

An Advertising Supplement to The Washington Post



filmfestdc

APRIL 12-22 • 26TH ANNUAL
INTERNATIONAL FILM FESTIVAL • WASHINGTON, DC

WELCOME TO FILMFEST DC!

Photo: Chad Evans Wyatt



Tony Gittens, Festival Director and Shirin Ghareeb, Deputy Director

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

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

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

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

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

Tony Gittens,

Founder and Director
Washington, DC International Film Festival



The Washington, DC
International Film Festival

TICKET INFORMATION

General admission is \$11
unless otherwise noted.

ADVANCE SALES

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

Online: filmfestdc.org

Phone: 1-888-996-4774, available 24/7

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

DAY-OF SALES

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

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

DISCOUNT PACKAGES

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

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

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



Theatre Locations

Avalon Theatre

5612 Connecticut Ave., NW

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

Goethe-Institut Washington

812 7th St., NW

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

Landmark's E Street Cinema

555 11th St., NW

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

Naval Heritage Center

701 Pennsylvania Ave, NW

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

Regal Cinemas Gallery Place

701 7th St., NW

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

Other Locations

Bar Louie

701 7th St., NW

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

Embassy of France

4101 Reservoir Rd., NW

Street parking available.

National Gallery of Art

East Building Auditorium
4th St. & Constitution Ave., NW

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

Filmfest DC iPhone App

Have Filmfest DC's schedule and more right at your fingertips! Download the free *Festival Genius* app from your iPhone app store and select "Filmfest DC."



Information

filmfestdc.org
202-234-FILM

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OPENING NIGHT



CLOSING NIGHT



FilmfestDC.org

THE LIGHTER SIDE

STARBUCK

Ken Scott

Canada, 2011, 109 minutes, digital, color

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

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

IN FRENCH WITH ENGLISH SUBTITLES

Thursday April 12, 7:00 p.m., Regal Cinemas Gallery Place
followed by a party at Bar Louie, \$25.00



THE LIGHTER SIDE

THE INTOUCHABLES

Olivier Nakache, Eric Toledano

France, 2011, 112 minutes, 35mm, color

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

IN FRENCH WITH ENGLISH SUBTITLES

Sunday April 22, 3:00 p.m. and 7:00 p.m.
Embassy of France, reception 5:15 p.m.–7:00 p.m., \$20.00



Co-presented with
26th Annual Filmfest DC 3

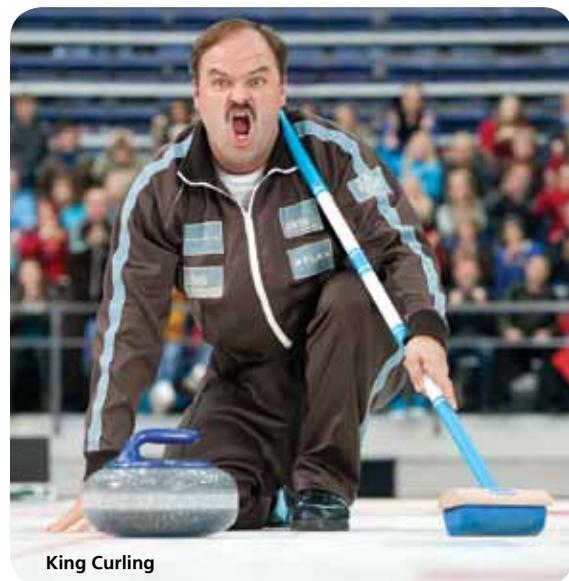
THE LIGHTER SIDE

Politics Isn't the Only Funny Thing in Washington!

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

The comedy film selections are:

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



King Curling

CARIBBEAN JOURNEYS

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

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

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

The films selected for Caribbean Journeys are:

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

Media Sponsor



Marley

JUSTICE MATTERS

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

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

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

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

The Award Jury consists of:

Angelica Das, Associate Director, Center for Social Media, American University

Diane McDougall, Independent Film/Video Maker

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



Pink Ribbons, Inc.

IMPACT PROJECT

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

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

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

**Wyncote
Foundation**

FilmfestDC.org

HIGHLIGHTS

CIRCLE AWARD

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

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

Films selected for this year's competition are:

- **Baikonur** (Kazakhstan/Germany)
- **Facing Mirrors** (Iran)
- **Found Memories** (Brazil)
- **The Girls in the Band** (USA)
- **Happy New Year, Grandma!** (Spain)
- **Jean Gentil** (Dominican Republic)

The Awards Jury consists of:

Susan Barocas, Competition Coordinator

Alberto Casciero, Dean, Learning Resources Division, UDC

Manjula Kumar, Smithsonian Institution

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

Tom Vick, Curator of Film, Freer and Sackler Galleries



FILMFEST DC AUDIENCE AWARD

Filmfest DC will present two awards: one to the feature film and one to the documentary voted the most popular by our audience.

Ballots will be available after each screening.

All award winners will be announced on Closing Night.



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

FlimfestDC.org

FIRST FEATURE AWARD

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

The films selected for this year's competition are:

- **Abu, Son of Adam** (India)
- **Better Mus' Come** (Jamaica)
- **The Finger** (Argentina)
- **Neighboring Sounds** (Brazil)
- **Romance Joe** (S. Korea)

The Award Jury consists of:

Felix Angel, Former Curator, Inter-American Development Bank

Andrew Mencher, Programming Director, Avalon Theatre

Catherine Wyler, Producer

Sponsored by



SIGNIS AWARD

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



FREE FILMMAKERS SALON

Personal Connections to Public Stories: From Idea to Projection

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

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

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

Filmmaker Panelists:

Emad Bomat, co-director, *5 Broken Cameras* (Palestine/Israel/France)

Ravida Din, producer, *Pink Ribbons, Inc.* (Canada)

Sasha Reuther, director, *Brothers on the Line* (USA)

