filmfest dc

APRIL 12–22 • 26TH ANNUAL
INTERNATIONAL FILM FESTIVAL • WASHINGTON, DC
Welcome to FilmFeST DC!

The 26th Annual Washington, DC International Film Festival... for people who love movies!

Last year we celebrated our quarter-century landmark. Although we’re pleased to have reached that seminal point in our history, we’re proud to bring you a new slate of fresh, inspiring, and thought-provoking films that open up new worlds to us and help us better understand the one in which we live. We bring you a program of provocative, exciting, and often brave stories from varying perspectives and showcase important voices, both emerging and established.

People in every culture find time to laugh and smile, and this year’s festival is out to show that politics isn’t the only funny thing in Washington. The Lighter Side introduces a selection of international comedies that invite us to laugh, and, in doing so, bring audiences from all walks of life closer together to share in our delight for the movies. Known more for its sunny beaches than its filmmaking, the Caribbean is proving to be a source of exhilarating cinema. This year’s groundbreaking Caribbean Journeys series brings together an assortment of fresh images and provides insight into this energetic culture and its people. Among our festival favorites is Justice Matters, the festival’s exceptional focus on films and courageous filmmakers delving into issues that impact the public conscience.

As always, we are privileged to work with an extraordinary group of people to which we offer our heartiest thanks. The University of the District of Columbia, our major sponsor, offers nothing but support to our endeavors, as do the festival board, volunteers, sponsors, patrons, and diplomatic organizations that we are so thankful to call friends.

We invite you to join us for this year’s Filmfest DC to celebrate the filmmakers of the world who offer us their vision and only ask us to watch.

Tony Gittens,
Founder and Director
Washington, DC International Film Festival

TICKET INFORMATION

General admission is $11 unless otherwise noted.

ADVANCE SALES
Advance sales subject to a $1.50 per ticket convenience fee.
No online, phone, or outlet sales the day of the show.

- Online: filmfestdc.org
- Phone: 1-888-996-4774, available 24/7
- Outlet: The Goethe-Institut, 812 7th St., NW
  See filmfestdc.org for hours.

DAY-OF SALES
Tickets can only be purchased at the theatre on the day of the show. Box office opens one hour before the venue’s first screening of the day. Cash or check sales only.
Free events are on a first-come, first-serve basis; no reservations accepted and tickets are not required.

DISCOUNT PACKAGES
Packages offered through advance sales only.
Packages include $11 screenings.

- Director’s Package: 10 tickets for $80 ($110 value) plus $3.00 convenience fee.
- Weekday Package: 4 tickets for $33 ($44 value) plus $3.00 convenience fee.
  Valid for screenings Monday through Thursday.

Avalon Theatre
5612 Connecticut Ave., NW
Take Metro Red line to Friendship Heights.
Street parking available on side streets and on Connecticut Avenue.

Goethe-Institut Washington
812 7th St., NW
Take Metro Red, Yellow, or Green line to Gallery Place/Chinatown.

Landmark’s E Street Cinema
555 11th St., NW
Take Metro Red, Orange or Blue line to Metro Center. Theatre entrance on E St. between 10th and 11th Streets. Three hours of reduced-rate parking available in adjacent garage with validation Monday through Friday after 6 p.m. and any time on weekends.

Naval Heritage Center
701 Pennsylvania Ave., NW
Take Metro Green or Yellow line to National Archives/Navy Memorial.

Regal Cinemas Gallery Place
701 7th St., NW
Take Metro Blue, Green, Orange, Red, or Yellow line to Gallery Place/Chinatown. Three hours free parking with validation at Gallery Place Parking on 6th St. between G and H Streets.

Embassy of France
4101 Reservoir Rd., NW
Street parking available.

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

Filmfest DC iPhone App
Have Filmfest DC’s schedule and more right at your fingertips! Download the free Festival Genius app from your iPhone app store and select “Filmfest DC.”
THE LIGHTER SIDE

STARBUCK
Ken Scott
Canada, 2011, 109 minutes, digital, color

Writer-director Ken Scott’s funny and beguiling Starbuck takes a fertile premise and runs with it. Genial screw-up David Wosniak (Patrick Huard) can’t do much of anything right. The 42-year-old teenager in vintage sports gear is a constant disappointment to his Montreal family, his pregnant girlfriend Valerie (Julie Le Breton) now wants nothing to do with him, and he owes some very bad men a great deal of money. One day a lawyer shows up with news that there’s one thing David did very right indeed: 533 children were conceived using sperm he sold to a dodgy clinic in the 1980s, and now 142 of them want to meet Daddy. Money and fame—well, infamy, at least—are within David’s grasp, if only he’ll take ownership of the village he had no idea others raised. David’s sincere efforts to be a guardian angel to a few of his offspring suggest there’s something salvageable within him, while Scott’s logical and precise plotting gives the comedy a bawdy but tender look at how an overgrown adolescent slowly becomes a father of fully grown children.

Scott named the film for the legendary bull that sired some 200,000 daughters in the 1980s and 1990s. Selected by the Toronto International Film Festival as one of the Top Ten Canadian films of 2011, Starbuck also won the audience award for narrative feature at the Palm Springs Film Festival. Its protagonist may be flawed, but the film itself is a potent and well-nigh perfect comedy of responsibility and redemption.—Eddie Cockrell

In French with English subtitles
Thursday April 12, 7:00 p.m., Regal Cinemas Gallery Place
followed by a party at Bar Louie, $25.00

THE INTOUCHABLES
Olivier Nakache, Eric Toledano
France, 2011, 112 minutes, 35mm, color

Following in the footsteps of classic Hollywood “buddy” films like the 1968 hit The Odd Couple, The Intouchables shattered box-office records to become the second most successful French film of all time—the icing on the cake of a truly triumphant year in French cinema. Inspired by real events, filmmakers Nakache and Toledano infuse this fact-based film with animated humor and life to tell the story of an unlikely friendship between a handicapped white millionaire and his strong-willed Senegalese caretaker. Paralyzed from the neck down due to a paragliding accident, Philippe (Tell No One star François Cluzet) seeks to hire a new live-in caretaker. On the other side of town, in the gritty Parisian banlieues, lives Driss (Omar Sy, in a breakout performance), a recently paroled convict who applies as a way of prolonging receipt of his welfare payments—and somehow lands the job. Through many comic moments of trial and error, Driss begins to see how much work Philippe requires, not just for his health but (perhaps more importantly) for his spirit. As these two men from very different worlds grow close, their differences take a backseat as they share in the joy and pain of each other’s lives in this hilarious and heartwarming crowd-pleaser.—Society of Lincoln Center, Rendez-Vous with French Cinema

In French with English subtitles
Sunday April 22, 3:00 p.m. and 7:00 p.m.
Embassy of France, reception 5:15 p.m.—7:00 p.m., $20.00
THE LIGHTER SIDE
Politics Isn’t the Only Funny Thing in Washington!

People in every culture find time to laugh and smile. Beyond the realm of Hollywood, comedies do more than just entertain and delight; they offer intelligent and sometimes critical views of the inner workings of any given culture, from its oldest customs to its most taboo subjects. International comedies have a unique ability to relax audiences into the fabric of strange milieu, granting a real sense of intimacy with the characters on the screen, regardless of cultural or idiomatic differences. Ultimately, this sense of intimacy with characters is symptomatic of a much larger cinematic feat—a newfound closeness with the various countries from whence they come. Still, humor varies from one culture to the next, and it is impossible to uniformly characterize international comedies as one and the same. Thus, in this series we explore how comedy is used from one context to the next, to glean a greater sense of the unique circumstances that have inspired the various countries from whence they come. Ultimately, a real sense of intimacy with the characters on the screen, relax audiences into the fabric of strange milieu, granting a sense of the unique circumstances that have inspired the various countries from whence they come. Still, humor varies from one culture to the next, and it is impossible to uniformly characterize international comedies as one and the same. Thus, in this series we explore how comedy is used from one context to the next, to glean a greater sense of the unique circumstances that have inspired the

The comedy film selections are:

• Ace Attorney (Japan)
• Almanya (Germany)
• Baikonur (Kazakhstan/Germany)
• Chinese Take-Away (Argentina)
• Come As You Are (Belgium)
• Cousinhood (Spain)
• Escort in Love (Italy)
• The Fairy (France)
• The Finger (Argentina)
• Happy New Year, Grandma! (Spain)
• Holidays by the Sea (France)
• If I Were You (Canada)
• King Curling (Norway)
• Let the Bullets Fly (China)
• Robot & Frank (USA)
• The Salt of Life (Italy)
• The Sandman (Switzerland)
• Starbuck (Canada)
• Superclascico (Denmark)
• Unfair World (Greece)

CARIBBEAN JOURNEYS

Beyond the beauty of the Caribbean’s beaches and abundance of exotic settings lie a vital populace and an array of films that portray its complex history and diverse people. The historical drama The Right and the Wrong (Trinidad, 1970) became the first indigenous feature film made in the English-speaking Caribbean, soon followed by Jamaica’s first feature, The Harder They Come (1972), often cited as one of the most accomplished films to come out of this region.

The region has strong African, Latin-American, British, and French influences and has given birth to a large diaspora in the western world. Thus, the notion of Caribbean cultural identity is complex and constantly in flux, with just as many commonalities among each country as there are differences. Deeply rooted in a long history of slavery, colonization, and post-colonial growing pains, the cinematic landscape of Caribbean film features a wide range of artists, from indigenous filmmakers to black British auteurs. With the advent of digital technology came the democratization of the filmmaking process, and a new wave of Caribbean cinema is being born once again.

Washington, D.C. has had a long-professed love for the Caribbean—its music, cuisine, and, most importantly, its people. We are pleased to present this groundbreaking new film series offering a comprehensive view of a historically artistic and culturally diverse region that, despite its proximity and ties to the United States, remains relatively undiscovered on film by most American audiences.

The films selected for Caribbean Journeys are:

• Better Mus’ Come (Jamaica)
• Calypso Rose: The Lioness of the Jungle (Trinidad & Tobago)
• First Rasta (Jamaica)
• Havana Eva (Cuba)
• Jean Gentil (Dominican Republic)
• Marley (UK)
• RasTa: A Soul’s Journey (Canada)
• Unfinished Spaces (Cuba/USA)

IMPACT PROJECT

Many independent filmmakers passionately focus on telling stories that spotlight issues of social justice. In recognition of their creators’ commitment to share these important themes to the broadest possible public, the social justice films will be the focus of a special initiative to bring these works to a wider audience in our area.

In addition to the films’ festival screenings, the project includes a series of programs and presentations designed for students and community groups. The Filmfest DC website offers thought-provoking resources about the films and the issues they explore.

This project is conceived and directed by Linda Blackaby, Filmfest DC’s senior programming consultant.

JUSTICE MATTERS

The Justice Matters focus within Filmfest DC highlights the tradition of using film to expand awareness of social justice issues. The features selected this year include exceptional documentaries from around the globe that address a diverse array of humanitarian issues.

We thank the CrossCurrents Foundation for their support in making this series possible.

The films selected for this year’s Justice Matters Award are:

• 5 Broken Cameras (Palestine/Israel/France)
• Big Boys Gone Bananas!* (Sweden)
• Blood in the Mobile (Denmark)
• Brothers on the Line (USA)
• Granito: How to Nail a Dictator (USA)
• The Island President (USA)
• Pink Ribbons, Inc. (Canada)

The Award Jury consists of:

Angelica Das, Associate Director, Center for Social Media, American University
Diane McDougall, Independent Film/Video Maker
Conrad Martin, Executive Director, Stewart R. Mott Foundation and Executive Director of the Fund for Constitutional Government

Media Sponsor

CrossCurrents Foundation

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CIRCLE AWARD
The Circle Award is a juried competition of selected films that deserve 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. The winner of the Circle Award competition will receive a cash prize and will also have an opportunity to have their film distributed by Snagfilms.com.

The Circle Award is named in honor of Ted and Jim Pedas, founders of Washington’s Circle Theatres, which set the standard for innovative quality film programming.

