

THE 23RD ANNUAL WASHINGTON, DC
INTERNATIONAL FILM FESTIVAL

FILMFEST DC

APRIL 16 - 26

A photograph showing the lower legs and feet of a person wearing leopard-print high-heeled shoes. They are walking on a dark, speckled surface that features a large, yellow-outlined star. The star is filled with a pattern of red and white confetti. The text "WASHINGTON, DC INTERNATIONAL FILM FESTIVAL" is written in yellow capital letters across the center of the star.

WASHINGTON, DC
INTERNATIONAL
FILM FESTIVAL

filmfestdc.org ★ 202-234-film

★ WELCOME TO FILMFEST DC ★

The Washington, DC International Film Festival

Photo: Chad Evans Wyatt



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

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

The first film festival was, ironically, started by Bernardo Mussolini to showcase Italian culture in Venice. The French soon followed with the Cannes Film Festival in 1946. Since then, hundreds of festivals have sprouted up around the world. Why do people stand in line to see our films? To be entertained—that's for sure. They also attend to have a rare opportunity to look inside another culture and to see that culture from the perspective of those who live there rather than through our media.

Although Hollywood dominates, there is no one film audience. The world's cultures are too diverse and mastery of filmmaking technology too widespread. Over the years, our festival has allowed quality films without over-marketed stars and huge promotional budgets to find their way to Washington screens. The festival has introduced hundreds of international films to Washington and scores of filmmakers from all over the world have shared their insights and interpretations with us.

Our areas of geographical focus this year include Eastern Europe, with its long-standing and emerging talents, and Japan, a culture of seemingly endless gentle beauty and social complexity.


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

We are very pleased to have you join us for the 23rd edition of Filmfest DC. It is an annual adventure and you will not be disappointed.

Anthony Gittens, Director
Washington, DC International Film Festival

Ticket Information

General Admission is \$10.00.
Special Admissions are noted below.

Tickets are available through Tickets.com  by calling (800) 955-5566, from 9:00 AM to 9:00 PM (Monday through Sunday), and online at www.tickets.com. No Tickets.com sales the day of the show.

Tickets are also available through the Filmfest DC Web site (www.filmfestdc.org) and at CD Game Exchange stores in Silver Spring and College Park. **Tickets also available at the Goethe Institut, 812 7th St., NW.** Go to filmfestdc.org for hours.

Tickets may also be purchased at the theatre on the day of the show one hour before the first screen-

ing of the day. Cash or check sales only at the theatres.

Free events are on a first-come, first-serve basis; no reservations are accepted and tickets are not required.

Director's Pass: Ten-ticket package valued at \$100.00 will be discounted to \$80.00.

Weekday Pass: Four-ticket package valued at \$40.00 will be discounted to \$30.00. This pass grants the holder admission to screenings Monday through Thursday.

Both passes are available through Tickets.com BY PHONE AND ONLINE ONLY (not applicable for Opening and Closing Nights or Special Events).

Theatre Locations

Festival screenings will take place at the following convenient venues in Washington, DC:

Avalon Theatre

5612 Connecticut Ave., NW

Take Metro Red Line to Friendship Heights. Street parking available on side streets and on Connecticut Avenue.

Landmark's E Street Cinema

555 11th St., NW

Take Metro Red, Orange, or Blue Line to Metro Center. Theatre entrance on E Street between 10th and 11th Streets. Three hours of reduced-rate parking available in adjacent garage with validation Monday through Friday after 6 PM and any time on weekends.

Regal Cinemas Gallery Place

701 7th St., NW

Take Metro Blue, Green, Orange, Red, or Yellow Line to Gallery Place-Chinatown. Three hours of free parking with validation at Gallery Place Parking on 6th Street between G and H Streets.

Goethe-Institut Washington

812 7th St., NW

Take Metro Red, Yellow, or Green Line to Gallery Place-Chinatown and exit toward 7th and H Streets. Street parking available.

Other Locations

Borders Books

18th & L St., NW

Take Metro Red Line to Farragut North.

Embassy of Canada

501 Pennsylvania Ave., NW

Take Metro Green or Yellow Line to Archives-Navy Memorial-Penn Quarter.

Embassy of France

4101 Reservoir Rd., NW

Street parking available.

Harman Center for the Arts

610 F St., NW

Take Metro Red, Yellow, or Green Line to Gallery Place-Chinatown.

National Gallery of Art

East Building Auditorium

4th St. and Constitution Ave., NW

Take Metro Green or Yellow Line to Archives-Navy Memorial-Penn Quarter.

Take Metrobus or Metrorail to Filmfest DC



Opening Night

Departures



Winner of the Academy Award® for Best Foreign Film
Yojiro Takita

Japan, 2008, 130 minutes, color

Young musician Daigo Kobayashi (Masahiro Motoki), who has just spent a small fortune on a new cello, is crushed at the news of his orchestra's disbandment. Determined to start over, he travels north with adoring wife Mika (Ryoko Motoki) in tow. Responding to a job advertisement, Daigo is shocked to discover that "working with departures" refers not to the international travel to which he aspires but to "niche market" firms hired by morticians to perform "encoffinments." Having never before seen a dead body but offered a lavish salary by his eccentric yet committed new boss, Sasaki (*Tampopo's* Tsutomu Yamazaki), Daigo takes the job—but is too ashamed to tell Mika. Never melodramatic or lurid, veteran Japanese director Yojiro Takita (*The Yen Family*, *Onmyoji: The Yin Yang Master*) brings a lightness of touch, palpable affection to the proceedings. Winner of the Montreal festival's grand prize, audience awards in Hawaii and Palm Springs, and, of course, the Oscar® for Best Foreign Language Film of 2008, *Departures* is both mischievous and beguiling, a firm yet affectionate affirmation of life in the face of mortality.—Eddie Cockrell

IN JAPANESE WITH ENGLISH SUBTITLES

Thursday April 16, 7:00 PM, Harman Center for the Arts, followed by gala reception, \$45.00



Closing Night

We Can Do That

Si può fare

Giulio Manfredonia

Italy, 2008, 111 minutes, color

Soulful and funny, *We Can Do That* is a kind of modern fairytale with dramas, downfall, and unexpected success, which helped it become a huge box-office success in Italy. In Milan in 1983, trade unionist Nello is too leftist for his publisher and too right-wing for his girlfriend. Sent to run a cooperative of mental patients, Nello decides to organize them into a practical workforce. The group decides that installing mosaic parquet floors is the best option. It's Nello's exceptional patience that allows him to deal with the multitude of idiosyncrasies, turning each patient's particular eccentricity into a valuable skill. Soon, the workers become sought-after specialists and are making real money—and then making demands! The co-op starts this adventure of normality with touching naivety, but not everyone is ready to confront reality. This moving, inspiring story is balanced with good humor and understanding so that we may all laugh with, and not at, common human foibles.—Dave Nuttycombe

IN ITALIAN WITH ENGLISH SUBTITLES

★ In Person: Director Giulio Manfredonia

Sunday April 26, 4:00 PM, Regal Cinemas Gallery Place followed by a party at Bar Louie, \$20.00



Sponsored by



Co-Presented with
Italian Cultural Institute



Filmfest DC Highlights

Eastern Europe Now!

From the first-time Bulgarian filmmakers behind the widescreen genre thrill ride *Zift* to the welcome return of Polish enfant terrible Jerzy Skolimowski with the darkly funny psychological thriller *Four Nights With Anna*, the cinemas of Eastern Europe are alive and well.

This snapshot survey of the region catches a number of countries in the midst of an economic resurgence that provides opportunity to young filmmakers. Hungary's current production boom and lucrative producer rebate has resulted in such original local work as Attila Gigor's labyrinthine caper film *The Investigator*, while first-time writer-director Aida Begic's contemplative *Snow*, about a Bosnian village struggling to survive after most of their men are lost in the 1990s conflict, has invited comparisons to Iranian cinematic icon Abbas Kiarostami.



Although it also takes place in an isolated village and shares core themes with *Snow*, the dazzling, effects-laden fantasia *Tears for Sale* typifies the deft balance of black comedy and serious drama that is a hallmark of regional cinema.

From the Czech Republic comes *Kinoautomat: One Man and His House*, the world's first interactive movie. Originally

screened in a specially equipped theater at the Czechoslovak Pavilion at Montreal's Expo '67, the film was shelved by the Communist government in 1972 and is only now seeing the light of day.

Finally, although he's been making features steadily since 1970, Goran Markovic's hard-hitting yet sublimely funny *The Tour* neatly sums up the survival instinct of Eastern European cinema: through war, economic uncertainty, and human eccentricity, the show must go on.—*Eddie Cockrell*



New Japanese Cinema

The first Japanese entry to win the Best Foreign Film Oscar® since the 1950s, the powerfully moving *Departures* opens Filmfest DC's survey of Japan's contemporary cinema. While much has changed since Japanese filmmaking's golden age, these six movies show that its sensitivity endures.

The powerful studio system that groomed such directors as Akira Kurosawa has lost its sway, but there's a renaissance led by filmmakers who began in TV, documentary, or low-budget movies. An ideal example is Yojiro Takita's *Departures*, in which an unemployed cellist enters the taboo trade of preparing bodies for funerals and is transformed by his new job.

Most of these films are, like *Departures*, concerned foremost with family. Kiyoshi Kurosawa (no relation to Akira) earned his reputation with apocalyptic thrillers like *Pulse*, but his new *Tokyo Sonata* depicts the unsupernatural breakdown of a Tokyo household. A family struggles without its jailed patriarch in *Kabei*, by 77-year-old Yoji Yamada, one studio veteran who's still active. And Shunichi Nagasaki, who's known for his raw super-8 films, reveals a gentler touch with *The Witch of the West Is Dead*, the tale of a defiant teenager who's mellowed by her grandmother.

Also featured are *Megane*, in which a young woman is soothed by Okinawa's tropical rhythms, and *Achilles and the Tortoise*, the story of an aspiring artist. The former is by Naoko Ogigami, one of Japan's new female directors; the latter is by Takeshi Kitano, whose dual careers as popular comedian and art-film director exemplify the complexity of Japanese culture.—*Mark Jenkins*

Filmfest DC Highlights



Breaking News, Breaking Down

Views From the News

No matter where we live, it doesn't seem possible to avoid the role government plays in our daily lives often to our benefit, often not. The interaction is unavoidable wherever people come together.

The works gathered in this series are diverse, yet each asks the same questions: What happens to the human spirit, the personal sense of self, in the face of power politics? Does this engagement make us more committed (*Un-Natural State*, *The Least of These*), or corrupt (*I.O.U.S.A.*)? Are politics always confrontational (*Ramshand Pakistani* and *A Wednesday*) or can they call forth the best in us (*Bedford: The Town Left Behind*)? And then there is the rare perspective on the impact of the news by those who cover it (*Breaking News, Breaking Down*).

Like all of the films in the festival, the *Views from the News* series gives a perspective from the inside, and, not surprisingly, what we see there is humanity not too unlike our own.

Director's Cut

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 18, 2:00 PM
Borders Books FREE

BORDERS

Circle Audience Award

Founded by Ted and Jim Pedas, Washington's Circle Theatres set the standard for innovative quality film programming. Filmfest DC will present an award to the feature film voted the

most popular by our audience. Ballots will be available after each screening.

The winners of both the *Circle Audience Award* and the *Capital Focus Award* will be announced on Closing Night.

Capital Focus Award

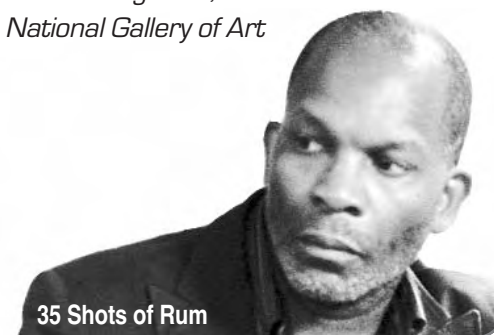
The *Capital Focus Award* is a juried competition of selected films deserving of increased recognition. Films in competition were selected by the Festival's Programming Committee and the winner will be determined by a jury of accomplished film professionals.

Films selected for this year's competition are:

- * *35 Shots of Rum* (France/Germany)
- * *Kabei* (Japan)
- * *The Necessities of Life* (Canada)
- * *Small Crime* (Greece)
- * *Snow* (Bosnia-Herzegovina)
- * *Tear This Heart Out* (Mexico)
- * *Wrong Rosary* (Turkey)

The award jury consists of:

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



35 Shots of Rum

SIGNIS Award

The SIGNIS jury will present an award to the film judged by its jury to best illuminate and celebrate what it means to be human in a diverse and challenging world.



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washington
dc film society

Global Rhythms

12 Lotus



Royston Tan

*Singapore, 2008,
121 minutes, color*

Royston Tan follows up his hugely successful film *881* with another look at "getai," the uniquely Singaporean form of elaborate stage performance. The songs and stage shows are vividly shot, the choreography energetic, and the customs are, above all,

witty and dazzling. A young girl dreams of joining the getai show and singing "12 Lotus," a melodramatic song with 12 verses chronicling the life of "Pitiful Lotus." After praying to the Goddess of Mercy, Lian Hua gets her dream. The film mirrors the song, with Hua singing about how "life is great" onstage, while offstage she must put up with all kinds of setbacks. As a result of deception and an irreparably broken heart, Hua withdraws from the world into the isolation of her living room. She maintains her isolation for years until the inevitable comeback ensues. Amidst the glitter and the craziness, *12 Lotus* is a sensitive film.

