and hilarious graphics, Super Size Me chomps into the legal, financial, and physical costs of America’s hunger for fast food.—David Courier, 2004 Sundance Film Festival


Sunday, May 2, 4:00 p.m., Lincoln Theater, followed by a party with live band and dancing, Kill’s Kafe and Lounge, $15.00.

★ In person: Director Morgan Spurlock
Welcome to the 18th Annual Washington, DC International Film Festival, Washington’s own celebration of exciting, new, and innovative cinema from around the world. Filmfest DC 2004 presents over 80 films from more than 35 countries. We hope to provide you with fresh perspectives on our ever-changing world, and we think you will find our film selections entertaining and challenging. Here are a few hints and highlights:

### Schedule
Beginning on page 6, film descriptions are arranged alphabetically by film title, with show times and locations. The master schedule, on pages 12–13, lists each day's films and their show times. Films are shown in their original language with English subtitles.

### Global Rhythms
The collaboration of music and film often serves to illuminate both art forms’ distinct beauty. This combination of visual and audio production can create a highly stimulating experience for the filmgoer. Filmfest DC focuses on this dynamic combination by highlighting a number of international films that feature major international musical artists and themes:
- Bluegrass Journey
- Calypso Dreams
- Dance Cuba: Dreams of Flight
- The Death of Klinghoffer
- My Children Are Different
- Nina Simone: Love Sorceress
- El Puño de Hierro
- Queen of the Gypsies: A Portrait of Carmen Arnaya
- The Saddest Music in the World

### Politics in Film
Cinema can serve as a potent avenue for criticism and analysis of political institutions and ideologies. Our Politics in Film series, which we introduced last year and will become an annual festival sidebar, focuses on films dealing with politics and the role they play in our daily lives. These films address issues of international political relevance and highlight the dynamic relationship between cinema and politics. This year our series includes:
- The Century of Self
- Commandante, shown with Looking for Fidel
- Common Ground
- Dance Cuba: Dreams of Flight
- The Death of Klinghoffer
- Hurricanes
- Al-Jazeera Exclusive
- Paper Clips
- Route 181: Fragments of a Journey to Palestine-Israel
- September
- Silent Waters
- Soldiers of the Rock
- What Jackie Knew

### Argentine Cinema Now!
Argentine Cinema is currently enjoying high praise in film festivals and award ceremonies throughout the world, but the path it followed to reach this stage has not been easy. In recent years, economic turmoil has taken its toll. Undaunted, even with scant state financial support for their productions, Argentine filmmakers have successfully taken on huge themes—immigration, multiculturalism, and economic challenges—by focusing on singular human stories and triumphs. The results have been quite extraordinary. The films selected for our series exemplify the vibrant, diverse films being produced in Argentina today. Subject matter ranges from good-humored portrayals to personal journeys to political thrillers. However, it is the context of its dynamic country of origin that makes this re-emerging cinema distinctive and optimistic.

We hope you enjoy these fascinating selections:
- Ana and the Others
- The Bottom of the Sea
- Cleopatra
- Common Ground
- Intimate Stories
- Kamchatka
- The Magic Gloves
- Valentin

### Circle Audience Award and Award for Best Short
Founded by Ted and Jim Pedas, Washington’s Circle Theatres set the standard for innovative quality film programming. Filmfest DC will present an award to the feature film voted the most popular by our audience. Ballots will be available after each screening. The winners for both the Circle Audience Award and the Award for Best Short will be announced on Closing Night.

### Free Programs
Our free screenings and panels are some of the best deals in the festival. Don’t miss the special presentations at the National Gallery of Art, Filmfest DC for Kids, and events in our Reel Talk series (see details on page 21).
Primary Venues

Festival screenings will take place at the following convenient venues:

★ Avalon Theatre
5812 Connecticut Ave., NW.

★ Loews Cineplex Wisconsin Avenue Cinemas
4000 Wisconsin Ave., NW.
Take Metro Red Line to Tenleytown. Parking available in building for $2.00 with a validated parking ticket.

★ Landmark’s E Street Cinema
555 11th St., NW.
Take Metro Blue, Green, Orange, Red, or Yellow Lines to Metro Center and/or Gallery Place/Chinatown stops. Three hours of free validated parking available in adjacent garage after 6:00 p.m. and on weekends.

★ Loews Cineplex Outer Circle
4849 Wisconsin Ave., NW.
Take Metro Red Line to Tenleytown.

Other Venues

★ AFI Silver Theatre and Cultural Center
8633 Colesville Road, Silver Spring, MD.
Take Metro Red Line to Silver Spring.

★ American University’s Greenberg Theatre
4200 Wisconsin Ave., NW.
Take Metro Red Line to Tenleytown. Paid parking is available in the building along Van Ness St. and at 4000 Wisconsin Ave.

★ George Washington University’s Lisner Auditorium
730 21st St., NW.
Take Metro Orange or Blue Lines to Foggy Bottom/GWU.

★ Kili’s Kafé & Lounge
2009 8th St., NW.
Take Metro Green Line to U Street/Cardozo.

★ Lincoln Theatre
1215 U St., NW.
Take Metro Green Line to U Street/Cardozo.

★ National Gallery of Art
East Building Auditorium,
4th St. & Constitution Ave., NW.
Take Metro Green or Yellow Lines to Archives/Navy Memorial.

★ National Geographic Society
The Gilbert H. Grosvenor Auditorium,
1800 M St., NW.
Take Metro Red Line to Farragut North, or Metro Blue or Orange Lines to Farragut West. Free underground parking at 16th & M Sts. beginning at 6:00 p.m.

Tickets

General Admission is $9.00. Special Admissions are noted.

Tickets are available through Tickets.com by calling (703) 218-6500. They can be picked up at any Olsson’s Books and Records stores and select Coconuts and FYE stores in the Washington, DC area, and Bradford Banks in the Baltimore area.

Tickets are also available through the Tickets.com Web Site at www.tickets.com. Call Tickets.com at (703) 218-6500 from 9:00 a.m. – 9:00 p.m. (Monday – Sunday) for tickets. No advance tickets at theatres. No Tickets.com sales the day of the show.

Tickets may also be purchased at the theatre one hour before the first show of the day. Cash or check sales only at the theatre.

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

Director’s Pass: Ten-ticket package valued at $90.00 will be discounted to $80.00. Available through Tickets.com BY PHONE ONLY (not applicable for Opening and Closing Nights or Special Events).
Abjad
Abolfazl Jalili
Iran/France, 2003, 110 minutes, color
Set in Isfahan on the eve of the Islamic revolution of 1979, this latest film from Abolfazl Jalili includes many autobiographical elements that reflect the climate of fear and repression that persists in Iran today. Teenage Emkan is desperate to develop his talents in painting, calligraphy, photography, and wrestling, and harbors a passion for censored books and films. But his traditional background and the community’s emphasis on religious conformity make his education and his interests almost impossible to pursue. Life becomes even more complicated when Emkan falls in love with a young Jewish girl, the daughter of a cinema owner for whom he designs advertising posters.—Rose Issa, The Times

Sunday, April 25, 6:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Ana and the Others
Ana y los otros
Celina Murga
Argentina, 2003, 80 minutes, color
Ana and the Others features a luminous lead performance. After a few years in big, bad Buenos Aires, photogenic something Ana decamps to her native Parana, where she encounters a school chum named Diego, who apparently still carries a torch for her. From Diego Ana learns that her old boyfriend works on a newspaper in another remote town. So she sets off to come to grips with that previous chapter in her life. The oft-told tale of gulls between those who leave and those who stay is tempered by the reality, only hinted at, that Ana has returned in part because opportunities in Buenos Aires were fewer and further between.—Eddie Cockrell

Wednesday, April 28, 9:00 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Bluegrass Journey
Ruth Oxenberg, Rob Schumer
USA, 2003, 86 minutes, color
From the vintage to the so-called “newgrass” artists, the traditional stylings of the Dry Branch Fire Squad and Rhonda Vincent to the photogenic历程s of ubiquitous mandolin player Chris Thile and the astonishing fingerwork of dobro player Jerry Douglas (who’s been called “the Jimi Hendrix of acoustic music”), Bluegrass Journey is a toe-tapping trip that will please newcomer and veteran alike. Dual directors turn their cameras to a hepin’ helping of the music’s brightest stars. As articulate mandolin/hot-souci player Tim O’Brien traces bluegrass history and influences, the connection between artist and audience becomes ever more apparent.—Eddie Cockrell

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Sunday, April 25, 8:00 p.m., Loews Cineplex Wisconsin Avenue Cinemas
The Bottom of the Sea
El fondo del mar
Damian Szifron
Argentina, 2003, 96 minutes, color
Jealousy leads an obsessive young architecture student into deep waters in this well-made psychological thriller from Argentine newcomer Damian Szifron. Dropping by his neurotic girlfriend’s apartment unannounced, Ezequiel is shocked to see a man’s hand reaching out from under the bed to grab a stray shoe. Instead of making a scene, however, he leaves quietly and stakes out the building. The film’s headlong pace and pumped-up tension seize the viewer as Ezequiel’s worst fears come true. Nominated for a whopping 10 Argentinian Film Critics Association awards, The Bottom of the Sea won five Clarin awards in Buenos Aires as well as prizes at festivals in Mar Del Plata and San Sebastian.
—Deborah Young, Variety
IN SPANISH WITH ENGLISH SUBTITLES
Monday, April 26, 9:00 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Bright Young Things
Stephen Fry
United Kingdom, 2003, 105 minutes, color
In early 1930s London, aspiring writer Adam (Stephen Campbell Moore) is determined to re-finish the Great Novel—his first manuscript was confiscated as obscene—and marry “it” girl Nina (Emily Mortimer). Fame and fortune, however, lie just out of reach. Actor Stephen Fry’s propulsive directorial debut breathes lascivious life into Evelyn Waugh’s sardonic novel “Vile Bodies.” A dazzling constellation of Britain’s best character talent whirls around the less famous but no less energetic principals: Dan Aykroyd parodies Canadian newspaper czar Lord Beaverbrook; Jim Broadbent is a hoot as a soused military man; Julia McKenzie plays an eccentric book owner; Simon Callow mangles the language as the King of Anatolia; and Peter O’Toole owns his one scene as Nina’s daft father. —Eddie Cockrell
Thursday, April 22, 6:30 p.m., Avalon Theatre

Breaking Up
Separacores
Domingos de Oliveira
Brazil, 2002, 116 minutes, color
Fifthy theater veteran Geoffrey Dunn and music producer Michael Horne, Calypso Dreams won the Best Caribbean Documentary prize at the American Film Festival in Montego Bay and is a fantasy come true for fans of the music. —Eddie Cockrell
Saturday, May 1, 7:00 p.m., The Greenberg Theatre
Presented in cooperation with the Embassy of Argentina.