Films selected for this year’s competition are:
• Baikonur (Kazakhstan/Germany)
• Facing Mirrors (Iran)
• The Girls in the Band (USA)
• Happy New Year, Grandma! (Spain)
• Jean Gentil (Dominican Republic)

The Award Jury consists of:
Susan Barocas, Competition Coordinator
Alberto Cescaro, Dean, Learning Resources Division, UDC
Manjula Kumar, Smithsonian Institution
Peggy Parsons, Curator, Department of Film Programs, National Gallery of Art
Tom Vick, Curator of Film, Freer and Sackler Galleries

FIRST FEATURE AWARD
One of the most important contributions of a film festival is to introduce new filmmakers to the world, and to cultivate, showcase and encourage these new talents. Filmfest DC is pleased to announce the launch of the Busboys and Poets First Feature Award for the best first films in the festival. The winner will be selected by a jury of experts and a cash prize will be awarded. This competition is made possible through a contribution by Busboys and Poets, one of Washington’s most innovative restaurants and community gathering places.

The films selected for this year’s competition are:
• Abu, Son of Adam (India)
• Better Mus’ Come (Jamaica)
• The Finger (Argentina)
• Neighboring Sounds (Brazil)
• Romance Joe (S. Korea)

The Award Jury consists of:
Felix Angel, Former Curator, Inter-American Development Bank
Andrew Mencher, Programming Director, Avalon Theatre
Catherine Wyler, Producer

FREE FILMMAKERS SALON
Personal Connections to Public Stories: From Idea to Projection
Whether it’s a bolt of lightning, a spark, or a slow burning ember, there’s heat at the genesis of any film project, and filmmakers carry that flame throughout the arduous journey of bringing their story to light. This salon will explore a variety of relationships that filmmakers have to the subject or topic of their films; the nature of their relationships with the subjects (the people they—most often—put in front of the camera); and how their final film manifests their initial and personal idea to the public.

For this salon we have selected five filmmakers with films in Filmfest DC’s Justice Matters, Caribbean Journeys, and World View sections, each with a unique point of view: Whether dealing with issues of culture, history, or untold stories or delving into pressing subjects in the public political arena, the films are very different in intents and strategies. All, however, are informed in some part by a personal connection.

We are pleased to invite D.C.-area filmmakers and other curious minds to this unique opportunity for discussion with our special guests.

Filmmaker Panelists:
Emad Bomat, co-director, 5 Broken Cameras (Palestine/Israel/France)
Ravida Din, producer, Pink Ribbons, Inc. (Canada)
Sasha Reuther, director, Brothers on the Line (USA)
Storm Saulter, director, Better Mus’ Come (Jamaica)
Sheldon Larry, director, Leave It on the Floor (Canada)

Saturday, April 14
Doors open at 10:00 a.m. Program begins at 10:30 a.m.
FREE
Busboys and Poets
5th & K Streets, NW

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.

Join the Washington, DC Film Society! Go to dcfilmsociety.org for more information

Filmmakers Salad}

Join the Washington, DC Film Society! Go to dcfilmsociety.org for more information
5 BROKEN CAMERAS
Emad Burnat, Guy Davidi
Palestine/Israel/France, 2011, 90 minutes, digital, color

Five broken cameras—and each one has a powerful tale to tell. Embedded in the bullet-ridden remains of digital technology is the story of Emad Burnat, a farmer from the Palestinian village of Bil’in, which famously chose nonviolent resistance when the Israeli army encroached upon its land to make room for Jewish colonists. Emad buys his first camera in 2005 to document the birth of his fourth son, Gibreel. Over the course of the film, he becomes the peaceful archivist of an escalating struggle as olive trees are bulldozed, lives are lost, and a wall is built to segregate burgeoning Israeli settlements. Gibreel’s loss of innocence and the destruction of each camera are potent metaphors that portray a conflict many of us think we know.

Emad Burnat, a Palestinian, joins forces with Guy Davidi, an Israeli, and the two filmmakers create one extraordinary work of art. Recipient of the World Cinema Directing Award (Documentary) at the Sundance Film Festival.

In Arabic and Hebrew with English subtitles
Saturday April 14, 3:15 p.m., Landmark’s E Street Cinema
Monday April 16, 8:45 p.m., Landmark’s E Street Cinema

38 WITNESSES
Lucas Belvaux
France, 2012, 104 minutes, 35mm, color

Based on the infamous 1964 murder of Kitty Genovese in New York City, 38 Witnesses is as haunting as it is thrilling. Louise (Sophie Quinton) has been traveling when she returns home to Le Havre and discovers that a woman was brutally murdered in front of her building just the night before. Soon she receives another shock; although thirty-eight neighbors were in the building at the time of the murder, no one heard or saw anything. Among them is Louise’s husband, Pierre (Yvan Attal), whose quiet demeanor belies a frantic inner struggle. With the police investigation heating up and an investigative journalist on the prowl, the tenuous silence surrounding the mysterious murder threatens to break, unveiling a disturbing portrait of modern urban society.

In French with English subtitles
Friday April 13, 6:30 p.m., Avalon Theatre
Monday April 16, 8:45 p.m., Avalon Theatre

ACE ATTORNEY
Takashi Miike
Japan, 2012, 135 minutes, 35mm, color

Ace Attorney is set in a realistically stylized world that cleverly combines Victorian England and Los Angeles film noir with splashy visual effects layered on top. The story finds neophyte lawyer Phoenix Wright (Hiroki Narimiya) defending his school chum Miles Edgeworth (Takumi Saito) on a murder charge. With “spirit medium” Maya (Mirei Kiritani) and a small bust of Rodin’s The Thinker offering supernatural help, the plot twists and twists again. If Ace Attorney looks and feels like a live-action video game, it’s because it is indeed based on the popular Nintendo game of the same title. The film also captures the qualities of anime cartoons; in fact, star Narimiya is made up to bear a strong resemblance to Astro Boy in a business suit. Director Mike (13 Assassins) has made as many as four feature films a year and the energy that requires is evident here.

In Japanese with English subtitles
Friday April 20, 6:30 p.m., Landmark’s E Street Cinema
Saturday April 21, 9:00 p.m., Landmark’s E Street Cinema

17 GIRLS
Delphine & Muriel Coulin
France, 2011, 90 minutes, 35mm, color

Based on an actual incident in America, first-time feature directors (and sisters) Delphine and Muriel Coulin have crafted a pitch-perfect glimpse into the lives of teenage girls. In a sleepy seaside town in Brittany, high schooler Camille (Louise Grinberg) finds herself pregnant. Although she can’t even drive yet, the queen bee of the popular clique decides that she’s “old enough to decide for myself,” and soon all her followers decide that they, too, must become with child. “We’ll be free! We’ll be happy! We’ll be in charge!” they laugh before one of them adds, in an unknowingly sad remark, “Then we’ll always be together.” Poor, unpopular Florence (Roxane Duran) wants so desperately to fit in with the cool kids that she fakes a pregnancy. The adults are no better at understanding or dealing with the situation than the children are; one of the teachers applauds the “political gesture.”

As if.—Dave Nuttycombe

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In French with English subtitles
Friday April 13, 6:30 p.m., Avalon Theatre
Monday April 16, 8:45 p.m., Avalon Theatre

ABU, SON OF ADAM
Salim Ahamed
India, 2011, 101 minutes, 35mm, color

Abu, Son of Adam is a poignant, slice-of-life story about a devout shopkeeper who lives in the southern Indian state of Kerala. Abu (Salim Kubar) and his wife Aisu (Zarina Wahab) strive toward Hajj, the Muslim pilgrimage to Mecca. Although religion dictates that those who are not financially able to complete Hajj are exempt from the obligation, Abu and Aisu go to great lengths and sacrifices to fund their holy journey. Through this arduous experience the couple receive lessons on hardship, the modern world, and the meaning of community and pride. Abu, Son of Adam is Salim Ahmed’s directorial debut and was inspired by his experiences as a travel agent witnessing the balance of the monetary and spiritual expenses of Hajj. The film’s was India’s official submission to the 84th annual Academy Awards.

In Malayalam with English subtitles
Saturday April 14, 4:30 p.m., Avalon Theatre
Sunday April 15, 2:30 p.m., Avalon Theatre
THE LIGHTER SIDE

ALMANYA
Yasemin Samdereli
Germany, 2010, 97 minutes, 35mm, color and black & white

It’s not easy assimilating comedy into a depiction of Europe’s troubled relations with its migrant workers, but that’s exactly what Almaya does with the past and present of one Turkish-German family as they stumble through two countries to ask one question: “Who am I?” Forty-five years ago, Huseyn (Vedat Erincin) came to Germany from Turkey as a Gastarbeiter (a guest worker). Now, as a German citizen, he’s taking seven of his family members back to his home village and a life that his grandchildren can barely imagine. Although its opening and closing credits roll to archival footage of Germany’s guest worker program, Almaya is more feel-good comedy than social commentary. Still, in the 45 years and thousands of kilometers between Hamburg and Anatalya, Huseyn’s family finds plenty of life to experience. “A warm-hearted nostalgia-tinged crowd-pleaser,” says the UK-Screen Daily.—Calgary International Film Festival

IN GERMAN WITH ENGLISH SUBTITLES

Friday April 20, 7:00 p.m., Avalon Theatre
Saturday April 21, 9:00 p.m., Avalon Theatre

AN ARTICLE OF HOPE
Daniel Cohen
USA, 2010, 54 minutes, digital, color

“Our pride, our hopes accompanied him,” Israeli president Shimon Peres says of Ilan Ramon, the fighter pilot and air force colonel who became the first Israeli astronaut and was among the diverse crew of seven who perished when the space shuttle Columbia broke apart on re-entry on February 1, 2003. Weaving plentiful archival footage of Ramon’s training into inspirational interviews with family and friends, director Daniel Cohen—who counts the exploration of space chief among his passions forged in childhood—has another story to tell as well: among the items Ramon took with him to space was a tiny Torah scroll that was used in, and survived, Bergen-Belsen. Executive produced by Tom Hanks and his Playtone partner Gary Goetzman, An Article of Hope is a moving, inspirational film that pays homage to the heights of human achievement.—Eddie Cockrell

Wednesday April 18, 6:30 p.m., Landmark’s E Street Cinema
Co-Presented with the Washington Jewish Film Festival

CARIBBEAN JOURNEYS

BETTER MUS’ COME
Storm Saulter
Jamaica, 2011, 104 minutes, digital, color

Writer/director Storm Saulter brings a lively visual style to this urban love story inspired by Jamaica’s political turmoil in the 1970s. We follow Ricky (Sheldon Shepherd), recently released from jail as a political prisoner, as he tries to find peace among warring gangs in Kingston. That the gangs are being used by rival political parties is but another complication in his life. When he meets Kemala (Nicole Sky Grey), a beautiful young woman who lives on the opposite side of town where gang leader Dogheart (Duane Pusey) rules, Ricky’s choices become both clearer and more difficult. —Dave Nuttycombe

IN JAMAICAN PATOIS AND ENGLISH WITH ENGLISH SUBTITLES

Friday April 13, 9:00 p.m., Regal Cinemas Gallery Place
Saturday April 14, 9:00 p.m., Regal Cinemas Gallery Place

JUSTICE MATTERS

BIG BOYS GONE BANANAS!*
Fredrik Gertten
Sweden, 2012, 88 minutes, digital, color

How far will a big corporation go to protect its brand? Swedish filmmaker Fredrik Gertten recently experienced this scenario. His previous film, Bananas!*, recounted the lawsuit that 12 Nicaraguan plantation workers brought against fruit giant Dole Food Company. The film was selected for competition by the Los Angeles Film Festival, but then Gertten got a strange message: The festival removed Bananas!* from competition. Then a scathing article appeared in the Los Angeles Business Journal about the film, and Gertten subsequently received a letter from Dole’s attorney threatening him with legal action. Big Boys Gone Bananas!* is an unparalleled thriller in which Gertten captures the entire process, from Dole attacking the producers with a defamation lawsuit and bullying scare tactics to media control and PR spin. —International Documentary Film Festival Amsterdam

IN SWEDISH AND ENGLISH WITH ENGLISH SUBTITLES

Monday April 16, 6:15 p.m., Regal Cinemas Gallery Place
Wednesday April 18, 9:00 p.m., Regal Cinemas Gallery Place

THE LIGHTER SIDE ★ CIRCLE AWARD

EAST COAST PREMIERE
BAIKONUR
Veit Helmer
Kazakhstan/Germany/Russia, 2011, 95 minutes, 35mm, color

Charming, delightful, funny, and romantic, this winning comedy from Veit Helmer uses as its guiding principal an old Kazakh proverb that says, “Whatever falls from heaven, you may keep.” For the inhabitants of a small Kazakh village, especially the youthful Iskander (Alexander Asochakov), living just downwind from the Baikonur Cosmodrome means that what “falls from heaven” is actually valuable space debris from the Russian rockets launched there. Nicknamed “Gagarin” after the Soviet space pioneer, Iskander uses his radio expertise to follow launches and calculate where to find the cast-off space metals that provide his village with its livelihood. After seeing a photo of Julie, a young French woman due to become the latest space tourist, he is smitten. When something goes wrong and Julie plunges to earth in a capsule, Iskander is there to rescue her before the authorities do.—Palm Springs International Film Festival

IN RUSSIAN AND ENGLISH WITH ENGLISH SUBTITLES

Friday April 20, 6:30 p.m., Goethe-Institut
Saturday April 21, 9:00 p.m., Goethe-Institut

An Advertising Supplement to The Washington Post
**JUSTICE MATTERS**

**BLOOD IN THE MOBILE**
Frank Piascecki Poulser
Denmark, 2010, 82 minutes, digital, color

The mineral cassiterite is used in virtually every mobile handset on the planet. However, the companies that make these devices closely guard their supply chains, leaving open the very real opportunities for rebel forces in the Democratic Republic of the Congo to be funded by the proceeds of ore mined by children in despicable conditions. Frank Piascecki Poulser’s *Blood in the Mobile* brings home how the struggle for justice can begin in the heart of the individual and the process through which one makes a deliberate choice to effect change with articulate courage. As dependent on his device as anyone else, Poulser says, “I can’t live with the fact that my phone might be financing war.” His becomes a crusade with articulate courage. As dependent on his device a deliberate choice to effect change.

