Festival Introduction

We are thrilled to welcome you to Filmfest DC, Washington's celebration of the best in world cinema!

Prepare to be entertained, provoked, and inspired by extraordinary new films from around the globe. These magical 12 days will showcase a wide range of fascinating new cinema and transform Washington into a filmgoer’s paradise.

This year, Filmfest DC will present From Beijing to Bollywood, a special series of films from India and China, two countries with which the United States is developing continually deeper relations. Representing the best of artistic vision, diversity, and social concerns, these series serve to provide a unique window into intriguing worlds. Hopefully, areas of culture previously unknown will be illuminated in new ways.

This is also a year of remarkable firsts. We are initiating the Filmfest DC Capital Focus Award for selected films in a juried competition. Combined with our Audience Award, the Capital Focus Award competition will spotlight films deserving of increased recognition. For the first time the festival has invited Guest Programmers—Chi-hui Yang for the Chinese cinema series and Manjula Kumar for the Indian cinema—to assist with our film selection. They have brought added integrity and vitality to our programming. You will also notice tightened venue locations and an expanded Filmfest DC for KIDS schedule to allow more DC Public School students to attend these free programs.

We are privileged to work with an extraordinary assortment of people to produce this event each year. The support we receive from our steadfast partners, board members, sponsors, and numerous volunteers is evidence of our city’s energy and generosity.

We extend our endless gratitude to all who have contributed to the festival’s success.

If you are new to Filmfest DC, we invite you to jump in. To those of you who have enjoyed this 12-day adventure before, welcome back. We are delighted to bring these exhilarating, works from these extraordinary countries to our screens, and invite you to join us—to be amazed, provoked and surprised.

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

Proclamation

WASHINGTON, D.C. INTERNATIONAL FILM FESTIVAL WEEKS

APRIL 13–24

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

WHEREAS, Filmfest D.C. is always working to serve the varied interests of Washington's diverse community, thereby earning it the honor of winning the 1994 Mayor’s Arts Award for Excellence in Service to the Arts; and

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

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


Anthony A. Williams
Mayor, District of Columbia
# Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening Night</td>
<td>4</td>
</tr>
<tr>
<td>Closing Night</td>
<td>5</td>
</tr>
<tr>
<td>Festival Guide</td>
<td>6–9</td>
</tr>
<tr>
<td>Ticket Information</td>
<td>8</td>
</tr>
<tr>
<td>Venues</td>
<td>9</td>
</tr>
<tr>
<td>Feature Film Descriptions</td>
<td>10–21, 26–37</td>
</tr>
<tr>
<td>Film Schedule</td>
<td>22–25</td>
</tr>
<tr>
<td>Filmfest DC for Kids</td>
<td>38–39</td>
</tr>
<tr>
<td>Cinema for Seniors</td>
<td>39</td>
</tr>
<tr>
<td>Reel Talk Panels</td>
<td>40</td>
</tr>
<tr>
<td>Filmfest DC Staff and Special Thanks</td>
<td>41–42</td>
</tr>
<tr>
<td>Print Sources</td>
<td>43–45</td>
</tr>
<tr>
<td>Sponsors</td>
<td>45–47</td>
</tr>
<tr>
<td>Film Index</td>
<td>48</td>
</tr>
</tbody>
</table>
Raincoat
Rituparno Ghosh

The Netherlands/Argentina. 2002, 86 minutes, color.

Two former lovers have been estranged for 17 years. Manoj (Ajay Devgan) and Niru (Aishwarya Rai), meet at the latter's house in a rundown south Calcutta neighborhood at the height of monsoon season. He's come from his hometown in neighboring Bihar state on business, while she's alone in the house while her husband is out of town. Victims of fate and circumstance, they project false appearances through a game of words, and attempt to hide the love that is still smoldering. They lie to each other throughout the encounter, putting on fancy facades punctuated with bright, bittersweet flashbacks to their amorous past. While the sumptuous, lengthy, and colorful Bollywood musicals have been getting all the press lately, India also has a rich tradition of intimate and emotionally complex chamber dramas, of which Raincoat is a prime example. Making his first Hindi film on the heels of Chokher Bali: A Passion Play (see page 8), Bengali director Rituparno Ghosh has written complex yet appealing roles for Bollywood stars Devgan and Rai. Enhanced by a haunting, evocative score, this cinematic meditation on the nature of sacrifice, love, pride, and pretense will make for a memorable opening night and is the perfect entrée to Filmfest DC's spotlight on contemporary Indian cinema.

—Manjula Kumar and Eddie Cockrell

IN HINDI WITH ENGLISH SUBTITLES


Wednesday, April 13, 7:00 p.m., Lincoln Theatre, followed by gala reception, $40.00.

★ In person: Director Rituparno Ghosh

■ Presented in cooperation with the Embassy of India
■ Hosted by Wendy Rieger, NBC4 Troupe
■ Performance by Gujarati Folk Dance
Ladies in Lavender

Charles Dance

United Kingdom, 2004, 103 minutes, color

The year is 1936. On a windswept Cornwall beach, practical Janet Widdington (Maggie Smith) and her more carefree younger sister Ursula (Judi Dench) find a young man (Good-Bye, Lenin’s Daniel Bruehl) who has been washed ashore after a violent storm. Suffering only from a broken ankle, the boy is tended to by outspoken housekeeper Dorcas (Miriam Margolyes) and examined by town doctor Mead (David Warner), who wants to know what the sisters plan to do with the boy. He’s Andrea Marowski, a Polish Jew who was swept over the side of his ship during a passage to America undertaken to escape the gathering storm of European war. While Janet and Ursula host his recuperation, they discover that Andrea is a talented violinist. But just by his presence, the young man causes ripples that lead to changes in everyone’s lives. Actor Charles Dance (White Mischief, Swimming Pool) first read William J. Locke’s short story in a book he found being used as a prop on a Budapest film set. With some judicious changes and an update from the 1890s to the mid-1930s, the story becomes a distinguished directorial debut that cherishes and showcases its magnificent cast.

—Eddie Cockrell

IN ENGLISH, GERMAN, AND POLISH WITH ENGLISH SUBTITLES


Sunday, April 24, 4:00 p.m., Regal Cinemas, followed by a party with live band and dancing, $15.00.
From Beijing...to Bollywood

Welcome to the 19th Annual Washington, DC International Film Festival, Washington's own celebration of exciting, new, and innovative cinema from around the world. Filmfest DC 2005 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 10, film descriptions are arranged alphabetically by film title, with show times and locations. The master schedule, on pages 22–25, lists each day's films and their show times. Films are shown in their original language with English subtitles.

Circle Audience Award

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 Capital Focus Award 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 Cinema for Seniors (see details on page 39).

China's New Wave

China’s vibrant film scene is one of the world’s most exciting, daring, and prolific, currently producing works of masterful artistry and compelling storytelling. China is undergoing social upheavals comparable to those that rippled through France four decades ago. The subsequent political, social, and economic changes are inspiring and necessitate artistic innovation. The result: a movement that is redefining world cinema. The films selected for this special focus offer a diverse look at the cinema of a nation in transition. They include underground and government-approved works as well as independent and commercial films. From technology’s invasion of everyday life (Cell Phone), to the lingering effects of the country’s recent history (Peacock, Shanghai Story, Letter From An Unknown Woman), to the ironic and sometimes devastating consequences of those left out of China's economic miracle (The World, Pirated Copy, Kekexili: Mountain Patrol), this collection of films is a chronology in progress of a cinema already sitting atop the world stage and still growing in influence.—Chi-hui Yang
Capital Focus Awards

Sponsored this year by Financial Dynamics Business Communications

The Capital Focus Award is a juried competition of selected films deserving of increased recognition. Films in the competition were selected by the festival’s programming staff and the winner will be determined by a jury of accomplished film professionals. A cash award will be given to the winning film’s director in recognition of his achievements. Films selected for this year’s award competition include:

**Captive** (Argentina)
**Dalecarlians** (Sweden/Denmark)
**The Hero** (Angola)
**I Love Cinema** (Egypt)
**Last of the First** (USA)
**Peacock** (China)
**Songs of Mahulbani** (India)
**The Syrian Bride** (Israel)

The Awards Jury is composed of:

- **Joe Barber**, Entertainment Editor, WTOP Radio
- **Matt Cowal**, Marketing Manager, Landmark Theatres
- **Peggy Parsons**, Head, Department of Film, National Gallery of Art
- **Ted Pedas**, President, Circle Films, Inc.
- **Cathy Wyler**, Programming Director, High Falls Film Festival
- **Susan Barocas**, Competition Coordinator

Panorama of Indian Cinema

As India continues to produce the largest number of films every year, the thematic variety, staggering diversity, linguistic richness, and cascade of complex emotions ornamented with exquisite music and dance accounts for the ever-increasing popularity of Indian cinema. In the past 50 years, numerous terms have been used to describe this variety: commercial films, new wave films, art house films, parallel cinema. However, Indian films defy finite definitions. The films selected for this special focus present a wide range of cinematic styles and a variety of themes. They range from the 1960’s newly restored musical extravaganza *Mughal-e-Azam* to a contemporary work that blends tradition and modernity (*Morning Raga*). We also present *Chokher Bali*, a historical film, and *Songs of Mahulbani*, which concerns tribal people struggling for their rights. There are powerful films such as *Dev*, which deals with socio-political issues, films like *The Journey*, which experiments with new concepts, and films that spotlight controversial gender issues. We have selected works of celebrated contemporary filmmakers like Mani Ratnam, Rituparno Ghosh, and Govind Nihalani and included the pioneering work of young, yet-to-be-discovered talent like Ligy Pullapally and Ashvin Kumar. Indian films continue to gain audiences all over the world as they explore the gamut of human emotions and experiences.—*Manjula Kumar*
**Tickets**

General Admission is $9.00. Special Admissions are noted.

Tickets are available through Tickets.com by calling (703) 218-6500 and at all Olsson’s Books and Records stores and Bradford Banks in the Maryland 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 AM - 9:00 PM (Monday- Sunday) for tickets. No advance tickets at theatres. No Tickets.com sales the day of the show.

Same day tickets may also be purchased at the theatre one hour before the first show of the day. Cash or Check sales only at the theatres.

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).
Theatres

Festival screenings will take place at the following convenient venues:

★ Avalon Theatre
5612 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, and Yellow lines to the Metro Center and/or Gallery Place/Chinatown Metro stops. Parking in adjacent garage is available at the reduced rate of $4.00 with validated ticket, Monday through Friday after 6:00 pm and weekends.

★ Regal Cinemas
701 7th St., NW.
Take Metro Green, Yellow, and Red lines to the Metro Center and/or Gallery Place/Chinatown metro stops. Three hours free parking with validation at adjacent garage on 6th Street between G and H.

Other Locations

★ 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 Line to Archives/Navy Memorial.

Take Metrobus or Metrorail

Filmfest DC
5x2
François Ozon
France, 2004, 90 minutes, color

Intellectually trenchant and emotionally honest, 5x2 is a feast of outstanding acting with powerful lead performances from Valeria Bruni-Tedeschi and Stephane Freiss. This film, from the same director who did Swimming Pool, gives us five glimpses of two people—married couple Marion and Gilles, first seen sitting down for divorce proceedings. We see the couple’s story backwards, from its unhappy ending, through an uneasy dinner party, childbirth, and Marion’s and Gilles’ wedding, to the moment the couple meet. Neither playful nor perplexing, the Memento-like reverse structure works to subtly devastating effect. We watch the couple’s dissatisfaction and tensions unfold, and then discover their sources in rifts or seemingly innocent moments that seed the eventual separation.

—Jonathan Romney, 2004 Times London Film Festival

IN FRENCH WITH ENGLISH SUBTITLES

Friday, April 15, 9:30 p.m., Regal Cinemas
Sunday, April 17, 9:00 p.m., Regal Cinemas

Absolut
Roméd Wyder
Switzerland, 2004, 94 minutes, color

In this mysterious political thriller, two activists plot to change the world. Alex, a young and idealistic man, and his computer-wiz friend Fred want to prevent a summit of world leaders from taking place. The two young men are working on a sophisticated computer virus that would be able to destroy financial transaction systems. With this, they intend to blackmail the local authorities in Geneva, banks, and the organizers of the summit. Just when things seem to be going according to plan, Alex gets into a car accident. When he wakes up from a two-day coma, he is suffering from amnesia. While slowly recalling some events, Alex finds out that Fred has disappeared.

—Ludmila Svikova, 2005 Rotterdam International Film Festival

IN GERMAN AND FRENCH WITH ENGLISH SUBTITLES

Friday, April 15, 9:00 p.m., Regal Cinemas
Saturday, April 23, 7:00 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Presented in cooperation with the Embassy of Switzerland.

Asphalt
Joe May
Germany, 1929, 94 minutes, black & white

One of the last German studio silents, Asphalt’s tender love story is set against a frenzied, traffic-jammed Berlin on the brink of modernity. Betty Amann, in a signature role, is a stylish thief who steals a precious gem from a jeweler. The cop who catches her eventually, and tragically, succumbs to her wiles. May, one of the principal directors of the silent era in Germany, fled to Hollywood soon after this film but never succeeded in Tinseltown as he had at home—Margaret Parsons

Organist Dennis James has played a leading role in the remarkable international revival of live musical scores for silent films. A featured performer on the international film festival circuit, Mr. James makes regular appearances at the San Francisco, Toronto, Washington D.C., and Philadelphia Cinema Festivals, as well as cinemateques throughout Europe and Asia.

