

FILMFEST DC

THE TWENTY ~ FIRST ANNUAL

Washington, DC
International Film Festival

April 19 ~ 29, 2007

filmfestdc.org



202 628 film



Welcome to Filmfest DC

A world of films.... a window into our world.

There are many wonderful films waiting to be discovered at this year's Filmfest DC.

We are pleased that more and more people look to our festival to find what's new and exciting. One of the primary roles of a film festival is to constantly explore and discover, to take audiences down roads they didn't even know



Photo: Chad Evans Wyatt
Tony Gittens, Festival Director, and Shirin Ghareeb, Assistant Director

existed. To ask questions, challenge assumptions and provide unique experiences.

Filmfest DC features films that you might never otherwise see and appreciate. **Voila Cinema!**, a series of new films from France, is this year's geographical focus. Working with the Embassy of France, we think we have gathered a selection of films reflecting the current state of one of the longest and most respected cinemas

in the world. A new section this year, **Views from the News**, presents films placing us behind today's headlines and giving us human perspectives into major events. Our **Global Rhythms** music-on-film series is always fun and a pleasure to program. As always, **World View** and its selection of new work by some of the world's best filmmakers, represents the major section of our program.

None of this would be possible without the many dedicated people who have shared their time and talents with Filmfest DC. To all of our sponsors, staff and volunteers, we owe an immense amount of gratitude.

Film is life written across the screen available for all to enjoy. It has evolved from a brief flickering of images to an industry of constant innovation. We produce this festival for you and invite you to join us for this celebration honoring the art form we so love. See you at the movies....



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

Primary Venues

Festival screenings will take place at the following two convenient venues:

Wisconsin Avenue Cinemas
4000 Wisconsin Ave., NW.

Take Metro Red Line to the Tenleytown metro stop. Paid parking is available in building along Upton St.

The Harold and Sylvia Greenberg Theatre at American University
4200 Wisconsin Ave, NW.

Take Metro Red Line to the Tenleytown metro stop. Paid parking is available in the building for \$2.00 with validated ticket.

Other Locations

Busboys & Poets
2021 14th St, NW.

Take Metro Green line to U Street/ Cardozo metro stop.

Historic Lincoln Theatre
1215 U St., NW

Take Metro Green or Yellow Line to U Street/Cardozo metro stop.

National Gallery of Art
East Building Auditorium, 4 th St. & Constitution Ave., NW.

Take Metro Green or Yellow Line to Archives/Naval Memorial metro stop.

Regal Cinemas
701 7th St., NW.

Take Metro Blue, Green, Orange, Red and Yellow lines at the Metro Center or Gallery Place/Chinatown metro stops. Three hours free parking with validation at Gallery Place Parking on 6th Street between G and H.

Take Metrobus or Metrorail to Filmfest DC



Tickets

General Admission is \$9.00. Special Admissions are noted.

Tickets are available through Tickets.com by calling (800) 955-5566, or at all Olsson's Books and Records and CD Game Exchange stores.

Tickets are also available through the Filmfest DC website (www.filmfestdc.org) or the Tickets.com website at www.tickets.com.

Call Tickets.com at (800) 955-5566 from 9:00 AM - 9:00 PM (Monday-Sunday) for tickets. Advance tickets also available at Wisconsin Avenue Cinemas beginning at 5:30 PM daily. No Tickets.com sales the day of the show.

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

For more information go to
filmfestdc.org



202 628 film



OPENING NIGHT ✿ THURSDAY, APRIL 19

LA VIE EN ROSE

La Môme

Olivier Dahan

France/United Kingdom/Czech Republic, 2007, 140 minutes, color

With France in focus at this year's FFDC, it's only natural that the program would be bookended by two of the country's most popular exports in recent memory. Last year, festival patrons thrilled to the documentary portrait of French singer Edith Piaf, *Piaf: Her Story...Her Songs*. Now, straight from its triumphant European premiere as the gala opening night attraction at the Berlin International Film Festival, comes an intimate yet epic fictional telling of Piaf's life, *La Vie en Rose*. Marion Cotillard, last seen on these shores playing Russell Crowe's love interest in director Ridley Scott's *A Good Year*, stars as Piaf, and it's a fierce, proud, abrasive, altogether stunning performance. Working from a boldly time-shifting script written in collaboration with Isabelle Sobelman, director Olivier Dahan touches on both the highs and lows of Piaf's eventful life, from her upbringing in a

Normandy brothel to international success as an immensely talented and distinctive singer. Set at presstime to open domestically in June, *La Vie en Rose* has earned more than \$40 million from adoring French audiences in a little more than two months of release and proven a solid hit throughout Europe. Now it's time for America to experience Cotillard's triumph as France's own strong yet vulnerable, and immensely talented la môme, or sparrow, the immortal Edith Piaf.—Eddie Cockrell

IN FRENCH WITH ENGLISH SUBTITLES

Thursday, April 19, 6:00 PM, Historic Lincoln Theatre, \$40.00

★ **With Special Guest Director Olivier Dahan**

Presented in cooperation with the Embassy of France and with support from the French-American Cultural Foundation



CLOSING NIGHT ✿ PARIS, JE T'AIME

SUNDAY, APRIL 29

Bruno Podalydes, Gurinder Chadha, Gus Van Sant, Joel and Ethan Coen, Walter Salles and Daniela Thomas, Christopher Doyle in collaboration with Gabrielle Keng Peralta and Rain Kathy Li, Isabelle Coixet, Nobuhiro Suwa, Sylvain Chomet, Alfonso Cuaron, Richard LaGravenese, Olivier Assayas, Olivier Schmitz, Tetsuo Nagata, Wes Craven, Gerard Depardieu and Frederic Auburtin, and Alexander Payne

France/Liechtenstein/Switzerland, 2006, 120 minutes, color

Imagine giving 20 of the world's most prominent filmmakers a camera and turning each one loose—well, a few work in teams—on one of Paris' distinctive neighborhoods with the single instruction: make a film about love. FFDC 2007 wraps with this mischievous, diverse collection of meditations on l'amour. Amongst these snapshots of a city, Joel and Ethan Coen take over the Tuileries Metro station, Wes Craven explores Pere-Lachaise, Alexander Payne visits the 14th Arrondissement, and so on. In addition to the dazzling directorial talent listed above, stars of individual segments include Marianne Faithfull, Steve Buscemi, Catalina Sandino Moreno, director Barbet Schroeder, Miranda Richardson, Juliette Binoche, Willem Dafoe, Nick Nolte, Maggie Gyllenhaal, Elijah Wood, Natalie Portman, Gena Rowlands, and Ben Gazzara. To introduce the screening, FFDC is pleased to welcome French legend Fanny Ardant, who co-stars with Bob Hoskins as ex-lovers attempting to rekindle their romance in the *Pigalle* sequence. A busy and accomplished actress for 30 years, Fanny Ardant's many films include Alain Resnais' *Life is a Bed of Roses*, Volker Schlöndorff's *Swann in Love*, and Francois Ozon's *8 Women*. For long-time companion Francois Truffaut, she starred in *The Woman Next Door* and *Confidentially Yours*. If you didn't love the City of Lights before tonight, *Paris, je t'aime* should seal the deal.—Eddie Cockrell

IN FRENCH AND ENGLISH WITH ENGLISH SUBTITLES

★ **With Special Guest Star Fanny Ardant**

Presented in cooperation with the Embassy of France

Sunday, April 29, 3:30 PM, Regal Cinemas Gallery Place, followed by a party, \$15.00



FILMFEST DC HIGHLIGHTS 2007



Voila Cinéma!

Ever since the Lumière brothers' invention, France has prided itself as the pioneer in the world of cinema, a country where cinéma has been elevated to an art form. In recent years, a new generation of artists has emerged, capable of achieving that fragile balance between "artistic" and "popular" cinéma. Today, French cinematic production is the most dynamic in Europe; 187 films came out in 2005, and their budgets have increased by 240% over the past decade.

The selection of *Voila Cinéma!* featured by Filmfest DC 2007 represents a marvelous journey to the heart of modern French cinema. It is an opportunity to discover — or rediscover — a vast array of talents, from legendary Alain Resnais to newcomers such as Joachim Lafosse and Jean-Pascal Hattu, to the master of the political thriller: Costa-Gavras. French cinéma has been around for a while, but it remains alive and well, with great promise for the future.

Bon voyage!

Embassy of France in the United States



Views from the News

Filmmakers have a tradition of using their craft to tackle topics drawn from current events. They take us beyond the statistics and put a human face on the news. Their stories resonate with us long after the lights come on in the theater. The films gathered in this series are based on this tradition.



The award-winning *The Cats of Mirikitani* shows us the rich human complexity of those living on our streets. Paul Wagner's *The God of a Second Chance* provides an intimate look into a troubled community and tells how its people are battling their circumstances every single day. Two films from Africa, the documentary *Sierra Leone's Refugee All-Stars* and the feature *Sounds of Sand*, introduce people of incredible courage determined to overcome the political conditions not of their making, in which they find themselves. In Cairo we meet *These Girls*, who would rather live on the street, where at least they have each other. And the wide-ranging *The Epic of Black Gold* makes clear how oil became so important in our lives and how that importance has made us dependent on it.



The Wire with George Pelecanos

The HBO hit, *The Wire*, centers on the ongoing struggles between police units and drug-dealing gangs on the west side of Baltimore, as well as the city's politics, unions, and public school systems. A crucial member of the show's writing and production team, George Pelecanos is the author of 14 crime novels set in and around Washington, DC and brings an authenticity to *The Wire* that few others can provide.

Join Mr. Pelecanos as he discusses the inspiration behind the scripts of the television program. He is a three-time recipient of the International Crime Novel of the Year Award and two-time winner of The Los Angeles Times Book Award. His journalism and short fiction works have appeared in *GQ*, *Esquire*, *The New York Times*, *The Washington Post*, *Uncut*, *Mojo*, and numerous other publications. His latest novel, "Hard Revolution", was a *New York Times* bestseller. *Esquire* magazine has called him "the poet laureate of the DC crime world."

Saturday, April 21, 12:00 PM, Busboys & Poets, FREE

▷ Co-presented with the Mayor's Office of Motion Picture and Television Development



Directors' Roundtable

Each year, a group of international filmmakers converge at Filmfest DC for screenings of their films and interaction with each other and our audiences. Join the festival's guest directors for an informal discussion of their working styles and the contrasting conditions under which their films are made.

Saturday, April 28, 3:00 PM
Busboys & Poets, FREE



Capital Focus Award

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.



Films selected for this year's award competition are:

- ★ *The Cats of Mirikitani* (USA)
- ★ *Eden* (Switzerland)
- ★ *The Education of Fairies* (Argentina)
- ★ *The King and the Clown* (S. Korea)
- ★ *The Page Turner* (France)
- ★ *The Postmodern Life of my Aunt* (China)
- ★ *Red Road* (UK)
- ★ *What a Wonderful World* (Morocco)

The Awards Jury is composed of:

- Susan Barocas, Competition Coordinator
- Manjula Kumar, Smithsonian Institution
- Arnie Lutzker, Entertainment Attorney
- Andrew Mencher, Programming Director, Avalon Theatre
- Peggy Parsons, Curator, Department of Film Programs, National Gallery of Art

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.

Legend

Look for the following icons throughout the catalog:

 **Cinema for Seniors**

 **Filmfest DC for Kids**

 **Free!**

 **Global Rhythms**

 **Views from the News**

 **Voila Cinéma!**

The 2 Sides of the Bed



Emilio Martinez-Lazaro

Spain, 2006, 108 minutes, color

This vividly rendered and thoroughly enjoyable sequel to Emilio Martinez-Lazaro's popular *The Other Side of the Bed* features many of the same attractive characters and much romantic entanglement. On the eve of their wedding, Javier (Ernesto Alterio) and fiancé Marta (Veronica Sanchez) are celebrating with their friend Pedro (Guillermo Toledo) at the club where Pedro's girlfriend Raquel (Lucia Jimenez) sings. When Raquel takes a break and meets Marta in the bathroom for sex...well, let's just say that it comes as no surprise that Marta leaves Javier standing alone at the altar. What follows is fast-paced, funny, and highly musical (characters sing revamped versions of 1970s and 1980s Spanish pop hits) entertainment that gently skewers male preconceptions and expectations and comments on how the younger generation's desire for immediate gratification can be a dead-end road.