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**BROTHERS ON THE LINE**
Sasha Reuther
USA, 2012, 80 minutes, digital, color and black & white

As tenacious founder and popular leader of the United Auto Workers from 1946 to 1970, Walter Reuther was a key figure in the American labor and social movements of the day. With his brothers Roy and Victor, Reuther built a family dynasty that crusaded against communism and championed civil rights even as Reuther worked tirelessly to empower the American worker—virtually creating the middle class as it was known. The struggle wasn’t without risks; two of the brothers survived assassination attempts. Victor’s grandson Sasha Reuther is a New York-based filmmaker who deftly balances familial bonds with documentary rigor. Martin Sheen’s narration lends the film gravitas and urgency. With UAW membership down to about 355,000 from its 1979 peak of 1.5 million workers and the 99 percent becoming vocal once again, *Brothers on the Line* is a story whose time has clearly come.—Eddie Cockrell

**THE LIGHTER SIDE**

**THE CAT VANISHES**
Carlos Sorin
Argentina, 2011, 89 minutes, digital, color

College professor Luis (Luis Luque) landed himself in a mental institution after a psychotic breakdown. He completely believed his wife Beatriz (Beatriz Spelzini) was helping his assistant Fourcade turn against him. Now Luis has been given an opportunity to start over as his doctors prepare to release him, pronouncing a full recovery thanks to medication. When Beatriz brings Luis back home, she’s not entirely sure his husband is well; He seems too nice and friendly. When Donatello the cat disappears, her doubts begin to descend into paranoia. Beatriz desperately looks for the cat as she thinks her husband may have gotten rid of the furry animal. Carlos Sorin’s latest work is a tense, humorous, and well-acted film, an artful modern-day Latin American thriller.—*Miami Film Festival*

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**CARIBBEAN JOURNEYS ★ GLOBAL RHYTHMS**

**AMERICAN PREMIERE**

**CALYPSO ROSE: THE LIONESS OF THE JUNGLE**
Pascale Obolo
Trinidad & Tobago, 2011, 85 minutes, digital, color

This biography follows the legendary “Queen of Calypso” around the world as she traces her roots from her hometown in Tobago and Trinidad to Paris, where she records a new album, and to Africa to learn about her great-grandmother, who was sent from Guinea to the Caribbean as a slave. The gregarious, outgoing 71-year-old Rose says she has written 800 tunes and seems always ready to burst into song. Rose calls Calypso music “a man’s game” even though she was the first woman awarded the title of Calypso Monarch as the best Calypso singer during the annual Carnival. Although Rose has lived in New York City for the past 20 years, in an apartment filled with awards, she remains a beloved figure in the Caribbean, as glowing testimony from such music icons as Mighty Sparrow reveals. This vibrant film intercuts musical performances with biographical sequences, always with an infectious rhythm.—Dave Nuttycombe

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**COME AS YOU ARE**
Geoffrey Enthoven
Belgium, 2011, 115 minutes, digital, color

Three guys in their twenties love wine and women. Wine they have savored abundantly, but they have never had a woman. Under the guise of a wine tour, they embark on a journey to Spain hoping to rectify that fact. Nothing will stop them, not even their disabilities: One is blind, the second uses a wheelchair, and the third is completely paralyzed. “For me, this is a very human story,” says director Geoffrey Enthoven. “What I really want to show with this film is that all of us are living with a handicap when it comes to communicating with others.” *Come As You Are* is the hit new comic drama from the director of *The Over the Hill Band* (Filmfest DC 2010). It won Best Film and the Audience Award at the Montreal World Film Festival.—Various sources

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**JUSTICE MATTERS**

**THE CAT VANISHES**

**CHRISTIANE TAKE-AWAY**
Sebastian Borenstein
Argentina, 2011, 98 minutes, 35mm, color

A creative plot coupled with an excellent cast sets the tone for this gentle comedy. Roberto is a fastidious loner left to run the family hardware store, where he spends his days arguing with customers he feels are unworthy of his merchandise. He constantly watches women and their habits, and one day he becomes fascinated with a woman who frequents the store and spends much money there. She is a middle-aged woman who is always accompanied by her two children, who are both in their 20s and who don’t seem to mind their mother’s behavior. Roberto sees her as someone who is always alone and who needs a friend. He approaches her, and they start talking about their lives and their hopes and dreams. She tells him that she is a mother and a wife, and she has no children of her own. She wants to have children, but her husband doesn’t want her to have any. Roberto is impressed by her courage and her determination, and he decides to help her. He offers to pay for her to go to a fertility clinic, and she accepts his offer. They become friends, and they start spending more and more time together. She tells him about her past and her dreams, and he listens to her with attention. They become closer and closer, and they even fall in love. She tells him that she is pregnant, and he is overjoyed. They decide to have a baby together, and they plan to get married. They are happy and they are in love, and they know that they will make great parents. Because this is a story that takes place during the 1970s in Argentina, it is often comical. Roberto groves increasingly frustrated trying to track down Jun’s relatives, if any, but eventually the mismatched pair learn that their stories intersect in surprising ways.—Dave Nuttycombe

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**IN SPANISH WITH ENGLISH SUBTITLES**

**THE LIGHTER SIDE**

**MUSICAL MELODRAMA**

**THE CAT VANISHES**

**CHRISTIANE TAKE-AWAY**

**COME AS YOU ARE**

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**IN DUTCH WITH ENGLISH SUBTITLES**

**THE LIGHTER SIDE**

**THE CAT VANISHES**

**CHRISTIANE TAKE-AWAY**

**COME AS YOU ARE**

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**IN SPANISH WITH ENGLISH SUBTITLES**

**THE LIGHTER SIDE**

**THE CAT VANISHES**

**CHRISTIANE TAKE-AWAY**

**COME AS YOU ARE**

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**IN DUTCH WITH ENGLISH SUBTITLES**

**THE LIGHTER SIDE**

**THE CAT VANISHES**

**CHRISTIANE TAKE-AWAY**

**COME AS YOU ARE**

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**IN SPANISH WITH ENGLISH SUBTITLES**

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**CHRISTIANE TAKE-AWAY**

**COME AS YOU ARE**

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**IN DUTCH WITH ENGLISH SUBTITLES**

**THE LIGHTER SIDE**

**THE CAT VANISHES**

**CHRISTIANE TAKE-AWAY**

**COME AS YOU ARE**

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**IN SPANISH WITH ENGLISH SUBTITLES**

**THE LIGHTER SIDE**

**THE CAT VANISHES**

**CHRISTIANE TAKE-AWAY**

**COME AS YOU ARE**
**CORPCELESTE**  
Alice Rohrwacher  
Italy, 2011, 100 minutes, 35mm, color  
Thirteen-year-old Marta (Yile Vianello) has lived in Switzerland all her life until she moves with her mother and sister to a small seaside town in Calabria, Italy. In the hopes of integrating the quiet and self-conscious teenager into this strange new society, Marta is sent to a local Catholic church, which she soon discovers is more than just a place of worship. As she experiences the growing pains of adolescence, Marta struggles with the omnipotent hold the Church has on the lives of those around her in this intimate coming-of-age film set against the backdrop of the increasingly waning influence of the Catholic Church.  
—New York Film Festival  

**THE LIGHTER SIDE**  
**CRAZY WISDOM: THE LIFE AND TIMES OF CHÖGYAM TRUNGPA RINPOCHE**  
Johanna Demetrakas  
USA/Canada, 2011, 89 minutes, digital, color and black & white  
For many of us, the image of a Tibetan lama is that of a serene, burgundy-robed monk with a shaved head, not that of a man with a modern haircut, dressed in an admiral’s uniform, and smoking a cigar. Yet that was one of the many guises of Chögyam Trungpa Rinpoche, the most memorable Tibetan teacher to leave his country after the Chinese occupation. He gained his biggest audience in the United States, where he founded the first Buddhist university in Boulder, Colorado. Almost 25 years after his death, filmmaker Johanna Demetrakas interviews several of his students, who now take a mostly positive view of the controversial aspects of Trungpa’s life, including his drinking, extravagances, and dalliances with students. In the long and rich history of Tibetan Buddhism, his outrageous “crazy wisdom” teaching style was a bona fide tradition, but perhaps not one that fit our preconceptions of Buddhist teachers. —Vancouver International Film Festival  
**ELENA**  
Andrei Zvyagintsev  
Russia, 2011, 109 minutes, 35mm, color  
Winner of the Special Jury Prize at the 2011 Cannes Film Festival and boasting an urgent, string-based new score by Philip Glass, Elena is mesmerizing, thought-provoking, and, ultimately, deeply moving. A remarried, middle-aged wife and mother is caught between the demands of her reflexively imperious new husband and the needs of her impoverished biological son in this magnificently photographed and precisely controlled drama. Although the film plays increasingly like a thriller, director and co-scenarist Andrei Zvyagintsev, whose 2003 debut The Return won the Venice festival’s Golden Lion, has much more on his mind than genre conventions. Indeed, Elena’s fundamental dilemma as she moves from luxury to poverty to placate her family incorporates elements of class tensions, maternal instinct, familial politics, and the law in a story at once distinctly Russian, and, the film seems to warn, inevitably universal. —Eddie Cockrell  

**CRACKS IN THE SHELL**  
Christian Schwochow  
Germany, 2011, 113 minutes, digital, color  
Fine (Stine Fischer Christensen) is an aspiring actress who both struggles to get noticed and wants nothing more than to remain invisible. When Fine is cast to play the challenging lead in an upcoming production by famed director Kasper Friedemann (Ulrich Noethen), she finds herself in thrilling and dangerous new territory: The role is demanding, sexually charged, and aggressive, awakening in Fine a new way of being under the calculated guidance of Friedemann. But the more the cunning and merciless director attempts to break her into her role, the more the lines between reality and fantasy blur, destroying her relationships with others and revealing a young actress at the brink of her own sanity. —Various sources  

**ELIMINATE: ARCHIE COOKSON**  
Rob Holder  
UK, 2011, 87 minutes, digital, color  
In this comedy-thriller, an abject British spy, Archie Cookson (Paul Rhys), once a promising agent, works at a miserable desk job transcribing Russian tapes. Estranged from his wife, pitied by his in-laws, and disgusted with his son, Cookson perseveres, if you can call it that, by drinking himself stale. When he receives incriminating tapes on two senior officials, he becomes an assassination target and narrowly misses the first attack. He is trailed by senior MI-6 hit man Ennis Miller (Paul Ritter), who happens to be a sympathetic co-worker. Miller gives Cookson 24 hours to return the missing tapes, which provides a new lease on life with help from a mysterious call girl. Director Rob Holder takes a nod from Hitchcock in this multigenre espionage film with a strong cast and polished finish that exceeds expectations of a debut film. —Various sources
**THE LIGHTER SIDE**

**ESCORT IN LOVE**
Massimiliano Bruno  
*Italy*, 2011, 95 minutes, 35mm, color

A spoiled woman left in dire straits by her husband’s death turns to the world’s oldest profession to earn some necessary dough in this cheerfully non-PC sex comedy brimming with witty dialogue, funny sight gags, and sassy comic performances. Tart-tongued Alice (Paola Cortellessi) is forced to sell her luxurious villa and move with her adorable nine-year-old, Filippo, to a rooftop in Rome’s multiethnic, working-class Quartuccioilo neighborhood. Facing debtor’s prison and the loss of Filippo to social services if she can’t come up with a large sum of money fast, Alice enlists the help of Eve, a high-priced escort. The scenes in which Eva tries to mold her protégé’s fashion sense, personal grooming habits, and seduction skills are a hoot. The friendly locals embrace the lonely Filippo and sparks fly between Alice and sexy internet café owner Giulio.