—Dave Nuttycombe

IN MANDARIN AND HOKKIEN WITH ENGLISH SUBTITLES

Tuesday April 21, 8:30 PM, Avalon Theatre
Wednesday April 22, 8:45 PM, Avalon Theatre

Capital Focus Award

35 Shots of Rum

35 rhums

Claire Denis

*France/Germany, 2008,
100 minutes, color*

From Claire Denis' 1988 debut *Chocolat* to the 1999 international art-house sensation *Beau Travail* and beyond, her films have been building blocks in a deeply humanistic tower of multi-cultural life. In *35 Shots of Rum*, it is the quiet yet profound rhythms and cherished rewards of everyday life that interest her, woven together by the gentle metaphor of Parisian commuter train tracks as life options. The beautiful Josephine lives with her widower father, train operator Lionel. Their neat apartment building also houses Lionel's ex-girlfriend Gabrielle and shaggy-haired orphan Noe. The plot, such as it is, involves father and daughter realizing, with some trepidation but no fear, that they must inevitably get on with their individual lives. From Agnes Godard's perceptive camera to the joyous music of Tindersticks, all of Denis' regular contributors have a part to play in this embrace of change as a very good thing.—Eddie Cockrell

IN FRENCH AND GERMAN WITH ENGLISH SUBTITLES

Tuesday April 21, 8:30 PM, Avalon Theatre
Wednesday April 22, 8:45 PM, Avalon Theatre



New Japanese Cinema

Achilles and the Tortoise

Akires to kame

Takeshi Kitano

*Japan, 2008,
119 minutes, color*

Achilles and the Tortoise is

Takeshi Kitano's newest reflection on art and life. The film follows the absurd, star-crossed life of a man with no talent. As a result of his father's love of modern Western art, Machisu, a quiet, introverted child, is inspired to become a painter himself. As a young adult, Machisu continues to find comfort in his mediocre art and in the company of a group of fellow students with whom he shares the unrealistic dream of becoming famous. His stubborn lack of talent persists into adulthood. Sophisticated and original, *Achilles and the Tortoise* also features a rich procession of paintings by Kitano. The film skilfully embeds high-art meditations in a relatively simple storyline.—Toronto International Film Festival, 2008

IN JAPANESE WITH ENGLISH SUBTITLES

Tuesday April 21, 8:30 PM, Regal Cinemas Gallery Place
Saturday April 25, 9:30 PM, Regal Cinemas Gallery Place



Global Rhythms

Ashes of American Flags: Wilco Live

Brendan Canty, Christoph Green



*USA, 2009,
88 minutes, color, video*

Wilco fans rejoice: Jeff Tweedy is happy. The movie documents Wilco's winter 2008 tour, with stops in Tulsa, New Orleans, Mobile, Nashville, and, of course, Washington's own 9:30 club. The last time the band was

glimpsed on film was 2002's *I Am Trying To Break Your Heart*. Since then, Tweedy has quit smoking, realigned the group, and embarked on a period of creativity that has included a trio of well-received records as well as the singer-songwriter's own live solo acoustic DVD, *Sunken Treasure: Live in the Pacific Northwest*. That film, as well as *Ashes of American Flags*, was directed by Trixie imprint founders Christoph Green and Washington's own Brendan Canty, drummer for Fugazi (when's the hiatus over, guys?). *Ashes of American Flags* rocks on the big screen.—Eddie Cockrell

★ In Person: Directors Brendan Canty and Christoph Green

Saturday April 18, 7:00 PM, Avalon Theatre
Saturday April 25, 4:30 PM, Avalon Theatre

Views From the News



Bedford: The Town They Left Behind

Joe Fab, Elliot Berlin

USA, 2008, 75 minutes, color, video

During World War II, men from all over the United States went into combat, but it was Bedford, Va., that earned D-Day's most chilling distinction: the country's highest losses per capita. Directors Joe Fab and Elliot Berlin, who approached the Holocaust from a fresh direction with *Paperclips* (Filmfest DC 2004), now tell the story of Bedford, whose local National Guard unit was once considered a good way to make a few bucks as the Great Depression persisted. But then the country was drawn into war, and a few years later that same Guard unit was the first to come under withering German fire. This documentary recalls that solemn history but also places it in contemporary context: In 2004, Bedford's National Guard troops were called up for the first time since 1945. They were sent first to Afghanistan and then to Iraq.—Mark Jenkins

★ In Person: Directors Joe Fab and Elliot Berlin

Saturday April 25, 6:00 PM, Landmark's E Street Cinema

Birdwatchers

La terra degli uomini rossi



Marco Bechis

*Italy/Brazil, 2008,
106 minutes, color*

Ownership of both land and culture are at issue in this powerful drama set in Brazil's Mato Grosso do Sul, a region that

was once lush but is increasingly denuded. Affluent birdwatchers sometimes tour the area, thrilling to the sight of naked, body-painted natives. That's what happens in the film's opening sequence, but director Marco Bechis soon abandons the tourists to follow the Guarani tribespeople: They return to pickup trucks, get dressed, and collect their pay for being exotic attractions. As the destruction of traditional life leads some Guarani to suicide, a young shaman begins to experience visionary dreams, and an elder organizes a sit-in at a local plantation, hoping to regain stolen land. Reminiscent of films that adopt the viewpoint of Australian aboriginals, *Birdwatchers* builds to a final, unforgettable confrontation. The soundtrack features motets by Domenico Zipoli, a Jesuit who worked with the Guarani two centuries ago.—Mark Jenkins

IN GUARANI, PORTUGUESE, AND ENGLISH WITH ENGLISH SUBTITLES

Friday April 17, 9:00 PM, Regal Cinemas Gallery Place
Saturday April 18, 4:30 PM, Avalon Theatre

The Blind Sunflowers

Los girasoles ciegos



José Luis Cuerda

Spain, 2008, 98 minutes, color

The flowers from which this lusty drama takes its name are people who've lost their faith or vocation. In 1940, just after the Spanish Civil

War, there are many blind sunflowers in Galicia, in northwest Spain. The most troubled is young Salvador (Raul Arevalo), recently returned to Catholic seminary after serving as an executioner for Franco's fascists. Assigned to teach at a boys school, Salvador develops an overwhelming crush on Elena (Maribel Verdu), the mother of one of his students. Elena is supposed to be a widow, but her leftist husband is actually still alive, hidden in a secret room in the family's home. Salvador's fascination with Elena threatens this arrangement. Adapted from Alberto Mendez's novel, director José Luis Cuerda's film evokes a place of old-world grace and adherence to venerable religious teachings.

—Mark Jenkins

IN SPANISH WITH ENGLISH SUBTITLES

◊ Co-Presented with the Embassy of Spain

★ In Person: Director Jose Luis Cuerda

Tuesday April 21, 6:15 PM, Regal Cinemas Gallery Place

Wednesday April 22, 8:30 PM, Regal Cinemas Gallery Place

Bonecrusher

Michael F. Fountain

USA, 2009, 72 minutes, color, video

"I'm not leaving this mountain," 25-year-old Lucas Chaffin tells director Michael F. Fountain's camera. "This is home." "Home" is Hazel Mountain in Russell County, Virginia, some 400 miles southwest of Washington, D.C., and *Bonecrusher* is the intimate, reverent, and absorbing story of the relationship between Lucas and his coalminer father, Luther Trenton "Bonecrusher" Chaffin. When Fountain picks up the Chaffin family story in 2006, Luther is retired, given a gold watch after 25 years of service (his own daddy clocked 38 years underground, and his grandfather died in the mine). On the cusp of marriage and resolved to continue the family tradition against his father's wishes, Lucas struggles with his own sense of identity even as the Chaffins confront Luther's encroaching lung cancer. In these days of telecommuting and job uncertainty, there's something profoundly inspiring about the Chaffins, and Fountain has perceptively captured this rural sense of family and tradition.—Eddie Cockrell

★ In Person: Director Michael F. Fountain

Monday April 20, 6:30 PM, Regal Cinemas Gallery Place



Views From the News

Breaking News, Breaking Down

Mike Walter

USA, 2009, 36 minutes, color

You know Mike Walter as a broadcast journalist at WUSA from 2003 to 2009, where he was a reporter and weekday morning co-anchor. What you may not know about Mike Walter is how deeply he, as well as many other front-line print and television reporters, have been affected by their coverage of such catastrophes as the Oklahoma City bombing, the terrorist attacks of 9/11, and Hurricane Katrina. Walter didn't know, either: "Trauma journalism can be dangerous and emotionally devastating," he says in the preamble to the eye-opening film *Breaking News, Breaking Down*, which reveals a host of newspeople, most from New Orleans, who speak of their personal journeys of discovery and hope via the global outreach organization The Dart Center. "Journalists should believe they are the eyes and ears of society," Walter cautions in this revelatory work, "never imagining what that might do to their minds."—Eddie Cockrell

★ In Person: Director Mike Walter

Saturday April 18, 7:00 PM, Goethe Institut



Bruce Conner: A Tribute

Free!

Introduction by film historian Scott MacDonald

Bruce Conner

USA, 1958 to 2008, 90 minutes, 16 mm

Iconoclastic creator of found-object assemblages and counterculture-induced 16-mm shorts, Bruce Conner (1933–2008) left a legacy that inspired the international art world for five decades. With an "astounding capacity to tie together the most disparate of media and ideas," as filmmaker Bruce Jenkins put it, he became a collaborator with David Byrne and Brian Eno and, among other things, anticipated the advent of the music video. This program, organized in association with the Conner Family Trust, is introduced by film historian Scott MacDonald. Screened in original 16-mm format, the program includes *Valse Triste* (1979, 5 minutes), *A Movie* (1958, 12 minutes), *Breakaway* (5 minutes), *America Is Waiting* (1982, 4 minutes), *Marilyn Times Five* (14 minutes), *Easter Morning* (2008, 10 minutes), and others. Special thanks to Jean Conner and Michelle Silva.



Photo: Conner Family Trust

Sunday, April 26, 4:30 PM, National Gallery of Art, FREE

Global Rhythms

Café de los Maestros



Miguel Kohan

Argentina, 2008, 90 minutes, color and black & white

Tango is Argentina's great gift to the world, and here we see why. Twenty-two "maestros," singers, musicians, and composers from tango's glory days, are brought back for a grand performance and recording session. The performers—some of whom must literally dust off their tuxedos—are in fine form. "Tango is music, song, dance. Three-minute stories of the people," says one maestro. People of all ages dance the tango in clubs, restaurants, grand halls, and the street. Arrangers had to reconstruct many classic old songs because the original musicians had "gone to women and whiskey" and "left the songs behind."

—Dave Nuttycombe

IN SPANISH WITH ENGLISH SUBTITLES

Join us for tango dancing 1/2 hour before screenings.

Tuesday April 21, 6:30 PM, Avalon Theatre

Saturday April 25, 7:00 PM, Avalon Theatre

Global Rhythms

Celia the Queen

Joe Cardona, Mario de Varona

USA, 2008, 84 minutes, color and black & white, video

Everyone from Gloria Estefan to Wyclef Jean appears in this loving tribute to the great Celia Cruz, but there's never any question that the deep-voiced Cuban-bred singer is the star. Cruz is no longer with us, so directors Joe Cardona and Mario de Varona couldn't interview her. Instead, they located a wealth of old clips dating back to a 1950's TV kinescope in which Cruz fronts her first group, La Sonora Matancera. Cruz is also seen dueting with a galaxy of stars, including Johnny Pacheco, Willie Colon, and the seminal Fania All-Stars. This isn't primarily a biography, but it does track the development of Cruz's music, from her initial guarachera to the made-in-New-York hybrid known as salsa. The film also surveys the range of Cruz's fans, who include David Byrne, Japanese salsa cultists, and more than a few female impersonators.—Mark Jenkins

IN ENGLISH, SPANISH, AND JAPANESE WITH ENGLISH SUBTITLES

★ In Person: Director Joe Cardona

Friday April 17, 8:45 PM, Regal Cinemas Gallery Place

Saturday April 18, 4:30 PM, Regal Cinemas Gallery Place



The Chaser



Na Hong-jin

*South Korea, 2008,
123 minutes, color*

Viewers will be hard-pressed to believe that *The Chaser* is the feature debut of director Na Hong-jin because this gritty thriller moves so quickly and assuredly, offering plenty of twists and surprises as the plot and actors continually confound our expectations. Former policeman Eom Joong-ho has been reduced to working at a massage parlor. When his girls start to go missing, he becomes suspicious and discovers that one customer is the

link—unfortunately, after sending his last girl, Min-ji, out on a call. Catching the perpetrator, but not finding Min-ji, Eom is stunned that even after the suspect confesses to police, he is released for lack of evidence. Desperate, Eom must race against the clock to save the one girl who may still be alive. Warner Bros. has already bought the rights for an American remake, but you'll want to see the original.—*Dave Nuttycombe*

IN KOREAN WITH ENGLISH SUBTITLES

Thursday April 23, 8:45 PM, Landmark's E Street Cinema
Friday April 24, 8:45 PM, Landmark's E Street Cinema