SILENT WITH ENGLISH TITLES SCREENING ACCOMPANIED BY DENNIS JAMES ON THEATER ORGAN

Sunday, April 17, 4:30 p.m., National Gallery of Art, FREE

★ In Person: Musician Dennis James
**Autumn**  
**Automne**

Ra’up McGee  
France/USA, 2004, 110 minutes, color

In a blue-gray Paris straight from a vintage Jean-Pierre Melville crime picture, listless hit man Jean-Pierre reconnects with childhood sweetheart Michelle, who’s now an amateur photographer dabbling in the sales of illicit explosives. Contrasted with a creepy childhood flashback explaining their bond is Jean-Pierre’s deteriorating relationships with his increasingly annoyed knife-wielding boss, mobster-restaurantier Noel, and pal Andre. On the trail of a missing valve, Jean-Pierre’s allegiances to his profession and his love are put to the test. Quintessentially French in mood, performance, and plot, *Autumn* is the feature film debut of Ra’up McGee —Eddie Cockrell

IN FRENCH WITH ENGLISH SUBTITLES

**Production Company:** Next Week Filmworks.  
**Producer/Screenplay/Editor:** Ra’up McGee.  
**Cinematography:** Erin Harvey.  
**Music:** Cyril Morin.  
**Principal Cast:** Laurent Lucas, Irene Jacob, Benjamin Rolland, Dinara Droukarova, Michel Aumont.

Saturday, April 16, 9:15 p.m., Landmark’s E Street Cinema  
Sunday, April 17, 9:15 p.m., Landmark’s E Street Cinema

---

**American Premiere!**

**The Baghdad Blogger: Salam Pax**

*Salam Pax*

Iraq, 2005, 90 minutes, color, video

Featuring two new segments prepared just for Filmfest DC, this updated collection of nine reports from Iraq’s most famous man-on-the-street promises to be the hot ticket in this year’s line-up. Salam Pax introduces us to something we have never seen before, namely, the new Iraq, where despite ongoing violence an occupation, Iraqi citizens are expressing themselves in ways impossible under Saddam Hussein. In this series of video-diary entries, the blogger who describes himself as an architect—but not a good one—invites us to keep watching as the new Iraq is born.—2004 Vancouver International Film Festival

IN FARSI AND ENGLISH WITH ENGLISH SUBTITLES

**Production Company:** Guardian Films.  
**Producer/Screenplay/Cinematography/Editor:** Salam Pax.  
**With:** Salam Pax.

Friday, April 15, 9:30 p.m., Landmark’s E Street Cinema  
Saturday, April 16, 6:30 p.m., Landmark’s E Street Cinema  
★ **In Person:** Director Salam Pax

---

**Beautiful Boxer**

Ekachai Uekrongtham

Thailand, 2003, 114 minutes, color

Based on the real life of Thailand’s Nong Toon, *Beautiful Boxer* tells the story of a young boy from a poor family who enters a monastery, and then endures harsh training in Thai kickboxing camps to progress through a series of knockout matches and become the champion of his chosen sport. What sets *Beautiful Boxer* apart from *Rocky* is that Nong Toon has a greater ambition. As an observer puts it, “He fights like a man so he can become a woman.” Nong Toon has since undergone the sex change that he fought for. With this handsome production, Ekachai Uekrongtham has made an inspiring and universal story of the struggle for dignity and recognition.—2004 Palm Springs International Film Festival

IN THAI, ENGLISH, AND JAPANESE WITH ENGLISH SUBTITLES

**Production Company:** GMM Grammy.  
**Producer:** Ekachai Uekrongtham.  
**Screenplay:** Ekachai Uekrongtham, Desmond Sim Kim Jin.  
**Cinematography:** Chatchat Nantianyotada.  
**Editor:** Duansak Puongongko.  
**Music:** Amornbhong Methakunbuth.  
**Principal Cast:** Asanee Suwan, Sorapong Chatree, Om-anong Penyakong, Kyoko Inoue, Sitiporn Niyom.

Saturday, April 16, 7:00 p.m., Regal Cinemas  
Monday, April 18, 9:00 p.m., Regal Cinemas  
★ **In Person:** Director Ekachai Uekrongtham

---

**Annual International Filmfest DC 2005**

**19th Annual International Filmfest DC 2005**
Beautiful City
Shahr-e ziba
Asghar Farhadi
Iran, 2004, 101 minutes, color, video
Winner of the grand prize at the 2004 Warsaw festival, Beautiful City is an engaging and complex psychological drama that focuses on the Iranian judicial system and blood revenge. The film opens in a juvenile prison, where a young boy who killed a girl when he was 16 awaits the death penalty. His sentence cannot be carried out until he turns 18, and upon his 18th birthday, his best friend, Ala, is determined to do everything possible to stop the execution. For that, Ala needs to convince the dead girl’s family to drop all charges. Ala finds his friend’s sister and persuades her to help him approach the family. In the meantime, Ala and the sister start to have feelings for one another. —Ludmila Cvikova, 2005 Rotterdam International Film Festival

IN Farsi with English subtitles
Sunday, April 17, 6:30 p.m., Landmark’s E Street Cinema
Wednesday, April 20, 6:45 p.m., Landmark’s E Street Cinema

Boxers and Ballerinas
Mike Cahill, Brit Marling
USA, 2004, 94 minutes, color, video
Two young filmmakers profile two fighters and two dancers, one of each in Miami and one of each 90 miles away in Havana. Though athletes and artists are traditionally tops on the list of people authorized to travel outside of Cuba, their occasional defections place more controls on those who remain. A prodigiously gathered and precisely orchestrated symphony of sights and sounds from both sides of the Florida Straits—much of it filmed on the sly, without official permission—Boxers and Ballerinas weaves controversial political theory, traumatic historical signposts, and urgent human drama (including a few strong Washington connections) into a stylish and provocative whole.—Eddie Cockrell

Monday, April 18, 6:30 p.m., Landmark’s E Street Cinema
Tuesday, April 19, 9:15 p.m., Landmark’s E Street Cinema
★ In Person: Director Nick Shumaker

The Boys and Girl From County Clare
John Irvin
Ireland/United Kingdom/Germany, 2003, 90 minutes, color
In 1960s Liverpool, directly across town from where The Beatles are drawing crowds, Irishman Jimmy McMahon is preparing his traditional Irish band to take on an ensemble led by his long-estranged sibling John Joe in the county of their birth. The brothers originally fell out over Maisie, who now plays piano in John Joe’s group and keeps a tight leash on her daughter Anne, the fiddler. When Anne falls for Jimmy’s star flute player, the stage is set for a duel of emotions and chops that eventually results in a fractious harmony of sorts. The bouncing music, stunning locations, and sly performances make The Boys and Girl From County Clare a near-perfect date movie for all ages.—Eddie Cockrell

Friday, April 22, 6:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas
Saturday, April 23, 9:00 p.m., Loews Cineplex Wisconsin Avenue Cinemas
Brothers

Brødre

Susanne Bier

Denmark, 2004, 117 minutes, color

Always the good son, Michael picks up his black-sheep brother Jannik at the prison gates on the way home to wife Sarah on the very evening he’s scheduled to be sent to Afghanistan as part of the Danish United Nations force. When Michael’s helicopter is shot down and he’s mistakenly listed as killed in action, Jannik and Sarah begin a slow and awkward re-evaluation of their relationship—even as Michael must live off his wits before being forced by his captors to make a traumatic choice between life and death. When he returns home after a daring rescue, the brothers discover that many things have changed and Sarah is now in the middle of an ill-fated case of sibling rivalry.—Eddie Cockrell

IN DANISH WITH ENGLISH SUBTITLES


Tuesday, April 19, 9:00 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Captive

Cautiva

Gaston Biraben

Argentina, 2003, 115 minutes, color

In 1994 Buenos Aires, 15-year-old Cristina is plucked from her Catholic school classroom and told by a federal judge that she is one of 74 children “appropriated” by the government from their birth parents, who were subsequently among the 30,000 civilians disappeared under Argentina’s military dictatorship. At first numb with shock, Cristina becomes determined to uncover her true heritage. Along the way she discovers she was born at the very same hour members of the Fascist Junta were welcoming the Argentine football team following their 1978 World Cup victory. A deeply felt drama as persuasive as any good thriller, Captive is based on real-life events.—Eddie Cockrell

IN SPANISH WITH ENGLISH SUBTITLES


Friday, April 15, 9:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Saturday, April 16, 9:45 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Cell Phone

Shouji

Feng Xiaogang

China/Hong Kong, 2004, 106 minutes, color

Affairs of the heart—what is said and not meant to be said—are complicated by the omnipresence of cell phones and the hapless individuals who use them in this sly, urban comedy. Yan Shouyi is a TV talk show host who can’t seem to keep his hands to himself and whose philandering ways are continually bungled by cellular mishaps. As he stumbles through deceptions and dalliances and hosts his ironically titled show “Let the Truth Speak,” his life’s tangled skein (which includes a pregnant ex-wife, a live-in girlfriend, and a lover) threatens to unravel and overturn his carefully constructed world.—Chi-Hui Yang

IN MANDARIN WITH ENGLISH SUBTITLES


Thursday, April 21, 8:45 p.m. Landmark’s E Street Cinema

Friday, April 22, 6:30 p.m., Landmark’s E Street Cinema
Chokher Bali: A Passion Play

Rituparno Ghosh

India, 2003, 145 minutes, color

Adapted from the Nobel laureate Rabindranath Tagore’s novel, Chokher Bali is a period film set in Bengal 1902-1905 when the raging political turmoil over the proposed partition of Bengal was at its peak. A psychological study of complex relationships within a land-owning family, Chokher Bali tells the story of four young people trapped in a web of destiny and sexual manipulations. Their conflict mirrors that of Bengal’s. As director Rituparno Ghosh puts it, “A household in disarray is set against a state in turmoil. The breaking up of a home is linked with the destruction of a nation’s pride. A widow’s striving for freedom is equated with a country’s struggle for independence.” —Manjula Kumar

IN BENGALI WITH ENGLISH SUBTITLES


Friday, April 15, 7:00 p.m., Loews Cineplex Wisconsin Avenue Cinemas Wednesday, April 20, 7:00 p.m., Avalon Theatre ★ In Person: Director Rituparno Ghosh

Clean

Olivier Assayas

France/United Kingdom/Canada, 2004, 111 minutes, color

The extraordinary Maggie Cheung and Nick Nolte deliver subtle, moving career performances in Clean. They play a mother and grandfather embroiled in an emotional chess match for the heart and custody of the young boy who means so much to them. Cheung, whose performance won her a Best Actress Award at Cannes, is astonishing as Emily, who finds herself abandoned by friends and family after her faded rock-star partner passes away in a dingy motel. Nolte’s tender performance is endearing and his signature gravelly tones take on tremendous resonance as the voice of pragmatism and faith. The film plays out in locations ranging from industrial Ontario, Canada to Paris and London. Olivier Assayas also directed Irma Vep (FFDC 1997)—2004 Toronto International Film Festival

IN ENGLISH, FRENCH, AND CANTONESE WITH ENGLISH SUBTITLES


Friday, April 22, 9:45 p.m., Regal Cinemas Saturday, April 23, 6:30 p.m., Regal Cinemas

Cronicas

Sebastian Cordero

Mexico, 2004, 98 minutes, color

Cronicas articulates a profound commentary on American foreign policy and the media’s ravenous hunger for “the story.” Star reporter Manolo (John Leguizamo) travels from Miami to Ecuador with his producer Marisa (Leonor Watling) and cameraman Ivan (Jose Maria Yazpik) to cover the story of the “Monster of Babahoyo,” a serial murderer of children who has so far eluded capture. While researching the case, Manolo helps save a scruffy bible salesman, Vinicio (Damian Alcazar, in an incredibly nuanced performance), from a lynching after the man runs over a child. When he visits Vinicio, who’s been imprisoned for manslaughter, Manolo discovers he knows a great deal about the Monster’s crimes and makes a devil’s wager.—Diana Sanchez, 2004 Toronto International Film Festival

IN SPANISH WITH ENGLISH SUBTITLES


Tuesday, April 19, 6:45 p.m., Loews Cineplex Wisconsin Avenue Cinemas Thursday, April 21, 6:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas
Dalarna is a county north of Stockholm known for sterling vistas and a brisk tourist trade. The locals, called Dalecarlians, are known as an obstinate, self-absorbed lot who think their region the very heart of Sweden. When Mia, a hard-charging career woman, forces herself to leave the city to celebrate her father’s 70th birthday with family and friends at the local meeting hall, her presence sets in motion a chain of events that changes the lives of every stubborn and eccentric townie in the room. The pitch-perfect cast strikes just the right balance of pathos and absurdity in a film that deftly manages to blend stage-sized theatrics and shrewdly-observed character comedy into a mordant comic concoction.—Eddie Cockrell

IN SWEDISH WITH ENGLISH SUBTITLES

Wednesday, April 20, 9:00 p.m., Loews Cineplex Wisconsin Avenue Cinemas
Friday, April 22, 8:45 p.m., Loews Cineplex Wisconsin Avenue Cinemas

A story of love, friendship, loyalty, and betrayal is told against the background of the Hindu-Muslim divide leading to the riots in Godhra, Gujarat. The friendship between Joint Commissioner of Police Dev Pratap Singh (Amitabh Bachchan), a proud, idealistic, and seasoned officer and Special Commissioner Tejinder Khosla (Om Puri) is fraught with conflicts and contradictions that result in a dramatic collision. Dev’s idealism is tested by battles with corrupt politicians and other officials that abuse power. Meanwhile Farhaan, a young, unemployed law school graduate, and the girl he loves become irreversibly linked with the Commissioner and question his integrity.—Manjula Kumar

IN HINDI WITH ENGLISH SUBTITLES

Sunday, April 17, 3:30 p.m., Avalon Theatre
Sunday, April 17, 8:00 p.m., Avalon Theatre
Le Grand Voyage
Ismael Ferroukhi
France/Morocco, 2004, 108 minutes, color

A French-born Moroccan son drives his iron-willed father across seven countries to Mecca in the graceful drama Le Grand Voyage. He's immersed in exams and nowhere near a good Muslim, so Reda is less than thrilled when he's assigned the task of hauling dad from France to Saudi Arabia, particularly since his father's so inflexible that he performs his prayers during a customs queue and throws Reda's chirping cell phone in a garbage can. They finally join a caravan of the devout making their own pilgrimages—leaving the secular son as odd atheist out. Fundamental, thought-provoking, and wryly funny differences between the two men punctuate the plot as glimpses of the European countryside streak past their vehicle's windows.—Eddie Cockrell

IN FRENCH, ARABIC, AND ENGLISH WITH ENGLISH SUBTITLES

Production Companies:
Ognon Pictures/Arte France Cinema (France)/Soread 2M/Casablanca Films/Les Films du Passage (Morocco).
Producer:
Humberto Balsan.
Screenplay:
Ismael Ferroukhi.
Cinematography:
Katell Djian.
Editor:
Tina Baz.
Music:
Fowzi Guerdjou.
Principal Cast:
Nicolas Cazale, Mohamed Majd, Jacky Nercessian.

