



24TH ANNUAL WASHINGTON, DC INTERNATIONAL FILM FESTIVAL

Filmfest DC

April 15 – 25, 2010

for people who love movies...

filmfestdc.org * [202.234.2644](tel:2022342644)

Welcome to Filmfest DC!

The Washington, DC International Film Festival



Photo: Chad Evans Wyatt

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

Welcome to Filmfest DC ... for people who love movies!

There is nothing like a great movie, and the 24th edition of Filmfest DC promises to deliver an exceptional entertainment experience. Prepare to be amused, provoked, and inspired by extraordinary new films from some of the world's most talented and innovative filmmakers.

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

As the festival flourishes, we are more aware than ever of the important role it plays in our city's cultural life. We greatly value the opportunity to create this platform from which the world's filmmakers—established masters and new talent—can tell their stories with passion, humor, and integrity. Filmfest DC is an adventure, and we invite you to join us.

Tony Gittens, Director
Washington, DC International Film Festival

Ticket Information

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

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

Tickets are also available through the Filmfest DC website (www.filmfestdc.org). **Tickets also available at the Goethe-Institut, 812 7th St., NW.** Go to filmfestdc.org for hours.

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

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



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

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

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

Theatre Locations

Festival screenings will take place at the following convenient venues:

Avalon Theatre

5612 Connecticut Ave., NW

Take Metro Red line to Friendship Heights. Street parking available.

Goethe-Institut Washington

812 7th St., NW

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

Landmark's E Street Cinema

555 11th St., NW

Take Metro Red, Orange, or Blue lines to Metro Center. Theatre entrance on E Street between 10th and 11th Streets.

Three hours of reduced-rate parking available in adjacent garage with validation Monday through Friday after 6 pm and any time on weekends.

Regal Cinemas Gallery Place

701 7th St., NW

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

Other Locations

Embassy of Canada

501 Pennsylvania Ave., NW

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

Embassy of France

4101 Reservoir Rd., NW

Street parking available.

Mazza Gallerie

5300 Wisconsin Ave., NW

Take Metro Red line to Friendship Heights.

National Gallery of Art

East Building Auditorium

4th St. & Constitution Ave., NW
Take Metro Green or Yellow lines to Archives/Navy Memorial-Penn Quarter.

Information



filmfesdc.org

202-234-FILM

Opening Night Hipsters



Valery Todorovsky

Russia, 2008, 115 minutes, color

Hipsters is a lush rebel-with-a-cause musical chock full of intricately choreographed, toe-tapping numbers and plenty of none-too-subtle social commentary. The plot takes many unexpected twists and turns as it celebrates the uneasy Cold War romance between East and West. Director Todorovsky splashes the screen with vivid color and energy in a giddy and broad ode to the timeless themes of love and freedom.

Communist youth Mels (Anton Shagin) is primed to rebel. When he first lays eyes on Polly (Oksana Akinshina) in drab 1950s Moscow, her bright-red lipstick, poodle skirt, and flamboyant hipster friends shatter his dutiful, straight-laced outlook. Mels finds himself drawn into Polly's kaleidoscopic world, a fun-house-mirror version of the West where flashy candy-colored outfits,

jazz music, and nights spent swing dancing in smoky, swanky clubs are a form of resistance to the oppressiveness of Soviet society. Soon, Mels is buying a saxophone on the black market and letting his hair grow into a proud pompadour.

IN RUSSIAN WITH ENGLISH SUBTITLES

Thursday April 15, 7:00 PM, AMC Mazza Gallerie, followed by gala reception, \$40.00

Closing Night Soul Kitchen

Fatih Akin

Germany, 2009, 99 minutes, color

Turkish-German director Fatih Akin's hectic comedy follows Greek brothers Zinos and Illias, who operate a restaurant in a converted warehouse in a rundown area of Hamburg. *Soul Kitchen* combines good food, a thumping soundtrack of great soul music, friendship, sex, and some very funny scenes.

Zinos Kazantzakis (Adam Bousdoukos) runs Soul Kitchen, a vast warehouse diner where the food might be spectacularly bad, but it's edible. The sour-faced tax collector shows up, and, in a bid to save the restaurant, Zinos hires the city's biggest rock-star chef. The chef whips up wonders from the most humble ingredients, shocking the regulars and seducing a whole new clientele. And once he slips some Peruvian tree-bark aphrodisiac into the dessert, everything changes.

This is a departure from Akin's previous works, the award-winning *Head-On* and *The Edge of Heaven* (Filmfest DC 2008), which dealt with much more serious themes, but it indicates that this talented young director is capable of bringing depth and insight to films of markedly differing styles. Above all, *Soul Kitchen* is casually cool and loads of fun to watch. It is tremendously entertaining and won a *Special Jury Prize* at the Venice Film Festival.

IN GERMAN WITH ENGLISH SUBTITLES

Sunday April 25, 4:00 PM, Regal Cinemas Gallery Place, followed by a party at Bar Louie, \$20.00



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Filmfest DC Highlights:

Bel Cinema!

New Italian Cinema



Whether neorealist, meditative, or “Felliniesque,” Italian film is a category almost as big as cinema itself. The eight movies in this year’s overview include a documentary, family tales both sad and sweet, and a drama inspired by classic opera. And, yes, there’s one about the Mafia.

Veteran director Pupi Avati travels to 1954 Bologna for *Friends at the Margherita Café*, in which the 18th-year-old “Kid” attempts to infiltrate the glamorous demimonde of a neighborhood hangout. The film’s eccentric characters are almost as colorful as the ones in *La Pivelléna*, whose central players work for one of Italy’s small traveling circuses.

Both *I Am Love* and *Puccini and the Girl* are tales of passion set at the dawn of the 20th century. The former shows the disruptive and ultimately tragic effects of love on characters who might seem to have everything they need. The latter is a graceful, even musical account of the ill-conceived events between Puccini and his maid.

More gently, the poignant *Quiet Chaos* observes a man’s obsessive attempt to envelop his young daughter after her mother’s shockingly sudden death. And the delectable *Mid-August Lunch* shares a meal with an elderly woman who’s forced to enjoy some other ladies’ company.

Based on actual events, *The Sicilian Girl* introduces us to a teenage girl who dared denounce the mob that claimed her father and brother. Even closer to actuality is *Videocracy*, a look at Silvio Berlusconi’s political and television empires that suggests that nothing in Italy is more Felliniesque than real life.

—Mark Jenkins



The New Romanian Wave

For the past twenty years, since the Revolution that overthrew dictator Ceausescu, Romania has been running away from communism. With but a few exceptions, the new Romanian cinema looks back in anger, irony, humor, and sometimes detachment. Even when it mirrors the present, there are still remnants and wounds of the communist era.

It’s not surprising that this swing between the past and the present can be disconcerting to international viewers, who find themselves unsure of the time dimension they are actually witnessing. There were, for instance, critics convinced that *4 Months, 3 Weeks and 2 Days* is a contemporary story and that *Police, Adjective* was a sample of the life in the communist era, when, in fact, it’s quite the opposite. One can’t help but notice that the recent history and its side effects are creeping, even at subconscious levels, into the present of Romanian Cinema.

In Filmfest DC’s New Romanian Wave series, *Tales from the Golden Age* and *Silent Wedding* recall the past and exploit its comic potential and stories of extreme endurance in a hostile environment. The other three films in this series (*Medal of Honor*, *The Other Irene*, and *The Happiest Girl in the World*) have a firm grip on the present but pay tribute to the past, portraying a society in transition that struggles to progress despite the presence of mental inertia, thick bureaucracy, and the seduction of consumerism.—Mibai Chirilov



Justice Matters

The tradition of using film to expand awareness of social justice issues runs long and deep. When an individual or a group has been treated unfairly, filmmakers use their craft to make us aware and, hence, call us into action. It is within this practice that Filmfest DC launches the *Justice Matters* section of its program. What better city to highlight this tradition than our nation’s capital, the vortex of ongoing debate on how best to further democracy and equitable treatment for all.



The six features in this inaugural selection include narratives and documentaries from around the globe. What the filmmakers have in common is a mastery of their art coupled with a commitment to illuminating social wrongs and revealing the potential that always exists for good-willed people to make a difference. All of these films are entertaining and engaging. None are dogmatic or polemic. All are mature in acknowledging that simple conclusions are not adequate for complex issues. Some draw from history (*Dawson*, *Island 10*, *Saviors in the Night*, *The Balibo Conspiracy*), while others are contemporary (*The Sun Behind the Clouds*, *Women Without Men*). Many are inspirational and remind us that we can overcome adversity (*Soundtrack for a Revolution*). The *Justice Matters* films also remind us that oppressors are strong and equally determined and that taking steps toward social justice is never easy, simple, or quick.

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

Tony Gittens
 Festival Director

Filmfest DC Highlights:

Deepening the Impact of Social Justice Films

This year, Filmfest DC has initiated a pilot program to explore ways the festival experience can be extended beyond the theater. Many independent filmmakers passionately focus on telling a story where the need for social justice and change are apparent. In recognition of their commitment to articulate important issues to the broadest possible public, we have selected the films *Soundtrack for a Revolution* and *Sun Behind the Clouds: Tibet's Struggle for Freedom* to participate in a special initiative to deepen their impact in our area.

The program includes a series of off-site programs and presentations for students and community groups. Our website includes additional resources.

This project is conceived and directed by Linda Blackaby, Senior Programming Consultant.

We would like to thank the Wyncote Foundation for their assistance with making *Deepening the Impact of Social Justice Films* possible.

Wyncote
Foundation

Justice Matters Award



The following films are selected for this year's competition:

- * *The Balibo Conspiracy* (Australia)
- * *Dawson, Island 10* (Chile/Brazil/Venezuela)
- * *Saviors in the Night* (Germany/France)
- * *Soundtrack for a Revolution* (USA)
- * *The Sun Behind the Clouds: Tibet's Struggle for Freedom* (India/UK)
- * *Women Without Men* (Germany/Austria/France)

The award jury consists of:

Felix Angel
General Coordinator, Curator
Inter-American Development
Bank

Pat Aufderheide
Director, Center for
Social Media
American University

Andy Shallal
Artist, Owner, *Busboys and Poets*

Award Sponsor **CROSSCURRENTS**
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Capital Focus Award



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

Films selected for this year's competition are:

- * *Autumn Adagio* (Japan)
- * *Cooking with Stella* (Canada)
- * *Farewell* (France)
- * *The House of Branching Love* (Finland)
- * *I Am Love* (Italy)
- * *Tales from the Golden Age* (Romania)
- * *Zero* (Poland)

The Awards Jury is comprised of:
Susan Barocas, Competition
Coordinator

Alberto Casciero, Dean, Learning
Resources Division, UDC
Manjula Kumar, Smithsonian
Institution

Arnie Lutzker, Entertainment Attorney
Andrew Mencher, Programming
Director, Avalon Theatre

Peggy Parsons, Curator, Department of
Film Programs, National Gallery of Art

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.



Circle Audience Award

Founded by Ted and Jim Pedas, Washington's Circle Theatres set the standard for innovative quality film programming. Filmfest DC will present an award to the feature film voted the most popular by our audience. Ballots will be available after each screening.

The winners of all awards will be announced on Closing Night.

