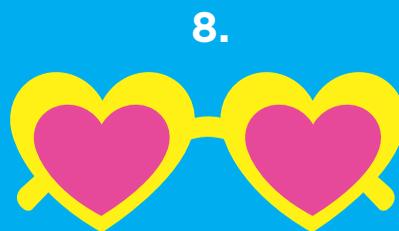
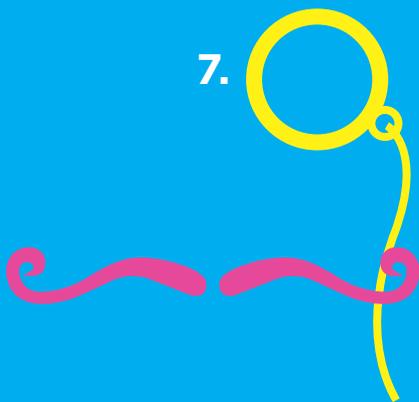
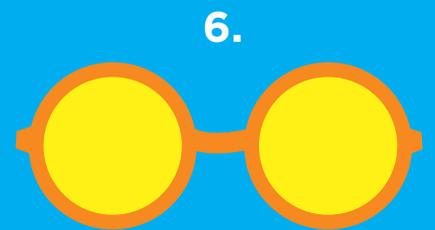
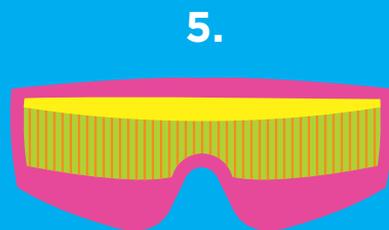
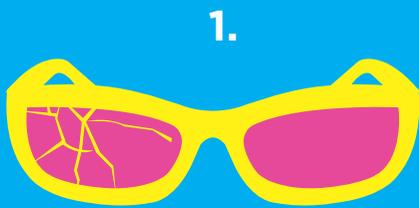


FILMFEST DC

27th ANNUAL WASHINGTON, DC INTERNATIONAL FILM FESTIVAL • APRIL 11-21



ANSWERS: 1. Action 2. Adventure 3. Comedy 4. Crime 5. Fantasy 6. Music 7. Mystery 8. Romance 9. Kids

WELCOME TO FILMFEST DC!

Welcome to the 27th annual Filmfest DC... for people who love movies!

Good movies make the world a better place. Although it's a little more than 100 years old, cinema has become one of the most popular and pervasive forms of communication ever invented. Over the past year, we have scoured the globe to seek out the best new cinema to bring home to you.

This year we have added a little edge to the festival's programming, a little spice. We will open with the American premiere of *Underground*, a new dramatic feature about the formative teenage years of controversial WikiLeaks founder Julian Assange. *Trust No One: Espionage, Crime, and Thrillers* is a new section investigating international misdeeds and promises to be edge-of-your-seat movie fun. Austrian provocateur Ulrich Seidl's *Paradise* trilogy is very adult and audacious; one of the films has been condemned as "blasphemous" by the Italian press. *Midnight's Children* is based on a novel by defiant author Salman Rushdie. *Laurence Anyways*, by Canada's Xavier Dolan, brings a new kind of love story to the screen. All of these films are part of today's global cinema culture.

We gratefully acknowledge the commitment and partnership of the extraordinary group of people without whom the festival would not be possible. The University of the District of Columbia continues to be our major sponsor. We offer our heartfelt thanks to the festival's board of directors, volunteers, sponsors, patrons, and diplomatic organizations that we are so thankful to call friends.

Filmfest DC has become an important Washington showcase for new international cinema and talent. Our quality programming, spirit of celebration, and goodwill attract thousands of people from throughout the region.

Filmfest DC is an annual adventure and we are very pleased to have you join us.

Tony Gittens



Founder and Director
Washington, DC International Film Festival



The Washington, DC
International Film Festival

TICKET INFORMATION

General admission is \$12
unless otherwise noted.

ADVANCE SALES

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

Online: filmfestdc.org

Phone: 1-888-996-4774

Monday – Saturday, 10 a.m. – 6 p.m.

Outlet: The Goethe-Institut, 812 7th Street, 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, check, or credit card sales.

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

DISCOUNT PACKAGES

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

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

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



THEATRE LOCATIONS

Abramson Family Auditorium
NYU Washington, DC
1307 L St., NW

Take Metro Orange or Blue line to McPherson
Square. Garage and street parking available.

AMC Mazza Gallerie
5300 Wisconsin Ave., NW

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

Avalon Theatre
5612 Connecticut Ave., NW

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

Goethe-Institut Washington
812 7th St., NW

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

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

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

Other Locations

Bar Louie
701 7th St. NW

Take Metro Red, Yellow, or Green 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.

National Geographic Society
1600 M. St., NW

Take Metro Blue or Orange to Farragut West,
or Red line to Farragut North. Street parking
available.

Regal Cinemas Gallery Place
701 7th St., NW

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

Union Station
North Hall
50 Massachusetts Ave., NE

Take Metro Red line to Union Station.

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

FilmfestDC.org

OPENING NIGHT



AMERICAN PREMIERE

UNDERGROUND: THE JULIAN ASSANGE STORY

Robert Connolly

Australia, 2012, 90 minutes, color

Support him or condemn him, there's little doubt Australian-born activist, journalist, and computer expert Julian Assange has become the personification of the central dilemma of our turbulent times: What does the public have a right to know, how is this information procured, and when are governments justified in restricting access to it? Filmfest DC audiences are familiar with the work of Australian writer-producer-director Robert Connolly, whose financial thriller *The Bank* and political journalism drama *Balibo* have been well-received in recent programs. Now, once more blending his own political awareness and innate storytelling sense, Connolly has made *Underground*, a perceptive, responsible, and dramatically authentic thriller about Assange's adolescent passage from curious teenager to young father to morally principled hacker. Dragged across the country by his activist mother (Rachel Griffiths) to elude his cult leader stepfather, 17-year-old Julian begins hacking into private systems with a pair of mates. In 1990, when he discovers unexplained troop movements on a top-secret American military website shortly before the Persian Gulf War commences, it becomes a race against time as a police unit led by a grumpy Luddite (Connolly regular Anthony LaPaglia) close in. Although he has wisely chosen not to take sides pro- or anti-Assange, Connolly has explicitly aimed the film at a young generation in search of a defining cause. "It's good to stand up for what you believe," he told one interviewer at last October's London Film Festival. "You can make a difference." Julian Assange has, and Filmfest DC is proud to present *Underground*.—Eddie Cockrell

Thursday April 11, 7:00 p.m.

Regal Cinemas Gallery Place, followed by a party at Bar Louie, \$30.00

CLOSING NIGHT



THE LIGHTER SIDE

ENGLISH VINGLISH

Gauri Shinde

India, 2012, 133 minutes, color

Miscommunication has always been an in-exhaustible engine for comedy, but in the case of writer-director Gaurie Shinde's delightful and heartwarming *English Vinglish*, miscommunication is its very subject. A nurturing mother, devoted wife, and great cook, Shashi (Sridevi) lives a life of middle-class domestic contentment in Pune, India. Her only worry is her poor mastery of the English language, for which her children and husband tease her playfully. When she has to travel to the United States to help her niece prepare for her upcoming wedding, that minor annoyance becomes a genuine frustration as Shashi keeps running up against the limits of her language skills. Tasks as ostensibly straightforward as ordering water prove complicated when she can't comprehend the difference between "still" and "sparkling." Shashi becomes determined to overcome this insecurity, master the language, and teach the world a lesson.

Breezy and charming, but with much to say about the delicate balance between tradition and modernity, *English Vinglish* marks the return to the big screen (after a 15-year hiatus) of beloved Indian mega-star Sridevi, whose expressive face and magnetic charisma have lost none of their radiant luster. And as if that weren't enough, Indian cinema fans will enjoy the extra treat of a hilarious cameo from Bollywood legend Amitabh Bachchan.—*Toronto International Film Festival*

IN HINDI, ENGLISH, AND FRENCH WITH ENGLISH SUBTITLES

Sunday, April 21, 4:00 p.m.

Regal Cinemas Gallery Place, followed by a party at Bar Louie, \$20.00

THE LIGHTER SIDE

Politics Isn't the Only Funny Thing in Washington!

People in every culture find time to laugh and smile and Filmfest DC is reprising this popular series initiated last year. 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. 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 to glean a greater sense of the human circumstances that have inspired 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.

Films selected for this year's

The *Lighter Side* series are:

- **4Some** (Denmark)
- **Detroit Unleaded** (USA)
- **English Vinglish** (India)
- **Highway** (Nepal)
- **The Kings of Summer** (USA)
- **Margarita** (Canada)
- **Papadopoulos & Sons** (UK)
- **The Parade** (Serbia)
- **Unfinished Song** (UK)



Papadopoulos & Sons

TRUST NO ONE: Espionage, Crime, and Thrillers

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

Films selected for this year's

Trust No One series are:

- **7 Boxes** (Paraguay)
- **The Bullet Vanishes** (China)
- **Check Mate** (Dominican Republic)
- **Easy Money II** (Sweden)
- **Goodbye Morocco** (France/Belgium)
- **A Hijacking** (Denmark)
- **The Hypnotist** (Sweden)
- **In the Shadow** (Czech Republic)
- **Inch'Allah** (Canada)
- **The Lithium Conspiracy** (Italy)
- **Paris Under Watch** (France)
- **Piazza Fontana: The Italian Conspiracy** (Italy)
- **Wasteland** (UK)



Inch'Allah



The Bullet Vanishes

FILMFEST DC

JUSTICE MATTERS

When an individual or group has been treated unfairly, filmmakers use their craft to make us aware and, hence, call us into action. The *Justice Matters* focus within Filmfest DC highlights this tradition of using film to expand understanding of social justice issues.

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

Films selected for this year's

Justice Matters series are:

- **Fire in the Blood** (India)
- **Informant** (USA)
- **When I Saw You** (Palestine)
- **Who Cares?** (Brazil)
- **Xingu** (Brazil)

CROSSCURRENTS
FOUNDATION



When I Saw You

The award jury consists of:

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

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

Montr'e Aza Missouri, Founder and Director, Howard Film Culture

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 deserving of increased recognition. Films in competition were selected by the festival's Programming Committee and the winner will be determined by a jury of accomplished film professionals. The winner of the *Circle Award* competition will receive a cash prize.

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:

- **7 Boxes** (Paraguay)
- **The Deep** (Iceland)
- **Inch'Allah** (Canada/France)
- **The New World** (Netherlands)
- **Shun Li and the Poet** (Italy)
- **Zaytoun** (UK/Israel/France)

The award jury consists of:

Susan Barocas

Competition Coordinator

Alberto Casciero

Dean, Learning Resources Division, UDC

Manjula Kumar

Smithsonian Institution

Catherine Wyler

Producer



Shun Li and the Poet

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

FilmfestDC.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 present the Busboys and Poets First Feature Award for the best first films in the festival. The winner will be selected by a jury of experts and a cash prize will be awarded. This competition is made possible through a contribution by Busboys and Poets, one of Washington's most innovative restaurants and community gathering places.

The films selected for this year's competition are:

- **A Respectable Family** (Iran)
- **Check Mate** (Dominican Republic)
- **Detroit Unleaded** (USA)
- **Highway** (Nepal)
- **La Playa D.C.** (Colombia)
- **Margarita** (Canada)

The award jury consists of:

Felix Angel

*Former Curator,
Inter-American Development Bank*

Harvey Feigenbaum

*Director, Film Studies Program,
George Washington University*

Peggy Parsons

*Curator, Department of Film Programs,
National Gallery of Art*



Margarita

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.



SISTER CITIES THROUGH THE LENS

Filmfest DC joins the DC Commission on the Arts and Humanities in celebrating Washington's *Sister Cities* Program by presenting a series focusing on new films from three international capitals—Beijing, Paris, and Seoul. Seen through the lenses of native filmmakers, each of these cities teems with liveliness and urban trends, just like the District of Columbia. What better way to become familiar with our *Sister Cities* than from the perspectives of those who live there and observe their dynamic vitality?

Films selected for the *Sister Cities Through the Lens* series are:

- **Beijing Flickers** (Beijing, China)
- **Dancing Queen** (Seoul, Korea)
- **Paris Under Watch** (Paris, France)

BEST OF THE D.C. WEB SERIES

A new Internet-based art form, the web series, is changing the film industry and making its festival debut in the Nation's Capitol. The web series is a young art form and consists of a series of web-based videos that are shorter than feature-length films. The web series format has been gaining in popularity among independent filmmakers and viewers. We have asked D.C. based new media company 20/20 Productions to showcase some of the best web series programs produced in the Washington area and to present a panel discussing the dynamics and potential of the web series. Films will include the award-winning Orange Juice in Bishop's Garden.