Wednesday, April 20, 6:30 p.m.,
Loews Cineplex Wisconsin Avenue Cinemas
Thursday, April 21, 6:45 p.m.,
Loews Cineplex Wisconsin Avenue Cinemas

The Green Hat
Liu Fendou
China, 2003, 98 minutes, color

Audacious and entertaining, The Green Hat is Liu Fendou's directorial debut. According to Chinese lore, a green hat is the sign of a cuckold, and betrayal is the cosmic connective tissue intertwining two men in a tragicomic crisis of manhood and sex. A bank robber is mocked by his partners for an unthinkable two-year abstinence while he faithfully (or foolishly) waits to reunite with his girlfriend overseas. Meanwhile, a weathered cop's frustrations over his impotence and inadequate "average size" begin to boil over when his duplicitous wife makes no secret of her lover. When the paths of these men cross and result in two hostage situations, something much deeper about sexual politics is revealed.—Chi-hui Yang

IN MANDARIN WITH ENGLISH SUBTITLES

Production Company:
Almost Entertainment Pictures.
Producers:
Lu Yan, A-Cheng, Peggy Chiao, Hu Xiaojun
Screenplay:
Liu Fendou.
Cinematography:
Chen Ying.
Editor:
Jia Ciping.
Music:
Jin Wu. Principal Cast:
Xi Zi, Liao Fan, Li Mei, Hai Yitian.

Friday, April 22, 8:30 p.m.,
Loews Cineplex Wisconsin Avenue Cinemas
Saturday, April 23, 2:00 p.m.,
Loews Cineplex Wisconsin Avenue Cinemas
The Hero
O Heroi
Zeze Gamboa
Portugal/Angola/France, 2004, 99 minutes, color

Winner of an award at this year’s Sundance Film Festival and the opening film of MOMA’s New Directors series, The Hero is a narrative triumph for former documentarian Zeze Gamboa. After losing his leg in a mine explosion during the Angolan civil war, 20-year vet Vitorio is discharged from the local veterans’ hospital with an artificial limb. When his prosthetic is stolen, he seeks solace in the arms of a brittle hooker. Meanwhile 10-year-old Manu dreams of being reunited with his father, who has never returned from the war. As his teacher struggles to keep Manu from the clutches of a street urchin, she persuades her influential boyfriend to arrange a radio interview that just might bring Vitorio and Manu together.

—Eddie Cockrell

IN PORTUGUESE WITH ENGLISH SUBTITLES

Production Companies: David & Golias (Portugal)/Gamboa & Gamboa (Angola)/Le Films de L’Apres Midi (France).
Producer: Fernando Vendrell.
Screenplay: Carla Baptista.
Cinematography: Mario Masini.
Editor: Anna Ruiz.
Music: David Linx, Diederik Wissels.
Principal Cast: Oumar Makena Diop, Milton Coelho (Santo), Patricia Bull, Neusa Borges, Maria Ceica.

Friday, April 15, 6:45 p.m., Regal Cinemas
Saturday, April 16, 9:30 p.m., Regal Cinemas

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

The Holy Girl
La ninia santa
Lucrecia Martel
Argentina/Spain/Italy, 2004, 103 minutes, color

An old hotel becomes the staging area for sexual chicanery and quasi-religious fervor in this extraordinary second film from Argentine writer-director Lucrecia Martel. During an increasingly ribald medical convention, timid Dr. Jano impulsively rubs up against Amalia, the barely pubescent daughter of hotel manager Helena. The indiscrention sets in the arms of a brittle hooker. Meanwhile 10-year-old Manu dreams of being reunited with his father, who has never returned from the war. As his teacher struggles to keep Manu from the clutches of a street urchin, she persuades her influential boyfriend to arrange a radio interview that just might bring Vitorio and Manu together.

—Eddie Cockrell

IN HUNGARIAN WITH ENGLISH SUBTITLES

Production Companies: Lita Stantic (Argentina)/El Deseo (Spain)/Senso (Italy).
Producer: Lita Stantic.
Screenplay: Lucrecia Martel.
Cinematography: Felix Monti.
Editor: Santiago Ricci.
Music: Andres Genzienzo.
Principal Cast: Mercedes Moran, Carlo Bellosio, Alejandro Urdapilleta, Maria Alche, Juleta Zylberberg.

Sunday, April 17, 6:30 p.m., Regal Cinemas
Monday, April 18, 6:30 p.m., Regal Cinemas
Innocent Voices
Voces inocentes
Luis Mandoki
Mexico, 2004, 110 minutes, color

Set against the 1980s Salvadoran civil war that pitted the army against a peasant guerrilla force, *Innocent Voices* follows the harrowing, yet determined, day-to-day existence of 11-year-old Chava, whose small village is one of the last caught on the front lines between the warring forces. Chava is an unfailingly plucky boy who knows full well he’s about to turn 12—the age of automatic conscription—and thus becomes increasingly clever in thinking about how to avoid this. In the tradition of *Forbidden Games*, *Hope and Glory*, and this year’s Filmfest DC attraction *Machuca* (see page 14), *Innocent Voices* speaks to the toll of war on children, and their instinctual spirit to rise above the often senseless conflict.
—Eddie Cockrell

IN SPANISH WITH ENGLISH SUBTITLES

Production Companies: Altavista Films, Lawrence Bender Productions, in association with Santa Domingo Films, Muvi Films.
Producers: Lawrence Bender, Luis Mandoki, Alejandro Soberon Kuri.
Screenplay: Oscar Torres.
Cinematography: Juan Ruiz Anchia.
Editor: Aleshka Ferrero.
Music: Andre Abujamra.
Principal Cast: Carlos Padilla, Leonor Varela, Gustavo Munoz, Jose Maria Yazpik, Ofelia Medina.

Friday, April 22, 6:30 p.m., Regal Cinemas
Saturday, April 23, 9:15 p.m., Regal Cinemas

The Journey
Sancharam
Ligy Pullappally
India, 2004, 107 minutes, color

In *The Journey*, director Ligy Pullappally handles a controversial subject with stark simplicity, sensitivity, and subtlety. We first meet Kiran and Delilah as two young women living in rural Kerala. Despite their differences—Kiran is a reserved intellectual while Delilah is outgoing and playful—the girls’ childhood friendship deepens and continues into adulthood. The relationship changes as Kiran realizes she is physically attracted to Delilah. To hide her desire, Kiran helps a male friend carry out a bizarre scheme to win Delilah’s heart. In the process, Delilah discovers Kiran’s feelings for her and their romance blossoms. The eventual discovery of the girls’ secret relationship culminates in a tragic yet triumphant denouement.
—Manjula Kumar

IN MALAYALAM WITH ENGLISH SUBTITLES


Monday, April 18, 9:00 p.m.,
Loews Cineplex Wisconsin Avenue Cinemas
Tuesday, April 19, 6:30 p.m.,
Loews Cineplex Wisconsin Avenue Cinemas

★ In Person: Director Ligy Pullappally
The Keys to the House
La chiavi di casa

Gianni Amelio
Italy/Germany/France, 2004, 100 minutes, color

In looking after children, do parents also look after themselves? This question lies at the heart of The Keys to the House, a nuanced exploration of a man’s transformation into a father. At a Munich railway station, Gianni prepares to meet his son for the first time. Fifteen-year-old Paolo is sleeping aboard a train bound for Berlin, where Gianni will accompany him for medical treatment. Paolo was born with physical and psychological disabilities; his body is twisted and he walks with a cane, while his personality is uncommonly open and trusting. In the German hospital they meet Nicole, who has a severely disabled child and, with curiosity and empathy, begins probing the rift between father and son.—Leslie Camhi, Village Voice December 21, 2004

IN ITALIAN WITH ENGLISH SUBTITLES

Production Companies: RAI Cinema (Italy)/Achab Film (Italy)/Pola Pandora Film (Italy)/Arena Films (France).

Producer: Enzo Porcelli.

Screenplay: Gianni Amelio, Sandra Petraglia, Stefano Rulli.

Cinematography: Luca Bigazzi.

Editor: Simona Paggi.

Music: Franco Piersanti.

Principal Cast: Kim Rossi Stuart, Andrea Rossi, Charlotte Rampling.

Wednesday, April 20, 9:00 p.m. Landmark’s E Street Cinema
Saturday, April 23, 6:30 p.m. Landmark’s E Street Cinema

Kings and Queen
Rois et reine

Arnaud Desplechin
France, 2004, 150 minutes, color

Kings and Queen tells the stories of Nora (Emmanuelle Devos) and Ismaël (Matthieu Amalric), two former lovers on very different paths. While Nora confronts the tragedy of her father’s slow descent into illness and the ghosts of her own past, Ismaël is forced to confront his own issues while making a comic turn in a mental hospital run by Dr. Vasset (Catherine Deneuve). An emotional rollercoaster fueled by a fierce intelligence, Kings and Queen draws inspiration from mythology, Shakespearean forms, and the grand novels of the past while presenting a thoroughly modern understanding of human relationships.—2005 Sarasota Film Festival

IN FRENCH WITH ENGLISH SUBTITLES

Production Companies: Why Not, France 2 Cinema, Rhone-Alpes Cinema.


Friday, April 15, 9:15 p.m., Landmark’s E Street Cinema
Monday, April 18, 9:00 p.m. Landmark’s E Street Cinema

Kekexili: Mountain Patrol
Kekexili
Lu Chuan
China/Hong Kong, 2004, 95 minutes, color

Set in the rugged expanse of the Tibetan Plateau and shot with a breathtaking urgency, Kekexili: Mountain Patrol is a stunning, western-inspired tale of survival and morality. Based on true events surrounding the near-extinction of Tibetan antelope, the film chronicles a mountain patrol’s harrowing 17-day trek in pursuit of poachers leaving a trail of the animals’ skinned carcasses. The patrol, led by a hard-nosed Tibetan, endures fateful encounters in its dogged but dubious quest, from quicksand to machine-gun toting poachers. Most daunting and consequential, however, is the harsh natural environment that defines this isolated region of the world, and a mode of survival in which morality acquires a less than absolute standing and ultimately speaks much larger truths.—Chi-hui Yang

IN TIBETAN AND MANDARIN WITH ENGLISH SUBTITLES

Production Companies: Huayi Brothers/Taihe Film Investment Co. (China)/Columbia Pictures Film Production Asia (Hong Kong).


Principal Cast: Dubuje, Zhang Lei, Qi Liang, Zhao Xueying.

Monday, April 18, 9:15 p.m. Landmark’s E Street Cinema
Tuesday, April 19, 9:30 p.m. Landmark’s E Street Cinema

The Keys to the House
La chiavi di casa

Gianni Amelio
Italy/Germany/France, 2004, 100 minutes, color

In looking after children, do parents also look after themselves? This question lies at the heart of The Keys to the House, a nuanced exploration of a man’s transformation into a father. At a Munich railway station, Gianni prepares to meet his son for the first time. Fifteen-year-old Paolo is sleeping aboard a train bound for Berlin, where Gianni will accompany him for medical treatment. Paolo was born with physical and psychological disabilities; his body is twisted and he walks with a cane, while his personality is uncommonly open and trusting. In the German hospital they meet Nicole, who has a severely disabled child and, with curiosity and empathy, begins probing the rift between father and son.—Leslie Camhi, Village Voice December 21, 2004

IN ITALIAN WITH ENGLISH SUBTITLES

Production Companies: RAI Cinema (Italy)/Achab Film (Italy)/Pola Pandora Film (Italy)/Arena Films (France).

Producer: Enzo Porcelli.

Screenplay: Gianni Amelio, Sandra Petraglia, Stefano Rulli.

Cinematography: Luca Bigazzi.

Editor: Simona Paggi.

Music: Franco Piersanti.

Principal Cast: Kim Rossi Stuart, Andrea Rossi, Charlotte Rampling.