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Please go to **filmfestdc.org**
for the **latest** information on our
guest **filmmakers** in atten-
dance and other festival **updates.**

25 Carats

Patxi Amezcu

Spain, 2009, 86 minutes, color and black & white



This brisk ensemble-cast thriller begins as if somebody just kicked over a rock and all the underworld characters in picturesque Barcelona went scurrying. Amid the thieves, hookers, and crooked cops, it's hard to tell

the good guys from the bad ones—especially because the film's protagonists turn out to be a car thief and a loan-shark's enforcer. Kay and Abel aren't exactly model citizens, but they have their virtues: Kay stands by her father, a fence whose gambling habit keeps getting him in trouble, and Abel cares for his young son. The two meet by chance, and soon begin an affair. Will romance flourish when they find themselves the targets of big-time criminals? Kay and Abel devise an elaborate sting that might solve both their problems, but the possibility that the new lovers might also be double-crossers keeps viewers guessing until the final scene.—*Mark Jenkins*

IN SPANISH AND CATALAN WITH ENGLISH SUBTITLES

Co-Presented with



Saturday April 17, 9:15 PM, Avalon Theatre
Sunday April 18, 7:30 PM, Avalon Theatre

Air Doll

Hirokazu Kore-eda

Japan, 2009, 126 minutes, color

South Korean icon Bae Du-na gives a fantastic performance as Nozomi, the love doll companion to a boring, sleazy but essentially harmless middle-aged man (Itsuji Itao). Within the first minutes of the movie, she inexplicably comes to life, not because of some magic wish or cinematic gimmick; she simply 'found a heart.' Nozomi sneaks out of the apartment to explore the world. Interestingly, instead of feeling any kind of love or even loyalty for her master, Nozomi hides her newfound life from him and falls for a young video store clerk instead. Hirokazu Kore-eda is one of today's most consistently excellent filmmakers; his recent movies *After Life*, *Still Walking*, and *Nobody Knows* are critical hits worldwide. Adapted from a 20-page graphic short story published by manga artist Yoshiie Gouda, *Air Doll* is, of course, adorable and funny but it also achieves a devastating wallop of unexpected pathos.

—*Teresa Nieman, twitchfilm.net*

IN JAPANESE WITH ENGLISH SUBTITLES

Monday April 19, 6:30 PM, Landmark's E Street Cinema
Tuesday April 20, 6:30 PM, Landmark's E Street Cinema



Alamar

Pedro González-Rubio

Mexico, 2009, 73 minutes, color and black & white

This enchanting father-and-son idyll was shot in Quintana Roo, on clear blue waters that contain the planet's second-largest barrier coral reef. A descendent of Mayans, Jorge lives there simply, working as a fisherman with his father. He met an Italian tourist and they had a son, Natan. Mother and son now live in Rome, but 5-year-old Natan has come to visit his dad. Jorge has a lot to show him: snorkeling, fishing, flowers, and birds. They live on a small shack built on stilts over the water; egrets stroll through the house, and crocodiles swim just below. *Alamar* is not exactly a documentary, but it's not really a drama, either. The film's essence is the father's initiation of his son into traditional ways and its luminous sense of place. In this world of open waters and vast skies, everything seems possible.—*Mark Jenkins*

IN SPANISH AND ITALIAN WITH ENGLISH SUBTITLES

Friday April 23, 6:30 PM, Landmark's E Street Cinema
Saturday April 24, 5:15 PM, Landmark's E Street Cinema

The Army of Crime

Robert Guediguain

France, 2009, 139 minutes, color

It's Paris, 1941. Exiled Armenian poet Manouchian, who survived his own people's genocide, finds common cause with the Jews being rounded up and reluctantly takes control of a ragtag group of young,



foreign-born resistance fighters. At the risk of their lives, the group's dangerous clandestine activities lead ordinary people to heroic accomplishments

while life proceeds as normal for the rest of the populace. At first, the Germans rely on the French police to quell the insurgents, but after the murder of a high-ranking general they ramp up the pressure. Spectacularly reproducing the era, and enhanced by Alexandre Desplat's moving score and a huge cast of fine performers, the film transforms a tense, authentic historical saga into a living, breathing testament to the reality that questions of moral commitment never really go away.

—*Melbourne Alliance French Film Festival*

IN FRENCH, GERMAN, AND ARMENIAN WITH ENGLISH SUBTITLES

Tuesday April 20, 8:45 PM, Regal Cinemas Gallery Place
Thursday April 22, 8:45 PM, Regal Cinemas Gallery Place

■■■ CAPITAL FOCUS AWARD ■■■ Autumn Adagio

Tsuki Inoue

Japan, 2009, 70 minutes, color

In director Inoue's debut feature, following her prize-winning short, *The Woman Who Is Beating the Earth*, we follow Catholic nun Sister Maria (singer and musician Shibakusa Rei), who is questioning her life as she approaches menopause. Under brilliant fall foliage that makes Japan resemble New England in September, we watch as she listlessly attends to the mundane demands of the day: washing rice for dinner and polishing the church organ that she distractedly plays at services. It seems as if she has lost as much as she has gained in the years she has devoted to the church. Encounters with three different men will test her faith and help her find spiritual peace. Especially compelling is the musical interaction between the nun and a handsome ballet teacher (Nishijima Kazuhiro), which demonstrates Sister Maria's (and Rei's) real skill at the piano. *Autumn Adagio* is shot with lyrical grace that matches the season and the musical form.—*Dave Nuttycombe*

IN JAPANESE WITH ENGLISH SUBTITLES

Monday April 19, 6:30 PM, Regal Cinemas Gallery Place
Wednesday April 21, 6:30 PM, Regal Cinemas Gallery Place



Between the Sheets

Gustavo Nieto Roa

Brazil, 2008, 88 minutes, color

In a crowded Rio de Janeiro nightclub, the mutual attraction is nearly instantaneous between handsome Roberto (Reynaldo Gianecchini) and beautiful Paula (Paula Oliveira). Grabbing a nearby hotel room, they immediately grab each other, heedless of any consequences. As Roberto and Paula become quite a bit better acquainted, what began as a one-night stand turns

into something far deeper than passionate lovemaking and more unexpectedly complex. They can be candid because



they don't intend to see each other again. Drenched with techno, samba, and bossa nova and featuring a performance from Gianecchini that earned him the Horizon award at Los Angeles' inaugural Hollywood Brazilian film festival in 2009, *Between the Sheets* has already prompted comparisons to early Antonio Banderas and Penelope Cruz. In more ways than one, this is an interesting evening of sizzling cinema.—*Eddie Cockrell*

IN PORTUGUESE WITH ENGLISH SUBTITLES

Monday April 19, 9:15 PM, Landmark's E Street Cinema
Saturday April 24, 10:00 PM, Landmark's E Street Cinema

The Balibo Conspiracy

Robert Connolly

Australia, 2009, 111 minutes, color

Based on the true events, *The Balibo Conspiracy* skillfully uses archival footage and various film stocks to recreate the chaotic and controversial days leading up to Indonesia's 1975 invasion of East Timor. Anthony LaPaglia plays the real-life Roger East, an Australian journalist recruited by the young Timorese Foreign Minister, Jose Ramos-Horta (Oscar Isaac), to oversee Timor's fledgling news agency. East turns the job down until he learns that five



Australian TV journalists have disappeared while covering the story. East begins following the trail of the "Balibo Five," as they've come to be known, and the film tracks both East and the missing reporters as each moves deeper and deeper into the tropical jungle and into the unfolding political mystery. Based on the book *Cover Up* by Jill Jolliffe, *The Balibo Conspiracy* has been banned in Indonesia. The actual Ramos-Horta was awarded the Nobel Peace Prize in 1996.—*Dave Nuttycombe*

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

Wednesday April 21, 8:45 PM, Regal Cinemas Gallery Place

Beyond Ipanema

Guto Barra

Brazil/USA, 2009, 80 minutes, color

Beyond Ipanema is a film about the cycle of discovery of Brazilian music in the world. Why does Bossa Nova still lure DJs 50 years after it was created? What makes the *Tropicália* movement resonate so deeply with names like Beck and Devendra



Banhart? How could Samba take over a public school in Harlem in 2009? *Beyond Ipanema* explores these and many other questions about the Brazilian music experience outside of Brazil through interviews with David Byrne, Devendra Banhart, M.I.A., Os Mutantes, Seu Jorge, Thievery Corporation, Caetano Veloso, Gilberto Gil, and many others. Artists, producers, DJs, and critics analyze how the crosspollination of musical styles, augmented with sampling and globalization, have helped Brazil secure a unique position in global culture.—*SXSW Film Festival*

IN PORTUGUESE WITH ENGLISH SUBTITLES

Thursday April 22, 9:00 PM, Goethe-Institut

Saturday April 24, 7:30 PM, Goethe-Institut

Co-Presented with **Brazilian Embassy**
Washington

Charlie Haden: Rambling Boy



Reto Caduff

Switzerland, 2009, 87 minutes, color and black & white

Soft-spoken yet focused in the distinctly unassuming vein of his Midwestern upbringing, bassist and composer Charlie Haden's long-overdue documentary biography plays like a particularly warm and

intimate musical composition. And that's by necessity, because there's a lot of material to cover: framed by sessions from his eponymous 2008 roots record, the film details Haden's early musical interest and collaborations with Ornette Coleman and John Coltrane through his innovative Liberation Music Orchestra and Quartet West period. Along for the ride are such still-very-much-alive musical legends and stalwart collaborators as Keith Jarrett, Pat Metheny, Carla Bley, Bruce Hornsby, Ravi Coltrane, and Ernie Watts. "Charlie," someone says, "is a unique being who plays bass with all his heart." He's also that rare breed of person in any discipline: an artist who has balanced a full and supportive family life with a prodigious musical output, all achieved in perfect harmony.—*Eddie Cockerell*

Friday, April 23, 9:00 PM, Goethe-Institut

Saturday April 24, 9:15 PM, Goethe-Institut

Cooking with Stella

Dilip Mehta

Canada, 2009, 104 minutes, color

Director Dilip Mehta's sly film takes us inside both the privileged world of Canadian diplomats in New Delhi and the more tenuous existence of the poor Indians who work for them. Stella (the charming Seema Biswas), the Canadian High Commission's longtime housekeeper and chef, is initially delighted when assigned to new arrivals Maya and Michael and their baby. But she is shocked to realize that Maya (Lisa Ray) is the working diplomat and husband Michael (Don McKellar) will stay at home. Michael is also a chef and asks Stella to teach him her kitchen secrets. He never realizes how many more secrets she is hiding. Through clever kickbacks and small-scale pilfering, Stella manages to spread the Western wealth around. When the honest Tannu (Shriya Saran) is hired as a nanny, Stella's various schemes are jeopardized and she must devise new ways to maintain the status quo.—*Dave Nuttycombe*

IN ENGLISH AND HINDI WITH ENGLISH SUBTITLES

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

Thursday April 22, 6:30 PM, Embassy of Canada. Followed by a wine & cheese reception, ADVANCE SALES ONLY.



