

the
**LIGHTER
SIDE**

COMEDIES

**TRUST
NO ONE**

INTERNATIONAL
THRILLERS
& ESPIONAGE

**FEAST
YOUR
EYES**

FILMS ON FOOD

FILMFEST DC

28th ANNUAL WASHINGTON, DC INTERNATIONAL FILM FESTIVAL • **APRIL 17-27**

**GLOBAL
RHYTHMS**

MUSIC

**JUSTICE
MATTERS**

SOCIAL ISSUES

**WORLD
View**

GLOBAL CINEMA

FILMFESTDC.ORG

WELCOME TO FILMFEST DC 2014!

Welcome to the 28th annual Washington, DC International Film Festival...for people who love movies!

Every year it is our privilege to welcome residents and visitors from around the globe to the amazing experience of great films and great entertainment for which Filmfest DC is known. The festival has become a prominent showcase for filmmakers to show their works to the knowledgeable and enthusiastic audience of our nation's capital. Filmfest DC has become one of Washington's signature cultural events.

Over the years the festival has distinguished itself by premiering or featuring the work of an astonishing array of celebrated directors, and this year is no different. Feast Your Eyes is a new section added to satisfy the foodie in all of us by showcasing films on what and how we eat and the human drama surrounding those who prepare it for us. By popular demand, our Lighter Side collection of international comedies and Trust No One selection of international thrillers return to keep us laughing and guessing. Each film provides a different window into the world in which we live.

Although it is international in scope, the festival is also local in flavor in its openness and welcoming embrace of those who work with us. We could not have achieved all that we have without our staff and volunteers, all of whom devote extraordinary amounts of time, energy, and enthusiasm. Filmfest DC is built on the passion, dedication, and expertise of our friends and partners and on the generosity of our donors, sponsors, and supporters.

Over the past 28 years we have always stayed true to our sense of discovery, and this year's festival carries on that tradition. We have more first features than ever. Please join us for debut works by gifted directors and a broad array of award-winning films from around the globe. Good movies make the world a better place, and we invite you to join Filmfest DC in this annual adventure. We are very pleased to bid you welcome.

Tony Gittens



Founder and Director

Washington, DC International Film Festival



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

TICKET INFORMATION

General admission is \$12 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 Monday–Saturday, 10 a.m.–6 p.m.

Outlet: The Goethe-Institut Washington, 812 7th Street N.W., Washington, DC 20001

Monday and Friday, 9 a.m.–3 p.m.

Tuesday–Thursday, 9 a.m.–5 p.m.

Closed on weekends.

Closed on Friday, April 18 and Monday, April 21.

DAY-OF SALES

Tickets can only be purchased at the theatre on the day of the show. Box office opens 1 hour before the venue's first screening of the day.

Cash, check, or credit card sales only.

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

DISCOUNT PACKAGES

Packages offered through advance sales only. Packages include \$12 screenings.

Director's Package: 10 tickets for \$95 (\$120 value) plus \$3.00 convenience fee.

Weekday Package: 4 tickets for \$39 (\$48 value) plus \$1.50 convenience fee. Valid for screenings Monday through Thursday.



Theatre Locations

AMC Mazza Gallerie

5300 Wisconsin Avenue N.W.

Washington, DC 20015

Take Metro Red Line to Friendship Heights. \$2 for 3 hours or \$5 for 5 hours of reduced-rate parking available in garage with validation.

Avalon Theatre

5612 Connecticut Avenue N.W.

Washington, DC 20015

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

Goethe-Institut

812 7th Street N.W.

Washington, DC 20001

Take Metro Red, Yellow, or Green line to Gallery Place/Chinatown.

Landmark's Bethesda Row Cinema

7235 Woodmont Avenue

Bethesda, MD 20814

Take Metro Red Line to Bethesda Metro Station.

Landmark's E Street Cinema

555 11th Street N.W.

Washington, DC 20004

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

Other Locations

Brixton

901 U St., N.W.

Washington, DC 20001

Take Metro Green line to U Street/ African-American Civil War Memorial/ Cardozo.

Embassy of France

4101 Reservoir Road N.W.

Washington, DC 20007

Street parking available.

Lincoln Theatre

1215 U St., N.W.

Take Metro Green line to U Street/ African-American Civil War Memorial/ Cardozo.

National Gallery of Art

East Building Auditorium

4th Street & Constitution Ave., N.W.

Washington, DC 20565

Take Metro Green or Yellow Line to National Archives/Navy Memorial.

Filmfest DC App

Have Filmfest DC's schedule and more right at your fingertips! Download to your phone by going to www.eventmobi.com/filmfestdc in your web browser. Then just click the upload button at the bottom of your screen to "add" it to your home screen.



Information

filmfestdc.org
202-234-FILM

FilmfestDC.org

OPENING NIGHT

THE GRAND SEDUCTION

Don McKellar

Canada, 2013, 115 minutes, color

With charm and chuckles to spare, Don McKellar's (*Last Night*) droll comedy features a superb performance from Brendan Gleeson as one of the down-on-their-luck Newfoundland villagers determined to trick a big-city doctor (a delightful Taylor Kitsch) into settling in their coastal community.

Gleeson's Murray French, a fisherman no longer allowed to fish, heads up a band of citizens who see hope for their locale in the form of a new factory. The problem? The factory's owners insist that a full-time doctor commit to the village for a five-year term. When the somewhat unscrupulous Dr. Lewis arrives in town for what he sees as a month's service, the villagers resort to any means necessary to get him to stay, including listening in on the good doctor's phone conversations to learn his likes and dislikes.

Rollicking humor, quiet moments of whimsy, and genuinely touching scenes all anchored in the gorgeous seaside community of Trinity Bay, Newfoundland, where the film was shot, make *The Grand Seduction* irresistible.—*Palm Springs International Film Festival*

Thursday, April 17, 7:00 p.m.

AMC Mazza Gallerie, followed by a party, \$40.00



CLOSING NIGHT



THE BACHELOR WEEKEND

John Butler

Ireland, 2013, 94 minutes, color

Not your average groom, Fionán (Hugh O'Connor) has little interest in a bachelor party; he would much rather stay home and make seating plans with his fiancée Ruth (Amy Huberman). When Fionán's micromanagement of the wedding begins to get out of hand, Ruth decides that he needs a nudge in the right direction.

Enlisting the help of best man Davin (Andrew Scott), a stag weekend is planned: nothing crazy, just five friends on a simple camping trip in the Irish countryside. That is, until Ruth insists that her brother (nicknamed "The Machine") is invited, too. Although Davin tries his utmost to dissuade the notorious sibling, there's simply no way The Machine (Peter McDonald) is going to miss out on a stag party, and what's more he's determined to make this a trip to remember.

The Bachelor Weekend boasts splendid performances all round from an ensemble cast of home-grown talent. The characters all have hidden depths and this is as much a voyage of self-discovery as it is a madcap, knee-slapping caper. While The Machine provides most of the intense belly laughs, Andrew Scott's performance as Davin yields some of the film's more tender and emotional moments. This is a hilarious yet thoughtful comedy.—*Dublin International Film Festival*

Sunday, April 27, 4:00 p.m.
Lincoln Theatre, followed by a party at
Brixton, \$20.00

Sponsored by



28th Annual Filmfest DC

THE LIGHTER SIDE

Politics Isn't the Only Funny Thing in Washington!

A good laugh is a universal pastime and Filmfest DC is continuing its popular series of international comedies. Comedies do more than just entertain; they also offer important insights into the central workings of a given culture, from its oldest customs to its most taboo subjects. Humor varies from one culture to the next, and it is impossible to characterize international comedies under one umbrella. Thus, in this series we explore how international cinema has used humor to better understand the human condition as well as to make fun of our foibles. If the language of cinema is universal, then laughter is our common vocabulary.

Films selected for this year's *The Lighter Side* series include:

- **The Bachelor Weekend** (Ireland)
- **Excuse My French** (Egypt)
- **Family United** (Spain)
- **The Grand Seduction** (Canada)
- **Hunting Elephants** (Israel)
- **King Ordinary** (Germany)
- **Life's a Breeze** (Ireland)
- **Lion's Heart** (Argentina)
- **Lovely Louise** (Switzerland)
- **The Mafia Bookkeeper** (Italy)
- **My Sweet Pepper Land** (France)
- **Viva la Liberta** (Italy)
- **We are the Nobles** (Mexico)
- **When Jews Were Funny** (Canada)



Family United



Lion's Heart

TRUST NO ONE

Espionage, Crime, and Thrillers

Good guys vs. bad guys (or girls)... Will she escape? ... Who done it? ... The heist ... Mystery ... Suspense ... Conspiracy ... Betrayal. It's probably best to trust no one. Unlike the traditional Hollywood fare driven by loud explosions and endless sequels, our *Trust No One* focus offers engaging plots in atmospheric locations with fascinating characters who fuel the excitement in Filmfest DC's selection of international thrillers and crime dramas. This is edge-of-your-seat movie fun.

Films selected for this year's *Trust No One* series include:

- **11.6** (France)
- **Act Zero** (India)
- **Cold Eyes** (Taiwan)
- **From Tehran to Heaven** (Iran)
- **The German Doctor** (Argentina)
- **The Keeper of Lost Causes** (Denmark)
- **The Mercury Factor** (Italy)
- **Traffic Department** (Poland)
- **The Verdict** (Belgium)

FEAST YOUR EYES

Films on Food Hungry for Some Great New films?

While watching good food on the movie screen won't make you fat, you might want to make a reservation at your favorite restaurant for after the show. This Filmfest DC assortment contains memorable films in which food plays a central role, stirred with the human drama that often surrounds our gastronomic pleasures. Grab your box of popcorn and enjoy.

Films selected for this year's *Feast Your Eyes* series include:

- **Le Chef** (France)
- **Eden** (Germany)
- **Love and Lemons** (Sweden)
- **Paulette** (France)
- **Romantic Brasserie** (Belgium)
- **Zone Pro Site: A Moveable Feast** (Taiwan)

Sponsored by:



Love and Lemons

JUSTICE MATTERS

Do the Right Thing

When an individual or group has experienced an injustice, filmmakers use their talents and craft to make us aware and, hence, call us into action. The *Justice Matters* focus within Filmfest DC highlights this tradition of using film to expand our awareness and understanding of social justice issues around the globe.

We want to thank the CrossCurrent Foundation for their support in helping to make this series possible.

Films selected for this year's *Justice Matters* series include:

- **Al Helm: Martin Luther King in Palestine** (USA)
- **Beyond the Walls** (USA)
- **The Golden Dream** (Mexico)
- **Lakshmi** (India)
- **Return to Homs** (Germany/Syria)



One film will receive the Justice Matters Award. The award jury consists of:

Angelica Das

Associate Director, Center for Social Media, American University

Conrad Martin

Executive Director, Stewart R. Mott Foundation and Executive Director of the Fund for Constitutional Government

Montr'e Aza Missouri

Founder and Director, Howard Film Culture



Lakshmi

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 in Filmfest DC are 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 and supported by a grant from the Wyncote Foundation.

**Wyncote
Foundation**

FlimfestDC.org

HIGHLIGHTS

CIRCLE AWARD

The Circle Award is a juried competition of selected films deserving of increased recognition. Films in competition were selected by the festival's programming committee, and the winner will be determined by a jury of accomplished film professionals.

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 include:

- **Bad Hair** (Venezuela)
- **Half of a Yellow Sun** (Nigeria)
- **Ilo Ilo** (Singapore)
- **Once Upon a Time in Shanghai** (Hong Kong)
- **Rock the Casbah** (France/Morocco)
- **The Verdict** (Belgium)

The award jury consists of:

Susan Barocas

Competition Coordinator, Writer/Producer

Alberto Casciero

Former Dean, Learning Resources Division, UDC

Manjula Kumar

Smithsonian Institution

Gregory McGruder

National Geographic Society

Catherine Wyler

Producer



Once Upon a Time in Shanghai

FILMFEST DC AUDIENCE AWARD

Filmfest DC will present two awards: one to the feature film and one to the documentary voted the most popular by our audience. Ballots will be available after each screening.

All award winners will be announced on Closing Night.

Sponsored by:



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 present 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.

Films selected for this year's competition include:

- **Harmony Lessons** (Kazakhstan)
- **King Ordinary** (Germany)
- **Of Horses and Men** (Iceland)
- **Remote Control** (Mongolia)
- **Viktoria** (Bulgaria)
- **We are the Nobles** (Mexico)

The award jury consists of:

Felix Angel

Former Curator,
Inter-American Development Bank

Harvey Feigenbaum

Director, Film Studies Program,
George Washington University

Peggy Parsons

Curator, Department of Film Programs,
National Gallery of Art



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

FILMFEST DC FOR KIDS

Filmfest DC will host students from the DC public schools for a free screening of *Ernest & Celestine*, the French Oscar® nominee for Best Animated Feature. The film is co-presented with the Mayor's Office of Motion Picture & Television Development, the DC Arts and Humanities Collaborative, and Landmark Cinemas. The *LA Weekly* called *Ernest & Celestine* "a pure delight." French newspaper *Le Monde* said, "To call it one of the most beautiful animated films in recent years is not enough. It is simply enchanting."

Deep below snowy, cobblestone streets lives a civilization of hardworking mice that are terrified of the bears that live above ground. Unlike her fellow mice, Celestine is an artist and a dreamer. When she nearly ends up as breakfast for bear troubadour Ernest, the two form an unlikely bond.