Wednesday, April 20, 9:00 p.m. Landmark’s E Street Cinema
Saturday, April 23, 6:30 p.m. Landmark’s E Street Cinema
Kontroll
Nimrod Antal
Hungary, 2003, 105 minutes, color
Superbly shot, slyly acted, and dazzlingly scored, Kontroll is a hyperkinetic thrill ride. In the dingy Budapest subway system, someone is pushing innocent people in front of trains. For rumpled loner Bulcsu, this represents an insult to the motley crew of ticket inspectors under his supervision and a direct threat to his idiosyncratic way of life (he lives on the platforms and in the tunnels, curling up on the floor to sleep when the trains are idle). While idly romancing the eccentric daughter of a legendary trainman and staying off the often-violent ridicule of colleagues and the public, Bulcsu begins a surrealistic journey of self that leads to sparks on the tracks and romance on the rails.
—Eddie Cockrell

Last of the First
Anja Baron
USA, 2004, 88 minutes, color and black & white, video
For a concentrated blast of traditional early American jazz as practiced by the masters, come along with Anja Baron and her film crew as they follow the spirited peregrinations of the Harlem Blues and Jazz Band. Together for three decades, this ensemble includes Fats Waller’s seemingly indestructible guitarist Al Casey; Bill Doggett saxophonist Bubba Brooks; Louis Armstrong’s pianist Edwin Swanson; Duke Ellington guitarist Lawrence Lucie; Jonah Jones bassist Ivan Rolle; Frank Sinatra’s drummer of choice Johnny Blowers; and vocalist Laurel Watson, who worked with Count Basie and Duke Ellington. These dedicated players are as comfortable doing local gigs as they are traveling to Mexico, Berlin, Stockholm, and Moscow’s Tschaikovsky Hall, this last date showcasing Blowers’ still-astonishing chops.—Eddie Cockrell

Capital Focus Award
King’s Game
Kongekabale
Nikolaj Arcel
Denmark, 2004, 107 minutes, color
This slick, compelling political thriller has a universally pertinent question at its core: Who wields the real power in any democracy? Based on a novel by former parliamentary press officer Niels Krause-Kjoer, King’s Game charts a devious power struggle through the eyes of political journalist Ulik Torp. Weeks away from the general election, Danish Centre Party leader Aksel Brunn is riding high in the opinion polls. When he is seriously injured in a car accident, a power play ensues in the party’s top ranks. Torp is unwittingly drawn into the struggle between the liberal Lone Kjeldsen and her sinister rival Erik Dreier as they scheme to become the next prime minister.—Sanah Lutton, 2004 Times London Film Festival

IN DANISH WITH ENGLISH SUBTITLES
Thursday, April 14, 8:45 p.m., Loews Cineplex Wisconsin Avenue Cinemas
Sunday, April 17, 8:15 p.m., Loews Cineplex Wisconsin Avenue Cinemas

King’s Game
Kongekabale
Nikolaj Arcel
Denmark, 2004, 107 minutes, color
This slick, compelling political thriller has a universally pertinent question at its core: Who wields the real power in any democracy? Based on a novel by former parliamentary press officer Niels Krause-Kjoer, King’s Game charts a devious power struggle through the eyes of political journalist Ulik Torp. Weeks away from the general election, Danish Centre Party leader Aksel Brunn is riding high in the opinion polls. When he is seriously injured in a car accident, a power play ensues in the party’s top ranks. Torp is unwittingly drawn into the struggle between the liberal Lone Kjeldsen and her sinister rival Erik Dreier as they scheme to become the next prime minister.—Sanah Lutton, 2004 Times London Film Festival

IN DANISH WITH ENGLISH SUBTITLES
Thursday, April 14, 8:45 p.m., Loews Cineplex Wisconsin Avenue Cinemas
Sunday, April 17, 8:15 p.m., Loews Cineplex Wisconsin Avenue Cinemas

IN HUNGARIAN WITH ENGLISH SUBTITLES
Thursday, April 21, 6:30 p.m., Landmark’s E Street Cinema
Saturday, April 23, 11:00 p.m., Landmark’s E Street Cinema

★ In Person: Director Nimrod Antal
★ Alex Martin Trio will perform before each screening

In Person: Director Anja Baron
★ Alex Martin Trio will perform before each screening

In Person: Director Anja Baron
★ Alex Martin Trio will perform before each screening
Machuca
Andres Wood
Chile/Spain/United Kingdom/France, 2004, 121 minutes, color

Gonzalo, the 11-year-old boy at the center of Andrés Wood’s Machuca, is warily edging toward adolescence, preoccupied with the petty brutality of the schoolyard and the unspoken miseries of his upper-middle class Santiago household. But because his coming of age takes place in Chile in 1973 (the military coup against Salvador Allende’s government lurks on the horizon), Gonzalo’s ordinary hardships, joys, and rites of passage are charged with inordinate tension. Machuca has a tough, heavy clarity. Its point is not to settle scores or reopen old wounds, but rather to explore, after a long period of repression, the possibility of grief and to evoke the youthful condition.

IN SPANISH WITH ENGLISH SUBTITLES
Production Companies: Andres Wood Productions (Chile)/Tornasol Films (Spain)/Mamoun Hassan (United Kingdom)/Paraiso (France), in association with Chilefilms.
Producers: Gerardo Herrero, Mamoun Hassan, Andres Wood.

Thursday, April 21, 9:30 p.m., Avalon Theatre
Friday, April 22, 9:30 p.m., Avalon Theatre

Letter From an Unknown Woman
Yi feng mo sheng nuren de lai xin
Xu Jinglei
China, 2004, 90 minutes, color

A gorgeously photographed tale of unrequited passion, Xu Jinglei’s adaptation of Stefan Zweig’s short story (which Max Ophuls famously filmed in 1948) is a visual and romantic masterpiece for which Jinglei deservedly won Best Director at the San Sebastian Film Festival. Transported from turn-of-the-century Vienna to wartime China and set against the epic backdrop of its revolution, the film unfolds over the course of 20 years and chronicles the life of a woman whose love for a man ultimately consumes her. Starring director Xu Jinglei as the love-lost Jiang and Jiang Wen (Green Tea) as the charismatic writer whom she is unable to forget, Letter From an Unknown Woman is a lyrical meditation on memory, love, and loss.
—Chi-hui Yang

IN MANDARIN WITH ENGLISH SUBTITLES
Production Company: Asian Union Film & Media. Producer: Dong Ping.

Friday, April 15, 6:30 p.m., Landmark’s E Street Cinema
Sunday, April 17, 6:15 p.m., Landmark’s E Street Cinema
# Festival Schedule

## Wednesday, April 13

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00 p.m.</td>
<td>Opening Night Gala&lt;br&gt;Raincoat With Rituparno Ghosh&lt;br&gt;Lincoln Theater</td>
<td>Lincoln Theater</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Letter From an Unknown Woman&lt;br&gt;Landmark's E Street Cinema</td>
<td></td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Selling Democracy: Films of the Marshall Plan, 1948-53&lt;br&gt;Regal Cinemas</td>
<td></td>
</tr>
<tr>
<td>6:45 p.m.</td>
<td>The Baghdad Blogger: Salam Pax&lt;br&gt;Landmark's E Street Cinema</td>
<td></td>
</tr>
<tr>
<td>7:00 p.m.</td>
<td>Mughal-e-Azam&lt;br&gt;Loews Cineplex Wisconsin Avenue Cinemas</td>
<td></td>
</tr>
<tr>
<td>7:00 p.m.</td>
<td>Chokher Bali: A Passion Play&lt;br&gt;Loews Cineplex Wisconsin Avenue Cinemas</td>
<td></td>
</tr>
<tr>
<td>9:00 p.m.</td>
<td>Palindromes&lt;br&gt;Avalon Theatre</td>
<td></td>
</tr>
<tr>
<td>9:00 p.m.</td>
<td>Absolut&lt;br&gt;Regal Cinemas</td>
<td></td>
</tr>
<tr>
<td>9:00 p.m.</td>
<td>The Hero&lt;br&gt;Regal Cinemas</td>
<td></td>
</tr>
<tr>
<td>9:30 p.m.</td>
<td>Captive&lt;br&gt;Loews Cineplex Wisconsin Avenue Cinemas</td>
<td></td>
</tr>
<tr>
<td>9:30 p.m.</td>
<td>The Baghdad Blogger: Salam Pax&lt;br&gt;Landmark's E Street Cinema</td>
<td></td>
</tr>
<tr>
<td>9:30 p.m.</td>
<td>5x2&lt;br&gt;Regal Cinemas</td>
<td></td>
</tr>
</tbody>
</table>

## Thursday, April 14

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:30 a.m.</td>
<td>Filmfest DC for Kids: Program 2*&lt;br&gt;National Gallery of Art</td>
<td></td>
</tr>
<tr>
<td>6:45 p.m.</td>
<td>Rolling Family&lt;br&gt;Avalon Theatre</td>
<td></td>
</tr>
<tr>
<td>6:45 p.m.</td>
<td>Kings and Queen&lt;br&gt;Landmark's E Street Cinema</td>
<td></td>
</tr>
<tr>
<td>6:45 p.m.</td>
<td>Under Construction&lt;br&gt;Loews Cineplex Wisconsin Avenue Cinemas</td>
<td></td>
</tr>
<tr>
<td>7:00 p.m.</td>
<td>Beautiful Boxer&lt;br&gt;Regal Cinemas</td>
<td></td>
</tr>
<tr>
<td>8:00 p.m.</td>
<td>Sandstorm&lt;br&gt;Avalon Theatre</td>
<td></td>
</tr>
<tr>
<td>9:00 p.m.</td>
<td>Last of the First&lt;br&gt;Landmark's E Street Cinema</td>
<td></td>
</tr>
<tr>
<td>9:15 p.m.</td>
<td>Autumn&lt;br&gt;Landmark's E Street Cinema</td>
<td></td>
</tr>
<tr>
<td>9:15 p.m.</td>
<td>The Syrian Bride&lt;br&gt;Regal Cinemas</td>
<td></td>
</tr>
<tr>
<td>9:30 p.m.</td>
<td>Under Construction&lt;br&gt;Loews Cineplex Wisconsin Avenue Cinemas</td>
<td></td>
</tr>
<tr>
<td>9:30 p.m.</td>
<td>The Hero&lt;br&gt;Regal Cinemas</td>
<td></td>
</tr>
<tr>
<td>9:45 p.m.</td>
<td>Captive&lt;br&gt;Loews Cineplex Wisconsin Avenue Cinemas</td>
<td></td>
</tr>
</tbody>
</table>

## Friday, April 15

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:30 a.m.</td>
<td>Filmfest DC for Kids: Program 1*&lt;br&gt;National Gallery of Art</td>
<td></td>
</tr>
<tr>
<td>12:30 p.m.</td>
<td>Filmfest DC for Kids: Program 2*&lt;br&gt;National Gallery of Art</td>
<td></td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Morning Raga&lt;br&gt;Loews Cineplex Wisconsin Avenue Cinemas</td>
<td></td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Morning Raga&lt;br&gt;Loews Cineplex Wisconsin Avenue Cinemas</td>
<td></td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Morning Raga&lt;br&gt;Loews Cineplex Wisconsin Avenue Cinemas</td>
<td></td>
</tr>
</tbody>
</table>

## Saturday, April 16

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:00 p.m.</td>
<td>Dil Se…&lt;br&gt;Avalon Theatre</td>
<td></td>
</tr>
<tr>
<td>4:30 p.m.</td>
<td>Mughal-e-Azam&lt;br&gt;Avalon Theatre</td>
<td></td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Morning Raga&lt;br&gt;Loews Cineplex Wisconsin Avenue Cinemas</td>
<td></td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Morning Raga&lt;br&gt;Loews Cineplex Wisconsin Avenue Cinemas</td>
<td></td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Morning Raga&lt;br&gt;Loews Cineplex Wisconsin Avenue Cinemas</td>
<td></td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Morning Raga&lt;br&gt;Loews Cineplex Wisconsin Avenue Cinemas</td>
<td></td>
</tr>
</tbody>
</table>

## Sunday, April 17

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:30 a.m.</td>
<td>Filmfest DC for Kids: Program 3*&lt;br&gt;National Gallery of Art</td>
<td></td>
</tr>
<tr>
<td>12:00 p.m.</td>
<td>Sandstorm&lt;br&gt;Avalon Theatre</td>
<td></td>
</tr>
<tr>
<td>3:30 p.m.</td>
<td>Dev&lt;br&gt;Avalon Theatre</td>
<td></td>
</tr>
<tr>
<td>4:30 p.m.</td>
<td>Asphalt*&lt;br&gt;National Gallery of Art</td>
<td></td>
</tr>
<tr>
<td>5:00 p.m.</td>
<td>The World&lt;br&gt;Loews Cineplex Wisconsin Avenue Cinemas</td>
<td></td>
</tr>
</tbody>
</table>
### Monday, April 18

<table>
<thead>
<tr>
<th>Time</th>
<th>Film Title</th>
<th>Venue</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:30 p.m.</td>
<td>Under Construction</td>
<td>Loews Cineplex Wisconsin Avenue Cinemas</td>
</tr>
<tr>
<td>6:00 p.m.</td>
<td>The Syrian Bride</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td>6:15 p.m.</td>
<td>Letter From an Unknown Woman</td>
<td>Landmark’s E Street Cinema</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Beautiful City</td>
<td>Landmark’s E Street Cinema</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>The Holy Girl</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td>8:00 p.m.</td>
<td>Dev</td>
<td>Avalon Theatre</td>
</tr>
<tr>
<td>8:15 p.m.</td>
<td>King’s Game</td>
<td>Loews Cineplex Wisconsin Avenue Cinemas</td>
</tr>
<tr>
<td>8:30 p.m.</td>
<td>Somersault</td>
<td>Loews Cineplex Wisconsin Avenue Cinemas</td>
</tr>
<tr>
<td>8:45 p.m.</td>
<td>Shanghai Story</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td>9:00 p.m.</td>
<td>The Overture</td>
<td>Landmark’s E Street Cinema</td>
</tr>
<tr>
<td>9:00 p.m.</td>
<td>5x2</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td>9:15 p.m.</td>
<td>Autumn</td>
<td>Landmark’s E Street Cinema</td>
</tr>
</tbody>
</table>

### Tuesday, April 19

<table>
<thead>
<tr>
<th>Time</th>
<th>Film Title</th>
<th>Venue</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:00 a.m.</td>
<td>Let the Church Say Amen*</td>
<td>Avalon Theatre</td>
</tr>
<tr>
<td>10:30 a.m.</td>
<td>Filmfest DC for Kids: Program 4*</td>
<td>National Gallery of Art</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Only Human</td>
<td>Avalon Theatre</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>The Journey</td>
<td>Landmark’s E Street Cinema</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Winter Solstice</td>
<td>Landmark’s E Street Cinema</td>
</tr>
<tr>
<td>6:45 p.m.</td>
<td>Cronicas</td>
<td>Loews Cineplex Wisconsin Avenue Cinemas</td>
</tr>
<tr>
<td>6:45 p.m.</td>
<td>Me and You and Everyone We Know</td>
<td>Landmark’s E Street Cinema</td>
</tr>
</tbody>
</table>