Sunday, April 14 at 2:00 PM
NYU Abramson Auditorium. FREE



Catalog cover by Alexis Thornlow



THE LIGHTER SIDE

4SOME

Jan Hřebejk

Czech Republic, 2012, 78 minutes, color

There are several foursomes in this light-hearted sex comedy. Two families live next door to each other in identical houses, and their closeness is more than geographic. The husbands work together at an electric utility. Vitek (Jiri Langmajer) and Marie (Marika Prochazkova) have two teenage daughters, while Ondra (Hynek Cermak) and Dita (Viktorie Cermakova) have two teenage sons—and the kids are dating each other. Add a pair of meddling grandparents, and the place can feel pretty crowded. So, when a business trip to the Caribbean comes up, the parents flee to a warmer climate. Once under the spell of sun and sea, Vitek proposes the idea of a foursome. The frank attitudes toward sex, among each generation, are played mostly for laughs. Of course, once home, the temptation to continue the new arrangement leads to the secret slowly revealing itself in embarrassing, amusing, and ultimately liberating ways. —*Dave Nuttycombe*

IN CZECH WITH ENGLISH SUBTITLES

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

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

CIRCLE AWARD TRUST NO ONE

7 BOXES

Juan Carlos Maneglia

Paraguay, 2012, 100 minutes, color

In the overcrowded, sweltering marketplace in Asunción, Paraguay, people scramble to get by any way they can. Teenage Víctor is a delivery boy who pushes a cumbersome wheelbarrow through the narrow alleys. He is fascinated with the action movies he sees from afar on small televisions, and he really wants a cell phone. When he is offered half a \$100 bill to make a mysterious delivery, with the promise of the other half when he gets back, Víctor thinks his luck is changing. Boy, is he wrong. He must avoid rival wheelbarrow men who want to steal his cargo and dodge the capricious police who are everywhere. And whatever is in those boxes? The tension keeps escalating as several tightly interwoven plots race toward the gritty conclusion. Director Maneglia has a sharp sense of action, offering birds-eye and worms-eye views of the marketplace that keep viewers mesmerized. —*Dave Nuttycombe*

IN SPANISH AND GUARANI WITH ENGLISH SUBTITLES

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

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



ABOUT 111 GIRLS

Nahid Ghobadi and Bijan Zmanpira

Iran/Iraq, 2012, 79 minutes, color

A darkly comic road movie with deadly serious implications, *About 111 Girls* follows an Iranian bureaucrat on his quest to locate the young Kurdish women who have written a letter threatening mass suicide unless their lives are improved and more marriageable men can be found. The further he gets from the capital and the closer he comes to the isolation and frustration of the Kurds, the more the official increasingly sympathizes with their plight. Husband-and-wife filmmaking team Bijan Zmanpira and Nahid Ghobadi (sister of Bahman Ghobadi, who made *Time for Drunken Horses*) confidently walk a delicate line between absurdist humor and the very real marginalization of the people. *About 111 Girls* is distinctive, resonant, and laden with urgency. —*Eddie Cockrell*

IN PERSIAN AND KURDISH WITH ENGLISH SUBTITLES

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

Saturday April 20, 4:00 p.m., Landmark's E Street Cinema

Co-presented with the Global Film Initiative and part of the Global Lens 2013 film series. For info visit globalfilm.org



GLOBAL RHYTHMS

AMOR CRÓNICO

Svatá Ctverice

Czech Republic, 2012, 78 minutes, color

Grammy nominated, New York-based singer Cucú Diamantes returns to her homeland in Cuba to perform her songs while becoming the first touring artist from outside the country in over 50 years. Along the way she realizes that she is "too much of a Cuban to live in New York and too much of a New Yorker to live in Havana." This paradox, along with a new-found romance, sets her semi-fictional lead character on a whirlwind tour through the Cuban heartland. Cuban filmmaker Jorge Perugorria mixes live concert footage with an over-the-top fictional smorgasbord to create a love story and a road movie with a flashy musical twist. —*Dave Nuttycombe*

IN CZECH WITH ENGLISH SUBTITLES

Monday April 15, 8:15 p.m., AMC Mazza Gallerie

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



THE ATTACK

Ziad Doueiri

Lebanon/France/Qatar/Egypt/Belgium, 2012, 102 minutes, color

Featured in the prestigious Telluride line-up and winner of a Special Mention by the jury of the San Sebastian Film Festival, *The Attack* is a taut, unsentimental moral thriller about an Arab surgeon in Tel Aviv who discovers his newly dead wife of a decade was in fact a suicide bomber. A pillar of the local medical community first seen giving an award speech on the importance of political impartiality in medicine and, by extension, life, Dr. Amin Jaafari (Ali Suliman) is horrified to discover Siham (Reymond Amsalem) was responsible for a blast that killed 17 people—amongst them 11 children attending a birthday party. As he works to uncover the motivations of the partner he thought he knew, his conclusions lead him to question the foundations of trust, tolerance, and harmony that had always been his guiding principles. —*Eddie Cockrell*

IN HEBREW AND ARABIC WITH ENGLISH SUBTITLES

Friday April 19, 9:00 p.m., Avalon Theatre

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

BALLIN' AT THE GRAVEYARD

Basil Anastassiou and Paul Kentoffio

USA, 2012, 83 minutes, color

For millions of basketball players across America and throughout the world, there are no refs, no sneaker deals, and no doctors on call. To get in the game, you have to show up at the local park or gym, claim a spot, and fight to keep it. That's pickup basketball. *Ballin' at the Graveyard* is a gritty, intimate look into the culture and community of pickup basketball as told by a group of hardcore ballers at Albany, New York's Washington Park—aka, the Graveyard. It offers a courtside view of the unwritten rules, hierarchy, and special code of ethics of pickup ball and provides a revealing glimpse into the off-the-court struggles and triumphs of a core group of players who call the court their home. This thought-provoking portrait of urban basketball will challenge what you think you know about the world behind the chain-link fence.—*Dugway Pictures, Inc*

Saturday April 13, 8:30 p.m., NYU Abramson Auditorium

Sunday April 14, 6:45 p.m., NYU Abramson Auditorium



CAUGHT IN THE WEB

Chen Kaige

China, 2012, 121 minutes, color

Chen Kaige, the master of opulent period dramas, turns his attention to modern China, office politics, sex scandals, and cyber bullying. In this digital world, the technology that is meant to bring us closer can be used to tear us apart. Preoccupied after learning that she has lymphatic cancer, Ye Lanqiu doesn't hear the conductor on her bus urging her give up her seat to an elderly fellow passenger. Passengers hurl insults at her and an ambitious TV reporter captures the moment on her phone and has it featured on the evening news. The incident goes viral, starting a cyber witch-hunt that threatens Ye Lanqiu's career and private life. Perceptions have become reality and judgments based on limited facts spread without regard for the damage they may cause.

—*Palm Springs International Film Festival*

IN MANDARIN WITH ENGLISH SUBTITLES

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

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



FilmfestDC.org



SISTER CITIES

BEIJING FLICKERS

Zhang Yuan

China, 2012, 96 minutes, color

An international film festival favorite through the last half of 2012, *Beijing Flickers* connects directly to 1993's *Beijing Bastards*, the debut film that put pioneering Chinese writer-director-cinematographer Zhang Yuan on the map and afoul of mainland authorities. Behind Beijing's bright lights is a substrata of disenfranchised, moribund young people, and on this day no one is quite as disenfranchised or weary as San Bao (Duan Bowen). He's lost his dog, his job, his girlfriend, his flat, and even the temporary use of his mouth. Slowly, he develops a safety net of other castoffs, doing what they must to survive as the city prospers around them.—*Eddie Cockrell*

IN MANDARIN WITH ENGLISH SUBTITLES

Friday April 12, 8:45 p.m., Avalon Theatre

Saturday April 13, 7:00 p.m., Avalon Theatre

Co-presented with the Global Film Initiative and is part of the Global Lens 2013 film series. For info visit globalfilm.org



FIRST FEATURE AWARD
TRUST NO ONE

CHECK MATE

José María Cabral

Dominican Republic, 2011, 90 minutes, color

The host of Check Mate, a popular TV game show, picks up the phone for the call-in segment of his program only to discover that the caller is holding the emcee's family hostage. The kidnapper (Marcos Bonetti) is also a computer hacker, who is breaking into the television studio's system to broadcast video of himself and his captives and incriminating footage of the host (Adrián Mas). Used to getting his way, the game show host must now play by the criminal's rules as the police scramble to find a solution and rescue the family members. Check Mate was the Dominican Republic's official entry for Best Foreign Language Film to this year's Academy Awards®.—*Dave Nuttycombe*

IN SPANISH WITH ENGLISH SUBTITLES

Tuesday April 16, 8:30 p.m., Avalon Theatre

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

TRUST NO ONE

THE BULLET VANISHES

Chi-Leung Law

China, 2012, 108 minutes, color

In 1930's Tiancheng Province in China, the death of a young factory girl accused by a ruthless crime boss of stealing bullets at a munitions factory sets off a series of strange murders—and the bullets seem to vanish into thin air. A message written in blood references a curse on the factory involving a "phantom bullet," and as the mysterious deaths pile up and the bullets are never located, the curse seems like it may be real. The police chief tasks newly promoted officer Song Donglu and gunman Guo Zhui with the investigation of the bullet-less shootings. As the duo delves into the case, shocking connections reveal that the truth is far more sinister than fiction. In the spirit of Guy Ritchie's *Sherlock Holmes*, *The Bullet Vanishes* is ultra stylish, energetically paced, and mischievously clever.—*Various sources*

IN MANDARIN WITH ENGLISH SUBTITLES

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

Saturday April 20, 9:30 p.m., Landmark's E Street Cinema



CLANDESTINE CHILDHOOD

Benjamin Avila

Argentina/Brazil/Spain, 2011, 110 minutes, color

Winner of a whopping 10 Argentinian industry prizes, including film, director, original screenplay, actor, and actress, as well as Argentina's official entry to the Foreign Film Oscar® sweepstakes, *Clandestine Childhood* is the autobiographical memoir of director Benjamin Avila's adolescence as the child of resistance fighters in Buenos Aires. In 1979, as he begins school under an assumed name and leads a double life with his parents at his eccentric uncle's chocolate peanut factory, "Ernesto," aka Juan, learns to balance the real and the fictitious—until young love enters the picture, and a political confrontation becomes inevitable. With animation replacing the vicious street fighting all too common during the period and permeated with a deft blend of sentimentality and tension, *Clandestine Childhood* is a big, bold, brave, and very personal statement.—*Eddie Cockrell*

IN SPANISH WITH ENGLISH SUBTITLES

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

Friday April 19, 9:00 p.m., Avalon Theatre



27th Annual Filmfest DC

SISTER CITIES

DANCING QUEEN

Seok-hon Lee

South Korea, 2012, 124 minutes, color

This delightful romantic comedy satirizes the reality of Korean politics and cheerfully depicts the characters' struggles as they attempt to realize their dreams. Jung-hwa was once famed for her beauty and dancing. Now she lives the dull existence of a housewife, teaching aerobics to middle-aged women to pass the time. Frustrated, she challenges herself by auditioning for TV music talent contest Superstar K. Meanwhile, her husband, Jung-min (Hwang Jung-Min), is a lawyer in name only, having failed the bar exam eight times. After saving someone's life in the subway, Jung-min becomes a popular public hero and receives an offer to run for mayor of Seoul. Now Jung-hwa is forced to make a difficult decision. Will she be able to follow her passion and still support his political aspirations?—*Various sources*

IN KOREAN WITH ENGLISH SUBTITLES



Co-presented with the Korean Cultural Center

Saturday April 13, 4:30 p.m., Landmark's E Street Cinema
Thursday April 18, 8:30 p.m., Goethe-Institut



CIRCLE AWARD

THE DEEP

Baltasar Kormákur

Iceland/Norway, 2012, 95 minutes, color

One of the most anticipated Nordic films of the year, Baltasar Kormákur's *The Deep* fashions a modern-day myth about a man whose superhuman will to survive made him both an inexplicable scientific phenomenon and a genuine national hero. When a fishing boat goes down miles off Iceland's coast in some of the most forbidding seas on the planet, one of the crew, Gulli, miraculously survives. Despite being poked and prodded for months by specialists, all of whom insist that no one could have survived such an experience without some special gift, the affable, unflappable Gulli still appears to be an average guy with an indomitable will to survive. *The Deep* is arguably the film that director Kormákur has been working toward his whole career.—*Toronto International Film Festival*

IN ICELANDIC WITH ENGLISH SUBTITLES

Friday April 12, 8:45 p.m., Landmark's E Street Cinema
Saturday April 13, 9:30 p.m., Landmark's E Street Cinema



THE DAUGHTER

Alexander Kasatkin and Nataliya Nazarova

Russia, 2012, 110 minutes, color

In a melancholy backwater town in central Russia, old religious traditions banned by the Bolsheviks are vying with fitful attempts at modernization. Adding to the turmoil in the community is the recent series of murders of young girls, including the daughter of the new priest. We first meet teenage Inna (a superb Maria Smolnikova), who lives with her widower father and little brother in a tiny apartment. The strain of daily life clearly shows on the face of Inna's father (Oleg Tkachyov), but when Masha (Yana Osipova), a new girl from the city, arrives in school, there are greater challenges to Inna's sheltered, traditional world. Twin storylines involving the police investigation and Inna being drawn into Masha's dangerous world carry the film toward its hopeful end. Beautifully photographed, *The Daughter* was the winner of the Best Debut award at the 2012 Open Russian Film Festival.—*Dave Nuttycombe*

IN RUSSIAN WITH ENGLISH SUBTITLES

Saturday April 13, 4:30 p.m., Landmark's E Street Cinema
Thursday April 18, 6:30 p.m., Landmark's E Street Cinema



FIRST FEATURE AWARD
THE LIGHTER SIDE

DETROIT UNLEADED

Rola Nashef

USA, 2012, 93 minutes, color

In a particularly rough neighborhood of the Motor City, young Lebanese-American Sami must postpone his college dreams to run the family gas station after his father dies suddenly. It is more or less love at first sight when sophisticated Arab looker Naj passes through, and the balance of this immensely likeable love story is a witty, cultural melting pot. Nine years in the making and based on the debuting filmmaker's 2007 short of the same name, the Cinderella story that is the Lebanese-American romantic comedy *Detroit Unleaded* took an incredible turn when the film won the inaugural Grolsch Film Works Discovery Award (and a purse of \$10,000) at last fall's Toronto International Film Festival.—*Eddie Cockrell*

IN ENGLISH AND ARABIC WITH ENGLISH SUBTITLES

Friday April 19, 6:30 p.m., Landmark's E Street Cinema
Saturday April 20, 4:30 p.m., AMC Mazza Gallerie

DAVID DRISKELL: IN SEARCH OF THE CREATIVE TRUTH

Richard Kane

USA, 2012, 90 minutes (30-minute film followed by 60-minute artist interview and Q&A session), digital

In person: Artist David Driskell; Director Dr. Jhonneta Cole of the National Museum of African Art; master print maker Curlee Holton; and filmmaker Richard Kane.