—Palm Springs International Film Festival 2007

Saturday, April 21, 11:15 PM
Sunday, April 22, 3:00 PM

★ Presented in cooperation with the Embassy of Spain



7 Years

Jean-Pascal Hattu

France, 2006, 85 minutes, color

Masterfully paced and superbly acted, *7 Years* is a no-nonsense rural French drama about the effect of sex on love and loneliness. Somewhere in the drab French countryside, faithful wife Maite regularly visits her husband Vincent in prison. Barely a year into a 7-year sentence for an unspecified crime, Vincent is very much in love with his wife but also somewhat of a jerk. For her part, Maite busies herself with caring for a neighbor's son, yet misses Vincent so



much that she becomes aroused while smelling his shirts. Her life is as neat as the laundry over which she fusses, but now Maite is about to embark on a turbulent

emotional journey of frank sexual gamesmanship that begins with an initially loveless affair with a new guard at the prison. Director Jean-Pascal Hattu's impressive debut comes after a period of training that included serving as assistant director to Andre Techine on *Wild Reeds*.—Eddie Cockrell

IN FRENCH WITH ENGLISH SUBTITLES

Sunday, April 22, 5:30 PM
Tuesday, April 24, 6:45 PM

▼ Presented in cooperation with the Embassy of France

Antonio Vivaldi, a Prince of Venice



Jean-Louis Guillerrou

France/Italy, 2006, 96 minutes, color

This sumptuous, unconventional portrait of composer Antonio Vivaldi (1678–1741) opens with a concert at a Venetian girls' orphanage, where Vivaldi was master of the violin. Despite his reputation as one of Venice's greatest sons, Vivaldi wasn't always lionized in his birthplace. Born into the working class, he struggled to create sublime music in an often-hostile environment. Although ordained as a priest, he was frequently forced to defend his compositions against the church. The Bishop of Venice, in particular, was determined to destroy his career. Vivaldi aroused much jealousy among his peers, who resented his refusal (on health grounds) to perform mass, his many foreign patrons (including the Pope), and his curious relationship with Anna Giro, his favorite singer. Like many composers of his time, he died in poverty and obscurity, and it took another three centuries for his musical genius to be recognized.—Vancouver International Film Festival 2006



IN ITALIAN WITH ENGLISH SUBTITLES

Sunday, April 22, 7:30 PM
Monday, April 23, 8:45 PM

★ In Person: Director Jean-Louis Guillerrou

Armenia

Le Voyage en Armenie



Robert Guediguian

France, 2006, 117 minutes, color

A middle-aged French immigrant reconnects with her ethnic roots in the latest collaboration between director Robert Guediguian and actress Ariane Ascaride, together responsible for festival favorites *Marius and Jeannette*, *Marie-Jo and her 2 Lovers*, and numerous other collaborations. Ascaride plays Anna, the hard-nosed Marseilles-based cardiologist daughter of an Italian mother and Armenian dad Barsam (Marcel Bluwal). When the stubborn patriarch takes off for the old country to avoid life-saving surgery, Anna follows—and learns a great deal about herself and her heritage in the week that follows. Working from an original story by Ascaride, Guediguian has made a leisurely yet precise road movie that constitutes both an immersion in Armenian culture and an involving family detective story. The film features many of Guediguian's immediately recognizable stock players and is imbued with genre elements that prove yet again that he is a filmmaker with industry savvy and story smarts.—Eddie Cockrell

IN FRENCH AND ARMENIAN WITH ENGLISH SUBTITLES

Wednesday, April 25, 6:30 PM
Thursday, April 26, 6:30 PM

▼ Presented in cooperation with the Embassy of France

Australian Short Film Today

The 9:13

Matthew Phipps

15 minutes, color

Waiting for the 9:13 train, Joe meets Thunder and a routine trip turns sinister.



11 minutes, color

Loneliness in an underground car park—and one small miracle.

Carnivore Reflux

Eddie White and James Calvert

7 minutes, animation

The average human will, in a lifetime, consume 10 cows, 1.5 tons of fish, 760 chickens, 37 sheep, and 42 pigs. This must have consequences on the animal world.

Hold, Please

Chris Cudlipp

18 minutes, color

Cheated on, dumped, out of a job, alone—and now, placed on hold. How much can a person take?

How Many Doctors Does It Take to Change a Light Bulb?

Marie Patane

7 minutes, color

Rosie visits the local medical center for a routine check-up, and unfortunately it's anything but routine.



Pacific

Peter Carstairs

7 minutes, color

On a lonely beach, a chance encounter with a fisherman is the key to a young man letting go of his past and embracing his future.

Presented in cooperation with the Embassy of Australia

The Saviour

Peter Templeman

18 minutes, color

A gentle door-to-door evangelist falls in love with a married woman.

Smile for Me

Anna Fraser

13 minutes, color

Another Saturday night at the beach surf parties, boys, and boredom.

Vend

James Findlay

10 minutes, color

A film about experience, freedom, and dispensing with reality, while dispensing soft drinks.



Saturday, April 21, 6:45 PM
Sunday, April 22, 7:30 PM

★ In Person: Guest Curator Susan Talbot

Beauty in Trouble

Kraska v nesnazich

Jan Hřebejk

Czech Republic, 2006, 110 minutes, color

The newest film from director Jan Hřebejk and long-time screenwriting partner Petr Jarchovský (*Divided We Fall, Up and Down*). Young mother Marcela (*Zelary* star Ana Geislerová), having lost everything in the 2002 floods that swept through Prague, lives in the chop shop run by her decent but desperate mechanic husband Jarda (Roman Luknar). When Jarda is thrown into jail, Marcela begins a hesitant relationship with émigré Czech wine seller Evzen Benes (Josef Abrham) under the watchful eye of her mother Zdena (Jana Brejchová) and bitter step-father Richard (Jiri Schmitzer). Inevitably, recent history intrudes on the lives of these well-meaning Czechs in this delicate, emotionally complex widescreen drama. *Beauty in Trouble* features choice tunes from Irish singer Glen Hansard, whose breakout performance in John Carney's *Once* was the hit of the 2007 Sundance festival.

—Eddie Cockrell

IN CZECH WITH ENGLISH SUBTITLES

Monday, April 23, 8:45 PM

Tuesday, April 24, 8:45 PM

★ In Person: Director Jan Hřebejk for April 23 screening only

▷ Presented in cooperation with the Embassy of the Czech Republic



The Ax

Le Couperet

Costa-Gavras

France/Belgium/Spain, 2005, 123 minutes, color

A change of pace for celebrated leftist filmmaker Costa-Gavras (*Z, Missing*), *The Ax* is his best film in years, deftly integrating his political concerns into the framework of a black comedy/thriller. Based on a novel by crime specialist Donald E. Westlake, whose credits as novelist and screenwriter include *Point Blank*, *The Grifters*, and *The Stepfather*, the story centers on a veteran engineer (Jose Garcia) who is unceremoniously downsized. Unable to find work, he finally decides that it's better to give the ax than to receive it, and he begins assassinating his top competitors in the job market.

—Gene Siskel Film Center

IN FRENCH WITH ENGLISH SUBTITLES

Friday, April 27, 6:45 PM

Saturday, April 28, 8:45 PM

► Presented in cooperation with the Embassy of France



Border Café

Kambozia Partovi

Iran/France, 2005, 104 minutes, color

Winner of high-profile awards at the Fajr and Mar Del Plata festivals, *Border Café* is a cautionary tale of restrictive patriarchy, inspirational determination, and the potency of fine cooking. Upon the death of her husband Ismael, Reyhan is pressured by brother-in-law Nasser to become absorbed into his family. Determined to keep Ismael's diner near the Iranian-Turkish border open, the widow politely but firmly refuses, and the business becomes a runaway success with long-haul truckers. When one such driver, Greek nice guy Zacharia, becomes infatuated with Reyhan, Nasser, who wants her as his wife, is forced into decisive action. Each of these players is trapped in hidebound tradition, but Reyhan insists on making her own place in this world. Since he last directed a film, 1997's *Naneh Lala*, Kambozia Partovi has become one of Iran's most prominent screenwriters; His credits include *Earth and Ashes*, *The Deserted Station*, *I Am Taraneh*, *I Am Fifteen*, and *The Circle*.

—Eddie Cockrell

IN FARSI, TURKISH, GREEK, RUSSIAN, AND GERMAN WITH ENGLISH SUBTITLES

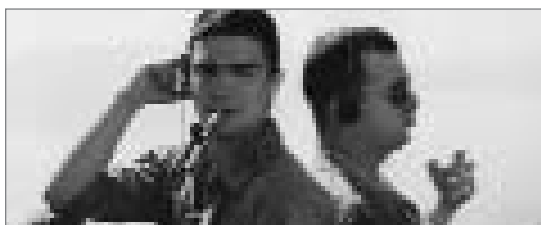
Monday, April 23, 6:45 PM

Tuesday, April 24, 6:45 PM



Border Post

Karaula



Rajko Grlic

Bosnia/Slovenia/Macedonia/Croatia/Serbia/U.K., 2006, 94 minutes, color

Based on the best-selling novel "Nothing Must Surprise Us" by Ante Tomic, this bittersweet black comedy unfolds at a small army base along the Yugoslav-Albanian border in the spring of 1987, where yet another generation of young soldiers awaits the end of their service. Their boring daily routine suddenly changes when the perennially frustrated and frequently drunk commanding officer, Lt. Pasic, contracts syphilis. Looking for an excuse to stay away from home until he is cured, Pasic declares a state of emergency, claiming that the Albanian army is preparing an attack against Yugoslavia. A joke transforms into war hysteria and soldiers dig trenches. Meanwhile, Sinisa Sircevic, the only doctor among the soldiers, embarks on a dangerous liaison, and his jokester best friend Ljuba Paunovic, plans a pilgrimage to Tito's grave.

—Vancouver International Film Festival 2006

IN SERBO-CROAT WITH ENGLISH SUBTITLES

Monday, April 23, 8:15 PM

Tuesday, April 24, 7:00 PM

The Boss of It All

Direktoren for det hele

Lars von Trier

Denmark/Sweden/France/Italy, 2006, 98 minutes, color

"Life is a *Dogme* film. It's hard to hear, but the words are still important." This is one of the many in-jokes peppering Lars von Trier's newest feature, *The Boss of It All*, an engaging comedy with a classic bait-and-switch premise. With shadowy motives, a corporate lawyer entices an idle actor to pretend to be the "superboss" whom the IT staff has never met. Unfortunately for the actor, the lawyer has constructed a persona for the boss through a series of e-mails sent to the staff—and, as it turns out, has created several personae and relayed a different one to each employee. The actor must play many parts before finally, in a series of reversals, he "finds" the real character. Von Trier augments his lively satire of the corporate world by mocking management catchphrases du jour (not "outsourcing," we're told, but "offshoring") and touchy-feely hugging.—David Bordwell, davidbordwell.net

IN DANISH AND ICELANDIC WITH ENGLISH SUBTITLES

Friday, April 27, 9:00 PM

Saturday, April 28, 6:30 PM



American Premiere

Bunny Chow

John Barker

South Africa, 2006, 95 minutes, black and white

Bunny Chow has the raw charm of Spike Lee's *She's Gotta Have It* or Bruce McDonald's *Roadkill*. For those who have never been drinking in Johannesburg, a "bunny chow" is a huge mishmash of a sandwich. It is also a metaphor for South Africa's cultural mélange and slang for a sexual act. All these meanings come into play in this wickedly humorous film about three Johannesburg friends who want to be stand-up comics but show more skill with beer-fuelled trash talk. Joey mines his relationship with his Chinese girlfriend for material. Dave struggles to find his groove at the microphone. And Kags simply cannot keep it in his pants. When the boys hit the road to attend an open-air music festival, Dave meets Carla and falls prey to two kinds of performance anxiety, Joey buys some dubious drugs, and Kags is as randy as ever.