---

**Tango Salon: La Confiteria Ideal, p.19**

**Untold Scandel, p.20**
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00 p.m.</td>
<td>Tango Salon: La Confiteria Ideal</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td>7:30 p.m.</td>
<td>Songs of Mahulbani shown with Little Terrorist</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td>8:30 p.m.</td>
<td>The Miracle of Bern</td>
<td>Avalon Theatre</td>
</tr>
<tr>
<td>8:45 p.m.</td>
<td>The Other Side of the Street</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td>9:00 p.m.</td>
<td>Brothers</td>
<td>Loews Cineplex Wisconsin Avenue Cinemas</td>
</tr>
<tr>
<td>9:15 p.m.</td>
<td>I Love Cinema</td>
<td>Loews Cineplex Wisconsin Avenue Cinemas</td>
</tr>
<tr>
<td>9:15 p.m.</td>
<td>Boxers and Ballerinas</td>
<td>Landmark’s E Street Cinema</td>
</tr>
<tr>
<td>9:30 p.m.</td>
<td>Kekexili: Mountain Patrol</td>
<td>Landmark’s E Street Cinema</td>
</tr>
<tr>
<td></td>
<td><strong>Wednesday, April 20</strong></td>
<td></td>
</tr>
<tr>
<td>12:00 p.m.</td>
<td>Arts Club Panel and Luncheon</td>
<td>Arts Club of Washington</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Le Grand Voyage</td>
<td>Loews Cineplex Wisconsin Avenue Cinemas</td>
</tr>
<tr>
<td></td>
<td><strong>Thursday, April 21</strong></td>
<td></td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Me and You and Everyone We Know</td>
<td>Landmark’s E Street Cinema</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Hawaii, Oslo</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td>6:45 p.m.</td>
<td>Trilogy: The Weeping Meadow</td>
<td>Landmark’s E Street Cinema</td>
</tr>
<tr>
<td>7:00 p.m.</td>
<td>Boxers</td>
<td>Loews Cineplex Wisconsin Avenue Cinemas</td>
</tr>
<tr>
<td>7:00 p.m.</td>
<td>Beautiful City</td>
<td>Landmark’s E Street Cinema</td>
</tr>
<tr>
<td>7:00 p.m.</td>
<td>Chokher Bali: A Passion Play</td>
<td>Avalon Theatre</td>
</tr>
<tr>
<td>7:00 p.m.</td>
<td>Songs of Mahulbani shown with Little Terrorist</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td>8:45 p.m.</td>
<td>Peacock</td>
<td>Loews Cineplex Wisconsin Avenue Cinemas</td>
</tr>
<tr>
<td>9:00 p.m.</td>
<td>Miles Electric: A Different Kind of Blue</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td>9:15 p.m.</td>
<td>Suite Habana</td>
<td>Loews Cineplex Wisconsin Avenue Cinemas</td>
</tr>
<tr>
<td>9:30 p.m.</td>
<td>Machuca</td>
<td>Avalon Theatre</td>
</tr>
<tr>
<td></td>
<td><strong>Friday, April 22</strong></td>
<td></td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>The Boys and Girl From County Clare</td>
<td>Loews Cineplex Wisconsin Avenue Cinemas</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Cell Phone</td>
<td>Landmark’s E Street Cinema</td>
</tr>
<tr>
<td>6:45 p.m.</td>
<td>Miles Electric: A Different Kind of Blue</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td>6:45 p.m.</td>
<td>Private</td>
<td>Landmark’s E Street Cinema</td>
</tr>
<tr>
<td>7:00 p.m.</td>
<td>Tell Them Who You Are</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td>8:30 p.m.</td>
<td>The Green Hat</td>
<td>Avalon Theatre</td>
</tr>
<tr>
<td>Time</td>
<td>Movie</td>
<td>Location</td>
</tr>
<tr>
<td>------------</td>
<td>--------------------------------</td>
<td>-------------------------------</td>
</tr>
<tr>
<td>8:45 p.m.</td>
<td>Dalecarlians</td>
<td>Loews Cineplex Wisconsin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Avenue Cinemas</td>
</tr>
<tr>
<td>9:00 p.m.</td>
<td>Short Cuts</td>
<td>Landmark's E Street Cinema</td>
</tr>
<tr>
<td>9:15 p.m.</td>
<td>Untold Scandal</td>
<td>Landmark's E Street Cinema</td>
</tr>
<tr>
<td>9:30 p.m.</td>
<td>Machuca</td>
<td>Avalon Theatre</td>
</tr>
<tr>
<td>9:30 p.m.</td>
<td>Saint Ralph</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td>9:45 p.m.</td>
<td>Clean</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td>10:30 a.m.</td>
<td>Filmfest DC for Kids: Program 4*</td>
<td>National Gallery of Art</td>
</tr>
<tr>
<td>2:00 p.m.</td>
<td>Dil Se…</td>
<td>Avalon Theatre</td>
</tr>
<tr>
<td>5:00 p.m.</td>
<td>Trilogy: The Weeping Meadow</td>
<td>Landmark's E Street Cinema</td>
</tr>
<tr>
<td>6:00 p.m.</td>
<td>A Thousand Dreams Such As These</td>
<td>Avalon Theatre</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>The Green Hat</td>
<td>Loews Cineplex Wisconsin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Avenue Cinemas</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>The Keys to the House</td>
<td>Landmark's E Street Cinema</td>
</tr>
<tr>
<td>6:30 p.m.</td>
<td>Clean</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td></td>
<td>Tell Them Who You Are</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td>6:45 p.m.</td>
<td>Untold Scandal</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td>7:00 p.m.</td>
<td>Absolut</td>
<td>Landmark's E Street Cinema</td>
</tr>
<tr>
<td>7:00 p.m.</td>
<td>Private</td>
<td>Landmark's E Street Cinema</td>
</tr>
<tr>
<td>7:00 p.m.</td>
<td>Untold Scandal</td>
<td>Landmark's E Street Cinema</td>
</tr>
<tr>
<td>7:00 p.m.</td>
<td>The Boys and Girl From County Clare</td>
<td>Loews Cineplex Wisconsin</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Avenue Cinemas</td>
</tr>
<tr>
<td>8:00 p.m.</td>
<td>Manual for Love Stories</td>
<td>Avalon Theatre</td>
</tr>
<tr>
<td>8:30 p.m.</td>
<td>We Don't Die, We Multiply</td>
<td>Regal Cinemas</td>
</tr>
<tr>
<td>11:00 p.m.</td>
<td>Kontroll</td>
<td>Landmark's E Street Cinema</td>
</tr>
<tr>
<td></td>
<td>Standalone shown with Among Thieves</td>
<td>Landmark's E Street Cinema</td>
</tr>
<tr>
<td>11:30 a.m.</td>
<td>Filmfest DC for Kids: Program 2*</td>
<td>National Gallery of Art</td>
</tr>
<tr>
<td>4:00 p.m.</td>
<td>The Tuner*</td>
<td>National Gallery of Art</td>
</tr>
<tr>
<td>4:00 p.m.</td>
<td>Closing Night Event</td>
<td>Ladies in Lavender</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Regal Cinemas</td>
</tr>
</tbody>
</table>

*Events marked with an asterisk are free.

All programs are subject to change.

For additional information, call (202) 628-FILM or visit www.filmfestdc.org
Miles Electric: A Different Kind of Blue

Murray Lerner

USA, 2004, 87 minutes, color and black & white, video

On August 29, 1970, trumpeter Miles Davis and his band took to Britain’s Isle of Wight festival stage in front of 600,000 rock fans for a 38-minute improvisation. This astonishing show has been expanded with interviews and exhaustive historical perspective by veteran music filmmaker Murray Lerner. Interviews with each band member pave the way for a more intimate appreciation of the set, and Lerner has edited images of the men across the years together to startling effect.

—Eddie Cockrell

Me and You and Everyone We Know

Miranda July

USA, 2005, 90 minutes, color

Responding to the news that his wife is leaving him and their two children behind, forlorn shoe salesman Richard (John Hawkes) sets his hand on fire but can’t quite figure out why. Meanwhile, struggling video artist Christine, played by multi-media maven Miranda July—here in her feature-length directorial debut—makes ends meet by driving a cab for the elderly. Finally, Richard’s mixed-race kids, 14-year-old Peter (Miles Thompson) and seven-year-old Robbie (the cherubic Brandon Ratcliff), are confronted by provocative questions of teenaged sex and Internet chatrooms, respectively. In their eccentric ways, each of these decent yet confused characters yearns for love—just like Me and You and Everyone We Know.

—Eddie Cockrell

Manual for Love Stories

Jose Roberto Torero

Brazil, 2002, 85 minutes, color

Drawn with broad comedic strokes, Manual for Love Stories features an ever-present narrator who makes up the story as he goes along. The film starts with the camera panning across a busy Brazilian street, considering and rejecting a series of women until just the right heroine is found. After that, the woman chosen tries out various names until a proper one for a romance is discovered. Along the way, two lovers are guided by and argue with the narrator. At one point, the male lover goes on strike when he doesn’t like a turn the story has taken. This causes the narrator to arrange to have a cream pie thrown in his face.

—Steve Rhodes, Internet Reviews

IN PORTUGUESE WITH ENGLISH SUBTITLES


Friday, April 22, 7:00 p.m., Avalon Theatre
Saturday, April 23, 9:30 p.m., Avalon Theatre

★ In Person: Director Jose Roberto Torero
The Miracle of Bern
Das winder von Bern
Soenke Wortmann
Germany, 2003, 118 minutes, color

The Miracle of Bern sets the rousing German win at the 1954 World Cup in Switzerland—an event considered the beginning of the country’s pivotal German Economic Miracle—against a generational family drama that energizes the history with a human dimension. When a soldier captured by the Soviets returns to his family in the working-class Ruhr region, he soon clashes with his soccer-mad 11-year-old son. Meanwhile, in Munich, a newly married young sports reporter must cover the big event with his football-impaired wife in tow. Their stories climax at the World Cup final, which is filmed with breathtaking technique. Ironically, Bern’s Wankdorf Stadium was demolished just after the production left. —Eddie Cockrell

IN GERMAN WITH ENGLISH SUBTITLES


Monday, April 18, 6:30 p.m., Avalon Theatre
Tuesday, April 19, 8:30 p.m., Avalon Theatre

Co-presented with the Goethe Institut Washington

Morning Raga
Mahesh Dattani
India, 2004, 110 minutes, color

Written and directed by playwright Mahesh Dattani, Morning Raga is about the meeting of diverse worlds. This Bollywood film is a sensitive study in uniting the modern and traditional, blending the past and the present, mingling Carnatic music with western music, and tempering fate and coincidence with individual choices. Residents from a small village in South India embark on bus journey filled with various aspirations, oblivious of a fatal accident that is about to befall them. Several lives are inextricably linked through this tragedy. Twenty years later; three people come to terms with their loss through a synergistic force: music.

—Manjula Kumar

IN ENGLISH AND HINDI, WITH ENGLISH SUBTITLES


Friday, April 15, 6:30 p.m.,
Loews Cineplex Wisconsin Avenue Cinemas
Saturday, April 16, 6:30 p.m.,
Loews Cineplex Wisconsin Avenue Cinemas

★ In Person: Director Mahesh Dattani

Mughal-e-Azam
K. Asif
India, 1960, 178 minutes, color

Forty-four years after it was first released, Mughal-e-Azam is still considered one of Bollywood’s biggest extravaganzas. It is based on the well-known legend of the love between Prince Salim, son of the Mughal Emperor Akbar, and a dancer named Anarkali. In keeping with the times, the romance is depicted with subtle glances and delicate expressions. Continually torn between love for his only son and his duty as an Emperor, Akbar’s dilemma lends complexity to the story. The grandeur of the costumes, the splendor of the Mughal Court, and the song-and-dance numbers make the film a landmark in Indian cinema that continues to enchant audiences. —Manjula Kumar

IN HINDI WITH ENGLISH SUBTITLES


Thursday, April 14, 7:00 p.m.,
Loews Cineplex Wisconsin Avenue Cinemas
Saturday, April 16, 4:30 p.m., Avalon Theatre

American Premiere!
The Overture
Hoam rong
Itthi-sunthorn Wichailak
Thailand, 2004, 104 minutes, color

The Overture follows gifted musician Sorn from boyhood to old age and from music competitions at village festivals to a defiant act of protest against the suppression of Thai music during the years of the Pacific War. Evoking past eras with elegance and conviction, The Overture is the second directorial feature from former architect and actor Itthi-sunthorn Wichailak. The film boasts fine performances from many of Thailand’s best actors, but the music’s the thing. Sorn’s instrument is the ranad-ek, a kind of bamboo xylophone. Experiencing it played by Anuchit Saphanphong as young Sorn and Adul Dulyarat as elderly Sorn is thrilling and intensely emotive. —Tony Rayns, 2004 Times London Film Festival

IN THAI WITH ENGLISH SUBTITLES

Saturday, April 16, 6:45 p.m., Landmark’s E Street Cinema
Sunday, April 17, 9:00 p.m., Landmark’s E Street Cinema

The Other Side
O outro lado da rua
Marcos Bernstein
Brazil/France, 2004, 97 minutes, color

Fernanda Montenegro plays Regina, a 65-year-old pensioner who works undercover as an informant for Copacabana’s police force. Though her batting average is right up there, her handler is exasperated at her zeal: “Next you’ll be beating down drug dealers with your purse,” he tells her. One evening, Regina spies a prominent, aging judge apparently killing his wife with a lethal injection. When the police don’t believe her story, Regina takes it on herself to conduct an investigation that often borders on stalking, until the inevitable happens and the two become involved. Montenegro was nominated for an Oscar for her eye-opening work in Central Station. —Eddie Cockrell

IN PORTUGUESE WITH ENGLISH SUBTITLES

Tuesday, April 19, 8:45 p.m., Regal Cinemas
Thursday, April 21, 6:45 p.m., Regal Cinemas

The Other Side of the Street
O outro lado da rua
Marcos Bernstein
Brazil/France, 2004, 97 minutes, color