Calypso Dreams
Geoffrey Dunn, Michael Horne
USA, 2003, 79 minutes, color
A veritable who’s who of Calypso music and its prominent purveyors, Calypso Dreams charts the rise of what somebody calls “the poor man’s newspaper,” a challenging rhythm form of story-telling, social commentary, and bragadocio that permeates Trinidad and Tobago with occasional forays into a larger international fan base (Harry Belafonte, anyone?). Film clips mix with concert and spontaneous performance footage that chart the development of the music and its cultural influence on contemporary styles—particularly rap. Shot over a three-year period by documentarian veteran Geoffrey Dunn and music producer Michael Horne, Calypso Dreams was the Best Caribbean Documentary prize at the American Film Festival in Montego Bay and is a fantasy come true for fans of the music. —Eddie Cockrell
Saturday, April 24, 9:00 p.m., Loews Cineplex Wisc. Ave. Cinemas Sun., April 25, 6:00 p.m., Loews Cineplex Wisc. Ave. Cinemas

The Century of the Self
Adam Curtis
United Kingdom, 2003, 243 minutes, color and black & white
This ambitious, four-part, four-hour documentary explores how those in power have used Sigmund Freud’s theories to try to control the “dangerous crowd” in an age of mass democracy. In part one, Freud’s nephew reines his uncle’s idea about unconscious desires. Part two illustrates how the strict post-World War II extension of these themes, advocated by the shrink’s daughter; resulted in Cold War-era conformity. Part three charts the rise of Milwaukee Reich’s ideas of free expression in the 1960s and 1970s, and part four ties this all in to the rise of Tony Blair in the United Kingdom and Bill Clinton in America. Adam Curtis’ heady, imaginative approach to these society-defining issues will prompt raging debate long after the lights come up. —Eddie Cockrell
Sunday, April 25, 1:00 p.m., Avalon Theatre

Cleopatra
Eduardo Mignogna
Argentina/Spain, 2003, 103 minutes, color
Veteran actress Norma Aleandro reteams with director Eduardo Mignogna (Autumn Sun, FFDC 1997) for Cleopatra, a sparkling comedy about a retired schoolteacher and frustrated author who escapes her morose husband Roberto (Hector Alterio, playing Alexander’s mate for the third time after the 1985 drama The Official Story and the 2002 Oscar®-nominated The Son of the Bride) and teams up with a much younger soap star for an impromptu road trip from Buenos Aires to the Andes that opens new horizons for both women. Mignogna gives his star free reign to create a character of such impish energy that she literally hops like a bird with the giddiness of impetuous freedom, and surrounds her with the sprightly songs of Francisco Ortega. —Eddie Cockrell
IN SPANISH WITH ENGLISH SUBTITLES
Tuesday, April 27, 9:30 p.m., Avalon Theatre
Wednesday, April 28, 6:30 p.m., Avalon Theatre
Presented in cooperation with the Embassy of Argentina.
Comandante
Oliver Stone
USA/Spain, 2003, 93 minutes, color
Fidel Castro never believed in the theory of the lone gunman in the assassina-
tion of JFK, and remembers the Soviet Union as an “erratic” ally. He’s always liked Charlie Chaplin, and
denies the existence of repression of any kind in his
regime. This is an utterly fascinating documentary in
which Oliver Stone spends 30 hours of quality time with
the “maximum leader” who has ruled Cuba for 44 years
and witnessed 10 U.S. administrations. Comandante is
intellectually engaging, historically vital filmmaking.
—Eddie Cockrell

Production Companies: Media Productions/Pentagrama Films/Mavana
Films. Producers: Fernando Sulichin, Oliver Stone. Cinematography:
Rodrigo Prieto, Carlos Marcovich. Editors: Alex Marquez, Elisa

shown with Looking for Fidel
Oliver Stone
USA, 2004, 54 minutes, color
As a follow-up to Comandante, Oliver Stone returned in
May 2003 to interview Castro again. Looking for Fidel
includes conversations about Cuban politics, human
rights, Castro’s succession, the state of his health,
democracy, and Cuba’s future.—HBO

IN ENGLISH AND SPANISH WITH ENGLISH SUBTITLES
Production Company: HBO. Producer: Fernanda Sulichin, Atsuko Lang asign. Cinematography:

Sunday, April 25, 5:00 p.m., Avalon Theatre
Saturday, May 1, 6:00 p.m., AFI Silver Theatre and Cultural Center

The Death of Klinghoffer
Penny Woolcock
United Kingdom, 2003, 120 minutes, color and black & white
In 1985, four Palestinians hijacked an Italian cruise ship, the Achille Lauro. Before surrendering, they shot wheel-
chair-bound American tourist Leon Klinghoffer; traveling with wife Marilyn to
celebrate their wedding anniversary, and threw him overboard. In 1991, John Adams’ opera, with a libretto by Alice Goodman, provoked controversy by presenting
balanced views of the Israeli and Arab sides of the inci-
dent, and a history of the ongoing conflict. Director
Penny Woolcock’s decision to film the opera in the style of a political thriller on authentic Middle Eastern loca-
tions renders this one-of-a-kind film a remarkable and
daring synthesis of heart-pounding docudrama filmmak-
ing and risk-taking contemporary opera.—Eddie Cockrell


Tuesday, April 27, 8:45 p.m., Loews Cineplex Outer Circle
Wednesday, April 28, 8:30 p.m., Loews Cineplex Outer Circle

Distant
Uzak
Nuri Bilge Ceylan
Turkey, 2003, 109 minutes, color
A peripatetic film festival travelogue since winning the
Best Actor and Grand Prize of the Jury Awards at the 2003 Cannes Film Festival, this film was also Turkey’s official foreign film Oscar® submission for 2003. Mahmut is a photographer living in
Istanbul. One day an unemployed cousin from the hinter-
lands comes to stay with him while looking for a job in
the metropolis. It doesn’t take long for the two to grate
on each other’s nerves. Distant is a small masterpiece,
the kind of ultra-subtle film that amply rewards viewers.
Capped with a wordless, devastating shot, this is what
art cinema is supposed to be all about.—Peter Brunette, indieWIRE.com

IN TURKISH WITH ENGLISH SUBTITLES

Sunday, April 25, 8:30 p.m., Landmark’s E Street Cinema
Monday, April 26, 9:00 p.m., Landmark’s E Street Cinema
★ Presented in cooperation with the Silk Road Film Festival.

Festival Express
‘Bob Smeaton
Canada, 2003, 90 minutes, color
In July 1970, a string of railway cars chugged from
Toronto to Winnipeg to Calgary. At each city, the train
didn’t disgorge its precious cargo: Janis Joplin, The
Grateful Dead, The Band, Buddy Guy, and various other acts. After a blistering outdoor show, they’d get back on
the train and party until the next stop. Cinematographer
Peter Biziou captured not only the performances themselves but confrontations with concert-
goers over ticket prices and glory, late-night jams
highlighted by Band bassist Rick Danko leading a sloppy version of “Ain’t No Canes on the Brazos.” The footage sat dormant for 30 years. Under the supervision of ace music producer Eddie Kramer and Beatles Anthology helmer Bob Smeaton, a new classic is born.—Eddie Cockrell


Friday, April 30, 9:00 p.m., Loews Cineplex Outer Circle
Saturday, May 1, 7:00 p.m., Loews Cineplex Outer Circle

Dance Cuba: Dreams of Flight
Cynthia Newport, Barbara Kopple, Boris Ivan Crespo
USA, 2004, 105 minutes, color
In 2000, Septime Webre, the Cuban-American artistic
director of the maverick Washington Ballet, received an
invitation for his company to participate in Havana’s
dance festival—the first time in four decades a major
American troupe had been asked to perform there. The
film documents the history of ballet in Cuba and the
preparations for the momentous Havana festival. Along the
way, the filmmakers speak in depth with Webre, Cuban
dancer Carlos Acosta, Ballet Nacional de Cuba artistic
director Alicia Alonso; numerous dancers; and choreographer
Trey McIntyre. With its strong Washington connec-
tions, extraordinary, dream-like approach to its subject, and stories of brav-
ey, endurance, and triumph, Dance Cuba: Dreams of Flight is intoxicating and inspiring.—Eddie Cockrell

IN ENGLISH AND SPANISH WITH ENGLISH SUBTITLES

Friday, April 23, 6:30 p.m., AFI Silver Theatre and Cultural Center

Common
Ground
Adolfo Aristarain
Spain/Argentina, 2003, 112 minutes, color
“Ever since I can remember, there’s been a crisis,” says
outspoken yet weary lit professor Fernando Robles
(Federico Luppi). Forced into retirement and confronted
with dwindling resources, he and his loving wife Liliana
[Nuria Garcia Sampedro] relocate to a farm in rural
Cordoba, which he names “1789” after the concepts of
liberty, fraternity, and equality embraced by the French
revolution but, he believes, missing in Argentine society.
In his sixth film with the great Luppi, Argentine director
Adolfo Aristarain has clearly poured his heart into a
story that is at once scathingly critical of his homeland
but fiercely proud and optimistic of what a determined
individual can do to find his own hard-fought place in a
very uncertain world.—Eddie Cockrell

IN SPANISH WITH ENGLISH SUBTITLES

Sunday, April 25, 8:00 p.m., Loews Cineplex Wisconsin Avenue Cinemas
Monday, April 26, 6:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas
★ Presented in cooperation with the Embassy of Argentina.
FireDancer
Jawed Wassel

USA/Afghanistan, 2003, 79 minutes, color & black & white
The rocky road to love is complicated by the immigrant experience in the ambitious American-Afghan co-production FireDancer, which brings handsome New York-based painter Haris (Baktaash Zaher-Khadem) and fashion designer Laila (Mariam Weiss) together; despite—or perhaps because of—his turbulent past and her tradition-obsessed family. “I am an Afghan. I am an American,” Haris ultimately asserts, although the path to self-awareness is far from a straight line. First-time filmmaker Jawed Wassel has orchestrated a large cast with impressive aplomb. His script ponders the various advantages and pitfalls of relocation with a melodramatic, yet unfinishing flair typified by David Ayazi’s small but lauded turn as a glib yet resourceful survivor.