—*Toronto International Film Festival 2006*



Tuesday, April 24, 6:30 PM
Wednesday, April 25, 6:30 PM

★ In Person:
Director John Barker

The Cats of Mirikitani

Linda Hattendorf

USA, 2006, 74 minutes, color

CAPITAL FOCUS
AWARD



An audience hit in numerous festivals and winner of awards at the Tokyo and Tromso film festivals, *The Cats of Mirikitani* is unforced yet urgent social filmmaking as timely as it is revealing. In early 2001,



New York filmmaker and SoHo resident Linda Hattendorf became aware of 80-year-old Satomo "Jimmy" Mirikitani, a Japanese artist specializing in cats, who lived and worked on Sixth Avenue only a block or so from her apartment. Following the September 11 attacks, Hattendorf took the artist into her cramped flat, only to discover that he was all too happy to stay. Mixed in with his feline-centric work, she also found studies of a desert landscape with long, low buildings. It turns out that Sacramento-born Mirikitani, who was raised in Hiroshima, had been interred at a camp for Japanese Americans during World War II in Tule Lake, California. The filmmaker then arranged a visit to Tule Lake for herself and her stubborn houseguest.—*Eddie Cockrell*

Monday, April 23, 6:30 PM
Tuesday, April 24, 6:30 PM

★ In Person: Director Linda Hattendorf and Producer
Masa Yoshikawa

Change of Address

Changement d'adresse



Emmanuel Mouret

France, 2006, 85 minutes, color

Newly arrived in Paris, sincere musician David (writer-director Emmanuel Mouret, who looks a bit like Robert



Downey, Jr., or maybe a young Peter Bogdanovich) rents a room in the flat of dizzy, demonstrative blonde Anne (Frederique Bel). "Show me your horn," she demands, yet is shocked at his inevitable, inept pass. They become fast friends, even as Anne becomes enamored with a customer in the copy shop she owns and David falls in love with French horn student Julia (Fanny Valette). Julia's kind of a cold fish, at least until she meets restaurateur Julien (Dany Brillant) while on a seaside trip with David. Their subsequent entanglements make for a quirky, verbal, warm-hearted comedy that transcends subtitles. Some critics' quotes are too good to pass up, and this one from *Variety's* Derek Elley surely qualifies: *Change of Address*, he writes, is "Eric Rohmer meets Woody Allen."—*Eddie Cockrell*

IN FRENCH WITH ENGLISH SUBTITLES

Wednesday, April 25, 8:45 PM
Thursday, April 26, 6:30 PM

Presented in cooperation with the Embassy of France

Congorama

Philippe Falardeau

Canada/Belgium/France, 2006, 105 minutes, color

In *Congorama*, director Philippe Falardeau takes us on a journey of self-discovery through multiple perspectives. Harebrained inventor Michel Roy has two months to sell one of his less-than-practical products—the "de-icer" or the "turtle trotter"—or he will lose his laboratory. Making Michel's life more complicated, his paralyzed father just told him, after 40 years of secrecy, that he was adopted from two unidentified Quebecois. Fearing the loss of everything he knows, Michel leaves Belgium (and his Congolese wife



Alice and their son Jules) on a mission to Canada, where he plans to try his luck at a new market and track down his biological parents. But nothing comes easily for Michel: After a fiasco at Canadian Customs, Michel must sell his de-icer product in an unconventional way, and his rumored family name seems to be non-existent.

—*2007 Cleveland International Film Festival*

IN FRENCH WITH ENGLISH SUBTITLES

Sunday, April 22, 5:15 PM
Monday, April 23, 6:30 PM

Daratt

Dry Season



Mahamat-Saleh Haroun

France/Belgium/Chad/Austria, 2006, 96 minutes, color

Daratt is a tight-lipped yet supremely focused questioning of good vs. evil and the fragile complicity between the two. In the wake of Chad's 40-year civil war, general amnesty is announced for war criminals. This includes Nassara, now a baker, who killed the father of 16-year-old Atim. The boy is dispatched with a pistol by grandfather Oumar to kill Nassara, but, lacking the courage, Atim is instead mentored by the man and his young, pregnant wife Aicha. Thus begins a mercurial relationship between the two: will Atim avenge the death of his father? This taut moral masterpiece is another in the series of seven non-Western films financed in celebration of Mozart's 250th birthday under the "New Crowned Hope" rubric. Writer-director Mahamat-Saleh Haroun (*Bye Bye Africa*, *Abouna*) drew inspiration from Mozart's "La clemenza di Tito," although *Daratt* is both original and riveting.—*Eddie Cockrell*



IN FRENCH AND ARABIC WITH ENGLISH SUBTITLES

Wednesday, April 25, 6:30 PM

Presented in cooperation with the Embassy of France

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

Eagle vs. Shark

Taika Waititi

New Zealand, 2006, 94 minutes, color

Which is the more dangerous predator: an eagle or a shark? You'll have your own opinion by the end of Taika Waititi's deliciously tangy, deadpan film debut about two colorful misfits thrown into each other's orbit. Lily (Loren Horsley) is one



of those weird, sweet-natured girls who is quite lovely and charismatic under a surface of shy awkwardness. She is a cashier at a fast-food restaurant and pines for Jarrod (Jemaine Clement), a self-aggrandizing, clueless geek who

works at a nearby computer store. Fiercely optimistic, Lily crashes Jarrod's animal/video-game extravaganza, impressing him enough with her shark suit and gaming prowess to score a hookup with him. However, Jarrod's self-absorption might drive even the most adoring of girlfriends away. Subtlety and precision underscores the straight-faced, oddball performances, making Lily and Jarrod's attempts to reach each other hilarious and excruciatingly real.—2007 Sundance Film Festival

Wednesday, April 25, 9:00 PM

Saturday, April 28, 9:30 PM

Eden

Michael Hofmann

CAPITAL FOCUS
AWARD

Germany/Switzerland, 2006, 93 minutes, color

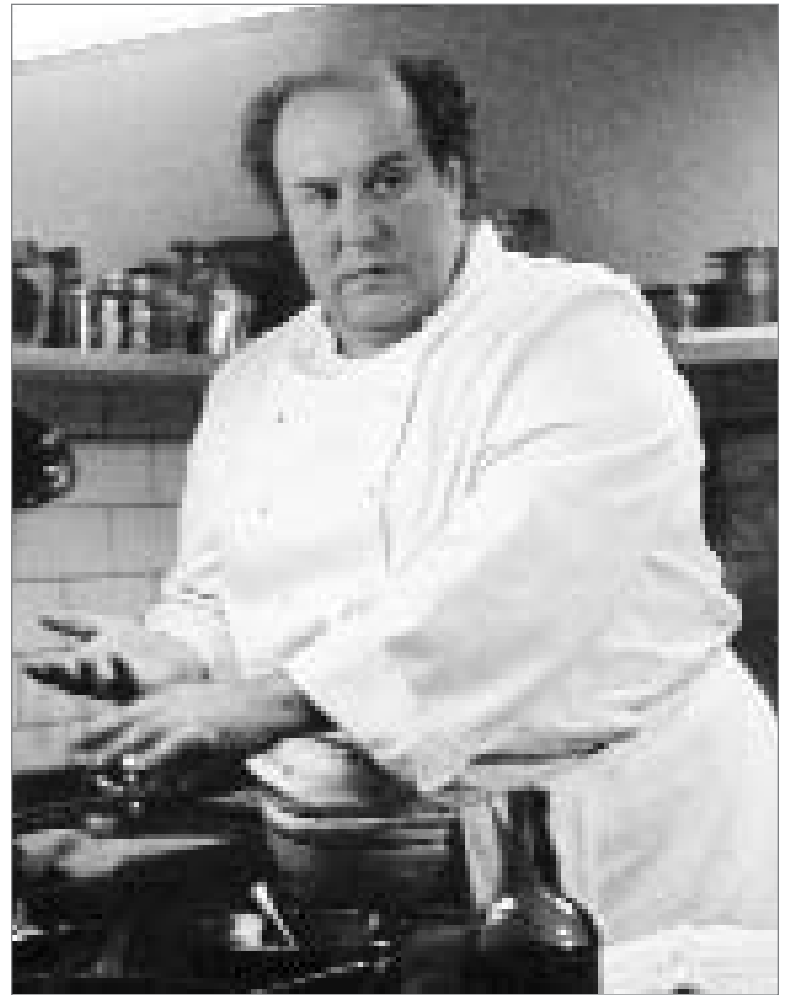
As he did in his startling previous film, *Sophiiiie!*, writer-director Michael Hofmann mixes disparate emotions into a filling meal of a film. A surprise winner of the audience award at the 2006 Rotterdam film festival, *Eden* is the beguiling story of the unusual friendship between corpulent, committed chef Gregor (Josef Ostendorf) and waitress Eden (German TV star Charlotte Roche), who's stuck in a rut with dance instructor husband Xaver (Devid Striesow) and daughter Leonie (Leonie Stepp), who has Down syndrome. Gregor makes Leonie a chocolate birthday cake, and with one taste Eden is in thrall with his culinary charisma. At first, such delicacies as bulls' testicles and chocolate cola sauce stimulate her home life with Xaver; but, when Eden announces she's pregnant, her husband fears the worst.

—Eddie Cockrell

IN GERMAN WITH ENGLISH SUBTITLES

Friday, April 27, 6:30 PM

Saturday, April 28, 6:30 PM



Emmanuel's Gift



Free!

Lisa Lax and Nancy Stern

USA, 2005, 80 minutes, color



Ages 8 and up



Emmanuel Ofori Yeboah was born with a severely impaired right leg. Using only one leg, he pedaled a bicycle 610 kilometers across Ghana in West Africa to spread the message that disability does not equal inability and became a news sensation along the way. This inspiring film documents his journey to the U.S., where he received a prosthetic leg, and his return to Ghana to distribute wheelchairs and set up education funds and tells the true story of how a single person changed a nation's perception of those with physical disabilities.

Sunday, April 22, 11:30 AM, National Gallery of Art, FREE

Sunday, April 29, 11:30 AM, National Gallery of Art, FREE

All film programs are shown in the National Gallery of Art's East Building Auditorium. No advance registration. Seating is offered on a first-come, first-seated basis. For more information, please call (202) 789-3030.

The Education of Fairies

La educacion de las hadas



CAPITAL FOCUS
AWARD

Jose Luis Cuerda

Spain/France/Argentina/Portugal, 2006, 103 minutes, color

Erstwhile Alejandro Amenabar producer Jose Luis Cuerda returns to his favorite theme—the transformational power of a child-like imagination—in the engagingly idiosyncratic *The Education of Fairies*, based on a best-selling French novel. Toy inventor Nicolas meets widowed ornithologist Ingrid and her son Raul on a plane. Nicolas turns on the charm, and soon he and Ingrid are married and living an idyllic existence in a beautiful old house in the Catalan countryside. The imaginative Nicolas tells Raul stories about fairies who make the world a better place and takes him to an old hut in the woods where he hung out as a child. After a couple of years, however, Ingrid surprises Nicolas by asking for a separation. When Nicholas encounters an injured Algerian girl, he picks her up and takes her back to his hut in the woods, where Raul mistakes her for a fairy.

—Jonathan Holland, *Variety*

IN SPANISH AND FRENCH WITH ENGLISH
SUBTITLES

Saturday, April 21, 6:45 PM

Sunday, April 22, 7:30 PM

* Presented in cooperation with the Embassy of Argentina.



The Epic of Black Gold

Jean-Pierre Beuvenaut, Yves Billon

France, 2005, 208 minutes, color



In the past 100 years, oil has affected almost every part of human life in almost every region of the globe. This four-part series sets out to tell the tale of "black gold" in suitably epic detail and scope: from John D. Rockefeller and Henry Ford's Model-T, through both world wars, to the current U.S. engagement in Iraq. As oil-consuming countries sought to



control oil-producing countries, social movements turned into revolutions and finally into multiple and ongoing wars. Oil nationalism gave way to conglomerations of international oil companies that determined that energy, not money, was the driving force of the past century. But, if oil reserves peak within the next 3 to 5 years, things are about to change.

—Vancouver International Film Festival 2006

—Vancouver International Film Festival 2006

Saturday, April 21, 12:00 PM, followed by Q&A with John Felmy, American Petroleum Institute

Saturday, April 28, 12:00 PM, followed by Q&A with Frederick J. Lawrence, Independent Petroleum Association of America



Falling

Barbara Albert

Austria, 2006, 88 minutes, color

"Falco's dead, too," someone says glumly after the funeral that opens *Falling*, the new drama from *Free Radicals* writer-director Barbara Albert, and it's a good point: The quintet of girl chums reunited after 14 years to bid goodbye to a favorite schoolteacher have mixed emotions about their school days, and a lot to catch up on. What better way to do that than a frenetic all-nighter? So that's exactly what they do, seguing from a rural wedding to a disco, and eventually back to their real lives. Along the way, axes are ground, scores are settled, rifts are mended, and new allegiances are forged. Albert plays cleverly with time and perspective, from the vintage folksongs and snapshots that punctuate the episodes to the jarring visuals that include a bride riding a mechanical bull. For more from Albert's Coop 99 production company, see *Forever Never Anywhere* elsewhere in this catalog.—Eddie Cockrell

IN GERMAN WITH ENGLISH SUBTITLES

Sunday, April 22, 7:45 PM
Monday, April 23, 8:45 PM

Exiled

Fongchuk

Johnnie To

Hong Kong, 2006, 108 minutes, color

Now that an American remake of a Hong Kong gangster movie—Martin Scorsese's *The Departed*—has won the Best Picture Oscar®, it's time to jump onboard the Johnnie To express. This immensely gifted and breathtakingly prolific filmmaker is most often compared to Sergio Leone for action staging and Howard Hawks for male bonding. His newest film, *Exiled*, has strong traces of both directors in spades, but is uniquely and forcefully To's nonetheless. In 1998 Macao, which is about to be handed over to China, there are lots of "scores to be settled." The action revolves around five childhood friends who are now grown hitmen. They must put aside their deadly differences to handle a variety of jobs—including the killing of one of their traitorous own. To give away more would spoil the bloody fun, but rest assured that these infernal affairs make for a dazzling two hours of genre thrills.—Eddie Cockrell