Ciao Bella

Mani Maserrat Aghah

*Sweden, 2007,
86 minutes, color*

"I bet you have to fight them off with that smile of yours," his mother tells mournful teenager Mustafa (Poyan Karimi), trying to cheer him up after his blonde girlfriend ditches him in search of someone "more prominent." A Swede born in Iran, Mustafa masks his feelings of cultural dislocation behind a quiet impassivity. All that changes when he accompanies his high school soccer team to Gothenburg for the annual international Gothia Cup tournament: when a series of very funny misunderstandings result in him playing on the Italian side, he is transformed into Latin lover Massimo by his new and eternally horny teammate Enrico (Oliver Ingrosso). Will the subterfuge doom his blossoming relationship with local girl Linnea (Chanelle Lindelle)? At once knowingly funny and sexually frank, this alternately charming and raunchy debut from director Mani Masserat-Aghah is a benevolent, adult look at an international rite of passage.—*Eddie Cockrell*

IN SWEDISH, ITALIAN, ENGLISH, AND FARSI WITH ENGLISH SUBTITLES

Friday April 17, 6:30 PM, Landmark's E Street Cinema
Saturday April 18, 9:00 PM, Landmark's E Street Cinema



Cruzando



**Mando Alvarado,
Michael Ray
Escamilla**

*USA, 2009,
95 minutes, color
and black & white,
video*

Many earnest films have been made recently about the struggles of Latin American migrants to cross into

the U.S.; *Cruzando* isn't one of them. This madcap adventure follows the journey of two Mexican no-hopers (played by writer-directors Michael Ray Escamilla and Mando Alvarado). The movie chronicles the real hazards of such a trip but is as much farce as drama. About a week before the birth of his first child, Manuel learns that his long-missing father is about to be executed in Texas. He and his videocam-toting pal Diego head north, planning a documentary on the trip. Mistaken identities, family traumas, and dehydration complicate Manuel's quest, but he finally learns a familiar lesson: there's no place like home, even if home is not all that great.—*Mark Jenkins*

IN SPANISH AND ENGLISH WITH ENGLISH SUBTITLES

★ In Person: Directors Mando Alvarado, Michael Escamilla, and Producer Abby Paige Fenton

Monday April 20, 8:30 PM, Landmark's E Street Cinema
Tuesday April 21, 8:30 PM, Landmark's E Street Cinema

Dancers

Dansen

Pernille Fischer Christensen



*Denmark/Sweden, 2008,
96 minutes, color*

This edgy Danish romance introduces a man and a woman who clearly need someone, but maybe not each other. A dance teacher at her mother's studio, Annika (Trine Dyrholm) is assured and upbeat—and single in her mid-30s. When electrician Lasse (Anders W. Berthelsen) arrives to fix the wiring, he's as quiet and abashed as Annika is outgoing. The dance teacher is

drawn to this wounded man, who admits to having recently left prison. Then the anonymous phone calls begin, asking Annika (and her concerned mother) why she's consorting with a man with a shady past. "I'm not like that," insists Lasse, but maybe he is—and maybe Annika likes the sense of danger. Director Pernille Fischer Christensen (*A Soap*) doesn't offer a tidy moral. The film conveys the rushing emotions and the shifting certainties of intimacy between two people who are essentially strangers.—*Mark Jenkins*

IN DANISH WITH ENGLISH SUBTITLES

Thursday April 23, 8:30 PM, Landmark's E Street Cinema
Friday April 24, 6:30 PM, Landmark's E Street Cinema

Daytime Drinking

Not sool

Young-Seok Noh

*South Korea,
2008,
116 minutes,
color*

A sweeter, vodka-type distilled liquor of about 20 percent alcohol by volume, Soju is the prevalent South Korean adult beverage of choice and the fuel powering the wryly funny slacker comedy *Daytime Drinking*. Distraught over a recent break-up in Seoul, Hyeok-jin is goaded by a trio of drinking buddies led by Gi-sang to meet them in the drab wintry mountain town of Jeongseon for some "barbecue and booze." When the hung-over chums bail on him, the lovelorn recent college grad becomes involved in an increasingly absurd chain of Soju-drenched events with eccentric strangers and locals. Constricted by the culture's elaborate imbibing rituals and poor bus service, Hyeok-jin just can't seem to get himself back to Seoul. Peppered with drily funny jump cuts and an air of elaborate mischievousness, *Daytime Drinking* is the debut of producer-director-writer-editor Young-Seok Noh, whose sense of comic timing is both advanced and welcome.—*Eddie Cockrell*

IN KOREAN WITH ENGLISH SUBTITLES

Friday April 24, 6:30 PM, Landmark's E Street Cinema
Saturday April 25, 6:15 PM, Landmark's E Street Cinema



Global Rhythms

The Drummer

Kenneth Bi

*Hong Kong, 2007,
118 minutes, color*

Gorgeous mountain landscapes, Zen practice, and gangsters may seem like an unlikely combination, but director Kenneth Bi explores each of these worlds in this rite-of-passage film about a gangster's son who transitions from his life as a brash teenager into an enlightened Zen drummer. Sid is a gangster's son who plays drums in a rock band and takes nothing seriously. His arrogance leads him to sleep with a rival gang boss' girl. The boss is predictably furious and demands that Sid's own father chop off the teenager's hands. His father sends Sid into hiding in the mountains, where he meets a girl who introduces him to a Zen drumming group that spends its days drumming, meditating, and practicing martial arts. Intrigued by the heartbeat-like rhythms, Sid asks to join, which starts him on a series of training exercises on this journey to inner peace and tranquility.—*Palm Springs International Film Festival, 2009.*

IN MANDARIN AND CANTONESE WITH ENGLISH SUBTITLES

Wednesday April 22, 6:30 PM, Avalon Theatre
Thursday April 23, 8:45 PM, Avalon Theatre





Eldorado

Bouli Lanners

Belgium, 2008, 80 minutes, color

A man returns home to find a burglar hiding under his bed. For most people, this would be an unpleasant situation, to say the least, but Yvan (writer-director Bouli Lanners) merely tells the inept fellow to leave. Later, when he spots the burglar standing forlornly by the side of the road, Yvan's reaction is even more unexpected: he offers the guy a ride—all the way across the country. And so begins a journey way off the beaten track. The burglar, Didier, or maybe Elie, is possibly a junkie and wants to visit his parents. Yvan buys old gas-guzzling American cars, fixes them up, and sells them to European collectors. His motivations for helping Didier are revealed slowly. Along the way, the pair encounter a variety of surprising characters—psychics and nudists (we're talking full-frontal nudists)—as viewers are treated to gorgeous cinematography capturing Belgium's lush forests and back roads.—*Dave Nuttycombe*

IN FRENCH WITH ENGLISH SUBTITLES

Saturday April 18, 4:30 PM, Avalon Theatre
Tuesday April 21, 6:30 PM, Landmark's E Street Cinema



The Empty Nest

El nido vacío

Daniel Burman

Argentina/Spain, 2008, 91 minutes, color

Popular intellectual and dramatist Leonardo (Oscar Martinez) is so affected by a combination of writer's block and the last of his three children leaving the house for Israel that, much to the exasperation of vivacious wife Martha, he begins to obsess over such things as croissants, radio-controlled model airplanes, and second-hand smoke. Neuroscientist Dr. Spivak advises him on how to separate fantasy from reality, which helps when his furtive pursuit of comely dental technician Violeta turns into a 'Bolero'-fuelled dance number in a Buenos Aires shopping mall. Although only in his mid-30s, acclaimed Argentine writer-director-producer Daniel Burman has in this film followed in the footsteps of Federico Fellini, Eric Rohmer, and Woody Allen by imagining what an older life might be like. Martinez, from Eliseo Subielas' magnificent *Don't Die without Telling Me Where You're Going*, nicely underplays a role that would sour with exaggeration.—*Eddie Cockrell*

IN SPANISH AND HEBREW WITH ENGLISH SUBTITLES

Sunday April 19, 7:45 PM, Regal Cinemas Gallery Place
Monday April 20, 8:30 PM, Regal Cinemas Gallery Place

The English Surgeon

Geoffrey Smith

United Kingdom, 2008, 94 minutes, color

At once harrowing and uplifting, *The English Surgeon* is a remarkable documentary about help and hope. Since 1992, London-based neurosurgeon Dr. Henry Marsh has been travelling to Ukraine, doing his best to augment "a broken-down, bankrupt medical system." His partner in this personal enterprise is Kiev-based doctor Igor Kurilets. Marsh gathers used equipment from his garden shed in England and stuffs instruments and spare parts into his travel luggage. The film's story arc involves risky Kiev surgery on a rural patient who is kept awake on the operating table as Marsh and Kurilets remove his massive brain tumor. Says the self-deprecating surgeon, "Nothing ventured, nothing gained." With a lovely score by Nick Cave and Warren Ellis, *The English Surgeon* has one clear, overriding message: "What are we if we don't try to help others?" wonders Marsh. "We're nothing, nothing at all." Measured by this yardstick, Dr. Henry Marsh is quite something.—*Eddie Cockrell*



IN UKRAINIAN AND ENGLISH WITH ENGLISH SUBTITLES

Thursday April 23, 6:30 PM, Goethe Institut
Friday April 24, 9:00 PM, Goethe Institut

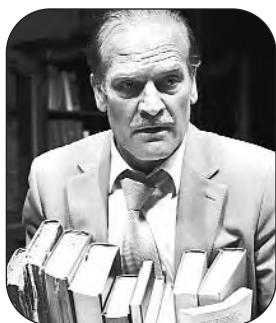
Fermat's Room

La habitacion de Fermat

Luis Piedrahita, Rodrigo Sopena

Spain, 2007, 88 minutes, color, video

A brainy thriller, this Spanish entertainment is a locked-room mystery set in an unusually ominous chamber: one whose walls gradually advance on the occupants. Summoned by the shadowy Fermat, four math savants arrive at a remote warehouse. Once they're in place, their host departs. The mathematicians include an instant couple, played by attractive young Spanish stars Alejo Sauras and Elena Ballesteros, whose kisses are interrupted by the first in a series of electronic messages. Fermat is sending them puzzles that must be solved in under a minute, but the ultimate riddle is how to escape. While answering Fermat's challenges, the trapped foursome exchange life stories, frantically trying to discern why they're there. Not just for math buffs, the movie is a virtuoso exercise in tension. With canny use of sound and point-of-view camera, the directors virtually confine the audience in the same space the characters share.—*Mark Jenkins*



IN SPANISH WITH ENGLISH SUBTITLES

Friday, April 17, 8:45 PM, Landmark's E Street Cinema
Sunday April 19, 7:30 PM, Landmark's E Street Cinema

Eastern Europe Now!



Four Nights With Anna

Cztery noce z Anna

Jerzy Skolimowski

Poland/France, 2008, 95 minutes, color

Polish actor, filmmaker, and provocateur Jerzy Skolimowski makes a triumphant return to form with the deeply disturbing, darkly humorous *Four Nights With Anna*. Based on a newspaper story he read by chance, the film follows a lonely crematorium attendant in a decrepit Polish village who mixes sedatives into the sugar bowl of a nurse in the adjoining hospital's dormitory and then visits her at night to express his love by tidying, sewing buttons on to her uniform, painting her toenails, and, inevitably, bringing flowers and an engagement ring. Mordantly funny and palpably tense in equal measure, *Four Nights With Anna* is an art-house genre triumph.—*Eddie Cockrell*

IN POLISH WITH ENGLISH SUBTITLES

Thursday April 23, 6:30 PM, Regal Cinemas Gallery Place
Saturday April 25, 4:30 PM, Regal Cinemas Gallery Place

Hassan & Morcos

Rami Imam

Egypt, 2008, 110 minutes, color

Starring Omar Sharif and noted comedian Adel Imam, this comedy about compassion makes serious statements about religious tolerance between Christians and Muslims in modern Egypt. When a Christian theologian (Imam) falls afoul of violent extremists, the government places him and his family into a sort of witness protection program. To better conceal their identities, they are issued Muslim names and IDs and placed with a Muslim family. The new identities cause more confusion, however, as the theologian is mistaken for a notorious Muslim scholar and possible Al-Qaeda operative, "Sheik Hassan." Soon, the family must flee to a cousin's apartment building in the south. In a culture where names can reveal religion, problems persist—especially after the son, Guergues, falls for the daughter of next-door-neighbor Morcos (Sharif), who is himself hiding secrets.—*Dave Nuttycombe*

IN ARABIC AND COPTIC WITH ENGLISH SUBTITLES

Saturday April 18, 7:00 PM, Regal Cinemas Gallery Place
Sunday April 19, 2:30 PM, Avalon Theatre



Horn of Plenty

El cuerno de la abundancia



Juan Carlos Tabio

Spain/Cuba, 2008, 107 minutes, color

A spirited Cuban screwball sex farce about the ripple effect of a rumoured inheritance on one extended family and their rural village, *Horn of Plenty* is the full-blooded new film from *Strawberry*

and *Chocolate* director Juan Carlos Tabio. In sleepy Yamaguey, factory worker Bernardo (Juan Perugorria, Diego in *Strawberry and Chocolate*) discovers his large Casineiras clan may be due an offshore windfall. "Easy money always means trouble," warns his excitable, pro-Castro dad, though frisky wife Marthica practically points out they could use the money to build some privacy. *Horn of Plenty* skewers the repressions of Cuban society with an affectionate shrug of comedic exasperation.—*Eddie Cockrell*

IN SPANISH WITH ENGLISH SUBTITLES

★ In Person: Director Juan Carlo Tabio

Tuesday April 21, 6:30 PM, Regal Cinemas Gallery Place
Wednesday April 22, 9:00 PM, Regal Cinemas Gallery Place

It's Not Me, I Swear!