Catalog cover by Alexis Thornlow

TRUST NO ONE

11.6

Philippe Godeau

France, 2013, 102 minutes, color

A French heist film of uncommon intelligence and distinction, *11.6* is a measured retelling of what's known of a true story in which an armored car driver, Toni Musulin (*The Intouchables'* Francois Cluzet, here resembling a Gallic Dustin Hoffman), made off with \$17 million dollars (11.6 million euros) in late 2009 without firing a shot. Many of the intriguing details of this odd caper are public knowledge, so producer-turned-director Philippe Godeau has chosen to make a low-key character thriller more about the journey than the destination. Cluzet's Musulin is a man of many contradictions and mysterious motives: Did he really decide to stage the robbery not for the money but out of revenge for the company's treatment of him? Why the red Ferrari and the bank loans? Almost existential in its elusiveness, *11.6* pioneers a new kind of film noir: the Whydunnit.—*Eddie Cockrell*

IN FRENCH WITH ENGLISH SUBTITLES

Saturday, April 19, 4:45 p.m., Avalon Theatre

Sunday, April 20, 2:45 p.m., Avalon Theatre



CIRCLE AWARD

BAD HAIR

Mariana Rondon

Venezuela, 2013, 93 Minutes, color

Junior is a beautiful nine-year-old boy with gorgeous brown eyes, a petite frame, and a head of luxurious dark locks. His obsession is to straighten his curls and acquire a completely new look befitting his emerging fantasy image of himself as a long-haired singer. As his school picture day approaches, his desire turns into a fiery longing. Junior's mother, Marta, is barely staying afloat financially and emotionally. Although she loves her children and would do anything for them, she cannot take Junior's insistence over his hair and changing his appearance. The boy's grandmother, however, encourages his behavior even though she knows why he repeatedly visits the same newsstand every morning, the one tended by a handsome, slick young man. Junior doesn't even know yet what it means to be gay, but the very idea sets Marta off to "correct" his behavior before it's too late.—*Toronto International Film Festival*

IN SPANISH WITH ENGLISH SUBTITLES

Friday, April 25, 6:30 p.m., Landmark's E Street Cinema

Saturday, April 26, 6:00 p.m., Landmark's E Street Cinema



TRUST NO ONE

ACT ZERO

Goutam Ghose

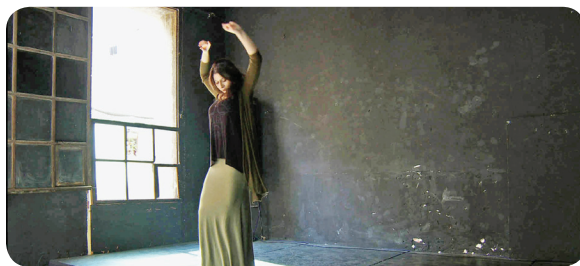
India, 2013, 128 minutes, color

Award-winning filmmaker Goutam Ghose ventures into an intense exploration of the intricate contradictions and multilayered, coexisting complex realities of the Indian landscape. The film's title alludes to the narrative countdown to its final scene as *Act Zero* zeros in on conveying Ghose's message of exposing the dichotomy of a country that aspires to be counted among the leading nations of the world while it paradoxically continues to battle with inner conflicts and turmoil. Agni Bose (Priyanshu Chatterjee) is a strategic head of a company that intends to extract rich mineral deposits from a tribal area. During one of his trips to the tribal area, he meets young journalist Raka Biswas (Konkona Sensharma). The film portrays a sharp contrast between the executive's wasteful abundance and the journalist's sympathy for the indigence of rural India, dovetailed with the nationalistic feeling that prevails in these two worlds.—*Various sources*

IN BENGALI WITH ENGLISH SUBTITLES

Sunday, April 20, 2:00 p.m., Landmark's E Street Cinema

Monday, April 21, 8:45 p.m., Landmark's E Street Cinema



AMERICAN PREMIERE

GLOBAL RHYTHMS

BAJARÍ: GYPSY BARCELONA

Eva Vila

Spain, 2013, 94 minutes, color

A variety of colorful characters populate this foot-tapping documentary about the vibrant flamenco community in Barcelona. We encounter young Juanito, who dances joyously at every opportunity, and his uncle Juan "El Coco" Manzano, a noted gypsy singer. There's also Mercedes Amaya "La Winy" and her daughter Karime, who are niece and grand-niece, respectively, of legendary flamenco dancer Carmen Amaya. The latter's legend looms large for the musicians. She is, after all, honored with a fountain in her name in the middle of town. The film follows preparations for a concert that will bring La Winy and Karime onstage together for the first time in years. It is amusing to watch the experienced flamenco guitarists struggle to follow Karime's lightning-fast footwork. In between, we see the artists' daily lives, from raising pigeons to buying custom-made flamenco shoes to working as a blacksmith. Whatever the task, making music is involved.—*Dave Nuttycombe*

IN SPANISH WITH ENGLISH SUBTITLES

Sunday, April 20, 5:15 p.m., Landmark's E Street Cinema

Thursday, April 24, 6:30 p.m., AMC Mazza Gallerie

JUSTICE MATTERS

AL HELM: MARTIN LUTHER KING IN PALESTINE

Connie Field

USA, 2013, 96 minutes, color

In March 2011, a Christian gospel choir and American academic and playwright Dr. Clayborne Carson travelled to the Holy Land to tour the West Bank with a Palestinian production of a play about the too-short life and tumultuous times of pastor, activist, humanitarian, and civil rights leader Martin Luther King, Jr. The resulting cultural exchange, creatively exciting, often emotionally charged, and not without tension or tragedy, gives each group a greater understanding of the other and unites them in the common and inspiring bond of artistic endeavor. Among the most popular works at the recent, prestigious Vancouver International Film Festival, the new film from Connie Field, director of *The Life and Times of Rosie the Riveter* and *Have You Heard From Johannesburg*, Al Helm—Arabic for "the dream" and an apt metaphor for both Dr. King's work and the goals to which this troupe aspire—is a transformative experience.—*Eddie Cockrell*

IN ENGLISH, ARABIC, AND HEBREW WITH ENGLISH SUBTITLES

Tuesday, April 22, 8:45 p.m., Goethe-Institut

Wednesday, April 23, 6:30 p.m., Landmark's E Street Cinema



BELLE

Amma Asante

United Kingdom, 2013, 105 minutes, color

In late eighteenth-century England, Dido Elizabeth Belle is born to a white British admiral and a black Caribbean slave. Although the admiral's wealthy family is appalled, custom dictates that they raise Dido as an aristocrat. Britain's imposing Lord Mansfield is both Dido's uncle and the family patriarch and demands that she respects both the law and the social codes of her station. She is a lady, but an embarrassment. How will she ever find a husband? *Belle* is a stunning, romantic film that brings new insights into its time. Interesting and thought provoking, it offers all the pleasures of period drama but comes back to Dido's simple but profound question: "How may I be too high in rank to dine with the servants but too low to dine with my family?" —*Toronto International Film Festival*

Wednesday, April 23, 6:30 p.m., Landmark's Bethesda Row Cinema





JUSTICE MATTERS
BEYOND THE WALLS
Gayle Embrey

Argentina/Australia/El Salvador/Israel/Liberia/Palestine/Slovenia/USA/UK, 2014, 92 minutes, color

As one of the artists in Gayle Embrey's globe-trotting documentary about community murals puts it, the public space is always political. So painting pictures on the sides of buildings is more than just simple decoration. *Beyond the Walls* profiles people who come together to express their stories and histories through art. As one community organizer says, "Everybody has a story. And everybody should have the right to tell it." We meet a woman in Argentina who rediscovers the parents she never knew—who were "disappeared" during that country's 1976 coup—and are now memorialized on a street mural. In Brooklyn and El Salvador, women collaborate to use art for social change. In Northern Ireland, Liberia, and Australia, murals examine a difficult past; in the West Bank, a troubled present. Pubic murals "don't create peace," says one community activist, "but they are messages of possibility." —*Dave Nuttycombe*

Wednesday, April 23, 8:45 p.m., Goethe-Institut
Friday, April 25, 6:30 p.m., Landmark's E Street Cinema

CAIRO DRIVE

Sherief Elkatsha
Egypt/USA, 2013, 77 minutes, color

Any Washingtonian feeling overwhelmed by D.C.'s traffic woes needs to see this jaw-dropping documentary about the human cost of the barely controlled chaos that occurs every day and night on the roads of Cairo. The camera captures the city of 20 million people from all angles. We watch the staggering congestion from overhead, through the windshield, and even while dodging cars on the road—and the sidewalks, which are also fair game for drivers. Residents don't need to know how to drive or even take a test to get a license, as one clueless young woman explains before driving away, cell phone glued to her ear. Cabbies explain the "honking language" of car horns, much of which seems dedicated to curses. A well-intentioned Catch-22 forbids delivery trucks from certain areas, which forces business owners to drive out to meet their goods—and cause even more traffic. —*Dave Nuttycombe*

IN ARABIC AND ENGLISH WITH ENGLISH SUBTITLES

Wednesday, April 23, 6:30 p.m., Goethe-Institut
Thursday, April 24, 6:30 p.m., Geothe-Institut



TRUST NO ONE
COLD EYES

Cho Ui-seok, Kim Byung-seo
South Korea, 2013, 119 minutes, color

The Korean Police Force Special Crime Unit (SCU) tracks high-profile criminals using the most sophisticated surveillance technology, but the real work is accomplished by perseverance and perception. Young Ha Yoon-ju (Han Hyo-joo) wants to be one of the select few, and she seems to have the necessary skills—a photographic memory, for starters. But gruff Chief Hwang Sang-jun (Seol Kyung-gu) needs convincing. When a spectacular bank robbery occurs in broad daylight, the chief relents and puts Yoon-ju on the squad and on the trail of James (Jung Woo-sung), the cold-hearted mastermind who always seems one step ahead of the police. Like the sudoku puzzles that the chief likes to play, both the heists and the chases in *Cold Eyes* are elaborately constructed. As Yoon-ju racks her memory for clues, we rewatch crucial scenes over and over and discover that the surprising solution was always hiding in plain sight. —*Dave Nuttycombe*

IN KOREAN WITH ENGLISH SUBTITLES

Sunday, April 20, 3:00 p.m., AMC Mazza Gallerie
Monday, April 21, 8:45 p.m., AMC Mazza Gallerie



FEAST YOUR EYES
LE CHEF

Daniel Cohen
France and Spain, 2012, 84 minutes, color

In this delicious comedy about the behind-the-scenes antics in the food industry, Jean Reno plays veteran chef Alexandre Lagarde, who runs a three-star restaurant that carries his name. A new CEO wants to modernize and bring in a new menu or chef. As Lagarde frets over his future, brash young cook Jacky (Michaël Youn) stumbles into his kitchen. Jacky has memorized all of Lagarde's recipes and scolds him for considering changing them—except for using Jacky's own improvements. The two headstrong men team up to foil the CEO's plans. Along the way, we are treated to delightful discourse on great dining and a bounty of wondrous dishes. *Le Chef* has a lot of fun at the expense of the current trend for molecular cuisine, whereby dinner is whipped up like a chemistry experiment and the resulting squiggly shapes are presented as being somehow preferable to the real thing. —*Dave Nuttycombe*

IN FRENCH WITH ENGLISH SUBTITLES

Sunday, April 20, 7:00 p.m., Landmark's E Street Cinema
Tuesday, April 22, 6:30 p.m., Landmark's Bethesda Row Cinema

FilmfestDC.org

THE DOUBLE

Richard Ayoade
UK, 2013, 93 minutes, color

"You're in my place." So begins meek James's (Jesse Eisenberg) decline into a nightmare while commuting to work. James is referring to his usual seat on the subway, but it's a phrase with horrifying echoes. The man in his seat looks exactly like him: a double. When James arrives at work, he finds that this double has taken his job in the company. Regularly humiliated by his boss, the neurotic James now has to deal with a doppelganger who is everything he is not: confident, charming, successful, and superficial. *The Double* draws on cinema's rich history of paranoia and yet is a stark, comic original. —*Toronto International Film Festival*

Tuesday, April 22, 6:30 p.m., Landmark's E Street Cinema
Thursday, April 24, 6:30 p.m., Landmark's Bethesda Row Cinema





FEAST YOUR EYES

EDEN

Michael Hofmann

Germany/Switzerland, 2006, 93 minutes, color

Eden was presented by Filmfest DC eight years ago and although our audience raved about the film, it never received commercial distribution in the United States. This year's *Feast Your Eyes* series provides reason to give it a reprise. Writer-director Michael Hofmann mixes disparate emotions into a filling meal of a film. *Eden* is the beguiling story of the unusual friendship between corpulent, committed chef Gregor (Josef Ostendorf) and waitress Eden (German TV star Charlotte Roche), who's stuck in a rut with dance instructor husband Xaver (Devid Striesow) and daughter Leonie (Leonie Stepp), who has Down syndrome. Gregor makes Leonie a chocolate birthday cake, and with one taste Eden is in thrall with his culinary charisma. At first, such cucina erotica as bulls' testicles and chocolate cola sauce stimulate her home life with Xaver, but, when Eden announces she's pregnant, her husband fears the worst.—*Eddie Cockrell*