—*Palm Springs International Film Festival*

**IN PORTUGUESE WITH ENGLISH SUBTITLES**

**Wednesday April 18, 8:45 p.m., Avalon Theatre**

**FRIDAY APRIL 20, 9:00 p.m., Avalon Theatre**

**THE FAIRY**
Dominique Abel, Fiona Gordon, Bruno Romy  
*France/Belgium*, 2011, 94 minutes, 35mm, color

In Normandy’s industrial port city of Le Havre, desk clerk Dom (co-writer and co-director Dominique Abel) is smitten with Fiona (co-writer and co-director Fiona Gordon) when she claims to have three wishes on offer. That he can only think of two is par for Dom’s dim course, as is his failure to notice Fiona’s an escaped mental patient. Sight gags are the most universal of comedic elements and *The Fairy* is chock full of them, including the best baby-in-peril set-piece since *Raising Arizona*, inhabit them with the elaborate urban visual wit of Jacques Tati (*Playtime*), and season with equal parts Road Runner and Astaire-Rogers to create a dish not unlike *You, the Living*, *Take the Day Off*, and *The Milwaukee Story*. *The Fairy* is a third wish: more mischief from this immensely talented trio.—*Eddie Cockrell*

**IN FRENCH AND ENGLISH WITH ENGLISH SUBTITLES**

**Saturday April 14, 9:00 p.m., Avalon Theatre**

**Sunday April 15, 3:00 p.m., Avalon Theatre**

**FILMFEST DC FOR KIDS**

**Eleanor’s Secret**
Dominique Monfery  
*France*, 2009, 80 minutes, digital, color  
*(all ages)*

Seven-year-old Nat can’t read, making his inheritance of Aunt Eleanor’s books immensely disappointing. Just as his parents decide to sell the books, Nat discovers that the library is magical—the fictional characters come to life! But, if the books leave the library, the characters will disappear and leave the world without stories forever. With the help of Alice from Wonderland, Peter Pan, and others, Nat races against time to get the books back and learn to read a spell to keep the characters alive.

—*Seattle International Film Festival*

**ENGLISH-LANGUAGE VERSION**

**Saturday April 14, 2:30 p.m., Goethe-Institut, $5.00**
**Saturday April 21, 2:30 p.m., Goethe-Institut, $5.00**

**Summer Wars**
Mamoru Hosoda  
*Japan*, 2009, 114 minutes, color  
*(ages 12 and up)*

When Kenji, a high school student, is invited by his crush, Natsuki, to take a summer job in her hometown, he learns that he is to pretend to be Natsuki’s fiancé. Presented in honor of the National Cherry Blossom Festival.

**ENGLISH-LANGUAGE VERSION**

**Saturday April 21, 11:30 a.m., National Gallery of Art, FREE**

**THE THOUSAND-YEAR FIRE**
Naoki Segi  
*Japan*, 2004, 89 minutes, color  
*(ages 9 and up)*

Mourning the loss of his parents, 11-year-old Satoshi moves to a small seaside town where he decides to participate in Hiwatashi, a ritual swim in the open sea. Presented in honor of the National Cherry Blossom Festival.

**IN JAPANESE WITH ENGLISH SUBTITLES**

**Sunday April 22, 11:30 a.m., National Gallery of Art, FREE**

**JUSTICE MATTERS**

**ELITE SQUAD: THE ENEMY WITHIN**
José Padilha  
*Brazil*, 2010, 115 minutes, color

Captain Nascimento, the head of the Special Police Operations Battalion in Rio de Janeiro, throws everything he’s got at the city’s drug lords. At first he’s successful, driving them out of the city’s slums, but soon he finds that dirty cops aligned with the governor have taken advantage of the new power vacuum to set up a ruthless system of extortion. Director José Padilha delivers a gritty realism rooted in his background in documentary filmmaking: His 2002 debut, *Bus 174* (*Filmfest DC 2003*), was a huge success, winning awards worldwide. This sequel to the 2007 hit, *Elite Squad* (*Filmfest DC 2008*), delivers the heart-pounding adrenaline rush of the best action films, but it’s equally committed to exposing the complex realities of the world it portrays. This is the highest grossing film of all time in Brazil. Padilha is slated to helm the new *Robocop* movie.

—*Palm Springs International Film Festival*

**IN PORTUGUESE WITH ENGLISH SUBTITLES**

**Wednesday April 18, 8:45 p.m., Avalon Theatre**

**FRIDAY APRIL 20, 9:00 p.m., Avalon Theatre**

**CIRCLE AWARD**

**FACING MIRRORS**
Negar Azarbayjani  
*Iran/Germany*, 2011, 102 minutes, digital, color

In the contemporary Tehran of the terrific character-driven drama *Facing Mirrors*, Rana, a hidebound wife surreptitiously driving her jailed husband’s taxi, clocks the fare of her life in a rich pre-op transsexual on the run from an impending arranged marriage. What each woman can teach the other is Iran in microcosm. For Rana, comprehending and accepting such a reality is tantamount to abandoning everything she was raised to believe, but she tries to understand. And in the pairing of Ghazal Shakeri as the conservative chauffeur and Sheyesteh Irani (memorable from Jafar Panahi’s *Offside*) as her proactive passenger, the title metaphor is drawn with compassionate skill. Winner of the Ecumenical Jury Special Mention prize at last year’s Molodist festival in the Ukraine, *Facing Mirrors* is a fine and resonant debut.—*Eddie Cockrell*

**IN Farsi with English subtitles**

**Saturday April 14, 6:30 p.m., Naval Heritage Center**

**Sunday April 15, 2:15 p.m., Naval Heritage Center**

**26TH ANNUAL FILMFEST DC**

FilmfestDC.org
**THE LIGHTER SIDE ★ FIRST FEATURE AWARD**

**THE FINGER**  
Sergio Teubal  
Argentina, 2011, 93 minutes, 35mm, color

_The Finger_ is an engaging, amusing portrait of an Argentinian pueblo on the cusp of change. With a baby's birth, the village welcomes its 500th inhabitant and thus qualifies to become a town and elect a mayor. Imperious Don Hidalgo is delighted, assuming he will easily be awarded the title and solidify his power, but free spirit Baldomero decides to campaign against the autocratic Don. When Baldomero turns up dead, his brother Florencio takes one of Baldomero's fingers and puts it in a jar on the counter of his small grocery store, a shrine to injustice. When the disembodied finger begins acting like a Ouija board, pointing at solutions to the problems of various townsfolk, it upsets life in ways no one could have predicted.—Dave Nuttycombe

In Spanish with English subtitles  
Friday April 13, 8:30 p.m., Avalon Theatre  
Saturday April 14, 8:30 p.m., Avalon Theatre

Co-presented with the Global Film Initiative and is part of the Global Lens 2012 film series. For info visit globalfilm.org

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**CARIBBEAN JOURNEYS**

**THE FIRST RASTA**  
Hélène Lee  
France/Jamaica, 2011, 85 minutes, digital, color and black & white

For many, initial exposure to the self-reliant tenets of Rastafarianism came through the life and music of Bob Marley. Fewer know that Marley’s nickname was “Tuff Gong,” the name of his record label to this day, assumed that moniker in tribute to the pioneer and thinker behind the movement itself, Leonard Percival “The Gong” Howell (1893–1981). Now, prominent journalist, author, and translator Hélène Lee has painstakingly assembled the life of Howell, whose experiences as a merchant seaman with a thirst for knowledge led him to found the first Rasta community, Pinnacle, in 1939. United against an oppressive Jamaican government, the movement endured and solidified behind Howell’s visionary ideas. An inspiring example of moral courage for a new generation, _The First Rasta_ features reminiscences from descendants, friends, and scholars as well as music from Max Romeo, Groundation, and others.—Dave Nuttycombe

In French with English subtitles  
Friday April 13, 6:30 p.m., Landmark’s E Street Cinema  
Friday April 20, 9:00 p.m., Landmark’s E Street Cinema

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**FREE MEN**  
Ismael Ferroukhi  
France, 2011, 99 minutes, 35mm, color

In the German-occupied Paris of 1942, Algerian émigré Younges (Tahar Rahim, A Prophet) has lost his factory job and resorts to black marketeering “to make my pile and go home.” Caught up in an immigration raid, he agrees to inform for the German officer who suspects the local mosque is passing off Jews as Muslims to ensure their safety. In short order he’s drawn into the French Resistance by way of an activist cousin, undercover mosque worker, and hedonistic traditional Algerian singer. Dramatizing a fascinating and little-known true-life facet of the wartime experience, French-Moroccan director and co-scenarist Ismael Ferroukhi, whose Le Grand Voyage was a hit at FFDC 2005, has made an ambitious and dramatically satisfying Casablanca-like espionage thriller in which the problems of these people in that crazy world amount to a quiet and committed heroism.—Eddie Cockrell

In French and Arabic with English subtitles  
Saturday April 14, 9:00 p.m., Landmark’s E Street Cinema  
Sunday April 15, 5:15 p.m., Landmark’s E Street Cinema

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**FOUR SUNS**  
Bohdan Sláma  
Czech Republic, 2012, 105 minutes, digital, color

_Four Suns_ is a loving, almost magical story about growing up, believing, and letting go. Jara and Jana are trying hard to hold their family together, but their own choices keep getting in the way. Jara (Jaroslav Plesl) loses his job by smoking pot at work. Jana (Anna Geislerova) is hanging out with the wrong crowd, starts a fling with her son’s teacher. And teenage son Egas (Tahar Rahim, A Prophet) has lost his factory job and resorts to black marketeering “to make my pile and go home.” Caught up in an immigration raid, he agrees to inform for the German officer who suspects the local mosque is passing off Jews as Muslims to ensure their safety. In short order he’s drawn into the French Resistance by way of an activist cousin, undercover mosque worker, and hedonistic traditional Algerian singer. Dramatizing a fascinating and little-known true-life facet of the wartime experience, French-Moroccan director and co-scenarist Ismael Ferroukhi, whose Le Grand Voyage was a hit at FFDC 2005, has made an ambitious and dramatically satisfying Casablanca-like espionage thriller in which the problems of these people in that crazy world amount to a quiet and committed heroism.—Eddie Cockrell

In Czech with English subtitles  
Sunday April 15, 5:15 p.m., Regal Cinemas Gallery Place  
Tuesday April 17, 9:00 p.m., Regal Cinemas Gallery Place  
FilmmfestDC.org

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**FOUNDED MEMORIES**  
Julia Murat  
Brazil/Argentina/Spain, 2011, 98 minutes, 35mm, color

Julia Murat’s debut fiction feature film is an elegantly shot lyrical meditation. Scenes are often held at length, the better to appreciate their careful composition. Indeed, an opening image slyly references Velázquez’s painting _Old Woman Frying Eggs_, but it is Madalena (Sonia Guedes) baking bread. In a tiny village surrounding an abandoned railway line in Brazil’s Paraiba Valley, everyone has a job to do—or rather, sets about doing the same tasks every day, whether baking, leading prayers, or tossing horseshoes. Elderly Madalena rises each morning before dawn to bake and then walks to Antonio’s (Luiz Serra) shop, where the pair conduct the same petty-butt-friendly arguments day after day. “We forget to die anymore,” says Madalena. “I’m not unhappy enough,” to die counters Antonio. When young photographer Rita (Lisa Fávero) finds her way to the village and begins exploring with her camera, mysteries slowly reveal themselves.—Dave Nuttycombe

In Portuguese with English subtitles  
Friday April 13, 8:30 p.m., Landmark’s E Street Cinema  
Saturday April 14, 7:00 p.m., Landmark’s E Street Cinema

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**THE GIANTS**  
Bouli Lanners  
Belgium, 2011, 84 minutes, digital, color