C'est pas moi, je le jure!

Philippe Falardeau
Canada, 2008, 110 minutes, color

This touching and amusing bittersweet comedy follows 10-year-old Leon on a neighborhood tear after his

parents' marriage disintegrates and his mother flees for Greece. His older brother Jerome, also wounded by the event, seems like a model child in contrast to Leon, who ramps up from minor crimes like vandalism and theft to breaking and entering. Yet Leon's vivid imagination, combined with an insatiable crush on his exasperating neighbor Lea, help him navigate a way forward. Together, he and Lea hatch a plan to steal some money and fly to Greece to reunite with Leon's mother. Although their plans are thwarted, the sheer energy behind the mission temporarily mitigates the pain of growing up. Director Philippe Falardeau creates a richly textured portrait of late 1960s urban Quebec, and that setting is brought vividly to life by Antoine L'Ecuyer's extraordinary performance as Leon.—*Palm Springs International Film Festival, 2009*

IN FRENCH WITH ENGLISH SUBTITLES

★ In Person: Director Philippe Falardeau

Saturday April 18, 7:00 PM, Regal Cinemas Gallery Place
Sunday April 19, 5:00 PM, Regal Cinemas Gallery Place

Eastern Europe Now!

The Investigator



A nyomozo

Attila Gigor

Hungary, 2008, 110 minutes, color

"You act strange," girlfriend wannabe Edit (Judit Rezes) tells 37-year-old

coroner Tibor Malkav (Zsolt Anger). And with that pronounced twitch near his left eye and bald pate, at first blush Tibor looks like a ticking time bomb. When he agrees to a murder-for-hire to finance his mother's cancer treatments, he sets in motion a strange set of circumstances that test his unflappable nature. Perhaps unsurprisingly, first-time director Attila Gigor has expressed a fondness for Lawrence Block novels and Martin Scorsese's *Bringing Out the Dead*; cleverly plotted and drolly played, *The Investigator* has all the intricacies of the former and the gallows humor of the latter. Winner of the international critics' prize at the Warsaw festival and a slew of Hungarian Film Week awards—including best screenplay, actor, and editing—*The Investigator* is one of the most ambitious and accessible of the new crop of Hungarian films.—*Eddie Cockrell*

IN HUNGARIAN WITH ENGLISH SUBTITLES

Friday, April 17, 9:00 PM, Avalon Theatre
Sunday April 19, 3:00 PM, Avalon Theatre

Views From the News

I.O.U.S.A.

Patrick Creadon

USA, 2008, 85 minutes, color, video

Brimful of disquieting facts on inflation, trade deficits and Wall Street's influence on national monetary policy,



Patrick Creadon's resolutely nonpartisan movie tracks America's "fiscal cancer" through centuries of budgetary highs and lows. Packaging his inconvenient truths with as much humor as he can muster under the circumstances, Mr. Creadon balances his talking heads and pie charts with the folksy progress of the Fiscal Wake-Up Tour, a grass-roots effort spearheaded by David M. Walker, the former comptroller general of the United States, and Robert L. Bixby of the Concord Coalition. Equal parts enlightening and alarming, *I.O.U.S.A.* highlights our unwise preference for short-term reward over long-term planning. The movie's wrist-slapping tone, however, is softened by Mr. Walker's eloquence and Mr. Bixby's rueful, self-deprecating charm as they trudge tirelessly from one town hall to another, urging Americans to save rather than spend.—*New York Times*

★ In Person: Bob Bixby, Executive Director, Concord Coalition

Friday April 24, 6:30 PM, Goethe Institut

Capital Focus Award

New Japanese Cinema



Kabei

Yoji Yamada

Japan, 2008, 133 minutes, color

After her professor husband is arrested for the "thought crime" of opposing Japan's invasion of China, a Tokyo wife known simply as Kabei ("our mother") struggles against financial woes and political pressures. Kabei (veteran actress Sayuri Yoshinaga) must raise two young daughters, Hatsuko and Teruyo. The circumstances are grim and only deteriorate after Japan attacks Pearl Harbor, yet the drama is leavened with warmth and humor. Both comic relief and pathos are provided by well-meaning but awkward "crybaby" Yamazaki ("Japanese Johnny Depp" Tadanobu Asano, playing against type). The film is derived from an autobiographical novel by Teruyo Nogami.—*Mark Jenkins*

IN JAPANESE WITH ENGLISH SUBTITLES

Thursday April 23, 8:30 PM, Avalon Theatre
Friday April 24, 9:00 PM, Avalon Theatre

Lady Jane

Robert Guediguian

France, 2008, 104 minutes, color

Boutique owner Muriel (Ariane Ascaride) is startled to receive a cell phone ransom demand for her teenage son. Determined to pay the money and avoid police involvement, she seeks out old friends Francois (Jean-Pierre Darroussin), and Rene (Gerard Meylan) for financial aid. Although their bond is strong, it is also troubled; when the truth comes out, they find nothing but heartbreak as revenge begets revenge. Returning to his beloved Marseilles after *The Journey to Armenia* and *The Last Mitterand*, FFDC mainstay Robert Guediguian strides confidently into genre territory with this gripping, Melvillean tale of crime and deceit. In this uncompromising thriller, the world is indeed small, and rigid.—*Eddie Cockrell*

IN FRENCH WITH ENGLISH SUBTITLES

Tuesday April 21, 8:45 PM, Regal Cinemas Gallery Place
Saturday April 25, 9:30 PM, Avalon Theatre



Eastern Europe Now!

Kinoautomat

Kinoautomat: clovek a jeho dum

Radúz Cincera, Ján Rohác,
Vladimir Svitáček

Czech Republic, 1967, 63 minutes, black & white
with color

A special Filmfest DC event featuring the American premiere of the world's first interactive film! It will be up to you, the audience, to determine the next scene in the plot by means of voting buttons. Part film and part performance, *Kinoautomat* has been retrofitted with a new onscreen "host," who appears at strategic points to cajole the audience into choosing how the story will unfold. The plot concerns apartment dweller Mr. Novak, who intends to celebrate his wife's birthday. An encounter with nearly naked next-door-neighbor Mrs. Svoboda sets in motion all manner of zany complications. This genuinely amusing comedy nicely embodies 1960s social mores, wringing "scandalous" slapstick out of situations that today hardly raise an eyebrow. A wild car chase through the beautiful medieval streets of Prague contrasts humorously with the once-fashionable ultra-modern apartment building as a delightful statement of changing tastes.—*Dave Nuttycombe*

DUBBED IN ENGLISH

★ In Person: Alena Cinceroval, daughter of director Radúz Cincera

Sunday April 19, 3:00 PM, Regal Cinemas Gallery Place

**Audience
Participation!**



Co-Presented with the

Embassy of the
Czech Republic

Views From the News

The Least of These

Clark Lyda, Jesse Lyda

USA, 2009, 62 minutes, color

What kind of country puts four-year-olds in jail? America, which holds undocumented aliens in a former medium-security Texas penitentiary. This eye-opening documentary chronicles



Schools Not Jail

the struggle for better conditions at the T. Don Hutto Detention Center. After the Department of Homeland Security ended its "catch and release" approach in 2006, the prison filled with parents—mostly mothers—and their children. When Clark Lyda and Jesse Lyda began this film, the inmates even included a 9-year-old Canadian citizen whose only offense was to be on a flight (with his Iranian parents) that was forced to make an emergency landing in Puerto Rico. *The Least of These* is essential viewing for anyone concerned about the innocent bystanders caught in the Department of Homeland Security's massive, often arbitrary, net.

—*Mark Jenkins*

IN SPANISH AND ENGLISH WITH ENGLISH SUBTITLES

★ In Person: Attorney Michelle Brané

Monday April 20, 6:30 PM, Landmark's E Street Cinema

Cinema for Seniors

Let the Church Say Amen

Free!

David Petersen

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

In the shadows of our nation's capital, impoverished black neighborhoods struggle to prevent hope from draining out of their residents' lives. David Petersen's powerful documentary, *Let the Church Say Amen* (not to be confused with St. Clair Bourne's 1974 film of the same name), shows how one church nourishes love and hope in members whose lives have been blown apart by hardship. Inside the storefront doors of the World Missions for Christ Church is a world filled with passion, sweat, devotion, and testifying. Soulful hymns transport churchgoers to a sense of safety within the faith while the ardent testimony by the minister, who overcame crack addiction, helps them realize that they can turn their lives around.—*Shari Frilot, 2004 Sundance Film Festival*

★ In Person: Director David Petersen

Tuesday April 21, 10:00 AM, Avalon Theatre, FREE



Marcello Marcello

Denis Rabaglia

Switzerland, 2008, 97 minutes, color

Denis Rabaglia's heartwarming and whimsical romantic comedy, set on the fictional Italian island of Amatrelo in 1956, follows the fortunes of young Marcello (Francesco Mistichelli), the son of a fisherman, who pines for the affection of the lovely Elena (Elena Cucci). Two things stand in Marcello's way, the first being that Elena is the mayor's daughter. The second is more elaborate: according to island tradition, the father of an 18-year-old girl ready to meet suitors can choose the suitor based on what is basically a bribe—the best gift to the father results in a date with the daughter. So, what does Marcello come up with? And what does Elena think of Marcello? Rabaglia brings a sunny attitude to a sunny story, set in an unbelievably gorgeous (and, yes, sunny) place. His steadily accumulating narrative builds to an effective and satisfying climax. This is a winning and winsome film.—*Palm Springs International Film Festival, 2009*

IN ITALIAN WITH ENGLISH SUBTITLES

★ In Person: Director Denis Rabaglia

Saturday April 18, 9:15 PM, Avalon Theatre
Sunday April 19, 7:45 PM, Avalon Theatre



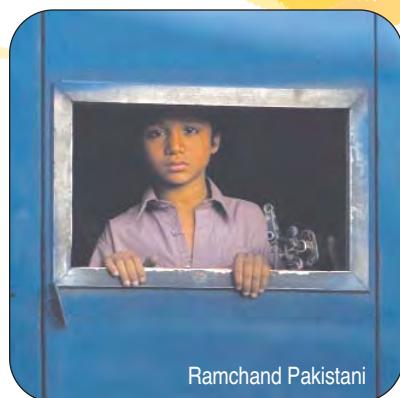
Co-Presented with the



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Embassy of Switzerland in the United States of America

Festival Schedule



Ramchand Pakistani

Thursday April 16

7:00 PM **Opening Night**
Departures
Harman Center for the Arts

Friday April 17

6:30 PM *Ciao Bella*
Landmark's E St. Cinema

6:30 PM *Mesrine: Part I*
Avalon Theatre

6:30 PM *Skin*
Regal Gallery Place

6:30 PM *Tear This Heart Out*
Regal Gallery Place

6:30 PM *Tulpan*
Landmark's E St. Cinema

7:00 PM *Snow*
Avalon Theatre

8:30 PM *The Other Half of the Sky*
Landmark's E St. Cinema

8:45 PM *Celia the Queen*
Regal Gallery Place

8:45 PM *Fermat's Room*
Landmark's E St. Cinema

9:00 PM *Birdwatchers*
Regal Gallery Place

9:00 PM *The Investigator*
Avalon Theatre

9:15 PM *A Pain in the Ass*
Avalon Theatre

Saturday April 18

2:00 PM *Director's Cut**
Borders Books

3:30 PM *Salute to Anthology Film Archives: Saved by Anthology**
National Gallery of Art