IN GERMAN WITH ENGLISH SUBTITLES

Sunday, April 20, 4:45 p.m., Landmark's E Street Cinema

Wednesday, April 23, 6:30 p.m., Landmark's E Street Cinema

EVERYTHING WE LOVED

Max Currie

New Zealand, 2014, 101 minutes, color

How far would you go to rebuild your life after the unthinkable has happened? Writer-director Max Currie confronts this question in his quietly confident debut feature, shot in the lonesome New Zealand countryside. Charlie (Brett Stewart) is a small-time magician struggling to make ends meet far outside of town. Home movies reveal that he had a picturesque life with wife Angela (Sia Trokenheim) as the young couple welcomed their first child. Now Charlie is alone and struggling to connect with Tommy (Ben Clarkson), a young boy who is angry and missing his mother. Five-year-old Clarkson is a natural performer, skilled at breaking your heart. When Angela suddenly shows up again, secrets are revealed and start to unravel as she and Charlie struggle to find a path to happiness once more. "I'm fascinated by good people doing bad things," Currie has said. You'll be fascinated, too.—*Dave Nuttycombe*

Friday, April 18, 6:30 p.m., Avalon Theatre

Sunday, April 20, 7:15 p.m., Avalon Theatre



THE LIGHTER SIDE

FAMILY UNITED

Daniel Sanchez Arevalo

Spain, 2013, 101 minutes, color

As the 2010 World Cup soccer final unfolds, Efrain (Patrick Criado) is about to marry Carla (Arancha Marti) in their village outside Madrid. Efrain's father (Hector Colome) has summoned his son's four brothers to attend, and each of them arrives with their own issues and baggage. As the game unfolds—and the guests remained riveted on the soccer match—disasters such as missing wedding rings and discrete infidelities actually bring the family closer together. Add to the mix several alt-country songs by Josh Rouse and a framing device involving Stanley Donen's classic Hollywood musical *Seven Brides for Seven Brothers*, and director Daniel Sanchez Arevalo's latest hit (*Cousinhood*, FFDC 2012) becomes a sprightly wedding comedy with a novel twist. One of the four new Spanish films nominated for Best Picture at the country's Oscar®-equivalent Goya Awards, *Family United* earned Roberto Alamo the Best Supporting Actor prize for portraying childlike sibling Benjamin.—*Eddie Cockrell*

IN SPANISH WITH ENGLISH SUBTITLES

Friday, April 18, 8:45 p.m., Avalon Theatre

Friday, April 25, 6:30 p.m., AMC Mazza Gallerie

8 28th Annual Filmfest DC



AMERICAN PREMIERE

THE LIGHTER SIDE

EXCUSE MY FRENCH

Amr Salama

Egypt, 2014, 99 minutes, color

When the father of young Christian student Hany (Ahmed El Dash) keels over at the dinner table, his mother takes the boy out of private school and enrolls him in a chaotic public institution. To fit in he claims to be Muslim like everyone else, leading to largely humorous situations that underscore the importance of religious tolerance and social integration. Perhaps the newest work in this year's program, *Excuse My French* was selected to open Egypt's prestigious Luxor Egyptian and European Film Festival and was a box-office smash upon domestic release in late January 2014. The irony is that the script was held up for four years by censors concerned that the finished film would ignite religious passions. They needn't have worried: generous of spirit and exuberantly performed, *Excuse My French* not only entertains but speaks to an independent film industry on the rise in Egypt.—*Eddie Cockrell*

IN ARABIC WITH ENGLISH SUBTITLES

Sunday, April 20, 5:00 p.m., Avalon Theatre

Friday, April 25, 6:30 p.m., Avalon Theatre

A FIVE STAR LIFE

Maria Sole Tognazzi

Italy, 2013, 85 minutes, color

Working in the quality-assurance business offers no assurance that your own life will be high quality. Irene (Margherita Buy) travels to the most luxurious hotels and resorts in the world as a mystery guest, secretly rating the quality of service and then providing the companies with a detailed report. Although that profession may sound glamorous, it's really just a job, and all the global traveling—to Paris, Tuscany, Gstaad, Morocco, and other locales—leaves little time for Irene to work on herself. Approaching middle age, Irene watches her sister's family from the sidelines. Then her ex announces that he's having a child with his new girlfriend, after not wanting children with Irene. While in Germany, Irene meets Kate (Lesley Manville), an unconventional English anthropologist on a book tour. Their conversation finally moves Irene to examine the quality of her own life much more closely.—*Dave Nuttycombe*

IN ITALIAN WITH ENGLISH SUBTITLES

Sunday, April 20, 5:30 p.m., AMC Mazza Gallerie

Friday, April 25, 6:30 p.m., Avalon Theatre



FlimfestDC.org

AMERICAN PREMIERE
TRUST NO ONE
FROM TEHRAN TO HEAVEN

Abolfazi Saffary
Iran/Germany, 2013, 75 minutes, color

Strange and almost apocalyptic things are happening all around Ghazal (Mahnaz Afshar) in an unnamed Iranian metropolis: Mechanical and electronic items are on the blink, fights are breaking out on the street, and people hurry past with a fearful sense of purpose. Newly pregnant, she returns home to find her house ransacked and her biochemist husband Farhad missing, with only a note announcing he's "gone to heaven." Thus begins a fearful odyssey that takes the determined Ghazal on a mad dash through the city, into the middle of the desert, and back again in search of answers. Director Abolfazi Saffary imbues the startling, often surreal narrative with an almost dreamlike visual urgency that keeps the viewer both off balance and engrossed. For genre and Iranian film fans alike, *From Tehran to Heaven* is a completely original and utterly memorable film.—*Eddie Cockrell*

IN PERSIAN WITH ENGLISH SUBTITLES

Sunday, April 20, 5:15 p.m., Avalon Theatre
Tuesday, April 22, 8:45 p.m., Landmark's Bethesda Row Cinema



TRUST NO ONE
THE GERMAN DOCTOR

Lucia Puenzo
Argentina, 2013, 94 minutes, color

In 1960, an Argentine family befriends a charming German doctor on their way to the remote town of Bariloche. He quickly takes a keen interest in their daughter Lilith, a girl undersized for her age. The family opens an inn and takes him in as a guest, but the father becomes suspicious when the doctor opens a genetic research lab. He turns out to be one of the most infamous Nazi war criminals, Joseph Mengele. Director Lucia Puenzo won a berth in the Un Certain Regard section of the Cannes Film Festival for *The German Doctor*, her third film, which she adapted from her own speculative novel.—*Palm Springs International Film Festival*

IN GERMAN AND SPANISH WITH ENGLISH SUBTITLES

Monday, April 21, 6:30 p.m., Landmark's Bethesda Row Cinema
Friday, April 25, 8:30 p.m., Avalon Theatre



FlimfestDC.org



THE GALAPAGOS AFFAIR: SATAN CAME TO EDEN

Daniel Geller, Dayna Goldfine
USA/Ecuador/Germany/Norway, 2013, 120 minutes, color and black & white

The far-flung Galapagos Islands were once called the "Enchanted Isles," and in the 1920s and 1930s the lure to leave civilization behind drew some Europeans, Germans in particular, to make the ultimate get-away-from-it-all journey. Friedrich Ritter and Dore Strauch both left spouses behind to set up housekeeping together on the most remote of these volcanic rocks in the Pacific Ocean. Inevitably, others found their way to the tiny island, including the Ritter family and a baroness and her two young male aides-de-camp. The Nietzsche-loving Friedrich was particularly put off by the interlopers and soon everyone's paradise became just another over-crowded neighborhood. The film draws on amazing vintage film footage and photographs — fortuitously shot by the crew of a passing scientific vessel — and strong voice performances by Cate Blanchett, Diane Kruger, Connie Nielsen, Josh Radnor, and others to tell this surprisingly true story of human nature at its most basic. —*Dave Nuttycombe*

Saturday, April 19, 9:00 p.m., Goethe-Institut
Sunday, April 20, 7:00 p.m., Goethe-Institut



GLOBAL RHYTHMS
GISELLE

Toa Fraser
New Zealand, 2013, 104 minutes, color

The much-loved ballet is given both a respectful, traditional staging and a modern interpretation in Toa Fraser's lively film of the Royal New Zealand Ballet production. Gillian Murphy dances the title role of the innocent peasant girl who loves to dance but is forbidden to, with Qi Han as Albrect, the duplicitous nobleman whose naive actions lead to tragic consequences. The full scope of the choreography by Johan Kobborg and Ethan Stiefel and the ballet's romantic story are clear throughout. Between acts, the camera follows the characters offstage. Here, director Fraser cuts to scenes of the actors, now in modern dress and in real locations. In beautiful fields, busy urban streets, and during rehearsals, Murphy and Han continue the tale. These interludes, shot music-video style with a pop music soundtrack, bring the Rhineland of the Middle Ages closer to home. —*Dave Nuttycombe*

Tuesday, April 22, 8:30 p.m., Landmark's Bethesda Row Cinema
Saturday, April 26, 1:30 p.m., AMC Mazza Gallerie

AMERICAN PREMIERE
GARE DU NORD

Claire Simon
France, 2013, 119 minutes, color

An unclassifiable hybrid of imagination and sociology, *Gare du Nord* is above all a complex portrait of a familiar city space. Mapping the Parisian railway station and its many layers above and below ground, Claire Simon depicts a restless crossroads of stories, encounters, and fantasies. Reda Kateb (*Zero Dark Thirty*) is Ismaël, a doctoral student researching the station and its various populations, and Nicole Garcia is Mathilde, an academic on the eve of a major operation. As they tentatively fall for each other, they cross paths with the multitudes that make up the station's daily life: guards, railway workers, shop assistants, street people, a harassed estate agent (Monia Chokri), and a TV presenter (François Damiens) in search of his missing daughter. Simon's ever-shifting perspective builds up a detailed mosaic of the station as global village, souk, and microcosm of Paris itself in a political yet romantic film.—*London Film Festival*

IN FRENCH WITH ENGLISH SUBTITLES

Friday, April 18, 8:30 p.m., Landmark's E Street Cinema
Friday, April 25, 8:30 p.m., Embassy of France



JUSTICE MATTERS
THE GOLDEN DREAM

Diego Quemada-Diez
Mexico/Spain, 2013, 109 minutes, color

Straight from the Un Certain Regard section of the Cannes International Film Festival and recent winner of the Best International Film Accolade at the Mumbai Film Festival, first-time director Diego Quemada-Diez's *The Golden Dream* is the latest and most skillful drama following the harrowing and compelling plight of undocumented immigrants in search of a better life. Sixteen-year old Juan strikes out from his Guatemalan barrio toward Los Angeles with friends Sara (Karen Martinez) and Samuel (Carlos Chajon), later picking up quiet Indian teen Chauk (Rodolfo Dominguez). Although they're determined, they're beset by challenges throughout the trip that illustrate how difficult and elusive the dream of a better life can be. With its earnest, nonprofessional cast and good old-fashioned 35mm photography, *The Golden Dream* is an arresting first film that flags Quemada-Diez as a filmmaker to watch.—*Eddie Cockrell*

IN SPANISH AND TZOTZIL WITH ENGLISH SUBTITLES

Tuesday, April 22, 6:30 p.m., Goethe-Institut
Thursday, April 24, 8:15 p.m., Landmark's E Street Cinema



GORE VIDAL: THE UNITED STATES OF AMNESIA

Nicholas Wrathall

USA, 2013, 89 minutes, color

"Style," Gore Vidal once wrote, "is knowing who you are, what you want to say, and not giving a damn." The political commentator, essayist, critic, author, screenwriter, and teller of truths as he saw them passed away nearly two years ago, and now writer-producer-director Nicholas Wrathall, working with Vidal's D.C.-born nephew Burr Steers, has made the definitive overview of his eventful life and career. From Vidal's well-to-do childhood through the cultural storm kicked up by his early novels, his high-profile presence as a groundbreaking media intellectual and political candidate, Wrathall covers all the high points. There is Vidal jousting with William F. Buckley, Jr. during the 1969 political conventions, goading Norman Mailer on "The Dick Cavett Show," and debating anyone he confronted. Participants include Christopher Hitchens, Steers, Cavett, Tim Robbins, and Sting. Oh, and Vidal does a killer impression of John F. Kennedy.—Eddie Cockrell

Friday, April 18, 6:30 p.m., Goethe-Institut

Monday, April 21, 8:45 p.m., Landmark's Bethesda Row Cinema



THE GREAT PASSAGE

Yuya Ishii

Japan, 2013, 133 minutes, color

At first blush the 15-year process of assembling and writing a dictionary might not seem a compelling dramatic subject, yet this is precisely what Yuya Ishii has accomplished in the sublime, intimate bibliophile epic *The Great Passage*. The title is the name bestowed on the projected 240,000-word volume, which is undertaken in 1995 by Tomohiro Matsumoto (Go Kato), who has great ambitions for the tome. As time passes, the lives of Matsumoto and his dedicated colleagues are tightly intertwined with their task, offering finely-observed moments of drama and comedy. Winner of a handful of important awards in its home country, including most recently the Japanese Oscar® equivalent of Best Picture, Director, Actor, and Screenplay, *The Great Passage* also represented Japan in the recent Best Foreign Language Academy Award® race. For those who love language and attention to detail, *The Great Passage* is a deeply rewarding experience.—Eddie Cockrell

IN JAPANESE WITH ENGLISH SUBTITLES

Co-presented with JAPAN FOUNDATION NEW YORK

Friday, April 18, 8:30 p.m., AMC Mazza Gallerie

Saturday, April 26, 3:45 p.m., AMC Mazza Gallerie

FIRST FEATURE

HARMONY LESSONS

Emir Baigazin

Germany/France/Kazakhstan, 2013, 115 minutes, color

Writer-director Emir Baigazin announces himself as a major new voice with this startling, ecstatically received Darwinist debut feature that has swept the festival circuit with awards at Berlin and Tribeca. Thirteen-year-old Aslan lives with his grandmother in rural Kazakhstan, where young thugs run the local schoolyard like an extortion racket and systematically bully children for their money. After he is humiliated and then ostracized, Aslan begins to withdraw and exhibit obsessive hygiene and other weird behaviors. Burying himself in studies, he quietly and methodically prepares his revenge. How can he survive the bullies without becoming a bully? Will the new kid Mirsayan save him? In *Harmony Lessons*, symbolism and striking cinematography help us navigate the complicated landscape of a teenager's mind after the collapse of the Soviet bloc.—Various sources