Co-Presented with
the Embassy of

Canada

JUSTICE MATTERS

Dawson, Island 10

Miguel Littin

Chile/Brazil/Venezuela, 2009, 117 minutes, color and black & white

After the 1973 overthrow of Chilean President Salvador Allende, the members of his cabinet were sent to Dawson Island, a naval base in frigid Patagonia. They were imprisoned in a makeshift concentration camp and assigned numbers. Number 10 was Sergio Bilar, whose memoirs are the basis for this powerful docudrama. Chile's submission for the 2009 foreign-film Oscar®, *Dawson, Island 10* was actually shot on Dawson Island and includes archival footage of the anti-Allende coup. The movie documents abuse of the prisoners and shows the military's ludicrous attempts at Orwellian language control, but it also reveals that the inmates developed bonds with their captors, and used their skills in such fields as medicine and architecture to help everyone on the island. When the camp closed in 1974, some of the prisoners were released—only to be targeted later. One of them, Orlando Letelier, was assassinated in Washington in 1976.—*Mark Jenkins*

IN SPANISH WITH ENGLISH SUBTITLES

Friday April 16, 8:30 PM, Avalon Theatre

Saturday April 17, 9:30 PM, Avalon Theatre



The Day Will Come

Susanne Schneider

France/Germany, 2009, 104 minutes, color

"It would be nice to go back in time and start over," says Alice (Katharine Schüttler), a mysterious young woman who seems to be on a mission. Driving through the beautiful Alsace-Lorraine countryside, she purposefully crashes her car into a tree close to a winery, where she is taken in by the couple who run it. The wife (Iris Berben) is a local activist, which is causing her some grief, as are her two teenage children. And then there are the financial problems she and her husband (Jacques Frantz) argue about. But Alice and her recent resentment prove to be an even more unsettling influence on the already brittle family dynamics. *The Day Will Come* ponders issues of self-interest over community responsibility and youth versus age, but writer-director Susanne Schneider ultimately wants to know whether you can ever escape the past.—*Dave Nuttycombe*

IN FRENCH AND GERMAN WITH ENGLISH SUBTITLES

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

Saturday April 24, 7:00 PM, Landmark's E Street Cinema



El Paso

Zdenek Tyc

Czech Republic, 2009, 100 minutes, color

After her husband's death, Romany Vera Horvathova discovers that she presents a problem for most of society. After years of not paying rent, she moves into a small welfare flat where, despite the rough conditions, she tries to give her seven children everything they need. She doesn't understand why social workers are trying to take her kids away, legal jargon confuses her, and she refuses to feel guilty about being Romany. Fortunately, she isn't alone, but in order for her new "gadji" friends to help her, they must first earn her trust and enter her world. Director Zdenek Tyc once again returns to a Romany story inspired by true events in which people don't speak of love but live it.—*Karlovy Vary International Film Festival*

IN CZECH WITH ENGLISH SUBTITLES

Saturday April 17, 5:00 PM, Avalon Theatre

Monday April 19, 8:45 PM, Avalon Theatre



Elvis' Last Song

Vassilis Raisis

Greece, 2009, 100 minutes, color

Markos's life takes a radical turn in a coffee shop when he picks up an essay entitled "Melancholia in Rock 'n' Roll" left behind by Electra, a student of music history. Markos pursues Electra and, when they meet, it is music that brings them together. Markos' friends dismiss her as "emo." Electra dismisses Markos' friends as superficial. The argument as to how seriously or lightly one should take life soon becomes an issue between the lovers, creating a gap that grows larger by the day. Eventually, it is music that will give rise to their final clash. *Elvis' Last Song* took home both the *Audience Award* and *Best Digital Film Award* at the Thessaloniki International Film Festival.

—*Thessaloniki International Film Festival*

IN GREEK WITH ENGLISH SUBTITLES

Wednesday April 21, 8:30 PM, Landmark's E Street Cinema

Thursday April 22, 8:45 PM, Landmark's E Street Cinema

Bel Çinema!

Friends at the Margherita Café

Pupi Avati

Italy, 2009, 90 minutes, color and black & white

The regulars at Bologna's Margherita Café are, to use the technical term, "losers." But they're an entertaining lot and likely to be as cherished by viewers as they are by the film's protagonist, an 18-year-old dubbed "The Kid." Set in 1954, the latest warm-hearted fable from Filmfest DC regular Pupi Avati was "inspired by real characters." There's the tailor who specializes in swindling priests and nuns, the would-be singer who's written a tune about the café, and the lusty Sicilian who's obsessed with ladies' underwear—and wants a pair of X-ray glasses. They're all thoroughly corrupt, yet oddly innocent. The Kid works to ingratiate himself with these men while contending with an eccentric grandfather and a hopeless crush on a pretty librarian. With episodes linked by gentle humor and amiable outlook, *Friends at the Margherita Café* is as comfy as an evening at a favorite haunt.—*Mark Jenkins*

IN ITALIAN WITH ENGLISH SUBTITLES

Tuesday April 20, 6:30 PM, Avalon Theatre

Wednesday April 21, 6:30 PM, Avalon Theatre

Saturday April 24, 4:30 PM, Avalon Theatre



THE NEW ROMANIAN WAVE

The Happiest Girl in the World

Radu Jude

Romania/Netherlands, 2009, 100 minutes, color

Delia is the happiest girl in the world. She has just won a luxury car after taking part in a beverage promotional contest. All she has to do is star in a TV commercial while driving the car and reciting a testimonial line to perfection. The price is apparently small, but the happy winner proves to be a bad actress, her parents want to sell the car, and conflict breaks out between the production team and the advertisers. From heaven, Delia descends to miniature distress as she must choose between adolescent, frivolous fun and adult practicality. Director Jude's debut aims high beyond the immediate targets (the conflict between generations, empty consumerism, and the heart-mind dichotomy). His film is a bittersweet fable about former communist countries entering, head-on, into the carnivorous rush of liberalism.—*Mihai Chirilov*

IN ROMANIAN WITH ENGLISH SUBTITLES

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

Saturday April 24, 7:00 PM, Regal Cinemas Gallery Place



Farewell

Christian Carion

France, 2009, 113 minutes, color

Christian Carion's previous film, the Oscar®-nominated *Joyeux Noël*, took the director into French, English, and German archives to research the story of the "Christmas Truce" during WWI. For *Farewell*, Carion



added a trip inside Russia's private past for the story of how an unassuming French engineer (Pierre Froment) helped bring on perestroika and end the Cold War. Set and filmed largely in Moscow during the tense days of the Reagan administration, *Farewell* follows disaffected KGB officer Sergei Gregoriev (Emir Kusturica), who decides he can make a better world for his son by destroying the corrupt Soviet system. In an environment where there is a "babushka behind every curtain" and people "lie in lies," the viewer is never entirely sure who is playing who, and for what reason. And even though the events are long past, when Gregoriev turns over

plans for Air Force One, the Space Shuttle, and much more, the goosebumps appear.—*Dave Nuttycombe*

IN FRENCH, ENGLISH, AND RUSSIAN WITH ENGLISH SUBTITLES

Friday April 16, 9:00 PM, Regal Cinemas Gallery Place

Saturday April 17, 9:00 PM, Regal Cinemas Gallery Place

Heliopolis



Ahmad Abdalla
Egypt, 2009, 96 minutes, color
A wistful account of loss woven with the

hope of possibility, this Egyptian ensemble piece is even set in a lost place: Cairo's Heliopolis neighborhood, once the city's European quarter. In a series of overlapping stories, writer-director Ahmad Abdalla introduces an abundance of contrasting characters: There's a grad student whose research into the area's history leads him to an elderly shut-in who doesn't want the neighbors to know she's Jewish, a hotel desk clerk whose desire to live in France is so powerful that it prompts an animated reverie of Paris, a Christian doctor whose relatives want him to join them in Canada, an engaged couple who are looking for real estate and large appliances but find only unbearable traffic, and a young policeman whose post is successfully infiltrated by a stray puppy. Instead of drama, the film concentrates on a strong sense of character—human and geographic.

—*Mark Jenkins*

IN ARABIC, FRENCH, AND ENGLISH WITH ENGLISH SUBTITLES

Friday April 23, 6:30 PM, Avalon Theatre

Saturday April 24, 6:45 PM, Avalon Theatre

Co-presented with  Center for the Global South American University



Here and There

Darko Lungulov

Serbia/USA/Germany, 2009, 85 minutes, color

"Here" is the less glamorous streets of New York City, and "there" is battle-scarred Belgrade, Serbia. And to director Lungulov's camera, the two can often look the same. The issue of where one's home truly is lies at the heart of this story about down-on-his-luck musician Robert (David Thornton) and enterprising immigrant Blanko (Branislav Trifunovic). After Robert hires Blanko to move his few worldly possessions, Blanko offers \$3,000 if Robert will go to Belgrade and bring back Blanko's girlfriend under the guise of a hasty "marriage." With few reasons to refuse, Robert winds up living with Blanko's mother, Olga (Mirjana Karanovic), half a world away. *Here and There* intercuts the adventures of Robert and Blanko, each trying to make sense of brand-new worlds, and features a cameo and music by Cyndi Lauper.—*Dave Nuttycombe*

IN SERBO-CROATIAN WITH ENGLISH SUBTITLES

Saturday April 17, 9:30 PM, Landmark's E Street Cinema

Sunday April 18, 5:00 PM, Landmark's E Street Cinema

Harry Brown

Daniel Barber

England, 2009, 103 minutes, color

On the shabby side of London, a run-down block of council estate flats has become the unchallenged playground of a group of violent thugs and drug dealers. Graffiti covers the front doors and the elderly residents must stay inside or become victims of random abuse. Recent widower and former Royal Marine Harry Brown (Michael Caine) and his fellow pensioner Len (David Bradley) spend their days playing chess in the local pub and worrying about the state of the world. When Len decides to take matters into his own hands, the results are particularly tragic. After the police fail to provide justice, Harry decides to use his military training to take on the gangs. Although plagued by emphysema, the unlikely vigilante manages to stay one step ahead of both the criminals and the police who are investigating his commando-style actions.—*Dave Nuttycombe*



Friday April 23, 9:00 PM, Regal Cinemas Gallery Place

Saturday April 24, 9:15 PM, Regal Cinemas Gallery Place

Holding on to Jah

Roger Landon Hall

USA, 2009, 98 minutes, color and black & white

There's lots of reggae music in this compelling documentary, whose interviewees include such reggae performers as Sugar Minott, U Roy, and Culture's Joseph Hill.



Yet the film's main subject is not the music, but its inspiration: Rastafarianism. This evocative history opens with the arrivals of Columbus and slaves from Ghana and shows how back-to-Africa crusader Marcus Garvey, Ethiopian emperor Haile Selassie, and the Book of Revelation—plus a little sacramental herb—shaped the music's outlook and aspirations. From mento and ska to rocksteady and finally reggae, Jamaica's sound sprouted in such slums as Kingston's Trench Town, the home of Bob Marley, Peter Tosh, and many more musical pioneers. Its global success owes something to having a rhythm that, as reggae historian Roger Steffens says here, "is the beat of a healthy human heart at rest." But it's also because reggae's quest for peace and justice touches hearts worldwide.—*Mark Jenkins*

IN ENGLISH AND JAMAICAN ENGLISH WITH ENGLISH SUBTITLES

Monday April 19, 8:15 PM, Regal Cinemas Gallery Place

Tuesday April 20, 8:30 PM, Regal Cinemas Gallery Place

■■■ ■ CAPITAL FOCUS AWARD ■■■

The House of Branching Love

Mika Kaurismäki

Finland, 2009, 102 minutes, color

This thoroughly madcap dark comedy follows a divorcing middle-aged couple forced to remain together until they can sell their house.



Although husband Juhani (Hannu-Pekka Björkman) prepares a new list of "house rules" to make life bearable, he immediately violates the "no guests" rule by bringing home a woman he met at a club. This prompts wife Tuula (Elina Knihtila) to find her own new boyfriend to flaunt. Aided and abetted by the pair's meddling best friends, the escalation of accusations, recriminations, and general poor judgment pile up as the house becomes more crowded. Further complicating everything are the various unseen connections everyone shares. Juhani hires a pretend girlfriend from his brother, who is working for Tuula's estranged mother, who runs a prostitution ring, who is being investigated by a policewoman, who is a patient of Juhani. On and on it goes until each person discovers a truth about themselves.—*Dave Nuttycombe*

IN FINNISH WITH ENGLISH SUBTITLES

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

Saturday April 24, 7:30 PM, Landmark's E Street Cinema

■■■ ■ CAPITAL FOCUS AWARD ■■■

Bel Cinéma!

I Am Love

Luca Guadagnino

Italy, 2009,

119 minutes, color

Tilda Swinton delivers another in a memorable string of fiercely independent-minded performances as Emma, the transplanted Russian wife of a newly anointed Italian textile magnate (Pippo Delbono). Emma throws a birthday dinner for her wealthy patriarch father-in-law at their lavish estate in Milan, and that party sets the stage for all that is to follow.

