

An Advertising Supplement to *The Washington Post*



25TH ANNUAL
FILMFEST DC
APRIL 7 – 17, 2011
WASHINGTON DC
INTERNATIONAL FILM FESTIVAL

WELCOME TO FILMFEST DC!

A world of Stories... a world of filmmakers...

Welcome to the 25th anniversary of Filmfest DC... for people who love movies!

We are proud to reach this quarter-century landmark of introducing Washington, DC to the consistently provocative and innovative films of international cinema.

Filmmakers are storytellers — and what rich stories they have to tell! This year we have an extraordinary array of films from Scandinavia to South Korea and from Italy to Iran. They all tell us stories that perplex us with life's riddles, dazzle us with color and song, and inspire us with quiet dignity, grace, and beauty. They let us peer into the seductive world of Spanish flamenco dance, the psyche of a Corsican hotel maid hooked on chess, the innocence of Danish recruits negotiating the battlefields of Afghanistan, the longing of the young Indian woman in search of her father, the adrenaline rush of the Austrian marathoner who robs bank as a hobby — and that's just a small taste of the richness and variety of this year's films!

Once again, 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 is vital to the festival's success and shows the enduring contribution the festival makes to our city's cultural space.

Come join us in celebrating the world's filmmakers whose creativity and imagination open the world to us.



The Washington, DC
International Film Festival



Photo: Chad Evans Wyatt

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

TICKET INFORMATION

General admission is \$11 unless otherwise noted.

ADVANCE SALES

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

Online: Tickets are available at filmfestdc.org

Phone: 1-888-996-4774
Mon – Fri, 10 a.m. – 6 p.m.
Sat – Sun, 12 p.m. – 5 p.m.

Outlet: Goethe-Institut Washington, 812 7th St., NW.
See filmfestdc.org for hours.

DAY-OF SALES

Tickets can only be purchased at the theatre on the day of the show. Box office opens one hour before the venue's first screening of the day. Cash or check sales only.

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

DISCOUNT PACKAGES

Packages offered through advance sales only.
Packages include \$11 screenings.

Director's Package: 10 tickets for \$80 (\$110 value)
Plus \$3.00 convenience fee.

Weekday Package: 4 tickets for \$33 (\$44 value)
Plus \$3.00 convenience fee. Valid for screenings
Monday through Thursday.



Tony Gittens, Director
Washington, DC International Film Festival

Theatre Locations

Festival screenings will take place at the following convenient venues:

AMC Mazza Gallerie
5300 Wisconsin Ave., NW

Take Metro **Red** line to
Friendship Heights.

Avalon Theatre
5612 Connecticut Ave., NW

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

Goethe-Institut Washington
812 7th St., NW

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

Landmark's E Street Cinema
555 11th St., NW

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

Regal Cinemas Gallery Place
701 7th St., NW

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

Other Locations

Busboys & Poets
1025 5th St. & K St., NW

Take Metro **Green** or **Yellow** line to Mt
Vernon Sq. 7th St.-Convention Center.

Embassy of France
4101 Reservoir Rd., NW

Street parking available.

Lincoln Theatre
1215 U St., NW

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

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

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

Information

Filmfest DC
filmfestdc.org
202-234-FILM

OPENING NIGHT



★ ★ ★ ★ **POTICHE**

Francois Ozon

France, 2010, 103 minutes, 35mm, color

Gleefully setting his time machine for 1977, director Francois Ozon (*Swimming Pool*, *Under the Sand*) returns to the mode of his sparkling *8 Women*. Like that film, this comic ensemble piece is based on a stage farce and stars Catherine Deneuve and Gerard Depardieu. “Potiche” is French slang for a trophy wife, and Deneuve’s Suzanne has had a purely decorative role for decades. When the workers at the family’s umbrella factory go on strike, Suzanne’s imperious husband (Fabrice Luchini) collapses and Suzanne and her grown kids take over.

The factory purrs under enlightened new management (after all, Deneuve has had a way with parasols ever since 1964’s *The Umbrellas of Cherbourg*) and Suzanne briefly reawakens an old romance with a leftist legislator (Depardieu). But what will Suzanne do when Robert returns from convalescing and demands to reclaim his old role? She won’t go back to being a potiche—that’s for sure. With its neon colors, screwball dialogue, and closing musical number, Ozon’s latest romp is hardly a political drama, but its delight in Suzanne’s liberation is genuine and infectious. —Mark Jenkins

IN FRENCH WITH ENGLISH SUBTITLES

Thursday April 7, 7:00 p.m.

Historic Lincoln Theatre, followed by gala reception, \$40

Sponsored by:

SAAB

Official Car of Filmfest DC

CLOSING NIGHT



★ ★ ★ ★ **SOUND OF NOISE**

Ola Simonsson/Johannes Stjärne Nilsson

Sweden/France/Denmark, 2010, 102 minutes, 35mm, color

The sound and image anarchists behind the 2001 cult short *Music for One Apartment and Six Drummers* successfully take their concept and talent to a larger arena in *Sound of Noise*, a delightful comic cocktail of modern city symphony, police procedural, and love story. With the most complex and wackily staged musical numbers since *Delicatessen*, the feature debut of Swedish directors Ola Simonsson and Johannes Stjärne Nilsson hits notes corresponding to silly, raucous, and rhapsodic.

The narrative revolves around police officer Amadeus Warnebring, a tone-deaf scion of a distinguished musical family, and his attempts to track down a group of six guerilla percussionists whose anarchic public performances are terrorizing the city. The drumming set pieces correspond to an avant-garde score with four hilariously titled movements.

Sound of Noise unleashes the drummers on an unspecified city’s civic and cultural institutions creating a treat for the eyes and ears. —Palm Springs International Film Festival

IN SWEDISH WITH ENGLISH SUBTITLES

Sunday, April 17, 4:00 p.m.

Regal Cinemas Gallery Place, followed by a party at Bar Louie, \$20

Sponsored by:

KPMG

FILMFEST DC

NORDIC LIGHTS: The Old and the New

In *a Better World* by Danish director Susanne Bier won the best foreign language Oscar® this year. The success of *The Girl With the Dragon Tattoo* and the other films based on Stieg Larsson's Millennium trilogy have revived interest in Swedish crime thrillers (see *Easy Money* by the tyro director Daniel Espinosa) and spurred Hollywood remakes. For those who know that traditions of Nordic filmmaking run long and deep, this is no surprise.

With film industries initiated at the beginning of the 20th century, Denmark and Sweden were among the world's leading film producers in the silent-film era. Denmark had been making films since 1897. Nordisk, the Danish company founded in 1906, produced 700 films between 1910 and 1916 and is the oldest continually operating film production company in the world.

From the late 1950s and throughout the 1960s, Scandinavian art cinema, exemplified by Sweden's iconic Ingmar Bergman, held sway over art houses with filmic

journeys of self-awareness and meditations on nature and the human condition. In 1995, Lars von Trier and his Dogme 95 colleagues started pushing the envelope of filmmaking by stripping it bare. Now Scandinavia is home to one of the newest film industries. Greenland's first feature film was made in 2010 (see *Nuummioq*).

With the exceptions of Espinosa and veteran Norwegian director Bent Hamer (see *Home For Christmas*), Sweden and Denmark are represented in our selection with six debut features. Iceland's submission to the Oscars® this year was by its most renowned filmmaker, Fridrik Thor Fridriksson (see *Mamma Gogo*).

Scandinavian nations are relatively small, but state subsidies starting in the 1960s and savvy coproduction have helped support cinema as art and cultural expression. Nordic cinema in all its varying national representations remains a powerhouse and is currently the target of phenomenal international interest.



Nuummioq



Pure



A Rational Solution

NEW SOUTH KOREAN CINEMA

"In the past few years, some of the most exciting work I've seen has come from South Korea. ... These filmmakers have enriched, educated, disturbed, and awakened me to the possibilities of cinema." So says Martin Scorsese about a renaissance of creative filmmaking in a country of cinema lovers who often watch almost as many domestic as imported films in their theaters. Internationally, a wide range of South Korean films have achieved critical and commercial success and considerable festival exposure, praise, and very important awards.

The selection of new cinema from South Korea screening at this year's Filmfest DC focus shows some of the breadth, subjects, and styles of work emerging from the country that some say is the home of Asia's most creative and influential filmmakers.

Presented in cooperation with



The Actresses



A Brand New Life



The Recipe

FREE WORKSHOP FILMS ON THE ROAD: Independent Films in Local and International Markets

A panel of independent international filmmakers participating in the 25th Filmfest DC will discuss their experiences and thoughts about how their films have travelled and been received in various countries and markets.

Is it possible or desirable to try to anticipate global film tastes and make a film with an international audience in mind? Is there such a thing as an independent film with universal appeal? Do audience responses vary from place to place, and are there perhaps some similarities? Sequencing releases across platforms, key festivals, and markets for international launches; the role of the international sales agent; and issues of traditional and digital rights are some of the topics that will be discussed. Experienced local producers will join our panel of experienced, highly accomplished and award-winning guests.

We are pleased to invite DC – area filmmakers and curious minds alike to this unique opportunity for discussion about developments in the rapidly changing world of international exhibition, sales, and distribution.

Panelists:

Eliseo Subiela (Argentina)
Hostage of Illusions

Jean-Charles Deniau (France)
Scientology: The Truth Behind the Lie

Vibeke Lokkeberg (Norway)
Tears of Gaza

Aviva Kempner (Washington, DC)
Yoo-Hoo, Mrs. Goldberg

Lindsey Christian (Washington, DC)
Jazz in the Diamond District

Moderator:

Cathy Wyler (Washington, DC)
Producer (*Memphis Belle*) and film programmer

Saturday, April 9, 10:30 a.m.
Busboys & Poets, 5th & K Streets, NW, FREE

Sponsored by



HIGHLIGHTS



The Drummund Will

CIRCLE AWARD

The Circle Award is a juried competition of selected films deserving of increased recognition. Films in competition were selected by the Festival's Programming Committee and the winner will be determined by a jury of accomplished film professionals. The winner of the Circle Award competition will receive a cash prize and an opportunity to have the film distributed by Snagfilms.com

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

Films selected for this year's competition are:

- **A Brand New Life** (South Korea)
- **Chance** (Panama/Mexico)
- **The Drummund Will** (UK)
- **Hawi** (Egypt)
- **The Life of Fish** (Chile)

JUSTICE MATTERS AWARD

The Justice Matters focus within Filmfest DC was introduced last year to highlight the tradition of using film to expand awareness of social justice issues. The features selected this year include narratives and documentaries from around the globe addressing a diverse array of humanitarian issues.

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

The films selected for this year's competition are:

- **Crime After Crime** (USA)
- **The Green Wave** (Iran)
- **I Am Slave** (UK)
- **Nostalgia for the Light** (Chile)
- **Tears of Gaza** (Norway)



The Green Wave

FlimfestDC.org

- **Nuummioq** (Greenland)
- **Rejoice and Shout** (USA)

The awards jury is comprised of:

Felix Angel

General Coordinator and Curator, Inter-American Development Bank

Susan Barocas

Competition Coordinator

Alberto Casciero

Dean, Learning Resources Division, UDC

Manjula Kumar

Smithsonian Institution

Andrew Mencher

Programming Director, Avalon Theatre

Catherine Wyler

Producer



I Am Slave

The award jury consists of:

Angelica Das

Associate Director, Center for Social Media, American University

Christopher Koch

Independent Video and Filmmaker

Alberto Pieczanski, MD

Film Writer and Lecturer



FILMFEST DC AUDIENCE AWARD

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.



Join the Washington, DC Film Society!

Go to dcfilmsociety.org for more information

SIGNIS AWARD

The SIGNIS jury will present an award to the film that best illuminates and celebrates what it means to be human in a diverse and challenging world.



Deepening the Impact of Social Justice Films

Many independent filmmakers passionately focus on telling stories that spotlight issues of social justice. In recognition of their creators' commitment to share these important themes with the broadest possible public, we have selected *Crime After Crime*, *The Green Wave*, *Tears of Gaza*, and *We Were Here* to be the focus of a special initiative to bring these works to a wider audience in our area.