IN KAZAKH WITH ENGLISH SUBTITLES

Sunday, April 20, 12:00 p.m., Goethe-Institut

Saturday, April 26, 1:45 p.m., Landmark's E Street Cinema



CIRCLE AWARD

HALF OF A YELLOW SUN

Biyi Bandele

UK/Nigeria, 2013, 106 minutes, color

Starring Oscar® nominee Chiwetel Ejiofor (*Twelve Years a Slave*) and Hollywood starlet Thandie Newton (*Mission Impossible II*) and based on the acclaimed novel by Chimamanda Ngozi Adichie, *Half of a Yellow Sun* chronicles an extended family's perseverance during Nigeria's brutal civil war from 1967 to 1970. The film is the triumphant directorial debut of Nigerian playwright Biyi Bandele. As Nigeria celebrates its early 1960s freedom from British rule, well-to-do sisters Olanna (Newton) and Kainene (Anika Noni Rose) go their own ways, Olanna to set up house with radical academic Odenigbo (Ejiofor) and Kainene, eventually, to a relationship with gentle British teacher Richard (Joseph Mawle). As tensions spread throughout the country, conflicts break out in the families as well, forcing frantic relocations and stretching the bonds of sisterhood to the limit. Working from his own astute adaptation of the narratively complex book, Bandele has constructed an urgent epic that deservedly won the People's Choice award at the recent Toronto International Film Festival. —Eddie Cockrell

IN ENGLISH AND IGBO WITH ENGLISH SUBTITLES

Saturday, April 19, 4:15 p.m., AMC Mazza Gallerie

Sunday, April 20, 7:30 p.m., AMC Mazza Gallerie

HE WHO GETS SLAPPED

Victor Seastrom

United States, 1924, 82 minutes, black & white

With live musical performance by the Alloy Orchestra

Sweden's Victor Sjöström (known as Victor Seastrom in Hollywood) crafted beautifully perceptive portrayals of the human condition years before the cinema had added any soundtracks. In the silent film *He Who Gets Slapped*, Lon Chaney plays an esteemed scientist who becomes a circus clown when he discovers that his wealthy backer has stolen both his wife and his precious research. Night after night, the clown stages his trauma before an uncaring public audience. An adaptation of a 1914 Russian Symbolist play, *He Who Gets Slapped* is ideal for the Alloy Orchestra's percussive sounds. Alloy is one of the most celebrated bands focusing on avant-garde musical scores to accompany films of the silent era. "Despite the Pagliacci triangle, this experimental masterwork is about infinitely more than the tears of a clown," says Arne Lunde, associate professor in the Scandinavian Section at UCLA.—Various sources

Saturday, April 19, 2:00 p.m. National Gallery of Art, FREE



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HELSINKI, FOREVER

Peter von Bagh
Finland, 2008, 74 minutes, color

An exquisite collage portrait of Finland's capital city as captured by the country's leading feature and documentary filmmakers over a period of 100 years, *Helsinki, Forever* is also an essay on Finnish culture in a broader sense, following an emotional logic that questions the ephemeral nature of history itself in a search for the "real" heart and soul of the city. Award-winning Finnish filmmaker, critic, and historian Peter von Bagh has directed more than 60 documentaries and published more than 30 books and is artistic director for 2 major international festivals. His iconic radio and television programs have shaped the opinions of countless Nordic filmgoers for decades.—*Various sources*

IN FINNISH WITH ENGLISH SUBTITLES

Helsinki, Forever will be introduced by Sami van Ingen, Finnish filmmaker, curator, and great-grandnephew of American filmmaker Robert Flaherty (*Nanook of the North*).

Shown with
STATION
Peter von Bagh
Finland, 1989, 31 minutes, color

In the short film *Station*, people, space, and time collide with history in an atmospheric portrait of the legendary Helsinki Central railway station.—*Various sources*

IN FINNISH WITH ENGLISH SUBTITLES

Sunday, April 27, 4:00 p.m. National Gallery of Art, FREE

TRUST NO ONE
THE KEEPER OF LOST CAUSES
Mikkel Norgaard

Denmark/Germany/Sweden, 2013, 96 minutes, color

"True Detective" fans at loose ends between seasons one and two will rejoice at the Washington premiere of director Mikkel Norgaard's nail-biting adaptation of the international best-selling novel about two damaged cops who latch on to the cold case to end all cold cases. When moody and hot-headed homicide detective Carl Mørck (Nikolaj Lie Kaas) is transferred to the newly formed Department Q and tasked with solving cold cases alongside similarly disciplined Assad (Fares Fares), things look bleak. But the mysterious suicide of rising politician Merete Lynggaard (Sonja Richter) draws them both into a hellish predicament. With a script and cinematography by original *Girl with the Dragon Tattoo* screenwriter Nikolaj Arcel (who also directed *A Royal Affair*) and D.P. Eric Kress, as well as Kaas's Rust Cohle-level performance as Mørck, *The Keeper of Lost Causes* cries out for a sequel or a series.—*Eddie Cockrell*

IN DANISH WITH ENGLISH SUBTITLES

Saturday, April 19, 8:45 p.m., AMC Mazza Gallerie

Saturday, April 26, 9:30 p.m., Avalon Theatre



FlimfestDC.org

THE LIGHTER SIDE
HUNTING ELEPHANTS

Reshef Levi
Israel/USA, 2013, 107 minutes, color

An unlikely quartet teams up to rob a bank in this raucous comedy, but there's much more going on than a simple heist. Family secrets, sex, love, and other factors drive a pair of retirees, a 12-year-old boy, and an English lord to consider such a rash act. After his father dies at work and the weaselly bank manager stiffes his mother on the pension, young Jonathan (Gil Blank) is encouraged by his grandfather (Sasson Gabai), a barely-reformed gangster, to get revenge by stealing the bank's money. Along for the ride are grandpa's friend Nick and Lord Michael Simpson, a failed actor on the run played with wonderfully overwrought abandon by Patrick Stewart. The lord may not actually be a nobleman, grandpa may not be such a grump, and Jonathan may have more smarts than everyone. And no elephants were harmed in the making of this motion picture.—*Dave Nuttycombe*

IN HEBREW AND ENGLISH WITH ENGLISH SUBTITLES

Saturday, April 19, 9:00 p.m., Avalon Theatre
Tuesday, April 22, 6:30 p.m., AMC Mazza Gallerie



CIRCLE AWARD
ILO ILO

Anthony Chen
Singapore, 2013, 99 minutes, color

Young Jiale (a convincing Koh Jia Ler) is either a naturally difficult child or going through a troublesome phase—or perhaps both. His mother Hwee (Yann Yann Yeo) is at her wit's end after repeatedly being called to school following Jiale's misadventures. It doesn't help that her company is laying off people and at home husband Teck (Tian Wen Chen) isn't providing much support, either. Hwee decides she needs more help and hires Teresa (Angeli Bayani), a Filipino woman who has left her family behind to come to Singapore in search of a better life. It takes all of Teresa's patience and energy to look after the uncooperative Jiale and accommodate Hwee's increasing housework demands. Set in 1997, writer-director Chen's film captures the increasingly desperate mood that settles in when options fade away.—*Dave Nuttycombe*

IN MANDARIN, TAGALOG, AND HOKKIEN WITH ENGLISH SUBTITLES

Co-presented with EMBASSY OF THE REPUBLIC OF SINGAPORE
WASHINGTON D.C.

Saturday, April 19, 4:30 p.m., Landmark's E Street Cinema
Tuesday, April 22, 6:30 p.m., Landmark's Bethesda Row Cinema

FIRST FEATURE
THE LIGHTER SIDE
KING ORDINARY

David Dietl
Germany, 2013,
97 minutes, color

Thomas Muller is hopelessly average, earning him nothing but yawns from his wife and teenage son. It is a trait, however, that makes him the perfect target for a research company that can turn his middle-of-the-road opinions into big results for corporations and political candidates that want to attract the attention of the everyday man. When Thomas agrees to a dubious job at the company—he mostly goes shopping and has small talk with his boss—his tastes and opinions suddenly start appearing everywhere. *King Ordinary* is a dark comedy that takes us on a journey along with the character to discover just how deep the game of deception can go.—*Palm Springs International Film Festival*

IN GERMAN WITH ENGLISH SUBTITLES

Friday, April 18, 6:30 p.m., Landmark's E Street Cinema
Sunday, April 20, 7:00 p.m., Avalon Theatre

FILMFEST DC 2014

OPENING NIGHT



Thursday April 17

7:00 p.m. **The Grand Seduction**
AMC Mazza Gallerie
Followed by a reception

Friday April 18

6:30 p.m. **Everything We Loved**
Avalon Theatre

6:30 p.m. **Gore Vidal: The United States of Amnesia**
Goethe-Institut

6:30 p.m. **King Ordinary**
Landmark's E Street Cinema

6:30 p.m. **Still Life**
AMC Mazza Gallerie

6:30 p.m. **The Verdict**
Avalon Theatre

6:30 p.m. **White Lies**
Landmark's E Street Cinema

8:30 p.m. **Gare du Nord**
Landmark's E Street Cinema

8:30 p.m. **The Great Passage**
AMC Mazza Gallerie

8:30 p.m. **The Mercury Factor**
Landmark's E Street Cinema

8:45 p.m. **Family United**
Avalon Theatre

8:45 p.m. **Of Horses and Men**
Goethe-Institut

8:45 p.m. **Traffic Department**
Avalon Theatre

Saturday April 19

1:30 p.m. **Viktoria**
Landmark's E Street Cinema

2:00 p.m. **He Who Gets Slapped** **FREE!**
National Gallery of Art

2:15 p.m. **Romantic Brassiere**
Landmark's E Street Cinema

4:15 p.m. **Half of a Yellow Sun**
AMC Mazza Gallerie

4:30 p.m. **Ilo Ilo**
Landmark's E Street Cinema

4:30 p.m. **Tenderness**
Landmark's E Street Cinema

4:45 p.m. **11.6**
Avalon Theatre

5:00 p.m. **Of Horses and Men**
Goethe-Institut

5:15 p.m. **Remote Control**
Avalon Theatre

6:15 p.m. **Zone Pro Site: A Moveable Feast**
Landmark's E Street Cinema

6:30 p.m. **Lion's Heart**
AMC Mazza Gallerie

7:00 p.m. **The Last of Robin Hood**
Landmark's E Street Cinema

7:00 p.m. **Life's a Breeze**
Avalon Theatre

7:00 p.m. **Monk with a Camera**
Goethe-Institut

7:15 p.m. **Lovely Louise**
Avalon Theatre

8:45 p.m. **The Keeper of Lost Causes**
AMC Mazza Gallerie

9:00 p.m. **The Galapagos Affair: Satan Came to Eden**
Goethe-Institut

9:00 p.m. **Hunting Elephants**
Avalon Theatre

9:00 p.m. **Rock the Casbah**
Landmark's E Street Cinema

9:15 p.m. **Mood Indigo**
Landmark's E Street Cinema

9:15 p.m. **My Sweet Pepper Land**
Avalon Theatre



Sunday April 20

12:00 p.m. **Harmony Lessons**
Goethe-Institut

2:00 p.m. **Act Zero**
Landmark's E Street Cinema

2:30 p.m. **Short Cuts I**
Goethe-Institut

2:45 p.m. **11.6**
Avalon Theatre

3:00 p.m. **Cold Eyes**
AMC Mazza Gallerie

3:15 p.m. **Ladder to Damascus**
Landmark's E Street Cinema

3:15 p.m. **Lovely Louise**
Avalon Theatre

4:45 p.m. **Short Cuts II**
Goethe-Institut

4:45 p.m. **Eden**
Landmark's E Street Cinema

5:00 p.m. **Excuse My French**
Avalon Theatre

5:15 p.m. **Bajarí: Gypsy Barcelona**
Landmark's E Street Cinema



5:15 p.m. **From Tehran to Heaven**
Avalon Theatre

5:30 p.m. **A Five Star Life**
AMC Mazza Gallerie

7:00 p.m. **Le Chef**
Landmark's E Street Cinema

7:00 p.m. **The Galapagos Affair: Satan Came to Eden**
Goethe-Institut

7:00 p.m. **King Ordinary**
Avalon Theatre

7:15 p.m. **Everything We Loved**
Avalon Theatre

7:15 p.m. **Once Upon a Time in Shanghai**
Landmark's E Street Cinema

7:30 p.m. **Half of a Yellow Sun**
AMC Mazza Gallerie

Monday April 21

6:30 p.m. **The German Doctor**
Landmark's Bethesda Row Cinema

6:30 p.m. **Monk with a Camera**
Goethe-Institut

6:30 p.m. **Something Necessary**
Landmark's E Street Cinema

6:30 p.m. **Return to Homs**
Landmark's E-Street Cinema

6:30 p.m. **Romantic Brasserie**
Landmark's Bethesda Row Cinema

6:30 p.m. **Viva la Liberta**
AMC Mazza Gallerie

8:30 p.m. **Traffic Department**
Goethe-Institut

8:30 p.m. **When Jews Were Funny**
Landmark's Bethesda Row Cinema

8:45 p.m. **Act Zero**
Landmark's E Street Cinema

8:45 p.m. **Cold Eyes**
AMC Mazza Gallerie

8:45 p.m. **Gore Vidal: The United States of Amnesia**
Landmark's Bethesda Row Cinema