—Eddie Cockrell

IN ENGLISH, DARI, AND FARSI WITH ENGLISH SUBTITLES


Friday, April 23, 9:15 p.m., Avalon Theatre
Saturday, April 24, 4:00 p.m., Avalon Theatre

Gate to Heaven
Veit Helmer

Germany, 2003, 90 minutes, color
Gate to Heaven spotlights the subculture of refugees and opportunistic employers who live and work in Frankfurt’s teeming international airport. When canny Russian immigrant and would-be pilot Alexei falls for Nisha, who cleans planes but dreams of becoming a flight attendant, the pair hatch a plan to bring Nisha’s son to Germany and fulfill their ambitions. Breezy and beguiling, Gate to Heaven is the much-anticipated new film from Berlin-based Veit Helmer. With its audacious mixture of elements from romantic comedies, chase movies, and even Bollywood production numbers (featuring a chorus line of airport employees who guide planes into their appropriate berths), the film ripples with ambitious creativity.

—Eddie Cockrell


Thursday, April 22, 6:45 p.m., Avalon Theatre
Sunday, April 25, 6:00 p.m., Avalon Theatre
■ Presented in cooperation with the Goethe Institute Washington

Green Tea
Lu cha

Zhang Yuan
China, 2003, 86 minutes, color
Somewhere in China, a blind date in a desert apartment and three telephonelines, he starts plotting to obtain a line for Monica. But that won’t be so easy. A hugely popular hit in Cuba last year, Hurricanes is a charmingly loopy look at the constant frustrations Cubans must contend with daily, an irreverent, comedic view of life in a socialist state. It sparkles with hilarious, unexpected details played out on Havana’s back streets.

—Marman-1

The Internet
Movie Database

IN SPANISH WITH ENGLISH SUBTITLES

Production Companies: ICM, Cuba/Italy, Korkozeny/Spain/Latino Films du Village (France)
Cinematography: Enrique Cohn, Evillo Atunughe, Antonio Jose Porta
Screenplay: Adriano Moreno, Editor: Gladys Carbone. Music: Jose Luis Cortes. Principal Cast: Maji Mulika, Indra Villas, Maria Balmanda, Clara Badillo, Renny Arezona.

Wednesday, April 28, 6:30 p.m., Landmark’s E Street Cinema
Thursday, April 29, 8:45 p.m., Landmark’s E Street Cinema
Saturday, May 1, 7:00 p.m., The Greenbelt Theatre

Hurricanes
Entre cyclones

Enrique Colina
Cuba/Spain/France, 2003, 122 minutes, color
Newly employed by the phone company, Tomas loses his apartment in a hurricane. He is forced to move in with Monica, his hairdresser girlfriend, who is desperate to get a telephone at any cost. When Tomas meets Adriana, an older, foreign-born woman with a luxury apartment and three telephone lines, he starts plotting to obtain a line for Monica. But that won’t be so easy. A hugely popular hit in Cuba last year, Hurricanes is a charmingly loopy look at the constant frustrations Cubans must contend with daily, an irreverent, comedic view of life in a socialist state. It sparkles with hilarious, unexpected details played out on Havana’s back streets.

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Wednesday, April 28, 6:30 p.m., Landmark’s E Street Cinema
Thursday, April 29, 8:45 p.m., Landmark’s E Street Cinema
Saturday, May 1, 7:00 p.m., The Greenbelt Theatre

God Is Brazilian
Deus e Brasileiro
Carlos Digués
Brazil, 2003, 110 minutes, color
In the poor northeastern region of Brazil, fisherman and con artist Edvaltercio Barbosa Tavares from Amazonia is visited by the casually dressed God, who needs a vacation and is looking for a temporary substitute. The pair wander around the country in search of a reluctant saint, discussing philosophy and social responsibility. Playing like an earthy Portuguese spin on Oh, God!, this is the latest film from Cinema Novo mainstay Carlos Digués, director of the pivotal Brazilian breakout hit Bye Bye Brasil and the FFDC 2000 hit Orfeu. Here, he displays exuberant humor and trenchant social commentary, clearly the work of a filmmaker who loves his homeland.—Eddie Cockrell

IN PORTUGUESE WITH ENGLISH SUBTITLES


Monday, April 26, 8:45 p.m., Avalon Theatre
Tuesday, April 27, 6:30 p.m., Avalon Theatre
■ In Person: Director Carlos Digués.
■ Presented in cooperation with the Embassy of Brazil and United Airlines.

Inheritance
Arven

Per Fly
Denmark, 2003, 107 minutes, color
Inheritance is a hard-to-please film underscored by intuitive writing and powerful performances. The suicide of his industrialist father brings Christoffer back to Copenhagen to mourn with his wealthy family. His mother has definite ideas on the importance of continuity and the responsibilities of inheritance, especially concerning the family-owned steelworks. Christoffer, the unwieldy heir apparent, is keen to return home to Stockholm with his wife rather than shoulder the family-owned business. As issues of loyalty and duty play out, Christoffer begins to experience the realities and responsibilities of his considerable legacy.

—Sarah Lutton, The Times BFI, 47th London Film Festival 2003

IN DANISH, SWEDISH, AND FRENCH WITH ENGLISH SUBTITLES

Intimate Stories

Historias minimas

Carlos Sorin
Argentine/Spain, 2002, 92 minutes, color
Don Justo, an old man with failing eyesight, embarks on a 200-mile trek to retrieve his lost dog, Roberto, a traveling salesman prone to jealousy, must get a cake redecorated as part of his plan to win the affection of a young widow. Shy Maria, lured by the chance to appear on a TV game show, totes her baby to the city of San Julian. As their paths cross, these modern-day pilgrims encounter a world of surprising generosity. Small negotiations and insignificant objects—a turtle, a stolen 50-peso note—resonate in unexpected ways as the travelers’ simple expeditions become journeys of hope and redemption.—Tom Powers. 46th San Francisco International Film Festival 2003

IN SPANISH WITH ENGLISH SUBTITLES


Thursday, April 22, 8:45 p.m., Avalon Theatre

Presented in cooperation with the Embassy of Argentina.

Investigation Into the Invisible World

Enquete sur le monde invisible

Jean Michel Roux
France, 2003, 85 minutes, color
Investigation Into the Invisible World is a thematically imaginative and technically astonishing documentary about the various elves, trolls, ghosts, and water monsters that apparently outnumber the people on the world’s largest volcanic island of Iceland. From the road office official who regularly employs a medium while plowing to the shrimp fisherman who explains that invisible beings draw their vital energy from human belief in their existence, a succession of workers, politicians, artists, druids, and children describe their close encounters with the invisible world. Since none of these beings could apparently be persuaded to appear on-camera, director Jean Michel Roux creates a stylish visual palette and a complex aural soundscape: nature documentation as otherworldly thriller.—Eddie Cockrell

IN FRENCH AND ICELANDIC WITH ENGLISH SUBTITLES


Friday, April 30, 8:45 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Kamchatka

Marcelo Pineyro
Argentina/Spain, 2003, 104 minutes, color
Argentinea’s foreign language Oscar® submission last year, Kamchatka won the coveted audience award at the 2003 Vancouver festival. A lawyer; his wife, and their two children are obliged to leave Buenos Aires following 1976 military coup. They move to a small country town on foot—a 1,000 mile-plus journey during which they learn more than they ever anticipated about each other and the world. An audience favorite on the festival circuit, Koktebel won its young filmmakers the best direction award at the 2003 Moscow festival and sharing the Philip Morris Film prize at the 2003 Karlovly Vary festival. In less talented hands, the simple plot could have turned into just another road movie. Instead, the helmers’ taut script, skillful casting, and loving eye for natural beauty create a film that, in its best moments, recalls vintage Terrence Malick films.—Eddie Cockrell; Leslie Perlin, Variety

IN RUSSIAN WITH ENGLISH SUBTITLES


Friday, April 23, 7:00 p.m., Avalon Theatre

Saturday, April 24, 9:15 p.m., Avalon Theatre

The Kite

Le cerf-volant

Randa Chabal Sabbag
France/Lebanon, 2003, 78 minutes, color
A humorous love story laced with graceful symbolism, The Kite announces the welcome return of helmer Randa Chahal Sabbag, whose drama about Lebanon’s civil war, Civilises, was one of the most talked-about films at FFDC 2000. Two Arab villages in the Golan Heights, bifurcated by the Israeli-Lebanese border, conspire to match rebellious 15-year-old Lamis from the Lebanese side with a malleable cousin from the Israeli side. But Lamis is attracted to Ouzre border guard Youssef and vice-versa, which causes her megaphone-wielding relatives no end of grief. Aided by burnished widescreen images and a mischievous score, The Kite won three major awards at the 2003 Venice festival and was the official Lebanese submission for the 2003 foreign film Oscar®.—Eddie Cockrell

IN ARABIC WITH ENGLISH SUBTITLES


Wednesday, April 28, 9:15 p.m., Avalon Theatre

Presented in cooperation with the Embassy of Argentina.