Storm Sauter, director, *Better Mus' Come* (Jamaica)

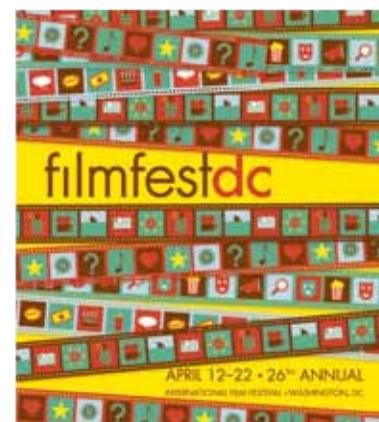
Sheldon Larry, director, *Leave It on the Floor* (Canada)

Saturday, April 14

Doors open at 10:00 a.m. Program begins at 10:30 a.m.
FREE

Busboys and Poets
5th & K Streets, NW

Sponsored by



Catalog cover by
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JUSTICE MATTERS

5 BROKEN CAMERAS

Emad Burnat, Guy Davidi

Palestine/Israel/France, 2011, 90 minutes, digital, color

Five broken cameras—and each one has a powerful tale to tell. Embedded in the bullet-ridden remains of digital technology is the story of Emad Burnat, a farmer from the Palestinian village of Bil'in, which famously chose nonviolent resistance when the Israeli army encroached upon its land to make room for Jewish colonists. Emad buys his first camera in 2005 to document the birth of his fourth son, Gibreel. Over the course of the film, he becomes the peaceful archivist of an escalating struggle as olive trees are bulldozed, lives are lost, and a wall is built to segregate burgeoning Israeli settlements. Gibreel's loss of innocence and the destruction of each camera are potent metaphors that portray a conflict many of us think we know. Emad Burnat, a Palestinian, joins forces with Guy Davidi, an Israeli, and the two filmmakers create one extraordinary work of art. Recipient of the World Cinema Directing Award (Documentary) at the Sundance Film Festival.—*Sundance Film Festival*



IN ARABIC AND HEBREW WITH ENGLISH SUBTITLES

Saturday April 14, 3:15 p.m., Landmark's E Street Cinema

Monday April 16, 8:45 p.m., Landmark's E Street Cinema

17 GIRLS

Delphine & Muriel Coulin

France, 2011, 90 minutes, 35mm, color

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



IN FRENCH WITH ENGLISH SUBTITLES

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

Sunday April 15, 7:00 p.m., Avalon Theatre

38 WITNESSES

Lucas Belvaux

France, 2012, 104 minutes, 35mm, color

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

IN FRENCH WITH ENGLISH SUBTITLES

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

Monday April 16, 8:45 p.m., Avalon Theatre



FIRST FEATURE AWARD

ABU, SON OF ADAM

Salim Ahamed

India, 2011, 101 minutes, 35mm, color

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



IN MALAYALAM WITH ENGLISH SUBTITLES

Saturday April 14, 4:30 p.m., Avalon Theatre

Sunday April 15, 2:30 p.m., Avalon Theatre

THE LIGHTER SIDE

ACE ATTORNEY

Takashi Miike

Japan, 2012, 135 minutes, 35mm, color

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

IN JAPANESE WITH ENGLISH SUBTITLES

Friday April 20, 6:30 p.m., Landmark's E Street Cinema

Saturday April 21, 9:00 p.m., Landmark's E Street Cinema



THE LIGHTER SIDE

ALMAYNA

Yasemin Samdereli

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

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

IN GERMAN WITH ENGLISH SUBTITLES

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



AN ARTICLE OF HOPE

Daniel Cohen

USA, 2010, 54 minutes, digital, color

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

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

Co-Presented with the Washington Jewish Film Festival

THE LIGHTER SIDE ★ CIRCLE AWARD

EAST COAST PREMIERE

BAIKONUR

Veit Helmer

Kazakhstan/Germany/Russia, 2011, 95 minutes, 35mm, color

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

IN RUSSIAN AND ENGLISH WITH ENGLISH SUBTITLES

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



CARIBBEAN JOURNEYS

BETTER MUS' COME

Storm Saulter

Jamaica, 2011, 104 minutes, digital, color

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



IN JAMAICAN PATOIS AND ENGLISH WITH ENGLISH SUBTITLES

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

JUSTICE MATTERS

BIG BOYS GONE BANANAS!*

Fredrik Gertten

Sweden, 2012, 88 minutes, digital, color

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



IN SWEDISH AND ENGLISH WITH ENGLISH SUBTITLES

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

JUSTICE MATTERS

BLOOD IN THE MOBILE

Frank Piasecki Poulsen

Denmark, 2010, 82 minutes, digital, color

The mineral cassiterite is used in virtually every mobile handset on the planet. However, the companies that make these devices closely guard their supply chains, leaving open the very real opportunities for rebel forces in the Democratic Republic of the Congo to be funded by the proceeds of ore mined by children in despicable conditions. Frank Piasecki Poulsen's *Blood in the Mobile* brings home how the struggle for justice can begin in the heart of the individual and the process through which one makes a deliberate choice to effect



change with articulate courage. As dependent on his device as anyone else, Poulsen says, "I can't live with the fact that my phone might be financing war." His becomes a crusade of Conradian proportions, taking him from the dangerous heart of the Congolese mining fields to Washington's corridors of power.—Eddie Cockrell

IN DANISH, ENGLISH AND LINGALA WITH ENGLISH SUBTITLES

Wednesday April 18, 8:45 p.m., Landmark's E Street Cinema
Friday April 20, 6:30 p.m., Naval Heritage Center



THE CAT VANISHES

Carlos Sorín

Argentina, 2011, 89 minutes, digital, color

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

IN SPANISH WITH ENGLISH SUBTITLES

Wednesday April 18, 6:30 p.m., Naval Heritage Center
Friday April 20, 9:00 p.m., Naval Heritage Center