Fernanda Montenegro plays Regina, a 65-year-old pensioner who works undercover as an informant for Copacabana’s police force. Though her batting average is right up there, her handler is exasperated at her zeal: “Next you’ll be beating down drug dealers with your purse,” he tells her. One evening, Regina spies a prominent, aging judge apparently killing his wife with a lethal injection. When the police don’t believe her story, Regina takes it on herself to conduct an investigation that often borders on stalking, until the inevitable happens and the two become involved. Montenegro was nominated for an Oscar for her eye-opening work in Central Station. —Eddie Cockrell

IN PORTUGUESE WITH ENGLISH SUBTITLES

Tuesday, April 19, 8:45 p.m., Regal Cinemas
Thursday, April 21, 6:45 p.m., Regal Cinemas

Only Human
Seres queridos
Teresa de Peligri, Dominic Harari
Spain/United Kingdom/Argentina/Portugal, 2004, 89 minutes, color

When TV presenter Leni brings university lecturer Rafi around to meet her eccentric family, little does he know what he’s in for: Leni’s got a neurotic mom, Gloria; a belly dancer sister who has a bratty kid; an ultra-observant younger brother; and a grandfather who’s so proud of his vet status he waves a rifle around in their apartment. Leni’s neglected to tell them Rafi’s Palestinian. “What part of Israel are you from?” Gloria asks him in blithe ignorance. Cast as Gloria, Norma Aleandro defends her crown as one of international cinema’s great light comedienne. With its familiar yet nicely-spun message that love conquers all, Only Human is a sparkling political farce. —Eddie Cockrell

IN SPANISH WITH ENGLISH SUBTITLES

Monday, April 18, 9:00 p.m., Avalon Theatre
Tuesday, April 19, 6:30 p.m., Avalon Theatre
Peacock
Kongque
Gu Changwei
China, 2005, 142 minutes, color
Veteran cinematographer Gu Changwei, whose work with Zhang Yimou and Chen Kaige helped to define China’s Fifth Generation filmmakers, makes a revelatory directing debut with Peacock, a compassionate portrait of three siblings whose fortunes rise and fall along with China’s bumpy transition from cultural revolution to free-market economy. Weihong is the family’s older sister, whose quietly desperate attempts to find companionship provide the film’s emotional center. Weiguo is her overweight and mentally retarded brother, underestimated by all who pick on him. Weiqiang, the youngest sibling, is a wise, but troubled young man ostracized by the family. Told with meticulous detail, Peacock offers a singular vision of a China trying to shed its past and embrace an unknown future. —Chi-hui Yang
IN MANDARIN WITH ENGLISH SUBTITLES
Friday, April 20, 8:45 p.m., Loews Cineplex Wisconsin Avenue Cinemas
Thursday, April 21, 9:00 p.m., Loews Cineplex Wisconsin Avenue Cinemas

Pirated Copy
Man yan
He Jianjun
China, 2004, 89 minutes, color, video
A kaleidoscope of modern Beijing dwellers linked by illicit behavior and urban anomie, Pirated Copy is a daring, engrossing film. Set in cramped apartments and back alleys amidst an explosion of illegal DVDs, He Jianjun’s remarkable third feature explores the dark side of a burgeoning film culture that reflects not only a unique cinemaphilia, but also those left out of China’s economic miracle. Wrapped up in this world is Shen Ming, a petty DVD dealer, and a collection of characters linked by his trade: a sex-starved college professor, a prostitute searching for In the Mood for Love, and a financially-strapped couple whose tragic re-enactment of Pulp Fiction provides the film’s devastating emotional core. —Chi-hui Yang
IN MANDARIN WITH ENGLISH SUBTITLES
Monday, April 18, 8:45 p.m., Regal Cinemas
Wednesday, April 20, 8:15 p.m., Landmark’s E Street Cinema

Annual International Filmfest DC 2005 29
**Saint Ralph**

*Michael McGowan*

Canada, 2004, 98 minutes, color

A young long-distance runner in Ontario sets his sights on the Boston Marathon in the snappy Canadian comedy *Saint Ralph*. It's the early 1950s, and 14-year-old wisenheimer Ralph Walker (Adam Butcher) breezes irreverently through his Hamilton Catholic school, much to the displeasure of the headmaster, Father Fitzpatrick (Gordon Pinsent). Assigned to the cross country team as a way of expending an “energy surplus” that manifests itself in an embarrassing pool accident, Ralph actually takes to the sport under the tutelage of more liberal Father Hibbert (Campbell Scott, in full-on irony mode). When his mother (Shauna MacDonald) slips into a coma, Ralph decides winning the marathon 180 days hence will constitute the miracle needed to bring her out of it.—*Eddie Cockrell*

**Rolling Family**

*Pablo Trapero*

Argentina, 2004, 103 minutes, color

In Pablo Trapero’s lively new film (*El Bonaerense* was a highlight of FFDC 2003), plucky grandmother Emilia and her entire extended family take off on a road trip across Argentina to the home town she left decades earlier for a family wedding. Living together in a stifling motor home doesn’t make for the smoothest ride as reminiscences, politics, and myriad other obstacles block the road. A very smart snapshot of two days in the life of a large family, *Rolling Family* explodes with character and energy, dramatizing the universal fact that life gives you chances and it’s up to you to make something of them.—*Eddie Cockrell*

**Private**

*Saverio Costanzo*

Italy, 2004, 93 minutes, color

“You’re real fighters. Don’t be afraid. Allah is great.” When you’re a Palestinian family whose house in an occupied zone is invaded and commandeered by Israeli soldiers, this is what passes for neighborly advice. Such is the tone of Italian documentary filmmaker Saverio Costanzo’s remarkable feature debut, *Private*. Although the time and exact location are never specified, the fears and dilemmas are universal. Stern patriarch Mohammed wants to dig in his heels and wait it out, while his wife Samia pleads with him to move their five children to safety. When a small band of Israeli soldiers breaks into their house in the middle of the night, a high-stakes game of cat-and-mouse between the occupied and their occupiers begins.—*Eddie Cockrell*
**Sandstorm**

**Bawandar**

*Jagmohan Mundhra*

*India, 2000, 125 minutes, color*

*Sandstorm* is based on the experiences of Bhanwari Devi, who gained recognition for filing charges against the abusive men in her village and was embraced as a symbol of courage by rural women throughout India. In this moving film, a young news reporter from overseas arrives in Rajasthan, India, to investigate women’s issues. Exploring the case of a woman named Sanwari, the reporter learns that the victim was raped by uppercaste men from her village because she protested against child marriage and advocated education for girls. Sanwari endures a turbulent journey to seek social and legal justice. When she eventually gets her day in court, the resulting trial is anything but fair. —Manjula Kumar

**IN HINDI, RAJASTHANI, AND ENGLISH WITH ENGLISH SUBTITLES**


**Saturday, April 16, 8:00 p.m., Avalon Theatre**

**Sunday, April 17, 12:00 p.m., Avalon Theatre**

★ *In Person: Actress Nandita Das*

**Selling Democracy: Films of the Marshall Plan 1948–1953**

After World War II, more than $13 billion in U.S. was provided to 17 European nations in an initiative called the European Recovery Program (ERP). Familiarly known as the Marshall Plan, some 250 films were produced in what author David Ellwood has called “the largest peacetime propaganda effort directed by [one] country to a group of others ever seen.” The films have been assembled into four programs, one of which is featured in Filmfest DC. Special guests at the screening include Harlan Cleveland and Lincoln Gordon. Both held top jobs at the European Cooperation Administration, the agency that ran the Marshall Plan. For information on other Marshall Plan programs, please visit [www_marshallfilms.org](http://www_marshallfilms.org).

**Help is on the Way**

*The Extraordinary Adventures of a Quart of Milk* (14 min.), *The Home We Love* (15 min.), and *Rice and Bulls* (15 min.) address American productivity with a respect for traditional European craftsmanship. Irrigation challenges and land reclamation are explored in *Island of Faith* (20 min.) and *Town Without Water* (13 min.), while *Hans and the 200,000 Chicks* (15 min.) brought the message of hope directly to the young. *ERP in Action No. 5* (14 min.) employs the jaunty music and pace of 1950s newsreels to tour aid projects in Portugal, Great Britain, Belgium, and Greece. (Total running time: 106 minutes).

**Friday, April 15, 6:30 p.m., Regal Cinemas**

★ *In Person: Opening remarks by Harlan Cleveland, Chairman of the International Center for Peace and Development and former Assistant Director for Europe at the Marshall Plan Agency.*
**Shanghai Story**  *American Premiere!*

**Mei Lai Seung Hoi**

_Peng Xiaolian_  
*China, 2004, 100 minutes, color*

Winning three awards at China’s prestigious Golden Rooster Awards, _Shanghai Story_ is the moving tale of a family torn apart by China’s Cultural Revolution and the ghosts that continue to haunt them today. A quiet and controversial chronicle of resilience and survival, Peng Xiaolian’s third feature film tells the story of the Kang family, whose lives, like many others, were shattered during the violence and upheaval of the Revolution’s decade-long time span. Years later, their mother’s illness prompts the family’s four adult children to return home. The reunion, however, is anything but joyous; instead, it is a bittersweet unearthing of unresolved questions and old wounds from an unspeakable period of China’s history.—Chi-hui Yang

IN MANDARIN WITH ENGLISH SUBTITLES

**Production Company:** Shanghai Tangson Film Media Co.  
**Producer:** Xu Feng.  
**Screenplay:** Peng Xiaolian.  
**Cinematography:** Lin Liangzhong.  
**Editor:** Peng Xiaolian.  
**Principal Cast:** Yuanzheng Feng, Meihua Gu, Joey Wong, Youliang Zhao, Zhenyao Zheng.

**Saturday, April 16, 6:30 p.m., Regal Cinemas**  
**Sunday, April 17, 8:45 p.m., Regal Cinemas**

★ _In Person: Director Peng Xiaolian_

---

**Short Cuts**

_Total running time:_ 103 minutes

**Bebe**  
*John Fiege, USA, 9 min., 16mm/Digital Betacam*  
When a young girl’s father becomes too interested in self-enlightenment, she wanders out to a lake to find her own type of enlightenment.

**Viands**  
*Jose Antonio Bonet, Spain, 20 min.*  
*35mm A new guest enters a restaurant in the mountains. The chef will be sure to make him enjoy his best dishes.***

**Milo 55160**  
*David Ostry, Canada, 20 min.*  
*35mm Milo is just your average paper-shuffling, nameless office worker—in the afterlife.*

**The Perpetual Twilight of Gregor Black**  
*Nigel Atkinson and Huw Davies, UK/Scotland, 11 min.*  
*35mm A man, a woman, a pair of shoes…*

**Stop!**  
*Mathijs Geijskes, Holland, 5 min.*  
*35mm A film within a film…within a film…within a film.*

**Among Thieves**  
*Oscar Daniels, USA, 23 min.*  
*35mm A strange, symbiotic relationship develops between an armed robber and his hostage.*

**Little Terrorist**  
*Ashvin Kumar, India, 15 min.*  
*color Near the border between India and Pakistan, a Muslim boy chasing a cricket ball is mistaken for a terrorist by soldiers.*

**Friday, April 22, 9:00 p.m. Landmark’s E Street Cinema**
Songs of Mahulbani
Mahulbanir Sereng
Sekhar Das

India, 2004, 137 minutes, color

Against the background of an unspoiled, mystical forest, writer/director Sekhar Das displays the schism between village and city life and between urban and tribal dwellers. Damayanti returns to the tribal village Mahulbani (forest of Mahua flowers) where she had worked twelve years earlier when the Santhals (tribals) were fighting for their rights. Through a series of sexual liaisons, it becomes obvious that intimacy is one of the only tools with which the rather sweet but obviously haunted Heidi can communicate. But there’s a stubborn streak of independence fighting within her as well, and in short order she finds lodging, a job, and even a boyfriend of sorts in a young cattle farmer. Yet the road to self-awareness isn’t without its hazards.

—Eddie Cockrell


Tuesday, April 19, 7:30 p.m., Regal Cinemas
Wednesday, April 20, 7:00 p.m., Regal Cinemas

■ Shown with short film Little Terrorist (see pg. 17)
★ In Person: Director Sekhar Das and Star Roopa Ganguly

Standalone
Sean Hagan

USA, 2005, 108 minutes, color and black & white, video

Sean Hagan’s labyrinthine homegrown thriller is a tense genre piece in which the usual suspects are anything but. There are three phases in the world of the Wrongman: word, rap, and fall. When struggling actor Mandla Nkosi (Andrew Owiti) is recruited into a shadowy parallel universe of profile-fitting decoys hired by drug dealers to take the heat off their criminal enterprises, swaggering vet Wrongman Miguel Ravidia (Hagan) shows him the hand-signals, protocol, and tricks necessary to navigate each step of the system. “All he had to do was watch,” crows Miguel of the newbie, “and he did so much more.” But woe to he who violates the code, and becomes, in the parlance of this dangerous game, a Standalone.

—Eddie Cockrell


Saturday, April 23, 11:00 p.m., Landmark’s E Street Cinema

■ Shown with short film Among Thieves (see pg. 17)
★ In Person: Director Sean Hagan
**The Syrian Bride**

*Ha’kalaHa’surith/Arus Surie*

Eran Riklis

Israel/France/Germany, 2004, 98 minutes, color

Once Mona crosses the border between Israel and Syria to marry Syrian TV star Tallel, she will never be allowed to go back to her family in Majdal Shams, a Druze village in the Golan Heights currently under Israeli control. And what a family it is: There’s Mona’s tough, political father, a playboy younger brother, an outcast elder brother, and an elder sister trapped in a culture and tradition she wants to break out of. At the end of her wedding day, the bride, her family, and the government and military officials gathered on both sides of the border find themselves trapped in a no-man’s land, facing an uncertain future.—2004 Montreal World Film Festival

**Capital Focus Award**

**The Syrian Bride**

*Ha’kalaHa’surith/Arus Surie*

Eran Riklis

Israel/France/Germany, 2004, 98 minutes, color

Once Mona crosses the border between Israel and Syria to marry Syrian TV star Tallel, she will never be allowed to go back to her family in Majdal Shams, a Druze village in the Golan Heights currently under Israeli control. And what a family it is: There’s Mona’s tough, political father, a playboy younger brother, an outcast elder brother, and an elder sister trapped in a culture and tradition she wants to break out of. At the end of her wedding day, the bride, her family, and the government and military officials gathered on both sides of the border find themselves trapped in a no-man’s land, facing an uncertain future.—2004 Montreal World Film Festival

**Tango Salon:**

*La Confiteria Ideal*

Jana Bokova

Argentina/United Kingdom, 2003, 70 minutes, color, video

The city of Buenos Aires is still reeling from an economic crisis when, paradoxically, one of the strongest tango revivals occurs. On the one hand, this film can be seen as a Buenos Aires-set Buena Vista Social Club, full of great music and dance throbbing in a historic tango hall. On the other, it is easy to see the tango as a defiant political act, a refusal to lay down and die in the face of the country’s continued poverty. Weaving political undercurrents into a richly aesthetic backdrop, Jana Bokova celebrates the lives of local dancers, tango teachers, foreigners, and tango stars—all of whom share their stories of love, family, and national pride.