A major contemporary artist and leading authority on African American art, David Driskell (b. 1931) grew up in a family of Georgia sharecroppers. Now a collector, connoisseur, scholar, and a primary conduit for bringing black artists into the mainstream, Driskell has, since the late 1970s, been curator of Bill and Camille Cosby's collection. A celebrated painter whose powerful works pull from abstract expressionism, African masks, Coptic art, and cubism, he is also a wise and gentle spokesperson for his mentor, Romare Bearden. This new film captures Driskell working on Bearden-inspired collages, painting in his studio, and conversing with his master printmaker, Curlee Holton. His current inspiration comes from the colors, landscape, and light of Maine, where he now spends much



of his time. Dr. Jhonneta Cole, director of the National Museum of African Art, will introduce the post-film discussion.

Saturday April 20, 4:00 p.m., National Gallery of Art, FREE

TRUST NO ONE

EASY MONEY II

Babak Najafi

Sweden, 2012, 100 minutes, color

Is it any wonder the sequel to the action thriller that wowed Filmfest DC audiences two years ago should knock *The Dark Knight Rises* from its box office reign in Sweden? In the hotly-anticipated *Easy Money II*, it is three years later and JW (Joel Kinnaman, soon to star in that *Robocop* reboot) has made peace with Mrado while they're both in prison—the latter in a wheelchair following the shooting that ended the first film. When JW is released on unsupervised leave, it isn't long before he once again crosses paths with Mahmoud (Fares Fares), Serbian mastermind Radovan (Dejan Cukic), and dealer Jorge (Matias Varela). But as JW learns, once you're entangled in the deadly intimate, multi-culti scum of the Swedish underworld, it is very difficult to get out...alive. Part three, *Life Deluxe*, is scheduled for release in Sweden this fall.—*Eddie Cockrell*

IN SWEDISH AND SPANISH WITH ENGLISH SUBTITLES

Friday April 12, 9:00 p.m., AMC Mazza Gallerie
Saturday April 20, 9:30 p.m., AMC Mazza Gallerie



JUSTICE MATTERS

FIRE IN THE BLOOD

Dylan Mohan Gray

India, 2012, 84 minutes, color

In 1996, the development of antiretroviral drug therapies did not cure AIDS, but it made the disease treatable—if patients could afford the hefty price tag. An intricate tale of medicine, monopoly, and malice, the film reveals how Western pharmaceutical companies and governments aggressively blocked access to low-cost AIDS drugs in Africa and the global south in the years after 1996. The result: 10 million or more unnecessary deaths. A breakthrough occurred when an improbable group of people decided to fight back. Shot on four continents and including contributions from Bill Clinton, Desmond Tutu, and Joseph Stiglitz, *Fire in the Blood* depicts the remarkable coalition that came together to stop the crime of the century and save million of lives. With dramatic past victories giving way to serious setbacks engineered far from public view, the real fight for access to life-saving medicine is almost certainly just beginning.—*Various sources*

IN ENGLISH, HINDI, MANIPURI, AND XHOSA WITH ENGLISH SUBTITLES

Tuesday April 16, 6:30 p.m., Goethe-Institut

Friday April 19, 9:00 p.m., Goethe-Institut



AMERICAN PREMIERE
TRUST NO ONE

GOODBYE MOROCCO

Nadir Moknèche

France/Belgium, 2012, 98 minutes, color

Dounia (Lubna Azabel), a Moroccan woman, and Dimitri, her Spanish lover, are overseeing the building of a villa in Casablanca when the excavations uncover ancient Christian ruins beneath the worksite. Seduced by the promise of easy money, they decide to cash in on the find without informing the owner of the land. For Dounia, this windfall represents the solution to all her problems—she wants to regain custody of her young son, leave Morocco, and live happily ever after. Trouble comes her way when one of her illegal workers, Gabriel, has plans for the fresco. Known for his courage in dealing with sensitive social issues, director Nadir Moknèche not only moves into the territory of the dark thriller but also makes a great play of the superstitions of the Nigerian workers at unearthing the old burial ground.—*Various sources*

IN ARABIC AND FRENCH WITH ENGLISH SUBTITLES

Friday April 12, 7:00 p.m., Avalon Theatre

Sunday April 14, 2:30 p.m., Avalon Theatre



THE FRANKENSTEIN THEORY

Andrew Weiner

USA, 2012, 87 minutes, color

The Blair Witch Project meets *Re-Animator* by way of John Carpenter's *The Thing* in Andrew Weiner's atmospheric, faux found-footage horror odyssey *The Frankenstein Theory*. When brilliant but socially inept academic John Venkenheim (Kris Lemche, in a savvy variation of Jeffrey Coombs' Herbert West in *Re-Animator*) is dismissed from his university for his revolutionary theory that Frankenstein is a living, uh, thing still on the loose, he drags a documentary camera crew to the Arctic Circle to find proof. The joy of discovery—for Venkenheim, anyway—turns to sheer terror because the monster is in no mood to front a reality show. The film has a local connection: Troma Entertainment alumnus, genre producer, and debuting director Weiner is the son of local industry stalwarts Hal and Marilyn Weiner, whose 1986 D.C.-set political thriller *The ImageMaker* gave their son an early taste of the business that clearly took root.—*Eddie Cockrell*

Saturday April 13, 9:00 p.m., Avalon Theatre



HANNAH ARENDT

Margarethe von Trotta

Germany, 2012, 109 minutes, color

The filmmaking duo of director Margarethe von Trotta and actress Barbara Sukowa team up for an intelligent and powerful look at the philosopher Hannah Arendt, whose *The Origins of Totalitarianism* (1951) made her famous in philosophical circles. She shot to further international fame via her chronicle of Nazi Adolph Eichmann's 1961 trial for war crimes in Jerusalem, an intense period that serves as the film's focus. Sukowa perfectly embodies the academic Arendt as she leaves her New York home to cover the trial for *The New Yorker*. It is the ordinariness of Eichmann that leads her to fashion her most startling concept—the “banality of evil”—while her reporting on collaborating German Jews causes a firestorm of controversy. Sukowa and von Trotta take what could have been a dry, intellectually ponderous film and give it flesh and blood, rendering a stirring and emotionally rewarding drama.—*Palm Springs International Film Festival*

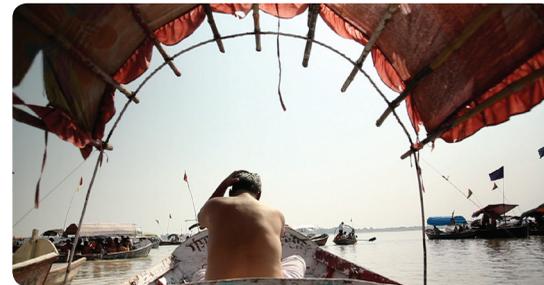
IN GERMAN AND ENGLISH WITH ENGLISH SUBTITLES

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

Thursday April 18, 8:45 p.m., Landmark's E Street Cinema

GREEN SCREEN AT FILMFEST DC

Union Station in Washington, D.C. is hosting Earth Month, scheduled for April 1-30 (unionstationdc.com). This event will feature interactive, eco-friendly experiences designed to raise awareness of environmental issues. Filmfest DC is presenting the following FREE programs as part of Earth Month.



ELEMENTAL

Gayatri Roshan and Emmanuel Vaughan-Lee

USA, 2012, 94 minutes, color

For three resourceful eco-warriors, the battle to save the planet from environmental catastrophe is inspired and inspiring personal mission. In India, water activist Rajendra Singh takes on his biggest challenge yet when he leads the charge to purify the Ganges of pollutants. Indigenous activist Eriel Deranger wages war against the tar sands oil extraction that has turned parts of Alberta, Canada into a carcinogenic wasteland. And in Northern California, Australian inventor Jay Harman applies what he observes in nature to product designs that greatly reduce energy use and possibly point to an ingenious solution to global warming. This stunningly photographed documentary deftly interweaves their journeys, creating not just a portrait of true activism.—*Pam Grady, Mill Valley Film Festival*

Thursday April 18, 6:30 p.m., Union Station, FREE



SHORED UP (Special Work-In-Progress Screening)

Ben Kalina

USA, 2013, 84 minutes, color

Shored Up is an urgent call to action in the face of accelerating sea-level rise. Set in Long Beach Island, New Jersey, and the Outer Banks of North Carolina, the film explores the political conflicts and personal stakes of communities along the shore. *Shored Up* presents viewpoints from scientists, politicians, residents, and a wide range of experts to expose major shortcomings in coastal management and the immediate need for change. Filmed over 3 years and culminating in the impact of Hurricane Sandy, it becomes an eerie foretelling of the storm's devastation and a witness to its dramatic aftermath.—*Various sources*

Wednesday April 17, 6:30 p.m., Union Station, FREE



**FIRST FEATURE AWARD
THE LIGHTER SIDE**

HIGHWAY
Deepak Rauniyar

Nepal, 2012, 75 minutes, color

A couple from Kathmandu has been trying unsuccessfully to have a child. The man travels to the mountains of eastern Nepal to seek help from a miracle healer, who gives him a potion and tells him he must return to his wife within 36 hours for the medicine to work. The bus that winds its way through Nepal is full of people who all urgently need to be somewhere else—to meet an Internet chat lover, bring money for medicine, or visit parents. But the travelers are obliged to stop repeatedly for strikes, traffic jams, breakdowns, and angry villagers. Some obstacles are overcome by the passengers themselves, who even dress up as a wedding party to be permitted to keep moving. Deepak Rauniyar's road movie is full of surprises and passion; it is also an unflinching portrayal of life in Nepal today. —*Berlin International Film Festival*

IN NEPALI WITH ENGLISH SUBTITLES

Co-presented with the Embassy of Nepal

Tuesday April 16, 9:00 p.m., Goethe-Institut
Wednesday April 17, 6:30 p.m., Goethe-Institut



IN THE HOUSE

Francois Ozon

France, 2012, 105 minutes, color

Winner of major awards at the San Sebastian Film Festival, *In the House* is a return to the comic, provocative form of French writer-director Francois Ozon. In adapting Spaniard Juan Mayroga's play *The Boy in the Last Row* about a cynical teacher and his precocious charge, Ozon has made a thriller that stands as his most complex and satisfying film in years. When French teacher Germain (Fabrice Luchini) becomes hooked on the perceptive, intimate essays his student Claude (Ernst Umhauer) writes about his family, he goads the boy into writing more. Meanwhile, Claude insinuates himself into the family of fellow student Rapha (Bastein Ughetto) for additional material and even begins paying attention to Germain's wife (the peerless Kristin Scott Thomas). Fact blurs with fiction as Claude begins to disrupt a lot of lives. To indulge in the vernacular, what could possibly go wrong? —*Eddie Cockrell*

IN FRENCH WITH ENGLISH SUBTITLES

Friday April 12, 6:30 p.m., Avalon Theatre
Friday April 19, 9:00 p.m., Embassy of France



TRUST NO ONE

A HIJACKING

Tobias Lindholm

Denmark, 2012, 99 minutes, color

Winner of critics and other prizes at the Palm Springs and Thessaloniki festivals, writer-director Tobias Lindholm's incredibly suspenseful thriller is a nuts-and-bolts procedural about the attempts to negotiate a hijacked Danish freighter away from a band of Somali pirates. It isn't long into its trip through the Indian Ocean that the MV Rozen is boarded by a ragtag and surprisingly young band of mercenaries. The CEO of the shipping company decides to ignore the experts and handle the negotiations himself, but as time drags on it becomes obvious he isn't up to the task. Stalemate: What happens next? Lindholm's documentary style, plus his decision to cast nonprofessionals with maritime and/or hostage experience, renders *A Hijacking* an edge-of-the-seat rollercoaster ride on the back of an urgent contemporary issue. —*Eddie Cockrell*

IN DANISH AND ENGLISH WITH ENGLISH SUBTITLES

Monday April 15, 6:30 p.m., Landmark's E Street Cinema
Tuesday April 16, 8:45 p.m., Landmark's E Street Cinema