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

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

Wyncote Foundation



Catalog cover by
Greenfield/Belser Ltd.
who also did
Filmfest DC's inaugural
cover in 1987

25th Annual Filmfest DC



3
Drei
Tom Tykwer

Germany, 2010, 119 minutes, 35mm, color

Tom Tykwer (*Run Lola Run*) pushes the story of 3 forward in a playful, intellectual style while exploring what happens to an educated, middle-aged Berlin couple as their disconnection grows. At a scholarly lecture, Hanna (Sophie Rois) finds herself daydreaming about sex acts in Jeff Koons's artworks, so it's no surprise that when she meets Adam (Devid Striesow), she falls into a fast and furtive affair. Simon (Sebastian Schipper), her husband, also meets Adam while at a swimming pool. Soon they too drift into a mutual attraction which also culminates in secret sex. Now these three Berliners find themselves in a literal love triangle, each one keeping it hidden from the others. When Hanna discovers she is pregnant, the secrets spill over. —*Toronto International Film Festival*

IN GERMAN AND ENGLISH WITH ENGLISH SUBTITLES

Friday April 8, 6:30 p.m., AMC Mazza Gallerie
Saturday April 9, 9:30 p.m., AMC Mazza Gallerie

NEW SOUTH KOREAN CINEMA

THE ACTRESSES

Yeobaeudeul

E J-yong

South Korea, 2009, 104 minutes, 35mm, color

Six actresses are brought together on Christmas Eve for a once-in-a-lifetime *Vogue* magazine cover shoot. Of course, when working with actresses and their respective entourages and demands, anything can happen. Shot documentary-style, *The Actresses* is rife with industry jokes, low blows, egos, and insecurities. Working without a script, the multi-generational cast created exaggerated representations of themselves, creating their own dialogue and playing up varied facets of their private and public personas.

Nuanced performances from Kim Ok-vin (*Thirst*), considered the next big ingénue, as a quiet, somewhat dark personality and Choi Ji-woo (*Winter Sonata*) as an ice queen with a legion of adoring Japanese fans to die for are just some of the meta-storylines that converge in fact and fiction. Influenced by the work of Robert Altman, *The Actresses* is truly a new kind of Korean film. —*Screen Daily*

IN KOREAN WITH ENGLISH SUBTITLES

Friday April 15, 6:30 p.m., Landmark's E Street Cinema
Saturday April 16, 6:30 p.m., Landmark's E Street Cinema



★ ★
AFTERSHOCK
Tángshǎn Dàdìzhèn

Feng Xiaogang

China, 2010, 128 minutes, 35mm, color

The most successful Chinese movie of all time and an epic human drama set in motion by events beyond our control, *Aftershock* sweeps across three crucial decades in recent Chinese history. The film opens and closes with two of the most severe earthquakes ever witnessed. During the night, the earth begins to tremble. Two 7-year-old siblings awake to the cries of their mother and the urgent, unthinkable question of a rescue worker: "Who should be saved: the girl or the boy?" In a whisper, their mother mutters, "The boy." Considered dead, the girl is laid to rest next to her father's corpse but unexpectedly wakes up the following day as an orphan. As the two siblings' lives take different paths over the years, *Aftershock* uses the core story of the earthquake to explore controversial issues in Chinese culture, painting an emotional story with potent strokes of truth. —*Toronto Film Festival*

IN MANDARIN WITH ENGLISH SUBTITLES

Wednesday April 13, 8:30 p.m., Landmark's E Street Cinema
Thursday April 14, 8:30 p.m., Landmark's E Street Cinema



★ ★
NORDIC LIGHTS
ARMADILLO

Janus Metz

Denmark/Sweden, 2010, 100 minutes, digital, color

"You can count on some action," battle-hardened platoon commander Rasmus tells a group of green Danish grunts upon their arrival at Forward Operating Base Armadillo in the frontline Helmand Province of Afghanistan. "I promise it'll be interesting." Rasmus is right: exhibiting a fearlessness that results in footage steeped in the dramatic urgency of fiction, director Janus Metz and his cameraman Lars Skree capture the violence and boredom of the six-month stint befriending villagers and fighting the Taliban. Not only the very first documentary to screen in the Critics' Week section of Cannes but the eventual winner of that section's grand prize last year, *Armadillo* is a fascinating companion piece to the American documentary *Restrepo* yet stands on its own as a work of uncommonly intimate veracity that extends the debate further over what precisely a war film—fiction or documentary—should or should not be in these turbulent times. —*Eddie Cockrell*

IN DANISH, ENGLISH, AND PASHTO WITH ENGLISH SUBTITLES

Tuesday April 12, 8:30 p.m., Goethe-Institut
Wednesday April 13, 8:00 p.m., Goethe-Institut

★ ★
GLOBAL RHYTHMS
BARDSONGS

Sander Francken

The Netherlands, 2010, 94 minutes, digital, color

A fascinating marriage of story and song, the triptych of musical morality tales that compose the unique *Bardsongs* sprang from the mind of established Dutch documentary filmmaker Sander Francken. Intertwined with musicians performing songs written for the film, the stories take place in the city of Jodhpur in Rajasthan, India; in the city of Djenne in Mali; and in the Ladakh region in India. In the first story, a collector of plastic waste is philosophical about the cards he's dealt in life. In the second story, a determined young boy is urged on by his Koran master to spend a week in the big city searching for the greatest part of all knowledge and is surprised at the answer. In the last story, a hapless farmer endures conflicting advice on his way to sell an animal at market. Evocatively photographed and engagingly acted, *Bardsongs* is clever, benevolent, and charming. —*Eddie Cockrell*

IN HINDI, BAMBARA, AND LADAKHI WITH ENGLISH SUBTITLES

Friday April 8, 6:30 p.m., Landmark's E Street Cinema
Sunday April 10, 7:00 p.m., Landmark's E Street Cinema



Co-presented with



BLACK BREAD

Agusti Villaronga

Spain, 2010, 108 minutes, 35mm, color

Black Bread won top film and director at this year's Goya Awards (Spain's Oscars®). In the harsh post-Civil War years in rural Catalonia, a father and son are viciously attacked. The violence is witnessed by 10-year-old Andreu (Francesc Colomer). Leaning over the dying boy, Andreu hears him whisper "Pitorliu," the name of a monster supposedly haunting the village. When Andreu's father (Roger Casamajoer) is accused of the murder, the boy sets out to find the real killers and brings to light long-hidden secrets in a world nourished by lies, myths, and wicked revelations. Agusti Villaronga's adaptation of a novel by Emil Teixdor keeps the story moving relentlessly to dark and sinister places. —*Palm Springs International Film Festival*

IN SPANISH WITH ENGLISH SUBTITLES

Sunday April 10, 7:00 p.m., AMC Mazza Gallerie
Saturday April 16, 9:00 p.m., AMC Mazza Gallerie



NEW SOUTH KOREAN CINEMA

CIRCLE AWARD

A BRAND NEW LIFE

Yeo-haeng-ja

Ounie Lecomte

South Korea/France, 2009, 92 minutes, 35mm, color

Little Jin-hee (Kim Sae-ron) sports a sweet, mischievous and open smile for her father, who takes her shopping in the open market and then to dinner. Of him we see only a hand to hold, a jacket dangling at Jin-hee's eye level, or the back she clings to as they ride home on a bicycle. The next day, they take a bus to Jin-hee's future. Ounie Lecomte's drama is set in a Catholic-run orphanage outside Seoul in 1975. Neither the kind nuns nor the other children in their practiced eagerness can shake Jin-hee's determination first to leave the orphanage and then, when adoption seems imminent, to stay. With focus and intensity, Kim Sae-ron gives an unforgettable performance as Jin-hee, struggling to understand her situation and finally to master her fate. —*San Francisco International Film Festival*

IN KOREAN AND ENGLISH WITH ENGLISH SUBTITLES

Friday April 8, 6:30 p.m.
Landmark's E Street Cinema
Saturday April 9, 6:45 p.m.
Landmark's E Street Cinema

Co-presented with



FilmfestDC.org



FILMFEST DC FOR KIDS A CAT IN PARIS

Alain Gagnol/Jean-Loup Felicioli

France, 2010, 65 minutes, digital, animation

The new feature from the studio behind *Mia and the Migoo*, *A Cat in Paris* is a beautifully hand-drawn caper set in the shadow-drenched alleyways of Paris. Dino is a pet cat that leads a double life. By day he lives with young Zoe and her detective mother. At night he sneaks out the window to work with Nico, a slinky cat burglar with a big heart. When young Zoe decides to follow Dino on his nocturnal adventures, she falls into the hands of Victor Costa, a blustery gangster planning the theft of a rare statue. Now cat and cat burglar must team up to save Zoe. A warm and humorous love letter to classic noir films with the stylized wit of the *Pink Panther*, *A Cat in Paris* steals the show with little more than a subtle swish of the tail and a quiet mew. —*New York International Children's Film Festival*

IN FRENCH WITH ENGLISH SUBTITLES

Saturday April 9, 4:30 p.m., Avalon Theatre, \$5.00
Sunday April 10, 3:00 p.m., Avalon Theatre, \$5.00



CIRCLE AWARD

CHANCE

Abner Benaim

Panama/Mexico, 2009, 90 minutes, 35mm, color

"It's a sunny day in Panama City!" chirps a lottery presenter, but for the self-absorbed upper-class Gonzalez-Dubois family, their luck is about to turn very dark indeed. In this the raucous revenge comedy, Fernando's a hard-charging politician promising to be "a man of the people" if elected but has secretly burned through the family fortune of shopaholic wife Gloria. Their twin teenaged girls are pampered tramps, and their son, Daniel, is more or less being raised by long-suffering maids Paquita and Tona. When the family tries to leave for a Miami shopping spree despite being seven weeks behind on wages, the help revolts and takes everyone hostage. Class conflict is a hot-button issue in Panama as elsewhere, and genuinely edgy social comedy is a tricky thing—which probably explains why *Chance* trounced *Avatar* at the Panamanian box office. —*Eddie Cockrell*

IN SPANISH AND ENGLISH WITH ENGLISH SUBTITLES

Thursday April 14, 6:30 p.m., Landmark's E Street Cinema
Friday April 15, 9:00 p.m., Landmark's E Street Cinema



CIRCUMSTANCE

Sharayet

Maryam Keshavarz

Iran/France/USA, 2011, 107 minutes, 35mm, color

In this year's winner of the Sundance Film Festival Audience Award, teenagers Atafeh, and her best friend, Shireen, are experimenting with their burgeoning sexuality amidst the subculture of Tehran's underground art scene when Atafeh's brother, Mehran, returns home from drug rehab as the prodigal son. He disapproves of his sister's developing intimate relationship with Shireen and becomes obsessed with saving Shireen from Atafeh's influence. Suddenly the two siblings, who were close confidants, are entangled in a triangle of suspense, surveillance, and betrayal, as the once-liberal haven of the family home becomes a dangerous place for the beautiful Atafeh. Splendidly constructed and saturated with a sumptuous sense of style and sensuality, *Circumstance* marks the arrival of an exciting, original talent. —*Sundance Film Festival*

IN PERSIAN WITH ENGLISH SUBTITLES

Friday April 15, 9:00 p.m., Regal Cinemas Gallery Place
Saturday April 16, 6:00 p.m., Regal Cinemas Gallery Place



25th Annual Filmfest DC

JUSTICE MATTERS**CRIME AFTER CRIME****Yoav Potash***USA, 2011, 93 minutes, digital, color*

An inspiring and bittersweet look at the American justice system, this documentary considers the plight of Deborah Peagler, who received a 25-years-to-life prison sentence for her alleged role in the killing of the boyfriend who had abused her and forced her into prostitution. A team of pro bono attorneys began to work on her release using a new California law that allows reconsideration of cases involving domestic abuse, but the Los Angeles district attorney's office battled to keep her behind bars. As the lawyers struggled for years with a case they expected to take three months, the convict remained an ever-hopeful model prisoner, gospel choir member, and counselor to younger inmates. A tribute to Peagler's spirit and her supporters' efforts, the film's protagonist and her battle are unforgettable. —*Mark Jenkins*

Saturday April 9, 4:00 p.m., Landmark's E Street Cinema

**DOG SWEAT****Aragh sagee****Hossein Keshavarz***Iran/USA, 2010, 90 minutes, digital, color*

Since two-thirds of Iran's population is under 30, a little youthful testing of boundaries is inevitable. But there's more than a bit of adolescent revolt in this film, shot secretly in Tehran with cast and crew members who used pseudonyms. The threaded narrative follows seven young Iranians whose taboo interests include sex, rock music, and alcoholic refreshment. Among the issues facing the characters: a gay man's attempt to dissuade relatives from arranging a marriage for him; a young feminist's desire to become a singer in a society that demands women's public silence; and finding a time and place for love in a society that strives to segregate men and women. Like *No One Knows About Persian Cats* (Filmfest DC 2010), this film shows the importance of Tehran's underground music scene. It also reveals a wider range of young Iranians' inspirations for rebellion, from democracy to a glass of beer. —*Mark Jenkins*

IN PERSIAN WITH ENGLISH SUBTITLES

Monday April 11, 8:45 p.m., Landmark's E Street Cinema

Tuesday April 12, 8:30 p.m., Landmark's E Street Cinema



CIRCLE AWARD

THE DRUMMOND WILL**Alan Butterworth***United Kingdom, 2010, 81 minutes, digital, black and white*

A delicious comedy that veers into quirky mystery, Alan Butterworth's debut feature takes the rural village filled with eccentrics and puts a new spin on it. When their father dies, conservative Marcus (Mark Oosterveen) and his longhaired, loose-limbed brother Danny (Phillip James) descend on dad's village for the funeral. While inspecting their inherited "estate," the brothers discover an old friend of their father's in a broom closet clutching a bag of money. So begins the brothers' initially hilarious but increasingly frightening adventure, one that reveals the peculiar village folk to be not what they seem, to put it mildly. The Drummond brothers will indeed need to summon up a collectively strong will to get out of the tangled web they've fallen into. —*Palm Springs International Film Festival*