When the patriarch announces his succession plan to his family, personal and business lives intertwine with unexpected results. Slowly but inexorably, a series of apparently small, almost innocuous, transgressions begins to unsettle the veneer of manners and etiquette, including Emma's attraction to the passionate chef friend (Eduardo Gabbriellini) of her headstrong son. This is a film in which tradition and modernity collide.—*Toronto International Film Festival*

IN ITALIAN, ENGLISH, AND RUSSIAN WITH ENGLISH SUBTITLES

Sunday April 18, 5:00 PM, Avalon Theatre

Monday April 19, 6:30 PM, Avalon Theatre



Global Rhythms

I, Don Giovanni

Carlos Saura

Spain/Italy, 2009, 120 minutes, color



tation of Don Juan largely on his own amours, which were among the reasons the writer was banished from his native Venice. Taking inspiration from opera productions, the director jumbles fact and fantasy and alternates between actual locations and painted backdrops. From misty canals to steamy boudoirs, the film's appearance is sumptuous. And the music's pretty good, too.—*Mark Jenkins*

IN ITALIAN AND GERMAN WITH ENGLISH SUBTITLES

Monday April 19, 9:00 PM, Avalon Theatre

Saturday April 24, 4:30 PM, Avalon Theatre

I Killed My Mother

Xavier Dolan

Canada 2009,

100 minutes,

color and

black & white

No mothers are murdered during the course of this semi-autobiographical family smackdown,


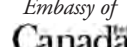


but teenage protagonist Hubert does sometimes tell people that his mom is deceased. Played by 21-year-old writer-director Xavier Dolan, Hubert is a gay high school student whose relationship with mama (Quebec cinema veteran Anne Dorval) is as over-the-top as a Lady Gaga concert. He hates her, yet he loves her. Hubert wants to move out, but demonstrates his displeasure when she decides to send him to boarding school by writing an essay with the same title as the film. Meanwhile, boyfriend Antonin's mother is the coolest in the world, or at least Montreal. Dolan folds dream sequences, wish-fulfillment fantasies, and home video testimonies into his study of a relationship that's unbearable yet irrevocable. Canada's candidate for 2009's foreign-film Oscar®, *I Killed my Mother* overflows with both style and emotion.—*Mark Jenkins*

IN FRENCH WITH ENGLISH SUBTITLES

Wednesday April 21, 6:30 PM, Embassy of Canada, Advance Sales Only

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

Co-Presented with: Québec  Embassy of Canada 



Irène

Alain Cavalier

France, 2009, 85 minutes, color

Holy Places

Alain Cavalier

France, 2007, 30 minutes, color

French auteur Alain Cavalier's moving love poem to his wife—the actress Irène Tunc who died in car crash years earlier—is composed with a lightweight video camera and his own voiceover commentary that is by turns private, compelling, poignant, comical, and completely inspired. Cavalier's genius lies in creating diaries, and this is one of his best—filled with notes and observations that range from the lyrically transcendent to the wittily down-to-earth. Cavalier travels from Irène's hometown of Lyon to places they shared together, redolent with memories. As with all of Cavalier's films, *Irène* contains the visual surprises and eccentric touches that have become this director's hallmark.

Irène is followed by the short *Holy Places*, a wistful reverie on European water closets.

Sunday April 25, 4:30 PM, National Gallery of Art, East Building Auditorium, FREE



Letters to Father Jacob

Klaus Härö

Finland, 2009, 74 minutes, color

A gentle parable of redemption, this Finnish drama is about a minister and the paroled murderess who can't see what he's done for her. Expecting to serve a life sentence, sullen Leila is unexpectedly released and offered a position at Jacob's remote parsonage. The cleric gets lots of mail requesting prayers and guidance. Leila's job is to read the missives to Jacob, who sometimes responds with one of the Bible verses he knows by heart. Aside from the local postman, who's terrified of Leila, Jacob and his scribe don't get much company. Indeed, the minister is losing touch with reality, which forces Leila to accept responsibility after years of not caring about anything. Finland's nominee for the 2009 foreign-film Oscar®, this intimate tale is set during a luminous Nordic summer and swathed in classical piano music.—*Mark Jenkins*

IN FINNISH WITH ENGLISH SUBTITLES

Friday April 16, 6:30 PM, Landmark's E Street Cinema

Sunday April 18, 5:00 PM, Landmark's E Street Cinema

Bel Cinema!

La Pivellina

Tizza Covi/Rainer Frimmel

Italy/Austria,

2009,

101 minutes,

color



In an impoverished trailer park on the outskirts of Rome, a small band of social outcasts eke out an existence in the dreary Italian winter. Circus performers Patty (Patrizia Gerardi) and Walter (Walter Saabel) wait patiently for the summer to come, until one day Patty finds a small two-year-old girl standing alone in the rain in a suburban park. Patty kindly brings little Asia (Asia Crippa) home to dry her off. As she undresses *la pivellina* (the little one), Patty discovers a note saying the foundling will be picked up in due course by her troubled mother. Filmmaking duo Tizza Covi and Rainer Frimmel, insert an angelic child into a drab community and fervently capture the results. The chemistry is instantaneous as sunny Asia lights up the performers' idle winter. There are moments of genuine joy, until a letter from Asia's mother arrives.

—*Toronto International Film Festival*

IN ITALIAN WITH ENGLISH SUBTITLES

Sunday April 18, 7:15 PM, Regal Cinemas Gallery Place

Monday April 19, 6:30 PM, Regal Cinemas Gallery Place

Looking for Eric

Ken Loach

United Kingdom/France/Italy/Belgium/Spain,

2009, 116 minutes, color



Lauded *Palme d'Or* winning director Ken Loach crafts a whimsical dramedy that skillfully walks the tricky line between the comedic and the serious. Eric Bishop is a wreck. One of his panic attacks has just spurred a car crash that landed him in the hospital. His job at the post office sucks. His second wife walked out on him, saddling him with two teenagers from hell. He's estranged from his first wife and their daughter. Even the efforts of his well-meaning work buddies can't pull Eric from his slump. In fact, the only thing holding him back from the edge seems to be his devotion to the Manchester United football team. One night, after inhaling a healthy measure of marijuana, the ghost of former Manchester United star Eric Cantona materializes to offer advice. Coached by his idol, Bishop sets out to put his life on track.

—*Palm Springs International Film Festival*

IN ENGLISH AND FRENCH WITH ENGLISH SUBTITLES

Saturday April 24, 9:15 PM, Avalon Theatre

Learning from Light: The Vision of I. M. Pei

Bo Landin/Sterling Van Wagenen

USA/Qatar, 2009, 84 minutes, color

For what might be his last major project, Qatar's Museum of Islamic Art, Chinese-American architect I. M. Pei decided to learn "the essence" of an architectural style he didn't really know. The 92-year-old designer studied buildings throughout the Islamic world, from Tunisian fortresses to masterpieces of Moorish Spain. Pei finally modeled the



museum on a simple, elegant Cairo mosque that exemplifies his ideals of "form, space, light, and movement." The filmmakers followed Pei for three years, with stops in New York and Paris as well as Doha, where the beautifully detailed structure rises on an artificial island in the harbor. A treat for architecture devotees, this film doesn't simply show the process of building. It also allows Pei to explain his design's concept. The aptly cross-cultural score is by Yo-Yo Ma and the Silk Road Project.—*Mark Jenkins*

Thursday April 22, 6:30 PM, Goethe-Institut

Friday April 23, 6:30 PM, Goethe-Institut

Lourdes

Jessica Hausner

Austria/France/Germany, 2009, 96 minutes, color

This smartly contemplative film was shot on location at the Sanctuary of Our Lady of Lourdes in the beautiful foothills of the Pyrenees Mountains.



Wheelchair-bound Christine (the talented Sylvie Testud) has joined a group of pilgrims seeking solace and hopefully much more from the renowned Roman Catholic site. Although she portrays a woman who cannot move her body below the neck, Testud manages to fully convey the many emotions her journey encompasses. She is half-heartedly looked after by a younger attendant who would rather be partying with the handsome male guides, one of whom Christine has clear, though improbable, interest in. Christine's questions are met with standard religious pieties rather than compassion by stern Sister Cecile (Elina Löwensohn), who may be hiding her own reason for being at Lourdes. When Christine seems to experience something miraculous, the film poses more questions about the mystery that is our existence.—*Dave Nuttycombe*

IN FRENCH, ENGLISH, GERMAN, AND ITALIAN WITH ENGLISH SUBTITLES

Wednesday April 21, 6:30 PM, Regal Cinemas Gallery Place

Thursday April 22, 6:30 PM, Regal Cinemas Gallery Place

Filmfest DC 2010

Festival Schedule



The Over the Hill Band

Thursday April 15 Opening Night

7:00 PM **Hipsters**
AMC Mazza Gallerie



Hipsters

Friday April 16

6:30 PM **Letters to Father Jacob**
Landmark's E St. Cinema

6:30 PM **Mid-August Lunch**
Landmark's E St. Cinema

6:30 PM **The Over the Hill Band**
Avalon Theatre

6:30 PM **Shorts Cuts**
Goethe-Institut

6:30 PM **Silent Wedding**
Regal Gallery Place

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

6:30 PM **The Swimsuit Issue**
Avalon Theatre

8:15 PM **Tales from the Golden Age**
Landmark's E St. Cinema

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

8:30 PM **Dawson, Island 10**
Avalon Theatre

8:45 PM **Shameless**
Avalon Theatre

8:45 PM **The White Stripes Under Great White Northern Lights**
Regal Gallery Place

9:00 PM **Farewell**
Regal Gallery Place

9:00 PM **Videocracy**
Goethe-Institut

Saturday April 17

1:00 PM **The Secret of Kells**
Avalon Theatre

5:00 PM **El Paso**
Avalon Theatre

6:30 PM **Silent Wedding**
Regal Gallery Place

7:00 PM **Mid-August Lunch**
Landmark's E St. Cinema

7:00 PM **Moloch Tropical**
Regal Gallery Place

7:00 PM **Shameless**
Avalon Theatre

7:00 PM **Will You Marry Us?**
Avalon Theatre

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

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

8:45 PM **Tales from the Golden Age**
Landmark's E St. Cinema

9:00 PM **Farewell**
Regal Gallery Place

9:15 PM **25 Carats**
Avalon Theatre

9:30 PM **Dawson, Island 10**
Avalon Theatre



Silent Wedding

9:30 PM **Here and There**
Landmark's E St. Cinema

9:30 PM **The White Stripes Under Great White Northern Lights**
Regal Gallery Place