TRUST NO ONE

IN THE SHADOW

David Ondricek

Czech Republic/Poland/Slovakia, 2012, 106 minutes, color

The Czech Republic's official Oscar® submission for Best Foreign Film, *In the Shadow* intriguingly grafts a film noir sensibility to a time of great political tension in the former Czechoslovakia to create an absorbing, resonant thriller. In 1953 Prague, honest and determined police captain Jarda Hakl (Ivan Trojan) uses good old-fashioned shoe leather to gradually uncover an elaborate plot by State Security forces to detain and eliminate Jewish citizens. His nemesis in the investigation is Zenke (Sebastian Koch, from *The Lives of Others*), a former Nazi SS officer brought in to run the scheme. Director David Ondricek based his screenplay on an idea by his father, the great cinematographer Miroslav Ondricek (*O Lucky Man!*, *Amadeus*), and the parallels to the infamous Slánský show trials and the disastrous currency reforms of the period add enormously to the film's persuasive veracity. —*Eddie Cockrell*

IN CZECH AND GERMAN WITH ENGLISH SUBTITLES

Friday April 12, 9:00 p.m., Landmark's E Street Cinema
Tuesday April 16, 8:45 p.m., AMC Mazza Gallerie

TRUST NO ONE

THE HYPNOTIST

Lasse Hallström

Sweden, 2012, 122 minutes, color

In director Lasse Hallström's gripping psychological thriller, the only chance of discovering a serial killer's identity may lie with a disgraced doctor. Dr. Erik Bark (Mikael Persbrandt) uses hypnosis to pry deep secrets from the minds of patients, but his methods have been called into question for implanting false memories. Still, detective Linna (Tobias Zilliacus) has few options for saving the last member of a family brutally murdered. The detective's dogged pursuit only exacerbates the doctor's troubles at home with his wife, Simone (Lena Olin, in a riveting performance), who is still angry over her husband's old affair. The clock ticks as everyone searches for answers, with shocking twists and turns heightening the tension. —*Dave Nultycombe*

IN SWEDISH WITH ENGLISH SUBTITLES

Friday April 12, 8:30 p.m., Goethe-Institut
Saturday April 13, 9:30 p.m., Goethe-Institut



**CIRCLE AWARD
TRUST NO ONE**

INCH'ALLAH

Anais Barbeau-Lavalette

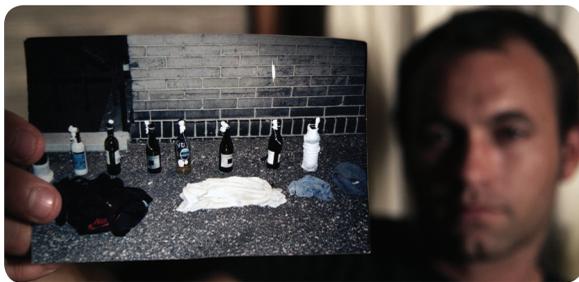
Canada, 2012, 101 minutes, color

A Quebec doctor discovers the heartbreaking absurdity of life in Israel's divided West Bank in this intense, politically charged drama from the producers of the Academy Award®-nominated *Incendies* and *Monsieur Lazhar* (FFDC 2012 Audience Award Winner). Chloé is a young Canadian doctor working in a West Bank refugee camp. Between checkpoints and stray bullets, she learns about war and those who bear its burden: Rand, pregnant with her first child; her eldest brother Faysal, a passionate member of the resistance with whom Chloé falls in love; their younger brother Safi, who dreams of leaving Palestine; and Ava, the young Israeli soldier who lives upstairs. Torn between the two sides of the conflict and wrapped up in the struggle, Chloé tries to build bridges until the conflict draws her into its cycle of violence and she is forced to make a choice that has enormous repercussions. —*Toronto International Film Festival*

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

Saturday April 13, 6:45 p.m., Avalon Theatre
Sunday April 14, 4:45 p.m., Avalon Theatre





JUSTICE MATTERS

INFORMANT

Jamie Meltzer

USA, 2012, 82 minutes, color

Jamie Meltzer's complex portrait of the political and psychological transformation of Brandon Darby, a radical leftist activist turned FBI informant, lets Darby tell his own story. A hero amongst activists in post-Katrina New Orleans, Darby subsequently went undercover for the FBI, helping to entrap protestors at the 2008 Republican Convention. As a result, David McKay and Bradley Crowder, who had looked up in awe to Darby, went to jail. Darby's public confession in an "open letter" was picked up by The New York Times; now he's a pariah in leftist circles and celebrated at Tea Party events. In this film, Darby explains his mysterious motives and reenacts key events. In their Grand Jury Prize statement, DOC NYC judges said, "Informant is a film that is thrilling from beginning to end, that innovates documentary form... It is a Rashomon-like investigation of a terrorist crime that did or didn't happen."—*DOC NYC*

Friday April 19, 6:30 p.m., NYU Abramson Auditorium
Saturday April 20, 5:00 p.m., NYU Abramson Auditorium



KON-TIKI

Joachim Ronning and Espen Sandberg

UK/Norway/Denmark/Germany, 2012, 118 minutes, color

Co-produced by Jeremy Thomas (*The Last Emperor*) and in the final five for the Academy Award® for Best Foreign Language Film, *Kon-Tiki* brings a remarkable visual and narrative fidelity to the wide-screen dramatic rendering of Thor Heyerdahl's 1950 Oscar®-winning documentary about his 1947 journey across the Pacific Ocean on a balsa wood raft. Rebuffed by academia, young researcher and explorer Heyerdahl (Pal Sverre Hagen, with the hair and grin of the *Lawrence of Arabia*-era Peter O'Toole) gathers five friends and strangers—none of them sailors—to prove the Polynesian Islands were first settled by Peruvians, not Asians. Setting out from Lima on their handmade vessel, the adventurers encounter storms, sharks, and interpersonal setbacks on the arduous route. Featuring easily the most organic visual effects in a man-vs.-nature seafaring adventure since *Cast Away*, *Kon-Tiki* is worthy of mention in the same breath as O'Toole's director, David Lean.—*Eddie Cockrell*

IN NORWEGIAN, ENGLISH, FRENCH, SPANISH, AND SWEDISH WITH ENGLISH SUBTITLES

Friday April 12, 6:30 p.m., AMC Mazza Gallerie
Saturday April 13, 9:30 p.m., AMC Mazza Gallerie

GLOBAL RHYTHMS

JAKE SHIMABUKURO: LIFE ON FOUR STRINGS

Tadashi Nakamura

USA/Japan, 2012, 56 minutes, color

Even if he hadn't been one of YouTube's first viral video sensations with his ukulele arrangement of George Harrison's song "While My Guitar Gently Weeps," the likeable Jake Shimabukuro seemed destined for success. The Hawaiian-born musician took to the small, four-stringed instrument at the age of just four and was a ukulele master by his early teens. Despite the fact that the ukulele has, by design, a limited sonic range, Shimabukuro manages to coax a remarkably wide-ranging number of sounds out of it, from hyper-fast rock songs to delicate classical melodies. Filled throughout with delightful performances, the film follows the artist on various tour stops around the world, from elegant concert halls to elementary schools to old folks' homes.—*Dave Nuttycombe*

Saturday April 13, 7:00 p.m., NYU Abramson Auditorium
Friday April 19, 9:00 p.m., NYU Abramson Auditorium



FIRST FEATURE AWARD

LA PLAYA D.C.

Juan Andrés Arango

Colombia, 2012, 90 minutes, color

With a probing, hand-held camera and an instinctive feel for the throbbing pulse of his native Bogotá, director Juan Andres Arango Garcia brings *La Playa D.C.*, a coming-of-age story set in the culturally vibrant, turbulent city of his youth. The sounds of local hip-hop pour from the streets as Tomas, a young Afro-Colombian barber's apprentice, tries to locate Jairo, his younger brother, who has recently disappeared. His search compels him to face his past and leave aside the influence of his brothers to find his own identity. Through a social-realist lens, Arango portrays the complexities of identity politics in contemporary Latin America and produces a fresh portrait of the largely misrepresented Bogotá and its inhabitants, affirming the possibility for youths to find their way. The film was an official selection of Un Certain Regard at the Cannes Film Festival.—*Various Sources*

IN SPANISH WITH ENGLISH SUBTITLES

Friday April 12, 6:30 p.m., Landmark's E Street Cinema
Saturday April 13, 7:00 p.m., Landmark's E Street Cinema



THE LIGHTER SIDE

THE KINGS OF SUMMER

Jordan Vogt-Roberts

USA, 2013, 93 minutes, color

Premiering at the 2013 Sundance Film Festival, *The Kings of Summer* is a unique coming-of-age comedy about three teenage friends: Joe (Nick Robinson), Patrick (Gabriel Basso), and the eccentric and unpredictable Biaggio (the hilarious Moises Arias). In the ultimate act of independence, the boys decide to spend their summer building a house in the woods and living off the land. Free from their parents' rules (Joe's father is played by Nick Offerman from TV's *Parks and Recreation*), their idyllic summer quickly becomes a test of friendship as each boy learns to appreciate the fact that family, whether it is the one you're born into or the one you create, is something you can't run away from.—*Various sources*

Saturday April 13, 6:45 p.m., Landmark's E Street Cinema
Sunday April 14, 5:30 p.m., Landmark's E Street Cinema



LAURENCE ANYWAYS

Xavier Dolan

Canada/France, 2012, 168 minutes, color

As epic visually as it is in scope, *Laurence Anyways* is rendered with what has become precocious Xavier Dolan's signature panache. Set in 1990's Montreal, Laurence (Melvil Poupaud) has just told his girlfriend, Fred (Suzanne Clément), that he wants to become a woman. What follows is a tumultuous, decade-long odyssey during which the couple fights passionately to salvage their relationship. They confront their friends' prejudices, ignore the counsel of their families, and brave the phobias of the society they offend. At first, Fred believes they can continue being a couple as they always have. But, as the reality of the situation emerges, their bond is tested in ways they never believed possible.—*Vancouver International Film Festival*

IN FRENCH WITH ENGLISH SUBTITLES

Wednesday April 17, 8:45 p.m., Landmark's E Street Cinema
Saturday April 20, 6:00 p.m., Landmark's E Street Cinema



OPENING NIGHT

Thursday April 11

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

Friday April 12

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

6:30 p.m. **In the House**
Avalon Theatre

6:30 p.m. **Kon-Tiki**
AMC Mazza Gallerie

6:30 p.m. **La Playa DC**
Landmark's E Street Cinema

6:30 p.m. **The New World**
Goethe-Institut

7:00 p.m. **Goodbye Morocco**
Avalon Theatre

8:30 p.m. **The Hypnotist**
Goethe-Institut

8:45 p.m. **Beijing Flickers**
Avalon Theatre

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

9:00 p.m. **Easy Money II**
AMC Mazza Gallerie

9:00 p.m. **In the Shadow**
Landmark's E Street Cinema

9:15 p.m. **The Parade**
Avalon Theatre

Saturday April 13

2:00 p.m. **The Painting**
Goethe-Institut

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

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

4:30 p.m. **Short Cuts 1**
Goethe-Institut

4:45 p.m. **One Track Heart:
The Story of Krishna Das**
NYU Abramson Auditorium

4:45 p.m. **The Wall**
Avalon Theatre

5:00 p.m. **Touch of the Light**
National Geographic Society

5:15 p.m. **Watchtower**
AMC Mazza Gallerie

6:45 p.m. **Inch'Allah**
Avalon Theatre

6:45 p.m. **The Kings of Summer**
Landmark's E Street Cinema

7:00 p.m. **Beijing Flickers**
Avalon Theatre

7:00 p.m. **Jake Shimabukuro:
Life on Four Strings**
NYU Abramson Auditorium

7:00 p.m. **La Playa DC**
Landmark's E Street Cinema

7:00 p.m. **Margarita**
Goethe-Institut

7:30 p.m. **Unfinished Song**
AMC Mazza Gallerie

8:00 p.m. **Midnight's Children**
National Geographic Society

8:30 p.m. **Ballin' at the Graveyard**
NYU Abramson Auditorium

9:00 p.m. **The Frankenstein Theory**
Avalon Theatre

9:15 p.m. **The Lithium Conspiracy**
Avalon Theatre

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

9:30 p.m. **The Deep**
Landmark's E Street Cinema

9:30 p.m. **The Hypnotist**
Goethe-Institut

9:30 p.m. **Kon-Tiki**
AMC Mazza Gallerie



Midnight's Children

Sunday April 14

12:00 p.m. **Zarafa**
Goethe-Institut

2:00 p.m. **Best of the DC Web Series**
NYU Abramson Auditorium

2:00 p.m. **Piazza Fontana:
The Italian Conspiracy**
AMC Mazza Gallerie

2:00 p.m. **Short Cuts 1**
Goethe-Institut

2:30 p.m. **Goodbye Morocco**
Avalon Theatre

2:30 p.m. **Midnight's Children**
Landmark's E Street Cinema

2:30 p.m. **A Respectable Family**
Avalon Theatre

3:00 p.m. **Venus and Serena**
Landmark's E Street Cinema

4:30 p.m. **Museum Hours FREE**
National Gallery of Art

4:30 p.m. **The New World**
Goethe-Institut

4:30 p.m. **One Track Heart:
The Story of Krishna Das**
NYU Abramson Auditorium

4:30 p.m. **Shun Li and the Poet**
Avalon Theatre

4:45 p.m. **Inch'Allah**
Avalon Theatre

4:45 p.m. **Magnificent Presence**
AMC Mazza Gallerie



5:15 p.m. **Stories We Tell**
Landmark's E Street Cinema

5:30 p.m. **The Kings of Summer**
Landmark's E Street Cinema

6:30 p.m. **Margarita**
Goethe-Institut

6:45 p.m. **Ballin' at the Graveyard**
NYU Abramson Auditorium

7:00 p.m. **Unfinished Song**
AMC Mazza Gallerie

7:15 p.m. **The Lithium Conspiracy**
Avalon Theatre

7:30 p.m. **The Parade**
Avalon Theatre

7:30 p.m. **Renoir**
Landmark's E Street Cinema

7:30 p.m. **Tango Libre**
Landmark's E Street Cinema

Monday April 15

6:30 p.m. **4some**
Avalon Theatre

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

6:30 p.m. **Shun Li and the Poet**
Avalon Theatre

6:30 p.m. **The Sound of the Bandoneon**
AMC Mazza Gallerie

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

8:15 p.m. **Amor Cronico**
AMC Mazza Gallerie

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

8:30 p.m. **A Respectable Family**
Avalon Theatre

8:30 p.m. **Wasteland**
Avalon Theatre

8:45 p.m. **Magnificent Presence**
Landmark's E Street Cinema

Tuesday April 16

6:30 p.m. **4some**
Avalon Theatre

6:30 p.m. **Amor Cronico**
AMC Mazza Gallerie

6:30 p.m. **Caught in the Web**
Avalon Theatre

6:30 p.m. **Fire in the Blood**
Goethe-Institut

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

6:30 p.m. **When I Saw You**
Landmark's E Street Cinema

8:30 p.m. **Check Mate**
Avalon Theatre

FESTIVAL SCHEDULE

- 8:45 p.m. **A Hijacking**
Landmark's E Street Cinema
- 8:45 p.m. **In the Shadow**
AMC Mazza Gallerie
- 8:45 p.m. **Piazza Fontana:
The Italian Conspiracy**
Landmark's E Street Cinema
- 9:00 p.m. **The Pervert's Guide to Ideology**
Avalon Theatre
- 9:00 p.m. **Highway**
Goethe-Institut