Sunday April 10, 4:30 p.m., Landmark's E Street Cinema

Monday April 11, 6:30 p.m., Landmark's E Street Cinema

NORDIC LIGHTS

EASY MONEY**Snabba Cash****Daniel Espinosa***Sweden, 2010, 124 minutes, 35mm, color*

Serbs, Swedes, Arabs, Albanians, Mexicans, Norwegians, and Danes converge and battle for supremacy in the European drug trade in Daniel Espinosa's stylish and tense thriller. Intricate deals and double deals play out through the lives of three men and their complicated relationships with their families and loved ones. Jorge has just escaped from prison and holds the key to a massive cocaine shipment. Hard-edged Serbian enforcer Mrado hunts Jorge on orders from rival gangleader Radovan while trying to keep his young daughter safe. Unwittingly stumbling into the middle is mild-mannered business student J.W., who drives a taxi to support anything to belong, eventually joining in a plot to launder drug money. The title is ironic, as nothing is easy in director Espinosa's well-crafted world. —*Dave Nuttycombe*

IN ENGLISH, SWEDISH, SERBIAN, AND SPANISH WITH ENGLISH SUBTITLES

Saturday April 9, 6:30 p.m., Avalon Theatre

Monday April 11, 6:30 p.m., AMC Mazza Gallerie

FOR 80 DAYS**80 egunean****Jon Garaño/José María Goenaga***Spain, 2010, 104 minutes, digital, color*

Two women who were best friends in high school meet again by accident 50 years later. Now 70, Axun (Itziar Aizpuru) is living a quiet life with her husband on a farm. Maite (Mariasun Pagoaga), on the other hand, has become a successful world traveler. Through flashbacks, we see the deep and yet illicit relationship the young girls developed before being pulled in different directions. Maite's reappearance forces Axun to reassess her life and the choices she's made —and possibly make some difficult new choices. —*Dave Nuttycombe*

IN SPANISH WITH ENGLISH SUBTITLES

Sunday April 10, 7:30 p.m., Avalon Theatre

Monday April 11, 8:30 p.m., Avalon Theatre

Co-presented with



GLOBAL RHYTHMS**FLAMENCO, FLAMENCO****Carlos Saura***Spain, 2010, 101 minutes, 35mm, color*

To explore Spanish music and dance through the eyes of revered master director Carlos Saura is to indulge in as immersive a visual and aural experience as cinema has to offer. *Flamenco, Flamenco* is his 10th film on the subject in nearly 40 years, and features 21 practitioners performing in traditional and more innovative styles, including Paco de Lucia, Manolo Sanlucar, Estrella Morente, and Eva Yerbabuena. Photographed over seven weeks in a former Seville Expo '92 pavilion, the film is Saura's sixth collaboration with the great cinematographer Vittorio Storaro. It employs a velvety-rich color palette and scrics of classic European paintings featuring assertive women to create a stunning world of movement, light, and sound. "Flamenco is at a fantastic moment," Saura told the *New York Times* in February. Although he's too modest to say so, his devotion to the art form has played a key role in that success. —*Eddie Cockrell*



IN SPANISH WITH ENGLISH SUBTITLES

Sunday April 10, 3:00 p.m., Avalon Theatre
Thursday April 14, 8:45 p.m., AMC Mazza Gallerie
Saturday April 16, 7:00 p.m., Avalon Theatre

GOLD AND COPPER**Tala Va Mes****Homayoun Assadian***Iran, 2011, 97 minutes, 35mm, color*

A poignant account of an Iranian cleric, this drama humanizes a group that internationally is identified with repression more than compassion. The story focuses on a Koranic student, Seyed, who has just moved to Tehran with his wife, Zahra, and two small children. When Zahra is diagnosed with a debilitating disease, Seyed must learn about things he's never considered, including cooking, shopping, and diaper changing. He studies by day and at night assumes Zahra's former task of weaving rugs, which actually supports the family. With the help of some of his new neighbors, he cares for his wife. If Seyed struggles more than he'd ever anticipated, he also benefits: The young man's daily experience deepens his understanding of the sacred text he's studying. Opening a door to a little-understood land, *Gold and Copper* is a fascinating contrast to the Iranian films most often seen in the West. —*Mark Jenkins*

IN PERSIAN WITH ENGLISH SUBTITLES

Friday April 8, 6:30 p.m., Avalon Theatre
Sunday April 10, 5:00 p.m., Avalon Theatre



FlimfestDC.org

JUSTICE MATTERS**THE GREEN WAVE****Ali Samadi Ahadi***Germany, 2011, 80 minutes, digital, color*

In early 2009, a new generation of Iranians hoped for change through the upcoming presidential elections. Fueled by youthful exuberance and media technology, a groundswell—the so-called Green Wave—emerged to challenge the status quo and caused a seismic shift in the political climate. A new brand of revolution seemed to be at hand. However, Mahmoud Ahmadinejad was declared the victor, prompting a backlash of unparalleled violence and oppression. In this powerful and urgent documentary, filmmaker Ali Samadi Ahadi integrates animation with live-action footage, testimonials, and posts from courageous Iranian bloggers, who dared to tell the world about the anatomy of the movement and its devastating consequences. *The Green Wave* is a remarkable portrait of modern political rebellion. —*Sundance Film Festival*

IN PERSIAN AND ENGLISH WITH ENGLISH SUBTITLES

Friday April 15, 6:30 p.m., Landmark's E Street Cinema
Saturday April 16, 8:15 p.m., Landmark's E Street Cinema

**THE HAIRDRESSER****Die Friseur****Doris Dorrie***Germany, 2010, 106 minutes, 35mm, color*

★ ★

★ East Berlin hair stylist Kathi is seriously overweight, recently divorced, precariously unemployed, newly diagnosed with multiple sclerosis, and an embarrassment to her teenage daughter. "But why mope?" she asks, and this exuberant comedy certainly doesn't.

After exploring her interest in Japan and Zen Buddhism with such films as *Cherry Blossoms* and *Enlightenment Guaranteed*, director Doris Dorrie returns to the playful outlook of her 1985 hit *Men*. Refused a salon job because she's "not aesthetic," Kathi contends with patronizing bureaucrats and sexist bankers while trying to finance her own place. She enters the beauty underworld, cutting and coloring for tips at senior citizens' homes. She then helps smuggle a dozen Vietnamese migrants across the border from Poland, only to be stuck with them in her tiny apartment. But nothing gets her down—not even the struggle of getting her ample (and quite naked) body out of bed. —*Mark Jenkins*



IN GERMAN AND VIETNAMESE WITH ENGLISH SUBTITLES

Friday April 8, 8:45 p.m., Avalon Theatre
Sunday April 10, 4:45 p.m., AMC Mazza Gallerie



NORDIC LIGHTS
HAPPY, HAPPY

Anne Sewitsky

Norway, 2010, 84 minutes, 35mm, color

Flat-out hilarity and tight storytelling drive this year's Sundance Film Festival winner of the Narrative World Cinema Jury award. Kaja is an optimistic and easygoing housewife—despite her loneliness and the fact that her husband won't have sex with her. When Elisabeth and Sigve, who seem like the perfect husband and wife, move in next door, Kaja is thrilled by their sophistication. They're beautiful, they have an adopted black son, and in their spare time they sing in the choir. An indiscreet moment between Kaja and Sigve ignites a full-on affair, but just as Kaja's sexual liberation comes within reach, the inevitable truths and secrets tumble out. — *Sundance Film Festival*

IN NORWEGIAN WITH ENGLISH SUBTITLES

Monday April 11, 8:45 p.m., Avalon Theatre
Tuesday April 12, 8:30 p.m., Avalon Theatre

HARU'S JOURNEY

Masahiro Kobayashi

Japan, 2010, 134 minutes, 35mm, color

Like the foreign-language Academy Award® winner *Departures*, *Haru's Journey* provides an insider's look at Japanese culture through its themes of acceptance, endurance, and familial commitment. The film tells the story of an elderly fisherman Tadao and his granddaughter Haru. When Haru's job disappears, she wants to take her stubborn grandfather to live in Tokyo, where she will find more opportunities. Tadao refuses to go to the capital, sparking a search for another family member who will share his life. Thus begins a road movie driven by family dynamics as the two set out for Japan's main island, Honshu, to see if one of Tadao's siblings will look after him. First stop is the home of his even more cantankerous older brother, Shiego, and their testy exchange reveals there's more to Tadao's selfishness than just old age. — *Palm Springs International Film Festival*

IN JAPANESE WITH ENGLISH SUBTITLES

Friday April 15, 8:30 p.m., Avalon Theatre
Saturday April 16, 9:15 p.m., Avalon Theatre



★ ★
AMERICAN PREMIERE
CIRCLE AWARD
HAWI

Ibrahim El Batout

Egypt/Qatar, 2010, 111 minutes, digital, color

Egyptian director Ibrahim El Batout began this improvisational ensemble piece with just two motifs: the city of Alexandria and the title song, which means "The Street Magician." He expanded these ingredients into a web of personal stories: a political prisoner who's just been released and sent on a mission, a long-absent father who offers a job to the grown daughter he thinks won't recognize him, a cart operator who's concerned about his ailing horse, and a belly dancer who's dismissed as a slut when she reports a mugging to the police. Gradually, the film reveals the complex links between these characters, who illuminate many aspects of life in contemporary Alexandria. Meanwhile, a traditional-music group prepares to shoot the music video that will pull all the strands together. Shot entirely in Alexandria, *Hawi* is an engaging feature by the creator of a new independent film movement in Egypt. — *Mark Jenkins*



IN ARABIC AND ENGLISH WITH ENGLISH SUBTITLES

Sunday April 10, 4:30 p.m., Regal Cinemas Gallery Place
Thursday April 14, 6:30 p.m., Landmark's E Street Cinema

★ ★



THE HEDGEHOG

Le herrison

Mona Achache

France, 2009, 98 minutes, 35mm, color

The Hedgehog won the Audience Award at last year's Seattle International Film Festival. An intellectual concierge (who reads Tolstoy to her cat), a precocious 11-year-old (who documents her environment with her father's Super-8 camera) and a refined Japanese gentleman are the strange trio at the heart of this sometimes uplifting, sometimes cynical film based on Muriel Barbery's bestselling novel. Making audiences feel clever while also delivering an old-fashioned fairytale of unexpected love (and even a dose of social critique), Mona Achache's helming debut unashamedly has it all ways. The result is a basically touching, engaging parable about the importance of unconventionality. Performances are strong, with Josiane Balasko in particular suggesting a wealth of simmering emotion beneath her impassive features. — *Karlovy Vary International Film Festival*

IN FRENCH WITH ENGLISH SUBTITLES

Sunday April 10, 5:00 p.m., Landmark's E Street Cinema
Tuesday April 12, 6:30 p.m., Landmark's E Street Cinema

HELLO! HOW ARE YOU?

Buna! Ce faci?