Sunday April 18

2:30 PM **Pandora's Box**
Landmark's E St. Cinema

3:00 PM **The Secret of Kells**
Avalon Theatre

3:00 PM **Two in the Wave**
Landmark's E St. Cinema

4:00 PM **Louise-Michel**
Embassy of France

5:00 PM **Here and There**
Landmark's E St. Cinema

5:00 PM **I Am Love**
Avalon Theatre

5:00 PM **Letters to Father Jacob**
Landmark's E St. Cinema

5:00 PM **The Other Irene**
Regal Gallery Place

5:00 PM **Skeletons**
Regal Gallery Place

5:00 PM **Will You Marry Us?**
Avalon Theatre

6:45 PM **No One Knows About Persian Cats**
Landmark's E St. Cinema

7:00 PM **Moloch Tropical**
Regal Gallery Place

7:15 PM **La Pivellina**
Regal Gallery Place

7:30 PM **25 Carats**
Avalon Theatre

7:30 PM **The Over the Hill Band**
Avalon Theatre

7:30 PM **Scheherazade, Tell Me a Story**
Landmark's E St. Cinema

Monday April 19

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

6:30 PM **Autumn Adagio**
Regal Gallery Place

6:30 PM **I Am Love**
Avalon Theatre

6:30 PM **La Pivellina**
Regal Gallery Place

6:30 PM **No One Knows About Persian Cats**
Landmark's E St. Cinema



White Wedding

6:30 PM **The Sicilian Girl**
Avalon Theatre

8:15 PM **Holding on to Jah**
Regal Gallery Place

8:30 PM **The Other Irene**
Regal Gallery Place

8:45 PM **El Paso**
Avalon Theatre

9:00 PM **I, Don Giovanni**
Avalon Theatre

9:00 PM **The Tango Singer**
Landmark's E St. Cinema

9:15 PM **Between the Sheets**
Landmark's E St. Cinema

Tuesday April 20

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

6:30 PM **The Balibo Conspiracy**
Regal Gallery Place

6:30 PM **Friends at the Margherita Café**
Avalon Theatre

6:30 PM **Louise-Michel**
Avalon Theatre

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

6:30 PM **White Wedding**
Regal Gallery Place

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

Festival Schedule

- 8:30 PM **Holding on to Jah**
Regal Gallery Place
- 8:30 PM **Quiet Chaos**
Avalon Theatre
- 8:30 PM **The Sicilian Girl**
Avalon Theatre
- 8:45 PM **The Army of Crime**
Regal Gallery Place
- 8:45 PM **Scheherazade, Tell Me a Story**
Landmark's E St. Cinema



Wednesday April 21

- 6:30 PM **Autumn Adagio**
Regal Gallery Place
- 6:30 PM **Cooking with Stella**
Landmark's E St. Cinema
- 6:30 PM **Friends at the Margherita Café**
Avalon Theatre
- 6:30 PM **I Killed My Mother**
Embassy of Canada
- 6:30 PM **Lourdes**
Regal Gallery Place
- 6:30 PM **Puccini and the Girl**
Avalon Theatre
- 6:30 PM **The Tango Singer**
Landmark's E St. Cinema
- 8:15 PM **White Wedding**
Regal Gallery Place
- 8:30 PM **Elvis' Last Song**
Landmark's E St. Cinema

- 8:30 PM **North**
Landmark's E St. Cinema
- 8:30 PM **Videocracy**
Avalon Theatre
- 8:45 PM **The Balibo Conspiracy**
Regal Gallery Place
- 9:00 PM **Saviors in the Night**
Avalon Theatre

Thursday April 22

- 10:00 AM **Cinema for Seniors***
Avalon Theatre
- 6:30 PM **Cooking with Stella**
Embassy of Canada
- 6:30 PM **The House of Branching Love**
Landmark's E St. Cinema
- 6:30 PM **I Killed My Mother**
Landmark's E St. Cinema
- 6:30 PM **Learning from Light: The Vision of I. M. Pei**
Goethe-Institut
- 6:30 PM **Lourdes**
Regal Gallery Place

Friday April 23

- 6:30 PM **Alamar**
Landmark's E St. Cinema
- 6:30 PM **The Day Will Come**
Landmark's E St. Cinema
- 6:30 PM **The Happiest Girl in the World**
Regal Gallery Place
- 6:30 PM **Heliopolis**
Avalon Theatre
- 6:30 PM **Learning From Light: The Vision of I. M. Pei**
Goethe-Institut
- 6:30 PM **Mao's Last Dancer**
Avalon Theatre
- 6:30 PM **Soundtrack for a Revolution**
Regal Gallery Place
- 8:30 PM **Medal of Honor**
Landmark's E St. Cinema
- 9:00 PM **Charlie Haden: Rambling Boy**
Goethe-Institut
- 9:00 PM **Harry Brown**
Regal Gallery Place
- 9:00 PM **Made in Hungaria**
Avalon Theatre
- 9:00 PM **Reykjavik-Rotterdam**
Avalon Theatre
- 9:00 PM **Women Without Men**
Regal Gallery Place
- 9:15 PM **The Wind Journeys**
Landmark's E St. Cinema

Saturday April 24

- 2:30 PM **People and Landscapes of Catalonia***
National Gallery of Art
- 4:30 PM **Friends at the Margherita Café**
Avalon Theatre
- 4:30 PM **I, Don Giovanni**
Avalon Theatre
- 4:45 PM **Medal of Honor**
Landmark's E St. Cinema
- 5:15 PM **Alamar**
Landmark's E St. Cinema
- 6:45 PM **Heliopolis**
Avalon Theatre
- 7:00 PM **The Day Will Come**
Landmark's E St. Cinema
- 7:00 PM **The Happiest Girl in the World**
Regal Gallery Place
- 7:00 PM **Made in Hungaria**
Avalon Theatre
- 7:00 PM **The Sun Behind the Clouds: Tibet's Struggle for Freedom**
Regal Gallery Place
- 7:30 PM **Beyond Ipanema**
Goethe-Institut



- 7:30 PM **The House of Branching Love**
Landmark's E St. Cinema
- 9:00 PM **Mao's Last Dancer**
Avalon Theatre
- 9:15 PM **Charlie Haden: Rambling Boy**
Goethe-Institut
- 9:15 PM **Harry Brown**
Regal Gallery Place
- 9:15 PM **Looking For Eric**
Avalon Theatre
- 9:15 PM **Reykjavik-Rotterdam**
Regal Gallery Place
- 10:00 PM **Between the Sheets**
Landmark's E St. Cinema
- 10:00 PM **The Message**
Landmark's E St. Cinema



Sunday April 25

- 4:00 PM **Closing Night Soul Kitchen**
Regal Gallery Place
- 4:30 PM **Irene***
National Gallery of Art

* Events marked with an asterisk are free.

All programs are subject to change.





Louise: hire a hit man to kill the company's owner. Enter Michel, a paranoid security manager at a trailer park, who offers no credentials but has a formidable gun collection. Michel can't even shoot a dog, much less a person, so he resorts to using terminally ill patients to do his dirty work. Partners in crime, Louise and Michel work their way up the corporate food chain behind the factory closure. This quixotic revenge comedy is propelled by rebellious humor and a cartoon-like inventiveness.—*Sundance Film Festival*

IN FRENCH WITH ENGLISH SUBTITLES

Sunday April 18, 4:00 PM, Embassy of France, followed by a wine & cheese reception, \$20.00

Tuesday April 20, 6:30 PM, Avalon Theatre

Louise-Michel

Benoît Delépine/Gustave de Kervern

France, 2008,
94 minutes, color

Although times are tough, the female workers of a provincial toy factory are given new smocks to assure them of their company's stability. When they show up the next day, they're shocked to find the factory empty, its machinery and management nowhere to be seen. They decide to pool their paltry compensation money toward a common goal, suggested by

Co-Presented with

La Maison
Française

Global Rhythms

Mao's Last Dancer

Bruce Beresford

Australia, 2009,
117 minutes, color

Brought to the screen by Bruce Beresford (*Driving Miss Daisy; Black Robe*) is the inspiring true story of Li Cunxin. Born in 1961, Li lived with his six brothers and impoverished parents in China's Shandong Province. In the midst of the Cultural Revolution, 11-year-old Li was selected by Madame Mao's Ballet Academy and was committed to a strange new life of artistic and ideological training. Discovered by the first American cultural delegation to Communist China, Li became one of the first exchange students allowed by Mao's regime to go to America. When his exchange ended, Li refused to return to China, leading to a dramatic standoff at the consulate that made headlines across the United States. *Mao's Last Dancer* features some of the most viscerally potent dance ever captured in a fictional film. It also reminds us of a not-so-distant time when artistic freedom was a human-rights issue.—*Toronto International Film Festival*

IN ENGLISH AND MANDARIN WITH ENGLISH SUBTITLES

Friday April 23, 6:30 PM, Avalon Theatre

Saturday April 24, 9:00 PM, Avalon Theatre



ASIA HERITAGE
Foundation

Global Rhythms

Made in Hungaria

Gergely Fonyó

Hungary, 2009, 109 minutes, color

Get ready to rock'n'roll as the music of the '60s era goes behind the Iron Curtain in this toe-tapping musical romantic comedy. After a prolonged stay in the U.S., a Brylcreemed Hungarian teenybopper teaches his Communist-era peers about rock 'n' roll in this swinging musical romance. The crowd-pleasing film was a hit in its native Hungary and delivers a high feel-good quotient, from the first musical number, in which 18-year-old Miki (Tamas Szabo Kimmel) shows off his Jerry Lee Lewis-inspired piano and singing skills after bumping into his childhood



friends in a park, to the rivalry that brews between Miki and the gang leader who took his place. "I just want to make music and fall in love," Miki proclaims — a modest enough goal, though Kimmel's preppy performance and humorous, nostalgic references to the film's picture-perfect '60s setting make for an enjoyable ride. —*Karlovy Vary International Film Festival*

IN HUNGARIAN WITH ENGLISH SUBTITLES

Friday April 23, 9:00 PM, Avalon Theatre

Saturday April 24, 7:00 PM, Avalon Theatre

THE NEW ROMANIAN WAVE

Medal of Honor

Călin Peter Netzer

Romania, 2009, 106 minutes, color

Winner of the *Jury Award, Best Actor, and Best Screenplay Awards* at this year's Thessaloniki Film Festival, this ironic and immensely touching film encapsulates Romania's shift from communism to capitalism. Ion



(Victor Rebengiuc), is a 75-year-old man who is awarded a Medal of Honor for unspecified "heroic" actions during WWII. Despite his inability to remember any specific act of heroism, Ion relishes his belated distinction and the new respect his neighbors bestow on him. Estranged from his wife and expat son, Ion attempts to draw them back into his life with the glory of his new honor. However, as he begins to unravel the mystery of this great distinction, it becomes apparent that things are not exactly what they seem. —*Palm Springs International Film Festival*

—*Palm Springs International Film Festival*

IN ROMANIAN WITH ENGLISH SUBTITLES

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

Saturday April 24, 4:45 PM, Landmark's E Street Cinema

The Message

Kuo-fu Chen, Qunshu Gao

China, 2009, 120 minutes, color

Set in 1942 amid the Japanese invasion of China, this lavish spy thriller keeps us guessing and rethinking what we know until the very end. After the resistance manages a series of assassinations of members of the Japanese-controlled puppet government, the head of the Counterintelligence Office gathers a group of suspects in a remote castle in hopes of uncovering the mole, code-named "Phantom." In the darkly lit confines of this lush prison, cruel Colonel Takeda (Huang Xiaoming) attempts to unmask the spy, pitting each suspect against the other. His devious mental and physical methods start a cat-and-mouse game with the cornered Phantom. Through stylized images, we see the increasingly desperate messages the Phantom tries to relay to the resistance leader, known only as "Magnum." The action plays out like a particularly suspenseful Agatha Christie mystery by way of *24*, against the backdrop of actual historic events.—*Dave Nuttycombe*



IN MANDARIN WITH ENGLISH SUBTITLES

Tuesday April 20, 8:15 PM, Landmark's E Street Cinema

Saturday April 24, 10:00 PM, Landmark's E Street Cinema



'Bel Cinema!