4:00 PM *Ramchand Pakistani*
Regal Gallery Place

4:30 PM *Birdwatchers*
Avalon Theatre

4:30 PM *Celia the Queen*
Regal Gallery Place

4:30 PM *Eldorado*
Avalon Theatre

6:30 PM *The Other Half of the Sky*
Landmark's E St. Cinema

7:00 PM *Ashes of American Flags: Wilco Live*
Avalon Theatre

7:00 PM *Breaking News, Breaking Down*
Goethe Institut

7:00 PM *Hassan & Morcos*
Regal Gallery Place

7:00 PM *It's Not Me, I Swear!*
Regal Gallery Place

7:00 PM *Machan*
Landmark's E St. Cinema

7:00 PM *Snow*
Avalon Theatre

9:00 PM *Ciao Bella*
Landmark's E St. Cinema

9:00 PM *My Name Ain't Johnny*
Goethe Institut

9:00 PM *Zift*
Landmark's E St. Cinema



Villa Jasmine

9:15 PM *Marcello Marcello*
Avalon Theatre

9:30 PM *A Pain in the Ass*
Avalon Theatre

9:30 PM *Tear this Heart Out*
Regal Gallery Place

9:30 PM *Youssou Ndour: I Bring What I Love*
Regal Gallery Place

10:45 PM *ZMD: Zombies of Mass Destruction*
Landmark's E St. Cinema

Sunday April 19

2:15 PM *Youssou Ndour: I Bring What I Love*
Regal Gallery Place

2:30 PM *Hassan & Morcos*
Avalon Theatre

3:00 PM *The Investigator*
Avalon Theatre

3:00 PM *Kinoautomat*
Regal Gallery Place

4:00 PM *Seraphine*
Embassy of France

4:45 PM *Seven Days*
Avalon Theatre

5:00 PM *It's Not Me, I Swear!*
Regal Gallery Place

5:00 PM *The Market: A Tale of Trade*
Regal Gallery Place

5:15 PM *Megane*
Landmark's E St. Cinema

5:30 PM *Mesrine: Part I*
Avalon Theatre

5:30 PM *Tulpan*
Landmark's E St. Cinema

7:30 PM *Fermat's Room*
Landmark's E St. Cinema

7:30 PM *Ramchand Pakistani*
Regal Gallery Place

7:45 PM *Empty Nest*
Regal Gallery Place

7:45 PM *Marcello Marcello*
Avalon Theatre

7:45 PM *Zift*
Landmark's E St. Cinema

8:00 PM *Mesrine: Part II*
Avalon Theatre

Monday April 20

6:15 PM *Seraphine*
Avalon Theatre

6:15 PM *Seven Days*
Avalon Theatre

6:30 PM *Bonecrusher*
Regal Gallery Place

6:30 PM *The Least of These*
Landmark's E St. Cinema

6:30 PM *The Market: A Tale of Trade*
Regal Gallery Place



Youssou Ndour

6:30 PM *Megane*
Landmark's E St. Cinema

8:30 PM *Cruzando*
Landmark's E St. Cinema

8:30 PM *Empty Nest*
Regal Gallery Place

8:30 PM *Old Man Bebo*
Landmark's E St. Cinema

8:45 PM *Mesrine: Part II*
Avalon Theatre

8:45 PM *Scratch*
Avalon Theatre

8:45 PM *Skin*
Regal Gallery Place

Tuesday April 21

10:00 AM Cinema for Seniors
*Let the Church Say Amen**
Avalon Theatre

6:15 PM *The Blind Sunflowers*
Regal Gallery Place

6:30 PM *Café de los Maestros*
Avalon Theatre

6:30 PM *Eldorado*
Landmark's E St. Cinema

6:30 PM *Horn of Plenty*
Regal Gallery Place

6:30 PM *The Necessities of Life*
Embassy of Canada

6:30 PM *Scratch*
Avalon Theatre

6:30 PM *Un-Natural State*
Landmark's E St. Cinema



Tulpan

Festival Schedule

8:15 PM **Machan**
Landmark's E St. Cinema

8:30 PM **12 Lotus**
Avalon Theatre

8:30 PM **35 Shots of Rum**
Avalon Theatre

8:30 PM **Achilles and the Tortoise**
Regal Gallery Place

8:30 PM **Cruzando**
Landmark's E St. Cinema

8:45 PM **Lady Jane**
Regal Gallery Place



Wednesday April 22

6:30 PM **The Drummer**
Avalon Theatre

6:30 PM **The Necessities of Life**
Regal Gallery Place

6:30 PM **Parque Via**
Landmark's E St. Cinema

6:30 PM **Six in Paris**
Regal Gallery Place

6:30 PM **Sparrow**
Landmark's E St. Cinema

6:30 PM **The Witch of the West Is Dead**
Avalon Theatre

8:30 PM **The Blind Sunflowers**
Regal Gallery Place

8:30 PM **Old Man Bebo**
Landmark's E St. Cinema

8:30 PM **The Tour**
Landmark's E St. Cinema

8:45 PM **12 Lotus**
Avalon Theatre

8:45 PM **35 Shots of Rum**
Avalon Theatre

9:00 PM **Horn of Plenty**
Regal Gallery Place

Thursday April 23

6:30 PM **The English Surgeon**
Goethe Institut

6:30 PM **Four Nights With Anna**
Regal Gallery Place

6:30 PM **Parque Via**
Landmark's E St. Cinema

6:30 PM **Six in Paris**
Avalon Theatre

6:30 PM **Sparrow**
Landmark's E St. Cinema

6:30 PM **Villa Jasmin**
Regal Gallery Place

6:30 PM **A Wednesday**
Avalon Theatre

8:30 PM **Dancers**
Landmark's E St. Cinema

8:30 PM **Kabei**
Avalon Theatre

8:30 PM **Salt of this Sea**
Regal Gallery Place

8:30 PM **Short Cuts**
Goethe Institut

8:45 PM **The Chaser**
Landmark's E St. Cinema

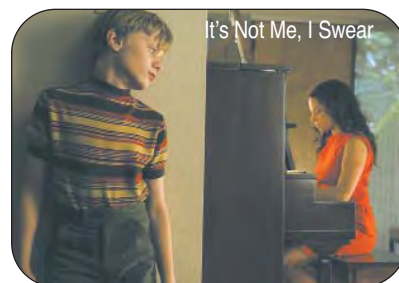
8:45 PM **The Drummer**
Avalon Theatre

8:45 PM **Tokyo Sonata**
Regal Gallery Place

Friday April 24

6:30 PM **Dancers**
Landmark's E St. Cinema

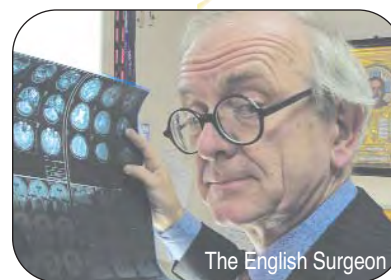
6:30 PM **Daytime Drinking**
Landmark's E St. Cinema



6:30 PM **I.O.U.S.A.**
Goethe Institut

6:30 PM **Salt of this Sea**
Regal Gallery Place

6:30 PM **Tears for Sale**
Avalon Theatre



6:30 PM **Versailles**
Regal Gallery Place

6:30 PM **The Witch of the West**
Avalon Theatre

8:45 PM **The Chaser**
Landmark's E St. Cinema

9:00 PM **The English Surgeon**
Goethe Institut

9:00 PM **Kabei**
Avalon Theatre



9:00 PM **Rain**
Landmark's E St. Cinema

9:00 PM **Small Crime**
Avalon Theatre

9:15 PM **Villa Jasmin**
Regal Gallery Place

9:30 PM **Wrong Rosary**
Regal Gallery Place

Saturday April 25

4:00 PM **A Wednesday**
Avalon Theatre

4:30 PM **Ashes of American Flags: Wilco Live**
Avalon Theatre

4:30 PM **Four Nights With Anna**
Regal Gallery Place

5:00 PM **Short Cuts**
Regal Gallery Place

6:00 PM **Bedford: The Town They Left Behind**
Landmark's E St. Cinema

6:15 PM **Daytime Drinking**
Landmark's E St. Cinema

6:30 PM **Versailles**
Regal Gallery Place

7:00 PM **Café de los Maestros**
Avalon Theatre

7:00 PM **Tears for Sale**
Avalon Theatre

7:00 PM **Tokyo Sonata**
Regal Gallery Place

8:00 PM **My Name Ain't Johnny**
Goethe Institut

8:15 PM **Rain**
Landmark's E St. Cinema

8:30 PM **The Tour**
Landmark's E St. Cinema

9:00 PM **Small Crime**
Avalon Theatre

9:30 PM **Achilles and the Tortoise**
Regal Gallery Place

9:30 PM **Lady Jane**
Avalon Theatre

9:30 PM **Wrong Rosary**
Regal Gallery Place

10:45 PM **ZMD: Zombies of Mass Destruction**
Landmark's E St. Cinema

Sunday April 26

4:00 PM Closing Night
We Can Do That
Regal Gallery Place

4:30 PM **Bruce Conner: A Tribute***
National Gallery of Art

* Events marked with an asterisk are free.

All programs are subject to change.



Take Metrobus or Metrorail to Filmfest DC

Information:

www.filmfestdc.org
202-234-FILM



Machan

Uberto Pasolini

Italy/Germany/Sri Lanka, 2008, 109 minutes, color

Machan is a rousing, fact-based, dramatic comedy about doing what it takes to improve your life using imagination and chutzpah. In Colombo, Sri Lanka, earnest bartender Manoj and scheming fruit vendor Stanley dream of bettering their lives by immigrating to Germany. "You will never get a visa to go to a white man's country," jeers a friend, and sure enough, their visas are rejected. With Stanley taking the lead, they create the Sri Lankan National Handball Federation and enter themselves in a Bavarian competition. Of course they don't practice because they don't expect to play, but the road to freedom via handball is nevertheless paved with good intentions. Winner of two prizes in Venice as well as the audience award at the Kerala festival, *Machan* is cut from the same crowd-pleasing cloth as *Slumdog Millionaire*, and carries with it the same roguish sensibilities.—*Eddie Cockrell*

IN SINHALA AND ENGLISH WITH ENGLISH SUBTITLES

Saturday April 18, 7:00 PM, Landmark's E Street Cinema
Tuesday April 21, 8:15 PM, Landmark's E Street Cinema

The Market: A Tale of Trade

Pazar: bir ticaret masali



Ben Hopkins

Turkey, 2008,
93 minutes, color

In 1994, when cell phone towers begin to appear in eastern Turkey, small-time wheeler-dealer Mihram sees opportunity. Mihram makes a deal to give up drinking if God will provide enough money to open a cell phone store, but neither party seems capable of maintaining the bargain. "The world is crazy," is Mihram's oft-repeated refrain, and events conspire to prove him right, especially when he and his uncle travel across the border into the desolate mountains of Azerbaijan. "In trade everything connects," says Mustafa, Mihram's rather menacing mentor, and *Market: A Tale of Trade* demonstrates how surprisingly connected the world is.—*Dave Nuttycombe*

IN TURKISH WITH ENGLISH SUBTITLES

★ In Person: Director Ben Hopkins

Sunday April 19, 5:00 PM
Regal Cinemas Gallery Place
Monday April 20, 6:30 PM
Regal Cinemas Gallery Place

Co-Presented with



New Japanese Cinema

Megane

Naoko Oigami

Japan, 2007,
106 minutes, color

You don't go on a beach vacation for drama, and this Japanese charmer doesn't offer any. Instead, writer-director Naoko Oigami tells the unhurried story of how Taeko (Satomi Kobayashi) arrives in the Okinawa islands and adjusts to something she's never encountered in Tokyo: relaxation. At first, Taeko finds the locals odd. They all wear eyeglasses ("megane" in Japanese) and lack the Japanese urbanite's sense of personal space. On her first day, Taeko is startled to be awakened by a bedside "good morning" from maid Sakura (Masako Motai). She flees to the small island's only other inn, only to find it even weirder. Taeko gradually comes to realize that the locals aren't so strange—or, if they are, that their strangeness is rather appealing. One of Japan's new generation of female directors, Oigami scored a surprise box-office hit with 2006's *Kamome Shokudo*, also starring Kobayashi and Motai.—*Mark Jenkins*

IN JAPANESE WITH ENGLISH SUBTITLES

Co-Presented with the  EMBASSY OF JAPAN
WASHINGTON D.C.

Sunday April 19, 5:15 PM, Landmark's E Street Cinema
Monday April 20, 6:30 PM, Landmark's E Street Cinema



(C) 2007 "MEGANE" Company,
Photo by Yoko Takahashi

Mesrine: A Film in Two Parts

Jean-Francois Richet

Mesrine: The Death Instinct

France/Canada/Italy, 2008, 113 minutes, color

IN FRENCH, ARABIC, SPANISH, AND ENGLISH WITH ENGLISH SUBTITLES

Mesrine: Public Enemy Number One

France/Canada/Italy, 2008, 132 minutes, color

IN FRENCH AND GERMAN WITH ENGLISH SUBTITLES

"Nobody kills me until I decide," rages Vincent Cassel in his extraordinary performance as legendary French gangster Jacques Mesrine (1936–1979), who was Robin Hood, Fantomas, Doctor Mabuse, Scarface, Butch, Sundance, and Michael Corleone all rolled into one. From 1960 to his violent death in 1979, Mesrine's quick wits, confident swagger, and hair-trigger temper rendered him the stuff of legend in a France at once fascinated with his every move and increasingly exasperated at his propensity for successfully robbing banks and subsequently escaping from prison. In part one of this hyperventilated adaptation of Mesrine's self-aggrandizing, prison-penned memoir "The Death Instinct," echoes of *GoodFellas* are summoned as Mesrine eases into the criminal life under the tutelage of underworld boss Guido (Gerard Depardieu). After episodes in Canada and Arizona and the inevitable prison sentence and escape, the film climaxes in a spectacular shootout as Mesrine returns in a failed attempt to free his jailed pals.

In part two, the gangster nearly convinces himself his actions are political at heart, although the French government, in the form of a long-suffering police commissioner (Olivier Gourmet) has other ideas. "People like it when it moves, they want action," Mesrine tells his shocked lawyer, by way of explaining the exaggerations in his memoir. Director Jean-Francois Richet, whose work here earned him the French César for best director, has taken those marching orders to heart: the star-studded *Mesrine* is a propulsive epic of a life that doesn't just involve crime but embraces it as a noble profession.—*Eddie Cockrell*

Mesrine: Part I
Friday April 17, 6:30 PM, Avalon Theatre
Sunday April 19, 5:30 PM, Avalon Theatre

Mesrine: Part II
Sunday April 19, 8:00 PM, Avalon Theatre
Monday April 20, 8:45 PM, Avalon Theatre



My Name Ain't Johnny

Meu Nome não é Johnny

Mauro Lima

Brazil, 2008, 115 minutes, color

He had it all, everything but limits.