IN CANTONESE WITH ENGLISH SUBTITLES

Friday, April 20, 6:30 PM
Saturday, April 21, 9:15 PM



Fay Grim

Hal Hartley

USA/Germany, 2006, 118 minutes, color

Hal Hartley fans rejoice: Not only is the gifted writer-director back with a scabrously funny new feature, but *Fay Grim* is also the much-anticipated sequel to Hartley's 1997 triumph, *Henry Fool*. Remember Henry (Thomas Jay Ryan), the mysterious literary giant who arrived in the lives of garbageman-turned-author Simon Grim (James Urbaniak) and his ditzzy sister Fay (Parker Posey)? As you may recall, at the end of *Henry Fool*, Henry eluded capture for a murder and got on a plane to Scandinavia while Simon was thrown in jail as an accomplice. Nearly a decade later, Fay's drawn back into a preposterously convoluted series of international intrigues sparked by government agent Fulbright (Jeff Goldblum) that finds her chasing her Henry from Paris to



Istanbul. *Fay Grim* lives up to the opening maxim in Henry's mysterious and vaunted "Confessions": "An honest man is always in trouble."—Eddie Cockrell

Friday, April 20, 9:00 PM
Saturday, April 21, 7:00 PM

WORLD PREMIERE

The First Basket

David Vyorst

USA, 2007, 86 minutes, color and black and white

Who knew? On the evening of Saturday, November 1, 1946, just over 60 years ago, Oscar "Ossie" Schectman of the New York Knickerbockers scored the first basket in the first game of the first season of the Basketball Association of America (BAA). The Knickerbockers went on to beat the Toronto Huskies that day at Maple Leaf Gardens, and in 1949 the BAA morphed into the NBA. Washington-based writer-producer-director David Vyorst's *The First Basket* traces the little-known Jewish history of the game invented by Dr. James Naismith and spread to turn-of-the-century New York settlement houses via the YMCA circuit. Chock full of vivid anecdotes and distinctive characters—*The First Basket* does for roundball what Washington filmmaker Aviva Kempner's *The Life and Times of Hank Greenberg* did for baseball.—Eddie Cockrell



Sunday, April 22, 5:00 PM

★ *In Person: Director David Vyorst*

♣ *Presented in cooperation with the Washington Jewish Film Festival*

Forever Never Anywhere

Immer nie am Meer

Antonin Svoboda

Austria, 2007, 89 minutes, color

Forever Never Anywhere is as conceptually out there as any film in this year's festival. When inept lounge singer Schwanenmeister (Heinz Strunk) backs his car off a road while arousing himself in the middle of the night, he's picked up by stuffy archeologist Rafael (Dirk Stermann) and his drunk brother-in-law Manfred (Christoph Grisseman). Swerving to avoid a pedestrian, they rocket into the woods and are pinned between two trees. That's *Forever Never Anywhere*, the newest film by Antonin Svoboda, a producer in the Coop 99 company with Barbara Albert (*Falling*). So they're stuck in the car with champagne and herring salad; just kick out the windows, right? Wrong. The car has bullet-proof glass. Rafael bought the automobile on eBay, and it used to belong to Kurt Waldheim. Soon, a sadistic pre-teen shows up, and decides to make the trio part of a behavioral research study.—*Eddie Cockrell*

IN GERMAN WITH ENGLISH SUBTITLES

Friday, April 20, 6:45 PM
Saturday, April 21, 7:00 PM



Four Minutes

Vier Minuten

Chris Kraus

Germany, 2006, 114 minutes, color

In Germany's notorious Luckau Prison, 80-year-old piano teacher Traude Krueger (Monica Bleibtreu, mother of *Run Lola Run* star Moritz Bleibtreu) has attempted to bring classical culture to an ever-dwindling group of hardened female inmates and loutish male guards, including faithful turnkey Muetze (Sven Pippig), since she first arrived as a young nurse during the waning days of World War II. On the verge of losing her program after more than half a century, the elderly disciplinarian spots breathtaking raw talent in the form of former prodigy, traumatized killer, and current wild child Jenny von Loeben (newcomer Hannah Herzsprung). At first, these polar opposites circle each other warily. Over time, they form a volatile bond that unites them against an unbending authority. *Four Minutes* is packed with drama, thrills, and lurid secrets.—*Eddie Cockrell*



IN GERMAN WITH ENGLISH SUBTITLES

Tuesday, April 24, 8:15 PM
Thursday, April 26, 8:30 PM

The God of a Second Chance

Paul Wagner

USA, 2006, 82 minutes, color

With a title taken from David Frazier's classic Gospel tune, *The God of a Second Chance* is at once cautionary and inspirational. "In my heart I believe that every black man longs to make a contribution to society," Washington-based Community Action Group (CAG) executive director Hal Gordon tells Oscar®-winning local filmmaker Paul Wagner. "And if he's in an environment where that contribution is recognized and appreciated, he's going to be all right." In Anacostia, that attention is far from a given. Wagner filmed there for over a year, gaining a remarkably intimate level of access to two men approaching the same challenge from different angles: 18-year-old Tyrone Leonard David Israel "Sleepy" Curry is beginning to make choices, while 40-year-old recovering addict Richie Barkley is freeing himself from poor decisions made long ago. What unites them is Gordon's CAG, Steve Fitzhugh's "The House," and other faith-based community outreach programs.—*Eddie Cockrell*



Sunday, April 22, 4:00 PM, The Greenberg Theatre
Saturday, April 28, 4:00 PM

★ In Person: Director Paul Wagner

✿ CAG Gospel Choir to perform at April 22 screening

Guru

Mani Ratnam

India, 2007, 161 minutes, color and black and white

Once again painting on an ambitious, color-drenched widescreen canvas, South Indian filmmaker and FFDC favorite Mani Ratnam



(*From the Heart, A Peck on the Cheek*) is back with a sweeping new rags-to-riches-to-rags dramatic musical. Climbing from humble 1950s Gujarati beginnings to a stint in Istanbul and eventually to dominant success in the 1980s Bombay clothing business, Gurukant Desai (Abhishek Bachchan) takes wife Sujata (Aishwarya Rai) along the way. Ruthlessly attacking the competition, he loses the support of stalwart publisher Manik Das Gupta (Mithun Chakraborty), and eventually succumbs to greed and corruption. The on-screen chemistry between Bachchan and Rai is palpable, and the rhythmic, propulsive score by long-time collaborator A.R. Rahman provides plenty of opportunity for eye-catching musical numbers—which are character-driven and skillfully integrated into the plot. *Guru* is another successful excursion into Hindi-language storytelling for the indefatigable Mani Ratnam.—*Eddie Cockrell*

IN HINDI WITH ENGLISH SUBTITLES

Saturday, April 21, 3:00 PM
Saturday, April 28, 5:00 PM

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

American Premiere

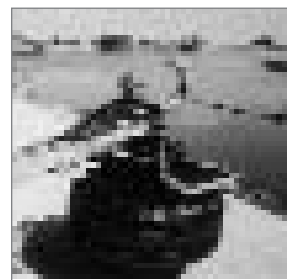
Gypsy Caravan



Jasmine Dellal

USA, 2006, 111 minutes, color

Jasmine Dellal's *Gypsy Caravan* tells the inspiring story of the U.S. tour of five disparate bands from four countries. From Romania comes the 18-piece Gypsy ensemble Taraf de Haidouks as well as Fanfare Ciocarlia's 11-piece brass unit. Macedonian "Queen of the Gypsies" Esma Redzepova sings amongst the audiences, while Spain's Antonio El Pipa combines swaggering dance moves with a vulnerable female



voice. Indian collective Maharaja builds a cross-caste sound that features a female impersonator. Dynamic, exciting performances are punctuated by discussions on what it means to be Roma, and their place in today's world. What they all share

is a love of Gypsy heritage and music. As the players travel together, they begin to imitate each other's styles, and from there it's a short stanza to jamming and joint songwriting. By journey's end, the influences are intertwined yet again, continuing the rich heritage of tzigane music.—*Eddie Cockrell*

IN ENGLISH, ROMANI, SPANISH, ROMANIAN, MACEDONIAN, HINDI, AND MARWARI WITH ENGLISH SUBTITLES

Thursday, April 26, 8:30 PM
Friday, April 27, 6:45 PM

★ In Person: Director Jasmine Dellal

Hula Girls

Lee Sang-il

Japan, 2006, 110 minutes, color

Rooting for the eccentric underdog has always been a special movie-going treat, which makes the charming regional Japanese comedy *Hula Girls* a must for any FFDC dance card. It's 1965, and there's



not much to do in the chilly northeastern Japanese mining town of Iwaki City. So when the local mining company announces plans to shut down a 100-year-old shaft in favor of a Hawaii-themed tourist attraction built around a local hot spring, teenager Kimiko is one of the first to sign up for Hula lessons. Unfortunately, she's one of only four inept wallflowers to do so, yet under the tutelage of Tokyo-based hoofer Madoka Hirayama, is there any doubt that the troupe will grow or that they shall dance? *Hula Girls* is based on a true story, won the Japanese film critics award for best film of 2006, and was the country's official submission for the Foreign Film Oscar®.—*Eddie Cockrell*

IN JAPANESE WITH ENGLISH SUBTITLES

Friday, April 27, 7:00 PM
Saturday, April 28, 7:00 PM

FESTIVAL SCHEDULE



La Vie en Rose, p.3

Thursday, April 19

6:00 PM **Opening Night Gala**
La Vie en Rose
With Director
Olivier Dahan
HISTORIC LINCOLN THEATRE

3:00 PM *Guru*
6:30 PM *The King and the Clown*
6:30 PM *Old, Weird America*
THE GREENBERG THEATRE
6:30 PM *The Postmodern Life of My Aunt*

Friday, April 20

6:30 PM *Exiled*
6:30 PM *Red Road*
6:30 PM *Sounds of Sand*
6:45 PM *Forever Never Anywhere*
6:45 PM *The Tiger and the Snow*
7:00 PM *Prague*
8:30 PM *The Postmodern Life of My Aunt*
8:45 PM *The King and the Clown*
9:00 PM *Fay Grim*
9:00 PM *Just Sex and Nothing Else*
9:00 PM *Twice Upon a Time*
9:15 PM *Samoan Wedding*



Hula Girls, p.11



The Tiger and the Snow, p.20

Saturday, April 21

12:00 **George Pelecanos on The Wire***
BUSBOYS & POETS
12:00 *The Epic of Black Gold*
2:30 PM *The Yacoubian Building*

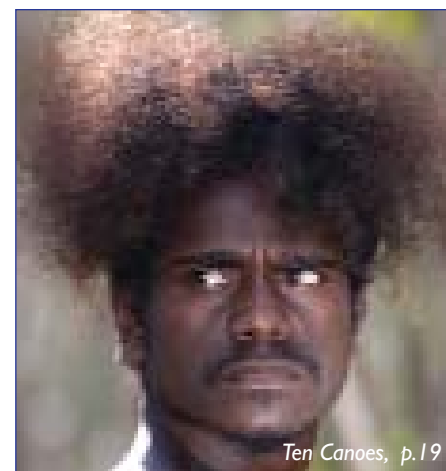
6:45 PM *Australian Short Film Today*
6:45 PM *The Education of Fairies*
7:00 PM *Fay Grim*
7:00 PM *Forever Never Anywhere*
9:00 PM *Red Road*
9:00 PM *The Tiger and the Snow*
9:00 PM *Twice Upon a Time*
9:15 PM *Exiled*
9:15 PM *Samoan Wedding*
9:30 PM *Just Sex and Nothing Else*
9:30 PM *Never on a Sunday*
THE GREENBERG THEATRE
11:15 PM *The 2 Sides of the Bed*

Sunday, April 22

11:30 AM Filmfest DC for Kids
Emmanuel's Gift *
NATIONAL GALLERY OF ART
2:00 PM *The Pervert's Guide to Cinema*
2:00 PM *Yatra*
3:00 PM *The 2 Sides of the Bed*
4:00 PM *The God of a Second Chance*
THE GREENBERG THEATRE
4:00 PM *Opera Jawa*
4:00 PM *The Yacoubian Building*
5:00 PM *The First Basket*
5:00 PM *Lonesome**
NATIONAL GALLERY OF ART
5:15 PM *Congorama*
5:30 PM *7 Years*
5:30 PM *Sounds of Sand*
7:00 PM *Never on a Sunday*
THE GREENBERG THEATRE
7:30 PM *Antonio Vivaldi*
7:30 PM *Australian Short Film Today*
7:30 PM *The Education of Fairies*
7:30 PM *Naming Number Two*
7:45 PM *Falling*
8:00 PM *Prague*

Monday, April 23

6:30 PM *Congorama*
6:30 PM *The Cats of Mirikitani*
6:30 PM *The Page Turner*
6:45 PM *Border Café*
6:45 PM *Sierra Leone's Refugee All Stars*



Ten Canoes, p.19

6:45 PM *The Silly Age*
8:15 PM *Border Post*
8:30 PM *Yatra*
8:45 PM *Antonio Vivaldi*
8:45 PM *Beauty in Trouble*
8:45 PM *Falling*
8:45 PM *Opera Jawa*

Tuesday, April 24

10:00 AM Cinema for Seniors
Ray *
HISTORIC LINCOLN THEATRE
6:30 PM *Bunny Chow*
6:30 PM *The Cats of Mirikitani*
6:30 PM *Sierra Leone's Refugee All Stars*
6:45 PM *7 Years*
6:45 PM *Border Café*
7:00 PM *Border Post*
8:15 PM *Four Minutes*
8:45 PM *Beauty in Trouble*
8:45 PM *Naming Number Two*
8:45 PM *The Silly Age*
8:45 PM *Sound of the Soul*
8:45 PM *Vanaja*



Armenia p.6

All screenings will be at 4000 Wisconsin Avenue Cinemas unless otherwise noted.