“Boys will be boys,” we like to say, but the usual assumption is that a responsible adult is nearby to offer guidance and restore order. Fifteen-year-old Seth (Martin Nissen) and his younger brother Zak (Zacharie Chasseriaud) have been left at their late grandfather’s nicky country cottage with nothing more than an endless summer ahead of them. Naturally, they devise alarming ways to amuse themselves. They find a car and drive it into cornfields, smoke cigarettes and pot, and play with a handgun. The only adults in their lives are a surly pair of drug dealers and the angry older brother of their equally adrift friend Dany (Paul Bartel). The trio’s plan to make money by renting grandpa’s house to Beef the drug dealer (an amusingly creepy Didier Toupy) only makes their precarious situation worse. Beautifully photographed, _The Giants_ has echoes of _Stand by Me_ with a decidedly European twist.—Dave Nuttycombe

In French with English subtitles  
Sunday April 15, 7:00 p.m., Naval Heritage Center  
Wednesday April 18, 8:30 p.m., Naval Heritage Center
**FilmFest DC 2012**

**Friday April 13**
- 6:30 p.m. **38 Witnesses**
  - Avalon Theatre
- 6:30 p.m. **The First Rasta**
  - Landmark's E Street Cinema
- 6:30 p.m. **Headhunters**
  - Landmark’s E Street Cinema
- 6:30 p.m. **Leave it on the Floor**
  - Naval Heritage Center
- 6:30 p.m. **Let the Bullets Fly**
  - Regal Cinemas Gallery Place
- 6:30 p.m. **Terraferma**
  - Avalon Theatre
- 6:30 p.m. **Unfinished Spaces**
  - Goethe-Institut
- 8:30 p.m. **The Finger**
  - Avalon Theatre
- 8:30 p.m. **Found Memories**
  - Landmark’s E Street Cinema
- 8:30 p.m. **Jean Gentil**
  - Goethe-Institut
- 8:30 p.m. **The Mole**
  - Landmark’s E Street Cinema
- 8:45 p.m. **Monsieur Lazhar**
  - Avalon Theatre
- 9:00 p.m. **Better Mus’ Come**
  - Regal Cinemas Gallery Place
- 9:15 p.m. **The Sandman**
  - Naval Heritage Center

**Saturday April 14**
- 10:30 a.m. **Filmmakers Salon** FREE
  - Busboys and Poets
- 2:30 p.m. **Eleanor’s Secret**
  - Goethe-Institut
- 3:15 p.m. **5 Broken Cameras**
  - Landmark’s E Street Cinema
- 3:30 p.m. **Warriors of the Rainbow**
  - Regal Cinemas Gallery Place
- 4:30 p.m. **Abu, Son of Adam**
  - Avalon Theatre
- 4:30 p.m. **The Salt of Life**
  - Avalon Theatre
- 4:30 p.m. **Short Cuts**
  - Goethe-Institut

**Sunday April 15**
- 2:00 p.m. **The Island President**
  - Landmark’s E Street Cinema
- 2:00 p.m. **Once Upon a Time in Anatolia**
  - Landmark’s E Street Cinema
- 2:15 p.m. **Facing Mirrors**
  - Naval Heritage Center
- 2:15 p.m. **Romance Joe**
  - Goethe-Institut
- 2:30 p.m. **Abu, Son of Adam**
  - Avalon Theatre
- 3:00 p.m. **The Fairy**
  - Avalon Theatre
- 3:30 p.m. **King Curling**
  - Regal Cinemas Gallery Place
- 4:00 p.m. **Sansho the Bailiff** FREE
  - National Gallery of Art
- 4:45 p.m. **Restoration**
  - Avalon Theatre
- 4:45 p.m. **Short Cuts**
  - Goethe-Institut
- 5:00 p.m. **RasTa: A Soul’s Journey**
  - Landmark’s E Street Cinema
- 5:00 p.m. **The Sandman**
  - Naval Heritage Center
- 5:15 p.m. **Chinese Take-Away**
  - Avalon Theatre
- 5:15 p.m. **Four Suns**
  - Regal Cinemas Gallery Place

**Monday April 16**
- 6:15 p.m. **Big Boys Gone Bananas!***
  - Regal Cinemas Gallery Place
- 6:15 p.m. **The Island President**
  - Landmark’s E Street Cinema
- 6:30 p.m. **Goodbye**
  - Avalon Theatre
- 6:30 p.m. **RasTa: A Soul’s Journey**
  - Landmark’s E Street Cinema
- 6:30 p.m. **Restoration**
  - Avalon Theatre
- 8:30 p.m. **Happy New Year, Grandma!**
  - Goethe-Institut
- 8:45 p.m. **5 Broken Cameras**
  - Landmark’s E Street Cinema
- 8:45 p.m. **38 Witnesses**
  - Avalon Theatre
- 8:45 p.m. **Cracks in the Shell**
  - Regal Cinemas Gallery Place
- 8:45 p.m. **Elena**
  - Avalon Theatre
- 9:00 p.m. **Marley**
  - Landmark’s E Street Cinema

**Tuesday April 17**
- 6:30 p.m. **Brothers on the Line**
  - Landmark’s E Street Cinema
- 6:30 p.m. **Come As You Are**
  - Regal Cinemas Gallery Place
- 6:30 p.m. **Elena**
  - Avalon Theatre
- 6:30 p.m. **Escort in Love**
  - Avalon Theatre
- 6:30 p.m. **Neighboring Sounds**
  - Landmark’s E Street Cinema
- 6:30 p.m. **Planet Yoga**
  - Goethe-Institut
- 8:30 p.m. **The Jewel**
  - Avalon Theatre
- 8:45 p.m. **Goodbye**
  - Avalon Theatre
FESTIVAL SCHEDULE

Wednesday April 18
6:30 p.m.  An Article of Hope  Landmark’s E Street Cinema
6:30 p.m.  Calypso Rose  Regal Cinemas Gallery Place
6:30 p.m.  The Cat Vanishes  Naval Heritage Center
6:30 p.m.  Corpo Celeste  Avalon Theatre
6:30 p.m.  Crazy Wisdom  Goethe-Institut
6:30 p.m.  The Girls in the Band  Landmark’s E Street Cinema
6:30 p.m.  The Jewel  Avalon Theatre
8:30 p.m.  The Giants  Naval Heritage Center
8:30 p.m.  Unfair World  Avalon Theatre
8:30 p.m.  War of the Arrows  Landmark’s E Street Cinema
8:45 p.m.  Eliminate: Archie Cookson  Goethe-Institut
8:45 p.m.  Elite Squad: The Enemy Within  Avalon Theatre
8:45 p.m.  Planet Yoga  Goethe-Institut
9:00 p.m.  Big Boys Gone Bananas! *  Regal Cinemas Gallery Place

Thursday April 19
6:30 p.m.  Calypso Rose  Regal Cinemas Gallery Place
6:30 p.m.  Corpo Celeste  Avalon Theatre
6:30 p.m.  The Girls in the Band  Landmark’s E Street Cinema
6:30 p.m.  Granito: How to Nail a Dictator  Landmark’s E Street Cinema
6:30 p.m.  Holidays by the Sea  Avalon Theatre
6:30 p.m.  Romance Joe  Goethe-Institut
8:15 p.m.  The Snows of Kilimanjaro  Avalon Theatre
8:30 p.m.  War of the Arrows  Landmark’s E Street Cinema

Friday April 20
6:30 p.m.  Ace Attorney  Landmark’s E Street Cinema
6:30 p.m.  Baikonur  Goethe-Institut
6:30 p.m.  Blood in the Mobile  Naval Heritage Center
6:30 p.m.  I Wish  Landmark’s E Street Cinema
6:30 p.m.  If I Were You  Regal Cinemas Gallery Place
6:30 p.m.  Superclásico  Avalon Theatre
7:00 p.m.  Almanya  Avalon Theatre
8:45 p.m.  Cousinhood  Avalon Theatre
9:00 p.m.  The Cat Vanishes  Naval Heritage Center
9:00 p.m.  Eliminate: Archie Cookson  Goethe-Institut
9:00 p.m.  Elite Squad: The Enemy Within  Avalon Theatre
9:00 p.m.  The First Rasta  Landmark’s E Street Cinema
9:15 p.m.  Havana Eva  Landmark’s E Street Cinema
9:30 p.m.  King Curling  Regal Cinemas Gallery Place

Saturday April 21
11:30 a.m.  Summer Wars FREE  National Gallery of Art
2:00 p.m.  Warriors of the Rainbow  Regal Cinemas Gallery Place

Sunday April 22
11:30 a.m.  The Thousand-Year Fire FREE  National Gallery of Art
4:30 p.m.  Hanezu FREE  National Gallery of Art

CLOSING NIGHT
3:00 p.m.  The Intouchables  Embassy of France
5:15–7:00 p.m.  Reception
7:00 p.m.  The Intouchables  Embassy of France
THE GIRLS IN THE BAND

Judy Chaikin
USA, 2011, 87 minutes, digital, color and black & white

"You put a bunch of musicians behind a curtain and who's going to tell me who's the female playing or who's the male playing? You can't do that; the music is the thing," says bassist Carlene Ray. The Girls in the Band is the missing link charting the bountiful history and toe-tapping music of female jazz musicians from Peggy Gilbert's era of big band to contemporary bassist Esmeralda Spalding and the dozens of practitioners in between. With a through-line encompassing the ground-breaking, multiracial International Sweethearts of Rhythm, pianist-composer Mary Lou Williams, and other leading lights, the scholarship on display is exhaustive. It swings, too. "Well, if you don't feel it, forget it," says saxophonist Gilbert, whose career as a bandleader spanned five decades. "Because you can't play jazz unless you feel it here." Director Judy Chaikin clearly feels it there. —Eddie Cockrell

Wednesday April 18, 6:30 p.m., Landmark's E Street Cinema
Thursday April 19, 6:30 p.m., Landmark's E Street Cinema

GOODBYE

Mohammad Rasoulof
Iran, 2011, 104 minutes, digital, color

Goodbye is the powerful and deeply affecting new drama from Iranian writer-director Mohammad Rasoulof (Iron Island, FFDC 2006). Mocked by the sound of jet engines that suggest a world far from her grasp, lawyer Noora (Leyla Zareh) has been barred from practicing as authorities search for her fugitive journalist husband. Rebuffed or dismissed outright by uncaring Tehran bureaucrats, she painstakingly assembles a dangerous gambit for freedom. Arrested along with friend and colleague Jafar Panahi, who is now banned from filmmaking for 20 years, Rasoulof received state permission to continue working. "When a filmmaker does not make films, it is as if he is jailed," Panahi said recently, in words chillingly appropriate to his friend's new work. "Even when he is freed from the small jail, he finds himself wandering in a larger jail." Goodbye is urgent, essential viewing. —Eddie Cockrell

In Farsi with English subtitles

Monday April 16, 6:30 p.m., Avalon Theatre
Tuesday April 17, 8:45 p.m., Avalon Theatre

HAVANA EVA

Fina Torres
Cuba/Venezuela/USA, 2010, 105 minutes, 35mm, color

Post-Fidel, Cuba has a lot of choices to make and options to explore. The same is true for Eva, a free-spirited seamstress in contemporary Havana who has grown impatient with the sameness of the wedding gowns she must create and the fiancé who can't seem to finish building their house. Enter a hunky architectural photographer who isn't what he appears to be, and Eva must make some hard decisions with the help of her literally indestructible hooker pal. Composed in the same emotional key as her beloved 2000 hit Woman on Top, writer-director Fina Torres has created a sociological comic symphony infused with magic realism in which the sun-drenched American cars and decrepit mansions of Havana share starring roles. As played by Venezuelan newcomer Parakriti Maduro, our heroine is giddy to the possibilities of the world—and so is Havana Eva itself. —Eddie Cockrell

In Spanish with English subtitles

Friday April 20, 9:15 p.m., Landmark's E Street Cinema
Saturday April 21, 4:15 p.m., Landmark's E Street Cinema

HEADHUNTERS

Morten Tyldum
Norway, 2011, 105 minutes, 35mm, color

Based on a bestselling Norwegian novel, this twisted thriller is packed to the brim with nail-biting set pieces and surprising plot revelations guaranteed to keep you on the edge of your seat. Roger Brown is Norway's most successful headhunter, recruiting personnel for powerful corporations. But as successful as he is, it's not enough to keep up with what he thinks his wife needs. Living beyond his means, Roger uses his job to find wealthy people from whom he can steal art. When the master conman sets his sights on a priceless painting, its owner turns out to be a former mercenary with a terrible secret, and Roger is in for much more than he ever could have imagined. His client has excellent hunting skills, leading to a perilous journey rife with gunfights, mountaintop car chases, and plot twists. —Portland International Film Festival

