

04/19
-
05/03
2012

program
guide

san
francisco
international
film
festival
presented
by
sf film
society



contents

san
francisco
international
film
festival

presented by
san
francisco
film
society





introductions

Mayor's Welcome	26
Board Chair's Welcome	26
Executive Director's Welcome	28

sponsors

27, 29, 31, 33, 196, 197

awards and tributes

Founder's Directing Award: Kenneth Branagh	36
Peter J. Owens Award	38
Kanbar Award: David Webb Peoples	40
Golden Gate Persistence of Vision Award: Barbara Kopple	42
Mel Novikoff Award: Pierre Rissient	44
New Directors Prize	46
Golden Gate Awards	48
FIPRESCI Prize	51

highlights

Cinema by the Bay	53
Spotlight	54

education programs

Schools at the Festival	56
College Days	56
Master Classes	57
Salons	57
Causes & Impacts	58

big nights

Opening Night: Farewell, My Queen	62
Film Society Awards Night	63
Centerpiece: Your Sister's Sister	64
Closing Night: Don't Stop Believin': Everyman's Journey	65

tribute screenings

Barbara Kopple: Harlan County, USA	68
Peter J. Owens Award	69
Kenneth Branagh: Dead Again	70
David Webb Peoples: Unforgiven	71
In Honor of Bingham Ray: The Third Man	72
Pierre Rissient: House by the River	73

live & onstage

David O'Reilly Says Something	76
The Love Song of R. Buckminster Fuller	77
Merrill Garbus (tUnE-yArDs) with Buster Keaton Shorts	78
Porchlight	79
State of Cinema Address: Jonathan Lethem	80

new directors

	83
--	----

world cinema

	115
--	-----

documentaries

	149
--	-----

shorts

	181
--	-----

the late show

	189
--	-----

kinoTek

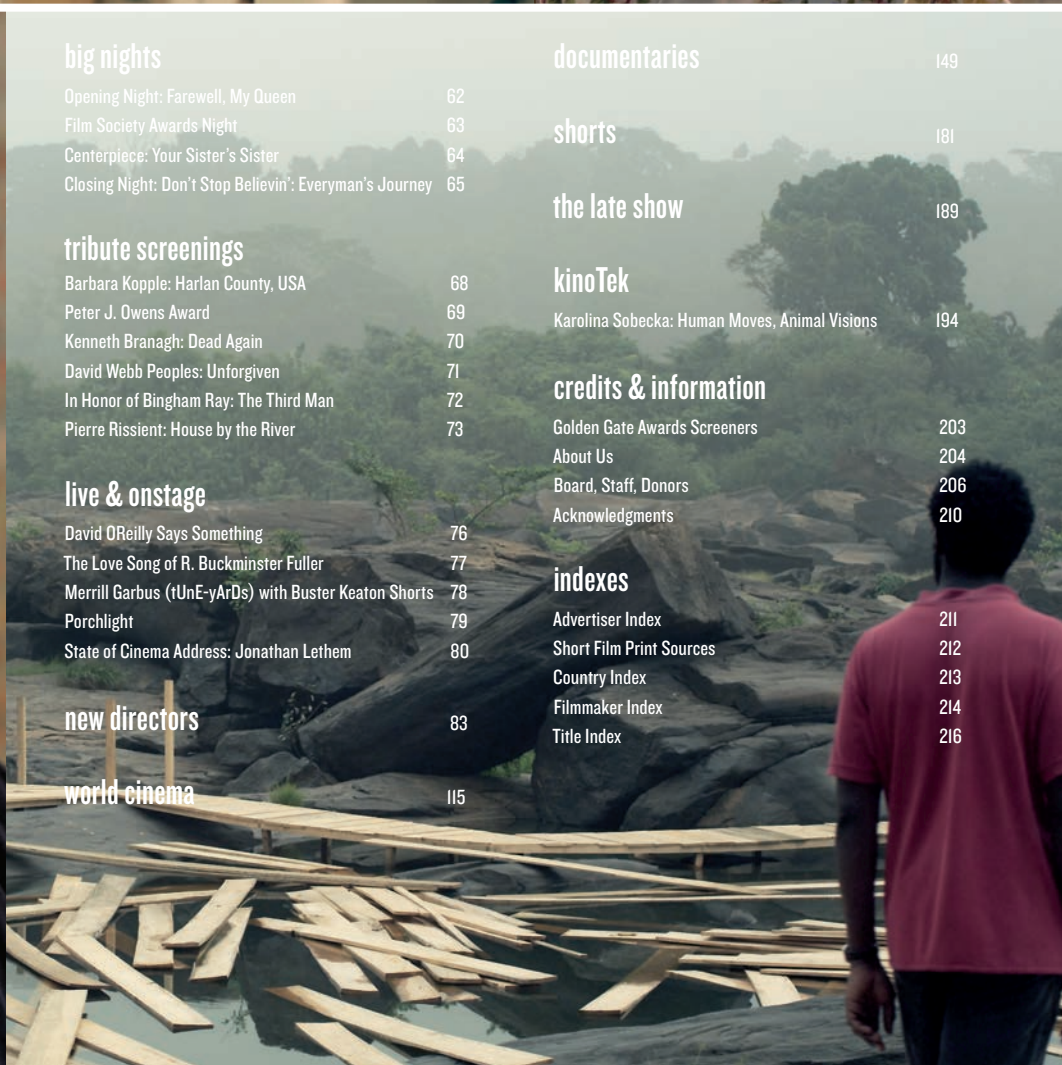
Karolina Sobocka: Human Moves, Animal Visions	194
---	-----