Al-Jazeera Exclusive

Ben Anthony
United Kingdom, 2003, 60 minutes, color
In the days preceding the U.S.-led invasion of Iraq, BBC2 director Ben Anthony and his crew were given full access to the Qatar-based satellite network’s newsroom. Suffering both their own moral uncertainties and the condescending treatment of U.S. troops in a makishaf Dohar press center; correspondents also weather the theft of their material by other Arab-language stations and even a standoff with Iraqi officials over the slant of their coverage. First broadcast on BBC2 in the summer of 2002 as part of the ongoing “Correspondent” series, Al-Jazeera Exclusive crackles with the adrenaline of committed journalists doing their jobs and casts a spotlight on the actions of a news service whose inner workings remained a mystery in the west.—Eddie Cockrell

IN ENGLISH AND ARABIC WITH ENGLISH SUBTITLES


Friday, April 23, 7:00 p.m., Avalon Theatre

Saturday, April 24, 9:15 p.m., Avalon Theatre

Koktebel

Boris Khlebnikov, Alexei Popogrebsky
Russia, 2003, 144 minutes, color
Escaping a troubled past, a father and son bond on their way from Moscow to the titular Crimean resort town on foot—a 1,000 mile-plus journey during which they learn more than they ever anticipated about each other and the world. An audience favorite on the festival circuit, Koktebel won its young filmmakers the best direction award at the 2003 Moscow festival and shared the Philip Morris Film prize at the 2003 Karlovly Vary festival. In less talented hands, the simple plot could have turned into just another road movie. Instead, the helmers’ taut script, skillful casting, and loving eye for natural beauty create a film that, in its best moments, recalls vintage Terrence Malick films.—Eddie Cockrell; Leslie Perlin, Variety

IN RUSSIAN WITH ENGLISH SUBTITLES


Thursday, April 29, 8:45 p.m., Avalon Theatre

Friday, April 30, 7:00 p.m., Avalon Theatre
Kops
Koppes

Josef Fares
Sweden, 2003, 91 minutes, color
This vigorous Swedish comedy is rumored to be on the track for an American remake starring Adam Sandler but stands on its own as a rollicking workplace farce. The village of Hogbostrak hasn’t had a single crime in 10 years, and the police are apathetic slackers who don’t even know how to start a computer. Benny constantly fantasizes about Die Hard cop action; Lasse and Agneta are a middle-aged, squabbling couple; and Dick the K-9 is a Pomeronian frightened by his own squeaky toys. When a government agent arrives to close down the precinct, the bumbling cops’ last hope to justify their existence is a badly improvised hoax crime wave that careens out of control.
—Charles Cassady, 28th Cleveland International Film Festival 2004

The Magic Gloves
Los guantes magicos

Martin Rejzman
Argentina/Germany/France, 2003, 90 minutes, color
In the wake of Argentina’s economic collapse, hired car driver Alejandro moves in with his pal Sergio, who calls himself “Piranhita” and can’t stop talking about the awful hard rock CD he’s produced, and his travel agent wife Susana. Soon Alejandro is involved with a flight attendant and the arrival of Sergio’s porn star brother from Canada prompts the men to invest in the title accessories. Chinese gloves rumored to make the wearer rich. With nods to Aki Kaurismaki and Jim Jarmusch, the darkly comic but fundamentally affectionate The Magic Gloves competed for the Golden Leopard at the 2003 Locarno festival and affirms the shrewd comic instincts of Rejzman, director of the acclaimed 1999 slice-of-life comedy Silvia Prieto.
—Eddie Cockrell

IN SPANISH WITH ENGLISH SUBTITLES

IN SWEDISH WITH ENGLISH SUBTITLES


Thursday, April 29, 6:45 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Friday, April 30, 6:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas

My Children Are Different
Mes enfants ne sont pas comme les autres

Denis Dercourt
France, 2003, 82 minutes, color
Jean Debart, the cellist in a Strasbourg orchestra, had two musically gifted children with his late wife, a soloist whose father, the conductor Erhardt, was never comfortable with the union. Debart’s eldest, teenaged cellist Adele, struggles with feelings of love and rebellion as she approaches a crucial audition while her 11-year-old brother, Alex, devotes himself to the piano. Erhardt’s son, Gerald, invites the scorn of his father for doing commercial work while he awaits the birth of his own first child. My Children Are Different features characters very much alive with the possibilities of their avowal as musical prodigies and fearless in their pursuit to balance the joys of expression with the demands of life.
—Eddie Cockrell

IN FRENCH
WITH ENGLISH SUBTITLES


Thursday, April 29, 6:45 p.m., Avalon Theatre
Friday, April 30, 6:30 p.m., Avalon Theatre

Politics

Nina Simone: Love Sorceress

Rene Letzugs
France, 1998, 65 minutes, color
By the time this 1976 Paris concert was filmed, “High Priestess of Soul” Nina Simone had already left the United States for good, disgusted with American show business in general and racism in particular. And though eccentric, her galvanizing performance in front of an enthralled crowd is the typical mixture of blues, jazz, soul, pop, and folk that renders hers one of the most distinctive and important voices in the entertainment world. Alternately confrontational and seductive, she croons at the piano and veers into mishaong monologues. “This isn’t so much a concert as a work of performance art,” wrote Chicago Reader film critic Jonathan Rosenbaum. “One of the best I’ve seen.” New Washington can see it too.
—Eddie Cockrell


Tuesday, April 27, 8:45 p.m., Landmark’s E Street Cinema
Thursday, April 29, 6:45 p.m., Landmark’s E Street Cinema

Paper Clips

Joe Fab, Eliot Berlin
USA, 2004, 82 minutes, color
Paper Clips is the inspiring, moving story of a teaching tool that became a way to connect with history. In 1938, three educators at Whitwell, Tennessee’s middle school wondered how to teach tolerance, using the Holocaust as an example, in an area with exactly six students of color and one Hispanic among the overwhelmingly Anglo/Christian population. Their idea—to have the students collect one paper clip for each of the six million-plus victims of Adolph Hitler’s final solution—snowballed into an international phenomenon of mammoth proportions: Thousands of letters from America and around the world have yielded nearly 50 million paper clips. “When you touch the paper clips,” says principal Linda Hooper, “you can feel the souls.”
—Eddie Cockrell


Thursday, April 29, 9:00 p.m., Avalon Theatre
Saturday, May 1, 9:00 p.m., Avalon Theatre

Politics
Festival Schedule

WEDNESDAY, APRIL 21
7:00 p.m. Opening Night Gala Valentin with Alejandro Agresti G.W. Lisner’s Auditorium

THURSDAY, APRIL 22
6:30 p.m. Bright Young Things Avalon Theatre
6:45 p.m. Gate to Heaven Avalon Theatre
8:45 p.m. Some Secrets Avalon Theatre
9:00 p.m. Some Secrets Avalon Theatre

FRIDAY, APRIL 23
10:30 a.m. Filmfest DC for Kids Program #2* National Gallery of Art
10:30 p.m. Filmfest DC for Kids Program #2* National Gallery of Art
10:45 p.m. El Punto de Hierro* with Tepeyac* National Gallery of Art
3:00 p.m. Fire Dancer Avalon Theatre
4:00 p.m. Short Cuts 1 Loews Cineplex Wisconsin Avenue Cinemas
6:00 p.m. The Kite Loews Cineplex Wisconsin Avenue Cinemas
6:30 p.m. Since Otar Left Avalon Theatre
7:00 p.m. September Loews Cineplex Wisconsin Avenue Cinemas

SATURDAY, APRIL 24
10:00 a.m. Filmfest DC for Kids Program #2* National Gallery of Art
10:30 a.m. Filmfest DC for Kids Program #2* National Gallery of Art
3:30 p.m. El Punto de Hierro* with Tepeyac* National Gallery of Art
4:00 p.m. Fire Dancer Avalon Theatre
4:00 p.m. Short Cuts 1 Loews Cineplex Wisconsin Avenue Cinemas
6:30 p.m. The Kite Loews Cineplex Wisconsin Avenue Cinemas
6:30 p.m. Since Otar Left Avalon Theatre
9:00 p.m. Autumn Spring Loews Cineplex Wisconsin Avenue Cinemas

MONDAY, APRIL 26
6:30 p.m. Autumn Spring Loews Cineplex Wisconsin Avenue Cinemas
6:30 p.m. Bright Young Things Avalon Theatre
6:30 p.m. Common Ground Loews Cineplex Wisconsin Avenue Cinemas
6:45 p.m. Summer, Spring, Winter, Fall… and Spring Landmark’s E Street Cinema
8:15 p.m. Zatoichi Avalon Theatre
8:30 p.m. This So-Called Disaster AFI Silver Theatre and Cultural Center
8:30 p.m. Uniform Avalon Theatre
8:45 p.m. Since Otar Left Avalon Theatre
9:00 p.m. Autumn Spring Loews Cineplex Wisconsin Avenue Cinemas