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JUSTICE MATTERS

BROTHERS ON THE LINE

Sasha Reuther

USA, 2012, 80 minutes, digital, color and black & white

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

Tuesday April 17, 6:30 p.m., Landmark's E Street Cinema



THE LIGHTER SIDE

CHINESE TAKE-AWAY

Sebastián Borensztein

Argentina, 2011, 98 minutes, 35mm, color

A creative plot coupled with an excellent cast sets the tone for this gentle comedy. Roberto is a fastidious loner left to run the family hardware store, where he spends his days arguing with customers he feels are unworthy of his merchandise and double-checking the number of bolts in a box in case the manufacturer has cheated him out of six. In the evenings, he tries to avoid the attentions of Mari, who clearly has her sights set on marriage. While eating lunch by the airport runway, Roberto witnesses a young Chinese man being thrown from a speeding taxi. Reluctantly offering help, Roberto soon regrets his kindness when he cannot shake the sorrowful Jun. Neither speaks the other's language, and communication is often comical. Roberto grows increasingly frustrated trying to track down Jun's relatives, if any, but eventually the mismatched pair learn that their stories intersect in surprising ways.—Dave Nuttycombe

IN SPANISH AND MANDARIN WITH ENGLISH SUBTITLES

Saturday April 14, 6:45 p.m., Avalon Theatre
Sunday April 15, 5:15 p.m., Avalon Theatre



CARIBBEAN JOURNEYS ★ GLOBAL RHYTHMS

AMERICAN PREMIERE

CALYPSO ROSE: THE LIONESS OF THE JUNGLE

Pascale Obolo

Trinidad & Tobago, 2011, 85 minutes, digital, color

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

Wednesday April 18, 6:30 p.m., Regal Cinemas Gallery Place
Thursday April 19, 6:30 p.m., Regal Cinemas Gallery Place



THE LIGHTER SIDE

COME AS YOU ARE

Geoffrey Enthoven

Belgium, 2011, 115 minutes, digital, color

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

IN DUTCH WITH ENGLISH SUBTITLES

Tuesday April 17, 6:30 p.m., Regal Cinemas Gallery Place
Saturday April 21, 6:00 p.m., Regal Cinemas Gallery Place

FilmfestDC.org

CORPO CELESTE

Alice Rohrwacher

Italy, 2011, 100 minutes, 35mm, color

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

IN ITALIAN WITH ENGLISH SUBTITLES

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

Thursday April 19, 6:30 p.m., Avalon Theatre



CRAZY WISDOM: THE LIFE AND TIMES OF CHÖGYAM TRUNGPA RINPOCHE

Johanna Demetrakas

USA/Canada, 2011, 89 minutes, digital, color and black & white

For many of us, the image of a Tibetan lama is that of a serene, burgundy-robed monk with a shaved head, not that of a man with a modern haircut, dressed in an admiral's uniform, and smoking a cigar. Yet that was one



of the many guises of Chögyam Trungpa Rinpoche, the most memorable Tibetan teacher to leave his country after the Chinese occupation. He gained his biggest audience in the United States, where he founded the first Buddhist university in Boulder, Colorado. Almost 25 years after his death, filmmaker Joanna Demetrakas interviews several of his students, who now take a mostly positive view of the controversial aspects of Trungpa's life, including his drinking, extravagances, and dalliances with students. In the long and rich history of Tibetan Buddhism, his outrageous "crazy wisdom" teaching style was a bona fide tradition, but perhaps not one that fit our preconceptions of Buddhist teachers. —*Vancouver International Film Festival*

Tuesday April 17, 9:00 p.m., Goethe-Institut

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

FilmfestDC.org

THE LIGHTER SIDE

COUSINHOOD

Daniel Sánchez Arévalo

Spain, 2012, 98 minutes, 35mm, color

Cousinhood is a raucous, edgy, and surprisingly human romantic comedy that focuses on men and their vulnerabilities. When handsome, 20-something Diego gets dumped by his fiancée a few days before his wedding, his immature best friends, playboy Julian and henpecked José Miguel, step up to cheer him up. They take him on a road trip to a seaside town to reconnect with Martina, his first love, but she is now a single mom and the three friends suddenly have to deal with grown-up situations, often with hilarious results. As José Miguel develops a sweet, paternal bond with Martina's little boy, Diego tries to come to grips with strong but conflicted feelings for Martina. Daniel Sánchez Arévalo is one of Spain's most popular and respected directors. Here, he delivers his trademark brand of raunchy, perfectly timed comedy rooted in rich and fully developed characters and storylines. —*Palm Springs International Film Festival*

IN SPANISH WITH ENGLISH SUBTITLES

Friday April 20, 8:45 p.m., Avalon Theatre

Saturday April 21, 6:45 p.m., Avalon Theatre

Co-presented with  Embassy of Spain



ELENA

Andrei Zvyagintsev

Russia, 2011, 109 minutes, 35mm, color

Winner of the Special Jury Prize at the 2011 Cannes Film Festival and boasting an urgent, string-based new score by Philip Glass, *Elena* is mesmerizing, thought-provoking, and, ultimately, deeply moving. A remarried, middle-aged wife and mother is caught between the demands of her reflexively imperious new husband and the needs of her impoverished biological son in this magnificently photographed and precisely controlled drama. Although the film plays increasingly like a thriller, director and co-scenarist Andrei Zvyagintsev, whose 2003 debut *The Return* won the Venice festival's Golden Lion, has much more on his mind than genre conventions. Indeed, Elena's fundamental dilemma as she moves from luxury to poverty to placate her family incorporates elements of class tensions, maternal instinct, familial politics, and the law in a story at once distinctly Russian, and, the film seems to warn, inevitably universal. —*Eddie Cockrell*