credits & information

Golden Gate Awards Screeners	203
About Us	204
Board, Staff, Donors	206
Acknowledgments	210

indexes

Advertiser Index	211
Short Film Print Sources	212
Country Index	213
Filmmaker Index	214
Title Index	216





Edwin M. Lee

On behalf of the City and County of San Francisco, it is with great pleasure that I welcome you to the 55th San Francisco International Film Festival. This remarkable event continues to shine its light on our beautiful city while simultaneously reaffirming our community's passion for the arts and engaging the beauty of cinema.

While the festival continues to serve as a "window to the world," its ties to our Bay Area film community have never been stronger. The Film Society has become an essential part of the city's artistic makeup for both film lovers and filmmakers alike. Their education program continues to contribute to the development of film students of all ages, while their filmmaker services program has supported hundreds of small productions throughout the city.

San Francisco has a reputation for welcoming and supporting artists, and I am pleased to say that this tradition continues today. The Film Society's continual collaboration with the Film Commission is an exceptional opportunity to renew our commitment to the community of filmmakers who call San Francisco home.

I salute the San Francisco Film Society for their unwavering commitment to both local and international filmmaking while simultaneously solidifying our city's position as a world-class venue for cultural arts and entertainment. I offer my sincere gratitude to the board, staff and volunteers and to all those who have played a key role in ensuring the Festival's success. Best wishes for what I know will be an amazing and inspiring 55th San Francisco International Film Festival.

With warmest regards,

Edwin M. Lee

Mayor, City and County of San Francisco



George Gund III

Welcome to the 55th San Francisco International Film Festival!

As the International opens, we thrill to the thought of the exceptional programs we will be sharing with you. We also reflect on a year of sadness and loss. The untimely passing of Bingham Ray and Graham Leggat, our two visionary and dynamic executive directors, has had a tremendous impact on our organization, its members and our extended film family. While this has been a challenging time, we greatly appreciate the kindness of all of our friends who have reached out to us in so many ways to offer their support. It is with enormous pride that I reflect on our rich history at this time, with the knowledge that the organization will continue on in a spirit that will honor the memory of its lost leaders.

In recent years the Film Society has grown exponentially, expanding its cultural offerings to Bay Area audiences through progressive year-round programs and events. This past fall the lauded Film Society Cinema, which has daily film programs, opened at the New People Building in Japantown. The intelligent programming of the Cinema encourages the progressive evolution of film culture by celebrating the transformative power of the moving image in all its forms.