8:45 p.m. **The Mercury Factor**
Landmark's E Street Cinema

Tuesday April 22

6:30 p.m. **Le Chef**
Landmark's Bethesda Row Cinema

6:30 p.m. **The Double**
Landmark's E Street Cinema

FESTIVAL SCHEDULE

6:30 p.m.	Ilo Ilo Landmark's Bethesda Row Cinema
6:30 p.m.	The Golden Dream Goethe-Institut
6:30 p.m.	Hunting Elephants AMC Mazza Gallerie
6:30 p.m.	Life's a Breeze Landmark's E Street Cinema
8:30 p.m.	Giselle Landmark's Bethesda Row Cinema
8:30 p.m.	Siddharth Landmark's E Street Cinema
8:30 p.m.	Something Necessary Landmark's E Street Cinema
8:45 p.m.	Al Helm: Martin Luther King in Palestine Goethe-Institut
8:45 p.m.	From Tehran to Heaven Landmark's Bethesda Row Cinema
8:45 p.m.	Once Upon a Time in Shanghai AMC Mazza Gallerie

Wednesday April 23

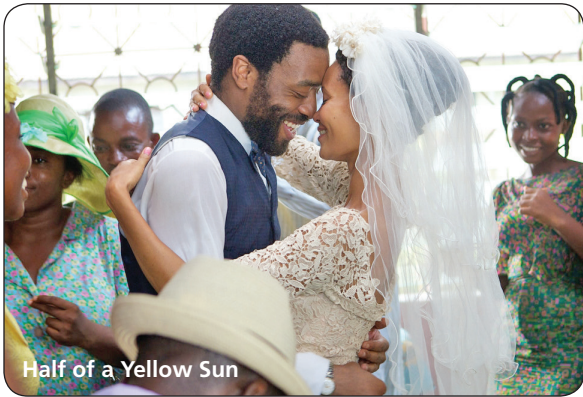
6:30 p.m.	Al Helm: Martin Luther King in Palestine Landmark's E Street Cinema
6:30 p.m.	Belle Landmark's Bethesda Row Cinema
6:30 p.m.	Cairo Drive Goethe-Institut
6:30 p.m.	Eden Landmark's E Street Cinema
6:30 p.m.	Love and Lemons AMC Mazza Gallerie
6:30 p.m.	When Jews Were Funny Landmark's Bethesda Row Cinema
8:30 p.m.	Remote Control Landmark's Bethesda Row Cinema
8:45 p.m.	Beyond the Walls Goethe-Institut
8:45 p.m.	Paulette Landmark's Bethesda Row Cinema
8:45 p.m.	Return to Homs Landmark's E Street Cinema
8:45 p.m.	Still Life Landmark's E Street Cinema
8:45 p.m.	Viva la Liberta AMC Mazza Gallerie

Thursday April 24

6:30 p.m.	Bajari: Gypsy Barcelona AMC Mazza Gallerie
6:30 p.m.	Cairo Drive Goethe-Institut
6:30 p.m.	The Double Landmark's Bethesda Row Cinema
6:30 p.m.	The Mafia Bookkeeper Landmark's E Street Cinema
6:30 p.m.	Siddharth Landmark's Bethesda Row Cinema
6:30 p.m.	Wetlands Landmark's E Street Cinema

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8:15 p.m.	The Golden Dream Landmark's E Street Cinema
8:30 p.m.	Love and Lemons AMC Mazza Gallerie
8:30 p.m.	Romantic Brasserie Landmark's Bethesda Row Cinema
8:45 p.m.	Lakshmi Landmark's E Street Cinema
8:45 p.m.	The Rooftops Goethe-Institut
8:45 p.m.	White Lies Landmark's Bethesda Row Cinema



Friday April 25

6:30 p.m.	Bad Hair Landmark's E Street Cinema
6:30 p.m.	Beyond the Walls Landmark's E Street Cinema
6:30 p.m.	Family United AMC Mazza Gallerie
6:30 p.m.	A Five Star Life Avalon Theatre
6:30 p.m.	Lakshmi Goethe-Institut
6:30 p.m.	Paulette Embassy of France
6:30 p.m.	Excuse My French Avalon Theatre
8:30 p.m.	Gare du Nord Embassy of France
8:30 p.m.	The German Doctor Avalon Theatre
8:45 p.m.	The Last of Robin Hood Landmark's E Street Cinema
8:45 p.m.	The Verdict Avalon Theatre
8:45 p.m.	Viktoria Goethe-Institut
8:45 p.m.	Waltz for Monica Landmark's E Street Cinema
8:45 p.m.	We are the Nobles AMC Mazza Gallerie

Saturday April 26

12:30 p.m.	Short Cuts I Goethe-Institut
1:30 p.m.	Giselle AMC Mazza Gallerie

1:45 p.m.	Harmony Lessons Landmark's E Street Cinema
2:45 p.m.	Short Cuts II Goethe-Institut
3:00 p.m.	Zone Pro Site: A Moveable Feast Landmark's E Street Cinema
3:45 p.m.	The Great Passage AMC Mazza Gallerie
4:15 p.m.	Ladder to Damascus Landmark's E Street Cinema
5:00 p.m.	Lunafest Goethe-Institut
5:00 p.m.	Mood Indigo Avalon Theatre
5:15 p.m.	The Rooftops Avalon Theatre
6:00 p.m.	Bad Hair Landmark's E Street Cinema
6:15 p.m.	My Sweet Pepper Land Landmark's E Street Cinema
6:30 p.m.	Lion's Heart AMC Mazza Gallerie
7:15 p.m.	Rock the Casbah Avalon Theatre
7:15 p.m.	Tenderness Avalon Theatre
7:45 p.m.	Lunafest Goethe-Institut
8:15 p.m.	Waltz for Monica Landmark's E Street Cinema
8:45 p.m.	We are the Nobles AMC Mazza Gallerie
9:00 p.m.	The Mafia Bookkeeper Avalon Theatre
9:30 p.m.	The Keeper of Lost Causes Avalon Theatre
9:30 p.m.	Wetlands Landmark's E Street Cinema

Sunday April 27

4:00 p.m.	Helsinki, Forever FREE! National Gallery of Art
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CLOSING NIGHT



Sunday April 27

4:00 p.m.	The Bachelor Weekend Lincoln Theatre Followed by a party at Brixton
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LADDER TO DAMASCUS

Mohamed Malas

Syria/Lebanon/Qatar, 2013, 95 minutes, color

In a large old house in the center of a Syrian capital beset by the escalating insurgency of 2010, a dozen students who've moved in from across the country pursue their studies in the face of the unrest. Central to this metaphor-laden drama is the budding love affair between aspiring actress Ghalia (Najla El Wa'za), who feels herself inhabited by the soul of Zeina, a girl who committed suicide when her father was arrested, and young filmmaker Fouad (Bilal Martini). Referenced throughout are prominent Syrian intellectuals, writers, and filmmakers, a virtual roll call of dissidents from the past 30 years of dictatorship. That *Ladder to Damascus* was shot under strict secrecy at great risk to its cast and crew as bombs fell about them is stirring testament to the passion and commitment writer-director Malas brings to this moving, allegorical masterwork and an instant, enduring touchstone of Syrian cinema.—*Eddie Cockrell*

IN ARABIC WITH ENGLISH SUBTITLES

Sunday, April 20, 3:15 p.m., Landmark's E Street Cinema

Saturday, April 26, 4:15 p.m., Landmark's E Street Cinema

THE LIGHTER SIDE

LIFE'S A BREEZE

Lance Daly

Ireland/Sweden, 2013, 83 minutes, color

Thirteen-year-old Dubliner Emma (Kelly Thornton) isn't too thrilled about being assigned the task of paying daily visits to her grandmother Nan (Fionnula Flanagan), who is fiercely independent and politely described by her offspring as "argumentative." With economic woes battering Ireland and everyday life delivering the occasional sucker punch, tensions percolate within Emma's clan. What this family needs is a major windfall—and they might just get one. It's revealed that Nan has been squirrelling away cash in her mattress for decades. Unfortunately, when her children surprised their mother with a home makeover, they tossed the mattress into the trash. A scouring of local landfills is undertaken, and soon the entire country joins in the hunt. Great humor springs from unwise expenditures, but even while purse strings get tighter, resources such as familial solidarity and resilience are found in great abundance. —*Toronto International Film Festival*

Saturday, April 19, 7:00 p.m., Avalon Theatre

Tuesday, April 22, 6:30 p.m., Landmark's E Street Cinema



JUSTICE MATTERS

LAKSHMI

Nagesh Kukunoor

India, 2013, 109 minutes, color

Almost 44,000 children are abducted in India every year, a quarter of whom are never traced, most probably fall victim to sex trafficking. Inspired by a true story, the film follows 13-year-old Lakshmi, who is abducted along with several other girls. Taken to a brothel, she learns from a roommate how to survive, but Lakshmi is not ready to give in and accept her fate. Her numerous attempts to escape only remind her of the enormity of her situation, until one day the appearance of a social worker offers a ray of hope. Against all odds, the terrorized, degraded, and scarred child is more determined than ever before to fight back. As she resists bribes, threats, and coercion, she exudes rare courage and determination to stand up in court in what becomes a landmark case.—*Palm Springs International Film Festival*

IN HINDI WITH ENGLISH SUBTITLES

Thursday, April 24, 8:45 p.m., Landmark's E Street Cinema

Friday, April 25, 6:30 p.m., Goethe-Institut



THE LIGHTER SIDE

LION'S HEART

Marcos Carnevale

Argentina/Brazil, 2013, 101 minutes, color

Successful Buenos Aires lawyer Ivana (Julieta Diaz) loses her mobile phone one day. The man who finds it, Leon Godoy (Guillermo Francella), is a prominent architect. He seems charming, witty, and quite the gentleman, so they agree to meet. Both divorced, their chemistry is palpable, yet Ivana is startled by Leon's stature—he's four and a half feet tall. "Why a midget with all the normal men there are?" a friend asks, and it is a question answered by this sparkling, thoughtful social dramatic comedy about appearances, misconceptions, and prejudice. Celebrated Argentine director Marcos Carnevale's skill is on display here. "I'm not perfect; I'm tall," Ivana says, following her heart. "My midget is a real man." So too, *Lion's Heart* is a movie about real emotions and the possibilities of love.—*Eddie Cockrell*

IN SPANISH WITH ENGLISH SUBTITLES

Saturday, April 19, 6:30 p.m., AMC Mazza Gallerie

Saturday, April 26, 6:30 p.m., AMC Mazza Gallerie



THE LAST OF ROBIN HOOD

Richard Glatzer, Wash Westmoreland

USA, 2013, 94 minutes, color

Kevin Kline stars as swashbuckling Hollywood star and notorious ladies' man Errol Flynn in this stylish biopic about the actor's final years and romance with underage starlet Beverly Aadland (Dakota Fanning). When Flynn first pursues Aadland, she is hesitant; it is her ambitious mother Florence (Susan Sarandon), her own dreams of stardom shattered, who encourages the relationship. Despite their May–December age difference, Flynn and Aadland find themselves to be kindred spirits. He provides her with excitement and freedom from the tyranny of pursuing a career only her mother wants; she offers him true affection as his popularity fades. Fanning is sweetly genuine as the mature nymphet, and Sarandon paints a sharp yet sympathetic portrait of misdirected ambition. Kline is superb as Errol Flynn, charming, immature, generous, and ultimately afraid; a man shielding himself with youth against the looming specter of death.—*Toronto International Film Festival*

Saturday, April 19, 7:00 p.m., Landmark's E Street Cinema

Friday, April 25, 8:45 p.m., Landmark's E Street Cinema



Co-presented with

Embassy of Argentina

Washington, D.C.