IN RUSSIAN WITH ENGLISH SUBTITLES

Monday April 16, 8:45 p.m., Avalon Theatre

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



CRACKS IN THE SHELL

Christian Schwochow

Germany, 2011, 113 minutes, digital, color

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

IN GERMAN WITH ENGLISH SUBTITLES

Saturday April 14, 6:30 p.m., Regal Cinemas Gallery Place

Monday April 16, 8:45 p.m., Regal Cinemas Gallery Place

Co-presented with  GOETHE INSTITUT



ELIMINATE: ARCHIE COOKSON

Rob Holder

UK, 2011, 87 minutes, digital, color

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

Thursday April 19, 8:45 p.m., Goethe-Institut

Friday April 20, 9:00 p.m., Goethe-Institut



26th Annual Filmfest DC 9



JUSTICE MATTERS

ELITE SQUAD: THE ENEMY WITHIN

José Padilha

Brazil, 2010, 115 minutes, color

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

IN PORTUGUESE WITH ENGLISH SUBTITLES

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

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



CIRCLE AWARD

FACING MIRRORS

Negar Azarbayjani

Iran/Germany, 2011, 102 minutes, digital, color

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

IN FARSI WITH ENGLISH SUBTITLES

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

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

10 26th Annual Filmfest DC

THE LIGHTER SIDE

ESCORT IN LOVE

Massimiliano Bruno

Italy, 2011, 95 minutes, 35mm, color

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

IN ITALIAN WITH ENGLISH SUBTITLES

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

Saturday April 21, 9:30 p.m., Avalon Theatre



THE LIGHTER SIDE

THE FAIRY

Dominique Abel, Fiona Gordon, Bruno Romy

France/Belgium, 2011, 94 minutes, 35mm, color

In Normandy's industrial port city of Le Havre, desk clerk Dom (co-writer and co-director Dominique Abel) is smitten with Fiona (co-writer and co-director Fiona Gordon) when she claims to have three wishes on offer. That he can only think of two is par for Dom's dim course, as is his failure to notice Fiona's an escaped mental patient. Sight gags are the most universal of comedic elements and *The Fairy* is chock full of them, including the best baby-in-peril set-piece since *Raising Arizona*. Take the wildly imaginative tableaux of Roy Andersson (*You, the Living*, FFDC 2008), inhabit them with the elaborate urban visual wit of Jacques Tati (*Playtime*), and season with equal parts Road Runner and Astaire-Rogers to create a dish not unlike the uproarious, mesmerizing, and entirely unique comedy caprice *The Fairy*. Here's a third wish: more mischief from this immensely talented trio. —*Eddie Cockrell*

IN FRENCH AND ENGLISH WITH ENGLISH SUBTITLES

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

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



FILMFEST DC FOR KIDS

Eleanor's Secret



Eleanor's Secret

Dominique Monféry

France, 2009, 80 minutes, digital, color

(all ages)

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

ENGLISH-LANGUAGE VERSION

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

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

Summer Wars

Mamoru Hosoda

Japan, 2009, 114 minutes, color

(ages 12 and up)

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

ENGLISH-LANGUAGE VERSION

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



The Thousand-Year Fire

Naoki Segi

Japan, 2004, 89 minutes, color

(ages 9 and up)

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

IN JAPANESE WITH ENGLISH SUBTITLES

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

THE LIGHTER SIDE ★ FIRST FEATURE AWARD

THE FINGER

Sergio Teubal

Argentina, 2011, 93 minutes, 35mm, color

The Finger is an engaging, amusing portrait of an Argentinian pueblo on the cusp of change. With a baby's birth, the village welcomes its 500th inhabitant and thus qualifies to become a town and elect a mayor.

Imperious Don Hidalgo is delighted, assuming he will easily be awarded the title and solidify his power, but free spirit Baldomero decides to campaign against the autocratic Don. When Baldomero turns up dead, his brother Florencio swears vengeance. In an act of anger and frustration, Florencio takes one of Baldomero's fingers and puts it in a jar on the counter of his small grocery store, a shrine to injustice. When the disembodied finger begins acting like a Ouija board, pointing at solutions to the problems of various townsfolk, it upsets life in ways no one could have predicted.—*Dave Nuttycombe*



IN SPANISH WITH ENGLISH SUBTITLES

Friday April 13, 8:30 p.m., Avalon Theatre
Saturday April 14, 8:30 p.m., Avalon Theatre

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



FOUR SUNS

Bohdan Sláma

Czech Republic, 2012, 105 minutes, digital, color

Four Suns is a loving, almost magical story about growing up, believing, and letting go. Jara and Jana are trying hard to hold their family together, but their own choices keep getting in the way. Jara (Jaroslav Plesl) loses his job by smoking pot at work. Jana (Anna Geislerova) starts a fling with her son's teacher. And teenage son Vena (Marek Sacha) is hanging out with the wrong crowd, sporting a purple mohawk, and also smoking pot. The only person who seems to have the answers is Jana's eccentric friend Karel (Karel Roden), whose answers are, at best, obscure. After getting fired, Jara tries to go into business with Karel as his manager, promoting the unkempt, bearded man as a "spiritual guru." Such are the daily dramas in director Bohdan Sláma's closely observed domestic drama.—*Dave Nuttycombe*

IN CZECH WITH ENGLISH SUBTITLES

Sunday April 15, 5:15 p.m., Regal Cinemas Gallery Place
Tuesday April 17, 9:00 p.m., Regal Cinemas Gallery Place
FlimfestDC.org

CARIBBEAN JOURNEYS

THE FIRST RASTA

Hélène Lee

France/Jamaica, 2011, 85 minutes, digital, color and black & white

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

Friday April 13, 6:30 p.m., Landmark's E Street Cinema
Friday April 20, 9:00 p.m., Landmark's E Street Cinema



FREE MEN

Ismael Ferroukhi

France, 2011, 99 minutes, 35mm, color

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

IN FRENCH AND ARABIC WITH ENGLISH SUBTITLES

Saturday April 14, 9:00 p.m., Landmark's E Street Cinema
Sunday April 15, 5:15 p.m., Landmark's E Street Cinema