I am particularly proud of our dynamic education programs that encourage students of all ages to better understand and explore the fascinating medium of film. Our Youth Education program introduces students to the art of filmmaking and celebrates both the differences and the shared values of the many cultural groups that make up the global community. The year-round program aims to develop media literacy, broaden insights into other cultures, enhance foreign language aptitude, develop critical thinking skills and inspire a lifelong appreciation of cinema.

Our Filmmaker 360 program provides unparalleled assistance and opportunities—including grants, prizes, development assistance, and residencies—for emerging and established filmmakers at all stages of their careers. The project development & fiscal sponsorship program is designed to help filmmakers step-by-step through the process of getting their film funded, made and seen.

Even as we expand these exciting year-round programs, the International remains the jewel in the Film Society's crown. As the oldest film festival in the Americas, the International is a cultural treasure for Bay Area audiences whose sophisticated tastes and warm embrace of diversity extend naturally to the silver screen.

I look forward to seeing you at the movies!

George Gund III

Chairman, Board of Directors, San Francisco Film Society

PREMIER SPONSORS



**WELLS
FARGO**

Closing Night Sponsor
Schools at the Festival Sponsor
Membership Program Sponsor



Opening Night Sponsor

PRESENTING SPONSORS



Official Vodka

esurance[®]
an Allstate[®] company

Online Screening Room Sponsor
Scoop du Jour Sponsor

TV5MONDE

BANK OF THE WEST
BNP PARIBAS GROUP



the
french
american
cultural
society

Contemporary French Cinema Sponsors

PARTNER SPONSORS

Preferred Card
VISA
Corporate Partner
Youth Education Sponsor

Hong Kong
Economic & Trade Office
San Francisco



Comcast
BUSINESS CLASS
Authorized Connector
Centerpiece Sponsor



melanie blum

executive director san francisco film society

I am honored to be serving as interim executive director while our board of directors conducts a search for the next visionary leader of this organization. Together we will continue to expand upon the Film Society's history of presenting the best cinema from around the world, and will grow the education and filmmaker programs it has undertaken in the last six years.

I have been a member of the SFFS board of directors for 15 years, serving as board president for six. In my tenure I have seen, firsthand, the skill and determination of the staff that collectively maintains one of San Francisco's premier cultural offerings.

As I sat in the audience at Sundance this year to see *Beasts of the Southern Wild*, a film our Filmmaker360 team helped guide and finance, I smiled as I heard the cheers and applause and saw the Film Society logo appear on the screen. In a post-screening Q&A, I was thrilled to hear the film's producers and actors extolling the contributions of Filmmaker360 to the success of the project. I knew we were on the right track with this program and would continue to help more filmmakers in the future. While *Beasts* took top honors at Sundance, winning the prestigious grand jury prize, it was just one of three films fiscally sponsored by the Film Society to premiere at Sundance this year, along with *Mosquito y Mari* and *A Fierce Green Fire*. I am extremely proud of our support in the success of all three remarkable films.

Seated in the executive director chair, I am reminded daily of the intelligence and influence of the two men who preceded me and the amazing legacy they have left, not only at the Film Society but in the world of cinema at large. I will do my best to follow their supreme example in this period of transition.

We were all saddened at the loss of Executive Director Graham Leggat, who died of cancer last August at 51, after serving for more than five years. Graham led the organization through a tremendous period of expansion. Adding to our history of producing one of the best-known film festivals in the world, Graham extended our reach into innovative educational programs for teachers and students, and established Filmmaker360 to foster creativity and further

the careers of independent filmmakers. Graham left a heartbroken community of colleagues, admirers and family behind, and the outpouring of affection at his memorial service last October remains a vivid memory.

When we began our search for Graham's replacement, I wondered who could possibly fill such big shoes. I never imagined we would be so fortunate to find as visionary and passionate a champion of independent film and filmmakers as Bingham Ray. Bingham hit the ground running. Not a shy or quiet personality, he took the reins of the organization and charged ahead. We were on a wild ride. He knew what he wanted to accomplish and nothing, we thought, could stop him.