João Guilherme Estrella was a typical middle-class guy who lived his life to the fullest. Intelligent and charming, he was adored by the parents of all his friends. With an adventurous, bohemian spirit, he got into all the trouble he could. In the early 1990s he became the king of the drug trade in Rio de Janeiro's affluent southern zone. Investigated by the police, he was eventually imprisoned and his name was on the front page of all the papers. Then, instead of parties, he began to frequent the witness stand, where he revealed his story, one of youthful dreams and insane realities.—*Vancouver International Film Centre*



Photo: Vereda Filmes

IN PORTUGUESE WITH ENGLISH SUBTITLES

Co-Presented with the Embassy of Brazil

Saturday April 18, 9:00 PM, Goethe Institut
Saturday April 25, 8:00 PM, Goethe Institut

Capital Focus Award

The Necessities of Life

Ce qu'il faut pour vivre



Benoit Pilon

Canada, 2008, 102 minutes, color

In July 1952, tubercular Inuit Tivii is forced by Canadian medical personnel to leave his family in the far north Baffin Island region of Canada for a sanatorium in Quebec City. Three months later, Tivii is miserable: with an estimated treatment time of 2 years, his outlook is bleak. Up steps well-meaning nurse Carole, who arranges to have French-speaking Inuit orphan boy Kaki transferred to Tivii's ward. Inspired to impart the wisdom of Inuk customs and legends missing from the boy's life, Tivii still has a few heartbreaks ahead of him before his treatment is complete. Directed with dignified compassion by acclaimed

documentarian Benoit Pilon, *The Necessities of Life* studiously avoids hot-button racial issues, preferring a more contemplative approach to its central dilemma. Canada's official Oscar® submission for foreign language consideration, *The Necessities of Life* asks, with dignity and restraint, at what point is the cure worse than the disease?—*Eddie Cockrell*

IN FRENCH AND INUKTITU WITH ENGLISH SUBTITLES

★ In Person: Director Benoit Pilon

Tuesday April 21, 6:30 PM, Embassy of Canada, FOLLOWED BY A WINE & CHEESE RECEPTION
Wednesday April 22, 6:30 PM, Regal Cinemas Gallery Place

Co-Presented with:

Québec

Canada

SODEC
Québec

Global Rhythms

Old Man Bebo

Carlos Carcas

Spain, 2008, 111 minutes, color

Director Carlos Carcas won the Tribeca Film Festival's best new documentary filmmaker award for this movie. Fifteen years after Bebo Valdes returned to prominence, this lively documentary recounts the several lives of the Cuban-born pianist, who at 90 has earned the affectionate nickname "Old Man." Unenthusiastic about Castro's revolution, Valdes fled to Mexico and ultimately Sweden. He lived there quietly for more than three decades, playing in bars and accompanying ballet lessons. This insightful portrait turns the clock back to the 1950s, when Valdes led the band at Havana's glamorous Tropicana Club and collaborated with top American musicians. (He taught Nat King Cole to sing in Spanish.) Then it moves to the 1990s, when Valdes became a multiple Grammy winner. The distinctively rhythmic pianist was finally reunited with the children he left behind in Cuba, including musician Chucho Valdes, and traveled to Brazil to discover his music's African heritage.—*Mark Jenkins*

IN SPANISH WITH ENGLISH SUBTITLES

Monday April 20, 8:30 PM, Landmark's E Street Cinema
Wednesday April 22, 8:30 PM, Landmark's E Street Cinema



The Other Half of the Sky

L'Autre moitié du ciel



Kalthoum Bornaz

Tunisia, 2008, 93 minutes, color

Just turned 20, fraternal twins Selima and Selim live with their attorney father Ali (Younes Ferhi), who still mourns his wife's death in childbirth. Resentful of his children for causing his true love's demise, he's told them

nothing about her. Headstrong archaeology student Selima is consumed with learning about her mother. While leading tours of Roman ruins, Selima attracts an admirer. Torn between her father and her suitor, the independent Selima discovers the limitations on women's lives in the Arab world: Even in her homeland she can inherit only half what her brother does. Tunisian filmmaker Kalthoum Bornaz's provocative second feature initially offers the ingredients for a melodrama, only to turn toward naturalistic narrative and feminist commentary.—*Mark Jenkins*

IN ARABIC WITH ENGLISH SUBTITLES

★ In Person: Director Kalthoum Bornaz

Friday April 17, 8:30 PM, Landmark's E Street Cinema
Saturday April 18, 6:30 PM, Landmark's E Street Cinema

A Pain in the Ass

Francis Veber

France, 2008, 95 minutes, color

From France's master of comedy Francis Veber comes another not-to-be missed film filled with wit and delightful humor. A hit man checks into a posh hotel, preparing to assassinate a mob informer. In the room next door is a photographer sent to cover the informer's trial. But cameraman Pignon is depressed because his wife has left him for her psychiatrist and won't even take his calls. Deciding to kill himself, Pignon makes such a mess of the task that the hit man must try to protect one man's life while trying to take another. Add to the mix mistaken identities with the psychiatrist, an angry wife, and a confused SWAT team, and the complications build both unexpectedly and briskly. Veber masterfully juggles the many funny subplots, with bit players showing up at just the right—or wrong—moments.—*Dave Nuttycombe*

IN FRENCH WITH ENGLISH SUBTITLES

Friday April 17, 9:15 PM, Avalon Theatre
Saturday April 18, 9:30 PM, Avalon Theatre





Parque Via

Enrique Rivero

Mexico, 2008, 87 minutes, color

The 2008 Lacarno Film Festival winner, *Parque Via* is intriguing from start to finish. Beto lives in a small room in the large Mexico City house where he has worked for 30 years. The owner moved out 10 years ago with the rest of her staff and Beto looks after the building, awaiting its sale. He takes care of the garden, cleans the windows, and polishes the kitchen as if life could start up again at any moment. La Señora, the elderly owner, comes to visit him occasionally and, while not a word too many is spoken during those visits, it's clear that they respect each other. Beto spends his free evenings in front of the television or with his only friend, a female companion named Lupe. When the house suddenly is sold, Beto jumps at a shocking opportunity to maintain his lifestyle.—*Rotterdam Film Festival, 2009*

IN SPANISH WITH ENGLISH SUBTITLES

Wednesday April 22, 6:30 PM, Landmark's E Street Cinema
Thursday April 23, 6:30 PM, Landmark's E Street Cinema

Rain

Maria Govan

Bahamas,
2008,
93 minutes,
color

Maria Govan's first narrative feature, *Rain*, begins on the bucolic Ragged Island in the Bahamas. The titular character Rain is a young teen who was raised by her grandmother in this pastoral paradise. When the elderly woman dies, Rain seeks out her mother, whose last known address was in Nassau. Upon landing in Nassau's harbor, Rain meets her mother Glory (Nicki Micheaux) for the first time. The realities of both her new home and new caregiver are so far from those of her former idyll that it takes time to adjust. She is befriended by the school track coach (CCH Pounder), who spots the youngster's grace and speed, so well developed on the beaches of her home island. With a strong visual aesthetic and an even stronger cast, *Rain* shakes off our postcard perceptions of Bahamian life to show us the complexity that lies between Ragged Island and the Nassau few tourists see.—*Toronto International Film Festival, 2008*

★ In Person: Director Maria Govan

Friday April 24, 9:00 PM, Landmark's E Street Cinema
Saturday April 25, 8:15 PM, Landmark's E Street Cinema



Views From the News

Ramchand Pakistani

Mehreen Jabbar

2008, Pakistan,
103 minutes, color

First-time director Mehreen Jabbar's poignant drama reflects the complexity of Pakistani-Indian, Hindu-Muslim, and Hindu-Hindu relations. Willful 8-year-old Pakistani Ramchand is forever getting into trouble, but he tops himself when he crosses the border into India during the 2002 confrontation over Kashmir. When the boy's father, Shankar, follows his son, both are arrested. They're sent to a nearby prison that's run by Hindu Indians. Because Ramchand and Shankar are Hindus themselves, there should be a bond, but they're Dalits, members of the "untouchable" caste that's officially abolished but still widely rejected. Meanwhile, across the border, Ramchand's mother (*Fire and Earth's* Nandita Das) waits for her son and husband's return.—*Mark Jenkins*

IN URDU AND HINDI WITH ENGLISH SUBTITLES

★ In Person: Director Mehreen Jabbar

Saturday April 18, 4:00 PM, Regal Cinemas Gallery Place
Sunday April 19, 7:30 PM, Regal Cinemas Gallery Place



Salt of This Sea

Annemarie Jacir

Palestine/Belgium/
France/Spain/
Switzerland, 2008,
105 minutes, color



An attractive young couple knocks over a Ramallah bank and takes to the road, but this isn't the Palestinian Bonnie

and Clyde. Brooklyn-born Soraya (Suheir Hamad) just takes the money her grandfather deposited in the bank, pre-1948. And she and new boyfriend Emad (*The Band's Visit* star Saleh Bakri) aren't looking for trouble when they crash the Israeli border; they just want to see the places their grandparents lived. In Soraya's case, that's Jaffa, where the old family house now belongs to a young Israeli woman with "Peace Now" coffee cups. In Emad's case, home is al-Dawayima, the site of an infamous massacre of Palestinians. Humorous in places, *Salt of This Sea* is also passionately committed. "They won't give us the 'right of return,' so I took it," explains Soraya, and her attitude mirrors that of writer-director Annemarie Jacir.—*Mark Jenkins*

IN ARABIC, ENGLISH, AND HEBREW WITH ENGLISH SUBTITLES

★ In Person: Director Annemarie Jacir

Thursday April 23, 8:30 PM, Regal Cinemas Gallery Place
Friday April 24, 6:30 PM, Regal Cinemas Gallery Place

Seraphine

Martin Provost

France/Belgium, 2008,
126 minutes, color

Fittingly, *Seraphine* swept the recent César awards, France's version of the Oscar®. An extraordinary lead performance by Yolande Moreau as French painter Seraphine de Senlis is at the beating heart of actor-turned-director Martin Provost's affecting film. In the small town of Senlis, near Paris, just before World War I, domestic Seraphine works a gruelling series of jobs to make ends meet. In her fleeting free time, she gathers soil, animal blood, and even the runoff from church votive candles to mix the paints she can't afford. When visiting German art critic Wilhelm Uhde discovers her intricate, colorful canvases and the war intrudes on Senlis, Seraphine enters a period of emotional turbulence. Moreau's Seraphine is a creature at once pitiable and divine, a natural talent so devoted to expression that all else save basic survival is meaningless.—*Eddie Cockrell*

IN FRENCH AND GERMAN WITH ENGLISH SUBTITLES

Sunday April 19, 4:00 PM, Embassy of France, FOLLOWED BY A WINE & CHEESE RECEPTION, \$20.00
Monday April 20, 6:15 PM, Avalon Theatre



Co-Presented with the
Embassy of France

La Maison
Française

Salute to Anthology Film Archives: Saved by Anthology *Free!*

Various directors



USA, mid-1950s to mid-1980s, 89 minutes, 16 mm and 35 mm

A program of classic American avant-garde 16-mm and 35-mm shorts newly restored by Anthology Film Archives in

New York. *Saved by Anthology* includes *Notes on the Circus* (Jonas Mekas, 1966, 12 minutes), *Straight and Narrow* (Beverly and Tony Conrad, 1970, 10 minutes), *The Dream Merchant* (Lawrence Jordan, 1965, 3 minutes), *Film Number 11: Mirror Animations* (Harry Smith, ca. 1957, 4 minutes), *Nine Variations on a Dance Theme* (Hilary Harris, 1966, 13 minutes), *T.O.U.C.H.I.N.G* (Paul Sharits, 1968, 12 minutes), *Fuses* (Carolee Schneemann, 1965-67, 29 minutes), and *Swiss Army Knife with Rat and Pigeon* (Robert Breer, 1981, 6 minutes).

Saturday, April 18, 3:30 PM, National Gallery of Art, FREE

Seven Days

Ronit Elkabetz, Shlomi Elkabetz

Israel, 2008, 103 minutes, color

In the Israeli town of Kiryat Yam, a man dies unexpectedly and his five brothers and two sisters come together in the widow's house to sit Shiva. That is the week-long period in the Jewish tradition whereby relatives gather to mourn and grieve. With such a large family, tensions are expected, but this group can barely concentrate on anything but the affairs real and hoped for, divorces desired and dreaded, and all manner of money woes. The simmering hostilities between the relations are difficult enough, but further complicating attempts to maintain their faith's numerous traditions, the first Gulf War is raging and SCUD missile attacks threaten what little peace the family may obtain. Indeed, the mourners must don gas masks during the burial, both a comic and tragic portent of what's to follow.—*Dave Nuttycombe*

IN HEBREW, FRENCH, AND ARABIC WITH ENGLISH SUBTITLES

Sunday April 19, 4:45 PM, Avalon Theatre
Monday April 20, 6:15 PM, Avalon Theatre



Co-Presented with:  DC Jewish Film Festival

Short Cuts

Total running time: 93 minutes

Good Trip

Buen viaje

Javier Palleiro, Guillermo Rocamora

Uruguay, 2007, 12 minutes, 35mm

Sandra, who works at a remote highway tollbooth, receives an unexpected phone call that breaks her routine.

IN SPANISH WITH ENGLISH SUBTITLES



Copy of Coralie

La copie de Coralie

Nicolas Engel

France, 2008, 22 minutes, 35mm

A unique and imaginative musical look at love and illusion, this short features a photocopy shop proprietor who lives with the memory of a woman who vanished 30 years ago.