CIRCLE AWARD

FOUND MEMORIES

Julia Murat

Brazil/Argentina/France, 2011, 98 minutes, 35mm, color

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

IN PORTUGUESE WITH ENGLISH SUBTITLES

Friday April 13, 8:30 p.m., Landmark's E Street Cinema
Saturday April 14, 7:00 p.m., Landmark's E Street Cinema



THE GIANTS

Bouli Lanners

Belgium, 2011, 84 minutes, digital, color

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

IN FRENCH WITH ENGLISH SUBTITLES

Sunday April 15, 7:00 p.m., Naval Heritage Center
Wednesday April 18, 8:30 p.m., Naval Heritage Center

FILMFEST DC 2012



Starbuck

OPENING NIGHT Thursday April 12

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

Friday April 13

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

Saturday April 14

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

- 4:45 p.m. **The Mole**
Landmark's E Street Cinema
- 6:00 p.m. **Pink Ribbons, Inc.**
Landmark's E Street Cinema
- 6:30 p.m. **17 Girls**
Avalon Theatre
- 6:30 p.m. **Cracks in the Shell**
Regal Cinemas Gallery Place
- 6:30 p.m. **Facing Mirrors**
Naval Heritage Center
- 6:45 p.m. **Chinese Take-Away**
Avalon Theatre
- 7:00 p.m. **Found Memories**
Landmark's E Street Cinema
- 7:00 p.m. **Jean Gentil**
Goethe-Institut
- 8:30 p.m. **The Finger**
Avalon Theatre
- 9:00 p.m. **Better Mus' Come**
Regal Cinemas Gallery Place
- 9:00 p.m. **The Fairy**
Avalon Theatre
- 9:00 p.m. **Free Men**
Landmark's E Street Cinema
- 9:00 p.m. **Leave it on the Floor**
Naval Heritage Center
- 9:00 p.m. **Unfinished Spaces**
Goethe-Institut
- 9:15 p.m. **Let the Bullets Fly**
Landmark's E Street Cinema



Facing Mirrors

Sunday April 15

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

- 5:15 p.m. **Free Men**
Landmark's E Street Cinema
- 7:00 p.m. **17 Girls**
Avalon Theatre
- 7:00 p.m. **The Giants**
Naval Heritage Center
- 7:00 p.m. **Happy New Year, Grandma!**
Goethe-Institut
- 7:30 p.m. **Headhunters**
Landmark's E Street Cinema
- 7:30 p.m. **Neighboring Sounds**
Landmark's E Street Cinema
- 7:30 p.m. **Robot & Frank**
Regal Cinemas Gallery Place
- 7:30 p.m. **Terraferma**
Avalon Theatre

Monday April 16

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

Tuesday April 17

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



Neighboring Sounds

FilmfestDC.org

FESTIVAL SCHEDULE



Havana Eva

- 8:45 p.m. **Monsieur Lazhar**
Landmark's E Street Cinema
- 9:00 p.m. **Crazy Wisdom**
Goethe-Institut
- 9:00 p.m. **Four Suns**
Regal Cinemas Gallery Place
- 9:00 p.m. **Policeman**
Landmark's E Street Cinema

Wednesday April 18

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

Thursday April 19

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

- 8:45 p.m. **Eliminate: Archie Cookson**
Goethe-Institut
- 8:45 p.m. **Pink Ribbons, Inc.**
Landmark's E Street Cinema
- 8:45 p.m. **Unfair World**
Avalon Theatre
- 9:00 p.m. **Robot & Frank**
Regal Cinemas Gallery Place

Friday April 20

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

Saturday April 21

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



Eliminate: Archie Cookson



Cousinhood

- 2:30 p.m. **Eleanor's Secret**
Goethe-Institut
- 2:30 p.m. **Late Spring** *FREE*
National Gallery of Art
- 4:15 p.m. **Havana Eva**
Landmark's E Street Cinema
- 4:15 p.m. **I Wish**
Landmark's E Street Cinema
- 4:15 p.m. **Lunafest**
Goethe-Institut
- 4:30 p.m. **Superclásico**
Avalon Theatre
- 5:00 p.m. **The Snows of Kilimanjaro**
Avalon Theatre
- 6:00 p.m. **Come As You Are**
Regal Cinemas Gallery Place
- 6:30 p.m. **Granito: How to Nail a Dictator**
Landmark's E Street Cinema
- 6:45 p.m. **Cousinhood**
Avalon Theatre
- 6:45 p.m. **Lunafest**
Goethe-Institut
- 7:00 p.m. **The Salt of Life**
Landmark's E Street Cinema
- 7:15 p.m. **Holidays by the Sea**
Avalon Theatre
- 8:30 p.m. **If I Were You**
Regal Cinemas Gallery Place
- 9:00 p.m. **Ace Attorney**
Landmark's E Street Cinema
- 9:00 p.m. **Almanya**
Avalon Theatre
- 9:00 p.m. **Baikonur**
Goethe-Institut
- 9:00 p.m. **Policeman**
Landmark's E Street Cinema
- 9:30 p.m. **Escort in Love**
Avalon Theatre

Sunday April 22

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

CLOSING NIGHT

- 3:00 p.m. **The Intouchables**
Embassy of France
- 5:15–7:00 p.m. **Reception**
- 7:00 p.m. **The Intouchables**
Embassy of France

GLOBAL RHYTHMS ★ CIRCLE AWARD

THE GIRLS IN THE BAND

Judy Chaikin

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

"You put a bunch of musicians behind a curtain and who's going to tell me who's the female playing or who's the male playing? You can't do that; the music is the thing," says bassist Carline Ray. *The Girls in the Band* is the



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

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

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

THE LIGHTER SIDE

HAPPY NEW YEAR, GRANDMA!