—2004 Vancouver International Film Festival

**Suite Habana**

*Fernando Perez*

Spain/Cuba, 2003, 80 minutes, color

Suite Habana is a dazzlingly visual profile of the Cuban metropolis and a selection of its citizenry through the course of a single day. There’s architect and builder Francisco, his 10-year-old son Francisquito—who has Down’s Syndrome—and the boy’s grandparents. The stories ripple outward from there: railroad repairman and sax player Heriberto, hospital worker and aspiring actor Ivan, perfume factory employee Rachel, doctor and party clown Juan Carlos. The elliptical narrative drops in on each of them seemingly at random, growing to encompass even more stories. Yet Fernando Perez exhibits a masterful control of the material, building from these brief vignettes a picture of purpose and peace amidst the crumbling industrial decay of the still colorful city.—Eddie Cockrell

**Join us for an informal Tango dance before each screening**
Tell Them Who You Are

Mark S. Wexler
USA, 2005, 93 minutes, color and black & white
Cinematographer Haskell Wexler's credits include Who’s Afraid of Virginia Woolf, In the Heat of the Night, One Flew Over the Cuckoo's Nest, Bound for Glory, and Coming Home, to name a few. When his son, Mark S. Wexler, began making a film about his father's career, Haskell warily let him proceed. Contrary and confrontational, the elder Wexler is constantly criticizing his son's working methods—a situation compounded when young Wexler accidentally unplugs the mike connection on his digital video camera and thus misses sound during his old man's star-studded 80th birthday party backyard barbecue. Yet the project does bring father and son closer together while affording appreciative audiences an intimate portrait of one of Hollywood's most talented cameramen.
—Eddie Cockrell

A Thousand Dreams Such as These

Hazaaron khwaisein aisi

Sudhir Mishra
India, 2004, 125 minutes, color
A Thousand Dreams Such as These weaves intricate themes of a generation ridden with ironies. Its three main characters are pulled between egalitarian dreams and the effects of destructive fraudulence. Set in 1975 against a background of the Naxalite movement, the film tells the story of Siddharth Tyabji, son of leftist liberal parents, Geeta Rao, the daughter of a brilliant but conservative scientist, and Vikram Malhotra, a small-town boy who is totally contemptuous of his fathers political idealism. The lives of Siddharth, Geeta, and Vikram intertwine across a decade as each searches for his or own destiny amid a backdrop of love, ambition, politics, and passion.
—Manjula Kumar

Trilogy: The Weeping Meadow

Trilogia: To livadhi pou dhakrisi

Theo Angelopoulos
Greece/France, 2004, 178 minutes, color
Theo Angelopoulos’ first feature since Eternity and a Day is part one of a trilogy which begins in 1919, as Greek refugees fleeing the Bolshevik revolution return to their homeland. This is where the love story between Elena and Alexis begins. Forced to leave the village because their love goes against the wishes of Alexis' father; the itinerant couple roam around Greece. Their efforts to preserve their love are thwarted by social, political, and historical events.—Sandra Hebron, 2004 Times London Film Festival

IN GREEK WITH ENGLISH SUBTITLES

Production Companies: Theo Angelopoulos, Greek Film Center; Attica Arts Productions, Hellenic Broadcasting Corporation (Greece)/BAC Films, Intermedias, Arte France (France)


Thursday, April 21, 7:00 p.m. Landmark’s E Street Cinema Saturday, April 23, 5:00 p.m. Landmark’s E Street Cinema

**Co-Presented in cooperation with the Embassy of Greece.**
**Under Construction**

**Insat**

**Omer Vargö**

Turkey, 2004, 112 minutes, color

Omer Vargö’s wonderfully wry Turkish black comedy about two working stiffs whose lives take a radical—and unsavory—turn. Ali and Sudi work alone at a residential construction site. One fatal night, the boss shows up with a corpse and surreptitiously buries it. Frightened, Ali and Sudi wind up exhuming and moving the body. Word about the burial ground spreads and soon their makeshift graveyard turns into a thriving business, as a string of accidental and not-so-accidental deaths are swept off the record.—Ronnie Scheib, Variety

**In Turkish with English Subtitles**

**Production Company:** Filma Cass. **Producer:** Mine and Omer Vargi. **Screenplay:** Omer Vargi, Serdar Tantekin. **Cinematography:** Ferenc Pap. **Editor:** Bercin Cinar. **Music:** Omer Ozgur. **Principal Cast:** Sevket Coruh, Emre Kinay, Suna Pekuysal, Yesim Buber, Binnur Kaya.

**Saturday, April 16, 9:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas**

**Sunday, April 17, 5:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas**

★ **In Person: Director Omer Vargö**

**Untold Scandal**

**E J-yong**

South Korea, 2003, 124 minutes, color

Lady Cho, the respected wife of a nobleman in public, is careful to hide evidence of her extra-marital affairs. Her closest ally is Cho-won, who rebels against the duties imposed by his status. Masters of intrigue and deceit, they collaborate on dangerous games of revenge and seduction. Lady Cho challenges Cho-won to seduce a widow who is so widely admired for her devotion to her late husband that she was awarded a Gate of Virtue by the government. Only when Lady Cho offers herself as the prize does Cho-won accept her bet. “A lusciously lensed, lubriciously limned costumer that effortlessly transposes the classic French novel "Dangerous Liaisons" to 18th century Korea,” writes Variety’s Derek Elley. “Untold Scandal is a 10-course treat for the eyes and ears.”—2004 Montreal Festival of World Cinema

**In Korean with English Subtitles**

**Production Company:** b.o.m. **Producer:** Oh Jeong-wan. **Screenplay:** E J-yong, Kim Dae-woo, Kim Hyeon-jeong, from the novel “Les Liaisons Dangereuses” by Choderlos de Laclos. **Cinematography:** Kim Byeong-il. **Editor:** Kim Yang-il, Han Seung-ryong. **Music:** Lee Byeong-wo. **Principal Cast:** Bae Yong-jun, Lee Mi-suk, Jo Do-yeon, Jo Hyun-jai, Lee So-yeon.

**Friday, April 22, 9:15 p.m., Landmark’s E Street Cinema**

**Saturday, April 23, 8:45 p.m., Landmark’s E Street Cinema**

**The Tuner**

**Kira Muratova**

Russia, 2004, 154 minutes, black & white

*The Tuner* is a lavish crime melodrama loosely based on the memoirs of a turn-of-the century Russian detective. Andrey, an intelligent but penniless piano tuner and music student, is in love with the stunning and extravagant Lina. Andrey struggles valiantly to earn enough money to support her extravagant tastes, but his wages fall far short of satisfying Lina’s frivolous desires. As the pressure to keep his muse in the manner to which she is accustomed begins to mount, Andrey turns to a life of crime, using his expert computer skills to exploit the good intentions of an aristocratic elderly woman. An elegant, sophisticated and irresistible recital, this is breathtaking filmmaking from a true artist.—Dimitri Eipides, 2004 Toronto Film Festival

**In Russian with English Subtitles**

**Production Company:** Pygmalian Production Film Co. **Producer:** Sergey Chilyantz. **Screenplay:** Kira Muratova, Sergey Chetyrokov, Eugenie Golubenko. **Cinematography:** Gennadi Kanuk. **Editor:** Valentina Olynik. **Music:** Valentin Silvestrov. **Principal Cast:** Renata Litvinova, George Delyev, Nina Ruslanova, Alla Dernidova, Alexei Pavlovski.

**Sunday, April 24, 4:00 p.m., National Gallery of Art, Free**
We Don’t Die, We Multiply

Topper Carew
USA, 2004, 92 minutes, color, video

Topper Carew, who founded Washington’s New Thing Art & Architecture Center during the 1960’s, returns home with We Don’t Die, We Multiply. “If you call yourself a comedian,” Bernie Mac says early in this revelatory documentary, “you need to know the essence…of what Robin Harris is.” By the time Harris died peacefully from sleep apnea, he had begun to expand his fame by playing distinctive supporting roles in House Party and Spike Lee’s Do the Right Thing and landing an HBO special. He spent the 1980s developing a raucous, confrontational stage act that made Don Rickles look like a Wal-Mart greeter. In this incisive film, established and young comedians trace the inspiration for their professional drive to the comedy of Robin Harris.—Eddie Cockrell


Saturday, April 23, 9:30 p.m., Regal Cinemas
★ In Person: Director Topper Carew

Winter Solstice

Josh Sternfeld
USA, 2004, 83 minutes, color

In a leafy New Jersey suburb, pensive widower Jim Winters (Anthony LaPaglia, who also served as executive producer) tends to his landscaping business while raising teenaged sons Gabe and Pete. The two boys are close, but change is at hand: Gabe seems restless despite the love of his girlfriend, and Pete is becoming alarmingly lax in his schoolwork. When Gabe abruptly announces he’s moving to Florida even as a new neighbor Molly (Allison Janney) begins to draw Jim out of his shell, the Winters’ days seem short indeed. A deeply optimistic film, Winter Solstice circles around to reaffirm the hard-fought bonds of family even as it resonates with the quiet, profound truths of life.—Eddie Cockrell


Monday, April 18, 6:45 p.m., Landmark’s E Street Cinema
Tuesday, April 19, 6:30 p.m., Landmark’s E Street Cinema
★ In Person: Director Josh Sternfeld

The World

Shijie

Jia Zhangke
China/Japan/France, 2004, 140 minutes, color

In his fourth film, Jia Zhangke continues his exploration of the profound economic and social schisms that are propelling China into its undefined future. Tao is a dancer at Beijing’s World Park, a tourist destination featuring scaled replicas of the world’s architectural wonders (including a Manhattan skyline that still boasts its Twin Towers). Attempting to salvage her deteriorating relationship with a park security guard, Tao leads an ensemble of characters who give life and humanity to the inner workings of the Park’s artifice, from its Russian dancers to the rural Chinese construction workers who are even more alien in its urban setting.—Chi-hui Yang

IN MANDARIN WITH ENGLISH SUBTITLES


Sunday, April 17, 5:00 p.m., Loews Cineplex Wisconsin Avenue Cinemas
Monday, April 18, 7:30 p.m., Loews Cineplex Wisconsin Avenue Cinemas
Program One
(tot al running time: 86 minutes)

Thursday, April 14, 12:30 p.m., National Gallery of Art
Friday, April 15, 10:30 a.m., National Gallery of Art
Recommended for ages 8 and up

Bellybutton
Directed by Mike Nawrocki
USA, 2003, 4 minutes, animation

From the creators of the cartoon series “Veggie Tales,” this funny spoof of music videos stars veg- gies who sing about a little guy who doesn’t have a bellybutton.

Dodge-a-Go-Go!
Directed by Mitsuhiro Mihara
Japan, 2002, 82 minutes, color

Yukiko’s dodgeball team is facing an embarrassing losing streak and her family is moving from Japan to Korea. In Seoul, she meets new friends who help her underdog dodgeball team as they gear up to face legendary rivals. Find out how the game plays out in this heartfelt and hilarious comedy. The high-energy sports scenes almost feel like a documentary film, as the camera puts you right into the action.

IN JAPANESE WITH ENGLISH SUBTITLES

Program Two
(tot al running time: 71 minutes)

Thursday, April 14, 10:30 a.m., National Gallery of Art
Friday, April 15, 12:30 p.m., National Gallery of Art
Sunday, April 24, 11:30 a.m., National Gallery of Art
Recommended for ages 7 and up

Kirikou and the Sorceress
Directed by Michel Ocelot
France/Belgium, 1998, 71 minutes, animation

This beautiful West African folk tale tells the story of Kirikou, an ingenious newborn who decides to rid his village of a curse placed on it by the sorceress Karaba. The tiny boy discovers a way to reach the sorceress and wins the hearts of everyone in the process. The film is accompanied by an original soundtrack by the Senegalese musician Youssou N’Dour.

IN FRENCH WITH ENGLISH SUBTITLES

Program Three
(tot al running time: 100 minutes)

Sunday, April 17, 11:30 a.m., National Gallery of Art
Monday, April 18, 10:30 a.m., National Gallery of Art
Recommended for ages 8 and up

An Angel for May
Directed by Harley Cokeliss
Great Britain, 2002, 100 minutes, color

An Angel for May is a story of caring and hope that the entire family can share. After accidentally tumbling through a magical time portal, a twelve-year-old English schoolboy named Tom is transported back to the time of World War II. He finds himself on a thriving farm run by a man who is looking after a war orphan named May. With a sheepdog as his time-travel guide, Tom makes many friends on the farm and becomes especially attached to May. When he returns to the present, Tom discovers the fate of his friends from the past and takes on the task of rewriting history.

continued on bottom of page 39
Let the Church Say Amen
David Petersen
USA, 2004, 87 minutes, color and black & white

In the shadows of our nation's capital, impoverished black neighborhoods struggle to prevent hope from draining out of their residents' lives. David Petersen's powerful documentary, *Let the Church Say Amen* (not to be confused with St. Clair Bourne's 1974 film of the same name), shows how one church nourishes love and hope in members whose lives have been blown apart by hardship. Inside the storefront doors of the World Missions for Christ Church is a world filled with passion, sweat, devotion, and testifying. Soulful hymns transport churchgoers to a sense of safety within the faith while the ardent testimony by the minister, who overcame crack addiction, helps them realize that they can turn their lives around.