**FEAST YOUR EYES
LOVE AND LEMONS**

Teresa Fabik
Sweden, 2013, 99 minutes, color

At first, Agnes (Rakel Wärmländer) seems to have everything going for her: a job at an upscale restaurant, a rock-star boyfriend, and good friends and family. When she gets wrongly fired by her cruel boss and dumped by her cheating boyfriend on the same day, it's time for some soul searching. Agnes decides to join a former colleague in starting their own restaurant, an eatery for everyone. After she makes the leap, Agnes soon discovers that chasing a dream is not the same as succeeding. She has an embarrassing run-in with a food critic who can make or break the business, her ex-boyfriend keeps showing up at the wrong times, and customers aren't showing up enough. Desperate, Agnes turns to one of her mother's recipes, "Maud's Fish Surprise," which was amazing when mom made it but Agnes could never quite perfect it. Will all the ingredients come together this time?—*Dave Nuttycombe*

IN SWEDISH WITH ENGLISH SUBTITLES

Co-presented with



Wednesday, April 23, 6:30 p.m., AMC Mazza Gallerie
Thursday, April 24, 8:30 p.m., AMC Mazza Gallerie



**THE LIGHTER SIDE
LOVELY LOUISE**
Bettina Oberli

Germany/Switzerland/Spain, 2013, 91 minutes, color

Middle-aged André (Stefan Kurt) listlessly drives a cab and shares a small apartment with his 80-year-old mother Louise (Annemarie Düringer). His main social outlet is flying radio-controlled airplanes. André's occasional attempts to woo cook Steffi (Nina Proll) are usually thwarted by the demands of looking after mom. As Louise boasts to anyone and everyone, she went to Hollywood in her youth and could have become a star. But when a 50-year-old American man shows up with flowers at the theater where Louise is performing in a play, Louise and André's quiet life is turned upside down. *Lovely Louise* examines how the stories we tell ourselves about our lives may not be as true as we'd like them to be.—*Dave Nuttycombe*

IN GERMAN WITH ENGLISH SUBTITLES

Co-presented with
the Embassy of
Switzerland



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Embassy of Switzerland in the United States of America

Saturday, April 19, 7:15 p.m., Avalon Theatre
Sunday, April 20, 3:15 p.m., Avalon Theatre

**THE LIGHTER SIDE
THE MAFIA BOOKKEEPER**

Federico Rizzo
Italy, 2013, 71 minutes, color

Poor Angelo! When he's laid off from his job one day, he drives to Monte Carlo to gamble his worries away and ends up losing all his money. While the other gamblers laugh at him, Angelo is "rescued" by a mysterious gentleman who won't take no for an answer. Suddenly, Angelo (Lorenzo Flaherty) is whisked all over Italy and to New York, Miami, South America, and around the world, working his way up the ladder as the new bookkeeper for the Mafia. Along the way, he gets some good advice: "Honest men are always happy." However, he's also told repeatedly that no one ever gets out. A job in the mob is for life—and death—but Angelo has a plan. Can he live long enough to see it through? Director Rizzo keeps the action moving through the many stylish locations, with quick cuts and a sprightly spy-movie soundtrack.—*Dave Nuttycombe*

IN ITALIAN WITH ENGLISH SUBTITLES

Thursday, April 24, 6:30 p.m., Landmark's E Street Cinema
Saturday, April 26, 9:00 p.m., Avalon Theatre



LUNAFEST: SHORTS FOR, BY, AND ABOUT WOMEN

Total running time: 85 minutes, digital

LUNAFEST, an annual international touring film festival of short films by, for, and about women, showcases a diverse range of award-winning films. The 14th LUNAFEST features a collection that ranges from quirky animation to touching documentaries diverse in both style and subject matter, all united by a common thread of exceptional storytelling. Established by LUNA (makers of the Whole Nutrition Bar for Women), LUNAFEST promotes women filmmakers, raises awareness for women's issues, and supports worthy women's nonprofit organizations.

DATE WITH FATE

Venetia Taylor
Australia, 4 minutes

When it comes to blind dating, some things are meant to be—whether you like it or not.

FIRST MATCH

Olivia Newman
USA, 15 minutes

Fourteen-year-old Monique is the only girl on a boys wrestling team. She must not only prove to her skeptical teammates that she has earned her starting position but she must also wrestle to connect with her father.

FLYING ANNE

Catherine Van Campen
The Netherlands, 21 minutes

Eleven-year-old Anne learns to keep her tics in check by "flying" through life.



GRANNY'S GOT GAME

Angela Gorsica Alford
USA, 11 minutes

The Fabulous Seventies basketball team competes in seniors tournaments around the United States. Despite their competitive natures, these women know that friendship is as important as winning.

MARIA OF MANY

Alexandra Liveris
USA, 4 minutes

After being mistreated as a part-time worker, Mexican immigrant Maria finds her voice, a community, and dignity within the San Francisco Women's Collective.

LUNAFEST®
short+films by, for, about Women®

RUNNING DRY

Dimitra Nikolopoulou
Greece, 10 minutes

With no job and the power cut off at home, Athina takes her last 64 euros and heads to the electricity company, hoping to make some sort of settlement.

SIDEWALK

Celia Bullwinkle
USA, 4 minutes

A woman walks through life, confronts her changing body, and learns to love herself.

SOUND SHADOWS

Julie Engaas
Norway, 8 minutes

Enter a world where sound gives shape to space.

TINY MINY MAGIC

Danielle Lurie
USA, 8 minutes

A gift-giving exchange between Sam Cabbage and her mailman culminates in a twist ending and love connection Sam could never have imagined.

Saturday, April 26, 5:00 p.m., Goethe-Institut
Complimentary reception between shows, 6:45–8:00 p.m.
Saturday, April 26, 7:45 p.m., Goethe-Institut

TRUST NO ONE THE MERCURY FACTOR

Luca Barbareschi
Italy, 2013, 95 minutes, color

Luca Barbareschi directed, co-wrote, and stars in this thriller as Matteo, a suave cynical operator who “sells everything to everyone everywhere.” What he mostly deals in is adulterated food. As with drugs, adding chemicals to food can artificially increase its volume, and thus profit. Matteo’s ruthlessness brings him to the attention of Mr. Feng (Kenneth Tsang), CEO of the conglomerate responsible for much of this criminal trafficking. Feng puts Matteo in charge of plans to cash in on Africa’s rising population through sales of substandard milk formula. Celebrating his new position of power, Matteo meets chef Jiazhen (Jingchu Zhang), whose son died after eating contaminated food. As he falls in love with Jiazhen, Matteo begins to question his actions, but pressure inside the company keeps pulling him deeper into the game. Can love truly change a man’s heart? And if Matteo told Jiazhen the truth, could she forgive him?—*Dave Nuttycombe*

Friday, April 18, 8:30 p.m., Landmark’s E Street Cinema
Monday, April 21, 8:45 p.m., Landmark’s E Street Cinema



THE LIGHTER SIDE MY SWEET PEPPER LAND

Hiner Saleem
Kurdistan/France/Germany, 2013, 90 minutes, color

The absurdist humor and genre smarts of *Vodka Lemon* director Hiner Saleem are once again on display in *My Sweet Pepper Land*, which is nothing less than a regional Western marking the director’s return to his native Kurdistan. Once a hero in the independence movement, Baran (Korkmaz Arslan) is a restless sheriff in the capital city of Erbil. When he’s transferred to a town near the borders of Iraq, Iran, and Turkey, he discovers an all-powerful local warlord (Tarik Akreyi) and a lawless atmosphere of smuggling and repression (Pepper Land is the name of the only bar in town). Soon working to aid female Kurdish freedom fighters, Baran also defends ostracized local schoolteacher Govend (Golshifteh Farahani). Simultaneously embracing and upending genre expectations, *My Sweet Pepper Land* is a fresh spin on the good guys/bad guys dynamic of the wild, wild west.—*Eddie Cockrell*

IN KURDISH WITH ENGLISH SUBTITLES

Saturday, April 19, 9:15 p.m., Avalon Theatre
Saturday, April 26, 6:15 p.m., Landmark’s E Street Cinema



MONK WITH A CAMERA

Tina Mascara, Guido Santi
USA/France/India/Italy, 2013, 90 minutes, color

Perhaps no one possesses a more beguiling or disarming laugh than the Dalai Lama. To be in his presence and hear his laugh must be truly overwhelming. Such is the case for Nicholas “Nicky” Vreeland, sitting in a nondescript hotel room in Long Beach, California, across from His Holiness (and Richard Gere), as the Dalai Lama laughs and makes a request of Nicky that will change the course of his life. So why is Nicky, who is the grandson of fashion icon Diana Vreeland and was once on the path of becoming a high-powered photographer, now in this position? This enthralling documentary grants us intimate access to Nicky and his spiritual journey. We see behind the curtain of Tibetan Buddhism and inside the heart and mind of a man whose every step takes him further away from a seemingly preordained life and toward another.—*Palm Springs International Film Festival*

Saturday, April 19, 7:00 p.m., Goethe-Institut
Monday, April 21, 6:30 p.m., Goethe-Institut



FIRST FEATURE OF HORSES AND MEN

Benedikt Erlingsson
Iceland/Germany, 2013, 81 minutes, color

The off-kilter and humanist sense of humor unique to Iceland and its cinema is on spectacular display in Benedikt Erlingsson’s triumphant directorial debut *Of Horses and Men*. In a remote Icelandic community, the lives of the locals are firmly intertwined with their horses via a symbiosis that is a wonder to behold. The half-dozen vignettes, punctuated by close-ups of the animals, involve various schemes, dreams, tragedies, and affairs of the heart observed by the horses so central to life in the hamlet. A theater director who has also made short films, Erlingsson has an extraordinary eye, and his widescreen compositions are burnished to a high gloss by cinematographer Bergsteinn Bjoergulfsson. Iceland’s official submission for the Best Foreign Language Film Oscar®, *Of Horses and Men* was produced by the grand master of Icelandic cinema, Fridrik Thor Fridriksson, and is a quirky joy from beginning to end.—*Eddie Cockrell*

IN ICELANDIC, SWEDISH, AND ENGLISH WITH ENGLISH SUBTITLES

Friday, April 18, 8:45 p.m., Goethe-Institut
Saturday, April 19, 5:00 p.m., Goethe-Institut

MOOD INDIGO

Michel Gondry
France/Belgium, 2013, 95 minutes, color and black & white

Fiercely inventive director Michel Gondry returns with his most fantastically inventive film to date. Based on Boris Vian’s 1947 novel, the film is set in a retro future—or is it a futuristic past? It’s a whimsical world where 1930s Duke Ellington songs share the soundtrack with Boz Scaggs’ disco-era hit “Lowdown,” where steampunk design meets Rube Goldberg contraptions, with a touch of Beatrix Potter on LSD. Instead of CGI, all of the effects are achieved manually with pulley and string. Inanimate objects transform suddenly to stop-motion life and your shadow can come to life and chase you down the street. Romain Duris is rich idler Colin, who becomes bored with even this amazing world and cries out, “I demand to fall in love!” Luckily, he meets the always enchanting Audrey Tautou (*The Da Vinci Code*, *Amélie*), who is the perfect spirit guide through Gondry’s imagination.—*Dave Nuttycombe*

IN FRENCH AND ENGLISH WITH ENGLISH SUBTITLES

Saturday, April 19, 9:15 p.m., Landmark’s E Street Cinema
Saturday, April 26, 5:00 p.m., Avalon Theatre



FEAST YOUR EYES PAULETTE

Jerome Enrico
France, 2012, 87 minutes, color

This crowd-pleasing comedy focuses on Paulette (Bernadette Lafont), who used to run a lovely restaurant filled with friends, music, and fabulous food. Now that she’s a widow living in a housing project outside of Paris, she’s unable to make ends meet on her meager pension. While making her rounds between the church—where she complains instead of confesses—and hiding from the landlord, Paulette observes the neighborhood drug dealers and detects the hand of fate. She can put her cooking skills to work! With the help of her three aging gal pals, Paulette creates cannabis-laced pastries—and a new drug market. Soon, business is booming and she’s buying big-screen televisions and taking trips to the beach. The other dealers refuse to accept Paulette’s surprising success, and she quickly finds herself in an extraordinary series of events that allow her to prove herself in a noteworthy and heroic way.—*Various sources*

IN FRENCH WITH ENGLISH SUBTITLES

Wednesday, April 23, 8:45 p.m., Landmark’s Bethesda Row Cinema
Friday, April 25, 6:30 p.m., Embassy of France





NORTH AMERICAN PREMIERE
CIRCLE AWARD
ONCE UPON A TIME IN SHANGHAI
Ching-Po Wong
Hong Kong, 2014, 95 minutes, color

Set in 1930, against the growing conflict that ultimately led to the Sino-Japanese War, *Once Upon a Time in Shanghai* is an action-packed, Jazz-Age, noir martial arts tour de force. Featuring highly skilled martial artists Philip Ng and Andy On as well as the legendary Sammo Hung, the fight scenes are almost balletic in their fluid energy. That's not surprising; they were orchestrated by Yuen Woo-Ping, famous here for such films as *Kill Bill 2*. Country bumpkin Ma Yongzhen (Ng) arrives in the big city looking for work, wearing his mother's bracelet on his right wrist to remind him of her warning that his fist is too strong and will one day get him into trouble. Mother certainly knows best, because soon enough Ma is fighting Long Ki (On), who is becoming Shanghai's biggest gangster. The pair eventually unite to take on the Japanese spies secretly running the city.—*Dave Nuttycombe*

IN MANDARIN WITH ENGLISH SUBTITLES

Sunday, April 20, 7:15 p.m., Landmark's E Street Cinema
Tuesday, April 22, 8:45 p.m., AMC Mazza Gallerie

JUSTICE MATTERS
RETURN TO HOMS
Talal Derki
Syria/Germany, 2013, 90 minutes, color

"Our previous dreams are behind us now," Syrian director Talal Derki says. "We'd never win if we stay peaceful." These are two of the prominent themes in the remarkable documentary *Return to Homs*, in which the director and his friends morph from protesters to revolutionaries as their western city of Homs, a growing hotbed of resistance, is methodically destroyed by a seemingly unending rain of bombs. Their urban guerilla warfare consists of firing on soldiers from holes hurriedly hammered in the walls of shattered homes, a trope of war movies made all the more urgent because it is real. From the goalkeeper-turned-firebrand whose ultimate goal is martyrdom to their harnessing of social media, this is an urgent bulletin from committed rebels. *Return to Homs* recently won the World Cinema Grand Jury Prize at the Sundance Film Festival. It is a vivid, important, and partisan film.—*Eddie Cockrell*

IN ARABIC WITH ENGLISH SUBTITLES

Monday, April 21, 6:30 p.m., Landmark's E Street Cinema
Wednesday, April 23, 8:45 p.m., Landmark's E Street Cinema