Wednesday April 17

- 6:30 p.m. **Highway**
Goethe-Institut
- 6:30 p.m. **Papadopoulos & Sons**
AMC Mazza Gallerie
- 6:30 p.m. **Paradise: Hope**
Landmark's E Street Cinema
- 6:30 p.m. **Shored Up** FREE
Union Station
- 6:30 p.m. **Wasteland**
Avalon Theatre
- 6:30 p.m. **When I Saw You**
Landmark's E Street Cinema
- 6:30 p.m. **Zaytoun**
Avalon Theatre
- 8:30 p.m. **Check Mate**
Avalon Theatre
- 8:45 p.m. **7 Boxes**
Avalon Theatre
- 8:45 p.m. **Laurence Anyways**
Landmark's E Street Cinema
- 8:45 p.m. **Masquerade**
Landmark's E Street Cinema
- 8:45 p.m. **Paris Under Watch**
AMC Mazza Gallerie
- 8:45 p.m. **The Story of Lover's Rock**
Goethe-Institut

Thursday April 18

- 6:30 p.m. **7 Boxes**
Avalon Theatre
- 6:30 p.m. **Clandestine Childhood**
Avalon Theatre
- 6:30 p.m. **The Daughter**
Landmark's E Street Cinema
- 6:30 p.m. **Elemental** FREE
Union Station
- 6:30 p.m. **The Sound of the Bandoneon**
AMC Mazza Gallerie
- 6:30 p.m. **The Story of Lover's Rock**
Goethe-Institut



Magnificent Presence



Shun Li and the Poet

- 6:30 p.m. **Who Cares?**
Landmark's E Street Cinema
- 8:15 p.m. **Papadopoulos & Sons**
AMC Mazza Gallerie
- 8:30 p.m. **Dancing Queen**
Goethe-Institut
- 8:45 p.m. **Caught in the Web**
Avalon Theatre
- 8:45 p.m. **Hannah Arendt**
Landmark's E Street Cinema
- 8:45 p.m. **Paradise: Love**
Landmark's E Street Cinema
- 8:45 p.m. **Zaytoun**
Avalon Theatre

Friday April 19

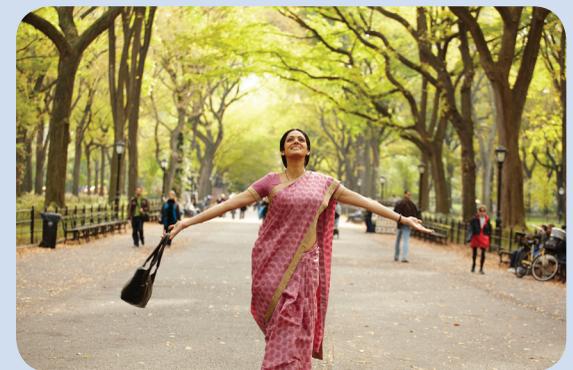
- 6:30 p.m. **About 111 Girls**
Landmark's E Street Cinema
- 6:30 p.m. **Detroit Unleaded**
Landmark's E Street Cinema
- 6:30 p.m. **Informant**
NYU Abramson Auditorium
- 6:30 p.m. **Short Cuts 2**
Goethe-Institut
- 6:30 p.m. **Thérèse**
Embassy of France
- 6:30 p.m. **Valley of Saints**
Avalon Theatre
- 6:30 p.m. **Xingu**
Avalon Theatre
- 7:00 p.m. **Paris Under Watch**
AMC Mazza Gallerie
- 8:30 p.m. **The Bullet Vanishes**
Landmark's E Street Cinema
- 9:00 p.m. **The Attack**
Avalon Theatre
- 9:00 p.m. **Fire in the Blood**
Goethe-Institut
- 9:00 p.m. **In the House**
Embassy of France
- 9:00 p.m. **Jake Shimabukuro:
Life on Four Strings**
NYU Abramson Auditorium
- 9:00 p.m. **Orange Honey**
AMC Mazza Gallerie
- 9:00 p.m. **Paradise: Faith**
Landmark's E Street Cinema
- 9:00 p.m. **Clandestine Childhood**
Avalon Theatre

Saturday April 20

- 1:30 p.m. **Short Cuts 2**
Goethe-Institut
- 1:30 p.m. **Touch of the Light**
Landmark's E Street Cinema
- 3:00 p.m. **Zarafa**
Avalon Theatre
- 4:00 p.m. **About 111 Girls**
Landmark's E Street Cinema
- 4:00 p.m. **David Driskell:
In Search of Creative Truth** FREE
National Gallery of Art
- 4:00 p.m. **Lunafest**
Goethe-Institut
- 4:30 p.m. **Detroit Unleaded**
AMC Mazza Gallerie
- 4:30 p.m. **Masquerade**
Landmark's E Street Cinema
- 4:30 p.m. **The Parade**
Avalon Theatre
- 4:45 p.m. **The Wall**
Avalon Theatre
- 5:00 p.m. **Informant**
NYU Abramson Auditorium
- 6:00 p.m. **Laurence Anyways**
Landmark's E Street Cinema
- 6:45 p.m. **Lunafest**
Goethe-Institut
- 7:00 p.m. **The Attack**
Avalon Theatre
- 7:00 p.m. **Orange Honey**
AMC Mazza Gallerie
- 7:00 p.m. **Valley of Saints**
Avalon Theatre
- 7:15 p.m. **Paradise: Hope**
Landmark's E Street Cinema
- 8:00 p.m. **The Pervert's Guide to Ideology**
NYU Abramson Auditorium
- 8:45 p.m. **Who Cares?**
Goethe-Institut
- 9:15 p.m. **Thérèse**
Avalon Theatre
- 9:15 p.m. **Xingu**
Avalon Theatre
- 9:30 p.m. **The Bullet Vanishes**
Landmark's E Street Cinema
- 9:30 p.m. **Easy Money II**
AMC Mazza Gallerie
- 9:30 p.m. **Tango Libre**
Landmark's E Street Cinema

CLOSING NIGHT

Sunday April 21



- 4:00 p.m. **English Vinglish**
Regal Cinemas Gallery Place

All programs are subject to change.

LUNAFEST: SHORTS FOR, BY, AND ABOUT WOMEN

Total Running Time: 92 minutes, digital

LUNAFEST, an annual international touring film festival of short films by, for and about women, showcases a diverse range of award-winning films. The 13th annual LUNAFEST features a collection that ranges from quirky animation to touching documentaries diverse in both style and subject matter and united by a common thread of exceptional storytelling. Established by LUNA (makers of the Whole Nutrition Bar for Women), LUNAFEST promotes women filmmakers, raises awareness for women's issues, and supports worthy women's nonprofit organizations.

Blank Canvas

Sarah Berkovich
USA, 3 minutes, digital

Taking an unconventional route, Kim decides to turn her baldness (from uterine cancer treatment) into a blank canvas for self-expression.



Chalk

Martina Amati
Italy, 18 minutes, digital
When a gymnast is selected for the national training camp, she discovers something new about bodies, boys, and friendship.

Flawed

Andrea Dorfman
Canada, 12 minutes, digital
Artist Dorfman animates the story of her long-distance relationship with a man whose profession—plastic surgery—makes her confront her hang-ups about her own appearance.



Georgena Terry

Amanda Zackem
USA, 6 minutes, digital

This is the story of Georgena Terry, founder of Terry bicycles, who revolutionized the women's biking industry by creating a bike frame specific to a woman's body.

Lunch Date

Sasha Collington
UK, 11 minutes, digital
Waiting for her date at a restaurant, Annabel instead meets his teenage brother, Wilbur, who has some bad news.

Self-Portrait with Cows Going Home and Other Works

Rebecca Dreyfus
USA, 10 minutes, digital
This film offers a soulful and slightly eccentric view of the private world of Sylvia Plachy, one of the greatest living photographers.

The Bathhouse

Jisoo Kim
South Korea, 6 minutes, digital

Weary from toiling in the city, women venture into the bathhouse and undergo an empowering physical and spiritual transformation in this luscious, fantastical paradise.

LUNAFEST
short films by, for, about Women

Whakatiki—A Spirit Rising

Louise Leitch
Australia, 12 minutes, digital

Kiri, a Maori woman, takes a trip with family and friends to the Whakatiki River, where powerful memories awaken and her relationship rapidly crumbles.

When I Grow Up

Sharon Arteaga
USA, 9 minutes, digital

A mother and daughter find hurt and hope during their morning routine of selling tacos from their truck.



Love on the Line

G. Melissa Graziano
USA, 2008, 5 minutes, digital

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

Saturday April 20, 4:00 p.m., Goethe-Institut
Complimentary reception between shows, 5:45 – 7:00 p.m.
Saturday April 20, 6:45 p.m., Goethe-Institut



AMERICAN
PREMIERE
TRUST NO ONE

THE LITHIUM CONSPIRACY

Davide Marengo
Italy, 2012,
104 minutes, color

An imaginative, sinewy thriller

about international banking corruption and corporate greed, *The Lithium Conspiracy* taps into global apprehension over financial mergers and exploitation of natural resources to emerge a colorful, tautly entertaining morality play. When his boss is incapacitated by a sports injury, Banco Lario lawyer Giulio Rovedo (Guido Caprino) is entrusted with solving a mysterious "code 37" overseas crisis that intensifies exponentially when the bank is suddenly taken over by a sinister conglomerate, Newlight. Leaving behind a troubled marriage in Torino, Giulio is whisked off to the South American banana republic of Queimada by his beautiful yet cryptic new superior, Cecilia Schwartz (Carolina Crescentini). Once there, he becomes enmeshed in local politics and intrigue revolving around a massive deposit of the eponymous element. Perhaps because it is adapted from a novel, *The Lithium Conspiracy* is a deliberate and finely-detailed cautionary tale as filling as a good Italian meal.
—Eddie Cockrell

IN ITALIAN WITH ENGLISH SUBTITLES

Saturday April 13, 9:15 p.m., Avalon Theatre
Sunday April 14, 7:15 p.m., Avalon Theatre

MAGNIFICENT PRESENCE

Ferzan Ozpetek
Italy, 2012, 106 minutes, color and black & white

From the director of the charming *Loose Cannons* (FFDC 2011) comes another humorous examination of how secrets of the past can haunt the present. Young Pietro (Elio Germano) works nights as a baker but dreams of becoming an actor. When he rents a wonderfully rococo old-world house in Rome, he is more than surprised to discover that it is haunted. The large group of ghosts are colorful members of a theater troupe who think that it's still 1943—which was indeed the last time anyone ever heard from the acting company. As Pietro tries to come to grips with this spooky home invasion and a flailing romantic life, he also learns more about his uninvited guests. The phantom actors offer hard-won advice to the struggling young man, and he in turn takes on their cause—to find another long-lost member of their family.—*Dave Nuttycombe*

IN ITALIAN WITH ENGLISH SUBTITLES

Sunday April 14, 4:45 p.m., AMC Mazza Gallerie
Monday April 15, 8:45 p.m., Landmark's E Street Cinema



FIRST FEATURE AWARD
THE LIGHTER SIDE

MARGARITA

Dominique Cardona and Laurie Colbert
Canada, 2012, 91 minutes, color

While clueless professionals Ben and Gail obsess over who has sacrificed more for their careers and who is actually responsible for getting their car repossessed, their cheerful nanny, Margarita, is busy keeping the McMansion running as smoothly as possible. Every day, Margarita makes healthy meals, does all the home repairs herself, and is the defacto mom for daughter Mali. Of course Mali is now 14 and doesn't really need a nanny, but everyone loves Margarita—which is one of her problems. The hunky Brazilian handyman keeps proposing to her, and Margarita keeps trying to propose to her busy law-student girlfriend. When the parents decide that they can no longer afford Margarita, their ill-conceived budget-cutting plan sets off more problems for everyone in the family, especially Margarita, who's been keeping a secret all these years.—*Dave Nuttycombe*