Alexandru Maftei

Romania/Spain/Italy, 2010, 105 minutes, 35mm, color

Married couple Gabriela (Dana Voicu) and Gabriel (Ionel Mihaliescu) are having difficulty dealing with the disappointments of middle age. Once a promising concert pianist, Gabriel became a page-turner for less talented musicians after suffering an accident. Gabriela put her career dreams on hold to raise their son, Vladimir (Jordi Garcia), who is about to turn 18, and dreams only of becoming a porn star. With her husband often away on road trips, Gabriel tends thanklessly to her dry cleaning business. Through the intervention of well-meaning friends, both "Gabbys" are introduced to an online chat room—where they discover each other's alter-egos. Infatuation blooms between the supposed strangers as they share pent-up thoughts and reconnect with old desires. Vladimir notices that something is amiss and uses the situation to his advantage. Throughout, director Maftei plays the timely comedy like an elegant symphony. — *Dave Nuttycombe*

IN ROMANIAN WITH ENGLISH SUBTITLES

Friday April 8, 8:30 p.m., Avalon Theatre
Saturday April 9, 9:00 p.m., Avalon Theatre



HIMALAYA: A PATH TO THE SKY

Marianne Chaud

France, 2008, 65 minutes, digital, color

Even without her utterly compelling and unusual subject, director Marianne Chaud's documentary would be breathtaking. She spent months in one of the most remote spots on earth, the Phuktal Buddhist monastery that is built, literally, into the stone walls atop a 13,000-foot mountain in Tibet. Chaud mostly trains her camera on eight-year-old Kenrap, a cheerful "grandfather monk" who has been studying the religion since he was five. A delightful child, often wise beyond his years, Kenrap leads us on a tour of a world so far beyond the modernized West that it can seem more fiction than reality. It is inspiring to witness people so contentedly living a medieval lifestyle. And even monks will be kids sometimes, so Kenrap and his young friends find time for play—which sometimes involves cavorting along narrow, icy paths hundreds of feet above a river. — *Dave Nuttycombe*

IN TIBETAN WITH ENGLISH SUBTITLES

Wednesday April 13, 6:30 p.m., Goethe-Institut
Friday April 15, 7:00 p.m., Goethe-Institut



NORDIC LIGHTS**HOME FOR CHRISTMAS****Hjem til jul****Bent Hamer***Norway, 2010, 90 minutes, 35mm, color*

From the director of *O'Horten* and *Kitchen Stories*, this film follows several different Christmas celebrations in the small Norwegian town of Skogli. Paul is a 33-year-old laborer who marches into his doctor's office and proceeds to lay bare all his woes. The doctor is beleaguered by his martial and financial difficulties. There's also an elderly man preparing an esoteric ritual, a vagrant who runs into an old flame, a middle-aged couple in the throes of passion, a boy hopelessly in love with his Muslim neighbor, and a young émigré couple whose car breaks down as the woman goes into labor. As the characters struggle to connect, the reality of our inescapable interconnectedness is revealed. It's a touching, beautiful, and welcome addition to the oeuvre of Norway's best-known filmmaker. —*Toronto International Film Festival*



IN NORWEGIAN WITH ENGLISH SUBTITLES

Thursday April 14, 6:30 p.m., Avalon Theatre

Friday April 15, 6:30 p.m., Avalon Theatre

AMERICAN PREMIERE**HOSTAGE OF ILLUSIONS****Rehén de ilusiones****Eliseo Subiela***Argentina, 2011, 80 minutes, 35mm, color*

This sexy puzzler from Filmfest DC favorite Eliseo Subiela begins with a graying novelist's escape from a mob. It turns out that the people chasing Pablo are cast-off characters who are disappointed that he won't continue writing their lives. He bars them from his studio but later opens the door to Laura, a beauty who's half his age. She used to be his student and now is determined to become his lover. Pablo doesn't resist; his marriage has long been sexless. Laura soon shows signs of paranoia, which may be justified: Her domineering father is a former military man who served during the period of the Argentine government's greatest crimes. Maybe Laura really is emotionally ill—or perhaps she's just the most difficult of Pablo's characters. Writer-director Subiela leaves the outcome open for discussion, but one thing is never in doubt: the film's erotic charge. —*Mark Jenkins*



IN SPANISH WITH ENGLISH SUBTITLES

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

Sunday April 10, 5:00 p.m., Avalon Theatre

Friday April 15, 6:30 p.m., AMC Mazza Gallerie

FlimfestDC.org

THE HUMAN RESOURCES MANAGER**Eran Riklis***Israel/Germany/France/Romania, 2010, 103 minutes, 35mm, color*

From the director of *The Syrian Bride* and *Lemon Tree* comes the gently melancholic change-of-pace road movie *The Human Resources Manager*, in which bureaucracy and borders conspire to keep a good man from righting a wrong. When a journalist discovers the body of a Romanian woman killed in a Jerusalem bombing unclaimed in the morgue, it falls to the title character, at whose bakery she had previously worked, to accompany the body home to avoid looming scandal. What begins as a simple delivery devolves into an extended odyssey as a series of snafus and miles of red tape conspire to take him far out of his comfort zone. Often playing as a blend of murder mystery and Bill Forsyth's *Local Hero*, the film won Israel's coveted Ophir Award for best picture and director and was Israel's official submission for the foreign film Oscar®. —*Eddie Cockrell*

IN HEBREW, ENGLISH, AND ROMANIAN WITH ENGLISH SUBTITLES

Friday April 15, 6:30 p.m., Regal Cinemas Gallery Place

Saturday April 16, 9:00 p.m., Regal Cinemas Gallery Place

Co-presented with

**JUSTICE MATTERS****I AM SLAVE****Gabriel Range***UK, 2010, 82 minutes, 35mm, color*

From the award-winning team that produced *Death of a President* and *The Last King of Scotland*, *I Am Slave* is a controversial thriller about the slave trade in present-day London and one woman's fight for freedom. Inspired by actual events, the film begins in the Nuba Mountains of Sudan, when 12-year-old Malia (Wunmi Mosaku) is snatched from the arms of her father (Isaach de Bankole) during a Muharaleen raid. When she is 18, Malia is transferred to her master's London cousin (Lubna Azabal). Stripped of her passport and living in terror of what might happen to her family, Malia is trapped in an unforgiving, alien environment. Through her eyes and this dramatic narrative, the secret plague of slavery in the 21st century lies exposed. —*Miami International Film Festival*



Monday April 11, 6:30 p.m., Landmark's E Street Cinema

Tuesday April 12, 6:30 p.m., Landmark's E Street Cinema

25th Annual Filmfest DC

FILMFEST DC 2011



Potiche

OPENING NIGHT

Thursday April 7

7:00 p.m. **Potiche**
Historic Lincoln Theatre

Friday April 8

6:30 p.m. **3**
AMC Mazza Gallerie

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

6:30 p.m. **A Brand New Life**
Landmark's E Street Cinema

6:30 p.m. **Gold and Copper**
Avalon Theatre

6:30 p.m. **The Robber**
Goethe-Institut

6:30 p.m. **We Were Here**
Regal Cinemas Gallery Place

6:45 p.m. **Julia's Disappearance**
Avalon Theatre

8:30 p.m. **Hello! How Are You?**
Avalon Theatre

8:30 p.m. **Nuummioq**
Landmark's E Street Cinema

8:30 p.m. **Tears of Gaza**
Goethe-Institut

8:45 p.m. **The Hairdresser**
Avalon Theatre

9:00 p.m. **Little Rose**
Landmark's E Street Cinema

9:00 p.m. **Loose Cannons**
AMC Mazza Gallerie

9:00 p.m. **Transfer**
Regal Cinemas Gallery Place

Saturday April 9

10:30 a.m. **Independent Filmmakers Workshop***
Busboys & Poets

4:00 p.m. **Crime After Crime**
Landmark's E Street Cinema

4:30 p.m. **A Cat in Paris**
Avalon Theatre

4:30 p.m. **Juan**
AMC Mazza Gallerie

4:30 p.m. **Mother Teresa of Cats**
Avalon Theatre



Chance

6:30 p.m. **Easy Money**
Avalon Theatre

6:30 p.m. **Scientology: The Truth About a Lie**
Landmark's E Street Cinema

6:30 p.m. **We Were Here**
Regal Cinemas Gallery Place

6:45 p.m. **A Brand New Life**
Landmark's E Street Cinema

7:00 p.m. **Julia's Disappearance**
Avalon Theatre

7:00 p.m. **Loose Cannons**
AMC Mazza Gallerie

7:00 p.m. **The Robber**
Goethe-Institut

9:00 p.m. **Hello! How Are You?**
Avalon Theatre

9:00 p.m. **Hostage of Illusions**
Avalon Theatre

9:00 p.m. **Little Rose**
Landmark's E Street Cinema

9:00 p.m. **Tears of Gaza**
Goethe-Institut

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

9:15 p.m. **That Girl in Yellow Boots**
Regal Cinemas Gallery Place

9:30 p.m. **3**
AMC Mazza Gallerie



I Am Slave

Sunday April 10

2:00 p.m. **The Man From Nowhere**
Landmark's E Street Cinema

2:00 p.m. **Scientology: The Truth About a Lie**
Landmark's E Street Cinema

2:30 p.m. **Juan**
AMC Mazza Gallerie

3:00 p.m. **A Cat in Paris**
Avalon Theatre

3:00 p.m. **Flamenco, Flamenco**
Avalon Theatre

4:00 p.m. **Mozart's Sister**
Embassy of France

4:15 p.m. **Lunafest**
Goethe-Institut

4:30 p.m. **The Drummond Will**
Landmark's E Street Cinema

4:30 p.m. **Hawi**
Regal Cinemas Gallery Place

4:45 p.m. **The Hairdresser**
AMC Mazza Gallerie

5:00 p.m. **Gold and Copper**
Avalon Theatre

5:00 p.m. **The Hedgehog**
Landmark's E Street Cinema

5:00 p.m. **Hostage of Illusions**
Avalon Theatre

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

7:00 p.m. **Black Bread**
AMC Mazza Gallerie

7:00 p.m. **Mother Teresa of Cats**
Avalon Theatre

7:00 p.m. **The Robber**
Goethe-Institut

7:00 p.m. **Transfer**
Regal Cinemas Gallery Place

7:30 p.m. **For 80 Days**
Avalon Theatre

7:30 p.m. **Scientology: The Truth About a Lie**
Landmark's E Street Cinema



Circumstance

Monday April 11

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

6:30 p.m. **Easy Money**
AMC Mazza Gallerie

6:30 p.m. **I Am Slave**
Landmark's E Street Cinema

6:30 p.m. **Mamma Gogo**
Avalon Theatre

6:30 p.m. **The Tree**
Regal Cinemas Gallery Place

6:30 p.m. **Young Goethe in Love**
Avalon Theatre

8:30 p.m. **For 80 Days**
Avalon Theatre

8:30 p.m. **October**
Regal Cinemas Gallery Place

8:45 p.m. **Dog Sweat**
Landmark's E Street Cinema

8:45 p.m. **Happy, Happy**
Avalon Theatre

8:45 p.m. **The Man From Nowhere**
Landmark's E Street Cinema

9:00 p.m. **Lope**
AMC Mazza Gallerie



Lope

Tuesday April 12

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

6:30 p.m. **I Am Slave**
Landmark's E Street Cinema

6:30 p.m. **Korkoro**
Avalon Theatre

6:30 p.m. **Mozart's Sister**
AMC Mazza Gallerie

6:30 p.m. **October**
Regal Cinemas Gallery Place

6:30 p.m. **Pure**
Avalon Theatre

6:30 p.m. **Short Cuts**
Goethe-Institut

FESTIVAL SCHEDULE

- 8:30 p.m. **Armadillo**
Goethe-Institut
- 8:30 p.m. **Dog Sweat**
Landmark's E Street Cinema
- 8:30 p.m. **Happy, Happy**
Avalon Theatre
- 8:30 p.m. **The Tree**
Regal Cinemas Gallery Place
- 8:45 p.m. **Sword of Desperation**
Landmark's E Street Cinema
- 8:45 p.m. **Women in Temptation**
Avalon Theatre
- 9:00 p.m. **Lope**
AMC Mazza Gallerie



Wednesday April 13

- 10:00 a.m. **Cinema for Seniors***
Avalon Theatre
- 6:00 p.m. **Rejoice and Shout**
Avalon Theatre
- 6:30 p.m. **Himalaya: A Path to the Sky**
Goethe-Institut
- 6:30 p.m. **A Rational Solution**
Landmark's E Street Cinema
- 6:30 p.m. **The Recipe**
Regal Cinemas Gallery Place
- 6:30 p.m. **Shahada**
Avalon Theatre
- 6:30 p.m. **West is West**
AMC Mazza Gallerie
- 6:45 p.m. **Nostalgia for the Light**
Landmark's E Street Cinema
- 8:00 p.m. **Armadillo**
Goethe-Institut
- 8:30 p.m. **Aftershock**
Landmark's E Street Cinema
- 8:45 p.m. **Korkoro**
Avalon Theatre
- 8:45 p.m. **Painted Fire**
Regal Cinemas Gallery Place
- 8:45 p.m. **Pure**
Avalon Theatre
- 8:45 p.m. **Sword of Desperation**
Landmark's E Street Cinema
- 8:45 p.m. **Young Goethe in Love**
AMC Mazza Gallerie



FlimfestDC.org

Thursday April 14

- 6:30 p.m. **Chance**
Landmark's E Street Cinema
- 6:30 p.m. **Hawi**
Landmark's E Street Cinema
- 6:30 p.m. **Home for Christmas**
Avalon Theatre
- 6:30 p.m. **West is West**
AMC Mazza Gallerie
- 6:30 p.m. **The Recipe**
Regal Cinemas Gallery Place
- 6:30 p.m. **Shahada**
Avalon Theatre
- 8:30 p.m. **Aftershock**
Landmark's E Street Cinema
- 8:30 p.m. **Mamma Gogo**
Avalon Theatre
- 8:30 p.m. **The Names of Love**
Avalon Theatre
- 8:30 p.m. **That Girl in Yellow Boots**
Regal Cinemas Gallery Place
- 8:45 p.m. **Flamenco, Flamenco**
AMC Mazza Gallerie
- 8:45 p.m. **Women in Temptation**
Landmark's E Street Cinema