FlimfestDC.org



NORTH AMERICAN PREMIERE
FIRST FEATURE
REMOTE CONTROL
Byamba Sakhya

Mongolia/Germany, 2013, 90 minutes, color

Tired of commuting from his small village to the big city of Ulan Bator to sell milk and disgusted with his dysfunctional family life, Tsog (Enkhtaivan Baasandorj) runs away from home to the urban metropolis. From the roof of the apartment complex where he used to sell, he uses a stolen remote to watch the TV of the beautiful but troubled Anu (Nergui Bayarmaa) across the way. He fantasizes about growing close to her, but then real life intrudes. "Mongolian society is just like the teenager in my film," writer-director Byamba Sakhya told an audience at last year's Busan festival in South Korea. "He wants to become an adult man but is still very young and naïve." The slyly fanciful *Remote Control* shared the New Currents Award in Busan; it was not only the first Mongolian film to win, but the first ever to be entered.—*Eddie Cockrell*

IN MONGOLIAN WITH ENGLISH SUBTITLES

Saturday, April 19, 5:15 p.m., Avalon Theatre
Wednesday, April 23, 8:30 p.m., Landmark's Bethesda Row Cinema



FEAST YOUR EYES
ROMANTIC BRASSERIE
Joel Vanhoebrouck

Belgium, 2012, 97 minutes, color

Forty-something Pascaline runs a brasserie, and her exquisite dining room is fully booked for Valentine's Day. She thinks she is fully prepared and ready for the heart-shaped holiday, but how could she predict that an old flame from 20 years ago would walk in and ask her to go with him to Rio? Her diners must also cope with the unexpected. There's Rose, a thirtyish, bored housewife who confesses to her husband that she has a lover. Meanwhile Mia, approaching 50 and contemplating suicide, is romanced by waiter Lesley, and shy clerk Walter panics when he finds himself seated in front of the woman of his dreams. What a mélange!—*Montreal International Film Festival*

IN DUTCH WITH ENGLISH SUBTITLES

Saturday, April 19, 2:15 p.m., Landmark's E Street Cinema
Monday, April 21, 6:30 p.m., Landmark's Bethesda Row Cinema
Thursday, April 24, 8:30 p.m., Landmark's Bethesda Row Cinema

ROCK THE CASBAH

Laila Marrakchi

France/Morocco, 2012, 100 minutes, color

Set in a lavish villa in Tangier, *Rock the Casbah* unfolds over the three days of mourning by Muslim custom, following the death of a major family patriarch, Moulay Hassan. The solemnity of the occasion is disrupted by the unexpected return of the rebellious youngest daughter who left Morocco against her father's wishes, seeking an acting career in the United States. Her sisters, rattled by her unsettling antics, come to reconsider their life choices in moments of emotional reckoning. And as their father's remains are prepared for burial, the three siblings find themselves unearthing some dramatic family secrets. This bittersweet drama laced with satire stars some of the Arab world's most acclaimed female actors: Hiam Abbas, Nadine Labaki, Lubna Azabal, and Morjana Alaoui, supported by screen icon Omar Sharif. —*Toronto International Film Festival*

IN FRENCH AND ARABIC WITH ENGLISH SUBTITLES

Saturday, April 19, 9:00 p.m., Landmarks E Street Cinema

Saturday, April 26, 7:15 p.m., Avalon Theatre



SIDDHARTH

Richie Mehta

Canada/India, 2013, 96 minutes, color

On the streets of New Delhi, Mahendra (first-time actor Rajesh Tailang) is a "chain-wallah" who repairs zippers but barely makes enough to support his wife Suman (Tannishtha Chatterjee, *Brick Lane*) and two children. So he sends his 12-year-old son Siddharth (Irfan Khan) 200 miles north to work. A month later, expecting the boy home for Diwali, Mahendra is instead told Siddharth ran away a fortnight earlier and soon discovers he may be a victim of child trafficking. With no money and no photo of his son and lacking the knowledge to work a mobile phone, Mahendra must follow a slim lead to Mumbai and a hopeful reunion. Inspired by a man in Mahendra's plight whom filmmaker Richie Mehta (*Ama!*) encountered, *Siddharth* is a film of moral complexity and inspiring endurance that invites us to share in these parents' helplessness while at the same time tugging on the heartstrings. —*Eddie Cockrell*

IN HINDI WITH ENGLISH SUBTITLES

Tuesday, April 22, 8:30 p.m., Landmark's E Street Cinema

Thursday, April 24, 6:30 p.m., Landmark's Bethesda Row



SOMETHING NECESSARY

Judy Kibinge

Kenya, 2013, 85 minutes, color

In the wake of the violence following the 2007 elections in Kenya, Anne (Susan Wanjiru) awakens in a hospital bed to discover her young son in a coma, her husband dead at the hands of marauding thugs, and their farm, The Haven, ransacked and desecrated by the mobs that attacked, beat, and even killed thousands of innocent Kenyans. Determined to rebuild her house and regain control of her life, Anne meets Joseph (Walter Kipchumba Lagat), a reluctant participant in the violence who is now drenched with guilt and wants to rebuild his own life. But Anne and Joseph have more in common than they know. By delving deep into the motivations and consequences on both sides of this shocking and sad tragedy, writers Mungai Kiroga and JC Njala, working with director Judy Kibinge and their two leads, have created a dignified, cleansing film about tolerance, redemption, and determination. —*Eddie Cockrell*

IN SWAHILI WITH ENGLISH SUBTITLES

Monday, April 21, 6:30 p.m., Landmark's E Street Cinema

Tuesday, April 22, 8:30 p.m., Landmark's E Street Cinema



THE ROOFTOPS

Merzak Allouache

Algeria/France, 2013, 92 minutes, color

The Casbah, Bab el Oued, Belcourt, Notre Dame d'Afrique, and Telemly are five historic neighborhoods of the Algerian capital Algiers. We see five rooftops beautifully open to the city, the bay, the sea, and the horizon and five independent stories that mingle and clash in the span of one day, paced by the five calls to prayer coming from the city's numerous mosques. Veteran Algerian filmmaker Merzak Allouache's latest triumph, *The Rooftops* is a vividly drawn portrayal of a day in the life of his native city. Setting all the action above the bustling streets subverts the usual sense of claustrophobia and urban confinement and instead paints Algeria's myriad civil tensions against a seemingly clear sky. Allouache himself described the film as an investigation of how, amidst a backdrop of turmoil in the Arab world, Algeria has almost surreally remained peacefully serene. —*JBA Productions and London Film Festival*

IN ARABIC AND FRENCH WITH ENGLISH SUBTITLES

Thursday, April 24, 8:45 p.m., Goethe-Institut

Saturday, April 26, 5:15 p.m., Avalon Theatre

STILL LIFE

Uberto Pasolini

UK/Italy, 2013, 87 minutes, color

Who remembers us when we're gone? And what of the poor souls whose passing isn't noticed by anyone? These big questions underscore writer-producer-director Uberto Pasolini's delicate drama of loss and remembrance, *Still Life*. John May (the always-reliable Eddie Marsan) lives a solitary life working in the euphemistically named South London local council office's Client Services—which means he's responsible for tracing the relatives of those who've died alone. He's dedicated to the job, arranging proper funerals for those whose kin can't be found and even attending them—usually as the only mourner. When the man across the street from his council flat dies, it gives him a glimpse of his own mortality, particularly when he meets the man's estranged daughter (the luminous Joanne Froggatt, from "Downton Abbey"). Full of lovingly rendered details and knowing character moments, *Still Life* is a modern fable that will resonate for all. —*Eddie Cockrell*

Friday, April 18, 6:30 p.m.,
AMC Mazza Gallerie

Wednesday, April 23, 8:45 p.m.,
Landmark's E Street Cinema

Co-presented with



FlimfestDC.org

These two collections offer fresh takes on a diverse range of human experiences, from Greenland to Saudi Arabia, each of the programs present exciting, award-winning new talents.

SHORT CUTS 1

Now you see it... wait, what was that? A waking dream? It's all in the mind, except when it isn't. This program features accomplished and delightful animations.

Total running time: 107 minutes

IRISH FOLK FURNITURE

Tony Donoghue

Ireland, 2012, 9 minutes, color, animation

Self-propelled Irish heirlooms get a makeover from an initially reluctant carpenter in this delightful stop-motion short. The film won the Short Film Jury Award in Animation at the 2014 Sundance London Film and Music Festival.

VIVRE (TO LIVE)

Maharaki

Guadeloupe/Martinique, 2013, 13 minutes, color, narrative

When the teacher asks her students what they want to be when they grow up, 10-year-old Tom, unlike his classmates, doesn't have an easy answer.

IN FRENCH WITH ENGLISH SUBTITLES

SEASICK

Eva Cvijanovic

Canada, 2013, 4 minutes, color, animation

Set to traditional Croatian music, *Seasick* is a meditative, line-drawn evocation of a person's love of the sea and acute longing for a long-gone place and the solace of its familiarity and warmth.



INUPILUK

Sébastien Betbeder

France, 2014, 34 minutes, color, narrative

A couple of young Parisians find themselves unexpectedly showing the sights to two Inuit travelers from Greenland. Without a shared language, an awkward situation gently becomes a transcendent encounter. The film won the Prix du Public at the 2014 Festival International de Clermont-Ferrand.

IN FRENCH AND GREENLANDIC WITH ENGLISH SUBTITLES

CRISÁLIDA

Esther de Rothschild, Alejandro Enmanuel Alonso

Estrella, Rosanna Mendez Gonzalez, Laura Costa Cantal
Cuba, 2012, 8 minutes, color, narrative

Memories of the past and present converge on a Sunday as 86-year-old Crisálida watches her small Cuban town from her window. Her name means "chrysalis," the cocoon of an incubating butterfly.

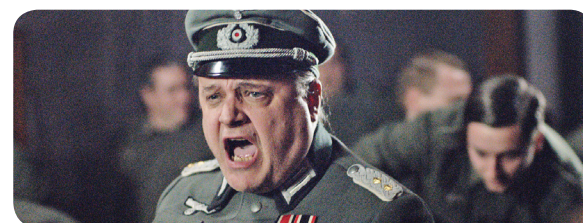
IN SPANISH WITH ENGLISH SUBTITLES

SUBCONSCIOUS PASSWORD

Chris Landreth

Canada, 2013, 11 minutes, color, narrative and animation

The pressure of a forgotten name leads to a mind-bending romp through the unconscious via a classic TV game show. The film won the Cristal D'Annecy for best short film at the 2013 Annecy International Animated Film Festival and is a 2014 Sundance favorite.



GREAT

Andreas Henn

Germany, 2013, 23 minutes, color, narrative

Great is the true story of Nikola, a young projectionist who executes a unique act of sabotage when Yugoslavia is occupied by Nazi Germany. His secret weapon of choice: comic genius.

IN GERMAN AND SERBIAN WITH ENGLISH SUBTITLES

ZZZZZZZZ

Tarik Karam

USA, 2013, 5 minutes, color, narrative

As Henry and Lucy sleepwalk through New York City at night, they experience a momentary pause in the inevitable isolation inherent in living in a place so vast.



Sunday, April 20, 2:30 p.m., Goethe-Institut

Saturday, April 26, 2:45 p.m., Goethe-Institut

SHORT CUTS 2

With subtle and innovative blending of genres and forms, these filmmakers reveal some extraordinary stories of ordinary people.

Total running time: 105 minutes

A TROPICAL SUNDAY

Fabian Ribezzo

Mozambique, 2013, 14 minutes, color, narrative

In Maputo, Mozambique, four street kids station themselves at the Sunday carnival, exercising their ingenuity for a chance to jump on a ride.

IN PORTUGUESE WITH ENGLISH SUBTITLES

BUTTER LAMP

Hu Wei

France/China, 2013, 16 minutes, color, narrative

An itinerant photographer takes family portraits for nomadic Tibetans against landmark backgrounds ranging from the Great Wall of China to Disneyland. The film won the Grand Prix at the 2014 Festival International de Clermont-Ferrand.

IN TIBETAN DIALECT WITH ENGLISH SUBTITLES

WITH TIME

Malak Quota

Saudi Arabia, 2013, 14 minutes, color, narrative and animation

Two sisters live in the extraordinary world of their imaginations while they are held captive by their brother in a small room for 10 years. Live action is interspersed with animation in this story inspired by actual events.

IN ARABIC WITH ENGLISH SUBTITLES

WOMEN'S LETTERS

Augusto Zanollo

France, 2013, 10 minutes, color, animation

On the battlefields of World War I, a medic named Simon patches up wounded infantrymen with love letters. Sympathetic words take on magical qualities in this beautifully shot, award-winning film made of intricately animated paper.

IN FRENCH WITH ENGLISH SUBTITLES

NIGHT OF THE BEAR

Fred Guillaume, Sam Guillaume

Switzerland, 2012, 22 minutes, color, narrative and animation

In the city, homeless animals are looking for shelter for the night. They take refuge in the bear's house, creating an ephemeral community that will dissolve with the first rays of the sun. The whimsical animation incorporates dialogue. The film won the Best Animation Jury Award at the 2013 Aspen Shortsfest.

IN FRENCH WITH ENGLISH SUBTITLES



THE CUT

Genevieve Dulude-De Celles

Quebec, 2013, 15 minutes, color, narrative

In this 2014 Sundance Film Festival winner, a father and a daughter encounter the precariousness of a shared moment. During a haircut, it just takes a phone call for their relationship to begin to fluctuate between closeness and detachment.

IN FRENCH WITH ENGLISH SUBTITLES

SPLIT ENDS

Joanna Priestley

USA, 2013, 4 minutes, color, animation

Abstract compositions inspired by vintage wallpaper and wrapping paper stimulate a collective memory of youthful self-hypnosis and visual absorption.