Saturday April 13, 7:00 p.m., Goethe-Institut
Sunday April 14, 6:30 p.m., Goethe-Institut



MASQUERADE

Chang-min Choo

South Korea, 2012, 131 minutes, color

Based on the life of the 15th king of Korea's Joseon Dynasty and shot in beautiful historic palaces and courtyards, *Masquerade* (also known as *Gwanghae*, *The Man Who Became King*) is a clever take on Mark Twain's *The Prince and the Pauper*. The film finds comedy and drama in the complicated politics of early 17th-century Korea. Byung-hun Lee shines as both the imperious ruler and the naive peasant, Ha-seon, who impersonates him. Lee subtly differentiates between the two men as convincingly as if the role were played by separate actors. Both the king and his doppelganger are caught between bitterly scheming factions vying for power, and Ha-seon finds his innocence at odds with brutal traditions. But the longer the real king takes to recover from a poisoning, the bolder Ha-seon becomes. Soon, he upsets the establishment with demands for improving the lives of the common people.—*Dave Nuttycombe*

IN KOREAN WITH ENGLISH SUBTITLES

Co-presented with the Korean Cultural Center



Wednesday April 17, 8:45 p.m., Landmark's E Street Cinema

Saturday April 20, 4:30 p.m., Landmark's E Street Cinema

MUSEUM HOURS

Jem Cohen

Austria/USA, 2012, 106 minutes, digital

In Person: Director Jem Cohen

A graceful and polished tribute to the power of art, Jem Cohen's new narrative feature is also a sly homage to the architectural marvels of Vienna and a shrewd character study. Set mainly in Vienna's vast Kunsthistorisches Museum, *Museum Hours* uses the tentative bond that develops between a first-time visitor to Vienna (Mary Margaret O'Hara) and a middle-aged museum guard (Bobby Sommer), whose gentle counsel guides the newcomer through a temporary travail, to unveil a host of complex musings on both art and life. "Cohen is one of the most important innovators and courageous moving-image artists working today, a pioneer in artistically meaningful long-form music shorts who transformed the idea of the music documentary with his twin masterpieces *Benjamin Smoke* and *Instrument*. . . . *Museum Hours* shows an impressive assurance and intensity while retaining a lightly worn humility in the face of great art."—*Noah Cowan*

Sunday April 14, 4:30 p.m., National Gallery of Art, FREE



CIRCLE AWARD
AMERICAN PREMIERE

THE NEW WORLD

Jaap van Heusden

The Netherlands, 2013, 83 minutes, color

From the director of the mischievous financial satire *Win/Win* (FFDC 2011) comes this dramatically rich effort about a middle-aged Dutch woman whose life is changed by a West African refugee. Perpetually morose Mirte (Bianca Krijgsman) is a cleaner at the detention center for asylum seekers adjacent to Amsterdam's mammoth Schiphol international Airport, where applicants are held for 10 days while being processed. Finicky and cynical, she surreptitiously sells mobile phone time for jewelry and makes bets with her colleagues about which applicants are sincere. The increasingly desperate plight of newly widowed Ivory Coast refugee Luc (Issaka Sawadogo) awakens her to life and helps repair her relationship with her nine-year-old son. Their fragile union is decidedly bittersweet, however, underscoring the challenges faced by refugees everywhere and those who try to deal with the flood of humanity.—*Eddie Cockrell*

IN DUTCH, ENGLISH, AND DIOLA WITH ENGLISH SUBTITLES

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

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

MIDNIGHT'S CHILDREN

Deepa Mehta

Canada/UK, 2012, 148 minutes, color

In Person: Director Deepa Mehta and Author Salman Rushdie for April 13th screening only.

A momentous collaboration between Academy Award®-nominated director Deepa Mehta and author Salman Rushdie, *Midnight's Children* marks a milestone in international cinema. Rushdie's adaptation of his own magical realist novel follows the destinies of a pair of children born at the stroke of midnight on August 15, 1947, the very moment that India claimed its independence from Great Britain—a coincidence of profound consequence for both. Switched at birth by a nurse in a



Bombay hospital, Saleem Sinai, the son of a poor single mother, and Shiva, scion of a wealthy family, have telepathic powers and are condemned to live out the fate intended for the other. Their lives become intertwined and inextricably linked to their country's careening journey through the twentieth century. Brimming with romance, spectacle, and intrigue, *Midnight's Children* is as beguiling as the great country to which it pays homage.—*Toronto International Film Festival*

IN HINDI, ENGLISH, AND URDU WITH ENGLISH SUBTITLES

Saturday April 13, 8:00 p.m.
National Geographic Society, \$18.00

Sunday April 14, 2:30 p.m.
Landmark's E Street Cinema



GLOBAL RHYTHMS

ONE TRACK HEART: THE STORY OF KRISHNA DAS

Jeremy Frindel

USA/India, 2012, 72 minutes, color

In this film, Krishna Das talks openly about his journey from depressed Long Island kid to internationally renowned spiritual teacher and chant singer. His story reveals the narrative of his life, including drug abuse; finding, losing, and re-finding his guru Neem Karoli Baba; fame; fatherhood; and one crazy music video. The film also illustrates the profound effect his music has on others, a reflection of the effect his guru had on him. The tone and pace are well suited to the subject; the film is in itself a meditation.—*Film Society of Lincoln Center*

Saturday April 13, 4:45 p.m., NYU Abramson Auditorium

Sunday April 14, 4:30 p.m., NYU Abramson Auditorium



ORANGE HONEY

Imanol Uribe

Spain, 2012, 102 minutes, color

In a society permeated by fear, a young man realizes that he can no longer stand on the sidelines and watch innocent people be sentenced to death. It is the beginning of a dangerous double life in which love, loyalty, and betrayal become matters of life and death. In 1950's Spain, Enrique works as an assistant to a military judge known for briskly assigning death sentences to suspected subversives after absurd show trials. After a friend is condemned and shot, Enrique realizes that he must take up the struggle against the culture of injustice. Even with some success in their fight, can Enrique and his fellow rebels, including his fiancée, Carmen, outrun those against them? Veteran director Imanol Uribe (*Carol's Journey*) focuses on the human drama over politics as he depicts a society in which everyone considers himself or herself a survivor of some sort.—*Beta Cinema and Lincoln Center*

IN SPANISH WITH ENGLISH SUBTITLES

Friday April 19, 9:00 p.m., AMC Mazza Gallerie

Saturday April 20, 7:00 p.m., AMC Mazza Gallerie



FILMFEST DC FOR KIDS

THE PAINTING

Jean-Francois Laguionie

France/Japan, 2012, 78 minutes, color

In this wryly inventive parable, a kingdom is divided into three castes: the impeccably painted Alldunns, who reside in a majestic palace; the Halfies, whom the Painter has left incomplete; and the untouchable Sketchies, simple charcoal outlines who are banished to the cursed forest. Chastised for her forbidden love for an Alldunn and shamed by her unadorned face, Halfie Claire runs away into the forest. Her beloved, Ramo, and her best friend, Lola, journey after her. They eventually arrive at the very edge of the painting, where they tumble through the canvas and into the Painter's studio. The abandoned workspace is strewn with paintings, each containing its own animated world. In a feast for both the eyes and imagination, they explore first one picture and then another, attempting to discover just what the Painter has in mind for all his creations.—*New York International Children's Film Festival*

IN ENGLISH

Saturday April 13, 2:00 p.m., Goethe-Institut, \$5.00



AMERICAN PREMIERE THE LIGHTER SIDE

PAPADOPOULOS & SONS

Marcus Markou

UK, 2012, 105 minutes, color

No one does crisis like the Greeks. This topical feel-good comedy about a reversal of fortune and the meaning of home and family follows a rich Greek family in London that loses it all in the latest economic crash. Over-leveraged on his latest business venture, self-made millionaire Harry Papadopoulos reluctantly reunites with Spiros, his estranged freewheeling brother, to reopen the abandoned Three Brothers Fish & Chip Shop they shared in their youth. They set about bringing the shop back to life under the suspicious gaze of Hassan, the neighboring Turkish kebab shop owner. As the chip shop returns to life, old memories are stirred and Harry discovers that it's only when you lose everything that can you be free to find it all.—*Palm Springs International Film Festival*

Wednesday April 17, 6:30 p.m., AMC Mazza Gallerie

Thursday April 18, 8:15 p.m., AMC Mazza Gallerie



PARADISE: LOVE

Ulrich Seidl

Austria/Germany/France, 2012, 120 minutes, color

Note: Explicit sexual content

The first film in director Seidl's *Paradise* trilogy, *Paradise: Love* gives us an unlikely, unexpected protagonist in Teresa (Margarete Tiesel), a middle-aged woman who leaves her staid home life in Austria for a vacation that becomes a sex tour of Mumbasa, Kenya. She's not alone on the journey. A large group of older European women sunning on the beach at the hotel are separated by ropes from rows of young African men, each standing at attention, waiting to be called into service. With a visual style that recalls Wes Anderson's fondness for quiet, symmetric compositions, Seidl lets his story unwind gradually. We watch Teresa become bolder in her search for a connection. Although she has a fantasy in mind, money is the only thing the young African men have in theirs. The explicitness of some scenes underscores the desperation that both parties feel.—*Dave Nuttycombe*

IN GERMAN, ENGLISH, AND SWAHILI WITH ENGLISH SUBTITLES

Monday April 15, 8:30 p.m., Landmark's E Street Cinema

Thursday April 18, 8:45 p.m., Landmark's E Street Cinema



PARADISE TRILOGY

PARADISE: FAITH

Ulrich Seidl

Austria/Germany/France, 2012, 113 minutes, color

The second film in director Seidl's *Paradise* trilogy takes an unsparing look at religion, sexuality, and marriage. Austrian medical technician Anna-Maria (Maria Hofstatter) spends her days in close, intimate contact with patients at their most vulnerable times, but at home she will not share a bed with her invalid husband. He is a fairly secular Muslim and she is an extremely fundamentalist Catholic—to the point of flagellating herself regularly beneath the many crucifixes that hang on every wall in the apartment. When not cleaning obsessively, Anna-Maria uses her spare time to go door to door, attempting to bring God to immigrants and the poor. Her efforts seem ineffective and unappreciated, and at home she and her husband grow farther apart. The Catholic Seidl told the *Hollywood Reporter*, "I do not make things up for a film; I only show them. I want people to look at things." —*Dave Nuttycombe*

IN GERMAN AND ARABIC WITH ENGLISH SUBTITLES

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

Friday April 19, 9:00 p.m., Landmark's E Street Cinema



PARADISE: HOPE

Ulrich Seidl

Austria/France/Germany, 2013, 91 minutes, color

The final film in director Seidl's *Paradise* trilogy begins with a nod to his previous work. Anna-Maria (Maria Hofstatter from *Paradise: Faith*) brings Melanie (Melanie Lenz), her overweight, 13-year-old niece, to a diet camp in the mountains. Seidl's visual style frames scenes almost like photographic still lifes as the unhappy teens are literally paraded up and down the hills and through the sprawling complex. The coaches are equally harsh toward the children and seemingly disinterested in their lives, other than making them follow the many rules. Not unexpectedly, when the kids are left to their own devices, they find many ways to transgress. And so Melanie enters into an increasingly intimate relationship with the camp doctor, a man more than three times her age. That the older man seems ambivalent about the affair is typical of Seidl's provocative stance.—*Dave Nuttycombe*

IN GERMAN WITH ENGLISH SUBTITLES

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

Saturday April 20, 7:15 p.m., Landmark's E Street Cinema

THE LIGHTER SIDE

THE PARADE

Srdan Dragojevic
Serbia, 2011, 115 minutes, color

An equal opportunity offender, the laugh-out-loud, political comedy-drama *The Parade* follows the unlikely pairing of a gay rights march organizer and the prejudiced former soldier he hires to provide security for the Belgrade event. The hilariously intertwined plot finds gruff veteran Limun (Nikola Kojo) forced by ditzzy fiancé Biserka (Hristina Popovic) to arrange protection in exchange for the services of organizer Mirko (Goran Jevtic) as their wedding planner. None of Limun's mates want anything to do with the scheme, so the thug goes on a road trip to ask his former adversaries for help. *The Parade* marks a triumphant return to form for outspoken, politically active Serb filmmaker Srdan Dragojevic, whose 1996 dark comedy *Pretty Village, Pretty Flame* was an international festival hit. Continuing that momentum with this relentless skewering of ignorance and homophobia, *The Parade* recently won the Panorama Audience Award at the Berlin International Film Festival.—*Eddie Cockrell*

IN SERBO-CROATIAN WITH ENGLISH SUBTITLES

Friday April 12, 9:15 p.m., Avalon Theatre
Sunday April 14, 7:30 p.m., Avalon Theatre
Saturday April 20, 4:30 p.m., Avalon Theatre



Co-presented with the Global Film Initiative and part of the Global Lens 2013 film series. For info, visit globalfilm.org