Telmo Esnal

Spain, 2011, 107 minutes, digital, color

In this hilarious black comedy, Maritxu (Kontxu Odriozola), a harried and highly strung Basque woman, is becoming exhausted by the demands



of her elderly mother Mari. Maritxu won't hear of putting her in a nursing home, so her husband takes his wife on a vacation and conspires to have his daughter Miren (Nagore Aramburu) and son-in-law Kintxo (Pedro Otaegi) take Mari to the nursing home. The plan backfires when Mari runs away. Kintxo tracks her down at a luxury hotel and has to take her into his home. The old lady is a terror, manipulative and vindictive, so he starts to consider a drastic solution. With a superb ensemble cast, Esnal creates a world populated with beautifully rendered, realistic characters increasingly driven to despair by the conniving grandma played with quiet—and not so quiet—ferocity by Monstserrat Carulla.—*Palm Springs International Film Festival*

IN BASQUE WITH ENGLISH SUBTITLES

Sunday April 15, 7:00 p.m., Goethe-Institut

Monday April 16, 8:30 p.m., Goethe-Institut

Co-presented with



14 26th Annual Filmfest DC

GOODBYE

Mohammad Rasoulof

Iran, 2011, 104 minutes, digital, color

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

IN FARSI WITH ENGLISH SUBTITLES

Monday April 16, 6:30 p.m., Avalon Theatre

Tuesday April 17, 8:45 p.m., Avalon Theatre



CARIBBEAN JOURNEYS

HAVANA EVA

Fina Torres

Cuba/Venezuela/France, 2010, 105 minutes, 35mm, color

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

IN SPANISH WITH ENGLISH SUBTITLES

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

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



JUSTICE MATTERS

GRANITO: HOW TO NAIL A DICTATOR

Pamela Yates

USA, 2011, 103 minutes, digital, color

As a young filmmaker in 1982, Pamela Yates went to Guatemala to document the "hidden war" the government conducted against its own Maya people. *When the Mountains Trembled*, the powerful film that resulted, featured 22-year-old Mayan human rights defender and future Nobel Peace Laureate Rigoberta Menchú. Thirty years later, Yates wanted to help bring some of the principals in the hidden genocide to trial by searching her old reels for footage that could be evidence against them. Part political thriller, part memoir, *Granito* depicts a riveting, haunting tale of genocide with a cast of characters that includes a courageous forensic anthropologist exhuming remains of the disappeared and an archival researcher uncovering damning documents in government archives. "The film is gripping," says About.com's Jennifer Merin. "It is in itself evidence of the importance of filmmaking. If you think films can't change the world, see this film and think again." —*Various sources*



IN ENGLISH AND SPANISH WITH ENGLISH SUBTITLES

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

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



Co-presented with



HEADHUNTERS

Morten Tyldum

Norway, 2011, 105 minutes, 35mm, color

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

IN NORWEGIAN WITH ENGLISH SUBTITLES

Friday April 13, 6:30 p.m., Landmark's E Street Cinema

Sunday April 15, 7:30 p.m., Landmark's E Street Cinema

FilmfestDC.org

THE LIGHTER SIDE

HOLIDAYS BY THE SEA

Pascal Rabate

France, 2011, 77 minutes, 35mm, color

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



IN FRENCH WITH ENGLISH SUBTITLES

Thursday April 19, 6:30 p.m., Avalon Theatre

Saturday April 21, 7:15 p.m., Avalon Theatre

I WISH

Kore-Eda Hirokazu

Japan, 2011, 128 minutes, digital, color

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

IN JAPANESE WITH ENGLISH SUBTITLES

Friday April 20, 6:30 p.m., Landmark's E Street Cinema

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



FlimfestDC.org

THE LIGHTER SIDE

**EAST COAST PREMIERE
IF I WERE YOU**

Joan Carr-Wiggin

Canada, 2012, 115 minutes, digital, color

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



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

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

CARIBBEAN JOURNEYS

JEAN GENTIL

Israel Cárdenas, Laura Amelia Guzmán

Dominican Republic 2010, 84 minutes, 35mm, color

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

IN SPANISH AND HAITIAN CREOLE WITH ENGLISH SUBTITLES

Friday April 13, 8:30 p.m., Goethe-Institut

Saturday April 14, 7:00 p.m., Goethe-Institut



JUSTICE MATTERS

THE ISLAND PRESIDENT

Jon Shenk

USA, 2011, 101 minutes, digital, color

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

IN DHIVEHI AND ENGLISH WITH ENGLISH SUBTITLES

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

Monday April 16, 6:15 p.m., Landmark's E Street Cinema



THE JEWEL

Andrea Molaioli

Italy/France, 2011, 110 minutes, 35mm, color

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

IN ITALIAN AND ENGLISH WITH ENGLISH SUBTITLES

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

THE LIGHTER SIDE

KING CURLING

Ole Endresen

Norway, 2011, 75 minutes, digital, color

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



IN NORWEGIAN WITH ENGLISH SUBTITLES

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



GLOBAL RHYTHMS

LEAVE IT ON THE FLOOR

Sheldon Larry

USA/Canada, 2011, 106 minutes, digital, color

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

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

LUNAFEST: SHORT FILMS BY, FOR, AND ABOUT WOMEN

Total running time: 84 minutes, digital, color and black & white

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



Every Mother Counts: Obstetric Fistula

Christy Turlington Burns
USA, 6 minutes

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

A Reluctant Bride

Shideh Faramand
Australia, 6 minutes

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

I Am a Girl

Susan Koenen
The Netherlands, 15 minutes

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



Missed Connections

Mary Robertson
USA, 8 minutes

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

Worst Enemy

Lake Bell
USA, 13 minutes

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

Lady Razorbacks

Laura Green
USA, 4 minutes

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

The Wind is Blowing on My Street

Saba Riazi
USA, 15 minutes

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

Life Model

Lori Petchers
USA, 6 minutes

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

How to Be Alone

Andrea Dorfman
Canada, 4 minutes

A poem and "how-to" manual about being alone.