Wednesday, April 25

- 6:30 PM *Armenia*
- 6:30 PM *Bunny Chow*
- 6:30 PM *Daratt*
- 6:30 PM *Lights in the Dusk*
- 7:00 PM *Ten Canoes*
- 7:00 PM *These Girls*
- 8:15 PM *Vanaja*
- 8:30 PM *The King of Kong*
- 8:45 PM *Change of Address*
- 8:45 PM *Time*
- 9:00 PM *Eagle vs. Shark*
- 9:00 PM *The Page Turner*



Change of Address, p.8

For more information go to
filmfestdc.org



202 628 film



Time, p.20

- 6:45 PM *Rocket Science*
THE GREENBERG THEATRE
- 7:00 PM *Hula Girls*
- 7:00 PM *The President*
- 8:45 PM *Private Fears in Public Places*
- 9:00 PM *Boss of it All*
- 9:15 PM *The Magician*
- 9:15 PM *What a Wonderful World*
- 9:30 PM *Private Property*
- 9:30 PM *Short Cuts*
- 9:30 PM *Vinicius*
THE GREENBERG THEATRE

- 9:00 PM *Rocket Science*
THE GREENBERG THEATRE
- 9:15 PM *My Mexican Shivan*
- 9:15 PM *Manda Bala*
- 9:30 PM *Eagle vs. Shark*

Sunday, April 29

- 11:30 AM Filmfest DC for Kids
*Emmanuel's Gift**
National Gallery of Art
- 3:30 PM **Closing Night Event**
Paris, je t'aime
REGAL CINEMAS
GALLERY PLACE



Paris, je t'aime, p.3

Thursday, April 26

- 6:30 PM *Armenia*
- 6:30 PM *Change of Address*
- 6:30 PM *Ten Canoes*
- 6:45 PM *These Girls*
- 7:00 PM *The King of Kong*
- 7:00 PM *Lights in the Dusk*
- 8:30 PM *Four Minutes*
- 8:30 PM *Gypsy Caravan*
- 8:30 PM *Private Fears in Public Places*
- 8:45 PM *Sound of the Soul*
- 8:45 PM *Time*
- 9:00 PM *What a Wonderful World*

Saturday, April 28

- 12:00 PM *The Epic of Black Gold*
- 1:00 PM *The Pervert's Guide to Cinema*
- 1:00 PM Filmfest DC for Kids
The Ugly Duckling and Me
- 3:00 PM *Director's Roundtable**
BUSBOYS & POETS
- 4:00 PM *The God of a Second Chance*
- 5:00 PM *Guru*
- 6:00 PM *Vinicius*
THE GREENBERG THEATRE
- 6:30 PM *Boss of it All*
- 6:30 PM *Eden*
- 6:45 PM *The President*
- 6:45 PM *Short Cuts*
- 7:00 PM *Hula Girls*
- 8:30 PM *The Magician*
- 8:45 PM *The Ax*
- 8:45 PM *Private Property*

Friday, April 27

- 6:30 PM *Eden*
- 6:30 PM *My Mexican Shivan*
- 6:45 PM *The Ax*
- 6:45 PM *Gypsy Caravan*

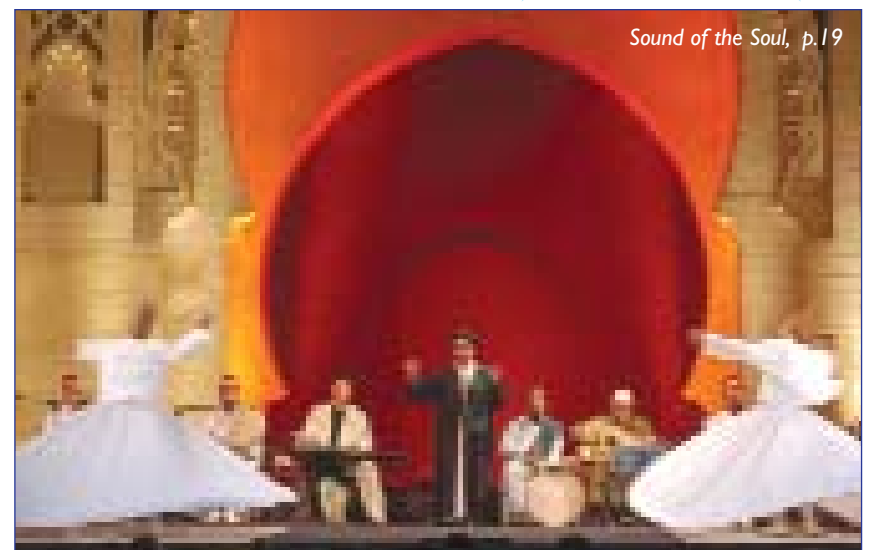


Falling, p.10

*** Events marked with an asterisk are free.**

All programs are subject to change.

Take Metrobus or Metrorail to Filmfest DC



Sound of the Soul, p.19

All screenings will be at 4000 Wisconsin Avenue Cinemas unless otherwise noted.

Just Sex and Nothing Else

Csak szex es mas semi

Krisztina Goda

Hungary, 2006,
97 minutes, color

A bright, snappy relationship comedy that represents a still-new strain of commercial Hungarian cinema with smarts, *Just Sex and Nothing Else* was a huge local hit that won the Best Screenplay award at the 2006

Hungarian Film Week. Witty dialogue is delivered smartly by an easy-on-the-eyes cast in a sophisticated, picturesque Budapest. Thirty-three-year-old theater dramaturg Dora (Judit Schell) meets cute, swaggering actor Tamas (Kontroll star Sandor Csanyi) when she's forced half-dressed onto a window ledge by the arrival of her current lover's wife. As the exasperated Dora tells her actress chum Zsofi (Kata Dobo), she wants a kid but as for the guy, it's "just sex and nothing else." As she sorts things out with Tamas via a fling with composer Peter (Zoltan Seress) and the advice of Turkish counterman Ali (Antal Czapko), laughs are plentiful as her theater troupe grapples with her dodgy translation of "Dangerous Liaisons."—Eddie Cockrell

IN HUNGARIAN WITH ENGLISH SUBTITLES

Friday, April 20, 9:00 PM
Saturday, April 21, 9:30 PM



The King and the Clown

Wang-ui namja

Jun-ik Lee

South Korea, 2005, 120 minutes, color

Lavish and raucous, dramatic and absorbing, this rousing drama of royal skullduggery in the 16th century Chosun Dynasty appeals to a broad range of audiences both at home and in South Korea, where last year it became the country's highest grossing film of all time. After performing an acrobatically lewd spoof of domineering King Yonsan (Jeong Jin-yeong) and his conniving consort Nok-su (Gang Seong-yeon), male traveling acrobats Jang-seng (Kam Woo-seong) and Gong-gil (Lee Jun-gi), the latter of whom specializes in female roles, are arrested. Eventually earning their release, the pair is endangered again when the king becomes obsessed with Gong-gil, provoking the violent ire of Nok-su. Moving from a lusty physicality in the first hour to a Hamlet-like complexity in the second, this is an ambitious, broad-ranging adventure about the have-nots thumbing their noses at the haves. "The king's bed," we're reminded, "is where the money is."

—Eddie Cockrell

IN KOREAN WITH ENGLISH SUBTITLES

Friday, April 20, 8:45 PM
Saturday, April 21, 6:30 PM



CAPITAL FOCUS
AWARD

The King of Kong

Lincoln Ruchti

USA, 2007, 91 minutes, color

Ground zero for competitive retro gaming is Fairfield, Iowa, where Transcendental Meditation devotee and self-appointed "World's Video Game Referee" Walter Day runs an outfit called Twin Galaxies. Pac-Man, Ms. Pac-Man, Galaga, Defender, Centipede, Q*bert: gamers who continue to hone their skills a quarter century after the introduction of these arcade games can either submit tapes of their high scores or compete in person. Every bit as absorbing as it sounds, *The King of Kong* is about the unorthodox showdown between acknowledged Donkey Kong king Billy Mitchell, a gamer who describes himself as "the all-around most seasoned person in the hot sauce chicken wing

industry," and challenger Steve Wiebe, an aw-shucks family man who takes on the champ. "It's not about Donkey Kong anymore," Wiebe says near the end of this complex, edge-of-the-seat documentary thriller; and he's right: *The King of Kong* can perhaps best be described as *Spellbound* with a joystick.—Eddie Cockrell



industry," and challenger Steve Wiebe, an aw-shucks family man who takes on the champ. "It's not about Donkey Kong anymore," Wiebe says near the end of this complex, edge-of-the-seat documentary thriller; and he's right: *The King of Kong* can perhaps best be described as *Spellbound* with a joystick.—Eddie Cockrell

Wednesday, April 25, 8:30 PM
Thursday, April 26, 7:00 PM

Lights in the Dusk

Laitakaupungin valot

Aki Kaurismaki

Finland, 2006, 77 minutes, color



"Don't get too happy," a hostile colleague warns security guard and world-class nebbish Koiskinen. But, given that *Lights in the Dusk* is another inspired exercise from the great Aki Kaurismaki, there's little chance that the

hapless chump will fare any better than the protagonists of *Drifting Clouds* and *The Man Without a Past*, the first two films in the trilogy of work that culminates with this exquisitely deadpan comic gem. Sure enough, Koiskinen's too thick to see that sausage vendor Aila carries a torch for him, preferring the company of femme fatale Mirja, who proves to be his undoing. Nominated for a Golden Palm at Cannes and the European Film Award, *Lights in the Dusk* won four Jussi awards, which is Finland's version of the Oscar®; beyond best film and direction, kudos for cinematography and production design acknowledge a visual palette inspired by Alfred Hitchcock and Edward Hopper.—Eddie Cockrell

IN FINNISH AND RUSSIAN WITH ENGLISH SUBTITLES

Wednesday, April 25, 6:30 PM
Thursday, April 26, 7:00 PM

Lonesome

Paul Fejos

USA, 1928, 70 minutes, black and white

Boston's famed Alloy Orchestra returns to the National Gallery to perform its original score for a new restoration of the exquisite and rarely seen romantic silent *Lonesome* by Hungarian director Paul Fejos. Released in the late 1920s, when most theaters in America were adopting the new sound technology, *Lonesome* had last-minute additions of several dialogue sequences. Viewed as silent film pantomime, however, *Lonesome* is one of the most beautiful and sophisticated films of all time—just the footage on Coney Island alone, when the two young lovers have lost one another, is on par with the greatest modernist masterpieces.—Peggy Parsons, National Gallery of Art



Sunday, April 22, 5:00 PM, National Gallery of Art, FREE

☆ Live musical accompaniment by the Alloy Orchestra



The Magician

Hokkabaz

Ali Taner Baltaci, Cem Yilmaz

Turkey, 2006, 122 minutes, color

One of the most popular comedians and actors in Turkey—he played Fikri in the FFDC hit *Vizontele*—Cem Yilmaz follows up his immensely popular sci-fi comedy writing-directorial debut *G.O.R.A.* with the ambitious and very funny road movie *The Magician*. Life is a series of magic tricks for conjurer Iskender Tunaydin (Yilmaz), an inept and unlucky magician whose only friend is his faithful childhood chum Maradona (Tuna Orhan). Forced to take Iskender's nutty dad Sait (popular singer Mazhar Alanson, channeling Alan Arkin in *Little Miss Sunshine*) along on a road trip to escape troubles in Istanbul, their problems escalate when a botched disappearing trick leaves them with an unexpected traveling companion. Co-director Ali Taner Baltaci was post-production supervisor on *Vizontele*. Straight from its North American premiere at the Boston Turkish Film Festival, *The Magician* is a fast-paced populist rollercoaster of a comedy that promises to be a hot ticket.—Eddie Cockrell