IN FRENCH WITH ENGLISH SUBTITLES



Paseo

Arturo Ruiz Serrano

Spain, 2007, 12 minutes, 35mm

Gabino has never declared his love to a woman.

IN SPANISH WITH ENGLISH SUBTITLES



Jerrycan

Julius Avery

Australia, 2008, 14 minutes, video

This is a 2008 Cannes Jury Prize-winning portrait of kids with a little too much time on their hands.

Next Floor

Denis Villeneuve

Canada, 2008, 11 minutes, 35mm

A group of spoiled guests devour an opulent banquet in this absurd film in the tradition of *The Cook, The Thief, His Wife, and Her Lover*.



Instead of Abracadabra

Istället för abracadabra

Patrik Eklund

Sweden, 2008, 22 minutes, 35mm

Patrick, an aspiring magician, turns on his awkward charms for the new girl next door.

IN SWEDISH WITH ENGLISH SUBTITLES



Thursday April 23, 8:30 PM, Goethe Institut
Saturday April 25, 5:00 PM, Regal Cinemas Gallery Place

Eastern Europe Now!



Scratch

Rysa

Michal Rosa

Poland, 2008,
89 minutes, color

In the middle of
the night, following
their forty-some-

thing anniversary party in Kracow, sixtyish academics Joanna (Jadwiga Jankowska-Cieslak) and Jan (Krzysztof Stroiński) are surprised to find a videocassette among their gifts with a TV documentary suggesting Jan was an agent of the Polish People's Republic secret service and that their long-time marriage was thus a scam engineered by the Communist surveillance apparatus. Over the next year Joanna withdraws from not only Jan but life itself, even as she does some sporadic sleuthing to discover elusive truths about her husband and their life together. Throughout, Jan proclaims his innocence. "Everybody keeps something under wraps," says a journalist, and the thrust of the aptly named, impeccably acted *Scratch* is to speculate how many lives of others were torn asunder by state interference during the darkest days of Communist rule—and the ripple effect that repression has had on families today.—*Eddie Cockrell*

IN POLISH WITH ENGLISH SUBTITLES

Monday April 20, 8:45 PM, Avalon Theatre
Tuesday April 21, 6:30 PM, Avalon Theatre

Six in Paris

Paris vu par...

Claude Chabrol,
Jean Douchet,
Jean-Luc Godard,
Jean-Daniel Pollet,
Eric Rohmer,
Jean Rouch

France, 1965, 95 minutes, color

In 1965, the French New Wave was still fresh, experimental, and oh so in love with Paris. In the delightful portmanteau film *Six in Paris*, a sextet of directors sends us cinematic postcards all set in neighborhoods of their own choosing. Shot by noted cinematographers such as Nestor Almendros and Albert Maysles in 16-mm color, *Six in Paris* represents the crème de la crème of the French New Wave: Jean-Luc Godard, Jean Rouch, Claude Chabrol, and Eric Rohmer, along with the lesser known Jean Douchet and Jean-Daniel Pollet. All write and direct stories ranging from the amusing to the unsettling, from the odd to the urbane, each episode structured around the particular neighborhood's topography. The stories are all wonderful in themselves, but just as delightful is the glorious time-capsule aspect of the film: Paris streets abuzz with Citroëns and scooters, bustling cafés and chic fashions.—*San Francisco Film Society*

IN FRENCH WITH ENGLISH SUBTITLES

Wednesday April 22, 6:30 PM, Regal Cinemas Gallery Place
Thursday April 23, 6:30 PM, Avalon Theatre



Skin

Anthony Fabian

United Kingdom/South Africa, 2008, 107 minutes,
color

The brutal absurdities of South African apartheid are vividly illustrated by this real-life tale of a girl whose skin is browner and hair curlier



that that of her Afrikaner mom and dad. When Sandra Laing is a schoolgirl, her parents (Sam Neill and Alice Krige) successfully battle to have their daughter classified as white. Once she reaches adolescence, Sandra (*Hotel Rwanda* star Sophie Okonedo) realizes she has no future on her family's side of the color line. She runs off with a charming black man, which results in decades of estrangement from her parents—even as the country's racial-classification system crumbles. Director and co-writer Anthony Fabian's drama includes sequences of harsh government brutality against black South Africans. Its most chilling violence is psychological, such as the scene in which Sandra silently listens as her teacher indoctrinates her class on why whites and blacks can never live together.—*Mark Jenkins*

IN ENGLISH AND ZULU WITH ENGLISH SUBTITLES

Friday April 17, 6:30 PM, Regal Cinemas Gallery Place
Monday April 20, 8:45 PM, Regal Cinemas Gallery Place

Capital Focus Award

Small Crime

Christos Georgiou

Greece, 2009, 85 minutes, color



On an idyllic Greek isle, life is too boring for rookie policeman Leonidas. Most of the tourists visit the casinos on other islands, the locals don't give him much respect, and even his boss, the sheriff, spends more time with his olive plants than on policing. Leonidas hopes for a transfer to the big city but doubts it will come. Things change when a body is discovered—town eccentric Zaharias is lying at the bottom of a high cliff. Everyone has a theory about how poor Zaharias came to such a fate, and we see each possibility replayed. Even the Americans ("killers of the planet") are blamed. There is other big news: the town's local hero, morning talk show host Angeliki, has returned, fresh from winning a prestigious award. Soon, people speculate about the relationship between Leonidas and Angeliki. As the twin stories converge, slowly the town's secrets are revealed.—*Dave Nuttycombe*

On an idyllic Greek isle, life is too boring for rookie policeman Leonidas. Most of the tourists visit the casinos on other islands, the locals don't give him much respect, and even his boss, the sheriff, spends more time with his olive plants than on policing. Leonidas hopes for a transfer to the big city but doubts it will come. Things change when a body is discovered—town eccentric Zaharias is lying at the bottom of a high cliff. Everyone has a theory about how poor Zaharias came to such a fate, and we see each possibility replayed. Even the Americans ("killers of the planet") are blamed. There is other big news: the town's local hero, morning talk show host Angeliki, has returned, fresh from winning a prestigious award. Soon, people speculate about the relationship between Leonidas and Angeliki. As the twin stories converge, slowly the town's secrets are revealed.—*Dave Nuttycombe*

IN GREEK WITH ENGLISH SUBTITLES

★ In Person: Director Christos Georgiou

Friday April 24, 9:00 PM, Avalon Theatre
Saturday April 25, 9:00 PM, Avalon Theatre

Co-Presented with the Embassy of Greece

Capital Focus Award

Eastern Europe Now!

Snow

Snijeg

Aida Begic

Bosnia and
Herzegovina/
Germany/France/Iran,
2008, 100 minutes,
color



The battles are over, but the questions linger in this quietly powerful drama about survivors of the Bosnian-Serbian war. A small Bosnian village is populated mostly by women and children, some still waiting for word of the husbands and fathers they must know will never return. Pretty young widow Alma (Zana Marjanovic) lives with her mother-in-law and works with other villagers on their only means of support: canning chutneys and jams to sell along the little-traveled local highway. Then Miro (Jasmin Geljo) arrives with news of a big payday: Foreign investors want to buy the whole settlement for a redevelopment project. But Miro is a Serb, and his presence awakens bitter memories; Alma craves answers more than money. Writer-director Aida Begic includes a few magical realist touches.—*Mark Jenkins*

IN BOSNIAN AND ENGLISH WITH ENGLISH SUBTITLES

Friday April 17, 7:00 PM, Avalon Theatre
Saturday April 18, 7:00 PM, Avalon Theatre

Sparrow

Mancheuk

Johnnie To

Hong Kong, 2008,
87 minutes, color

Sparrow is Cantonese slang for "pickpocket," and the whimsical new film from Hong Kong action master Johnnie To (*Exiled, Mad Detective*) follows a quartet of them as they are charmed by a mysterious mainland woman with her own mad skills. Taiwanese actress Kelly Lin plays Chung Chun-lei, who methodically flirts with Bo, Sak, Mac, and leader Kei. Chun-lei has her reasons, of course, and they involve enlisting the cheerful felons to free her from the grasp of Mr. Fu. Of course, as is the norm in a Johnnie To film, it is the journey and not the destination: *Sparrow* is a beguiling urban ballet of cleverly choreographed sequences punctuated by visual love-letters to a Hong Kong of bustle and charm. When this sparrow takes wing, it's the flight of a master at work.—*Eddie Cockrell*



IN CANTONESE AND MANDARIN WITH ENGLISH SUBTITLES

Wednesday April 22, 6:30 PM, Landmark's E Street Cinema
Thursday April 23, 6:30 PM, Landmark's E Street Cinema

New Japanese Cinema

Tokyo Sonata

Kiyoshi Kurosawa

Japan, 2008, 119 minutes, color

Director Kiyoshi Kurosawa has earned a considerable reputation for his stylish films, which usually fall into the horror genre. Here, the foreboding is all the more real as it is propelled by current events—the everyday effects of a shrinking economy. A businessman who runs a tight ship at home with his wife and two sons is laid off. For a while, he continues dressing and leaving for the office every day—but his “office” is a park. His plight contrasts with scenes at home, where one son, faced with a seemingly dead-end future, threatens to join the army and the other signs up for piano lessons against his father’s wishes. The young son is actually something of a prodigy, and his talent may offer the family hope. Of course, just when the story seems to be settling into predictability, Kurosawa tosses curve balls our way for a very rewarding experience.—*Dave Nuttycombe*



IN JAPANESE WITH ENGLISH SUBTITLES

Thursday April 23, 8:45 PM, Regal Cinemas Gallery Place
Saturday April 25, 7:00 PM, Regal Cinemas Gallery Place

Capital Focus Award

Tear This Heart Out

Arrancame la vida

Roberto Snider

Mexico/Spain, 2008, 107 minutes, color

This sumptuous, sweeping epic is the stormy tale of a teenage beauty who gets what she wants and it takes her on a 15-year journey of love, politics, power, corruption, infidelity, and murder. Bored by small-town life in 1930s Mexico, Catalina (*The Crime of Father Amaro*’s Ana Claudia Talacon) is easily seduced by a dashing general, Andres. He, too, is seduced, and soon marries her. Andres is headed for the presidency, and Catalina is prepared to travel with him, even if that means accepting his infidelities, his out-of-wedlock children, and the occasional murder. Divorce is impossible in Mexico, and so the two must accommodate each other. Catalina eventually tires of life with Andres, a development that may have something to do with her interest in an handsome orchestra conductor who reawakens her lust for life and also happens to be a leftist critic of her husband’s government. This is Mexico’s costliest film production ever and its entry for 2008’s foreign-language film Oscar®.—*Mark Jenkins*



IN SPANISH WITH ENGLISH SUBTITLES

Friday April 17, 6:30 PM, Regal Cinemas Gallery Place
Saturday April 18, 9:30 PM, Regal Cinemas Gallery Place

Co-Presented with the:



Eastern Europe Now!

Tears for Sale

Uroš Stojanović

Serbia, 2008, 85 minutes, color

This allegorical black comedy/fantasy is aided by wonderful special effects sequences and an alluring score by Shigeru Umebayashi. Two sisters living in a remote mountain village find that life after the first World War is bleak. There are no more men, except ancient Grandpa Bisa. When Ognjenka (Katarina Radivojevic) and Little Boginja



(Sonja Kolacarić) accidentally kill him in a misguided attempt to experience a man’s touch, they are cursed by the other angry women of the town. If they will find a replacement in three days, however, the curse will be lifted, so the pair decide to journey to the city and kidnap some men. The big town dazzles the two, and when they come across a slick dancer and a buff circus performer, the sisters consider keeping the hunks for themselves. With its elaborate set-pieces, director Stojanovic’s feature debut took several years to produce, but the results are worth it.

—*Dave Nuttycombe*

IN SERBIAN WITH ENGLISH SUBTITLES

★ In Person:
Director Uroš Stojanović

Friday April 24, 6:30 PM, Avalon Theatre
Saturday April 25, 7:00 PM, Avalon Theatre

Eastern Europe Now!

The Tour

Turneja

Goran

Markovic

Serbia/Bosnia-Herzegovina/
Republic of Srpska, 2008, 108 minutes, color



Winner of the best director and critics’ prizes at the Montreal festival and the Thessaloniki’s audience award, *The Tour* is a pitch-perfect treatise on the chaos of war and the foibles of humanity. A naive Belgrade-based theater company embarks on an increasingly dangerous whistle-stop of the 1993 Bosnian war-torn countryside. When nervous company manager Stanislaw offers his talent a hard-currency payday to entertain beleaguered villagers and weary troops in the southern Krajina region, the self-absorbed thespians give little thought to the comic horrors ahead. “It would be difficult to make a movie about this war,” says a shell-shocked battlefield doctor, neatly summarizing the apocalypse then. This is a drama accessible on numerous levels to audiences with little or no understanding of the conflict’s tangled factions; indeed, that is precisely the film’s mined-for-comedy point.