TUESDAY, APRIL 27
10:00 a.m. Cinema for Seniors* The Tuskegee Airmen Avalon Theatre
6:30 p.m. God is Brazilian Avalon Theatre
6:30 p.m. The Story of the Weeping Camel Landmark’s E Street Cinema
6:30 p.m. The Story of the Weeping Camel Landmark’s E Street Cinema
8:00 p.m. The Yes Men Avalon Theatre
8:45 p.m. The Yes Men Avalon Theatre
8:45 p.m. Soldiers of the Rock Avalon Theatre
8:45 p.m. Napoleon Dynomite Landmark’s E Street Cinema
8:45 p.m. Napoleon Dynomite Landmark’s E Street Cinema
9:00 p.m. What Jackie Knew Avalon Theatre
9:00 p.m. What Jackie Knew Avalon Theatre
9:00 p.m. The Seagull’s Laughter, p. 15
9:00 p.m. The Seagull’s Laughter, p. 15
9:00 p.m. The Seagull’s Laughter, p. 15
9:00 p.m. The Seagull’s Laughter, p. 15
9:00 p.m. The Seagull’s Laughter, p. 15
9:00 p.m. The Seagull’s Laughter, p. 15
WEDNESDAY, APRIL 28

12:00 p.m. Arts Club Panel and Luncheon
Arts Club of Washington

6:30 p.m. Cleopatra
Avalon Theatre

9:00 p.m. The Yes Men
Landmark’s E Street Cinema

THE STORY OF THE WEEPING CAMEL, p. 17

THURSDAY, APRIL 29

10:30 a.m. Filmfest DC for Kids Program #1*
Avalon Theatre

9:00 a.m. The Storytellers
Loews Cineplex Outer Circle

FRIDAY, APRIL 30

10:30 a.m. Filmfest DC for Kids Program #1*
Avalon Theatre

6:30 p.m. Kops
Loews Cineplex Wisconsin Avenue Cinemas

6:30 p.m. The Magic Gloves
The Greenberg Theatre

6:30 p.m. My Children are Different
Avalon Theatre

6:30 p.m. Seducing Doctor Lewis
AFI Silver Theatre and Cultural Center

6:45 p.m. Green Tea
Loews Cineplex Outer Circle

6:45 p.m. Squint Your Eyes
Loews Cineplex Wisconsin Avenue Cinemas

7:00 p.m. Koktebel
Avalon Theatre

7:00 p.m. The Saddest Music in the World
Loews Cineplex Wisconsin Avenue Cinemas

9:00 p.m. Ana and the Others
Loews Cineplex Wisconsin Avenue Cinemas

9:00 p.m. Seducing Doctor Lewis
AFI Silver Theatre and Cultural Center

SUNDAY, MAY 2

11:30 a.m. Filmfest DC for Kids Program #1*
National Gallery of Art

4:00 p.m. Closing Night Event
Super Size Me
Lincoln Theater

* Events marked with an asterisk are free.

All programs are subject to change. See Filmfest DC’s daily schedule in The Washington Post Movie Guide.
Queen of the Gypsies: A Portrait of Carmen Amaya

Jocelyn Ajami

USA, 2002, 80 minutes, color and black & white

Carmen Amaya (1913–1926) transformed the art of Flamenco dancing. From her humble beginnings in a Barcelona Gypsy slum through burgeoning popularity in the “song-cafes” of the city to ground-breaking work and universal acknowledgment as a world-renowned superstar, Queen of the Gypsies tells her story via photographs and interviews with surviving family members, friends, and colleagues. But it’s the rare assemblage of film clips that will astonish the newcomer and delight the fan: Her prowess and speed give the impression that the film itself is somehow speeded up, that it isn’t possible for someone to dance that fast and with such precision. Rousing and inspiring, Queen of the Gypsies is a major archival contribution to the history of Flamenco dancing.—Eddie Cockrell

In ENGLISH AND SPANISH WITH ENGLISH SUBTITLES


Friday, April 30, 9:15 p.m., Avalon Theatre
Saturday, May 1, 6:30 p.m., Avalon Theatre

Route 181: Fragments of a Journey to Palestine-Israel

Michel Khleifi, Eyal Sivan

France/Belgium/United Kingdom/Germany, 2003, 270 minutes, color

In the summer of 2002, Palestinian filmmaker Michel Khleifi and Israeli filmmaker Eyal Sivan spent two months traveling a self-navigated highway they dubbed “route 181”—a reference to the number of the November 1947 United Nations resolution partitioning Palestine into Jewish and Arab states. From building sites to billboards, from shop to kibbutz, from the Ashdod in the south through Jerusalem then on to the barbed-wire fenced Lebanese frontier; the filmmakers asked and received real opinions from real people about the possibility of peace. What they’ve assembled is indeed powerful and illuminating, a vibrant look past the politicians and violence to the people committed to making their homes in this ruggedly beautiful, profoundly unsettled land.—Eddie Cockrell

In ARABIC AND HEBREW WITH ENGLISH SUBTITLES


Saturday, May 1, 2:00 p.m., Avalon Theatre

The Saddest Music in the World

Guy Maddin

Canada, 2003, 100 minutes, color and black & white

Iconoclastic Canadian director Guy Maddin, whose distinctive oeuvre includes Tales from the Gimli Hospital (FFDC 1989), Careful (FFDC 1993), and Dracula: Pages from a Virgin’s Diary (FFDC 2003), returns with perhaps his most wildly imaginative and accessible movie to date. To combat the “cavalcade of misery” that is Manitoba during the Great Depression, a legless local theatre baroness (Isabella Rossellini) establishes a competition to find the title tune, pledging $250,000 with the promise “if you’re sad and like beer, I’m your lady.” Among the competitors are a down-on-his-luck Broadway producer (Mark McKinney) and a Serbian rep (Ross McMillan), estranged brothers who clash over the prize. A provocative pastiche of silent film aesthetics highlights this subversively funny melodrama.—Eddie Cockrell


Thursday, April 23, 7:00 p.m., Loews Cineplex Wisconsin Avenue Cinemas
Saturday, April 24, 9:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas
The Seagull's Laughter
Mavahlatur
Agust Gudmundsson
Iceland/Germany/United Kingdom, 2001, 102 minutes, color

“...it’s so damned cold here,” says free spirit Freyja of the Icelandic fishing village to which she’s returned some time after World War II, and following the mysterious death of her husband in America. But she still manages to heat things up, both among the eccentric family members with whom she lives and the well-to-do engineer whose heart she’s snared. Leave it to 11-year-old cousin Agga to stir things up; deeply suspicious of her stories, the child constantly pesters the local constable to take some kind of action. But by the time he does, it may be too late. A bluesy, big-band musical motif provides a broad hint to the emotional temperature of this mischievous family frolic.—Eddie Cockrell

Seaward Journey
El viaje hacia el mar
Guillermo Casanova
Uruguay/Argentina, 2003, 77 minutes, color
Four eccentric provincial townspeople, a smooth stranger, and a blustery driver make their way in a rickety red truck from the Lavalleja region of Uruguay to the Atlantic Ocean resorts east of Montevideo. Along the way, the travelers bicker and bond as they look forward to seeing the ocean for the first time in their lives. Debuting director Guillermo Casanova displays a keen sense of comic timing and a fine rapport with his appealing cast. The adventures of this contentious but big-hearted band are played out against spectacular locations. Seaward Journey was Uruguay’s official submission in the 2003 foreign film Oscar® race.—Eddie Cockrell

IN SPANISH WITH ENGLISH SUBTITLES
Friday, April 23, 6:30 p.m., Loews Cineplex Outer Circle Saturday, May 1, 9:30 p.m., AFI Silver Theatre and Cultural Center
■ Co-presented with the Center for the Global South, American University.

Seducing Doctor Lewis
La grande seduccion
Jean-Francois Pouliot
Canada, 2003, 108 minutes, color
St. Marie-La-Mauderne is a tiny fishing village in the middle of nowhere. For eight years the locals have stood in line for weekly welfare checks, remembering the good old days when the catch was good, the fishermen were proud, and life was a lot more magical. A small company wants to build a factory on the island—but only if a full-time doctor lives in St. Marie. The situation seems hopeless until a young doctor in Montreal has an unfortunate incident with a traffic cop and finds himself on a boat to the faraway village. Now the locals must convince him to stay. This effortless comedy is a sparkling delight from start to finish.—Elizabeth Richardson, 2004 Sundance Film Festival

IN FRENCH WITH ENGLISH SUBTITLES
Friday, April 30, 6:30 p.m., AFI Silver Theatre and Cultural Center Saturday, May 1, 8:45 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Shorts Programs

Short Cuts 1 (98 minutes total):
U Street Blue, Raafi Rivero (USA) 2003) 21 min., color, 16mm/Digi-Beta. In the shadow of the U Street Duke Ellington mural, a local filmmaker’s urban fairy tale walks the line between gritty reality and flights of fancy. Heroes, Jimmy McAlevey (UK/Ireland 2003) 9 min., color, 35mm. In hard-boiled Belfast, a boy looks for heroes where none appear to exist. The Open Window, Philippe Barcinski (Brazil 2003) 10 min., color, 35mm. “Did I remember to close the window?” asks a sleepless man as he lies awake. The journey of a simple thought travelling through a stormy mind. Deep Silence, Gustavo Loza (Mexico 2003) 18 min., color, 35mm. Two children have mysteriously disappeared from Havana. One of them returns and insists on remaining silent. Cracker Bag, Glendyn Ivin (Australia 2003) 14 min., color, 35mm. Edie lights the fuse of her first firecracker and experiences a pivotal moment, one of the seemingly small experiences of childhood that changes us forever. Turtle Island, Maru Solares (Spain/Basque 2002) 15 min., color, 35mm. A creature from outer space comes to earth, landing on an island resembling a petrified tortoise. Ainhoa, a 9-year-old asthmatic, challenges herself to remain overnight alone, pretending she’s an extraterrestrial discovering the island. Restive Planet, John Cregan (USA 2004) 13 min., color, 35mm. Bobby helps his uncle settle into an upscale retirement community, which starts to look a lot like high school.