IN TURKISH WITH ENGLISH SUBTITLES

Friday, April 27, 9:15 PM

Saturday, April 28, 8:30 PM

★ In Person: Directors Cem Yilmaz and Ali Taner Baltaci

* Presented in cooperation with Silk Road

Manda Bala

Send a Bullet

Jason Kohn

USA, 2007, 85 minutes, color

Brazil is known for its beautiful beaches, lush rain forests, and vibrant culture. However, in recent years, the country has developed more of a reputation for corrupt politicians, kidnapping, and plastic surgery. *Manda Bala* (*Send a Bullet*) artfully connects these seemingly disparate elements and conducts a dazzling yet harrowing examination of the tragic domino effect that has reshaped the face of the country and created an entire industry built on corruption. From its unlikely opening on a money-laundering frog farm, *Manda Bala* displays a strikingly distinctive tone. Featuring a stylish score and articulate interviews with kidnappers, kidnap victims, and those whose lives are affected by kidnapping, the film seems more like a stylized fiction film than a political documentary. *Manda Bala* reveals that corruption and kidnapping represent two sides of the same violent crime.—2007 Sundance Film Festival

IN PORTUGUESE AND ENGLISH WITH ENGLISH SUBTITLES

Saturday, April 28, 9:15 PM

★ In Person: Producers Joey Frank and Jared Goldman



My Mexican Shiva

Alejandro Springall

Mexico, 2006, 98 minutes, color



A widescreen culture clash comedy executive produced by John Sayles and Maggi Renzi, *My Mexican Shiva* is the newest film from director-producer Alejandro Springall, whose directorial debut *Santitos* was a highlight of FFDC 2000. In the

Jewish quarter of Mexico City, much-loved Moishe dies of a heart attack during a Jewish theater group celebration. The family and community immediately prepare for the week-long wake, or shiva. The local funeral coordinator works to ensure all rules are followed, but must contend with bemused help who insist on calling the proceedings a "chiva." And let's not get started on the emotional complexities and territorial tensions that underscore Moishe's family. Thankfully, there's a mariachi band that does a mean version of "Hava Nagila." Springall's message through all this is clear: Petty differences aside, Moishe's family loves each other; loved Moishe himself, and will do whatever's necessary to keep the rich traditions alive.—Eddie Cockrell

IN SPANISH, YIDDISH, AND HEBREW WITH ENGLISH SUBTITLES

Friday, April 27, 6:30 PM

Saturday, April 28, 9:15 PM

★ In Person: Director Alejandro Springall

❖ Presented in cooperation with the Washington Jewish Film Festival

Naming Number Two

Toa Fraser

New Zealand, 2006, 93 minutes, color

As imperiously focused as its opinionated lead character, *Naming Number Two* is the confident, insightful directorial debut of playwright Toa Fraser, adapting his 2000 stage work about a strong-willed Fijian matriarch into a crisp, funny film about the magical complexity of family. One night, Nana Maria (the great Ruby Dee) orders her long-suffering adult



grandson Erasmus (Rene Naufahu) to summon her grandchildren to a feast at her house the very next day so that she can announce her successor. Dee's fierce energy sets a high bar that is cleared by the capable and good-looking ensemble of local talent. And Fraser's point, that family trumps all, is delivered with an energy both fresh and beguiling. Under its original title, *No. 2*, *Naming Number Two* trumped a strong lineup to win the World Cinema Competition audience award at Sundance 2006 as well as the jury award from the Atlanta film festival.—Eddie Cockrell

Sunday, April 22, 7:30 PM

Tuesday, April 24, 8:45 PM

Never on a Sunday

Morirse en Domingo

Daniel Gruener

Mexico, 2006, 125 minutes, color

A corrosive widescreen black comedy about bureaucratic and moral decay in a thoroughly corrupt modern Mexico, *Never on a Sunday* makes *Weekend at Bernie's* look like a routine vacation. Director Daniel Gruener's first feature since 1996's *All of Them Witches* (*Sobrenatural*) argues forcefully against dying on the Lord's day: When poor Uncle Julio does just that, his teenage nephew Carlos doesn't stay for the cremation and only discovers that sleazy mortician Joaquin switched the body when drug-addled pal Jorge recognizes the corpse on a table in his anatomy class. Can Carlos find a proper resting place for his uncle without provoking the ire of his father? Making time for a romance of sorts between Carlos and Joaquin's daughter Ana, *Never on a Sunday* is by turns mordant and moving, both a love letter and mash note to a system rotting from the top with the alarming speed of poor Uncle Julio.—Eddie Cockrell

IN SPANISH WITH ENGLISH SUBTITLES

Saturday, April 21, 9:30 PM, The Greenberg Theatre

Sunday, April 22, 7:00 PM, The Greenberg Theatre

★ In Person: Director Daniel Gruener



The Old, Weird America

Harry Smith's Anthology of American Folk Music

Rani Singh

USA, 2007, 90 minutes, color and black and white

The same year he died, legendary ethnomusicologist Harry Smith received an Emmy for his conservation efforts, specifically the landmark 1952 vinyl collection of American folk music culled from the tens of thousands of 78s he'd collected for years. "My dreams came true," he said at that 1991 broadcast. "I saw America changed through music." Built around the 1999-2001 series of concerts organized by music producer and "ringmaster" Hal Willner and the breathtakingly broad roster of musicians assembled, *The Old, Weird America* is a history and celebration of Smith's singular contribution to music. From David Johansen to David Thomas by way of Nick Cave, Beth Orton, and Sonic Youth, the cavalcade of stars interpreting the songs from what Johansen calls "the Rosetta stone of the folk boom" include Beck, the ubiquitous Elvis Costello, Bob Neuwirth, Steve Earle, and the McGarrigles.—Eddie Cockrell



Saturday, April 21, 6:30 PM, The Greenberg Theatre

★ In Person: Director Rani Singh

☆ Performance by the Hoover Uprights band following the screening

Opera Jawa

Garin Nugroho

Indonesia/Austria, 2006, 119 minutes, color

Bold and original, *Opera Jawa* is a feast for the eyes and ears. The action is dressed with an astonishing array of props and installations to create a visually ravishing and narratively hypnotic epic as seductive as it is unique. Former Ramayana dancers Siti (Artika Sari Devi) and Setio (Miroto) now run a struggling earthenware business in a small Indonesian village. When her husband is called away, Siti becomes the object of desire of rich town bully Ludiro (Eko Supriyanto). As did the couple's characters in the ritualized dance, Siti and Setio find their fates sealed. *Opera Jawa* was originally commissioned as part of the New Crowned Hope

festival in Austria, which celebrates the 250th anniversary of Wolfgang Amadeus Mozart's birth and pays tribute to the composer's tradition of blending progressive social ideas with distinctive artistic vision (*Daratt*, also found in this catalog, was also commissioned for the festival).—Eddie Cockrell

IN JAVANESE WITH ENGLISH SUBTITLES

Sunday, April 22, 4:00 PM
Monday, April 23, 8:45 PM



The Page Turner

La tourneuse de pages

Denis Dercourt

France, 2006, 85 minutes, color

French writer-director Denis Dercourt is a professional viola player and music teacher whose half-dozen feature films, including *The Freelancers* and *My Children Are Different*, have examined the lives of musicians with both humor and drama. His newest film, *The Page Turner*, takes a more sinister approach to the milieu. The only child of butchers, young piano prodigy Melanie Prouvost is doing fine in an audition until one of the judges, Ariane Fouchecourt, turns away to sign an autograph. Although poised, Melanie is devastated and gives up her studies. Years later, Melanie interns for high-powered attorney Jean Fouchecourt—whose wife is none other than her old judge. Melanie patiently ingratiates herself with the family, but nothing good can come of this. And nothing does. A precise intellectual thriller laced with sprightly classical music, *The Page Turner* finds Dercourt at the top of his game.—Eddie Cockrell

IN FRENCH WITH ENGLISH SUBTITLES

Monday, April 23, 6:30 PM
Wednesday, April 25, 9:00 PM

Presented in cooperation with the Embassy of France



The Pervert's Guide to Cinema

Sophie Fiennes

U.K./Austria/The Netherlands, 2006, 150 minutes, color and black and white

A virtuoso marriage of image and thought, *The Pervert's Guide to Cinema* is a propulsive, stream of consciousness sprint

through the movie projector mind of Slovenian philosopher psychoanalyst Slavoj Zizek, who uses clean film sequences from some 43 mostly high-profile films to illustrate his ideas on sexuality, subjectivity and that old stand-by, fantasy versus reality. It's an exhilarating twist on the idea of a clip show, pulled off with wit and assurance by director Sophie Fiennes, sister of Ralph and Joseph, who explains the title as "something of a McGuffin, just a way to get you into this network." And what a network it is: thanks to spot-on sets constructed in Holland, Zizek seems to slump in Neo's leather chair; cower in the Bates basement, and observe the harrowing showdown between Dorothy and Frank Booth. If you know who those characters are, you're ready for this whirlwind ride.—Eddie Cockrell

Sunday, April 22, 2:00 PM
Saturday, April 28, 1:00 PM



The PostModern Life of My Aunt

CAPITAL FOCUS AWARD

Yi ma de hou xian dai sheng huo



Ann Hui

China, 2006, 113 minutes, color

Ann Hui's new film charts the tragi-comic downfall of Mrs. Ye (Mongolian star Siqin Gaowa), who leads a frugal and "proper" life in a shabby old apartment in Shanghai and still clings to the ideals of honesty, decency, selflessness, and social responsibility that the Communist Party inculcated back in the 1950s.

Despite these traits, Mrs. Ye clashes with her nephew when he stays with her to convalesce from a broken leg, her "airs and graces" neighbor, and the neighbor's odious cat. Mrs. Ye's occasional other-worldliness leaves her vulnerable to con artists such as Pan Zhichang (Chow Yun-Fat), a charming fraud who seduces her with poetry, romances her, and leads her into a graveyard-plot scam. When Mrs. Ye's blowsy and resentful daughter (Vicky Zhao Wei) shows up in an emergency, she reveals some truths that lend a very different perspective to the matriarch's life and attitudes.

—Vancouver International Film Festival 2006

IN MANDARIN AND ENGLISH WITH ENGLISH SUBTITLES

Friday, April 20, 8:30 PM
Saturday, April 21, 6:30 PM

Praque

Ole Christian Madsen

Denmark, 2006, 95 minutes, color

The story of a Copenhagen marriage that slowly crumbles during a darkly quirky trip to the Czech Republic, *Praque* is a widescreen wedge of underplayed Danish discord. Arriving at the Socialist-era Hotel Praha in the midst of slow burning marital conflict are the Hojholts, impassive Cristoffer, who refuses to acknowledge his own failings, and nervous Maja. The mood isn't lightened by the purpose of their trip: Cristoffer's been summoned by an eccentric lawyer to claim the body of his estranged father, which he's determined to inter in the family plot back home. With the announcement that Maja's in love with someone else, Cristoffer begins an odd relationship with Dad's housekeeper who tells him the facts of his father's life. *Praque* represents a huge leap forward for director Ole Christian Madsen from his *Dogme* debut, *Kira's Reason: A Love Story*. This balance of chamber drama and sly dark humor is strongly reminiscent of vintage European art-house fare.—Eddie Cockrell

IN DANISH, ENGLISH, AND CZECH WITH ENGLISH SUBTITLES

Friday, April 20, 7:00 PM
Sunday, April 22, 8:00 PM



The President

Lionel Delplanque

France, 2006, 97 minutes, color



"I've met someone," pretty Nahama tells her father—who just happens to be leader of the French republic. That someone is young Mathieu, and when the compassionate yet troubled president hires him to advise on the economy and then consult on speeches, Mathieu is thrust directly into the corridors of power. Along the way, important interests are disturbed, allegiances that began 25 years earlier; when the president was still a young attaché in 1979 West Africa. All cool surfaces and hushed interiors, *The President* thrums with the gamesmanship of politics, from the retired veteran Saint-Guillaume to the jumpy press secretary Nicolas. The added level of familial pressures propels the film into the realm of "The West Wing." "No one wants secrets casting shadows over politics," someone cautions early in the game, but when it comes to movies such as *The President*, that's precisely what audiences—particularly those in Washington, DC, crave.—Eddie Cockrell