IMPROMPTU

Bruce Alcock

Canada, 2013, 10 minutes, color, animation

Playful line drawings and a Chopin score tell the story of Chuck, who is cooking for two when his wife spontaneously invites a group of boisterous colleagues over for dinner. Pandemonium gives way to the redemptive power of food. The film was nominated for a 2014 Canadian Screen Award.

Sunday, April 20, 4:45 p.m., Goethe-Institut

Saturday, April 26, 2:45 p.m., Goethe-Institut



TENDERNESS

Marion Hansel

Belgium/France/Germany, 2013, 81 minutes, color

If Alexander Payne lived in Belgium instead of Nebraska, he could just as well have been the authorial voice behind veteran Belgian writer-director Marion Hansel's graceful and charming relationship road trip dramedy *Tenderness*. While snowboarding in the French Alps with his girlfriend Alison (Margaux Chatelier), 18-year-old Belgian Jack Vander (Adrien Jolivet) breaks his leg. Because his insurance has lapsed, it falls on his divorced parents Lisa (Marilyn Canto from *The Snows of Kilimanjaro*) and Frans (Dardenne brothers regular Olivier Gourmet) to make the nine-hour car trip to fetch him and his van. Two things become immediately apparent: The fussy Frans and sloppy Lisa are chalk and cheese and it's easy to see why they're apart, yet equally obvious is their fondness and respect for each other. Hansel rarely writes her own films, yet with *Tenderness* she confirms a worldview of maturity and compassion.—*Eddie Cockrell*

IN FRENCH WITH ENGLISH SUBTITLES

Saturday, April 19, 4:30 p.m., Landmark's E Street Cinema
Saturday, April 26, 7:15 p.m., Avalon Theatre



FIRST FEATURE

VIKTORIA

Maya Vitkova

Bulgaria, 2013, 155 minutes, color

A young Bulgarian girl's life is fatefully bisected by the fall of Communism in talented first-time writer-director Maya Vitkova's ambitious, epic, and visually striking *Viktoria*. Born without a belly button in 1979 to a librarian mother (Irmene Chichikova) who doesn't want her and would rather be anywhere else, Viktoria (Darian Vitkova, the director's niece) is declared "Baby of the Decade" by party leader Todor Zhivkov (Georgi Spasov) and given a phone line directly to his office—until the events of 1989 force her to cut the cord and deal with her dysfunctional family. Vitkova's skill lies in the light, effortless way she presents narrative and visual metaphors, painting an intimate portrait on a much larger sociopolitical canvas. Laced with cunningly chosen newsreel footage and possessed of a tart tongue planted firmly in cheek, *Viktoria* heralds the arrival of an exciting new voice in Eastern European cinema.—*Eddie Cockrell*

IN BULGARIAN WITH ENGLISH SUBTITLES

Saturday, April 19, 1:30 p.m., Landmark's E Street Cinema
Friday, April 25, 8:45 p.m., Goethe-Institut

TRUST NO ONE TRAFFIC DEPARTMENT

Wojtek Smarzowski

Poland, 2013, 118 minutes, color

In a culture where even the children's soccer teams are on the take, the police officers who patrol the streets of Warsaw are under constant pressure to accept bribes from and look the other way for even the most blatant offenders. Some do and some don't, but they all deal with the stress with lots of drinking, boisterous practical jokes, and not-so-clandestine sexual affairs. After a particularly raucous night on the town, one policeman is found dead. A hasty investigation targets Sgt. Król (Bartłomiej Topa) as the prime suspect, and even he can't provide a proper alibi. Escaping, Król uncovers a conspiracy of corruption within and outside the department. Writer-director Smarzowski tells much of his story via security and surveillance footage, dashboard cameras in police cruisers, and footage shot with the cops' cell phones. The resulting mashup adds an immediacy and tension that makes *Traffic Department* utterly gripping.—*Dave Nultycombe*

IN POLISH WITH ENGLISH SUBTITLES

Friday, April 18, 8:45 p.m., Avalon Theatre
Monday, April 21, 8:30 p.m., Goethe-Institut



THE LIGHTER SIDE

VIVA LA LIBERTÀ

Roberto Andò

Italy, 2013, 94 minutes, color

It's always fun to watch politicians tell the unvarnished truth—because that so rarely happens. Italian opposition party leader Enrico Olivieri (Toni Servillo) is far too burdened by sinking poll numbers to dare speak honestly. After a public speech where angry hecklers do more talking than he does, Olivieri leaves a vague note and simply disappears into the night. His chief of staff Andrea (Valerio Mastandrea) is left to keep the campaign going. Andrea desperately turns to the only person who can fill Enrico's shoes, Enrico's twin brother Giovanni. A haiku-quoting philosopher, Giovanni is under a doctor's care and on prescription medication, but he's still the best option available. As Giovanni becomes a darling of the press and the public for speaking openly, Enrico returns to a woman he knew years ago and confronts the secrets of his past. But how long can everyone's charade last?—*Dave Nultycombe*

IN ITALIAN WITH ENGLISH SUBTITLES

Monday, April 21, 6:30 p.m., AMC Mazza Gallerie
Wednesday, April 23, 8:45 p.m., AMC Mazza Gallerie



TRUST NO ONE THE VERDICT

Jan Verheyen

Belgium, 2013, 111 minutes, color

Director Jan Verheyen begins his film with a quote from Albert Camus: "There is no justice. Only limits." *The Verdict* is a sober, and sobering, examination of how that philosophy plays out in one man's life. When we meet Luc Segers (Koen De Bouw), he is a man on the way up, with everything to live for. But a chance encounter on the road late at night puts him in the hospital, his wife and child brutally murdered. After the killer goes free on the slightest of technical errors, a distraught and ruined Segers exacts his own revenge. In the courtroom, Segers puts his country's justice system on trial and it is fascinating to consider the case from the perspectives of the accused, the accuser, and the victim. Based on true events, *The Verdict* navigates the fine line where the letter and the spirit of the law conflict.—*Dave Nultycombe*

IN DUTCH WITH ENGLISH SUBTITLES

Friday, April 18, 6:30 p.m., Avalon Theatre
Friday, April 25, 8:45 p.m., Avalon Theatre



GLOBAL RHYTHMS

WALTZ FOR MONICA

Per Fly

Sweden, 2013, 111 minutes, color and black & white

The life of famous Swedish jazz singer and actress Monica Zetterlund is vividly told in this stylish film. The title is a play on Zetterlund's ground-breaking collaboration with legendary jazz pianist Bill Evans, the 1964 album "Waltz for Debbie." Actress Edda Magnason's remarkable likeness to Zetterlund helps ground the film, and Magnason also handles all the singing herself, capturing Zetterlund's signature sound with amazing fidelity. Zetterlund began her career as many European musicians of the time did, playing and singing the American hits in English. Her idea to sing in her native language was actually shocking to her fellow countrymen. "Sing in Swedish? This is jazz!" one outraged musician scolds her. When Zetterlund puts Swedish words to songs such as "Walking My Baby Back Home" and Dave Brubeck's infectious 5/4 song "Take Five," her ascent to stardom begins, which of course is not without its hardships and heartaches.—*Dave Nultycombe*

IN SWEDISH WITH ENGLISH SUBTITLES

Friday, April 25, 8:45 p.m., Landmark's E Street Cinema
Saturday, April 26, 8:15 p.m., Landmark's E Street Cinema



Co-presented with EMBASSY OF SWEDEN

FilmfestDC.org

FIRST FEATURE
THE LIGHTER SIDE
WE ARE THE NOBLES

Gaz Alazraki
Mexico, 2013,
108 minutes, color

This smash-hit, culture-clash comedy from 35-year-old Mexican director Gaz Alazraki earned more than \$26 million at the domestic box office last year—the highest-grossing local film ever. “Wealth shall not pass three generations,” goes the old adage, but that’s cold comfort to widower and workaholic businessman German Noble (Gonzalo Vega), who realizes the fortune he’s inherited and massaged would soon be squandered by his three spoiled-rotten kids if left to their own devices. Eldest son Javi (Luis Gerardo Mendez) is a party animal with crazy business schemes, daughter Barbie (Karla Souza) clings to her trust fund, and chick magnet Cha (Juan Pablo Gil) takes life as it comes. The answer? A fake bankruptcy, of course, after which Noble forces his kids to get jobs. This inventive satire about the economic gulf in modern Mexico is shrewd and very funny; stay through the closing credits for a final surprise.—*Eddie Cockrell*

IN SPANISH WITH ENGLISH SUBTITLES

Friday, April 25, 8:45 p.m., AMC Mazza Gallerie
Saturday, April 26, 8:45 p.m., AMC Mazza Gallerie

Co-presented with the Embassy of Mexico and Mexican Cultural Institute



THE LIGHTER SIDE
WHEN JEWS WERE FUNNY
Alan Zweig

USA, 2014, 90 minutes, color

Director Alan Zweig often points the camera at himself in his idiosyncratic documentaries. In landmark films such as *Vinyl* and *I, Curmudgeon*, he examined questions of obsession, love, and connection. In this breezy film, Zweig wants to know why the Jewish comedians he grew up watching on television, and the older Jewish relatives he remembers from his youth, seemed funnier than what he sees in Jewish culture today. To help find an answer, Zweig rounds up a pantheon of comedy legends, from Shelly Berman, Shecky Greene, and Norm Crosby to younger talents like Gilbert Gottfried, David Steinberg, Howie Mandel, and many more, and intersperses performance clips from those who have passed on. Many of these professional humorists actively disagree with Zweig’s premise, which makes the film all the more amusing. Along the way, insights into humor and the Jewish influence on modern comedy are revealed, dissected, and celebrated.—*Dave Nuttycombe*

Monday, April 21, 8:30 p.m., Landmark’s Bethesda Row Cinema
Wednesday, April 23, 6:30 p.m., Landmark’s Bethesda Row Cinema



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WHITE LIES
Dana Rotberg

New Zealand, 2013, 95 minutes, color

In the early 20th century, in a small town on New Zealand’s north island, reclusive Maori medicine woman Paraiti (Whirimako Black) is prevented by law from practicing her traditional ways but is nevertheless summoned by housekeeper Marea (Rachel House) to abort the unwanted pregnancy of her haughty employer Rebecca (Antonia Prebble). The process takes a few days, during which these very different women engage in a three-way clash of wills and beliefs that vividly illustrate the conflicting social mores of the time. *White Lies* marks the first feature made in her adoptive country by Mexican-born writer-director Dana Roberg (*Angel of Fire*), who has shrewdly and respectfully adapted the novella by Maori writer Witi Ihimaera, author of the acclaimed *Whale Rider*. New Zealand’s official entry in the 2013 Foreign Film Oscar® race, *White Lies* is a moving, unforgettable drama.—*Eddie Cockrell*

IN MAORI AND ENGLISH WITH ENGLISH SUBTITLES

Friday, April 18, 6:30 p.m., Landmark’s E Street Cinema
Thursday, April 24, 8:45 p.m., Landmark’s Bethesda Row Cinema



WETLANDS
David Wnendt

Germany, 2013, 109 minutes, color

As cheerfully, proudly, and transgressively gross as anything John Waters produced in his heyday, *Wetlands* is a fast-paced, impudent, and explicit adaptation of Charlotte Roche’s notorious international best-seller. Breakout newcomer Carla Juri gives a courageous, exuberant performance as Helen Memel, a spunky, genial young woman obsessed with body fluids. When the accidental slip of a razor lands her in the hospital, she’s got time to sort out her complicated family life and becomes attracted to a good-looking male nurse (Christoph Letkowski). The film works because Helen is an appealing combination of smart and curious, unwilling to accept the status quo and always up for shattering a taboo. *Wetlands* has been a huge hit on the festival circuit and in its home country, suggesting not only the universality of Helen’s unorthodox coming of age but also that movie patrons the world over share sturdy constitutions.—*Eddie Cockrell*

IN GERMAN WITH ENGLISH SUBTITLES

Thursday, April 24, 6:30 p.m., Landmark’s E Street Cinema
Saturday, April 26, 9:30 p.m., Landmark’s E Street Cinema

FEAST YOUR EYES
ZONE PRO SITE: A MOVEABLE FEAST
Yu-Hsun Chen

Taiwan, 2013, 145 minutes, color

Taiwan’s traditional ban-doh, an outdoor market where rival caterers vie for the public’s taste buds, is given a magical, musical, and colorful treatment in this stylishly fun film. On the run from her deadbeat boyfriend’s creditors and escaping a failed modeling career, perky Wan (Kimi Hsia), the daughter of a ban-doh chef, returns home to find that her family’s restaurant has also fallen on hard times. Her mother (Lin Mei-Hsiu) is left to gaudily sing and dance to try to lure customers. But Hai (Yo Yang), the self-appointed “Doctor Gourmet,” and a gaggle of misfit friends and fans come together to help Wan enter a national catering contest. The cook-off is a combination of the “Iron Chef” and “Ninja Warrior” TV shows and a Western-style shootout—but with woks and chopsticks. Bring your appetite, because the preparation of each outlandish yet delicious-looking dish is presented in mouthwatering fashion.—*Dave Nuttycombe*

IN MANDARIN WITH ENGLISH SUBTITLES

Saturday, April 19, 6:15 p.m., Landmark’s E Street Cinema
Saturday, April 26, 3:00 p.m., Landmark’s E Street Cinema

Co-presented with **TECRO**
http://tecro-taiwan.org/US



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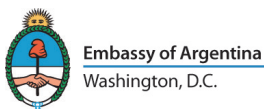


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