Friday April 15

- 6:30 p.m. **The Actresses**
Landmark's E Street Cinema
- 6:30 p.m. **The Green Wave**
Landmark's E Street Cinema
- 6:30 p.m. **Home for Christmas**
Avalon Theatre
- 6:30 p.m. **Hostage of Illusions**
AMC Mazza Gallerie
- 6:30 p.m. **The Human Resources Manager**
Regal Cinemas Gallery Place
- 7:00 p.m. **Himalaya: A Path to the Sky**
Goethe-Institut
- 7:00 p.m. **Queen to Play**
Avalon Theatre
- 8:30 p.m. **Haru's Journey**
Avalon Theatre
- 8:30 p.m. **The Quest**
AMC Mazza Gallerie
- 8:30 p.m. **Win/Win**
Goethe-Institut
- 8:45 p.m. **The Life of Fish**
Landmark's E Street Cinema
- 9:00 p.m. **Chance**
Landmark's E Street Cinema
- 9:00 p.m. **Circumstance**
Regal Cinemas Gallery Place
- 9:00 p.m. **The Traveler**
Avalon Theatre
- 11:00 p.m. **Outrage**
Landmark's E Street Cinema
- 11:00 p.m. **The Sentiment of the Flesh**
Landmark's E Street Cinema

Saturday April 16

- 2:30 p.m. **The Marsdreamers***
National Gallery of Art
- 3:00 p.m. **The Quest**
AMC Mazza Gallerie
- 4:30 p.m. **Lost Bohemia***
National Gallery of Art
- 5:00 p.m. **Mamma Gogo**
Avalon Theatre
- 5:00 p.m. **Win/Win**
Avalon Theatre
- 5:45 p.m. **The Life of Fish**
Landmark's E Street Cinema
- 6:00 p.m. **Circumstance**
Regal Cinemas Gallery Place
- 6:30 p.m. **The Actresses**
Landmark's E Street Cinema
- 6:30 p.m. **The Traveler**
AMC Mazza Gallerie
- 7:00 p.m. **Flamenco, Flamenco**
Avalon Theatre
- 7:00 p.m. **The Names of Love**
Avalon Theatre
- 7:00 p.m. **Short Cuts**
Goethe-Institut
- 8:15 p.m. **The Green Wave**
Landmark's E Street Cinema
- 8:45 p.m. **Painted Fire**
Landmark's E Street Cinema
- 9:00 p.m. **Black Bread**
AMC Mazza Gallerie
- 9:00 p.m. **The Human Resources Manager**
Regal Cinemas Gallery Place
- 9:00 p.m. **Queen to Play**
Avalon Theatre
- 9:00 p.m. **A Rational Solution**
Goethe-Institut
- 9:15 p.m. **Haru's Journey**
Avalon Theatre
- 11:00 p.m. **Outrage**
Landmark's E Street Cinema
- 11:00 p.m. **The Sentiment of the Flesh**
Landmark's E Street Cinema



CLOSING NIGHT

Sunday April 17

- 4:00 p.m. **Sound of Noise**
Regal Cinemas Gallery Place

* Events marked with an asterisk are FREE.

All programs are subject to change.

Info: filmfestdc.org
202-234-FILM

GLOBAL RHYTHMS
NORDIC LIGHTS
JUAN

Kasper Holten
Denmark, 2010, 105 minutes, 35mm, color

Retribution closes in on the serial seducer who has bedded and abandoned thousands of women in this sumptuous, thrillingly cinematic version of Mozart's opera *Don Giovanni*. One of the composer's most darkly seductive scores is performed here by

Concerto Copenhagen, under the baton of Maestro Lars Ulrik Mottensen. The truly sexy international cast knows how to act as well as sing. Debuting filmmaker Kasper Holten, artistic director of the Danish Royal Opera, updates the action to a large modern city in the Internet age, keeping his focus on the uneasy balance between artist and infamous playboy Juan's sexual instincts and destructive drive. (For a more traditional look at the composer, check out French period piece *Mozart's Sister*, also showing in this year's Filmfest DC program.) —*Palm Springs International Film Festival*

IN ENGLISH WITH ENGLISH SUBTITLES

[Saturday April 9, 4:30 p.m., AMC Mazza Gallerie](#)
[Sunday April 10, 2:30 p.m., AMC Mazza Gallerie](#)



JULIA'S DISAPPEARANCE
Giulia's Verschwinde

Christoph Schaub
Switzerland, 2009, 87 minutes, 35mm, color

"Old people are invisible," says Lili (Renate Becker), a woman of a certain age. Her seatmate on the bus, Julia (Corinna Harfouch), takes this statement as a dire warning since she is on her way to her own 50th birthday party. Throughout this fraught Zurich night, we follow a group of people at various stages in life dealing with questions of youth, aging, loss, love, regret, and lessons learned—and unlearned. From cantankerous Leonie (Christine Schorn) gleefully spoiling her own 80th birthday party at the old-folks' home, to wayward teenagers anxiously testing boundaries, to a diverse group of Julia's friends impatiently waiting at the restaurant for the guest of honor to finally arrive, some have made peace with their place in life while others attempt to deny the obvious and inevitable. The sparkling cinematography draws us into the conversations, which are wry and witty, sad and funny, and always truthful. —*Dave Nuttycombe*

IN GERMAN WITH ENGLISH SUBTITLES

[Friday April 8, 6:45 p.m., Avalon Theatre](#)
[Saturday April 9, 7:00 p.m., Avalon Theatre](#)

Co-presented with



KORKORO

Tony Gatlif
France, 2010, 111 minutes, 35mm, color

Director Tony Gatlif, long a chronicler of gypsy (or Roma) life, turns here to one of its darkest chapters: the genocide of up to 500,000 gypsies in Nazi-occupied Europe. An extended family arrives in a small town in occupied France, carrying with them Claude, a "white" boy who's lost his parents. Learning that nomadic life is now illegal, the gypsies reluctantly settle in a house given to them by the mayor, a kindly veterinarian. Claude and the gypsy children enroll at the school, whose teacher is the town's clerk; she issues ID documents, including fake ones for the Resistance. The gypsies are uncomfortable with the settled life, and when the mayor and clerk are arrested, they decide to defy the law and return to the road. It may be the wrong decision, but, as this affecting drama shows, there were no good choices for gypsies in the Nazi era. —*Mark Jenkins*

IN FRENCH, ROMA, AND GERMAN WITH ENGLISH SUBTITLES

[Tuesday April 12, 6:30 p.m., Avalon Theatre](#)
[Wednesday April 13, 8:45 p.m., Avalon Theatre](#)



CIRCLE AWARD
THE LIFE OF FISH

Matias Bize
Chile, 2010, 83 minutes, 35mm, color

Although exciting young Chilean director Matias Bize is often compared to Richard Linklater for the emphasis on language and dialogue in his films (which include *In Bed* [FFDC 2006] and *About Crying*), in *The Life of Fish* he comes into his own as Chile's own Eric Rohmer. About to leave Santiago for his new hometown of Berlin, travel writer Andres impulsively stops by a birthday party populated by old friends. Moving leisurely in and out of discussions on friendship, sex, and roads not taken, Andres eventually encounters former flame Bea, now married with twins. But is their relationship really over? "Who cares about other people's lives?" someone asks, bewildered that the minutiae of daily living could ever matter. Yet in Matias Bize's world, as in those of many of cinema's most distinctive filmmakers, these details become grist for the mill of probing, lasting drama. —*Eddie Cockrell*



IN SPANISH WITH ENGLISH SUBTITLES

[Friday April 15, 8:45 p.m., Landmark's E Street Cinema](#)
[Saturday April 16, 5:45 p.m., Landmark's E Street Cinema](#)

LITTLE ROSE
Rózyzka

Jan Kidawa-Blonski
Poland, 2010, 118 minutes, 35mm, color and black and white

Set against the anti-Zionist campaign in Poland following 1967's Six Day War in the Middle East and the general political tumult overtaking Eastern Europe in 1968, director and co-writer Jan Kidawa-Blonski's historical drama provides a stark contrast to what we in the United States happily experienced as the Summer of Love.

In Warsaw, Rozek (Robert Wieckiewicz), a stern officer in Poland's dreaded secret police, is pressured to discredit a noted professor (Andrzej Seweryn) who is suspected of having anti-communist ties. Rozek enlists his girlfriend Kamila (Magdalena Boczarska) to uncover the professor's supposed crimes and misdeeds. As Rozek pushes Kamila harder, she finds herself becoming attracted to the kind-hearted older man. The ensuing love triangle is as dangerous as any political movement. With artful use of historical footage and beautiful cinematography illuminating the ancient city, *Little Rose* captures the era's sense of oppression and of hope. —*Dave Nuttycombe*

IN POLISH WITH ENGLISH SUBTITLES

[Friday April 8, 9:00 p.m., Landmark's E Street Cinema](#)
[Saturday April 9, 9:00 p.m., Landmark's E Street Cinema](#)



LOOSE CANNONS
Mine Vaganti

Ferzan Ozpetek
Italy, 2010, 110 minutes, 35mm, color

There is a delightful twist early in this charming comedy that makes saying too much about the plot problematic. *Loose Cannons* concerns a large family that has its share of secrets. Father Vincenzo Cantone (Ennio Fantastichini) presides over the clan with strict rules and fierce intolerance. He has built the small pasta company his mother (Ilaria Occhini) and uncle created into a big business and wants only for his two sons to take the reins. Both young men have their reasons for wanting out of the family trade, but how to tell dad? Each of the colorful members of the Cantone tribe gets their moment to shine and display their various eccentricities, and director Ozpetek expertly brings past and present into focus to reveal the importance of following one's dream. —*Dave Nuttycombe*

IN ITALIAN WITH ENGLISH SUBTITLES

[Friday April 8, 9:00 p.m., AMC Mazza Gallerie](#)
[Saturday April 9, 7:00 p.m., AMC Mazza Gallerie](#)



LOPE

Andrucha Waddington

Spain/Brazil, 2010, 106 minutes, 35mm, color

The world of late-16th-century Spain is brought to vivid life in this account of the poet and playwright Lope de Vega, who wrote 4,000 poems and 800 plays in his very active lifetime.

When he isn't daring to rewrite his contemporary

Cervantes, the dashing Lope (enthusiastically and lustily portrayed by Alberto Ammann) clashes with the established power brokers of the theater world and its aristocratic patrons. He also finds time to cavort dangerously with various women of the upper class, including Paquita (Sonja Braga), the imperious daughter of the man who can make or break Lope's career, and Isabel (Leonor Watling), who is betrothed to a powerful marquis. Director Waddington makes stunning use of exquisite costumes, sets, and locations to deliver a thoroughly believable window into the past and breathes life into one of the key figures of Spanish literature's Golden Age. —*Dave Nuttycombe*

IN SPANISH WITH ENGLISH SUBTITLES

Monday April 11, 9:00 p.m., AMC Mazza Gallerie

Tuesday April 12, 9:00 p.m., AMC Mazza Gallerie



FREE EVENT

LOST BOHEMIA

Josef Birdman Astor

USA, 2010, 77 minutes, color

This affecting film portrays the painters, musicians, actors, and dancers who inhabited the historic 1890 Carnegie Studio Towers atop Carnegie Hall for decades and were forced to leave to make way for renovations and new urban development. *Lost Bohemia* includes footage of earlier celebrity occupants, such as Leonard Bernstein, Isadora Duncan, Jerome Robbins, Agnes de Mille, Marlon Brando, and Enrico Caruso, all of whom considered this building their main home and studio. The focus is on the colorful crowd that recently was forced to vacate—including Astor himself, a well-known photographer whose work regularly appears in *Vanity Fair*, *The New York Times*, *The New Yorker*, *Newsweek*, *GQ*, *Esquire*, and *Rolling Stone*. This film, his first, was a labor of love that took more than a decade to complete.

Saturday April 16, 4:30 p.m.

National Gallery of Art, East Building Auditorium, FREE



NORDIC LIGHTS

MAMMA GOGO

Fridrik Thor Fridriksson

Iceland/Germany, 2010, 88 minutes, 35mm, color

At once a fictionalized autobiography and an affectionately pungent satire of the movie business and Icelandic society, *Mamma Gogo* is the latest tonal triumph from veteran festival favorite Fridrik Thor Fridriksson, whose 1991 drama *Children of Nature* established him and his homeland by virtue of a Best Foreign Film Oscar® nomination. Veteran actress Krisbjorg Kjeld gives a masterfully balanced performance as the mother of a devoted son and filmmaker whose poorly-received debut feature—also called *Children of Nature*—has pushed him to the brink of bankruptcy. As *Mamma Gogo* faces the onset of Alzheimer's and her son fights to survive, Fridriksson adds an emotional grace note in the form of clips from the 50-year-old Icelandic hit *The Girl Gogo*. Both slyly funny and dramatically cathartic, *Mamma Gogo* may well be Fridriksson's masterpiece. —*Eddie Cockrell*

IN ICELANDIC WITH ENGLISH SUBTITLES

Monday April 11, 6:30 p.m., Avalon Theatre

Thursday April 14, 8:30 p.m., Avalon Theatre

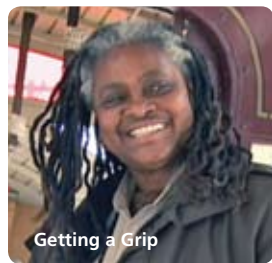
Saturday April 16, 5:00 p.m., Avalon Theatre



LUNAFEST: SHORTS FOR, BY, ABOUT WOMEN

Total Running Time: 88 minutes, digital

LUNAFEST, an annual international touring film festival of short films by, for and about women, showcases a diverse range of award-winning films. The 11th annual LUNAFEST features a collection of quirky animation to touching documentaries diverse in both style and subject matter, but united by a common thread of exceptional storytelling. Established by LUNA (makers of The Whole Nutrition Bar for Women), LUNAFEST promotes women filmmakers, raises awareness for women's issues and supports worthy women's nonprofit organizations.