In Norwegian with English subtitles

Friday April 13, 6:30 p.m., Landmark's E Street Cinema
Sunday April 15, 7:30 p.m., Landmark's E Street Cinema
HOLIDAYS BY THE SEA
Pascal Rabate
France, 2011, 77 minutes, 35mm, color

At a beach resort during the off-season, the comic adventures of various hearty holidaymakers result in a silly symphony of slapstick situations: A retired couple go about their business, a travelling salesman meets a dominatrix with an agenda, a family pitches their tent with military precision, two unhappy couples chase an errant kite, and a pair of larcenous golfers are on the prowl. Known primarily for his graphic novels, writer-director Pascal Rabate’s propulsive and virtually silent second feature conveys a childlike wonder at the mysterious ways of the big world. Although clearly indebted to French comedy icon Jacques Tati, particularly his 1953 classic Mr. Hulot’s Holiday, Rabate injects his hijinks with a laugh-out-loud bawdiness that is ultimately benevolent. A vacation from forced Hollywood mirth, Holidays by the Sea is a vacation worth planning for.—Eddie Cockrell

In French with English subtitles
Thursday April 19, 6:30 p.m., Avalon Theatre
Saturday April 21, 7:15 p.m., Avalon Theatre

I WISH
Kore-Eda Hirokazu
Japan, 2011, 128 minutes, digital, color

Twelve-year-old Koichi (Koki Maeda) is endlessly curious about the world. He lives with his mother and maternal grandparents in Kagoshima. Koichi’s little brother Ryunosuke (Ohshiro Maeda) resides in Hakata, where the children’s father plays guitar in a rock band. Koichi is a naturally cheerful kid, but deep down he is distraught about his parents’ divorce. When he learns that a nearly completed bullet train line will run between Kagoshima and Hakata, Koichi comes to believe that a miracle will transpire at the exact moment when the first two trains bound in opposite directions pass each other. Koichi and Ryunosuke devise a plan: With a few of their best friends, they travel to a town that lies equidistant from their two cities, a place where they can briefly reunite, and, at the magic moment when the trains meet, make a wish that will surely come true.—Toronto International Film Festival

In Japanese with English subtitles
Friday April 20, 6:30 p.m., Landmark’s E Street Cinema
Saturday April 21, 4:15 p.m., Landmark’s E Street Cinema

IF I WERE YOU
Joan Carr-Wiggin
Canada, 2012, 115 minutes, digital, color

Marcia Gay Harden gives a bravura performance in this comedy about two women who make a pact to fix each other’s lives. The complication is that Madelyn (Harden) is the wife of the man with whom Lucy (Leonor Watling) is having an affair. Furthermore, Madelyn knows about the affair. Accidentally spotting Lucy and husband Paul (Joseph Kell) on a romantic dinner, Madelyn surreptitiously calls Paul’s cell to ask when he’ll be home. Spooked, Paul nervously calls off the affair, which sends young Lucy into a suicidal spin. Concerned and intrigued, Madelyn follows Lucy home and stops her from killing herself. Lucy pours her heart out about how wonderful Paul is and how the kind Madelyn is “nothing like Paul’s wife.” As the two lovelorn women offer each other advice, complications ensue…and ensue and ensue again as the pool of people sucked into the charade increases.—Dave Nutycombe

Friday April 20, 6:30 p.m., Regal Cinemas Gallery Place
Saturday April 21, 8:30 p.m., Regal Cinemas Gallery Place

THE LAUNDRY PRESIDENT
Jon Shenk
USA, 2011, 101 minutes, digital, color

Twelve hundred tiny islands in the Indian Ocean make up the Maldives, one of the most low-lying countries in the world. The islands are “a cross between paradise and paradise,” according to Mohamed Nasheed, the country’s first democratically elected president. For two decades Nasheed led a pro-democracy movement against a brutal regime, enduring imprisonment and torture. After his election he faced a new crisis: climate change. If sea levels continue rising at present rates, the Maldives will literally cease to exist. Shenk captures Nasheed in his first year in office as he sets out to influence the world’s superpowers. This witty, entertaining, and urgent saga climaxes at the 2009 Copenhagen climate summit, where Nasheed seeks agreement to reduce carbon emissions. After the film’s release in February 2012, Mohamed Nasheed resigned the presidency under threat of violence in a coup d’etat perpetrated by security forces loyal to the former dictator.—Various sources

In Dhivehi and English with English subtitles
Sunday April 15, 2:00 p.m., Landmark’s E Street Cinema
Monday April 16, 6:15 p.m., Landmark’s E Street Cinema

JUSTICE MATTERS
Jean Gentil
Dominican Republic 2010, 84 minutes, 35mm, color

Jean is an educated and devout Christian man, forced like many others to leave Haiti to look for work in the Dominican Republic. His biggest virtue is his remarkably genteel and dignified attitude in the face of rejection and discrimination. When he can’t find work in Santo Domingo, he sets out into the incredibly lush countryside, only to find himself pushed further into loneliness and desperation. Cárdenas and Guzmán create an intimate portrait of a quiet soul searching for a better life in a seemingly indifferent world. With its stunning landscape, naturalistic performances, and focus on character rather than societal injustice, this gentle film makes an inspiring, universal statement of the triumph of dignity. Jean Gentil won the Special Jury Mention at the Venice Film Festival and the Special Jury Award for Originality and Innovation at the Thessaloniki Film Festival.—Portland International Film Festival

In Spanish and Haitian Creole with English subtitles
Friday April 13, 8:30 p.m., Goethe-Institut
Saturday April 14, 7:00 p.m., Goethe-Institut

THE LIGHTER SIDE

EAST COAST PREMIERE
THE LIGHTER SIDE

THE ISLAND PRESIDENT
USA, 2011, 101 minutes, digital, color
**THE JEWEL**  
Andrea Molaioli  
Italy/France, 2011, 110 minutes, 35mm, color

A spiritual cousin to the acclaimed Margin Call, The Jewel presents tumultuous current events as compelling drama. A gripping financial thriller from Andrea Molaioli, director of The Girl by the Lake (FFDC 2008), the sweeping scope of The Jewel is based on the messy and disastrous 2003 collapse of the Italian dairy conglomerate Parmalat. “We produce values,” proclaims Amanzio Rastelli (Remo Girone), whose family-owned Leda dairy—the jewel of the title—is thriving under the iron hand of a humorless CFO. As the company expands, a combustible blend of hubris and human nature conspire against the preservation of those values. Molaioli’s films are about what he has called “tangles of human nature” and family ties,” and his fictional take on Europe’s biggest bankruptcy has no shortage of either.—Eddie Cockrell

**IN ITALIAN AND ENGLISH WITH ENGLISH SUBTITLES**

Tuesday April 17, 8:30 p.m., Avalon Theatre  
Wednesday April 18, 6:30 p.m., Avalon Theatre

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**KING CURLING**  
Ole Endresen  
Norway, 2011, 75 minutes, digital, color

The curious sport of curling gets its own “Rocky” treatment in Ole Endresen’s delightfully off-kilter comedy about a ragtag group of men aiming for glory against the odds. “Curling is a game of millimeters,” the narrator tells us, and Truls (co-writer Atle Antonsen) is a “master of millimeters.” He’s also more than a bit OCD about the game, which gets him institutionalized for a decade. Released to the official custody of his no-longer-long-suffering wife, Truls attempts to stay away from the ice and his beloved game. But when his chain-smoking mentor Gordon needs a lung transplant, Truls snaps out of his fog and attempts to reunite his team to earn enough money for the operation. With a style reminiscent of Wes Anderson, Curling King makes the most of a bright color palette against decidedly dreadful architecture and is wonderfully unafraid to venture down any side road for a laugh.—Dave Nuttycombe

**IN NORWEGIAN WITH ENGLISH SUBTITLES**

Sunday April 15, 3:30 p.m., Regal Cinemas Gallery Place  
Friday April 20, 9:30 p.m., Regal Cinemas Gallery Place

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**THE LIGHTER SIDE**

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**LEAVE IT ON THE FLOOR**  
Sheldon Larry  
USA/Canada, 2011, 106 minutes, digital, color

Remember the wildly flamboyant proto-LGBT ball scene of the 1990 documentary Paris is Burning? The close-knit milieu thrives in Los Angeles today, as dramatized by the sensational new musical Leave it on the Floor. Sent packing by his homophobic mother, 22-year-old Brad (Ephraim Sykes) is cruised by Carter (D.C.-born Andre Myers), who lures him into a makeshift club in which various “houses” of men compete for high-energy drag queen glory. Under the watchful gaze and tart tongue of house mother Queen Latina (Miss Barbie-Q), Brad tries to fit in while juggling the affections of Carter and Princess Eminence (Phillip Evelyn). With a genre-hopping range of terrific songs energetically performed in such unlikely milieus as a bowling alley and a funeral, Leave it on the Floor thrums with the joyous energy of movement and the hard-forged bonds of outsiders uniting as family.—Eddie Cockrell

**Friday April 13, 6:30 p.m., Naval Heritage Center**  
**Saturday April 14, 9:00 p.m., Naval Heritage Center**

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**LUNAFEST: SHORT FILMS BY, FOR, AND ABOUT WOMEN**  
*Total running time: 84 minutes, digital, color and black & white*

Lunafest is an annual international traveling festival of short films by, for, and about women. The 12th annual Lunafest features stories of reflection, hope, and humor from around the world that will compel discussion, make you laugh, tug at your heartstrings, and motivate you to make a difference in your community. Incredibly diverse in style and content, the films in Lunafest are united by a common thread of exceptional storytelling.

**A Reluctant Bride**  
Shideh Faramand  
Australia, 6 minutes

Stuck at her younger sister’s engagement party, an unmarried Persian woman dodges and weaves suitors and romantic setups like a pro.

**I Am a Girl**  
Susan Koenen  
The Netherlands, 15 minutes

Joppe has always known that he’s a girl—and won’t let a little biology get in the way.

**Missed Connections**  
Mary Robertson  
USA, 8 minutes

In Craigslist’s “Missed Connections” forum, those who regret their timidity make appeals to the ones who got away.

**Worst Enemy**  
Lake Bell  
USA, 13 minutes

Is our heroine way too neurotic to be a “normal” girl?

**Lady Razorbacks**  
Laura Green  
USA, 4 minutes

When a group of Pacific Islander women start a rugby team in East Palo Alto, the field becomes a sanctuary.

**Every Mother Counts: Obestric Fistula**  
Christy Turlington Burns  
USA, 6 minutes

A look at one of the most common and painful injuries women suffer during childbirth.

**I Am a Girl**  
Laura Green  
USA, 4 minutes

A look into the world of an aging nude model and the beautiful artwork she inspires.

**How to Be Alone**  
Andrea Dorfman  
Canada, 4 minutes

A poem and “how-to” manual about being alone.

**The Wind is Blowing on My Street**  
Saba Riazi  
USA, 15 minutes

An accident that leaves a young girl on the street in Tehran without a head scarf leads to an unlikely connection.

**Life Model**  
Lori Petchers  
USA, 6 minutes

A look inside the world of an aging nude model and the beautiful artwork she inspires.

**Saturday April 21, 4:15 p.m., Goethe-Institut**  
Complimentary reception between shows, 5:45 - 7:00 p.m.

**Saturday April 21, 6:45 p.m., Goethe-Institut**
LET THE BULLETS FLY
Wen Jiang
China, 2010, 132 minutes, digital, color

In remote 1920s warlord China, a gang of bandits led by “Pocky” Zhang (Jiang Wen) hijack a train that happens to have the destination town’s new governor on board. When the train crashes, the lone survivors are the governor’s sleazy advisor (Ge You) and his wife (Carina Lau). Zhang, an honorable outlaw, decides to pose as the new governor and share the fortune from the hijacking with the townspeople. But ruthless mobster Master Huang (Chow Yun-Fat) aims to stop Zhang’s scheme, launching an epic battle of both wits and bullets. As action-packed as it is hilarious, Jiang Wen’s film is a throwback to the Hong Kong action heyday of the 1980s and ‘90s, with a nod to classic American westerns. The highest-grossing domestic Chinese release ever, this comic western’s gun-slinging, story twists, and sharp dialogue provide a highly entertaining ride.