Saturday, April 24, 4:00 p.m., AFI Silver Theatre and Cultural Center

Short Cuts 2 (95 minutes total):
Blue Like a Gunshot, Masoud Raouf (Canada 2003) 5 min., color, 35mm. An animated poem of war and peace, disorder and harmony, told with only oil paint and sound. Pilgrims, Steven Meyers (USA 2003) 18 min., color, 35mm. Two solitary travelers arrive in New York from distant corners of the earth. Iota, Simon Dennis (Scotland/UK 2004) 10 min., color, 35mm. Reminiscent of the silent era is this powerful story of loss and rediscovered communication within a remote and voiceless family. When the Wind Weaves Flowers, Bania Medjar (France 2003) 24 min., color, 35mm. Lolli wants to settle down but Mous walks his way through freedom...and, of course, things really get interesting when a child enters the picture. Clutch, Jackie Schull (Australia 2003) 9 min., color, 35mm. Sometimes maintenance means more than fixing cars. Fricassee, Martin Krejci (Czech Republic 2003) 14 min., color, 35mm. “Only an idiot can spice rabbit fricassee with something as vulgar as basil.” This is a film about food, vanity, and what happens when a real gourmet has to have the last word at all cost. The Man Without a Head, Juan Solanas (France 2003) 15 min., color, 35mm. The man without a head has a date with the girl of his dreams. For this extra special occasion, perhaps he should purchase a head?

Saturday, May 1, 4:00 p.m., AFI Silver Theatre and Cultural Center
Soldiers of the Rock

Norman Maake

South Africa, 2003, 98 minutes, color

A South African gold mining crew struggles with cultural pride, violent feuds, and constant danger in this bracing, socially-conscious action film made by students at the South African School of Motion Picture Medium and Live Performance. To experience the world in which his father died, Vuyo uses his break from business studies to join a jaded, well-connected group of German citizens are united in their growing sense of apprehension. A housewife and her husband find their plans for divorce transformed; a pregnant woman grows suspicious of her Pakistani mate; a tortured journalist is provoked; an already-angry cop rails at the instability around him, and so on. Through days of uncertainty and fear, each relationship reaches for equilibrium and understanding. Interlaced with visual and aural reminders of the attack and its aftermath, September underscores how profoundly the world changed on one day in 2001 and how unpredictable individual responses to tragedy can be.—Eddie Cockrell

**Politics**

**Cinematography:** Solveig Arnarsdottir, Justus von Bahr, Alice Nellis, Emmannelle Castri, Music: Various, Principal Cast: Kaan Gokturk, Ilona Babs, Sabina Remundova, Iva Janzurova, Theodora Remundova, Igor Spolcer, Ramunas Greicius, Editors: Katrin Kehrer, Kirron Kher, Amir Malik, Nadya Kotrsova, Production Companies: Filmia/Czech TV/Ars Media/Studio Virtual, Filmfeast International Film Festival 2003, 103 minutes, color


**Music:** Dario Marianelli.

**Producer:** Natalie Haarhof.

**Screenplay:** Max Faerberboeck.

**Editor:** Martin Hagemann.

**Cinematography:** Faerberboeck, Sarah Khan, Matthias Pacht, Moritz Pilzecker, Maria Schellbahn, John van Dufter, Cinematography: Carl F. Kaufmack, Editor: Eva J. Lind, Music: Dario Marianelli, Principal Cast: Belalq Amansaddar, Justus von Damanany, Nae Hee Dil, Arja King, Nae Pilzecker, Moritz Pilzecker.

**Production Companies:** (Pakistani) Unimited (French/Germany) (Germany), Producer: Kirron Kher, Amir Malik, Anshul Malmuk, Saima Shahid, Shilpa Shaha.

Friday, April 23, 9:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas

**Screenplay:** Vuyo Dabula, Lebo Mathosa, Glen Gabela, Sibusiso Mhlangu, Michael Dlamini.

Saturday, April 24, 7:00 p.m., Loews Cineplex Wisconsin Avenue Cinemas

**Editor:** Madan Gopal Singh.


**Politics**

Tuesday, April 27, 8:45 p.m., Avalon Theatre

**Wednesday, April 28, 6:45 p.m., Avalon Theatre**

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

**Politics**

Silent Waters

**Khamosh pani**

Sabiba Sumar

Pakistan/France/Germany, 2003, 100 minutes, color

**Widowed Ayesha lives in the halcyon Pakistani Punjabi village of Charkhi near the Indian border. She lives for her 18-year-old son Saleem, who has yet to find his way in the world. He is deeply in love with the proud and beautiful Zubeda who is planning to be a career woman. All seems blissful in the village until the news of General Zia coming to power; and the arrival of two strangers from Lahore preaching revolutionary Islamic values. The young village men, including Saleem, quickly get swept up in the religious fervor. Meanwhile, Ayesha has a mysterious visitor who forces her to unveil a shocking secret with catastrophic consequences.**—Cary Rajinder Sawhney, The Times BFI, 47th London Film Festival 2003

**Politics**

IN PUNJABI WITH ENGLISH SUBTITLES

**Production Companies:** With Films (Pakistan/Unlimited (French/Germany) (Germany)), Producer: Saadab Ahnadeer, Sarah Khan, Matthias Pacht, Moritz Pilzecker, Maria Schellbahn, John van Dufter, Cinematography: Carl F. Kaufmack, Editor: Eva J. Lind, Music: Dario Marianelli, Principal Cast: Belalq Amansaddar, Justus von Damanany, Nae Hee Dil, Arja King, Nae Pilzecker, Moritz Pilzecker.

**Screenplay:** Parmita Vohra, from a story by Sabiba Sumar, Cinematography: Rajesh Naitari, Editor: Baddie Bhukot, Music: Madan Gopal Singh, Principal Cast: Kirron Kher, Amir Malik, Anshul Malmuk, Saima Shahid, Shilpa Shaha.

Wednesday, April 29, 9:00 p.m., Avalon Theatre

**Tuesday, April 27, 8:45 p.m., Avalon Theatre**

**Wednesday, April 28, 6:45 p.m., Avalon Theatre**

■ Co-presented with the Center for the Global South, American University.
**Spring, Summer, Fall, Winter...and Spring**

Bom Yeorm Gaeul Gyeoul Geurigo...Bom

Kim Ki-duk

South Korea/Germany, 2003, 102 minutes, color

When a young monk is found gleefully tying stones to a fish, a frog, and a snake, his master binds a rock to the child’s back and instructs him to set each animal free. The master warns that if any creature has died, the boy will carry that stone in his heart forever. Thus commences a journey that follows the monk’s transition from love and temptation as a teenager to a misstep as an adult, through his subsequent search for peace of heart, and ultimately to maturity. Anchored by the compelling relationship between master and pupil, the film finds its pace in their daily regimen, and in the gentle rhythms of nature.

——John Nein, 2004 Sundance Film Festival

**IN KOREAN WITH ENGLISH SUBTITLES**

**Production Companies:** LJ Films South Korea/Pandora Film Production (Germany)/Producer: Lee Seung-jae. 

**Cinematography:** Boas Jang

**Editor:** Kim Ki-duk. 

**Music:** Bank Jee-woong. 

**Principal Cast:** Oh Yeong-oo, Kim Ki-duk, Kim Yang-mi, Jae Gae-young, Ha Ye-jin.

**Sunday, April 25, 8:00 p.m., Landmark’s E Street Cinema**

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**Squint Your Eyes**

**Zmruz ozy**

Andrzej Jakimowski

Poland, 2003, 88 minutes, color

Mala, a plucky 10-year-old girl, runs away from home because her career-obsessed parents don’t have enough time for her. She is looked after by Jasiek, a former teacher who lives on an abandoned farm. When Mala’s parents can’t persuade her daughter to return home, Jasiek decides to help her in his own gentle way. First-time director Andrzej Jakimowski plays with the viewers’ expectations and creates a world balanced somewhere between reality and fantasy, between real life and a fairy tale. His poetic comedy poses serious questions about the values that parents surreptitiously communicate to their children.

——33rd Rotterdam International Film Festival 2004

**IN POLISH WITH ENGLISH SUBTITLES**

**Production Company:** ZAFI. 

**Producers:** Arkadiusz Arzygier, Tomasz Gassowski, Andrzej Jakimowski. 

**Screenplay:** Andrzej Jakimowski. 

**Cinematography:** Adam Biętani. 

**Editor:** Grzegorz Grzubkiewicz. 

**Music:** Tomasz Gassowski. 

**Principal Cast:** Agnieszka Zarnochowska, Dola Przybylska, Rafal Buraczak, Andrzej Chyra, Magdalena Foremniak.

**Friday, April 30, 6:45 p.m., Loews Cineplex Wisconsin Avenue Cinemas**

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**Stormy Weather**

**Solveig Anspach**

France/Iceland/Belgium, 2003, 91 minutes, color

In the psychiatric ward of a big city hospital in Belgium, idealistic doctor Cora feels an emotional tug to a mute homeless woman named Noa. Cora is so affected by the news that her patient has been returned to her southern Icelandic island home of Vestmannaeyjar that she shows up there unannounced to follow up. There she discovers Noa’s life, which includes a20-year-old husband and a helpful doctor. Director Solveig Anspach, who first came to international attention with her award-winning 1999 Paris-set drama Battle Cries, again displays a extraordinarily sure hand with her performers. For her intense performance as Noa, Didda Jonsdottir won the 2003 Eddie prize (Iceland’s version of the Oscar®) for best actress. —Eddie Cockrell

**IN FRENCH AND ENGLISH WITH ENGLISH SUBTITLES**

**Production Company:** En Filhos. 

**Producers:** Baltasar Koromak, Luc Darbonne, Jean-Pierre Darbonne. 

**Screenplay:** Solveig Anspach, Carla Vergilatti, Perre Erwan Guillaume, Roger Botelho. 

**Cinematography:** Benoit Dorval. 

**Editor:** Anne Ravel.

**Music:** Alexandre Cépédé. 

**Principal Cast:** Solveig Anspach, Didda Jonsdottir, Baltasar Koromak, Ingvar E Sigurdsson, Christina Samet.

**Monday, April 28, 6:45 p.m., Landmark’s E Street Cinema**

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**The Story of the Weeping Camel**

**Die geschichte vom weinenden kamel**

Byambasuren Davva, Luigi Falorni

Germany, 2003, 90 minutes, color

In South Mongolia’s vast Gobi desert, four generations of a camel herding family live in three tents while tending to their royal yet wary-eyed herd of Bactrian beasts of burden. When one camel rejects her white baby following a difficult birth, the family struggles to keep the calf alive before sending two sons on a trek across the desert to find a violinist trained to perform a ceremony that may or may not save the animal. A school who set out to make an hour-long documentary finds its pace in the rhythms of nature.