The Translator

Sonya Di Rienzo

Canada, 2010, 8 minutes, digital

A foreign-film translator finds her story on a subway line.

Getting a Grip

Rosa Maria Ruvalcaba

USA, 2010, 5 minutes, digital

Meet Fannie Barnes, who became the first woman cable car operator in 1998 — at age 52.

Touch

Jen McGowan

USA, 2010, 11 minutes, digital

Two women make an unusual connection while waiting for a train.

Tightly Knit

Jenni Nelson

USA, 2010, 5 minutes, digital

A new generation of yarn bombers and social knitters discover that the ties that bind are sometimes made of wool.

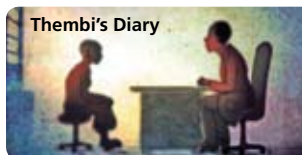


Top Spin

Sara Newens, Mina T. Son

USA, 2010, 12 minutes, digital

With hard work and family sacrifice, a young table tennis champion works toward becoming one of the top players in the world.



Thembi's Diary

Thembi's Diary

Jisoo Kim

USA, 2010, 6 minutes, digital

Nineteen-year-old Thembi records an audio diary of her struggle to live with AIDS.

Mother of Many

Emma Lazenby

UK, 2010, 6 minutes, digital

The most dangerous journey sometimes needs a helping hand — a midwife.



Irene

Lindsay Goodall

UK, 2008, 10 minutes, digital

At 92, Irene suffers from Alzheimer's but struggles to keep her independence.



Miracle Lady

Miracle Lady

Moran Somer, Michal Abulafia

Israel, 2010, 10 minutes, digital

A tale of two elderly women who spend their days waiting.

Love on the Line

G. Melissa Graziano

USA, 2008, 5 minutes, digital

Follow the dots and dashes as star-crossed lovers curb their raging hormones via the quickest form of communication available: the telegraph.

Sunday April 10, 4:15 p.m., Goethe-Institut

NEW SOUTH KOREAN CINEMA

THE MAN FROM NOWHERE

A-jeo-ssi

Lee Jeong-Beom

South Korea, 2010, 119 minutes, 35mm, color

A huge summer hit in Korea, *The Man from Nowhere* is a well-plotted action thriller made with energy, taste, and heart. Cha Tae-Shik (Won Bin) is a shadowy figure hiding from the world as the half-hearted owner of a small pawnshop in Seoul. His only human contact is with his neighbors, a sleazy nightclub dancer and her neglected young daughter, So-Mi (Kim Sae-Ron, who stars in *A Brand New Life*, also in this series). When these neighbors are kidnapped by gangsters on the trail of stolen heroin, Tae-Shik rediscovers his mojo as a Bourne-like figure trained as a fearless killing machine by the Korean equivalent of the CIA. Writer-director Lee Jeong-Beom has come up with a blend of motion and emotion in an engaging blur of speed.

—*Vancouver International Film Festival*

IN KOREAN WITH ENGLISH SUBTITLES

Sunday April 10, 2:00 p.m.

Landmark's E Street Cinema

Monday April 11, 8:45 p.m.

Landmark's E Street Cinema

Co-presented with



FREE EVENT

THE MARSDREAMERS

Richard Dindo

Switzerland/France, 2010, 83 minutes, color

★ ★

In southern California's Mojave Desert, members of the Mars Society—a group of writers, scientists, students, engineers, and ex-hippies all living minimally—spend their spare time planning a better life on the Red Planet. From time to time they even don spacesuits and wander the Martian-like badlands, convinced a colonization of Mars would guarantee survival and give us a better grasp of earth. Are they just tired of life? In this personal, entertaining, and astute documentary essay, acclaimed Swiss filmmaker Richard Dindo raises basic questions on the future of humankind and, in interviews, uncovers an oddly heartrending array of attitudes. "Mars is a metaphor for a utopian dream," he says, "and I like people who have a dream."

Saturday April 16, 2:30 p.m.

National Gallery of Art, East Building Auditorium, FREE

★ ★

★ ★



GLOBAL RHYTHMS

MOZART'S SISTER

Nannerl, la soeur de Mozart

Rene Feret

France, 2010, 115 minutes, 35mm, color

Enough about Wolfgang! This lushly appointed French costume drama focuses on his older sister, Nannerl. She was a talented harpsichordist and singer and might have been a brilliant composer if anyone (including her father) had believed a woman could write music. (She may even have penned a few early works attributed to Wolfgang.) The story begins in 1763, as Nannerl, her parents, and her 10-year-old brother tour Western Europe, dazzling the nobility with the kids' musical gifts. An elaborate (and fictionalized) series of events brings Nannerl into contact with the heir to the French throne, who encourages the teenager's desire to compose. But Prince Louis is a mercurial patron, and Nannerl ultimately decides that she prefers her family to a quixotic attempt to win musical fame. While times are sometimes hard for the Mozart family, the drawbacks of 18th-century life are sweetened by the film's ethereal music. —*Mark Jenkins*



★ ★

★ ★

MOTHER TERESA OF CATS

Pawel Sala

Poland, 2010, 95 minutes, 35mm, color

Police arrest brothers Artur and Martin at a provincial motel and bring them to jail in Warsaw. Working backwards in time, *Memento*-style, the film seeks to uncover the motives for the crime they have committed. Their mother, Teresa, loves her two sons (and stray cats). She sympathizes with her husband, Hubert, a professional soldier traumatized by his experiences in Iraq. Artur, fascinated by mind control, has the younger Martin completely under his sway, and Teresa suspects nothing. How can irrational evil spring from within a good family? This compelling film, based on a case that shocked Poland, attempts to find the answer. —*Karlovy Vary International Film Festival*

IN POLISH WITH ENGLISH SUBTITLES

Saturday April 9, 4:30 p.m., Avalon Theatre

Sunday April 10, 7:00 p.m., Avalon Theatre

★ ★

★ ★



Co-presented with Embassy of France





THE NAMES OF LOVE

Michel Leclerc

France, 2010, 100 minutes, 35mm, color

Rising French star Sara Forestier pulls off a comedic tour-de-force in Michel Leclerc's witty and politically pointed romp of a romantic comedy. She plays Baya, an attractive and promiscuous young leftist of mixed Algerian-French descent who seduces right-wingers in order to convert them to her politics. Baya's magic fails to work on the conservative Arthur (Jacques Gamblin), a middle-aged bird flu expert she meets while jousting with him on a radio show. The stage is set for a quirky romance in which Leclerc keeps the barbed political one-liners and gags flowing. Forestier and Gamblin are perfect foils; they play off each other like only consummate actors can, and the effect is both hugely enjoyable and spiked with intelligence to spare. —*Palm Springs International Film Festival*

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

Thursday April 14, 8:30 p.m., Avalon Theatre
Saturday April 16, 7:00 p.m., Avalon Theatre

JUSTICE MATTERS

NOSTALGIA FOR THE LIGHT

Patricio Guzman

France/Germany/Chile, 2010, 90 minutes, 35mm, color

Chile's isolated Atacama Desert offers an excellent vantage point on the past. The dark sky attracts astronomers, who have built some of the world's most sophisticated observatories in a quest for information about the universe's origins. The dry, salty terrain preserves ancient mummies and petroglyphs, but the region also holds memories that are more recent and more raw: This is where Pinochet's regime built its largest concentration camp and buried many victims of summary executions. As astronomers gaze into the vastness, relatives brush the dirt for pieces of bone and fabric. This documentary skillfully weaves these themes, which overlap in part because of the widespread effects of Pinochet's rule; some of the astronomers interviewed here recount childhood exile or how the junta took their parents. From the creation of calcium to the relative speed of light, the film keeps making provocative connections between science, history, and daily life. —*Mark Jenkins*



IN SPANISH AND ENGLISH WITH ENGLISH SUBTITLES

Wednesday April 13, 6:45 p.m., Landmark's E Street Cinema

FlimfestDC.org

NORDIC LIGHTS CIRCLE AWARD NUUMMIOQ

Torben Bech/Orro Rosing

Greenland, 2009, 95 minutes, digital, color

The first feature film from Greenland, this drama contrasts the island's vastness with an intimate story. Malik is a young carpenter with no big plans; he likes to hunt, both for game and women, and hang out with his cousin, Michael. Malik learns he has inoperable cancer and that treatment in Denmark might lengthen his life, but he prefers to stay in Greenland's capital, Nuuk. ("Nuummioq" means resident of Nuuk.) Indulging Michael's plan to film a TV commercial, Malik accompanies him into some strikingly scenic fjords. This may be the young man's farewell to the only life he's ever known, but he tells no one—not even his almost-girlfriend—that his time is limited. *Nuummioq* is an unforgettable introduction to a place most people know only as a shape on a map. —*Mark Jenkins*



IN DANISH AND INUIT/GREENLANDIC WITH ENGLISH SUBTITLES

Friday April 8, 8:30 p.m., Landmark's E Street Cinema
Saturday April 9, 9:15 p.m., Landmark's E Street Cinema

Co-presented with



ROYAL DANISH EMBASSY

OCTOBER

Daniel Vega/Diego Vega

Peru, 2010, 83 minutes, 35mm, color

In *October*, a reserved Lima moneylender learns a bit about life as he cares for an infant who's been thrust upon him. The film is precision deadpan in the vein of Bresson, Kaurismaki, and Jarmusch from the preternaturally talented brother team of Daniel and Diego Vega. Known as tough but fair, Clemente sees clients in his living room and regularly visits a local brothel. One day he finds an abandoned infant in his shabby house, probably left by an impregnated prostitute. Enlisting the aid of his devout spinster neighbor Sofia to care for the child, Clemente sets off in search of the mother. Slowly, the mismatched pair begins to resemble a family of sorts. With its name derived from the month in which Sofia's cherished Our Lord of the Miracles religious procession takes place, the taciturn dramedy *October* has garnered praise at film festivals from Cannes to Palm Springs. —*Eddie Cockrell*

IN SPANISH WITH ENGLISH SUBTITLES

Monday April 11, 8:30 p.m., Regal Cinemas Gallery Place
Tuesday April 12, 6:30 p.m., Regal Cinemas Gallery Place



LATE-NIGHT SCREENING OUTRAGE

Takeshi Kitano

Japan, 2010, 109 minutes, 35mm, color

Following a series of intriguing filmic experiments, Takeshi Kitano goes back to what comes as easily as breathing to him, the shatteringly violent Yakuza movie. Not for the faint-hearted, *Outrage* fully deserves its title as the director ratchets up the mayhem, gleefully devising ever more gruesome ways to dispatch members of both upper and lower echelons of the Japanese underworld. The plot concerns struggle for power among Tokyo's Yakuza class, today just as likely to be playing the stock market as shaking down pachinko parlors, over which the Sanmo-kai clan holds sway in the face of constant betrayal and ever-changing allegiances. Sanmo-kai chairman Ototomo (Kitano) learns that his henchman has struck an alliance with the drug-dealing Murase family. The ensuing retaliation triggers an orgy of killing, territorial invasion, and score settling. —*Palm Springs International Film Festival*

IN JAPANESE WITH ENGLISH SUBTITLES

Friday April 15, 11:00 p.m., Landmark's E Street Cinema
Saturday April 16, 11:00 p.m., Landmark's E Street Cinema

NEW SOUTH KOREAN CINEMA

PAINTED FIRE

Chih-wa-seon

Im Kwon-taek

South Korea, 2002, 117 minutes, 35mm, color

Korean master Im Kwon-taek shared the best director prize at Cannes in 2002 for this old-fashioned, beautifully crafted biopic of painter Jang Seung-up, who was born in 1843 and disappeared 54 years later. Jang's life provides more than enough drama and historical incident for this rich evocation of Korea's past. Against the backdrop of Chinese and Japanese colonization, political reform, and popular revolt, Jang's career as a rebel artist plays out in a brisk series of episodes. *Painted Fire*, with elegant ellipses separating precisely delineated moments, becomes a perfect analogue to his vibrantly impressionistic brushwork. Choi Min-sik, Korea's finest screen actor, gives a vibrant, full-bodied performance as the hard-drinking, prodigiously lustful, defiantly austere painter whose radical creativity was contradicted by his willingness to produce gorgeous paintings, screens, and fans for well-connected connoisseurs. —*Chicago Reader*

IN KOREAN WITH ENGLISH SUBTITLES

Wednesday April 13, 8:45 p.m., Regal Cinemas Gallery Place
Saturday April 16, 8:45 p.m., Landmark's E Street Cinema