—*Eddie Cockrell*

IN SERBIAN, CROAT, AND BOSNIAN WITH ENGLISH SUBTITLES

Wednesday April 22, 8:30 PM, Landmark’s E Street Cinema
Saturday April 25, 8:30 PM, Landmark’s E Street Cinema



Tulpan

Sergei Dvortsevoy

Germany/Kazakhstan/Poland/Russia/Switzerland, 2008, 100 minutes, color

Filed entirely in Kazakhstan's Hunger Steppe, Sergei Dvortsevoy's film is a charming look at the hardscrabble lives of nomads in a land of yurts, camels, sheep, and dust. Young Asa is fresh out of the navy, living with his sister and her family and desperate for marriage. Brother-in-law Ondas tries to arrange something with Tulpan, the only available female. "You have a girl, we have a guy," he tells her parents, offering 10 sheep and a curious chandelier. Tulpan isn't as eager for marriage, however. "We are civilized," say her parents. "We can't force her." While Tulpan dreams of college, Asa hopes to build a herdsman's life on the steppe "paradise." Asa's friend, who only listens to Bony M's version of "Rivers of Babylon," wants the two to head for the city, where "there are tons of babes." Even when options are few, choices are still difficult.—*Dave Nuttycombe*

IN RUSSIAN WITH ENGLISH SUBTITLES

Friday, April 17, 6:30 PM, Landmark's E Street Cinema
Sunday April 19, 5:30 PM, Landmark's E Street Cinema

Villa Jasmin

Férid Boughedir

France, Tunisia, 2008, 90 minutes, color, video

In the latest film from festival favorite Férid Boughedir (*Halfaouine, Summer in La Goulette*), a man returns to his childhood home in Tunisia to search for information about his parents' lives. About to become a father himself, Henri has taken his father's name, Serge, but knows little else about the man; both parents died when he was a boy. As he and his wife investigate his Tunisian-Jewish roots, we witness flashbacks of his parents' romantic life, which blossomed among many cultures. "Turk, Sicilian, Italian, French—the smell of jasmine is what unites all," Serge tells Odette, the woman he will marry, though she is a native-born Jew and disapproved of by Serge's upper-class mother. Young Serge's quest takes viewers from the 1930s through WWII as the elder Serge becomes increasingly radicalized over French rule. The son is torn between memory and identity, just as his father was torn between cultures and countries. Via flashbacks, the son confronts his father with questions, the answers to which he may not wish to hear.—*Dave Nuttycombe*

IN FRENCH AND ARABIC WITH ENGLISH SUBTITLES

★ In Person: Director Férid Boughedir

Thursday April 23, 6:30 PM, Regal Cinemas Gallery Place
Friday April 24, 9:15 PM, Regal Cinemas Gallery Place



Views From the News

Un-Natural State: Taxation Without Representation in Washington, D.C.

Kirk R. Mangels

United States, 2009, 65 minutes, color, video



Director Kirk Mangels and producer Brad Mendelsohn have been working on this documentary a long time. This version covers the ongoing battle to get the D.C. Voting Rights Bill passed by Congress and is an insightful overview of the situation.

Constitutional law is not inherently cinematic, but thanks to David Morrison's lush cinematography, Adam Lingo's witty editing, and the fact that the filmmakers found fascinating vistas all over the District, the film glides along with engaging flair. The usual home-rule crusaders—Eleanor Holmes Norton, Jamie Raskin, former Rep. Tom Davis, and many others—frame the issue, but we also hear from callers to WPFW host Ron Pinchback's show, German tourists who know the situation better than some Senators do, and Iraqi-born Busboys & Poets owner Andy Shallal, who can now vote in Iraq but not in D.C.—*Dave Nuttycombe*

★ In Person: Director Kirk Mangels and Producer Brad Mendelsohn

Tuesday April 21, 6:30 PM, Landmark's E Street Cinema



Versailles

Pierre Schoeller

France, 2008, 113 minutes, color

Versailles won the French critics' prize as best first film of 2008. "Without guts, we're nothing," homeless philosopher Damien (Guillaume Depardieu) tells his 5-year-old charge, Enzo. They're going to need that fortitude: having been left with the fiery individualist by his troubled 23-year-old drifter mother Nina (Judith Temla), Enzo and his new surrogate father must bond together to survive in the thick woods near the famed French palace. Is Damien brave enough to go the distance? The finely acted and deeply affecting *Versailles* stands as a tribute to the benighted Depardieu, who had a leg amputated in 2003 and subsequently died in October 2008 of pneumonia contracted on location in Romania. He was 37. "Look sharp, get up early, we'll find you work," Damien sneers of the system, but the line stands as an epitaph to the actor's intense body of work.

—*Eddie Cockrell*

IN FRENCH WITH ENGLISH SUBTITLES

Co-Presented with the Embassy of France

Friday April 24, 6:30 PM, Regal Cinemas Gallery Place
Saturday April 25, 6:30 PM, Regal Cinemas Gallery Place

La Maison Française

New Japanese Cinema

The Witch of the West Is Dead

Nishi no majo ga shinda

Shunichi Nagasaki

Japan, 2008, 116 minutes, color

Featuring a touching performance by Sachi Parker (daughter of Shirley MacLaine, who has thoroughly acclimated to Japanese ways) this enchanting film about a special summer shared by a wise grandmother and her teen granddaughter was a popular hit in Japan and should strike a chord here as well. A warm and winning adaptation of the award-winning best seller by Nashiki Kaho, the story unfolds from the point of view of Mai, a smart but stubborn adolescent who has problems fitting in. When she refuses to go back to her hated junior high school, her frustrated parents decide to send her to the countryside home of her eccentric English grandmother, who claims to come from a long line of witches. Eager to acquire the craft of witchcraft, Mai learns how to grow herbs, put up jam, and, most importantly, make decisions by herself.—*Palm Springs International Film Festival, 2009*

IN JAPANESE AND ENGLISH WITH ENGLISH SUBTITLES

Wednesday April 22, 6:30 PM, Avalon Theatre
Friday April 24, 6:30 PM, Avalon Theatre



Views From the News

A Wednesday

Neeraj Pandey

India, 2008, 100 minutes, color

This taut thriller begins as retiring Mumbai police commissioner Rathod recounts his most memorable case, one never recorded in any official records and one he



wishes he could forget. We then watch a very ordinary middle-aged man walking around the city, leaving heavy bags in public buildings. The tension inherent in that simple act, post-9/11, is palpable, and writer-director Neeraj Pandey exploits our nerves with every cinematic tool

available. Music, editing, and swirling camerawork combine to create a Bourne-like experience that never overshadows the high stakes of the story. When the police receive a call alerting them that bombs have been planted all over the city, including one in police headquarters, Rathod must oversee a response that involves media complicity, questionable interrogation tactics, and disturbing questions about the very nature of modern life. "Why do we always become so helpless?" wonders a politician as the clock ticks.—*Dave Nuttycombe*

IN HINDI WITH ENGLISH SUBTITLES

Thursday April 23, 6:30 PM, Avalon Theatre
Saturday April 25, 4:00 PM, Avalon Theatre

Global Rhythms

Yousou Ndour: I Bring What I Love

Elizabeth Chai Vasarhelyi

Senegal/France/Egypt/USA, 2008, 102 minutes, color

At the beginning of this decade, Yousou Ndour, the "golden-voiced" Senegalese singer-songwriter conceived an album that would express his vision of Islam. This revealing documentary details the making of Yousou Ndour's gorgeous 2004 CD "Egypt" and the reaction to it. A devout Sufi, Ndour wanted his European and North American fans to understand that his faith is tolerant and mystical. "Egypt" was recorded in that country, with Arab-style orchestral arrangements largely supplanting Senegalese rhythms. Then 9/11 happened, and Ndour postponed the disc's release. After it was finally heard, the album proved more controversial in West Africa than in the West. While winning a Grammy in the United States, "Egypt" was assailed as sacrilegious in Senegal. The film follows Ndour from Cairo to Dakar to Carnegie Hall as he collaborates with such musicians as British art-rock (and longtime supporter) Peter Dinklage and Egyptian orchestra maestro Fathy Salama.—*Mark Jenkins*

IN FRENCH, WOLOF, ENGLISH, AND ARABIC WITH ENGLISH SUBTITLES

★ In Person: Director Chai Vasarhelyi

Saturday April 18, 9:30 PM, Regal Cinemas Gallery Place
Sunday April 19, 2:15 PM, Regal Cinemas Gallery Place



Capital Focus Award



Wrong Rosary

Mahmut Fazil Coskun

Turkey, 2009, 90 minutes, color

Musa is beginning his new life as a muezzin in Istanbul, meaning he is the person who leads the call to service at the mosque. Along with the job comes an apartment, which is next door to that of an old woman who is being cared for by a young Catholic nurse, Clara. As their paths cross, Musa discovers that he is falling in love with Clara, but both are too shy to pursue the matter—never mind the issue of faith. Musa meets an older man, Yakup, a book dealer who attends Clara's church. Yakup seems to have his own interest in Clara and hires Musa to help around his shop, which is filled with Ottoman-era tomes. Gradually, the three lives become entwined as the story unfolds at a gentle pace, with Refik Cakar's atmospheric camerawork capturing the many lovely details of this modern yet ancient city.—*Dave Nuttycombe*

IN TURKISH WITH ENGLISH SUBTITLES

☪ Co-Presented with the Institute for Turkish Studies, Georgetown University

Friday April 24, 9:30 PM, Regal Cinemas Gallery Place
Saturday April 25, 9:30 PM, Regal Cinemas Gallery Place

Eastern Europe Now!

Zift

Javor Gardev

Bulgaria, 2008, 94 minutes, black & white

Imprisoned during the 1944 Communist takeover, "Moth" (Zachary Baharov) has been rotting in jail ever since. Finally sprung, he finds himself immediately in peril when a vengeful former partner comes looking for a diamond that went missing during a botched pre-slammer heist. Along the way, he meets self-described "vulgarian Bulgarians" with names like Van Wurst the Eye and Raycho the Skin. Of course there's a dame, lanky femme fatale Ada (model Tanya Ilieva). The title of this original film noir update comes from the all-purpose Bulgarian word meaning asphalt, excrement, and the tar-like black gum Moth chews throughout this one-of-a-kind genre romp. A widescreen black-and-white thrill ride navigating a stylized 1960s Sofia underworld, the unclassifiable *Zift* stakes out a style somewhere between Aki Kaurismäki and Guy Ritchie by way of *Sin City*.—*Eddie Cockrell*

IN BULGARIAN WITH ENGLISH SUBTITLES

Saturday April 18, 9:00 PM, Landmark's E Street Cinema
Sunday April 19, 7:45 PM, Landmark's E Street Cinema



World Premiere

ZMD: Zombies of Mass Destruction

Kevin Hamedani

USA, 2009, 90 minutes, color, video

It appears to be an idyllic American small town, but all is not well in Port Gamble. The island community in the Pacific Northwest is fraught with an unusual ailment nobody can explain. Soon enough, though, the explanation leaps out from every corner: Zombies! As with the vampire mythology, zombies have been put to a variety of uses with each generation. It is not coincidence that *ZMD* takes place just after the invasion of Iraq. Indeed, the zombie outbreak is blamed on a terrorist viral attack, and soon survivors are drawing lines in the sand, from the conspiracy-theorist who declares, "Some of us have to give up certain rights to stay safe," as he threatens to torture an Iranian-American student, to the fundamentalist preacher more worried about a gay couple seeking refuge in his church. Between the comedy and the gore, the real enemies are revealed to be ignorance and intolerance.—*Dave Nuttycombe*

★ In Person: Director Kevin Hamedani
[April 25 only]

Saturday April 18, 10:45 PM, Landmark's E Street Cinema
Saturday April 25, 10:45 PM, Landmark's E Street Cinema



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Index

Features

12 Lotus
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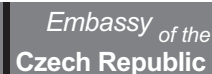
12 Lotus.....	6
35 Shots of Rum	6
Achilles and the Tortoise.....	6
Ashes of American Flags: Wilco Live.....	6
Bedford: The Town They Left Behind.....	6
Birdwatchers.....	6
The Blind Sunflowers	7
Bonecrusher.....	7
Breaking News, Breaking Down	7
Bruce Conner: A Tribute	7
Café de los Maestros	7
Celia the Queen	7
The Chaser	8
Ciao Bella.....	8
Cruzando	8
Dancers.....	8
Daytime Drinking	8
Departures	3
The Drummer	8
Eldorado	9
Empty Nest	9
The English Surgeon.....	9
Fermat's Room	9
Four Nights With Anna	9
Hassan & Morcos	9
Horn of Plenty	10
The Investigator.....	10
I.O.U.S.A.	10
It's Not Me, I Swear!	10
Kabei.....	10
Kinoautomat.....	11
Lady Jane	10
The Least of These.....	11
Let the Church Say Amen	11
Machan	14
Marcello Marcello	11
The Market: A Tale of Trade	14
Megane	14
Mesrine: A Film in Two Parts	14
My Name Ain't Johnny	14
The Necessities of Life	15
Old Man Bebo	15
The Other Half of the Sky	15
A Pain in the Ass	15
Parque Via	16
Rain	16
Ramchand Pakistani.....	16
Salt of this Sea	16
Salute to Anthology Film Archives:	
Saved by Anthology	17
Scratch.....	18
Seraphine	16
Seven Days	17
Short Cuts	17
Six in Paris.....	18
Skin.....	18
Small Crime	18
Snow.....	18
Sparrow.....	18
Tear This Heart Out.....	19
Tears for Sale	19
Tokyo Sonata	19
The Tour	19
Tulpan.....	20
Un-Natural State	20
Versailles.....	20
Villa Jasmin.....	20
We Can Do That	3
A Wednesday	21
The Witch of the West Is Dead	20
Wrong Rosary	21
Yousou Ndour: I Bring What I Love.....	21
Zift.....	21
ZMD: Zombies of	
Mass Destruction	21

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