——Eddie Cockrell

**MONGOLIAN WITH ENGLISH SUBTITLES**

**Production Company:** Munich Film School HFF. 

**Producers:** Tessa N. Botter. 

**Screenplay:** Byambasuren Davva. 

**Cinematography:** Luigi Falorni. 

**Editor:** Anna Plitt. 

**Music:** Marcel Lenz. 

**Principal Cast:** Charch, Janche Ayunsu, Damd Chimel Chii, Artags Amgalabal. 

**Saturday, April 24, 7:30 p.m., National Geographic Society**

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**The Storytellers**

**Narradores de jave**

Eliane Caffe

Brazil, 2003, 102 minutes, color

When the eccentric denizens of a Brazilian backwater learn their town is soon to be flooded by a huge hydroelectric plant and dam project, they coax outspoken writer Antonio Bia out of exile to pen the glorious “true” story of their village—even though nobody can agree on a single historical detail and each account varies wildly. A breezy fable about the inconsistency of memory and the inevitability of change, The Storytellers is also a story about rural fortitude and the ways in which people must learn to live together regardless of their fate. Eliane Caffe’s second film is marked by spirited performances from the energetic cast, rugged locations in rural Brazil, and a jazzy, sinewy score. —Eddie Cockrell

**IN PORTUGUESE WITH ENGLISH SUBTITLES**

**Production Companies:** Bananas-Filmes/Guilherme Lebrant. 

**Producers:** Vania Cardim. 

**Screenplay:** Eliane Caffe. 

**Cinematography:** Hugo Renzville. 

**Editor:** Daniel Ribeiro. 

**Music:** DJ Colours. 

**Principal Cast:** Jose Dourado, Bernardo Reis, Rui Ribeiro, Nelson Kaler. 

**Tuesday, April 27, 6:30 p.m., Loews Cineplex Outer Circle**

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**This So-Called Disaster**

**Michael Almereyda**

United States, 2003, 87 minutes, color

This So-Called Disaster, a portrait of Sam Shepard and the rehearsals for his play “The Late Henry Moss” (which Shepard also directed in San Francisco, is anything but. Unfolding in a cramped abode shack in New Mexico, the play tells the story of two long estranged brothers (Nick Nolte, Sean Penn) reunited by the death of their father (James Gammon). Inspired by his own estranged father’s death, Shepard worked on the autobiographical piece intermittently for 16 years. Michael Almereyda’s film strives to understand what brought Shepard and his cast to a point where they were prepared to give to “Henry Moss” the intense emotional commitment it demands. Candid interviews with Nolte, Penn, et. al., offer absorbing, voyeuristic glances. —Scott Foundas, Variety

**Production Company:** RC. 

**Producers:** Callum Shone. 

**Cinematography:** Anthony Katagas. 

**Editor:** Kate Williams. 

**Principal Cast:** Bane Burnett, James Gammon, Woody Harrelson, Cheech Marin, Anne Winters, Nick Nolte, Sean Penn, Sam Shepard, Sheila Tousey.

**Saturday, April 24, 7:00 p.m., AFI Silver Theatre and Cultural Center**
To Kill a King
Mike Barker
United Kingdom/ Germany, 2003, 102 minutes, color

Controversial mid-17th century period of civil war and the resulting short-lived republic sets the stage for To Kill a King. The gradual falling out between General Sir Thomas Fairfax (co-producer Dougray Scott, Mission: Impossible II) and his deputy Oliver Cromwell (Tim Roth, Reservoir Dogs) plays out against the latter’s obvious attraction to the trappings and wife (Dulcine Film’s France/Arka) works at the title bar in a snowbound Armenian room concerns a young star of international cinema. —Eddie Cockrell

IN MANDARIN WITH ENGLISH SUBTITLES

Friday, April 23, 9:00 p.m., Avalon Theatre

Saturday, April 24, 7:00 p.m., Avalon Theatre

The Twilight Samurai
Yoji Yamada
Japan, 2003, 129 minutes, color

A low-ranking samurai with the Unasaka clan in northeastern China's Shonai province, recent widower Seiibeiguchi toils in obscurity on menial clan tasks while caring for a senile mother and two young daughters. Seiibeirestorts his uncle's suggestion that he remarry, although he does have to disarm the angry ex-husband of the woman chosen for him. As intermecnic conflict rolls the clan, Seiibeiregarded to kill the renegade Yogo, and so sets out to complete the task. Winner of the best picture and director awards at Japan's version of the Academy Awards®, and one of the final five films nominated for the 2003 best foreign film Oscar®. The Twilight Samurai was a major commercial success in Japan. —Eddie Cockrell

IN JAPANESE WITH ENGLISH SUBTITLES

Friday, April 23, 6:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Sunday, May 1, 9:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Two Summers
Jorge Furtado
Brazil, 2002, 74 minutes, color

There are four kinds of girls, amiable teenager Chico learns from his pal. "The first turns you into an idiot, the other two I can’t remember." Possessed of exactly that brand of irreverent humor, this self-assured and finely played Brazilian teen comedy follows Chico’s voyage of discovery after he loses his virginity to the lovely yet mysterious Riza, who promptly disappears. Later that fall she calls the moping lad out of the blue, claiming to be pregnant. Chico soon learns that things aren’t what they seem, and overcomes a particularly rocky road to true love via a new-found resourcefulness and a dollop of luck. —Eddie Cockrell

IN PORTUGUÊS WITH ENGLISH SUBTITLES

Sunday, April 25, 6:00 p.m., Loews Cineplex Outer Circle

Monday, April 26, 8:30 p.m., Loews Cineplex Outer Circle

Uniform
Diao Yi nan
Hong Kong, 2003, 92 minutes, color

Tactum Wang Xiaojian has been let go from the local enamel factory in China’s Shaanxi province and now helps his parents run their small laundry. Discovering that the cop he’s tried to deliver a uniform to has left his apartment after an accident, Wang impulsively tries on it and is thus emboldened to pick up music store clerk Zheng Shasha and fine random drivers to collect money for his ill dad’s hospital bills. But all good things must come to an end. Uniform won the prestigious Dragons & Tigers Award for Young Cinema at the 2003 Vancouver festival, where the jury praised it as “a first feature of remarkable maturity and accomplishment.” A fitting tribute for a fine debut. —Eddie Cockrell

IN MANDARIN WITH ENGLISH SUBTITLES

Friday, April 23, 9:00 p.m., Avalon Theatre

Vodka Lemon
Hiner Saleem
France/ Switzerland/ Armenia/ Italy, 2003, 90 minutes, color

Love blooms between widower Hamo and Nina, a widow who works at the title bar in a snowbound Armenian village that’s crippled by a faltering economy. Marbled with sympathetic eccentricities who make do against cruel and unusual odds, Vodka Lemon won the San Marco Prize at the 2003 Venice festival and has proven itself a left field festival favorite from Toronto to Bangkok. Kurdish director Hiner Saleem’s fourth feature film is a little gem that takes a potentially grim subject and mines it for maximum humor and insight. Filled with witty amusing sightgags that testify to the enduringly optimistic spirits of its beleaguered characters, the film is quite a charmer. It’s visually rich and utterly disarming. —David Stratton, Variety

IN ARABIAN WITH ENGLISH SUBTITLES

Wednesday, April 28, 8:45 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Thursday, April 29, 8:45 p.m., Loews Cineplex Wisconsin Avenue Cinemas

The Waiting Room
Bekleme Odasi
Zeki Demirkubuz
Turkey, 2003, 94 minutes, color

The final film in Zeki Demirkubuz’s "Tales About Darkness" trilogy, The Waiting Room concerns a film director preparing a new version of Dostoyevsky’s “Crime and Punishment” whose life is consumed by his work and his lover. The first two installments, Fate and The Confession, made Cannes festival history in 2002 as the first time two films by the same director were shown in the prestigious Un Certain Regard section. "Although his narratives are outwardly concerned with social issues," a programmer wrote of Demirkubuz’s oeuvre, “the films are fundamentally focused on his characters’ existential motivations.” Filmfest DC audiences will be among the first in the United States to see a new work by one of the rising young stars of international cinema. —Eddie Cockrell

IN TURKISH WITH ENGLISH SUBTITLES
Credits unavailable.