IN FRENCH WITH ENGLISH SUBTITLES

Friday, April 27, 7:00 PM
Saturday, April 28, 6:45 PM

★ In Person: Director Lionel Delplanque

Presented in cooperation with the Embassy of France

Private Fears in Public Places



Coeurs



Alain Resnais

France/Italy, 2006, 123 minutes, color

In *Private Fears in Public Places*, space is as much of a character as the well-dressed, well-groomed rats

trapped in their lavishly-appointed mazes. Working once again from a play by British author Alan Ayckbourn following the epic *Smoking/No Smoking* in 1993, Resnais has set the action in a contemporary Paris beset by a non-stop snow-storm. Real estate agent Thierry (a delightful Andre Dussollier) shows flats to Nicole (Laura Morante), who's arguing with her boyfriend Dan (Lambert Wilson), who dates Thierry's sister Gaelle (Isabelle Carre) and drinks at the bar presided over by Lionel (Pierre Arditi), who hires Thierry's co-worker Charlotte (Sabine Azema, Mrs. Resnais) to look after his invalid father Arthur (an unseen Claude Rich). And so on, in a sparkling whirl of love and yearning. Winner of the Venice festival award for best director, *Private Fears in Public Places* continues Resnais' reign as a master filmmaker.—Eddie Cockrell

IN FRENCH WITH ENGLISH SUBTITLES

Thursday, April 26, 8:30 PM
Friday, April 27, 8:45 PM

Presented in cooperation with the Embassy of France

Private Property



Nue propriete

Joachim Lafosse

Belgium/France/Luxembourg, 2006, 92 minutes, color

Following an acrimonious divorce, Pascale (Isabelle Huppert) lives with twin sons Francois and Thierry (Yannick and Jeremie Renier) in a large house bought by ex Luc (Patrick Descamps). Thierry and Pascale, who's on the edge of a nervous breakdown, have a turbulent relationship, and this friction leads to an inevitable blow-up. Belgian filmmaker Joachim Lafosse brilliantly employs a stationary camera to up the tension. Although *Private Property* is billed as an actors' showcase, the strongest presence in the film actually belongs to the director. While his static set-ups and long-take style would seem to connote self-effacement, Lafosse asserts himself towards the end with a few quietly bravura compositions and an unexpected and effective moment of camera movement.—Eye Weekly (Toronto)

IN FRENCH WITH ENGLISH SUBTITLES

Friday, April 27, 9:30 PM
Saturday, April 28, 8:45 PM

Presented in cooperation with the Embassy of France



Ray

Cinema
for Seniors



Taylor Hackford

USA, 2004, 152 minutes, color

Charismatic musician Ray Charles began life in a hardscrabble, small town in Georgia. He lost his eyesight at the age of 7, but, inspired by his fiercely independent single mother, he found his talent at a piano keyboard. Charles became a sensation by incorporating gospel, country, and jazz into his style all the while fighting racism in the very clubs that launched his career. Featuring a tour-de-force performance by Jamie Foxx in the title role, this unflinching yet sensitive portrait spotlights both Charles' musical genius as well as his crippling addiction to drugs.



—Courtesy of Swank Motion Pictures, Inc.

Tuesday, April 24, 10:00 AM
Avalon Theatre, FREE



Red Road



Andrea Arnold

United Kingdom/Denmark, 2006, 113 minutes, color

Winner of the jury prize at the 2006 Cannes film festival, the voyeuristic *Red Road* is a muted, absorbing feminist thriller in which closed-circuit surveillance camera operator Jackie Morrison stumbles across the familiar face of Clyde Henderson by accident. She begins stalking the ex-con, but to what purpose? Jackie begins a meticulous documentation of Henderson's every move, from his locksmith business to his regular pub crawls. Taking its title from a gargantuan public housing cluster in a bleak section of Glasgow, Scotland, *Red Road* is the directorial debut of Andrea Arnold, who announces herself as a distinctive filmmaker with strong, controversial ideas. The film is the first in a series of Scottish films by different directors under the umbrella title Advance Party; all the films will feature the same core group of characters.—Eddie Cockrell

Friday, April 20, 6:30 PM
Saturday, April 21, 9:00 PM



Rocket Science

Jeffrey Blitz

USA, 2007, 101 minutes, color

Jeffrey Blitz's ingenious story of adolescent love and finding one's voice seems to constantly reinvent itself. Hal Hefner (Reece Daniel Thompson) is a young man of few words. A high school student in Plainsboro, New Jersey, he has a persistent stutter for which he endures countless indignities at the hands of his classmates. His older brother, Earl, a directionless kleptomaniac, tells him he needs an agenda, but with none apparent, Hal takes to hiding in the school's custodial closet. Enter Virginia Reyerson, star of the debate team.



Dismissing the obvious issue of Hal's public speaking as something pent-up anger will resolve, she recruits him for the team. Strewn with sardonic images, hilarious dialogue, wonder-

fully idiosyncratic expressions of character, and a narrator at pains to convey the mysterious connections of life, *Rocket Science* evokes teenage confusion with humor and honesty.

—2007 Sundance Film Festival

Friday, April 27, 6:45 PM, The Greenberg Theatre
Saturday, April 28, 9:00 PM, The Greenberg Theatre

Samoan Wedding

Sione's Wedding

Chris Graham

New Zealand, 2006, 97 minutes, color

The big, burly *Samoan Wedding* is a shrewdly written, impeccably timed, and audaciously played widescreen romantic comedy about four thirtysomething slacker buddies in New Zealand forced to clean up their acts and find respectable dates in order to attend their best mate's nuptials. In an Auckland suburb, Albert (co-writer and co-producer Oscar Kightley) is a good-natured office drone who lives with his mom; Michael (Robbie Magasiva) is a hunky Lothario with a weakness for Caucasian women; Sefa (Shimpal Lelisi) actually has a girlfriend, Leilani (Teuila Blakely), but keeps forgetting this fact in his quest for the next party; and Stanley (Iaheto Ah Hi) is so busy trying to find the perfect woman through dating services that the world is passing him by. The film's stopwatch-tight comedic timing was developed by Kightley and a chunk of the cast in the long-running Naked Samoans touring theater troupe.—*Eddie Cockrell*

Friday, April 20, 9:15 PM
Saturday, April 21, 9:15 PM



Sierra Leone's Refugee All Stars

Zach Niles, Banker White

USA, 2006, 78 minutes, color

Sierra Leone's Refugee All Stars showcases a hardy group of positive souls making a joyful noise in the face of adversity. The tiny West African nation of Sierra Leone was convulsed by civil war from 1991 to 2002. During those years, thousands of Sierra Leoneans fled to neighboring Guinea, where six of them banded together to perform original, reggae-flavored tunes documenting their struggle and create musical testaments such as "Living Like a Refugee" and "Weapon Conflict." Thus were the Refugee All Stars born. Although the groups' members are from different walks of life and struggle with the loss of family and friends, the music transforms them, and a U.N.-sponsored tour of other refugee camps leads to a return home and a recording date. From 2002 to 2005, American filmmakers Zach Niles and Banker White followed the band and their individual members on their grueling, ultimately successful journey.—*Eddie Cockrell*



IN ENGLISH AND KRIO WITH ENGLISH SUBTITLES

Monday, April 23, 6:45 PM
Tuesday, April 24, 6:30 PM

★ *In Person: Director Zach Niles*

Short Cuts

Deface

John Arlotto

USA, 19 min., color

After losing his family to starvation, a North Korean man rebels against the government through vandalizing propaganda billboards.



Before Dawn

Balint Kenyeres

Hungary, 13 min., color

Winner of the 2006 European Film Award for Best Short Film, all in one shot.



Les Volets

The Shutters

Lyèce Boukhitine

France, 12 min., color

Movie set runner is sent on an uncomfortable mission.



Security

Lars Henning

Germany, 13 min., color

No-nonsense security guard takes an interest in a young female shoplifter.

Tube With a Hat

Lampa Cu Caciula

Radu Jude

Romania, 23 min., color

Father and son go on what appears to be a routine journey.

Ten to Two

Tien voor Twie

Mathijs Geijkses

Netherlands, 6 mins., color

Ab, a strict driving instructor, is through with another routine day until disaster strikes.

Friday, April 27, 9:30 PM
Saturday, April 28, 6:45 PM



The Silly Age

La edad de la peseta



Pavel Giroud

Cuba, 2006, 90 minutes, color

Wistful and nostalgic, *The Silly Age* signals the emergence of a new, creative talent capable of meshing many contrasting themes. It's 1958 and 10-year-old Samuel (Iván Carreira) has just arrived in Havana with his recently divorced mother, Alicia (Susana Tejera). They take up residence in the house of Samuel's eccentric grandmother Violeta (Mercedes

Sampietro), and Samuel is introduced to a new, mysterious world: Violeta's house has rooms where entry is prohibited and cupboards filled with images of saints. The relationship between Samuel and his grandmother is strained at first, but Violeta soon discovers a kindred spirit in her grandson when he begins to help her in her craft as a portrait photographer. Samuel eventually becomes an accomplished photographer as well, an avocation that leads to his first experiences with love and with death.

—Toronto International Film Festival 2006

IN SPANISH WITH ENGLISH SUBTITLES

Monday, April 23, 6:45 PM

Tuesday, April 24, 8:45 PM

Sounds of Sand

Si le vent souleve les sables



Marion Hänsel

Belgium/France, 2006, 96 minutes, color

Superbly acted and magnificently photographed, *Sounds of Sand* is an adaptation of Marc Durin-Valois' prize-winning French-language novel "Chamelle," in which a family from a tiny sub-Saharan village faces the twin cruelties of nature and mankind in their trek across the desert to find water. In the end, it is young daughter Shasha (Asma Nouman Aden) who proves the toughest as well as the most compassionate of survivors, taking strength from the family camel she's named Chamelle. Coincidentally, Issaka Sawadogo, memorable as the courageous family patriarch, shared the best actor prize at last year's third annual film festival in Cape Town, South Africa, splitting the prize with the lead actor of South African production *Bunny Chow*, also found in this catalog. Veteran Belgian writer-director Marion Hänsel may never be a household name stateside, but once seen, her films are rarely forgotten.

—Eddie Cockrell

IN FRENCH WITH ENGLISH SUBTITLES

Friday, April 20, 6:30 PM

Sunday, April 22, 5:30 PM



Sound of the Soul

The Fez Festival of World Sacred Music

Stephen Olsson

USA, 2005, 78 minutes, color

Sound of the Soul is a stirring work of musical faith. Each spring, thousands of musicians and music fans descend on the North African city of Fez, Morocco to express their joy of worship through music. Buddhist, Christian, Jewish, Muslim, Sufi: all are welcome in the ancient, walled town of Fez. Filmmaker Stephen Olsson (*Last Images of War*) brought his widescreen digital cameras to the 10th anniversary of the festival, and the results are galvanizing. From the delicate Irish vocal group Anuna to the big sound of New York City's Sons of Thunder; the music on display from numerous acts encompasses reflective spirituality, unbridled celebration, and the positive spirit of devotional expression. "It is true that the mystics of the world, whatever their religion, most often get along just fine," Olsson told an interviewer at the Vancouver Film Festival. "They also have the most fun."—Eddie Cockrell

Tuesday, April 24, 8:45 PM

Thursday, April 26, 8:45 PM

★ In Person: Director Stephen Olsson

Ten Canoes

Rolf de Heer, Peter Djigirr

Australia, 2006, 91 minutes, color and black and white

Ten Canoes is not only a spectacular evocation of Aboriginal oral storytelling traditions, but a guaranteed contemporary crowd-pleaser. A thousand years ago in northern Australia's spectacularly rugged Arnhem Land, a young Ylongu tribesman covets his older brother's youngest wife but is warned off by an elder who tells a similar story from even further back in their history. From Filmfest DC favorite Rolf de Heer, director of *Bad Boy Bobby*, *Dance Me to My Song*, and *Alexandra's Project*, comes another voyage into challenging physical and emotional environments. The first feature shot primarily in an Australian Aboriginal language, *Ten Canoes* laces an anthropological adventure with the rather scatological humor de Heer discovered among a people whose true nature is rarely revealed to the outside world.