TRUST NO ONE

PIAZZA FONTANA: THE ITALIAN CONSPIRACY

Marco Tullio Giordana
Italy, 2012, 127 minutes, color

This vivid recreation of the 1969 terrorist bombing of a national bank in Milan and its aftermath captures the internecine squabbles among the many political factions that were vying for power in Italy at the time. Detailing the events leading up to the bombing and going deep into the various investigations that followed, *Piazza Fontana* depicts many of the leading politicians of the day (including the ill-fated Aldo Moro) and the numerous lesser known characters who were, or weren't, involved. The deep chiaroscuro lighting helps convey the mood of bitter contrasts among the various players in the political drama. We follow police captain Luigi Calabresi (Valerio Mastandrea) as he tries to make sense of the tangled affair. When suspect Giuseppe Pinelli (Pierfrancesco Favino) dies after suspiciously falling from a window in the police station where he was being questioned, Calabresi has to deal with his own internal crisis.—*Dave Nuttycombe*

IN ITALIAN WITH ENGLISH SUBTITLES

Sunday April 14, 2:00 p.m., AMC Mazza Gallerie
Tuesday April 16, 8:45 p.m., Landmark's E Street Cinema



TRUST NO ONE
SISTER CITIES

PARIS UNDER WATCH

Cédric Jimenez
France, 2012, 85 minutes, color

A tour de force of visual style, *Paris Under Watch* reveals its gripping story via the various surveillance footage that monitors us all day and night. We begin with a bomb explosion in the Paris subway, thought to be a terrorist attack. Although the news claims that security footage was destroyed, we know this is not true because we are watching someone manipulate the images and access the entire city's camera network, from private computer webcams to police and government offices—seemingly the entire digital infrastructure that makes up modern life. As pieces of a grand puzzle start to assemble, we wonder who the watcher is and what his plan is. The film is as mesmerizing as the various *Paranormal Activity* films but it is more frightening for being all too "normal." The payoff is as satisfying as it is worrisome for its sharp comment about our future.—*Dave Nuttycombe*

IN FRENCH AND ARABIC WITH ENGLISH SUBTITLES

Wednesday April 17, 8:45 p.m., AMC Mazza Gallerie
Friday April 19, 7:00 p.m., AMC Mazza Gallerie



RENOIR

Gilles Bourdos
France, 2012, 111 minutes, color

This beautifully shot, fact-based period piece is set in 1915. At the suggestion of Henri Matisse, 15-year-old Andrée Heuschling takes a position in the arthritic 74-year-old painter Pierre-Auguste Renoir's gorgeously situated home on the Côte d'Azur. In short order, the beautiful, vivacious young woman inspires a renewed vigor in the aging master and assumes the role of Renoir's final model and muse. Enter Renoir's 21-year-old son, Jean, who, having been severely wounded in WWI, comes home to convalesce. As smitten as his father is by Andrée's beauty, Jean falls in love. The delights here are many: Bourdos' lyrical, leisurely directing style perfectly captures the pace of his characters' semi-rural existence, and the acting (Michel Bouquet as Renoir père, Vincent Rottiers as Renoir fils, and Christa Theret as muse to both) is superlative on all counts.—*Vancouver International Film Festival*

IN FRENCH WITH ENGLISH SUBTITLES

Saturday April 13, 9:15 p.m., Landmark's E Street Cinema
Sunday April 14, 7:30 p.m., Landmark's E Street Cinema

THE PERVERT'S GUIDE TO IDEOLOGY

Sophie Fiennes
UK/Ireland, 2012, 134 minutes, color

Depending on your view, the philosopher and academic superstar Slavoj Žižek is a genius, madman, contrarian, clown, sensationalist, or all the above. What he never fails to be is wildly entertaining. Director Sophie Fiennes reunites with the provocateur for this follow-up to their hit *The Pervert's Guide to Cinema*. This time around, Žižek examines film clips for their ideological implications and traces connections to our current times. Bouncing from one idea to the next, his eclectic associations encompass *The Searchers*, *Jaws*, *Triumph of the Will*, *Titanic*, and *Brazil* as he clicks through capitalism, fascism, consumerism, religion, and more. Fiennes masterfully weaves Žižek's voice into film scenes and physically inserts him into famous movie sets from *A Clockwork Orange* to *The Sound of Music*. Like being inside a pinball machine, this experience guarantees you'll never forget your first (or second) time at the movies with a pervert.—*Toronto International Film Festival*

Tuesday April 16, 9:00 p.m., Avalon Theatre
Saturday April 20, 8:00 p.m., NYU Abramson Auditorium



AMERICAN PREMIERE
FIRST FEATURE AWARD

A RESPECTABLE FAMILY

Massoud Bakhshi
Iran/France, 2012, 90 minutes, color

After 22 years in the West, College professor Arash returns to Iran to teach at a university. When his semester of teaching comes to an end, punctuated by the unpleasant experience of the authorities interfering with his syllabus, Arash finds himself barred from leaving Iran and drawn into a series of domestic and financial dramas as he discovers a family and country he no longer recognizes. Massoud Bakhshi's daringly caustic drama is a semi-autobiographical tale that places present-day Iran within a broader historical context. Bakhshi draws on his own haunting memories of the bloody Iran-Iraq war to create a tense tale of a country mired in an existential crisis.—*Melbourne International Film Festival*

IN FARSI WITH ENGLISH SUBTITLES

Sunday April 14, 2:30 p.m., Avalon Theatre
Monday April 15, 8:30 p.m., Avalon Theatre



SHORTS

SHORT CUTS 1

Total Running Time: 106 minutes, color

TO PUT TOGETHER A HELICOPTER

Izabel Acevedo

Mexico, 2012, 37 minutes, color

Fed up with the frequent power outages that plague his apartment block, 17-year-old Oliverio comes up with an ingenious solution. This film won the Grand Prize at the 2013 Clermont-Ferrand International Short Film Festival.

IN SPANISH WITH ENGLISH SUBTITLES

A PRETTY FUNNY STORY

Evan Morgan

Canada, 2012, 19 minutes, color

After witnessing a neighbor's embarrassing antics, a bored family man is eager to report the story to his office chums—but the paranoid neighbor hatches a drastic, bizarre plan to silence him.



NO BREAD

Macarena Monrós

Chile, 2012, 20 minutes, color

A small, personal story can encapsulate global economic issues. The owner of the corner shop runs into trouble when he can no longer buy bread from his distributors and he starts losing more and more customers to the local supermarket.

IN SPANISH WITH ENGLISH SUBTITLES

FAMILY DINNER

Stefan Constantinescu

Sweden, 2012, 15 minutes, color

In the Christiansson family's chic apartment, Maja exchanges steamy text messages with a co-worker while her husband and daughter impatiently wait for her to join them for a family dinner.

IN SWEDISH WITH ENGLISH SUBTITLES

ELLEN IS LEAVING

Michelle Savill

New Zealand, 2012, 15 minutes, color

Ellen is leaving because she can, and she needs to find her boyfriend Hamish a nice parting gift. When he jokingly suggests she get him a new girlfriend, Ellen realizes it's actually the perfect idea. But can she go through with it?

Saturday April 13, 4:30 p.m., Goethe-Institut

Sunday April 14, 2:00 p.m., Goethe-Institut



SHORT CUTS 2

Total Running Time: 104 minutes, color



KIRUNA-KIGALI

Goran Kapetanovic

Rwanda/Sweden, 2012, 15 minutes, color

While a young woman in a Rwandan village struggles to give birth, a woman in Sweden goes into labor, alone. Their unrelated stories begin to intertwine.

IN SWEDISH, ENGLISH, KINYARWANDA, AND FRENCH WITH ENGLISH SUBTITLES

PRIDE OF THE EAST

Christoph Wermke

Germany, 2012, 27 minutes, color

Tobias and his mom are camping in their own backyard because his mother has rented out their home to a young Berlin family. Tobias roams his small town and the surrounding countryside, scheming to get rid of the intruders.

IN GERMAN WITH ENGLISH SUBTITLES



INTERVENTION

Yong-wan Kim

South Korea, 2011, 16 minutes, color

Nervous about meeting her boyfriend's mother, Eun-jin steps outside to have a cigarette to relax and instead ends up pursued by a policeman.

IN KOREAN WITH ENGLISH SUBTITLES



PAULIE

Andrew Nackman

USA, 2012, 11 minutes, color

Used to being the smartest kid in the room, 9-year-old Paulie aces every test, wins every spelling bee and science fair, and does not lose. When a bully beats him one day at an essay contest, Paulie refuses to let it go.

SENSE OF DIRECTION

Fabien Gorgeart

France, 2012, 35 minutes, color

Driving through the countryside, Martin and Elliott are searching for the perfect church in which to film the pivotal scenes of their low-budget movie.

IN FRENCH WITH ENGLISH SUBTITLES

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

Saturday April 20, 1:30 p.m., Goethe-Institut



CIRCLE AWARD

SHUN LI AND THE POET

Andrea Segre

Italy, 2011, 100 minutes, color

Some films just connect with audiences everywhere, and documentarian Andrea Segre's first fiction film, the perceptive immigrant drama *Shun Li and the Poet*, is one of them. Winner of major festival awards and audience prizes from Venice to Reykjavik, this is a story, like *Kolya* or *Good Bye Lenin!*, at once drenched in regional culture and imbued with an unerring emotional universality. When she's transferred from a textile factory outside Rome to behind the bar of an oyster joint in the Venetian lagoon, Chinese immigrant Shun Li (Zhao Tao) at first despairs of ever being able to reconnect with the young son she left behind. Over time, she forges a bond with Bepi the Poet (the great Rade Sherbedgia), an equally lonely retired Yugoslav fisherman. But can this bond withstand societal pressure?—*Eddie Cockrell*

IN ITALIAN AND MANDARIN WITH ENGLISH SUBTITLES

Sunday April 14, 4:30 p.m., Avalon Theatre
Monday April 15, 6:30 p.m., Avalon Theatre



GLOBAL RHYTHMS

THE STORY OF LOVER'S ROCK

Menelik Shabazz

UK, 2011, 96 minutes color

Lover's rock, often dubbed "romantic reggae," is a unique black British sound developed against a backdrop of racial tension and the Brixton riots. Directed by award-winning filmmaker Menelik Shabazz, the film tells the story of how this genre of music defined a generation. It went from cult status to become a global phenomenon through artists like UB40, Maxi Priest, and Sade. Lover's rock allowed its listeners to experience intimacy and healing through a popular dance known as "scrubbing." The music spoke to their notions of love and became a coping mechanism for what they were experiencing on the streets. Featuring interviews, comedy sketches, dance, live performances, and archival footage, the film sheds light on the music, the bands it went on to influence, and the generation that embraced it. —*Facets Multimedia*

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

FilmfestDC.org

AMERICAN PREMIERE
GLOBAL RHYTHMS

SOUND OF THE BANDONEÓN

Jiska Rickels

The Netherlands, 2011, 75 minutes, color

Just as the inventors of the harmonica and the melodica had no idea that their instruments would one day transform blues and reggae music, the German immigrants who brought their "poor people's organ" with them to Argentina in the nineteenth century probably didn't anticipate the rise of the tango. The bandoneón's astringent, sliding tones suggest passion like no instrument before or since. Between 1911 and 1943, 60,000 were sold. But, unlike guitars and glockenspiels, no one's making bandoneóns any more. Jiska Riskel, like a musical David Attenborough, hunts down this vanishing species in its natural state, revealing the hands of great bandoneónistas like Nestor Marconi, who plays in old dance halls, and Daniel Vedia, who teaches students in the countryside. With an air of nostalgia and fantastic musical selections, Jiska Riskel's cultural odyssey is as bracing as a great tango.—*Vancouver International Film Festival*

IN SPANISH AND GERMAN WITH ENGLISH SUBTITLES

Live Tango dancing before both shows

Monday April 15, 6:30 p.m., AMC Mazza Gallerie
Thursday April 18, 6:30 p.m., AMC Mazza Gallerie



TANGO LIBRE

Frédéric Fonteyne

France/Belgium/Luxembourg, 2012, 105 minutes, color

An inhibited prison guard, Jean-Christophe (François Damiens), meets an intriguing woman in his tango dance class and is captivated but too shy to pursue her. He is surprised when Alice (Anne Paulicevich) shows up on visiting day at the prison—and confused to learn that she is there to see not one but two inmates. The relationship between Alice, the two men doing hard time for armed robbery and murder, her rebellious teenage son, and Jean-Christophe becomes even more complicated in director Fonteyne's inventive and constantly surprising film. Soon, the tango lessons are causing problems, both inside and outside the prison, where recess turns into dance practice time for the men. As one inmate says, the tango is the dance of love. It is also the dance of pain, pride, desire, and so much more, all of which are at play in the amusing and moving *Tango Libre*.—*Dave Nuttycombe*

IN FRENCH AND SPANISH WITH ENGLISH SUBTITLES

Sunday April 14, 7:30 p.m., Landmark's E Street Cinema
Saturday April 20, 9:30 p.m., Landmark's E Street Cinema



STORIES WE TELL

Sarah Polley

Canada, 2011, 108 minutes, color

Oscar®-nominated actor/director Sarah Polley's (*Away From Her*) latest is a riveting and joyful documentary that has screened at the Venice, Telluride, and Toronto film festivals. Polley turns the camera on her own family and creates an essay/love letter to her actor parents: Diane, who passed away when she was 11, and Michael. In the process, she investigates a mystery she initially wasn't even sure existed. When Polley pulls back the layers of the stories told by her siblings and close family friends, differing perceptions and buried secrets rise to the surface—with some very surprising revelations. Pursuing truth through art, Polley creates and recreates the past by using home movies and original footage, enfolding it in a rich, spellbinding, and emotionally affecting narrative.—*Sundance Film Festival*