—Portland International Film Festival

IN MANDARIN WITH ENGLISH SUBTITLES

Friday April 13, 6:30 p.m., Regal Cinemas Gallery Place
Saturday April 14, 9:15 p.m., Landmark’s E Street Cinema

Co-presented with

WELLED UP ENTERTAINMENT

THE MOLE
Rafael Lewandowski
Poland/France, 2010, 108 minutes, digital, color

Drawing on themes from his previous film, Children of Solidarity, a documentary, director Lewandowski examines how the past is always present, even in the lives of those too young to remember the historic events that shaped the world they were born into. Pawel was just a baby at the beginning of Poland’s Solidarity movement of the early 1980s. His father, Zygmunt, was a union leader at the time, still a key player in the country’s anti-communist activities. Today, the two subsid by importing second-hand clothes from France into Poland. When a new trial to uncover those who collaborated with the brutal former secret police dredges up information that calls Zygmunt’s history—and honor—into question, Pawel wants to learn just where the truth really lies. The gray winter setting adds much to the film’s tone of tension and uncertainty.—Dave Nuttcombe

IN POLISH AND FRENCH WITH ENGLISH SUBTITLES

Friday April 13, 8:30 p.m., Landmark’s E Street Cinema
Saturday April 14, 4:45 p.m., Landmark’s E Street Cinema

FLIMFESTDC.ORG

CARIBBEAN JOURNEYS ★ GLOBAL RHYTHMS

MARLEY
Kevin Macdonald
UK, 2011, 145 minutes, 35mm, color

Stirring up an exhaustive portrait of the legend behind the music, Kevin Macdonald’s Marley is sure to become the definitive documentary on the much-beloved king of reggae. Filled with thrilling concert footage and scores of in-depth interviews with the singer-songwriter’s friends, family, and fellow Waite, this biography forges a moving depiction of an artist who left the scene way too prematurely. Followers worldwide will appreciate this multinational production. Mixing a wealth of biographical information ranging from the time of Robert Marley’s birth in 1945 to his death from cancer in 1981, Macdonald highlights the man’s importance both as a major 20th-century musician and as a figurehead for his fellow countrymen. Tracing his rise from the forestlands of the Saint Ann Parish to the ghettos of Trenchtown to the upper-class quarters of Kingston, the film gives a feel for the places and times that influenced his music.—Hollywood Reporter

Monday April 16, 9:00 p.m., Landmark’s E Street Cinema

MONSIEUR LAZAR
Philippe Falardeau
Canada, 2011, 94 minutes, 35mm, color

Monsieur Lazhar was a 2012 Oscar® finalist for Best Foreign Language Film. Following the death of a beloved teacher in the very classroom where she coached her ethnically diverse 11- and 12-year-old charges, 55-year-old Algerian immigrant Bachir Lazhar (Fellag) materializes as if from nowhere to assume teaching duties. Quiet and dapper, he’s a stickler for proper French whose uncertain understanding of the Quebecois educational system seems his only immediate impediment. Yet even as the children, including luminous newcomers Sophie Nelisse and Emilien Neronn, struggle with questions about their former teacher’s death that no adult save Monsieur Lazhar seems willing to answer, the teacher himself is grappling with a tragic past, a delicate present, and an uncertain future. The film is audaciously adapted from a single-character play and showcases writer-director Philippe Falardeau’s felicitous skill with young actors and nuanced drama.—Eddie Cockrell

IN FRENCH WITH ENGLISH SUBTITLES

Friday April 13, 8:45 p.m., Avalon Theatre
Tuesday April 17, 8:45 p.m., Landmark’s E Street Cinema

NATIONAL GALLERY OF ART FILMS

Hanezu
Naomi Kawase
Japan, 2011, 91 minutes, digital, color

One of the most elegant films in the 2011 Festival de Cannes competition was this gentle Japanese love story, so quietly reflective it nearly slipped under the radar. A straightforward tale of a love triangle in the remote mountainous Nara region, the contemporary story is so tightly bound to an ancient landscape myth that the two can hardly be untangled. (The word “hanezu” signifies an obscure shade of red once celebrated in medieval love poetry but unrecognized in modern Japan.) As one reviewer noted, watching this film is not the kind of experience that translates easily into today’s language: “It’s a combination of haiku, Zen meditation, Japanese landscape painting, and Faulkner’s famous observation that the past is not dead and is not even past.” —Andrew O’Hehir

IN JAPANESE WITH ENGLISH SUBTITLES

Sunday April 22, 4:30 p.m., National Gallery of Art, FREE

Late Spring
Yasujiro Ozu
Japan, 1949, 108 minutes, black & white

Presented as part of Filmfest DC in association with the centennial celebration of the 1912 Japanese gift of cherry trees to Washington, Ozu’s Late Spring features Chishu Ryu as a devoted father who becomes a matchmaker for his radiant daughter Setsuko Hara. She, in turn, reluctantly consents to an alliance when told that her widowed father might remarry. Ozu’s masterpiece is a thoughtful reflection on thorny family politics, “one of the most perfect, most complete, and most successful studies of character ever achieved in Japanese cinema.” —Donald Richie

IN JAPANESE WITH ENGLISH SUBTITLES

Saturday April 21, 2:30 p.m., National Gallery of Art, FREE

Sansho the Bailiff
Kenji Mizoguchi
Japan, 1954, 123 minutes, black & white

One of two classic Japanese prints shown in conjunction with the centennial celebration of the 1912 Japanese gift of cherry trees to Washington, Mizoguchi’s Sansho the Bailiff is an adaptation of celebrated writer Mori Oga’s short story “Sanshō Dayū.” When the family of a benevolent but banished local governor in feudal-era Japan is ruthlessly attacked by bandits, wife Kinuyo Tanaka and children Yoshika Hanayagi and Kyoko Kagawa are sold into prostitution and slavery. The story—based on folk narrative and cleverly highlighting the craft of storytelling—has achieved a kind of legendary status. Passionate and plaintive, the tale’s intricate structure is sustained by strong performances.—Various sources

IN JAPANESE WITH ENGLISH SUBTITLES

Sunday April 15, 4:00 p.m., National Gallery of Art, FREE

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IN JAPANESE WITH ENGLISH SUBTITLES

Sunday April 15, 4:00 p.m., National Gallery of Art, FREE
NEIGHBORING SOUNDS
Kleber Mendonca Filho
Brazil, 2012, 124 minutes, 35mm, color

The setting is the city of Recife, Brazil, on a seaside street, much of it owned by Francisco (W.J. Solha), an old-school paterfamilias. Director Kleber Mendonca Filho divides the film into three chapters, effortlessly weaving together his characters while slipping in small details that cumulatively speak of class, race, and the nation’s uneasy past. Beatriz (Maeva Jinkings) is almost always seen in her apartment, an airy setup with all the appurtenances of the middle class. She has certain needs, of course. Just arrived on the street is a private security team, which convinces residents that its services are needed. Viewers know the protection required is from inner demons, not outer ones. That Filho can juggle so many important issues without being heavy-handed or dropping a single one speaks volumes about his strengths. Neighboring Sounds captures the very fabric of Brazilian society, whose seemingly porous hierarchies prove to be prohibitively rigid.—Variety

In Portuguese with English subtitles

Sunday April 15, 7:30 p.m., Landmark’s E Street Cinema
Tuesday April 17, 6:30 p.m., Landmark’s E Street Cinema

PINK RIBBONS, INC.
Léa Pool
Canada, 2011, 98 minutes, 35mm, color

Billions of dollars have been raised by women and men devoted to ending breast cancer. The ubiquitous pink ribbons of breast cancer philanthropy—and the hand-in-hand marketing of brands and products associated with that philanthropy—permeate our culture and provide assurance that we are engaged in a successful battle against this insidious disease. But reality is not so comforting: Breast cancer rates in North America have risen to one in eight women. Who really benefits from the pink ribbon campaigns—the cause or the company? And what if these same companies have contributed to the problem? Pool’s “indignant and subversive film resoundingly pops the shiny pink balloon of the breast cancer movement/industry,” writes John Anderson in Variety. “In showing the real story of breast cancer and the lives of those who fight it, Pink Ribbons, Inc. reveals the co-opting of what marketing experts have labeled a ‘dream cause.’”—Various sources

Saturday April 14, 6:00 p.m., Landmark’s E Street Cinema
Thursday April 19, 8:45 p.m., Landmark’s E Street Cinema

JUSTICE MATTERS

ONCE UPON A TIME IN ANATOLIA
Nuri Bilge Ceylan
Turkey/Bosnia and Herzegovina, 2011, 157 minutes, digital, color

Nuri Bilge Ceylan’s films take traditional movie premises and turn them on their head, offering a fresh look at what we have come to take for granted. Here, he tackles the police procedural, one of the most routine crime story structures, and uses it as a vehicle to carry us in varying thematic directions. After committing a murder, a suspect leads a convoy carrying the police chief and the prosecutor to the site where the body is buried. But the killer cannot clearly recall where he left the body and the convoy travels through the darkness of the deserted countryside, searching for sure evidence. Along the way, conversations reveal not only the facts of the crime but political attitudes and personal longings. Hearts are touched and there is an undercurrent of hope for a better national future. Like any significant journey, this is a film that takes patience to reap its rewards.—Tony Gittens

In Turkish with English subtitles

Sunday April 15, 2:00 p.m., Landmark’s E Street Cinema

POLICEMAN
Nadav Lapid
Israel, 2011, 105 minutes, digital, color

“This is the most beautiful country in the world!” exclaims Yaron (Yiftach Klein) from a hilltop overlooking the Israeli countryside at the beginning of Nadav Lapid’s assured debut feature. But beyond the picturesque vistas, deep social problems percolate. Yaron is a proud member of the elite Israeli anti-terrorist force. Trained to fight Arabs, Yaron enjoys the camaraderie of his tight-knit squad. He is also about to become a first-time father and is planning for his family’s future. As we’re getting to know Yaron, the film switches to follow young Shira (Yaara Pelzig), daughter of the Israeli upper class, who rebels against her privilege. The “poet” for a small cell of radicals plotting to kidnap “criminal billionaires,” Shira pens such lines as “Time for the poor to get rich and the rich to start dying.” Yaron and Shira’s groups are destined to meet, but they aren’t as prepared as they think they are.—Dave Nuttycombe

In Hebrew with English subtitles

Tuesday April 17, 9:00 p.m., Landmark’s E Street Cinema
Saturday April 21, 9:00 p.m., Landmark’s E Street Cinema

PLANET YOGA
Carlos Ferrand
Canada, 2011, 87 minutes, digital, color

In his pursuit of the “possibility of flexibility and peace,” director and narrator Carlos Ferrand travels from Oakland to Vancouver to Paris to northern Canada to Toronto and, inevitably, India, in search of followers, both prominent and personal, who practice, teach, and espouse the fascinating history and joyful spirituality of yoga. Ferrand is candid about his first experiments with yoga: “Either I hurt myself,” he admits, in his charming Peruvian accent, “or the preaching and chanting turned me off.” Despite his initial scepticism, Ferrand turns out to be a genial and unhurried guide, and his Planet Yoga reflects those qualities. The film emphasizes the meshing of eastern spirituality with the materialism of the west, demonstrating in its proponents a reconciliation of the two at once appealing and inspirational. “Yoga is needed everywhere,” concludes one practitioner, and, after watching Planet Yoga, that’s a sentiment hard to reject.—Eddie Cockrell

In English, French, Hindi, Inuktitut, and Sanskrit with English subtitles

Tuesday April 17, 6:30 p.m., Goethe-Institut
Wednesday April 18, 8:45 p.m., Goethe-Institut

Co-Presented with the Washington Jewish Film Festival
FilmfestDC.org
The Salt of Life
Gianni Di Gregorio
Italy, 2011, 90 minutes, digital, color

Wisdom may come with age, but don’t tell that to the recently retired Gianni (director and co-scenario Gianni Di Gregorio), who spends his days trying to attract disaffections even as he realizes the age of amorous adventures has passed him by. Every bit as delightful as his breakout comic hit Mid-August Lunch (FFDC 2010), The Salt of Life is by turns gently lecherous and touchingly wistful, a combination of tenacious Mediterranean virility and unflaggingly benevolent humanism Di Gregorio juggles to sublime comic perfection. Set once more in his beloved Rome neighborhood of Trastavere and again starring spunky nonagenarian Valeria de Franciscis Bendoni as his demanding yet loving mother, The Salt of Life mints a template of personal filmmaking embracing larger universal truths in service to Di Gregorio’s self-proclaimed goal: making “something that made people laugh.” —Eddie Cockrell