Co-presented with





NORDIC LIGHTS
GLOBAL RHYTHMS
PURE

Till det som är vackert

Lisa Langseth

Sweden, 2010, 98 minutes, 35mm, color

At 20, Katerina has already endured a hard life. But the working-class Swede (played with unforgettable intensity by Alicia Vikander) recently discovered a powerful balm: Mozart, whose music inspires and protects her. After sneaking into the symphony hall in downtown Gothenburg, Katerina stumbles into a job as a receptionist and finds herself in the company of people whose backgrounds are very different from her own. One of them is Adam, the orchestra's suave and demanding conductor, who seduces her with poetry, philosophy, and pizza. But he's married and expects his latest conquest simply to vanish when he's done with her. Katerina doesn't give up that easily, especially after Adam tells her to "embrace all that is genuine." Swathed in rousing symphonic music, this melodrama proceeds like a tale of erotic treachery straight out of grand opera. —*Mark Jenkins*

IN SWEDISH WITH ENGLISH SUBTITLES

Tuesday April 12, 6:30 p.m., Avalon Theatre
Wednesday April 13, 8:45 p.m., Avalon Theatre



QUEEN TO PLAY
Joueuse

Caroline Bottaro

France, 2009, 101 minutes, 35mm, color

A directorial debut of persuasive French charm, writer-director Caroline Bottaro's *Queen to Play* is a delight from first move to last. On the picturesque island of Corsica, Helene (Sandrine Bonnaire) leads a regimented life as a hotel maid while her husband, Ange (Francis Renaud), runs the local boatyard and their daughter attends high school. When Helene sees a mysterious American guest (Jennifer Beals) playing chess with a companion, she's immediately hooked on the game but it falls to reclusive expat Dr. Kroeger (Kevin Kline) to hone her natural talent and focus her new-found confidence for match play. The chemistry between the soulfully expressive Bonnaire and Kline's whimsical crankiness is palpable and exquisite. *Queen to Play* won a John Schlesinger Award honorable mention citation at the Palm Springs International Film Festival. —*Eddie Cockrell*

IN FRENCH WITH ENGLISH SUBTITLES

Friday April 15, 7:00 p.m., Avalon Theatre
Saturday April 16, 9:00 p.m., Avalon Theatre

NORTH AMERICAN PREMIERE

THE QUEST
Moner Manush

Goutam Ghose

India, 2010, 150 minutes, 35mm, color

Goutam Ghose's latest film, based on Sunil Ganguly's novel, captures a slice of the life and times of Lalan Faqir, a 19th-century spiritual leader, poet, and *baul* (wandering minstrel.) The narration shifts between the octogenarian Lalan telling his story to Jyotirindranath Tagore (the brother of Nobel laureate Rabindranath Tagore), and the earlier years of Lalan's life. Lalan combined the liberal and enlightened traditions of Hinduism, Buddhism, and Islam to develop a philosophy of tolerance and humanity. The film tells the tale of his bold and eternal quest to find his *moner manush* (soul mate). Equally bold is the suggestion of the sexual permissiveness in Lalan's world, where a woman is as important as a man and the sexual desires of both are equal. Prosenjit Chatterjee is unforgettable as Lalan. Ghose lovingly wields his camera, caressing the gorgeous landscape of Bengal.

IN HINDI WITH ENGLISH SUBTITLES

Friday April 15, 8:30 p.m., AMC Mazza Gallerie
Saturday April 16, 3:00 p.m., AMC Mazza Gallerie



NEW SOUTH KOREAN CINEMA

THE RECIPE

Anna Lee

South Korea, 104 minutes, 2010, digital, color

Mixing romance, crime, black comedy, missing-persons drama, modern fairy tale, and food to near perfection, *The Recipe* centers on a TV producer searching for the recipe for an enchanting spicy bean-curd stew—and its elusive creator. Producer Choi Yi-jin smells a scoop when he learns that mass murderer and famed fugitive Kim Jong-gu's last request before he was executed was for a bowl of *dwinjang jjigae* (bean-curd stew). Choi then discovers Kim was arrested at the tiny Sanjang Restaurant while eating a bowl of it so delicious it reduced him to a state of pure bliss. Choi learns that the soup was made by a mysterious young woman, Jang Hye-jin, who turned up one day with a suitcase and was taken in by the restaurant's owner. Choi becomes obsessed with finding Jang and tracing her precise ingredients and preparation method. —*Palm Springs International Film Festival*

IN KOREAN WITH ENGLISH SUBTITLES

Wednesday April 13, 6:30 p.m., Regal Cinemas Gallery Place
Thursday April 14, 6:30 p.m., Regal Cinemas Gallery Place

Co-presented with



NORDIC LIGHTS

A RATIONAL SOLUTION
Dat enda rationella

Jörgen Bergmark

Sweden/Finland/Germany/Italy, 2009, 98 minutes, 35mm, color

Director Jörgen Bergmark and his co-writer Jens Jonsson have crafted a sort of Swedish *Bob and Carol and Ted and Alice*, profiling two couples dealing with marriage, middle age, and the real nature of love and commitment. Husband and wife Erland and Maj (Rolf Lassgård and Stina Ekblad) lead a spirited marriage enrichment group at church. It's ironic, then, that Erland falls for Karin (Pernilla August), the wife of his best friend, Sven-Erik (Claes Ljungmark). Deciding that honesty is the best policy, Erland calls the couples together to suggest a "rational solution"—that the four share the same house while the situation works itself out. Complicating this already complicated arrangement is Sven-Erik's already precarious mental outlook and shaky position at work. *A Rational Solution* combines droll, low-key humor with intense personal drama and consistently compelling performances. —*Dave Nuttycombe*

IN SWEDISH WITH ENGLISH SUBTITLES

Wednesday April 13, 6:30 p.m., Landmark's E Street Cinema
Saturday April 16, 9:00 p.m., Goethe-Institut



THE ROBBER

Benjamin Heisenberg

Austria/Germany, 2009, 97 minutes, 35mm, color

There's a movement developing in German cinema called "The Berlin School," in which young, formally trained directors champion a return of aesthetics to domestic narrative filmmaking. A chief proponent of the Munich branch is 34-year-old Benjamin Heisenberg, whose second film, *The Robber*, debuted at last year's Berlin festival and was selected for the exclusive 2010 New York festival program. Based on the incredible true story of a talented yet taciturn Austrian marathon runner whose compulsive bank heists were pulled off more for the endorphin rush than the money (though he gets plenty of both), the film is an assured marriage of action thriller to character study. "I don't think there is a real explanation for his behavior," Heisenberg told one interviewer, "yet people still understand this guy totally." Stunningly photographed and rigorously edited to the rhythms of exertion and adrenaline, *The Robber* redefines the phrase "take the money and run." —*Eddie Cockrell*

IN GERMAN WITH ENGLISH SUBTITLES

Friday April 8, 6:30 p.m., Goethe-Institut
Saturday April 9, 7:00 p.m., Goethe-Institut
Sunday April 10, 7:00 p.m., Goethe-Institut

**GLOBAL RHYTHMS
CIRCLE AWARD**

REJOICE AND SHOUT

Don McGlynn

USA, 2009, 115 minutes, digital, color and black and white

As The Soul Stirrers belt out “I’m a Soldier in the Army of the Lord,” you may just find yourself wondering, “Where can I enlist?” Such is the sway of Don McGlynn’s rousing testament of American gospel music. While the history is fascinating, the top attraction is performance footage of Sister Rosetta Thorpe, the Dixie Hummingbirds, the Swan Silvertones, and the Blind Boys of Alabama. McGlynn makes a convincing argument that the plantation music of two centuries ago is the root of all American music. Likewise, he submits that the Dixie Hummingbirds begat the Temptations and Claude Jeter’s trademark falsetto set the stage for Al Green’s lilting vocals. McGlynn unearths rare audio recordings and live footage to offer up a sinful serving of devotional music in all of its strains. Mahalia Jackson’s soulful *Ed Sullivan Show* performance might make you believe that angels walk among us. —*Vancouver International Film Festival*



Wednesday April 13, 6:00 p.m., Avalon Theatre
With live gospel performance by WPAS’ Men, Women and Children of the Gospel Choir



AMERICAN PREMIERE

**SCIENTOLOGY:
THE TRUTH ABOUT A LIE**

Jean-Charles Deniau

France, 2010, 98 minutes, digital, color

The title, of course, removes any notion that this documentary is unbiased, but neither is it inflammatory. It certainly is fascinating. Using extensive footage of Church of Scientology founder L. Ron Hubbard explaining himself and his vision in formal interviews, at Scientology events, and in-house videos that the religion uses for training and recruitment, Deniau still manages to be a fairly dispassionate observer of this most controversial religion. The film is framed by a celebrated court case in which the government of France charged the church with various crimes, threatening its very existence. Most of the film tells stunning stories of former members who claim to have lost money (sometimes millions) and family to the cause. Deniau was lucky to find Didier, a 50-year-old painter, just as he began his Scientology involvement. Over months, we watch as he opens his mind — and checkbook — to the faith. —*Dave Nuttycombe*

IN FRENCH AND ENGLISH WITH ENGLISH SUBTITLES

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

Sunday April 10, 2:00 p.m., Landmark’s E Street Cinema

Sunday April 10, 7:30 p.m., Landmark’s E Street Cinema



FlimfestDC.org



**LATE-NIGHT SCREENING
THE SENTIMENT OF THE FLESH**

Roberto Garzelli

France, 2010, 91 minutes, 35mm, color

During a medical exam, Helena, an anatomical drawing student, meets Benoit, a young radiologist. Their mutual fascination with the human body prompts them to begin a passionate romance. Helena’s ability to memorize every detail of Benoit’s body and Benoit’s irresistible urge to uncover the “interior” secrets of Helena’s body lead them along a perilous path. Benoit’s initial eagerness for intimacy soon gives way to wariness about the direction of their affair. Is it too late to disembark? “I was particularly interested in examining the fantasy of fusion inherent in passionate love,” explains Garzelli. “Benoit and Helena are in search of absolute intimacy, which they are going to try to achieve through the visual knowledge of the other’s body—observing it, studying it, seeing inside it, and ultimately trying to become one with it.” —*Montreal World Film Festival*

IN FRENCH WITH ENGLISH SUBTITLES

Friday April 15, 11:00 p.m., Landmark’s E Street Cinema

Saturday April 16, 11:00 p.m., Landmark’s E Street Cinema



SHAHADA

Burhan Qurbani

Germany, 2010, 88 minutes, 35mm, color

In contemporary Berlin, young Muslims struggle to reconcile the sacred and the profane in this profoundly humanistic writing-directing debut from Afghan-born German filmmaker Burhan Qurbani. Reflecting the close-knit nature of the community, Qurbani skillfully interweaves intriguing plotlines that involve religious, sexual, and moral choices made instinctually and under duress. Nineteen-year-old Maryam’s health is in jeopardy after a furtive abortion, while thirtyish cop and family man Ismail is haunted by the accidental shooting of Bosnian Leyla. A pair of male co-workers at a large market hall struggle with their unexpected attraction. The stories intersect at the center run by Maryam’s widowed liberal Imam father. *Shahada*, named for the first pillar of Islam connoting the Muslim profession of faith, won the Prize of the Guild of German Art House Cinemas at the 2010 Berlin festival, confirming the impact and universality of Qurbani’s method and message. —*Eddie Cockrell*

IN GERMAN, ENGLISH, ARABIC, AND TURKISH WITH ENGLISH SUBTITLES

Wednesday April 13, 6:30 p.m., Avalon Theatre

Thursday April 14, 6:30 p.m., Avalon Theatre

Co-presented with



**SWORD OF DESPERATION
Hisshiken Torisashi**

Hideyuki Hirayama

Japan, 2010, 114 minutes, 35mm, color and black and white

A samurai escapes doom, but only for a time, in this starkly beautiful tale of *bushido*, “the way of the warrior.” Adapted from stories by Shuhei Fujisawa, whose work also yielded the films *The Twilight Samurai* and *The Hidden Blade*, the story begins with a murder: Sanzaemon suddenly, if very politely, kills the favored concubine of his lord, Ukyo. The deed looks like betrayal, but the killing was meant to end the woman’s destructive influence. Sanzaemon is sentenced merely to a year of house arrest, during which he falls in love with his late wife’s niece. Ukyo is prepared to wait for revenge, and ultimately Sanzaemon must fight for his life, using his trademark “sword of desperation” gambit. The movie features thrilling swordplay, but what abides is the sense of duty and irrevocable fate. —*Mark Jenkins*

IN JAPANESE WITH ENGLISH SUBTITLES

Tuesday April 12, 8:45 p.m., Landmark’s E Street Cinema

Wednesday April 13, 8:45 p.m., Landmark’s E Street Cinema

SHORT CUTS

Total Running Time: 95 minutes, digital and 35 mm

I-Do-Air

Martina Amati

UK, 2009 7 minutes, digital

A young girl's attempt to conquer her fear of water takes a turn for the surreal.