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



THÉRÈSE

Claude Miller

France, 2012, 110 minutes, color

Audrey Tautou is haunting as the title character in this adaptation of the classic French novel about an aristocratic woman in the 1920s set up in an arranged marriage to consolidate the vast properties of neighboring families. Thérèse is a woman born too soon, whose modern ideas make her worry that she "thinks too much" and hope that "marriage will save me from the ideas in my head." Unfortunately, her husband, Bernard (Gilles Lellouche), is as oblivious to her needs as he is to the world of the common people outside their luxurious estate. As the years pass, Thérèse finally takes desperate measures to end her misery, which backfire, and her life becomes even more proscribed. Throughout various ordeals, the patriarchs and matriarchs repeat the phrase "Think of the family" as a way of maintaining control, but what they are really concerned about is reputation, money, and power.—*Dave Nuttycombe*

IN FRENCH WITH ENGLISH SUBTITLES

Friday April 19, 6:30 p.m., Embassy of France
Saturday April 20, 9:15 p.m., Avalon Theatre



GLOBAL RHYTHMS

TOUCH OF THE LIGHT

Chang Jung-Chi

Taiwan/Hong Kong, 2012, 110 minutes, color

Yu-Siang is blind, but he has a superb sense of hearing. Born in rural Taiwan, the extremely talented musician moves to Taipei to study the piano. But how will he manage on his own? Even the walk across campus from his halls of residence poses a challenge. Yu-Siang began winning awards for his piano playing as a young boy, but he once overheard somebody saying he only won because of his blindness. Since then, he has avoided public competitions. Yu-Siang is not interested in recognition: To him, his musical development is more important. When he meets a young woman working in a snack bar who dreams of becoming a dancer, both of their lives are impacted. Blind pianist Yu-Siang plays himself in this moving film.—*Berlin International Film Festival*

IN MANDARIN WITH ENGLISH SUBTITLES

TECRO

Co-presented with



Saturday April 13, 5:00 p.m., National Geographic Society

Saturday April 20, 1:30 p.m., Landmark's E Street Cinema

VENUS AND SERENA



Maiken Baird and Michelle Major

France/Germany/Chile, USA/UK, 2011, 100 minutes, color

Ever since Venus and Serena Williams started playing tennis, they've provoked strong reactions, from awe and admiration to suspicion and resentment. They've been winning championships for over a decade, pushing the limits of longevity in such a demanding sport. How long can they last? In *Venus and Serena*, we gain unprecedented access to their lives during the most intimidating year of their careers. During 2011, Venus grappled with an energy-sapping autoimmune disease while Serena battled a life-threatening pulmonary embolism. Neither athlete let their adversities hold them back. They draw their greatest strength from each other. Directors Maiken Baird and Michelle Major attain a privileged intimacy with the sisters and their inner circle of family, trainers, and friends as they fight to get back on top. Whatever opinion you have of the Williams sisters, you'll come away with a deeper appreciation of what drives them to greatness.—*Toronto International Film Festival*

Sunday April 14, 3:00 p.m., Landmark's E Street Cinema

THE LIGHTER SIDE

UNFINISHED SONG

Paul Andrew Williams

UK, 2011, 93 minutes, color

Septuagenarians Terence Stamp and Vanessa Redgrave costar in this touching crowd-pleaser, a sentimental comedy in the vein of *Calendar Girls* and *The Full Monty*. Marion (Redgrave) is a staunch member of the old folks choir at the local community center, but her hubby, Arthur, is adamantly opposed, not just because he's against seniors having fun (unless it involves a pint at the pub) but also because Marion is fighting cancer. Of course it's the choir and the prospect of a solo that keeps Marion going, something Arthur only realizes late in the day. The film finds the old people tearing into the B-52s and Salt-N-Pepa's "Let's Talk About Sex," a cheeky choice by their cheery musical director. While a big switch for writer-director Paul Andrew Williams, best known for his creepy *London to Brighton*, *Unfinished Song* hits all the right notes.—*Palm Springs International Film Festival*

Saturday April 13, 7:30 p.m., AMC Mazza Gallerie

Sunday April 14, 7:00 p.m., AMC Mazza Gallerie



THE WALL

Julian Roman Pölsler

Austria/Germany, 2011, 108 minutes, color

A woman joins a couple on a trip to a hunting lodge in the mountains. When evening comes, her friends go out for the village and discovers that an invisible wall, behind which there appears to be no sign of life, now separates her from the rest of the world. Left behind with a dog, a cat, and a cow, she must try to survive. She keeps a record of her thoughts, fears, and the hardship she suffers, although no one might ever read her outpourings. Published in 1963, Austrian writer Marlen Haushofer's bestselling novel has enthralled generations of readers and has been translated into 17 languages. Austrian screenwriter and director Julian Roman Pölsler's adaptation stays close to the novel's original text, which asks fundamental questions about our relationship to nature, animals, and ourselves.—*Berlin International Film Festival*

IN GERMAN WITH ENGLISH SUBTITLES

Saturday April 13, 4:45 p.m., Avalon Theatre

Saturday April 20, 4:45 p.m., Avalon Theatre



VALLEY OF SAINTS

Musa Syeed

India/USA, 2012, 82 minutes, color

Widely considered to be the crown jewel of Kashmir, Dal Lake is a sprawling aquatic community where political violence often distracts from the natural beauty. Gulzar, a young, working-class boatman, plans to skip town with his best friend, but a weeklong military curfew derails their departure. Forced to wait it out, Gulzar takes a job assisting Asifa, a pretty scientist. As they navigate the floating landscape, collecting water samples for an environmental study, an unlikely relationship blossoms between the two. When Asifa's research reveals harmful pollutants, Gulzar realizes that the ecology of the lake and an entire way of life face an alarming threat, and everything in his own life begins to take on a new hue. Intricately weaving contemporary issues with traditional culture and ancient myths, *Valley of Saints* is a vibrant, lyrical film about finding one's path home in a changing world.—*Sundance Film Festival*

IN KASHMIRI AND ENGLISH WITH ENGLISH SUBTITLES

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

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



TRUST NO ONE

WASTELAND

Rowan Athale

UK, 2012, 106 minutes, color

Cross *Ocean's Eleven* with *The Usual Suspects*, move the setting to Northern England, and you have the basis of this remarkable feature debut from writer-director Rowan Athale. Harvey Miller had big dreams before he was convicted of drug possession. Now, bloodied, bruised, and recently paroled, he reveals how he ended up back in the hands of the law. Released from jail six weeks earlier, he has scores to settle, a girl to win back, and a coffee shop to open, so he enlists his working-class friends to help him get the cash to proceed. What unfolds is a clever, rapid-fire scam that seems to be foolproof, but the crew is in over their heads. *Wasteland* has the elements of a classic heist thriller: a likeable group of guys, a beautiful and reluctantly involved ex-girlfriend, and the sense that all can be forgiven if justice is served.—*Toronto International Film Festival*

Monday April 15, 8:30 p.m., Avalon Theatre

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

WATCHTOWER

Pelin Esmer

Turkey/Germany/France, 2012, 100 minutes, color

Haunted by his dark past, Nihat works in a remote tower in the wilderness. Seher lives at a rural bus station, hiding a secret of her own. The two go about their solitary lives until their fates collide. Beginning as muted antagonism, their connection turns into tender domesticity, yet the weight of the past presses on the silence between them, serving as the catalyst in their impassioned relationship. Istanbul-born Pelin Esmer, fully conscious of her role as a female filmmaker in a male-dominated industry, cooks up a scathing critique of conservative Turkish society using the simplest ingredient: silence. Having earned her stripes as a documentary filmmaker, Esmer doesn't sugar-coat reality in her film about the tradition of servitude that has driven generations of Turkish women to despair. The good news is that there's always hope, even if it's hiding at the top of a quiet mountain.—*Toronto International Film Festival*

IN TURKISH WITH ENGLISH SUBTITLES

Saturday April 13, 5:15 p.m., AMC Mazza Gallerie
Monday April 15, 6:30 p.m., Landmark's E Street Cinema



JUSTICE MATTERS

XINGU

Cao Hamburger

Brazil, 2012, 102 minutes, color

In 1943, Orlando Cláudio and Leonardo Villas-Bôas enter Brazil's Upper Xingu rainforest on an expedition to build roads and airfields in what the government deems unoccupied lands. They discover Indian tribes, many of whom have never encountered a white person, that inhabit the rainforest. Gradually, the brothers' naiveté turns into a decades-long fight to protect the Xingu from the disastrous side effects of progress. In the years before the government finally approves their plan, we witness the toxic side effects of what politicians and the military view as progress and the entrenched prejudice with which they regard indigenous peoples. With its distinct vision of Brazil, the compelling film tells an inspiring story of human rights and environmental activism that is very relevant today.—*Various sources*

IN PORTUGUESE, CARIB, TUPI, AND ARAWAK WITH ENGLISH SUBTITLES

Co-presented with the Embassy of Brazil

Friday April 19, 6:30 p.m., Avalon Theatre
Saturday April 20, 9:15 p.m., Avalon Theatre



FilmfestDC.org



JUSTICE MATTERS

WHEN I SAW YOU

Annemarie Jacir

Palestine/Jordan/Greece, 2012, 93 minutes, color

In Annemarie Jacir's moving follow-up to her award-winning debut *Salt of This Sea* (FFDC 2011), a young boy and his mother personify the emancipating dream every refugee has imagined. Displaced to a Jordanian refugee camp in 1967, free-spirited Tarek and his mother temporarily settle in the Harir camp, and in the chaos they are separated from Tarek's father. They anxiously wait to be reunited with him but to no avail. A few miles away, in the encampments that border Israel, the atmosphere is radically different as Palestinian freedom fighters train for battle. When Tarek and his mother cross paths with the combatants, the boy chooses to stay with them, forcing his mother to follow suit.—*Toronto International Film Festival*

IN ARABIC WITH ENGLISH SUBTITLES

Co-presented with



Tuesday April 16, 6:30 p.m., Landmark's E Street Cinema
Wednesday April 17, 6:30 p.m., Landmark's E Street Cinema



FILMFEST DC FOR KIDS

ZARAFÀ

Rémi Bezançon and Jean-Christophe Lie

France/Belgium, 2012, 78 minutes, color

Under a baobab tree, an old man tells a story to the children around him. He relates the story of the everlasting friendship between Maki, a little boy aged 10, and Zarafa, an orphaned giraffe, who was a gift from the Pasha of Egypt to Charles X, the King of France. Hassan, Prince of the Desert, is instructed by the Pasha to deliver Zarafa to France, but Maki has made up his mind to do everything in his power to stop Hassan from fulfilling his mission and to bring the giraffe back to its native land—even if it means risking his own life—because he must fulfill his promise to Zarafa's late mother. During an epic journey that takes them from Sudan to Paris, passing on the way through Alexandria, Marseille, and the snow-capped Alps, they have many adventures and cross paths with various colorful characters.—*New York International Children's Film Festival*

IN FRENCH WITH ENGLISH SUBTITLES

Sunday April 14, 12:00 p.m., Goethe-Institut, \$5.00
Saturday April 20, 3:00 p.m., Avalon Theatre, \$5.00

JUSTICE MATTERS

WHO CARES?

Mara Mourão

Brazil, 2012, 92 minutes, color

What does it take to make a difference? Eighteen inspired social entrepreneurs from around the world show us how everyday people can create global change through innovative enterprise. Among those profiled are Bill Drayton, founder of D.C.-based Ashoka, the first organization to recognize and support social entrepreneurship; Nobel Prize winner Muhammad Yunus, founder of Grameen Bank in Bangladesh, the first bank to extend micro credit to the poor; and Karen Tse of Geneva-based International Bridges to Justice, which builds international support for public defenders in emerging democracies. With stunning animation, music, and cinematography from some of the most benighted places on the globe *Who Cares?* asserts that social problems are not too big for us to solve, asks what kind of a world we want to create, and urges us to do it.—*Various sources*

IN ENGLISH, PORTUGUESE, AND SPANISH WITH ENGLISH SUBTITLES

Co-presented with the Embassy of Brazil



Thursday April 18, 6:30 p.m., Landmark's E Street Cinema
Saturday April 20, 8:45 p.m., Goethe-Institut



CIRCLE AWARD

ZAYTOUN

Eran Riklis

UK/Israel, 2012, 107 minutes, color

Traversing minefields literal and political, *Zaytoun* is a hopeful kind of buddy road movie that recreates in tragically authentic detail the fraught world of Beirut in 1982, just before the war between Israel and Lebanon. Fahed (Abdallah El Akal), a 14-year-old Palestinian refugee, has witnessed his father's death from a bombing raid and when he's put in charge of guarding a captured Israeli fighter pilot (Stephen Dorff), he can't stop himself from shooting him. It's only a flesh wound, though, and soon Fahed decides that his enemy is the only one who can help him return to his homeland and honor his father's dream. After engineering an escape, the unlikely pair begin a tense and thrilling journey down the Mediterranean coast using every means available in order to get the pilot home to his wife and the refugee back to his family's farm.—*Dave Nuttycombe*

IN ENGLISH, ARABIC, AND HEBREW WITH ENGLISH SUBTITLES

Wednesday April 17, 6:30 p.m., Avalon Theatre
Thursday April 18, 8:45 p.m., Avalon Theatre



27th Annual Filmfest DC 21

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