In Italian with English subtitles
Sunday April 14, 4:30 p.m., Avalon Theatre
Saturday April 21, 7:00 p.m., Landmark’s E Street Cinema

The Salt of Life

First Feature Award
Romance Joe
Lee Kwang-Kuk
South Korea, 2011, 115 minutes, digital, color

Where to start? With Lee (Jo Han-cheol), the filmmaker who was cruelly dumped in a rural town and told to seek fresh inspiration there? With Re-ji (Shin Dong-mi), the energetic waitress who is willing to give Lee more than coffee in return for payment and has a talent for telling stories? She tells him about a man she nicknamed “Romance Joe,” whom she had interrupted a little earlier as he tried to commit suicide in his hotel room and who also wanted to make films. Romance Joe’s story may even start with his squabbling parents or a childhood love that he never dared to pursue. Lee Kwang-Kuk plays a game with stories with unmistakable pleasure in this elegantly filmed feature debut. And yet, despite all the irony and perspective, the characters are real enough to be moving. The film won an audience award at the Busan Film Festival.—Rotterdam International Film Festival

In Korean with English subtitles

Sunday April 15, 2:15 p.m., Goethe-Institut
Thursday April 19, 6:30 p.m., Goethe-Institut
Co-presented with the Korean Cultural Center

The Salt of Life

Caribbean Journeys

American Premiere
Rasta: A Soul’s Journey
Patricia Scarlett, Stuart Samuels
Canada, 2011, 95 minutes, digital, color

Rasta: A Soul’s Journey tells the story of the journey of Rita and Bob Marley’s granddaughter, Donisha Prendergast, to eight countries to explore the roots, evolution, and impact of Rastafari. Donisha is an irrepresible and charming guide, educating viewers about a way of life that many know little about beyond the dreadlocks, ganja, and the red, gold, and green. Along the way she encounters Rastafarian elders, musicians, poets, professors, and individuals who share personal stories about the influence Donisha’s iconic grandfather had on their lives. Moving away from the standard approaches to Rastafari and Jamaica, Rasta: A Soul’s Journey focuses on the international presence of Rastafari and the friendly people and places where the uplifting spirit of the movement can be found. At its heart, the film is a soulful work that follows and celebrates a young woman’s quest as she comes into her own as a Rasta empress.—Various sources

Sunday April 15, 5:00 p.m., Landmark’s E Street Cinema
Monday April 16, 6:30 p.m., Landmark’s E Street Cinema

The Salt of Life

The Salt of Life

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THE SANDMAN

Peter Luisi
Switzerland, 2011, 88 minutes, digital, color

Winner of no fewer than 10 international film festival prizes to date, including numerous audience awards, *The Sandman* is offbeat, thought-provoking fun. A subversive, darkly comic head trip in the vein of *Liar, Liar* and the mind-bending films of Michel Gondry (*Eternal Sunshine of the Spotless Mind*, *The Science of Sleep*), *The Sandman* is a startlingly original contemporary fairy tale about who we are versus who we want to be. With his elaborate red cravat, Medusan hair, and arrogant attitude, philatelist Benno (Fabian Krueger) is as unusual as he is unpleasant. The focus of his wrath is frustrated musician Sandra (Irene Bruegger), proprietor of the café just beneath his flat. As Benno begins leaking sand from his body while dreaming constantly of his nemesis, the human hourglass learns the importance of love and truth.—Eddie Cockrell

In Swiss German with English subtitles

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**SHORT CUTS**

Total Running Time: 111 minutes, digital and 35mm

**Elephant Feet**

Dan Geesin
Netherlands, 2011, 14 minutes, digital

A young American, played by comedian Josh Meyers, is entrusted with the job of solitary night shift clerk at a Dutch convenience store.

In Dutch with English subtitles

**House Party**

Adrian Sitaru
Romania, 2012, 18 minutes, digital

On Neli’s return from Bucharest, her neighbors welcome her with stories of the trouble her teenager caused by having a house party. Neli doesn’t know her neighbors as well as she thought she did.

In Romanian with English subtitles

**Frozen Stories**

Grzegorz Jaroszuk
Poland, 2011, 26 minutes, digital

A supermarket’s two worst employees are summoned by their boss and instructed to find meaning in their lives.

In Polish with English subtitles

**Mollement, un samedi matin**

Sofia Djama
France/Algeria, 2011, 28 minutes, digital

One night in Algiers, Myassa is set upon by an attacker. When he returns from the United States, a middle-aged writer can’t resist taking things too far.

In Arabic and French with English subtitles

**Bear**

Nash Edgerton
Australia, 2011, 11 minutes, 35mm

Jack has a new girlfriend but still can’t resist taking things too far.

In English

**Lost Springs 2**

Andrei Dobrescu
Romania, 2010, 14 minutes, digital

When he returns from the United States, a middle-aged director is called for an interview by a prestigious paper. He will soon learn that fame has its price.

In Romanian with English subtitles

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THE SNOWS OF KILIMANJARO

Robert Guédiguian
France, 2011, 107 minutes, 35mm, color

Laid off from the Marseilles shipyard to which he’d devoted his working life, idealistic welder Michel settles into a relatively serendipitous yet economically challenged enforced retirement with wife Marie-Claire, their grown kids, and grandchildren. When they’re robbed at gunpoint of some cash and expensive holiday tickets while home with Michel’s brother Raoul and his wife Denise, Michel’s beliefs are put to the test when he discovers it is former co-worker Christophe who committed the crime—and that he’s raising two siblings on his own. Making his sixth appearance in the Filmfest DC lineup since his 1997 breakout hit *Manius and Jeannette*, Robert Guédiguian has once again built a thoughtfully written and immaculately played social drama around his regular triumvirate of collaborators. “I want to be happy here,” someone says, and in the end the moral dilemmas preventing that are precisely the grist in Guédiguian’s inexhaustible mill.—Eddie Cockrell

In French with English subtitles

Saturday April 21, 5:00 p.m., Avalon Theatre

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SUPERCLÁSICO

Ole Christian Madsen
Denmark, 2011, 99 minutes, 35mm, color

Middle-aged and without a silver lining in his sky, Christian (Anders W. Berthelsen) seems to have hit a personal rock bottom: His rare wine shop in Copenhagen is failing, his son couldn’t care less about him, and his ex-wife Anna (Paprika Steen) is set to remarry a beefy, popular soccer star in Buenos Aires (Sebastián Estevanez). Just when Christian seems to be at the bottom of his luck (and one of his many bottles), he impulsively decides to travel with his son to Argentina in a harebrained effort to win Anna back before she remarries. But when he arrives in Buenos Aires, a host of comical encounters and unfortunate mishaps threaten to derail his entire plan and reveal to Christian just how much lower his pride can stoop.—Toronto International Film Festival

In Danish, English, and Spanish with English subtitles

Friday April 20, 6:30 p.m., Avalon Theatre

Saturday April 21, 4:30 p.m., Avalon Theatre
Several recent films explore the dilemma of immigration in Europe, and Filmfest DC presents two of the most rewarding. While Monsieur Lazhar (p. 17) looks at this issue from the perspective of the immigrant himself, Terraferma approaches it from the point of view of common, everyday people who are called upon to make moral decisions away from the politicians. Set on the island of Linosa, the film focuses on a community of struggling fishermen and a family patriarch who refuses to conform to changing times. His adult children now work in the growing tourist industry and implore him to sell his boat for scrap and retire, which he refuses to do. Out fishing, he comes upon a boatload of illegal migrants, its occupants begging for assistance while struggling to board his boat. When the family recovers a group of illegals and finds themselves hiding a young pregnant woman, their lives are turned upside down.—Tony Gittens

**In Italian with English subtitles**

**Friday April 13, 6:30 p.m., Avalon Theatre**  
**Sunday April 15, 7:30 p.m., Avalon Theatre**

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**AMERICAN PREMIERE**

**UNFAIR WORLD**

Filippos Tsitos  
Greece, 2011, 107 minutes, digital, color

Sotiris is a policeman who is worn down by the demands of his job. Day after day he sits in a dreary office and listens to the sad stories of those accused of crimes. Whether guilty or not, Sotiris finds ways to offer a second chance, even if it means tossing the files into a big pile on top of a cabinet. “Truth is beyond laws and outlaws,” says one lucky recipient of Sotiris’ unorthodox crime fighting. When fellow cop Minas devises a questionable plan to solve a big case and end his career with a bang, Sotiris joins him, but their plan goes very wrong. Sotiris believes his only hope lies with a young cleaning woman, especially when he realizes that she might be a kindred soul. The film’s deadpan humor and stylized scenes are reminiscent of the work of Aki Kaurismaki and Jacques Tati.—Dave Nuttycombe

**In Greek with English subtitles**

**Wednesday April 18, 8:30 p.m., Avalon Theatre**  
**Thursday April 19, 8:45 p.m., Avalon Theatre**

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**CARIBBEAN JOURNEYS**

**UNFINISHED SPACES**

Alysa Nahmias, Benjamin Murray  
USA/Cuba, 2011, 86 minutes, digital, color

Masterfully interweaving art, politics, and history, the spellbinding Unfinished Spaces takes us back to a little-known phenomenon that took place in the aftermath of the Cuban revolution. The film centers around three architects Castro commissioned to design and build “the most beautiful of art schools in the world.” Intended to house five artistic disciplines, the sensuously designed structures were constructed on the grounds of what had been Havana’s most exclusive country club. Soon, students from all over Cuba came to study at this wondrous place. But when Castro turned to the Soviet Union for support, he and Che soon decided that the school and its buildings had become a symbol of decadence, spelling doom for the entire endeavor. Remarkable for its exploration of an obscure architectural marvel and revelatory in its recounting of the social and political forces of post-revolution Cuba, Unfinished Spaces is a strikingly provocative work.

—Palm Springs International Film Festival

**In English and Spanish with English subtitles**

**Friday April 13, 6:30 p.m., Goethe-Institut**  
**Saturday April 14, 9:00 p.m., Goethe-Institut**

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**WARRIORS OF THE RAINBOW**

Wei Te-Sheng  
Taiwan, 2011, 150 mins

Showing here in its abridged form (shortened from the original 276-minute version), Warriors of the Rainbow is an epic historical saga that became Taiwan’s most expensive film to date as well as its official submission to the 84th Academy Awards®. Based on the Wushe Incident of 1930, Wei’s sweeping cinematic narrative tells the story of a showdown between the aboriginal Taiwanese tribe Seediq and the Japanese village of Wushe, with the former attempting to launch a war on the latter as revenge for the traumas inflicted on the Seediq people by Japanese colonialists. Wei’s sweeping cinematic narrative—a passion project over a decade in the making—highlights the best and worst of humanity on both sides of the fight and is as rich a cinematic masterpiece as it is a thoughtful exploration of Taiwan’s history and the devastation of war.

—Palm Springs International Film Festival

**In Seediq and Japanese with English subtitles**

**Saturday April 14, 3:30 p.m., Regal Cinemas Gallery Place**  
**Saturday April 21, 2:00 p.m., Regal Cinemas Gallery Place**

Co-presented with the Taipei Economic & Cultural Representative Office with US

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**THE LIGHTER SIDE**

**WAR OF THE ARROWS**

Kim Han-min  
South Korea, 2011, 123 minutes, color

Set during the second Manchurian invasion of Korea in 1636, War of the Arrows is an action-packed epic historical drama. The archery battles and desperate pursuits across a stunning landscape are riveting. When the invading army kidnaps childhood sweethearts Ja-in (Moon Chae-Won) and Seo-Goon (Mu-Yeol Kim)—on their wedding day, no less—Ja-in’s brother Nam-yi (Hae-il Park) sets out on a deadly journey to bring them back. That Nam-yi is armed only with a bow and one quiver of his trademark red-feathered arrows is but one of the hurdles he must overcome. The film is one of Korea’s highest grossing pictures. In a quest for true historical accuracy, director Han-min Kim decided to revive the dead Manchu language to be spoken by all the actors playing the invading Chinese warriors.—Dave Nuttycombe

**In Korean and Manchu with English subtitles**

**Wednesday April 18, 8:30 p.m., Landmark’s E Street Cinema**  
**Thursday April 19, 8:30 p.m., Landmark’s E Street Cinema**

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