It was at the outset of the Sundance Film Festival that I learned Bingham had been hospitalized with a stroke. When we received the news the following Monday that Bingham had died, we were quite simply shocked. As we reeled from the loss of yet another member of our Film Society family, we received an amazing outpouring of support from the Sundance organization and the film community worldwide.

The *New York Times*, in its obituary, noted that the Film Society "seemed like a perfect fit for a true believer like Mr. Ray, who retained his passion for cinema through his career highs and lows, holding on tight during the wild ride that took independent film into the multiplex." I can assure you that as we undertake the search for the next executive director, we do so with the same passion, commitment and care that brought us both Graham and Bingham.

Your continued support remains vital to us. Stay tuned. I promise you will like what you see!

Melanie Blum
Interim Executive Director

CHAMPION SPONSORS



CREATIVE SPONSORS



NOON
Agency Partner



PRESENTING MEDIA SPONSOR



MEDIA PARTNERS



PROMOTIONAL SPONSORS



SUPPORTING SPONSORS



TECHNICAL SPONSORS



FOUNDATIONS & GOVERNMENT AGENCIES



Kenneth Rainin
FOUNDATION

THE WILLIAM AND FLORA
HEWLETT
FOUNDATION



Academy of Motion Picture Arts and Sciences | Walter & Elise Haas Fund | The Hearst Foundation | Peter J. Owens Trust of The San Francisco Foundation | Union Bank Foundation | The Andy Warhol Foundation for the Visual Arts | Phyllis C. Wattis Foundation | Nellie Wong Magic of Movies Education Fund

CONSULATES & CULTURAL INSTITUTIONS

British Consulate-General San Francisco | Consulate General of France, San Francisco
Consulate General of the Federal Republic of Germany - San Francisco | The Consulate General of Israel to the Pacific Northwest
Consulate General of Italy, San Francisco | Consulate General of Mexico in San Francisco | Consulate General of Spain, San Francisco
Consulate General of Sweden, San Francisco | Consulate General of Switzerland in San Francisco | French American Cultural Society
Goethe-Institut San Francisco | Italian Cultural Institute

HOTEL SPONSORS



CLIFT





directing award



MUCH ADO ABOUT NOTHING



KENNETH BRANAGH

kenneth branagh

The Film Society honors an outstanding director with the Founder's Directing Award. This award is given each year to a master of world cinema, in memory of Irving M. Levin, the visionary founder of the San Francisco International Film Festival in 1957. The Founder's Directing Award is made possible by Fred M. Levin and Nancy Livingston.

FESTIVAL SCREENING

Dead Again

Of all the assignments I have undertaken, writing about Kenneth Branagh is by far the toughest. It all boils down to ego. The man is quite beyond beyond (a rare Shakespearean phrase that I hope assuages our honoree's suspicion of my being, well, a dope).

It's not the fact that he is famous, successful, handsome and talented and was deemed, at the painfully (for me to acknowledge) young age of 26, "the new Olivier." Well, okay, that's part of the reason. But who in this world can say that he or she was nominated for an Academy Award for Best Adapted Screenplay for **Hamlet**? (I mean, what did he change?). That, of course, was above and beyond performing the title role—all the while looking pretty dashing in dyed blonde hair—and directing it brilliantly, including eliciting a surprising array of performances from an eclectic cast, not least an exquisite, deeply felt performance from Charlton Heston (as the Player King). And now, some 15 years later, in addition to so much else, he's added this feather to his cap: the big budget action-adventure-fantasy **Thor**, which not only made a lot of money for its studio but is really, really fun to watch.