Sunday, April 25, 5:30 p.m., Landmark’s E Street Cinema

Monday, April 26, 6:30 p.m., Landmark’s E Street Cinema

★ Presented in cooperation with the Silk Road Film Festival
What Jackie Knew
Ce que savait Jackie

Patrick Jeudy
France, 2003, 55 minutes, color and black & white
Jacqueline’s clear-eyed knowledge of her husband’s burgeoning political power and entrenched personal pecadillos is at the heart of this thoughtful and fascinating assemblage of newsreel clips, home movies, photographs, and official White House footage. Director Patrick Jeudy peels away the perfect veneer of the Camelot mystique by playing images of the vigorous JFK against the impetus for Jackie’s decision to marry him despite his womanizing ways and her subsequent relationship with shipping magnate Aristotle Onassis, which was orchestrated with the utmost discretion. There’s no shred of sensationalism in What Jackie Knew, which presents a First Lady who enriched the country’s cultural climate even as she balanced her responsibilities as a wife against her needs as a woman.—Eddie Cockrell


Monday, April 26, 8:30 p.m., Avalon Theatre
Tuesday, April 27, 6:45 p.m., Landmark’s E Street Cinema

What the Eye Doesn’t See
Ojo que no ven

Francisco J. Lombardi
Peru, 2003, 149 minutes, color
The political climate during the final days of Alberto Fujimori’s presidency in Peru provides the context for Francisco J. Lombardi’s most recent feature film. (Previous works include The City and the Dogs, FFDC 1997; Under the Skin, FFDC 1996; and Captain Pantoja and the Special Service, FFDC 2001.) What the Eye Doesn’t See explores the corruption plaguing many Latin American governments. Six vignettes portray Peru’s social reality as its citizens attempt to cope during a critical juncture in their history. Effortlessly interwoven, they comprise a detailed tapestry depicting the fates of citizens who—whether influential or hardscrabble poor—are unable to decide their own destiny.—Diana Sanchez, 28th Toronto International Film Festival 2003

IN SPANISH WITH ENGLISH SUBTITLES


Friday, April 30, 8:30 p.m., Avalon Theatre
Saturday, May 1, 6:45 p.m., Avalon Theatre

Wheel of Time
Rad der zeit

Werner Herzog
Germany, 2003, 80 minutes, color
In January 2002, Werner Herzog traveled to Bodh Gaya, India, to experience the Kalachakra, or wheel of time, the largest Buddhist gathering in the world. His film includes an interview with His Holiness The XIV Dalai Lama. It explores the dedication of the faithful in India, Tibet, and Graz, Austria, and examines the creation and meaning of the large sand mandala central to the 10 days of teaching, prayers, and initiations. Initially skeptical of westerners adopting Buddhism, Herzog subsequently told a British interviewer “Only through understanding other religions will we eventually create lasting peace on this planet.”—Eddie Cockrell

IN ENGLISH AND GERMAN WITH ENGLISH SUBTITLES


Wednesday, April 28, 6:45 p.m., Loews Cineplex Wisconsin Avenue Cinemas
Thursday, April 29, 6:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Zatoichi

Takeshi Kitano
Japan, 2003, 115 minutes, color
The character Zatoichi was created in 1962 by Shintaro Katsumo, who portrayed him in 26 Japanese movies and a five-year TV series. Blind, Zatoichi roams late-feudal Japan as a yakuza, working as a masseur and indulging his fondness for gambling, drinking, and other vices. Thanks to heightened senses of hearing and smell, he’s also one of Japan’s most skilled swordsmen. He does a little social engineering on the side: righting the odd wrong, deflating pompous tyrants when necessary, and reassuring women that not all men are irredeemable jerks. “Beat” Takeshi parodied Zatoichi in his anarchic comedy Getting Any? Now he takes on the character for real.—Tony Rayns, The Times BFI 47th London Film Festival 2003

IN JAPANESE WITH ENGLISH SUBTITLES


Saturday, April 24, 8:00 p.m., Avalon Theatre
Sunday, April 25, 8:15 p.m., Avalon Theatre

Zatoichi Classics

New Tales of Zatoichi

Shin Zatoichi monogatari

Tokuzo Tanaka
Japan, 1963, 91 minutes, color
Pulpish and populist, the Zatoichi films are a powerful metaphor for post World War II Japan. In New Tales of Zatoichi the warrior finds himself in a quandary with his mentor; who has turned mercenary, and his mentor’s sister, who wants to marry him. There’s a Dirty Harry quality to The Fugitive, in which Zatoichi lies back at those who would collect a bounty on his head. The fights here are dazzling—some of the best Samurai swordfighting scenes ever filmed.—Wade Major, Box Office

IN JAPANESE WITH ENGLISH SUBTITLES


New Tales of Zatoichi: Sunday, April 25, 3:00 p.m., Avalon Theatre
The Fugitive: Saturday, May 1, 4:30 p.m., Avalon Theatre

The Yes Men

Chris Smith, Dan Ollman, Sarah Price
USA, 2003, 80 minutes, color
Those who protest the methods and policies of the World Trade Organization do so in different ways. But you’d have to get up pretty early in the morning to conceive pranks more elaborate than the ones pulled by Andy Bichlbaum and Mike Bonnano. They created a site parodying the WTO, and to their amazement, Andy Bichlbaum and Mike Bonnano. They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement, They created a site parodying the WTO, and to their amazement.


Tuesday, April 27, 6:45 p.m., Landmark’s E Street Cinema
Wednesday, April 28, 9:00 p.m., Landmark’s E Street Cinema
Program One: Short Films
Recommended for ages 8 and up

Sunday, April 25, 11:30 a.m., National Gallery of Art, FREE
Thursday, April 29, 10:30 a.m., Avalon Theatre, FREE
Friday, April 30, 10:30 a.m., Avalon Theatre, FREE
Sunday, May 2, 11:30 a.m., National Gallery of Art, FREE

Frank, Dinner is Ready!
Franti ku, k ve e i!
Directed by Jiri Plass
Czech Republic, 2001, 16 minutes, animation
A boy named Frank befriends an elderly lamplighter. Together, they walk all over town to find the answer to some ordinary but intriguing questions: Why are there lights at night and where does the light come from?

Nuligak’s Light
Directed by Richard Lavoie
Canada, 2001, 24 minutes, color
Young Nuligak lives on the ice in the Canadian Arctic as his ancestors did. When his grandfather injures his leg while collecting mussels, Nuligak must get him on a sled and drive the dog team to town for help. After his grandfather is in the hospital, Nuligak’s uncle tries to convince him to stay in town and go to school. Will Nuligak abandon his traditional life?

Warriors at Play
Directed by Dean Davis
Canada, 2002, 5 minutes, color
On an ocean-side cliff, a young boy awakens from a dream as the moon rises. Distant rhythms and chants draw him down a darkened path toward a circle of silhouettes. Through the brush, he spies souls engaged in acrobatic dance and martial art. He falls under a spell as he glimpses his destiny.

Program Two:
The Wizard of Oz
Directed by Victor Fleming
USA, 1939, 102 minutes
Recommended for ages 7 and up

Join us for a screening of a rare dye-transfer print directly from the MGM archives. The National Gallery’s children’s film program and 7th grade Media Production students from Eastern Middle School have teamed up to research some of the similarities and differences between the classic 1939 MGM production and L. Frank Baum’s book. Students will discuss their findings before each screening.

★ Presented in cooperation with the D.C. Arts and Humanities Education Collaborative

Cinema for Seniors
Free!

The Tuskegee Airmen
Robert Markowitz
USA, 1994, 100 minutes, color
Based on a true story, The Tuskegee Airmen chronicles the exploits of an U.S. Air Corps unit of black flyers during World War II. The trainees face dual enemies as they fight racism at home and abroad, and deal with racist government officers and officials while they are forced to compete at a higher level than their white counterparts. The film stars Laurence Fishburne as a Chicago law-school graduate and Cuba Gooding Jr. as a hip city kid playing hopeful recruits to the corps’ “Fighting 99th” squadron. Malcolm-Jamal Warner and Allen Payne join their fight over Europe and North Africa as members of the 332nd unit. The Tuskegee Airmen won three Emmy® and an Image award.


Tuesday, April 27, 10:00 a.m., Avalon Theatre, FREE
★ In Person: Sam Rhodes and other Tuskegee Airmen, members of the 332nd Fighter Group, who flew more than 200 combat missions during World War II.
★ Presented in part by
Reel Talk

The following programs offered in Filmfest DC’s Reel Talk will provide an opportunity for dialogue that will enhance the filmgoer’s experience. The tone is interactive; the atmosphere is informal.

Luncheon at the Arts Club:

Washington, DC Makes the Movies

Forrest Gump, The People vs. Larry Flynt, The Exorcist, The X-Files….What is the common denominator? Washington, DC. Join moderator Eddie Cockrell, independent film critic who covers international film festivals around the world for Variety, and a panel of professionals who make DC based films happen:

Crystal Palmer, Director, Mayor’s Office of Motion Picture and Television Development

Travis Gray, Brainbox Productions, producer of Five Lines, a feature-length independent film directed by Nick Panagopoulos, set in and around the color-coded Metrorail system.

Austin Hay, Washington, DC-based actor, whose credits include Being There, Pelican Brief, All the President’s Men…..and more.

Wednesday, April 28, 12:00 p.m., Arts Club of Washington, 2017 Eye Street, NW

$15 for lunch and discussion. Reservations required by 3:00 p.m. on Tuesday, April 27. To reserve, call 202-331-7282 ext. 16 or e-mail artsclub.membership@verizon.net

Take Metro Orange Line to Farragut West or Foggy Bottom/GWU or Red Line to Farragut North.

Filmmakers Forum

Pat Dowell, film critic and journalist, is the familiar voice reporting on film for NPR’s Morning Edition. She will moderate a panel of directors whose films are screening at Filmfest DC this year. The discussion, which gives you the opportunity to interact with the filmmakers, will provide an understanding of the director’s process: the art and technology, the heartache and headaches, the joy and rewards of filmmaking.

Saturday, May 1, 2:00 p.m.,
Borders, 14th & F Street, NW
Complimentary Coffee and Tea.

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