Mid-August Lunch

Gianni Di Gregorio

Italy, 2008, 75 minutes, color

Winner of audience awards and other accolades at festivals from Bratislava and Bologna, *Mid-August Lunch* is a mellow gem of a film, and represents a modest triumph for Di Gregorio, who co-wrote Matteo Garrone's *Gomorrah*. Sixtyish Gianni (writer-director Gianni Di Gregorio) and his 93-year-old mother Valeria are looking forward to celebrating Italy's summer holiday Ferragosto in the flat they share in Rome's Trastevere district. But before you can say "put out another plate," Gianni's conniving landlord persuades the genial good son into caring for his own mother Marina and Aunt Maria for two nights. When his doctor chum foists his mother on him so he can take a lucrative night shift, Gianni finds himself with a full house. "We do this gladly, but up to a point," Valeria explains sensibly, and from this tension springs sublime, humanistic comedy.—*Eddie Cockrell*

IN ITALIAN WITH ENGLISH SUBTITLES

Friday April 16, 6:30 PM, Landmark's E Street Cinema

Saturday April 17, 7:00 PM, Landmark's E Street Cinema



Moloch Tropical

Raoul Peck

France/Haiti, 2009, 107 minutes, color

Haiti has a castle high atop a mountain outside Port-au-Prince. It is a remnant of colonial power and debauchery hiding in the mists. It is from this height that the president rules. Styling himself an imperial monarch, he rattles paranoid around the enormous castle. Obsessed equally with what the television tells him and the comely shape of his new maid, he enforces rules with an erratic terror common to many despots. Even without reference to Haiti's recent history, *Moloch Tropical* stands as a major work that synthesizes political analysis, symbolic art, and a particularly Caribbean approach to tragedy. In addition to directing landmark works of diasporic African cinema (*Lumumba: La Mort du prophète, Sometimes in April*), Raoul Peck also once served as Haiti's minister of culture. French president Nicholas Sarkozy recently appointed Mr. Peck president of La Femis, the French film school.

—*Toronto International Film Festival*

IN FRENCH WITH ENGLISH SUBTITLES

Saturday April 17, 7:00 PM, Regal Cinemas Gallery Place

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

Global Rhythms

No One Knows About Persian Cats

Bahman Ghobadi

Iran, 2009,

102 minutes, color

Winner of the Cannes Film Festival's *Un Certain Regard Special Jury Prize*, *No One Knows About Persian Cats* was co-scripted by Iranian-American journalist Roxana Saberi, who was imprisoned in Iran last year. A CBGBs T-shirt, a Joy Division poster, lyrics that protest "there's no room in your cage for me"—these could be artifacts of any indie-rock scene. But "this is Tehran," as rapper Hichkas (Persian for "nobody") chants in director Bahman Ghobadi's fascinating tour of the city's underground music scene. The Kurdish-Iranian filmmaker (*Turtles Can Fly, Lost in Iraq*) mixes documentary footage into a lightly fictionalized tale of two Iranian alt-rockers seeking to emigrate to Europe. Their quest propels them into the black market for visas, passports, liquor, and bootleg DVDs; it also introduces them to clandestine rock, jazz, blues, and heavy metal musicians. Playing unauthorized music in Iran can spark comic absurdities but also sobering perils.—*Mark Jenkins*



IN FARSI AND ENGLISH WITH ENGLISH SUBTITLES

Sunday April 18, 6:45 PM, Landmark's E Street Cinema

Monday April 19, 6:30 PM, Landmark's E Street Cinema



North

Rune Denstad Langlo

Norway, 2009, 78 minutes, color

Depressed that the love of his life is now with his former best friend, Jomar (Anders Baasmo Christiansen) spends his days watching disaster documentaries on the National Geographic Channel and half-heartedly running a shabby ski park. When he accidentally (perhaps) burns down the lodge he was living in, he decides to head north, across the frozen countryside, to his ex-wife and son. The journey begins via snowmobile through a silent, forbidding landscape that is as much a character as the few people Jomar encounters on his quest; the beautifully stark arctic emptiness mirrors Jomar's outlook. When the snowmobile breaks down, Jomar switches to skis, and through snow blindness and wrong turns encounters other hardy, quirky souls attempting to find meaning in the harsh environment. Jomar's advice to a young man lost at home while his parents are away seems apt: "Things are a bit difficult sometimes. That's the way it always is."—*Dave Nuttycombe*

IN NORWEGIAN WITH ENGLISH SUBTITLES

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

Wednesday April 21, 8:30 PM, Landmark's E Street Cinema

THE NEW ROMANIAN WAVE

The Other Irene

Andrei Gruzniczki

Romania, 2009, 90 minutes, color

The Other Irene is an odd event in the current landscape of Romanian cinema. Although paying tribute to the aesthetics of the Romanian New Wave, director Gruzniczki also embraces thriller genre conventions, delivering a distilled suspenseful tale based on a strange real story. Irina convinces her husband that she needs to go to Egypt to work. Three months later, she comes back as a total stranger only to leave again and to finally come home for good—as a corpse in a coffin. With developing tension, *The Other Irene* shows us a man becoming increasingly obsessed with trying to solve the mystery of his wife's death and subsequently becoming frustrated with the runaround he receives at consulates and ministries. Defying bureaucratic obstacles, the man finds himself alone in a Kafkaian equation in which the major unknown might be how well we know the person who is closest to us.—*Mibai Chirilov*



IN ROMANIAN WITH ENGLISH SUBTITLES

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

Monday April 19, 8:30 PM, Regal Cinemas Gallery Place



The Over the Hill Band

Geoffrey Enthoven

Belgium, 2009, 93 minutes, color



Friday April 16, 6:30 PM, Avalon Theatre
Sunday April 18, 7:30 PM, Avalon Theatre

After her husband's sudden death, Claire has an intriguing idea: The almost-septuagenarian will reunite "The Sisters of Love," her pop vocal trio of 50 years ago. The other two singers agree, easygoing Magda embracing the plan more quickly than uptight Lutgard. But there's a complication: Claire's son, a failed musician and producer, wants to update the threesome's music with his own raunchy funk and hip-hop material. The three women are skeptical, but once they learn to strut their inner Beyoncé, their music and their lives both get sexier. Magda's husband becomes more solicitous, Claire finds a new beau, and even Lutgard, a children's church choir director, gets into the groove. Their return to showbiz is highlighted by an upcoming television talent show in which the producer has entered them as "The Over the Hill Band."—*Mark Jenkins*

IN FLEMISH WITH ENGLISH SUBTITLES



Pandora's Box

Yesim Ustaoglu

Turkey, 2008, 112 minutes, color

When an old woman, Nusret, played by veteran French actress Tsilla Chelton, disappears in a small Black Sea town, her estranged children travel from their homes in Istanbul to find her. The journey and process of finding Nusret unleashes long-kept animosities, fears, and false relationships like evils from Pandora's Box. Nusret's children eventually discover that their mother is suffering from Alzheimer's. When none of them can relate to her, it falls to Murat, her teenage grandson to bring her to peace and a sense of deliverance. *Pandora's Box* won Best Film and Best Actress awards at the San Sebastian International Film Festival.

—*New York Turkish Film Festival*

IN TURKISH WITH ENGLISH SUBTITLES

Sunday April 18, 2:30 PM, Landmark's E Street Cinema
Thursday April 22, 9:00 PM, Regal Cinemas Gallery Place

People and Landscapes of Catalonia

Spain, 1926, 80 minutes, black & white



Three beautiful silent-era films from Spain feature live musical accompaniment conducted by Gillian Anderson and performed on two pianos by Max Midroit and Ju-Ping

Song. The composers are Sergi Casanelles, Elias Constantopedos, Shruti Kumar, Dosa McKay, Mira Eom, and Inyoung Park—students from New York University's Steinhardt School Film Scoring Program directed by Ronald Sadoff.

The lively streets, cafés, and neighborhoods of Barcelona provide the setting for many well-known native artists, musicians, writers, and cultural icons of the 1920s. The new musical score draws inspiration from Catalonia's composers and reshapes their musical world to create a new synthesis.

Preceded by two shorter works, *Playa y Costa Brava* (1934), where city dwellers embark for the tranquil ambience of the beach, and *The Electric Hotel* (1908), a delightful futuristic vision inspired by the renowned "cinémagician" Georges Méliès.

Saturday April 24, 2:30 PM, National Gallery of Art East Building Auditorium, FREE

Puccini and the Girl

Paolo Benvenuti/Paola Baroni

Italy, 2009, 77 minutes, color

The composer Giacomo Puccini's operas are some of the most famous and oft-performed works in the entire operatic canon. Like that of his characters, the composer's privileged life could become complicated. While the composer is writing "The Girl of the Golden West," his wife becomes jealous of the maid, Doria. Although Puccini's womanizing is well known, there's no evidence that he's dallied with Doria. Nevertheless, the maid is driven from the household, denied communion at the local church, and restricted to her room. Recounted with little dialogue but plenty of music and set on Lake Massaciucoli, the film contrasts Puccini's ornate villa with more modest places, including a rustic nightclub where the composer likes to drink with fisherman and poachers. The images include many lovely vistas and much gliding motion; the characters travel by boat and train, moving gracefully through a landscape that's beautiful enough to be a stage set.

—*Mark Jenkins*

Co-Presented with

IN ITALIAN WITH ENGLISH SUBTITLES

Wednesday April 21, 6:30 PM, Avalon Theatre
Thursday April 22, 9:00 PM, Avalon Theatre



Quiet Chaos

Antonello Grimaldi

Italy, 2008, 113 minutes, color

Suddenly finding himself a widower, film executive Pietro (Nanni Moretti) is bewildered by his apparent lack of grief yet resolves to be the perfect father to his 10-year-old daughter, Claudia (Blu Yoshimi). This determination manifests itself oddly: apprehensive about letting Claudia out of his sight, Pietro takes up daily residence in the park across from her school. Soon, emerging patterns and new relationships (including Roman Polanski in a pivotal cameo) spread out into an array of strangely serendipitous happenings, pushing Pietro's life in entirely new and unforeseen directions. Caressed by Paolo Buonvino's lovely score—itsself punctuated by songs from Rufus Wainwright, Radiohead ("Pyramid Song"), and others—*Quiet Chaos* is rich with charm and insight and thus profoundly affecting.—*Eddie Cockrell*

IN ITALIAN, FRENCH, AND ENGLISH WITH ENGLISH SUBTITLES

Tuesday April 20, 8:30 PM, Avalon Theatre
Thursday April 22, 6:30 PM, Avalon Theatre





Reykjavik-Rotterdam

Oskar Jonasson

Iceland, 2009, 88 minutes, color

This tight thriller is soon to be remade as a vehicle for Mark Wahlberg under the direction of the current star Baltasar Kormakur, a favorite son of Filmfest DC by virtue of such vivid directorial efforts as *101 Reykjavik* and *The Sea*. Kormakur plays Kristofer, an ex-con working as a security guard to support wife Iris and their two sons. Things look bleak because their landlord wants his back rent—or their apartment. Reluctantly, Kristofer agrees to help Iris' brother smuggle booze through a shipping freighter. Kristofer must deal with the captain who, rightly so, doesn't trust him, the local police who know he's back on board, and a psychopathic Dutch criminal. Back home, his wife's previous boyfriend seems too willing to take care of Iris when he's gone. Winner of five *Edda* awards (Iceland's version of the Oscars®), *Reykjavik-Rotterdam* most probably spells breakout for a filmmaker already embraced and appreciated by festival audiences.—*Eddie Cockrell*

IN ICELANDIC, DUTCH, AND ENGLISH WITH ENGLISH SUBTITLES

Friday April 23, 9:00 PM, Avalon Theatre

Saturday April 24, 9:15 PM, Regal Cinemas Gallery Place

Scheherezade, Tell Me a Story

Yousry Nasrallah

Egypt, 2009, 136 minutes, color

Seven months into her second marriage in contemporary Cairo, smart and sexy Sun TV presenter Hebba Younes is grappling with a crisis: husband



Karim, deputy editor of a popular newspaper, is under some pressure from higher-ups to persuade his wife to soften her bare-knuckled approach to government officials to pave the way for his promotion.