I mean, who has this breadth in him? And don't get me wrong. It's not the fact that he was nominated for an Academy Award that impresses me. (For the record, he's received five Oscar nods, eight BAFTA and over 70 international nominations and awards for his acting, writing and directing work.) It's that he is so

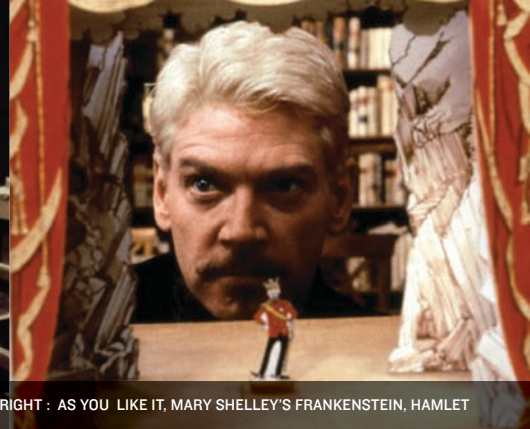
the glorious contradictions of kenneth branagh

— By Jonathan Moscone

successfully brazen in his ability to take ownership of the blessed Bard—including the most cherished work of the canon, **Hamlet**, which he made into one of the smartest and most rip-roaring Shakespearean movies ever, ranking with Orson Welles's **Chimes at Midnight** and Akira Kurosawa's **Ran**. Adaptations all, and all brave, epic, human and genuinely, cinematically entertaining.

Then you throw **Thor** into the mix, and you think, "How can that contradiction make sense?"

Well, that's what makes Kenneth Branagh someone to behold, admire, envy and honor. He gets the contradictions that make a work of art—"high" or "low," onstage or on screen—undeniably great. That's why we still do Shakespeare. To the playwright, humanity was defined entirely by the contradictions of good and evil, funny and sad,



LEFT TO RIGHT : AS YOU LIKE IT, MARY SHELLEY'S FRANKENSTEIN, HAMLET

celebratory and tragic, nuanced and broad. The truth in Shakespeare is not grey—it's magnificently multicolored. He wrote the human at its fullest.

And Kenneth Branagh makes movies like that. His cinematic responses to Shakespeare combine all of the contradictions, including the one I love the most: They are highly theatrical and authentically cinematic. Aspects of his **Henry V** owe as much to Welles's **Chimes at Midnight** as to the quartos and folios of Shakespeare's original text.

Branagh's **Henry V** also distinguished its entirely brave and modern self by bucking the tradition of seeing the most famous of the Bard's history plays through the lens of "the valor of war." Sir Laurence Olivier made a magnificent rallying-cry screen version for an England fighting World War II. But Mr. Branagh's **Henry V** is, as my friend Michael Paller wrote, "dark and decidedly unglamorous." His Henry takes the nobility of Olivier's portrayal and adds a pensiveness and ruthlessness that results in a fully contradictory (and therefore fully dimensional) portrayal of a man who sees the world not through a valorous lens but through one that is forever muddied by, among other events, the Vietnam War, the advent of nuclear power and the Falklands. Shakespeare, Branagh posits with bravado bordering on hubris, is ours to grapple with. He belongs nowhere but on the cinematic and theatrical stage. Branagh not only takes Shakespeare off the shelf, he knocks it off, while pushing the shelf over. And the result is decidedly clear and worthy of celebration: Shakespeare is proven to be, as he always will be, our contemporary.

I have yet to see him on the stage. But the man makes the camera frame vibrate when he acts. I can't imagine the stage doesn't do the same. I admit being awed by Kenneth Branagh. In fact, I'm a gushing fan, which is why I am at heart, a popcorn-addicted cinephile. Cinephiles are the masters of the gush. But more to the point, as a maker of theater, especially that which takes brazen aim at the historical hold on Shakespeare and the classics to bring them to life right here right now, I am inspired by him.

A few more gushes. There is nothing like a fierce Irish intellectual who knows how to use words. That's why I love the plays of George Bernard Shaw. Well, much to my surprise, Kenneth Branagh is also of Irish descent and has said that he owes his love of language to being Irish. He is also supposed to have said that he learned a British dialect to avoid bullying at a young age. That's a new kind of deterrent to bullying: pretending to a Brit. And Kenneth Branagh has grown up to be one of the great, and one of the most authentic, pretenders of our time.