—Shari Frilot, 2004 Sundance Film Festival


Tuesday, April 19, 10:00 a.m., Avalon Theatre, FREE
★ In Person: Director David Peterson

Filmfest DC for Kids continued from page 38

Program Four
(total running time: 101 minutes)

Tuesday, April 19, 10:30 a.m., National Gallery of Art
Saturday, April 23, 10:30 a.m., National Gallery of Art
Recommended for ages 11 and up

Passing Hearts
Directed by Johan Brisinger
Sweden, 2003, 14 minutes, color

Daniel, a young boy who recently received a heart transplant, pays a visit to the family whose kindness has given him a second chance at life.

The Blindgänger
Directed by Bernd Sahling
Germany, 2004, 87 minutes, color

This award-winning film celebrates the importance of friendship, perseverance, and ambitious dreams. Marie and Inga are musicians at heart who would give anything to win a televised talent contest. Hoping to come up with the best teenage music video, the girls form a band at their boarding school. They weather tough auditions, exhausting rehearsals, and the difficulties of being blind in a seeing world.

IN GERMAN WITH ENGLISH SUBTITLES
with Sharon Waxman


Join Sharon and Eddie Cockrell, independent film critic, over lunch to find out how these directors took on “the System” and how the author pursued them to shape her narrative, which The Washington Post compares to “a freight train—powerful, loud, and immensely entertaining.”

Wednesday, April 20, Noon at The Arts Club of Washington, 2017 Eye Street NW

$15 for Buffet Lunch and Program. Reservations requested by Tuesday, April 19. To reserve, call 202-331-7282 or e-mail artsclub.membership@verizon.net

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

★ In Person: Sharon Waxman, Author
Thanks

Filmfest DC
Board of Directors
Kandace Laass
Chair
Max N. Berry
Attorney-at-Law
Alberto Casciero
Director, Learning Resources Division, University of the District of Columbia

Anthony Gittens
Director, Washington, DC International Film Festival
Executive Director, DC Commission on the Arts and Humanities

Stephen X. Graham
President, Crosshill Financial Group, Inc.

Arnold P. Lutzker
Lutzker, Lutzker & Settlemyer LLP

John M. Mendonca
Partner, KPMG LLP

Jennifer Cover Payne
Director, Cultural Alliance of Greater Washington

Ted Pedas
President, Circle Films, Inc.

Rick Rickertsen
Pine Creek Partners

Marilyn Weiner
President, Screenscope

Programmers
Tony Gittens
Senior Programmer
Shirin Ghareeb
Jared Traver
Shorts & Local Film Programs

Manjula Kumar
Indian Cinema Focus
Chi-hui Yang
Chinese Cinema Focus

Programming Advisors
Eddie Cockrell
Peggy Parsons

Festival Catalog
Eddie Cockrell
Senior Editor
Jill Tunick
Editor

Media Plus Design, Inc.
Kathy Amano
Andy Dolan
Ruth Logsdon
Jeffrey Everett

Cover Illustration
Design and Production

continued on page 42
Thanks continued from page 41

Festival Website
Westlake Consulting Group
Website Design
Tuan Tran
Website Coordinator

Line Jumper and Security Camera Trailers
Dan Corrigan, Producer
Mark Traver, Director Monument Films
Betsy Royall Casting
Chesapeake Camera
The Washington Source
E3Post
MVI Post

Filmfest DC Trailer
John Black, Cory Williams
Red Cactus Films
Interface Video
Carlyn Davis Casting
Tuba Guveli

Matt Caulk, Ted Veyera, Mike Wilson, Brian Buckley, Aaron Superfin, Henry Holdren Crew
Arch Campbell, Steve Lee, Brandy Burre, Caroline G. Pleasant, Colm Kane, Kristen Carter, Tony Gittens, Shirin Ghareeb Cast

Special Thanks to
Gautam Bambawale
Cultural Counselor
Embassy of India
Anne Delaney
Counselor, Cultural Affairs
Embassy of Canada
Eric Amhof, Edith Herger
Embassy of Switzerland
Orit Naor
Director of Cultural Affairs
Embassy of Israel
Peter Wahlqvist
Cultural Counselor
Embassy of Sweden
Walid Abdelnasser
Deputy Chief of Mission
Embassy of the Arab Republic of Egypt
Sylvia Blume
Goethe-Institut Washington
Sandra Schuberg
Selling Democracy
Antoine Khalife
Unifrance
Linda Blackaby
San Francisco International Film Festival
William Guentzler
Cleveland International Film Festival
Crystal Palmer
Mayor’s Office of Motion Picture and Television Development
Sara Taylor
Allied Advertising
Bob Jones
Loews Cineplex Theatres
Ted Cooper, Elvis Waterman
Regal Entertainment Group
Matt Cowal
Landmark Theatres
Vicki Toye, Nathalie Ryan
National Gallery of Art
Ambassador Clovis Maksoud
Director, Center for the Global South, American University
Allison Manion
D.C. Arts and Humanities Education Collaborative
Aviva Kempner
Filmmaker
Erju Ackman
Silk Road Film Festival
Brennan Hurley
Evelyn Woolston
Arts Club of Washington
Deborah Young
Variety
Barry Glasser
Boro Park Productions

Not Pictured:
Aisha Davis
Alberto Casciero
Andrew Davis
Bob Sacheli
Charles Kovatch
Jane A. Fox
Kathy Amano
Katie Dargis
Phil Harris
Susan Buzelli
Eddie Cockrell
John Hall
Kandace Laass
Peggy Parsons

42 19th Annual International Filmfest DC 2005
Stop!
Mathijs Geijskes
Ridderschapstr. 27
3512 CN Utrecht the Netherlands
Ph/fax: 31 30 2367102
E: w.m.geijskes@wanadoo.nl

Viands
Master Cluster S.L.
Jose Antonio Bonet
c/o Francisco Suarez, 20
Madrid 28036 Spain
Ph: 34 646 240 740
Fax: 34 913 596 065
E: info@viands.com

Cinema for Seniors
Let the Church Say Amen
Beaufort 9 Films
402 11th St.
2A Brooklyn, NY 11215
Ph: 718 337 6636
E: beaufort9films@earthlink.net

Filmfest DC
For Kids
An Angel for May
Portman Film and Television Limited
21-25 St. Anne’s Court
London W1F 0BJ
United Kingdom
Ph: 44 20 7494 8024
Fax: 44 20 7494 8046
E: sales@portmanfilm.com

Blindgänger
(The Blindflyers)
Sola Media GmbH
Osum Str. 17
Stuttgart D-70599 Germany
Ph: 49 711 479 3866
Fax: 49 711 479 2658
E: auge@blindflieger.de

Dodge-A-Go-Go!
Pony Canyon, Inc.
2-5-10 Toranomon, Minato-Ku
Tokyo 105-8487 Japan
Ph: 81 3 5521 8007
Fax: 81 3 5521 8107
E: koidek@ponycanyon.co.jp

Kirikou and the Sorceress
ArtMattan Productions
535 Cathedral Parkway
Suite 14B
New York, NY 10025-2064
Ph: 212 864 1769
Fax: 212 316 6020
www.africanfilm.com

Passing Hearts
Swedish Film Institute
PO Box 27 126
SE-102 52 Stockholm Sweden
Ph: 46 8 666 1134
Fax: 46 8 666 3698
E: petter.mattsson@sfi.se

Print Sources continued from page 45
Max N. & Heidi Berry  
Bonnie & Louis Cohen  
Filiz Serbes  

Kovler Fund of The Community Foundation for the National Capital Region  
Lutzker, Lutzker & Settlemyer LLP  

Jim & Wanda Pedas  
Ted & Lea Pedas  
Kandace Laass  

Joel Atlas Skirble & Mison Maury  
B.R. Cohen & Associates  
Stephen X. Graham & Jeralyn Graham
## Index of Films

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5x2</td>
<td>10</td>
</tr>
<tr>
<td>Absolut</td>
<td>10</td>
</tr>
<tr>
<td>Asphalt</td>
<td>10</td>
</tr>
<tr>
<td>Autumn</td>
<td>11</td>
</tr>
<tr>
<td>The Baghdad Blogger: Salam Pax</td>
<td>11</td>
</tr>
<tr>
<td>Beautiful Boxer</td>
<td>11</td>
</tr>
<tr>
<td>Beautiful City</td>
<td>12</td>
</tr>
<tr>
<td>Boxers and Ballerinas</td>
<td>12</td>
</tr>
<tr>
<td>The Boys and Girl From County Clare</td>
<td>12</td>
</tr>
<tr>
<td>Brothers</td>
<td>13</td>
</tr>
<tr>
<td>Captive</td>
<td>13</td>
</tr>
<tr>
<td>Cell Phone</td>
<td>13</td>
</tr>
<tr>
<td>Chokher Bali: A Passion Play</td>
<td>14</td>
</tr>
<tr>
<td>Clean</td>
<td>14</td>
</tr>
<tr>
<td>Cronicas</td>
<td>14</td>
</tr>
<tr>
<td>Dalecarlians</td>
<td>15</td>
</tr>
<tr>
<td>Dev</td>
<td>15</td>
</tr>
<tr>
<td>Dil Se...</td>
<td>16</td>
</tr>
<tr>
<td>Le Grand Voyage</td>
<td>16</td>
</tr>
<tr>
<td>The Green Hat</td>
<td>16</td>
</tr>
<tr>
<td>Hawaii, Oslo</td>
<td>17</td>
</tr>
<tr>
<td>The Hero</td>
<td>17</td>
</tr>
<tr>
<td>The Holy Girl</td>
<td>17</td>
</tr>
<tr>
<td>I Love Cinema</td>
<td>18</td>
</tr>
<tr>
<td>Innocent Voices</td>
<td>18</td>
</tr>
<tr>
<td>The Journey</td>
<td>18</td>
</tr>
<tr>
<td>Kekevilli: Mountain Patrol</td>
<td>19</td>
</tr>
<tr>
<td>The Keys to the House</td>
<td>19</td>
</tr>
<tr>
<td>Kings and Queen</td>
<td>19</td>
</tr>
<tr>
<td>King’s Game</td>
<td>20</td>
</tr>
<tr>
<td>Kontroll</td>
<td>20</td>
</tr>
<tr>
<td>Ladies in Lavender</td>
<td>5</td>
</tr>
<tr>
<td>Last of the First</td>
<td>20</td>
</tr>
<tr>
<td>Let The Church Say Amen</td>
<td>39</td>
</tr>
<tr>
<td>Letter from an Unknown Woman</td>
<td>21</td>
</tr>
<tr>
<td>Machuca</td>
<td>21</td>
</tr>
<tr>
<td>Manual for Love Stories</td>
<td>26</td>
</tr>
<tr>
<td>Me and You and Everyone We Know</td>
<td>26</td>
</tr>
<tr>
<td>Miles Electric: A Different Kind of Blue</td>
<td>26</td>
</tr>
<tr>
<td>The Miracle of Bern</td>
<td>27</td>
</tr>
<tr>
<td>Morning Raga</td>
<td>27</td>
</tr>
<tr>
<td>Mughal-e-Azam</td>
<td>27</td>
</tr>
<tr>
<td>Only Human</td>
<td>28</td>
</tr>
<tr>
<td>The Other Side of the Street</td>
<td>28</td>
</tr>
<tr>
<td>The Overture</td>
<td>28</td>
</tr>
<tr>
<td>Palindromes</td>
<td>29</td>
</tr>
<tr>
<td>Peacock</td>
<td>29</td>
</tr>
<tr>
<td>Pirated Copy</td>
<td>29</td>
</tr>
<tr>
<td>Private</td>
<td>30</td>
</tr>
<tr>
<td>Raincoat</td>
<td>4</td>
</tr>
<tr>
<td>Rolling Family</td>
<td>30</td>
</tr>
<tr>
<td>Saint Ralph</td>
<td>30</td>
</tr>
<tr>
<td>Sandstorm</td>
<td>31</td>
</tr>
<tr>
<td>Selling Democracy:</td>
<td></td>
</tr>
<tr>
<td>Films of the Marshall Plan, 1948-53</td>
<td>31</td>
</tr>
<tr>
<td>Shanghai Story</td>
<td>32</td>
</tr>
<tr>
<td>Short Cuts</td>
<td>32</td>
</tr>
<tr>
<td>Somersault</td>
<td>33</td>
</tr>
<tr>
<td>Songs of Mahulbani</td>
<td>33</td>
</tr>
<tr>
<td>Standalone</td>
<td>33</td>
</tr>
<tr>
<td>Suite Habana</td>
<td>34</td>
</tr>
<tr>
<td>The Syrian Bride</td>
<td>34</td>
</tr>
<tr>
<td>Tango Salon: La Confiteria Ideal</td>
<td>34</td>
</tr>
<tr>
<td>Tell Them Who You Are</td>
<td>35</td>
</tr>
<tr>
<td>A Thousand Dreams Such as These</td>
<td>35</td>
</tr>
<tr>
<td>Trilogy: The Weeping Meadow</td>
<td>35</td>
</tr>
<tr>
<td>The Tuner</td>
<td>36</td>
</tr>
<tr>
<td>Under Construction</td>
<td>36</td>
</tr>
<tr>
<td>Untold Scandal</td>
<td>36</td>
</tr>
<tr>
<td>We Don’t Die, We Multiply</td>
<td>37</td>
</tr>
<tr>
<td>Winter Solstice</td>
<td>37</td>
</tr>
<tr>
<td>The World</td>
<td>37</td>
</tr>
</tbody>
</table>
Filmfest DC

P.O. Box 21396
Washington, DC 20009

For Information Call:
202.628.FILM

Or Visit Us Online
www.filmfestdc.org