"Honey," she says, "the deal was not to interfere with each

other's work. Wasn't it?" Pledging to focus more on "women's issues," Hebba finds herself embroiled in fresh cultural scandal when the three women she interviews tell heartbreakingly outrageous stories of male oppression. Director Yousry Nasrallah's most inspired strategy is to treat this hot-button issue as unabashed melodrama, choreographing his cast with intricate precision and reveling in the twin lusts of flesh and ambition. Bold, brave, and beautiful, the controversial *Scheherezade, Tell Me a Story* is subversive filmmaking of the highest order.—*Eddie Cockrell*

IN ARABIC WITH ENGLISH SUBTITLES

Sunday April 18, 7:30 PM, Landmark's E Street Cinema

Tuesday April 20, 8:45 PM, Landmark's E Street Cinema

Filmfest DC for Kids The Secret of Kells

Tomm Moore/Nora Twomey

Ireland/France/Belgium, 2009, 75 minutes, color

The Oscar®-nominated young people's film *The Secret of Kells* is set against the Norse eighth century and concerns the creation of that foremost illuminated manuscript, the *Book of Kells*.



Twelve-year-old Brendan (Evan McGuire) is caught between the orders of his uncle, the Abbot (Brendan Gleeson), and Brother Aidan (Mick Lally), keeper of a mysterious "book." The Abbot forbids Brendan from leaving the village; he must help build its walls "to save civilization." But Aidan insists Brendan "will learn more in the woods from rocks and trees than any other place," and enlists him in completing the drawings that will "change darkness into light." The inventively hypnotic visuals draw, literally, from the original manuscript and feature effects not usually seen in modern computer-generated animation. The secret of *The Secret of Kells* is that its breathtaking animation is well served by its heartfelt story.—*Dave Nuttycombe*

Saturday April 17, 1:00 PM, Avalon Theatre, \$5.00

Sunday April 18, 3:00 PM, Avalon Theatre, \$5.00

JUSTICE MATTERS Saviors in the Night



Ludi Boeken

Germany/France, 2009, 100 minutes, color

During WWI, German-Jewish peasant Siegmund "Menne" Spiegel (Armin Rohde) won an Iron Cross for bravery on the Western Front. "Twenty-five years later," he narrates wearily, "my homeland was trying to kill me." Based on the incredible true story of Menne and his now 97-year-old wife, Marga (Veronica Ferres), *Saviors in the Night* is the tense, often harrowing story of how Menne's wartime friend Heinrich Aschoff (Martin Horn), his wife Maria (Margarita Broich), and later, their gung-ho Nazi sympathizing daughter Anni (Lia Hoensbroech, in the film's most galvanizing performance) hid Marga and their young daughter from the Nazis for 27 months during WWII at their Westphalian farm in northwestern Germany. Stay through the end credits to see the real Marga and Maria on set.—*Eddie Cockrell*

IN GERMAN, FRENCH, AND ENGLISH WITH SUBTITLES

Wednesday April 21, 9:00 PM, Avalon Theatre

Thursday April 22, 6:30 PM, Avalon Theatre

Co-Presented with



GOETHE-
INSTITUT



Shameless

Jan Hřebejk

Czech Republic, 2009, 88 minutes, color

Oskar has his roles perfectly balanced: beloved husband, attentive father, and favorite television weatherman. However, one Saturday morning he wakes up to the realization that his wife's nose is just too big. How could he have lived with her for so long? He decides to take up with a young lover and eventually leaves his family for her. His awareness that he must find true love at all costs drives him from one extreme to the next and also into the arms of aging singer Nora. Clouds begin to gather above the man who was always ready with a smile for his TV audience as he forecasts even the worst possible weather. *Shameless* was inspired by the book, "Short Stories About Marriage and Sex," by Michal Viewegh who, with a degree of hyperbole, describes the film as an "unromantic comedy."

—*Karlovy Vary International Film Festival*

IN CZECH WITH ENGLISH SUBTITLES

Co-Presented with

Friday April 16, 8:45 PM, Avalon Theatre

Saturday April 17, 7:00 PM, Avalon Theatre

Embassy of the
Czech Republic

Short Cuts

Total running time: 110 minutes

Pigeon Impossible

Lucas Martell

USA, 2009, 6 minutes, video

This rollickingly funny, DC-set animated short sees junior CIA agent Walter Beckett do battle with the title bird over a doughnut, which leads to a nuclear strike on Russia. Rare for a film of any length, this short gets its Mall geography right—mostly.



7.57 AM-PM

Simon Lelouch

France, 2009, 11 minutes, 35mm

Imagine a common scene in the Paris metro: a musician begins playing in hopes of collecting a few Euros.

However, this isn't just your typical amateur performance.



Seeds of the Fall

Patrik Eklund

Sweden, 2009, 18 minutes, 35mm

Rolf and Eva are presented with an opportunity to spice up their hum-drum marriage. This is a new comedy from the director of the Oscar®-nominated *Instead of Abracadbra* (FFDC 2009).



The Six Dollar Fifty Man

Mark Albiston/
Louis Sutherland

New Zealand,

2009, 15 minutes, 35mm

Set in 1970's New Zealand, *The Six Dollar Fifty Man* follows Andy, a gutsy 8-year-old boy who is forced to break out of his make-believe superhero world to deal with playground bullies. Winner of *Special Mention* at Cannes in 2009 and the *Jury Prize* at Sundance.

Jade

Daniel Elliott

United Kingdom, 2009,

16 minutes, 35mm

Jade, caught in a dilemma of her own making, struggles to choose the right path. It becomes apparent to her, however, that she may have no choice at all. Winner of the *Silver Bear Award* at the Berlin International Film Festival.



Caviar

Razvan Savescu

Romania, 2009, 20 minutes, video

Single-dad Robert's livelihood is day-tripping to Bucharest to sell exotic caviar to wealthy customers. This time he's brought along his little daughter, whose desire to buy a puppy may interfere with his plans.

Sundown

Gregory Rentis

Greece/USA, 2009, 15 minutes,

video

Through innocent yet cruel play, a 13-year-old boy comes to realize his grandfather's fragile condition.

As the Rain Was Falling

Charlotte Joulia

France, 2009, 9 minutes, 35mm

A thunderstorm bursts and a woman takes refuge under a hall where a man already shelters. They share a moment—until the rain stops.

Friday April 16, 6:30 PM, Goethe-Institut

Saturday April 17, 8:30 PM, Goethe-Institut



Bel Cinema!

The Sicilian Girl

Marco Amenta

Italy, 2009, 115 minutes, color



Based on the true story of a young girl growing up in a Mafia family, *The Sicilian Girl* shines an intriguing light on what is, even in the Mediterranean, a shadowy world. After she witnesses her father gunned down in the street, Rita (Veronica D'Agostino) vows revenge. She also

begins a diary and starts carefully observing the secret activities of the local crime lords. That she's in love with Vito (Francesco Casisa), who is himself getting deeper into the underworld, is only one more complication in her increasingly confusing life. It is Rita's fierce loyalty to her family that finally brings her to the police, seeking justice after her brother is murdered. But after turning over her diaries, Rita must confront disturbing truths about her father and brother and discover the difference between revenge and justice.—*Dave Nuttycombe*

IN ITALIAN WITH ENGLISH SUBTITLES

Monday April 19, 6:30 PM, Avalon Theatre

Tuesday April 20, 8:30 PM, Avalon Theatre



THE NEW ROMANIAN WAVE

Silent Wedding

Horațiu Mălăele

Romania, 2008, 87 minutes, color

In a bucolic village in the 1950s, a colorful wedding is silently taking place while the country enters national mourning over Stalin's death. *Silent Wedding* is inspired by a real-life event from the communist past and proves pure gold for Horațiu Mălăele, one of the most popular actors and directors in Romania. The story is infused with contrasts. Black comedy slips into tragedy, magic realism clashes with political pragmatism, and there is the participation of a who's who in old and new Romanian cinema. The most memorable scene, the one evoking the title, must be seen to be believed. *Silent Wedding* was an audience favorite at the New York Romanian Festival and a hit in Romania and France.

—*Mihai Chirilov*

IN ROMANIAN WITH ENGLISH SUBTITLES

Friday April 16, 6:30 PM, Regal Cinemas Gallery Place

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

Co-Presented with



Skeletons

Nick Whitfield

United Kingdom, 2010, 95 minutes, color

Calling *Skeletons* a surrealist dark comedy barely captures the many charms of writer/director Nick Whitfield's debut feature. Itinerant exorcists Bennett and Davis (Andrew Buckley and Ed Gaughan) are a modern-day Laurel and Hardy marching glumly across the Derbyshire countryside.

Ignoring the natural beauty in favor of petty arguments on trivial subjects, the pair continue bickering once they arrive at their jobs, where they psychologically

remove skeletons from literal closets. When Davis starts using the tools to revisit his unsettled past, the intimidating boss, known only as "the Colonel" (*Harry Potter's* Jason Isaacs), threatens dire consequences. An assignment to locate a vanished rural woman and her mysterious daughter—who might be hiding secrets even from the ghost chasers. Cinematographer Zac Nicholson underscores the off-kilter reality with intriguing visuals.

—*Dave Nuttycombe*

Friday April 16, 6:30 PM, Regal Cinemas Gallery Place

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



The Deepening the Impact of Social Justice Films Project

JUSTICE MATTERS

Soundtrack for a Revolution

Bill Guttentag/Dan Sturman

USA, 2009, 82 minutes, color



Executive produced by Danny Glover, *Soundtrack for a Revolution* tells the story of the American Civil Rights movement through its powerful music: freedom songs sung on picket lines, in mass meetings, in paddy wagons, and in jail cells by black and white Americans all over the country. Featuring performances by John Legend, Joss Stone, Wyclef Jean, The Roots, Ritchie Havens, and others, plus riveting archival

footage and interviews with Civil Rights foot soldiers and leaders, including Congressman John Lewis, Harry Belafonte, Julian Bond, and Ambassador Andrew Young, *Soundtrack for a Revolution* celebrates the vitality of the music of the era. The infectious energy of the songs swept people up—as they do again here—and empowered them to keep fighting.—*Brooklyn Academy of Music*

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

Followed by a panel discussion with co-director/writer/producer Dan Sturman and other guests.

The Sun Behind the Clouds: Tibet's Struggle for Freedom

Ritu Sarin/Tenzing Sonam

India/United Kingdom, 2009, 79 minutes, color

The Sun Behind the Clouds updates the struggle for Tibetan independence, focusing on the March 2008 demonstration against Chinese rule, the largest since the 1959 takeover of that nation. The Dalai Lama is given the opportunity to explicate his “middle way,” a compromise position he has been unsuccessful, so far, in getting the Chinese to accept. The film is notable for its focus on an extraordinary year in Tibet's history and on Tibetans themselves—historians, writers, and activists all eloquent, impassioned, and living in exile. The film is essential viewing for anyone who cares about the fate of the mountain region and the legacy of the Dalai Lama.

—*Film Forum*

IN ENGLISH, TIBETAN, AND MANDARIN WITH ENGLISH SUBTITLES

Saturday April 24, 7:00 PM, Regal Cinemas Gallery Place

Followed by a discussion with co-director/producer Ritu Sarin and co-director/writer/cinematographer Tenzing Sonam.



The Swimsuit Issue

Måns Hergren

Sweden, 2009, 100 minutes, color

Encroaching middle-age proves troublesome for a group of former jocks, who still bask in the fading memory of almost winning a bronze medal in “floorball” (hockey without ice) in 1985. For team leader Frederik, unemployment and his ex-wife's job transfer to London aren't helping. Stuck with looking after his teenage daughter Sara while his wife moves up the corporate ladder, Frederik finds it as difficult to reconnect with Sara as it is to move forward with his life. But, after making a video that shows the buddies performing drunken swimming routines in women's bathing suits, Frederik decides that the group can recapture its glory by forming an all-male synchronized swimming team—and competing at the World Cup. The challenge of learning new skills and confronting old attitudes is complicated when Sara becomes the team's coach. *The Swimsuit Issue* follows nicely in the tradition of such films as *The Full Monty*.