Saturday April 21, 4:15 p.m., Goethe-Institut
Complimentary reception between shows, 5:45 - 7:00 p.m.
Saturday April 21, 6:45 p.m., Goethe-Institut



LET THE BULLETS FLY

Wen Jiang

China, 2010, 132 minutes, digital, color

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

—Portland International Film Festival



IN MANDARIN WITH ENGLISH SUBTITLES

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

Co-presented with 

THE MOLE

Rafael Lewandowski

Poland/France, 2010, 108 minutes, digital, color

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



IN POLISH AND FRENCH WITH ENGLISH SUBTITLES

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

CARIBBEAN JOURNEYS ★ GLOBAL RHYTHMS

MARLEY

Kevin Macdonald

UK, 2011, 145 minutes, 35mm, color

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



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

MONSIEUR LAZHAR

Philippe Falardeau

Canada, 2011, 94 minutes, 35mm, color

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



IN FRENCH WITH ENGLISH SUBTITLES

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

NATIONAL GALLERY OF ART FILMS

Hanezu

Naomi Kawase

Japan, 2011, 91 minutes, digital, color

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

IN JAPANESE WITH ENGLISH SUBTITLES

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



Late Spring

Yasujiro Ozu

Japan, 1949, 108 minutes, black & white

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

IN JAPANESE WITH ENGLISH SUBTITLES

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



Sansho the Bailiff

Kenji Mizoguchi

Japan, 1954, 123 minutes, black & white

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

IN JAPANESE WITH ENGLISH SUBTITLES

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

FIRST FEATURE AWARD

NEIGHBORING SOUNDS

Kleber Mendonca Filho

Brazil, 2012, 124 minutes, 35mm, color

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

IN PORTUGUESE WITH ENGLISH SUBTITLES

Sunday April 15, 7:30 p.m., Landmark's E Street Cinema

Tuesday April 17, 6:30 p.m., Landmark's E Street Cinema



ONCE UPON A TIME IN ANATOLIA

Nuri Bilge Ceylan

Turkey/Bosnia and Herzegovina, 2011, 157 minutes, digital, color

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

IN TURKISH WITH ENGLISH SUBTITLES

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

PLANET YOGA

Carlos Ferrand

Canada, 2011, 87 minutes, digital, color

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



IN ENGLISH, FRENCH, HINDI, INUKITUT, AND SANSKRIT WITH ENGLISH SUBTITLES

Tuesday April 17, 6:30 p.m., Goethe-Institut

Wednesday April 18, 8:45 p.m., Goethe-Institut

JUSTICE MATTERS

PINK RIBBONS, INC.

Léa Pool

Canada, 2011, 98 minutes, 35mm, color

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



POLICEMAN

Nadav Lapid

Israel, 2011, 105 minutes, digital, color

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



IN HEBREW WITH ENGLISH SUBTITLES

Tuesday April 17, 9:00 p.m., Landmark's E Street Cinema

Saturday April 21, 9:00 p.m., Landmark's E Street Cinema

Co-Presented with the Washington Jewish Film Festival
FilmfestDC.org

Saturday April 14, 6:00 p.m., Landmark's E Street Cinema

Thursday April 19, 8:45 p.m., Landmark's E Street Cinema

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CARIBBEAN JOURNEYS

AMERICAN PREMIERE

RAS TA: A SOUL'S JOURNEY

Patricia Scarlett, Stuart Samuels

Canada, 2011, 95 minutes, digital, color

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

Sunday April 15, 5:00 p.m., Landmark's E Street Cinema

Monday April 16, 6:30 p.m., Landmark's E Street Cinema



RESTORATION

Joseph Madmony

Israel, 2011, 105 minutes, 35mm, color

Winner of the grand prize at the 2011 Karlovy Vary festival, this visually absorbing and emotionally resonant drama is as expertly tooled as the vintage musical instrument around which its events unfold. "I didn't know such shops still exist," says a passerby, wondering how the small business that specializes in restoring antique furniture manages to survive in this day and age. In fact, it's in trouble: The affable face and chief businessman has died under rather embarrassing circumstances, leaving the introverted craftsman partner Yaakov Fidelman neither able nor willing to promote himself or his skills. As son Noah maneuvers to sell the business out from under him, Fidelman takes apprentice Anton (Henry David) under his wing. The young man discovers an antique Steinway at the rear of the shop that could save the business—if his burgeoning affair with Noah's pregnant wife, Hava, doesn't derail everything.—*Eddie Cockrell*

IN HEBREW WITH ENGLISH SUBTITLES

Sunday April 15, 4:45 p.m., Avalon Theatre

Monday April 16, 6:30 p.m., Avalon Theatre



Co-Presented with the Washington Jewish Film Festival

FIRST FEATURE AWARD

ROMANCE JOE

Lee Kwang-Kuk

South Korea, 2011, 115 minutes, digital, color

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

IN KOREAN WITH ENGLISH SUBTITLES

Sunday April 15, 2:15 p.m., Goethe-Institut

Thursday April 19, 6:30 p.m., Goethe-Institut

Co-presented with the Korean Cultural Center



THE LIGHTER SIDE

ROBOT & FRANK

Jake Schreier

USA, 2012, 90 minutes, digital, color

Set sometime in the future, *Robot & Frank* is a delightful dramatic comedy, a buddy picture, and, for good measure, a heist film. Curmudgeonly old Frank (Frank Langella) lives by himself. His routine involves daily visits to his local library, where he has a twinkle in his eye for the librarian. His grown children are concerned about their father's well-being and buy him a caretaker robot. Initially resistant to the idea, Frank soon appreciates the benefits of robotic support—like nutritious meals and a clean house—and eventually begins to treat his robot like a true companion. With his robot's assistance, Frank's passion for his old, unlawful profession is reignited. Langella makes acting—with a robot, no less—look effortless, and his relationship with the machine is filled with poignant exchanges and amusing adventures. The film features an award-winning cast, including James Marsden, Liv Tyler, and Susan Sarandon.—*Sundance Film Festival*