Na Wewe

Ivan Goldschmidt

Burundi/Belgium, 2010, 19 minutes, digital

As civil war rages in Burundi in 1994, a vanload of internationals is pulled over at gunpoint. This gripping, accomplished film was nominated for a 2011 Academy Award®.

Three Hours

Annarita Zambrano

Italy/France, 2010, 12 minutes, 35mm and digital

A father serving time for murder is given a precious three hours to spend with his daughter in this understated, remarkably acted drama set in Rome.

Minnie Loves Junior

Andy Mullins/Matt Mullins

Australia, 2010, 13 minutes, digital

The Mullins brothers offer a heart-warming story about a little boy who loves the ocean and a little girl who loves the boy.



Tame Time

Stina Wirfelt

UK, 2010, 8 minutes, digital

In this docufiction piece, a woman walks her dog daily through her Scottish town, reflecting on the past, present, and an uncertain future.

The Gold Mine

Jacques Bonnavent

Mexico, 2010, 12 minutes, 35mm

Betina meets the man of her dreams online and they become engaged. She goes off to the country to be with him, but things are not as they seem.

Dr. Nazi

Joan Chempla

France, 2011, 15 minutes, 35mm

In this French adaptation of a Charles Bukowski story, a man with issues, not the least of which are booze, women, and a dislike for other people, decides to consult a doctor.

The Cable Cars

Federico Actis

Argentina, 2010, 14 minutes, digital

An unsuccessful real estate agent becomes preoccupied with assisting his ill grandfather and conspires to give him a birthday surprise.

Tuesday April 12, 6:30 p.m., Goethe-Institut

Saturday April 16, 7:00 p.m., Goethe-Institut

TRANSFER

Damir Lukacevic

Germany, 2010, 91 minutes, 35mm, color

Futuristic capitalism meets old-fashioned colonialism in this crisp, cerebral science fiction morality tale in which an elderly German industrialist and his wife of 50 years swap bodies with a couple of young, healthy, and breathtakingly beautiful African strangers. "Blacks have an advantage," says the saleswoman for the high-tech personality transfer firm Menzana. "Our earth is getting hotter. We're vulnerable; they're resistant." The discreet procedure is initially a great success, with one long-time friend marveling "My God, you are black." But there's a catch: For four hours each night, the young hosts regain control of their bodies and soon come to resent the exploitation of their privileged "clients." Croatian-born filmmaker Damir Lukacevic has made a startlingly original and pointedly provocative futuristic fable of race, responsibility, and personal choice. —Eddie Cockrell

IN GERMAN AND FRENCH WITH ENGLISH SUBTITLES

Friday April 8, 9:00 p.m., Regal Cinemas Gallery Place

Sunday April 10, 7:00 p.m., Regal Cinemas Gallery Place



THE TRAVELER

Al Mosafer

Ahmed Maher

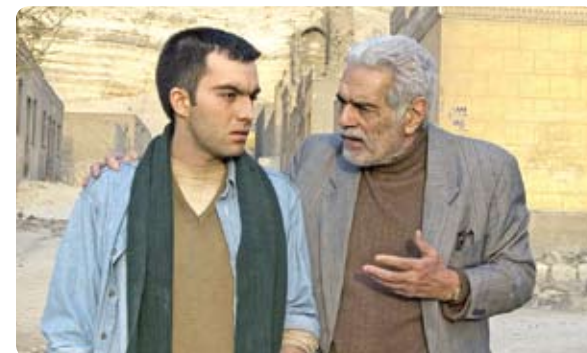
Egypt/Italy, 2009, 125 minutes, 35mm, color

This big-budget Egyptian epic pays homage to Fellini's *And the Ship Sails On* and offers a valedictory role for the great Omar Sharif. Divided into three parts, the story is personal, yet each chapter is keyed to a significant event in Egyptian history. In the first, set as 1948's Arab-Israeli War begins, Hassan (Khaled El Nabawy) follows the beautiful Nura onto an ocean liner that's about to depart Port Said. Then, during the 1973 Yom Kippur War, Hassan meets Nura's daughter, Nadia, and suspects that he's her father. Finally, on Sept. 11, 2001, Hassan (now played by Sharif) meets Nadia's son but is uncertain that they're related. Director Ahmed Maher, in his feature debut, uses gliding camera movements to express the progression of history. The music is by Cairo hitmaker Fathy Salama, whose ecstatic arrangements were heard in *Yousou N'Dour: I Bring What I Love* (Filmfest DC 2009). —Mark Jenkins

IN ARABIC WITH ENGLISH SUBTITLES

Friday April 15, 9:00 p.m., Avalon Theatre

Saturday April 16, 6:30 p.m., AMC Mazza Gallerie



JUSTICE MATTERS

TEARS OF GAZA

Gazas tårer

Vibeke Lokkeberg

Norway, 2010, 81 minutes, digital, color

"Few antiwar films register with the disturbing immediacy and visceral terror of *Tears of Gaza*, Vibeke Lokkeberg's extraordinary documentary set amid the 2008–09 Israeli bombing of Gaza. Almost purely observational, the film doesn't take sides as much as obliterate politics: the wounded parents carrying maimed children are not in uniform, and the bullet holes in the 2-year-olds did not arrive by accident."

—John Anderson, *Variety*

An important if harrowing film, this powerful documentary provides never-before-seen street-level views shot by Palestinian cameramen of the consequences of Israel's assaults on the blockaded Gaza Strip. Lokkeberg focuses on children, especially three adolescent survivors who lose homes, relatives, and blood to the bombs and bullets that rain across the border. The attacks left 1,387 dead and 5,500 wounded, and more than a few of those victims can be seen here offering a silent, almost-unbearable testimony to the effects of war on civilians. —Mark Jenkins

IN ARABIC WITH ENGLISH SUBTITLES

Friday April 8, 8:30 p.m., Goethe-Institut

Saturday April 9, 9:00 p.m., Goethe-Institut



THAT GIRL IN YELLOW BOOTS

Anurag Kashyap

India, 2010, 101 minutes, 35mm, color

The newest provocation from Indian filmmaker Anurag Kashyap, whose *Dev D* and *Gulaal* shot him to instant fame by virtue of a gritty style and controversial subjects far removed from either stately Indian dramas or Bollywood extravaganzas, *That Girl in Yellow Boots* stars *Dev D* sensation Kalki Koechli—Kashyap's partner—as a young masseuse who stalks Pune and Mumbai in search of her mysterious photographer father. As the soundtrack plays a song that admonishes "tangled in its ugly deeds is this world," she navigates a series of corrupt bureaucrats, a strung-out boyfriend, and various greedy lowlives—only to find an even more shocking reality at the end of her quest. "My idea is to push my own boundaries," Kashyap told one interviewer, and that's an understatement. With a street-poet aesthetic that renders familiar Indian surroundings cutting-edge fresh, *That Girl in Yellow Boots* marks the latest milestone in a career unparalleled in Indian cinema. —Eddie Cockrell

IN HINDI, ENGLISH, AND KANNADA WITH ENGLISH SUBTITLES

Saturday April 9, 9:15 p.m., Regal Cinemas Gallery Place

Thursday April 14, 8:30 p.m., Regal Cinemas Gallery Place



THE TREE

Julie Bertuccelli

Australia, 2010, 100 minutes, 35mm, color

The closing night feature film for the 2010 Cannes Film Festival. After the sudden loss of her father, eight-year-old Simone shares a secret with her mother Dawn (Charlotte Gainsbourg): Her father whispers to her through the leaves of the magnificent tree by their house. Simone is convinced that he's come back to protect her family. Soon, Simone's three brothers and Dawn also take comfort in the reassuring tree. But the new bond between mother and daughter is threatened when Dawn starts dating George. Simone moves into the tree house and refuses to come down. With branches infiltrating the house and roots destroying the foundations, the tree seems to be siding with Simone. Dawn refuses to let the tree take control of her family. —Cannes Film Festival

Monday April 11, 6:30 PM, Regal Cinemas Gallery Place
Tuesday April 12, 8:30 PM, Regal Cinemas Gallery Place



WE WERE HERE

David Weissman/Bill Weber

USA, 2011, 90 minutes, digital, color and black and white

In the early 1970s, gay men and lesbians flocked to San Francisco to find acceptance. They formed a thriving, tight-knit community until the arrival of AIDS in the early 1980s drove them under siege. Director David Weissman chronicles this transformative era through the stories of five individuals who lived through the best and the worst of it. In the face of unheralded tragedy, these men and women relate how they were affected and the way their community united to help those suffering and prevent further deaths.

Their story is universal, showing the capacity for compassion and strength in all of us, even against unimaginable adversity. —Sundance Film Festival

Friday April 8, 6:30 p.m., Regal Cinemas Gallery Place
Saturday April 9, 6:30 p.m., Regal Cinemas Gallery Place

Co-presented with



WEST IS WEST

Andy DeEmmony

UK, 2010, 103 minutes, digital, color

This sequel to the hit *East Is East* (Filmfest DC 2000) finds nearly all of the original cast members returning for more cross-cultural misadventures with the extended, dysfunctional Khan family. Now it's 1976 in Manchester, and young son Sajid (Aquib Khan) is causing grief for his strict, traditional Pakistani father George. George packs the teenager off to the home country, where George's ex-wife and the rest of the family will "sort him out." But soon, George's current wife, Ella (Linda Bassett), and her very English entourage also arrive in Pakistan to help matters. Of course, this solution results in only more confusion and chaos. —Dave Nuttycombe

Wednesday April 13, 6:30 p.m., AMC Mazza Gallerie
Thursday April 14, 6:30 p.m., AMC Mazza Gallerie



WIN/WIN

Jaap van Heusden

The Netherlands, 2010, 90 minutes, digital, color

Had a formative Buster Keaton taken on the Charlie Sheen role in the original *Wall Street*, the results might look something like the spot-on Dutch financial satire *Win/Win*. Ivan Lukas Vandenweghe has a beautiful mind. At 24, he's made the leap from "the sticky-note guy" who scatters shrewd stock tips around the powerhouse Amsterdam brokerage firm Cahen & Greeson to fearless superstar trader. His almost childlike wonder at the world is at fundamental odds with the moral demands of the job. Like many an unstable market, this budding captain of industry is about to exhibit some volatility. Belgian beanpole Oscar van Rompay is riveting as the conflicted wunderkind. Conceived well before the recent global meltdown, the caustic and visionary *Win/Win* is guaranteed to accrue interest. —Eddie Cockrell

IN DUTCH AND ENGLISH WITH ENGLISH SUBTITLES

Friday April 15, 8:30 p.m., Goethe-Institut
Saturday April 16, 5:00 p.m., Avalon Theatre



WOMEN IN TEMPTATION

Ženy v pokušení

Jiri Vejdelek

Czech Republic, 2010, 118 minutes, 35mm, color

This crowd-pleaser has been called a Czech *Sex and the City*, but it's warmer, less materialistic, and more humane. Last year's box-office champ in the Czech Republic, this sprightly romantic comedy chronicles the amorous adventures of three generations of one family's women. The action begins when Vilma, a pretty marriage counselor, finds her husband entwined with a younger woman at what was supposed to be a surprise birthday party. She divorces him and enters the dating game already being zestily played by her still-lustful mother, Helena, and commitment-phobic daughter, Laura. After years of marriage Vilma is a little hesitant, but she uses her counseling skills on herself and soon gets up to speed. In fact, it doesn't take long before Vilma and Laura are tussling over the same guy. In acknowledging these three women's desires, the film celebrates every aspect of their lives. —Mark Jenkins

IN CZECH WITH ENGLISH SUBTITLES

Tuesday April 12, 8:45 p.m., Avalon Theatre
Thursday April 14, 8:45 p.m., Landmark's E Street Cinema



YOUNG GOETHE IN LOVE

Philipp Stölzl

Germany, 2010, 100 minutes, 35mm, color

As with Shakespeare, Germany's literary genius finally gets his cinematic due in this picturesque romantic tale of love and literature. In 1772, the callow Johann Goethe (a rousing Alexander Fehling) pays less attention to his studies than to his nascent poetry. When his autocratic father (Henry Hübchen) sends him to the hinterlands to apprentice at law, Goethe sees his chances for publication slipping even farther out of reach. But youth of any age will find time to party, and so Goethe and his doomed friend Wilhelm (Volker Bruch) cross paths with Lotte, a bold country girl (Miriam Stein). However, Goethe's strident boss also has eyes for the lovely lass, and her father has arranged for his daughter to marry the powerful older man. As the tale unfolds, from the gorgeous country landscape to the muddy streets of Frankfurt, we watch as the fanciful youth becomes the grand legend. —Dave Nuttycombe

IN GERMAN WITH ENGLISH SUBTITLES

Monday April 11, 6:30 p.m., Avalon Theatre
Wednesday April 13, 8:45 p.m., AMC Mazza Gallerie

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