—*Dave Nuttycombe*

IN SWEDISH WITH ENGLISH SUBTITLES

Friday April 16, 6:30 PM, Avalon Theatre

Thursday April 22, 8:30 PM, Avalon Theatre



Global Rhythms

The Tango Singer

Diego Martinez Vignatti

Argentina/Belgium/France/Netherlands, 2009, 106 minutes, color

Rising tango talent Helena Ferri (Eugenia Ramirez) is abruptly rejected by her lover and spirals into despair as she begins to resemble the emotionally tortured characters in the songs she inhabits with considerable fervor. But what if she took off and started all over again? What if she just left behind the sorrow and stepped into a new life in a new country?

Escaping from Buenos Aires to France, Helena begins to slowly recover. Following through on the promise of his second film, the tonally similar 2007 drama *Tides*, director Diego Martinez Vignatti has once again made landscape a character. And in real-life tango dancer and wife Ramirez Miori, Vignatti has found an eloquent human vessel to portray loss and recovery. “Tango was always part of my life,” the director told one interviewer. “The only way you can catch the tango feeling in cinema is to try to be a poet.”—*Eddie Cockrell*

IN SPANISH AND FRENCH WITH ENGLISH SUBTITLES

Monday April 19, 9:00 PM, Landmark's E Street Cinema

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



Tales from the Golden Age

Cristian Mungiu/Ioana Uricaru/Hanno Hofer/Constantin Popescu

Romania, 2009,
121 minutes, color

Instead of wasting energy bad-mouthing Romania's communist regime, *Tales from the Golden Age* takes an affectionate look at the absurdity it wrought. Divided into five episodes, the film adapts well-known urban legends to recreate the period of rule by Nicolae Ceausescu, ironically referred to as the "golden age" of Romania's history. Mixing hilarity with underlying apprehension, the first episode documents a town's frenetic preparations for an official state visit. Taking us a step closer to government headquarters is a story about the events that hindered the party paper from getting published one day. We next follow a conscientious truck driver who is forbidden to make any stops on his long voyage. Demonstrating the relationship between politics and food, a police officer decides he must devise a way to silently kill a pig. The final installment follows a Bonnie-and-Clyde-like couple as they con people out of their empty bottles.—*Toronto International Film Festival*

IN ROMANIAN WITH ENGLISH SUBTITLES

Friday April 16, 8:15 PM, Landmark's E Street Cinema

Saturday April 17, 8:45 PM, Landmark's E Street Cinema



Two in the Wave

Emmanuel Laurent

France, 2009, 91 minutes, color and black & white



The intense friendship, and later bitter feud, between François Truffaut and Jean-Luc Godard is

told through archival interviews with most of the main characters involved with the French New Wave movement as well as an amazing collection of vintage newspapers, magazines, photos, and generous excerpts from classic films. The tale begins with Truffaut's stunning triumph at the 1959 Cannes Film Festival, when *The 400 Blows* "exploded in the enemy camp" and launched *La Nouvelle Vague*—which continues to influence moviemakers worldwide. So many of the innovations these directors brought to the screen are now commonplace, but to actually watch Godard on set directing, and hear Truffaut passionately explain his philosophy, is to reaffirm the magic. After shutting down the Cannes festival in 1968 as being politically irrelevant in the face of the student protests, the two angrily diverge. Fortunately, as this film proves, their work continues to speak.—*Dave Nuttycombe*

IN FRENCH WITH ENGLISH SUBTITLES

Sunday April 18, 3:00 PM, Landmark's E Street Cinema

Bel Cinema!

Videocracy

Erik Gandini

Sweden/Denmark/UK/
Finland, 2009,
80 minutes, color

Imagine that the president of the United States was also the president of CBS, Fox, HBO—and MTV, too. That's sort of what happened in Italy, where Silvio Berlusconi got rich on sex, scandal, and reality TV. Berlusconi vaulted from smutty quiz shows to the presidential palace, expanding his show-biz empire as he built a political one. To

put Berlusconi's career in context, this cheeky documentary assembles clips from Italian TV, including a campaign ad in which flocks of attractive women sing "Thank God Silvio exists" in the pop-chorale style of "We Are the World." Director Erik Gandini introduces one of Berlusconi's pals, a TV executive with unapologetically pro-fascist sympathies, and a paparazzi agent who became a popular hero after serving time for extortion. Also featured is a wannabe celebrity whose act combines Jean-Claude Van Damme and Ricky Martin. Maybe he'll be president someday.—*Mark Jenkins*

IN ITALIAN AND ENGLISH WITH ENGLISH SUBTITLES

Friday April 16, 9:00 PM, Goethe-Institut

Wednesday April 21, 8:30 PM, Avalon Theatre



Global Rhythms

The White Stripes Under Great White Northern Lights

Emmett Malloy

USA, 2009, 93 minutes,
black & white and color

This lively documentary shows the White Stripes duo on a tour of Canada that visits every province and territory, including remote Nunavut. In addition to regular concerts, the group performs "side-shows" in such locations as boats, bowling alleys, and an Inuit senior citizens' center. The movie climaxes with a stomping version of "Seven Nation Army," but features plenty of blues, country, and folk covers as well as such non-Stripes players as accordionists, fiddlers, and bagpipers. This tribute to our neighbor to the north—whose flag just happens to suit the Stripes' red-and-white color scheme—also includes some introspective moments. Definitely not a conventional rock-concert flick, this playful film will charm Stripes fans and win the band some new ones.—*Mark Jenkins*

IN ENGLISH AND INUKTITUT WITH ENGLISH SUBTITLES

Friday April 16, 8:45 PM, Regal Cinemas Gallery Place, \$10.00

followed by an after party at the Gibson Showroom, tickets sold in advance
Film + Party \$15.00.

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



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White Wedding



Jann Turner

*South Africa, 2009,
98 minutes, color*

When this uproarious road comedy begins, the central characters are young, prosperous, and in love. So what could go wrong as Elvis travels from Johannesburg to Cape Town to wed Ayanda? Well, just about everything. A missed bus, bad directions, a mutinous granny, an imperious wedding planner, a couple of disabled cars, and a stop at an Afrikaans-only pub are just some of the complications. Elvis is accompanied by best friend Tumi, a notorious womanizer whose attempt at throwing a bachelor party is another of the adventure's missteps. Then Tumi and Elvis pick up Rose, a hitchhiking Briton who came to Africa to forget the fiancée who cheated on her (that plan doesn't work, either). Fueled by upbeat Afropop, this is a journey into a modern South Africa whose principal conflicts involve romance and transportation. That may be a fantasy, but *White Wedding* makes it a charming one.—*Mark Jenkins*

IN ENGLISH, ZULU, XHOSA, AND AFRIKAANS WITH ENGLISH SUBTITLES

Tuesday April 20, 6:30 PM, Regal Cinemas Gallery Place
Wednesday April 21, 8:15 PM, Regal Cinemas Gallery Place

Co-Presented with  Center for the Global South
American University

Will You Marry Us?



Micha Lewinsky

*Switzerland, 2009,
90 minutes, color*

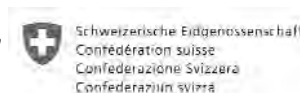
This charming romantic comedy was Switzerland's top-grossing film of the year. In a Swiss village straight out of a chocolate ad, Rahel Hubli (Marie Leuenberger) works as a civil registrar performing marriages. Although her own marriage isn't going well, she continues to offer advice to the dozens of couples that she pronounces husband and wife. Rahel misses the local singing success she had with former partner Ben Hofer (Dominique Jann), now a certified pop star under pressure to produce a new record. Suddenly, Ben shows up wanting Rahel to marry him—to his

flighty actress girlfriend. The script is full of running jokes, colorful supports, and jabs at provincial Swiss mores. As keenly written as it is slyly performed, *Will You Marry Us?*, which earned Leuenberger the *Best Actress* prize at the 2009 Montreal festival, is an unheralded and revelatory delight.—*Eddie Cockrell*

IN GERMAN WITH ENGLISH SUBTITLES

Saturday April 17, 7:00 PM, Avalon Theatre
Sunday April 18, 5:00 PM, Avalon Theatre

Co-Presented with



Embassy of Switzerland in the United States of America

The Wind Journeys

Ciro Guerra

*Colombia/Netherlands/Argentina/Germany, 2009,
117 minutes, color*



A musician and his would-be disciple traverse northern Colombia in this picturesque saga that is as much a sonic expedition as a geographic one. Having just buried his wife, despondent Ignacio sets out to return his instrument—a distinctive

horned accordion—to his teacher. Following Ignacio, without the older man's consent, is an eager youngster who wants to learn to play music. The two become closer as they cross deserts, lakes, and mountains en route to the Caribbean coast. They encounter multiple duels, some fought with fists or knives and others with music—the equivalent of American jazzmen's "cutting contests." Writer-director *Ciro Guerra* guides a tour of Colombia's musical heritage that includes Iberian accordion, African drums, and Indian flute, as well as the national song, the Vallenato. Beautifully composed widescreen images capture the vast landscapes, which are as diverse as the music the film passionately celebrates.—*Mark Jenkins*

IN SPANISH WITH ENGLISH SUBTITLES

Thursday April 22, 8:45 PM, Landmark's E Street Cinema
Friday April 23, 9:15 PM, Landmark's E Street Cinema

Co-Presented with  Center for the Global South
American University

JUSTICE MATTERS



Women Without Men

Shirin Neshat

Austria/France/Germany, 2009, 95 minutes, color

Internationally acclaimed visual artist Shirin Neshat is known for her stark, potent photo and video portraits of how women in Islam experience the world. Given a canvas as vast as a feature film, she expands her vision while simultaneously bringing it home to the history that shaped her. Roving from the gilded rooms of the rich to the streets where a prostitute plies her trade, *Women Without Men* weaves together the stories of five women: Mahdokht, struggling with the shameful loss of her virginity; Munis, a middle-aged woman still under the control of her brother; the prostitute Zarin; the virgin Faezeh; and Farrokhlaha, a high-society matron whose husband is as stifling as the airless rooms that confine her. Each woman seeks freedom in surprising and sometimes shocking ways.

—*Toronto International Film Festival*

IN FARSI WITH ENGLISH SUBTITLES

Thursday April 22, 6:30 PM, Regal Cinemas Gallery Place
Friday April 23, 9:00 PM, Regal Cinemas Gallery Place

■■■ CAPITAL FOCUS AWARD ■■■



Zero

Pawel Borowski

Poland, 2009, 110 minutes, color

Writer-director Pawel Borowski's remarkably assured debut feature takes place over one very long day in a busy Polish city. His camera follows people as they bump into each other—sometimes literally—on their daily rounds, and the story likewise caroms from one person to the next. The fun is discovering where each new character will take us, and learning the hidden connections and dark secrets between seemingly random business executives, artists, doctors, cabbies, porn stars, secretaries, husbands, wives, lovers, and other "regular" folks. *Zero* explores the many unexpected ways these connections play out: how that nice person in the café might be a monster at home, or that angry cashier may have more in common with us than we ever stop to consider. The circle of life that Borowski explores is definitely not the happy fantasy that Disney presents, but is ultimately truer and more satisfying.—*Dave Nuttycombe*

IN POLISH WITH ENGLISH SUBTITLES

Friday April 16, 8:15 PM, Landmark's E Street Cinema
Saturday April 17, 7:00 PM, Landmark's E Street Cinema



Thanks



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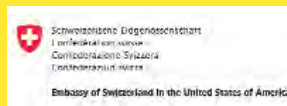
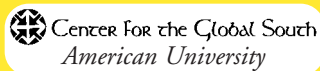


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