Sunday April 15, 7:30 p.m., Regal Cinemas Gallery Place

Thursday April 19, 9:00 p.m., Regal Cinemas Gallery Place

FilmfestDC.org



THE LIGHTER SIDE

THE SALT OF LIFE

Gianni Di Gregorio

Italy, 2011, 90 minutes, digital, color

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

IN ITALIAN WITH ENGLISH SUBTITLES

Saturday April 14, 4:30 p.m., Avalon Theatre

Saturday April 21, 7:00 p.m., Landmark's E Street Cinema

26th Annual Filmfest DC 19



THE LIGHTER SIDE

THE SANDMAN

Peter Luisi

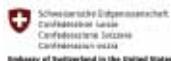
Switzerland, 2011, 88 minutes, digital, color

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

IN SWISS GERMAN WITH ENGLISH SUBTITLES

Friday April 13, 9:15 p.m., Naval Heritage Center
Sunday April 15, 5:00 p.m., Naval Heritage Center

Co-presented with



THE SNOWS OF KILIMANJARO

Robert Guédiguian

France, 2011, 107 minutes, 35mm, color

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

IN FRENCH WITH ENGLISH SUBTITLES

Thursday April 19, 8:15 p.m., Avalon Theatre
Saturday April 21, 5:00 p.m., Avalon Theatre



THE LIGHTER SIDE

SUPERCLÁSICO

Ole Christian Madsen

Denmark, 2011, 99 minutes, 35mm, color

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

IN DANISH, ENGLISH, AND SPANISH WITH ENGLISH SUBTITLES

Friday April 20, 6:30 p.m., Avalon Theatre
Saturday April 21, 4:30 p.m., Avalon Theatre

SHORT CUTS

Total Running Time: 111 minutes, digital and 35mm



House Party

Elephant Feet

Dan Geesin

Netherlands, 2011,
14 minutes 35mm

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

IN DUTCH WITH
ENGLISH SUBTITLES

House Party

Adrian Sitaru

Romania, 2012, 18 minutes, digital

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

IN ROMANIAN WITH ENGLISH SUBTITLES

Frozen Stories

Grzegorz Jarozuk

Poland, 2011, 26 minutes, digital

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

IN POLISH WITH ENGLISH SUBTITLES

Mollement, un samedi matin

Sofia Djama

France/Algeria, 2011, 28 minutes, digital

One night in Algiers, Myassa is set upon by an attacker. Later, she returns home to find her apartment's plumbing has failed. She has two priorities: lodge a complaint with the police and find a plumber. This provocative short won the Best First Film award at the Clermont-Ferrand Film Festival.

IN ARABIC AND FRENCH WITH ENGLISH SUBTITLES



Frozen Stories



Bear

Bear

Nash Edgerton

Australia, 2011, 11 minutes, 35mm

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

Lost Springs 2

Andrei Dobrescu

Romania, 2010, 14 minutes, digital

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

IN ROMANIAN WITH ENGLISH SUBTITLES

Saturday April 14, 4:30 p.m., Goethe-Institut
Sunday April 15, 4:45 p.m., Goethe-Institut

TERRAFERMA

Emanuele Crialeso

Italy, 2011, 88 minutes, 35mm, color

Several recent films explore the dilemma of immigration in Europe, and Filmfest DC presents two of the most rewarding. While *Monsieur Lazhar* (p. 17) looks at this issue from the perspective of the immigrant himself, *Terraferma* approaches it from the point of view of common, everyday people who are called upon to make moral decisions away from the politicians.

Set on the island of Linoso, the film focuses on a community of struggling fishermen and a family patriarch who refuses to conform to changing times. His adult children now work in the growing tourist industry and implore him to sell his boat for scrap and retire, which he refuses to do. Out fishing, he comes upon a boatload of illegal migrants, its occupants begging for assistance while struggling to board his boat. When the family recovers a group of illegals and finds themselves hiding a young pregnant woman, their lives are turned upside down.—*Tony Gittens*

IN ITALIAN WITH ENGLISH SUBTITLES

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

Sunday April 15, 7:30 p.m., Avalon Theatre



THE LIGHTER SIDE

AMERICAN PREMIERE UNFAIR WORLD

Filippos Tsitos

Greece, 2011, 107 minutes, digital, color

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

IN GREEK WITH ENGLISH SUBTITLES

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

Thursday April 19, 8:45 p.m., Avalon Theatre



CARIBBEAN JOURNEYS

UNFINISHED SPACES

Alysa Nahmias, Benjamin Murray

USA/Cuba, 2011, 86 minutes, digital, color

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

—*Palm Springs International Film Festival*

IN ENGLISH AND SPANISH WITH ENGLISH SUBTITLES

Friday April 13, 6:30 p.m., Goethe-Institut

Saturday April 14, 9:00 p.m., Goethe-Institut



FilmfestDC.org



WAR OF THE ARROWS

Kim Han-min

South Korea, 2011, 123 minutes, color

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

IN KOREAN AND MANCHU WITH ENGLISH SUBTITLES

Wednesday April 18, 8:30 p.m., Landmark's E Street Cinema

Thursday April 19, 8:30 p.m., Landmark's E Street Cinema

Co-presented with the Korean Cultural Center



WARRIORS OF THE RAINBOW

Wei Te-Sheng

Taiwan, 2011, 150 mins

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

—*Palm Springs International Film Festival*

IN SEEDIQ AND JAPANESE WITH ENGLISH SUBTITLES

Saturday April 14, 3:30 p.m., Regal Cinemas Gallery Place

Saturday April 21, 2:00 p.m., Regal Cinemas Gallery Place

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

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26th Annual Filmfest DC 21

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