—Eddie Cockrell

IN ENGLISH, GANALBINGU, DJINUNG, AND OTHER AUSTRALIAN ABORIGINAL LANGUAGES WITH ENGLISH SUBTITLES

Wednesday, April 25, 7:00 PM

Thursday, April 26, 6:30 PM

Co-presented in cooperation with the Embassy of Australia and Australia's Outback Northern Territory, Tourism NT



These Girls

El-banate dol



Tahani Rached

Egypt, 2006, 66 minutes, color

If the success of a documentary film hinges on access to its subject, then *These Girls*, which follows the lives of young runaways on the trash-strewn streets of Cairo, is an unqualified triumph. "To live on the streets," says one, "a girl must defend herself." And they do, living in abandoned cars and buses and remaining constantly wary of the cruel cops, predatory boys, and angry fathers that come with the territory. They tell harrowing stories of confrontation and survival, but what's most striking about this ever-shifting sorority is their fierce loyalty to one another. This spirit is embodied by Tata, the spunkiest and most outspoken of the bunch. Occasionally, a woman named Hind comes to help them: "I had my reasons, personal reasons," she says simply. "It's a feeling, not a science." Credit filmmaker Tahani Rached for throwing a spotlight on these heartbreakingly vulnerable lives.—Eddie Cockrell

IN ARABIC WITH ENGLISH SUBTITLES

Wednesday, April 25, 7:00 PM

Thursday, April 26, 6:45 PM

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



The Tiger and the Snow

La tigre e la neve



Roberto Benigni

Italy, 2005, 114 minutes, color

How does one follow up an unabashedly sentimental, Oscar®-winning dramatic comedy set during the Holocaust? If you're Roberto Benigni, why not make a film of much the same emotional temperature as *Life is Beautiful*, only set in the middle of the Iraq war? Rome-based poet Attilio (Benigni) has variations of the same bizarre dream in which he's marrying love of his life writer Vittoria (Nicola Braschi) as Tom Waits croons nearby. When she's gravely wounded in Baghdad while interviewing Attilio's friend, Iraqi poet Fuad (Jean Reno), the poet rushes to her side and nurtures her back to health—even as the American invasion rages around them. Less interested in a political statement than in drama-

tizing the enduring power of love, Benigni echoes Chaplin, Woody Allen, and Robin Williams in his manic, sentimental performance. To call *The Tiger and the Snow* a bold move would be an understatement.—Eddie Cockrell

IN ITALIAN, ENGLISH, AND ARABIC WITH ENGLISH SUBTITLES

Friday, April 20, 6:45 PM
Saturday, April 21, 9:00 PM



Time

Kim Ki-duk

South Korea/Japan, 2006, 97 minutes, color

Recent statistics suggest perhaps half of Korean women in their 20s, as well as a growing number of men, have undergone elective plastic surgery in search of the perfect face—"ul-jjang." With this as the point of departure, Kim Ki-duk (*Spring, Summer, Fall, Winter...and Spring, 3-Iron*) has made the elegantly

unsettling *Time*, in which tensions over a 2-year relationship lead to the ultimate re-imagining. "I'm sorry for always having the same boring face," jealous girlfriend Se-heui (Park Ji-yeon) tells sincere lover Ji-woo (Ha Jeong-woo) after a tiff in a coffee shop. "You know, you're getting weirder," he observes, and he's more right than he knows. Shortly thereafter Se-heui disappears, and, unbeknownst to Ji-woo, goes under the knife. Lonely and confused, the lovelorn Ji-woo has a series of puzzlingly inconclusive romantic misadventures before meeting waitress Sae-heui (Seong Hyeon-ah)—and the similar name is no coincidence.—Eddie Cockrell

IN KOREAN WITH ENGLISH SUBTITLES

Wednesday, April 25, 8:45 PM
Thursday, April 26, 8:45 PM

Twice Upon a Time

Desaccord parfait

Antoine de Caunes

France/United Kingdom/Romania, 2006, 92 minutes, color

Starring the ageless Charlotte Rampling and French cinema icon Jean Rochefort, this engaging romantic comedy follows two celebrities who might rekindle a relationship that inexplicably ended 30 years earlier. Film director



Louis Ruinard (Rochefort) and his favorite actress Alice d'Abanville (Rampling) were one of the most flamboyant star couples of the 1970s, and the films they made together enjoyed huge success at the time. But the love affair came to an abrupt end when Alice disappeared from Louis' life one day without explanation. She returned to her native England, married a young lord with whom she had a son, and put an end to her film career. Thirty years later, when Louis arrives in London to make his thirty-fourth film, the organizers of the British Academy of Film and Television Arts Awards decide to honor him with a lifetime achievement award. Naturally, they invite Alice to present it to him. —Alliance Francaise French Film Festival 2007

IN FRENCH AND ENGLISH WITH ENGLISH SUBTITLES

Friday, April 20, 9:00 PM
Saturday, April 21, 9:00 PM

Presented in cooperation with the Embassy of France



The Ugly Duckling and Me

Michael Hegner, Karsten Kiilerich

Ireland/Denmark/France/Germany, 2006, 90 minutes, color, animation

Ages 6 and up

Hans Christian Andersen's renowned fairytale about an ugly duckling that turns into a beautiful swan inspires this enriched, humorous plot with many new characters. Ratso is an unlucky, dishonest impresario rat desperately seeking fame and fortune. He winds up on a duck farm where he becomes surrogate father to a large egg that turns into an exceptionally hideous duckling, Ugly. Ratso is not a loving father until he discovers that his son has an uncommon talent, and his plans change. *The Ugly Duckling and Me* is a captivating story of how hard it is to be cast out of society, that being ugly doesn't mean being bad and that relationships are more important than wealth or celebrity. This is a delightful film sure to entertain the whole family. —Dubai International Film Festival 2007

Saturday, April 28, 1:00 PM, \$4.00

Vanaja



Rajnish Domalpalli

India, 2006, 111 minutes, color

The caste system, apparently still with us, is truly serious business. Throw in a storyline vaguely harkening back to *Romeo and Juliet* and you've really got trouble. *Vanaja* (Mamatha Bhukya) is 15, gorgeous, and more than a little bit mischievous. She wheedles her way into the home of Mrs. Rama Devi (Urmila Dammannagari), the grand dame of the entire town. To boot, Rama Devi is a past master of Kuchipudi, a



South Indian narrative dance for high-caste Brahmins. Despite her lowly social position, *Vanaja* is desperate to learn how to dance and becomes Rama Devi's protégé. When Rama Devi's son returns home, things get complicated. In his portrait of a complex young girl coming into her own, writer-director Rajnish Domalpalli bucks the boundaries of caste, gender, and sexuality. In a truly breakout role, Bhukya was an eighth grader

in a government school when she was cast as *Vanaja*.

—Starz Denver Film Festival, 2006

IN TELUGU AND ENGLISH WITH ENGLISH SUBTITLES

Tuesday, April 24, 8:45 PM
Wednesday, April 25, 8:15 PM

Vinicius



Miguel Faria, Jr.

Brazil, 2005, 120 minutes, color

Quick, who wrote the play on which Marcel Camus' film *Black Orpheus* is based? Who's the credited co-writer of the immortal Bossa Nova tune "Girl from Ipanema"? The answer to both is Vinicius de Moraes (1913-1980), the Rio de Janeiro-based legend who was also a poet, playwright, and diplomat (his bridging of the racial gap through music is key). This affectionate documentary, directed by his ex-son-in-law and produced by his daughter, marshals a literal Who's Who of Brazilian arts and letters to reminisce about the man, read his poetry, and sing his songs. There is, of course, archival footage of de Moraes himself, and the closing credits unfold to his own rendition of "Samba de Bencao." Reportedly the second most popular Brazilian documentary of all time—trailing only a movie about Brazil's 1994 World Cup soccer championship—Vinicius is an ingenious, resonant tribute.—Eddie Cockrell



IN PORTUGUESE WITH ENGLISH SUBTITLES

Friday, April 27, 9:30 PM, The Greenberg Theatre
Saturday, April 28, 6:00 PM, The Greenberg Theatre

Presented in cooperation with the Embassy of Brazil

What a Wonderful World

American Premiere



Faouzi Bensaidi

France/Morocco/Germany, 2006, 98 minutes, color

From the eye-catching Saul Bass-style opening credits to the Bonnie and Clyde ending, *What a Wonderful World* is a visually inventive tour-de-force for writer-director-actor Faouzi Bensaidi. Kind of a cross between Jacques Tati and Quentin Tarantino, Bensaidi has set an episodic story of four Casablanca denizens at the intersection of *Playtime*'s architectural mischievousness and *Pulp Fiction*'s inventive genre-mashing. Kamel (Bensaidi) is a stone-faced hitman who takes his assignments from hieroglyphics scattered around town. Kenza (Nezha Rahil, from the director's previous film *A Thousand Months*) is a traffic cop so morose she has a private thunderstorm hovering around her. Her pal Souad (Fatima Attif) is a hooker who runs her business via Kenza's mobile phone. Finally, there's 20-year-old Hicham (El Mehdi Elaaroubi), who runs elaborate emigration ruses. Their paths eventually cross in inventive ways, and Bensaidi's Casablanca is a widescreen wonderland of droll coincidence.—Eddie Cockrell

IN FRENCH AND ARABIC WITH ENGLISH SUBTITLES

Thursday, April 26, 9:00 PM
Friday, April 27, 9:15 PM



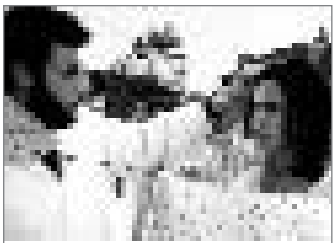
The Yacoubian Building

Omaret Yacoubian

Marwan Hamed

Egypt, 2006, 172 minutes, color

Adapted from a controversial best-seller by Alaa Al-Aswany, this engrossing film retains the book's strong critique of Egyptian society and frank treatment of normally taboo subjects such as homosexuality, fundamentalism, corruption, prostitution, and terrorism. The risqué subject matter, high-quality production, and all-star cast have helped make *The*



Yacoubian Building a runaway hit on its home turf. The plot develops through the prism of a downtown Cairo high-rise built in 1934 by a scion of the Armenian com-

munity. Once the standard for comfort and elegance, the Yacoubian building, like the nation, now seems to be in a state of genteel decay. Its upper-crust tenants are slightly shabby and huge families of low-income workers crowd into makeshift shacks on the roof. But every resident, whether rich or poor, harbors secret needs for money, security, love, sex, power, or revenge. Their paths cross in unexpected ways as they variously pursue their desires.

—Vancouver International Film Festival 2006

IN ARABIC WITH ENGLISH SUBTITLES

Saturday, April 21, 2:30 PM
Sunday, April 22, 4:00 PM

Yatra

The Journey

Goutam Ghose

India, 2006, 129 minutes, color

As dense and rich as a good book, *Yatra* is the new film from writer-director-cinematographer-editor-musician Goutam Ghose. Beloved family man and successful novelist Dasrath is shaping a new tome, tentatively titled "The Bazaar." While traveling to receive a prestigious award, he strikes up a conversation with curious filmmaker Mohan about cinema's debt to literature and the inspiration behind Dasrath's most renowned book, the autobiographically flavored dance novel "Janaza." *Yatra* then visualizes that book. Back in the real world, Dasrath collects his award and uses the opportunity to comment on cultural erosion. Both modern and traditional, reverential of Bollywood tropes and critical of the corporatization of the arts in India, *Yatra* is a personal odyssey of questioning and contemplation from one of India's most original and imaginative filmmakers.

—Eddie Cockrell

IN HINDI AND ENGLISH WITH ENGLISH SUBTITLES

Sunday, April 22, 2:00 PM
Monday, April 23, 8:30 PM

★ In Person: Director
Goutam Ghose



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INDEX

2 Sides of the Bed, The	6
7 Years	6
Antonio Vivaldi	6
Armenia	6
Australian Short Film Today	6
Ax, The	7
Beauty in Trouble	7
Border Café	7
Border Post	7
Boss of it All	7
Bunny Chow	8
Cats of Mirikitani, the	8
Change of Address	8
Congorama	8
Daratt	8
Eagle vs. Shark	9
Eden	9
Education of Fairies	9
Emmanuel's Gift	9
Epic of Black Gold, The	10
Exiled	10
Falling	10
Fay Grim	10
First Basket, The	10
Forever Never Anywhere.	11
Four Minutes	11
God of a Second Chance	11
Guru	11
Gypsy Caravan	11
Hula Girls	11
Just Sex and Nothing Else	14
King and the Clown	14
King of Kong	14
La Vie en Rose	3
Lights in the Dusk	14
Lonesome	14
Magician, The	15
Manda Bala	15
My Mexican Shivah.	15
Naming Number Two	15
Never on a Sunday	15
Old, Weird America.	15
Opera Jawa	16
Page Turner, The	16
Paris, je t'aime	3
Pervert's Guide to Cinema, The	16
Postmodern Live of My Aunt, The	16
Prague	16
President, The	16
Private Fears in Public Places.	17
Private Property	17
Ray	17
Red Road	17
Rocket Science	17
Samoan Wedding	18
Short Cuts.	18
Sierra Leone's Refugee All Stars	18
Silly Age, The	19
Sound of Sand	19
Sound of the Soul	19
Ten Canoes	19
These Girls	19
Tiger and the Snow, The	20
Time	20
Twice Upon a Time	20
Ugly Duckling and Me, The	20
Vanaja.	20

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