Jonathan Moscone is in his 12th season as artistic director of California Shakespeare Theater. His directing credits include **Ghost Light** for Oregon Shakespeare Festival and Berkeley Repertory Theatre, and Bruce Norris's **Clybourne Park** for American Conservatory Theater. He is the first recipient of the Zelda Fichandler Award for "transforming the American theatre through his unique and creative work."

previous recipients

2011 Oliver Stone
 2010 Walter Salles
 2009 Francis Ford Coppola
 2008 Mike Leigh
 2007 Spike Lee
 2006 Werner Herzog
 2005 Taylor Hackford
 2004 Milos Forman
 2003 Robert Altman

selected filmography

1989 Henry V
 1991 Dead Again
 1992 Peter's Friends
 1993 Much Ado About Nothing
 1994 Mary Shelley's Frankenstein
 1995 A Midwinter's Tale
 1996 Hamlet
 2000 Love's Labour's Lost
 2006 As You Like It
 2006 The Magic Flute
 2007 Sleuth
 2011 Thor

previously known as akira kurosawa award

2002 Warren Beatty
 2001 Clint Eastwood
 2000 Abbas Kiarostami
 1999 Arturo Ripstein
 1998 Im Kwon-taek
 1997 Francesco Rosi
 1996 Arthur Penn
 1995 Stanley Donen
 1994 Manoel de Oliveira
 1993 Ousmane Sembène
 1992 Satyajit Ray
 1991 Marcel Carné
 1990 Jirí Menzel
 1989 Joseph L. Mankiewicz
 1988 Robert Bresson
 1987 Michael Powell
 1986 Akira Kurosawa



peter j. owens award

LEFT TO RIGHT: MARIA BELLO, SEAN PENN, ANGELICA HUSTON, NICOLAS CAGE

Named for the longtime San Francisco benefactor of arts and charitable organizations, Peter J. Owens (1936-1991), this award honors an actor whose work exemplifies brilliance, independence and integrity. The evening will include a clip reel of career highlights and onstage interview with the artist.

The Peter J. Owens Award is made possible by a grant from the Peter J. Owens Trust at The San Francisco Foundation. Gary Shapiro and Scott Owens, trustees.

FILM SCREENING

The evening also includes a special screening of a representative film from the career of the honoree.

See page 69 for more details about this very special event.

Check festival.sffs.org for updates.

previous recipients

2011	Terence Stamp
2010	Robert Duvall
2009	Robert Redford
2008	Maria Bello
2007	Robin Williams
2006	Ed Harris
2005	Joan Allen
2004	Chris Cooper
2003	Dustin Hoffman
2002	Kevin Spacey
2001	Stockard Channing
2000	Winona Ryder
1999	Sean Penn
1998	Nicolas Cage
1997	Annette Bening
1996	Harvey Keitel

previously known as piper-heidsieck award

1995	Tim Roth
1994	Gérard Depardieu
1993	Danny Glover
1992	Geena Davis
1991	Anjelica Huston

"We may think that he's gone, but he remains on our screens and is no more gone than Marlon Brando or Akira Kurosawa and others who have left great work behind them."
—Peter Coyote

Graham Leggat

March 12, 1960 – August 25, 2011

Executive Director
San Francisco Film Society
October 2005 – May 2011



Photo: Drew Altizer

*"No man is a failure who has friends.
Thanks for the wings."*
—George Bailey, *It's a Wonderful Life*

Bingham Peay

October 1, 1954 – January 23, 2012

Executive Director
San Francisco Film Society
November 2011 – January 2012



Photo: Michael Rauner



kanbar award



BLADE RUNNER, LADYHAWKE



DAVID WEBB PEOPLES

david webb peoples

The Kanbar Award for excellence in screenwriting acknowledges the crucial role that strong screenwriting plays in the creation of great films. The award is made possible through the generosity of Film Society board member Maurice Kanbar.

FESTIVAL SCREENING

Unforgiven

In the fall of 1992, David Webb Peoples pulled off a rare feat for a screenwriter when three of his films played theaters at the same time. **Unforgiven**, the Clint Eastwood Western that would go on to win the Academy Award for Best Picture and garner Peoples a Best Original Screenplay Oscar nomination, was the first out of the gate in August. Then in September, Warner Bros. released a new director's cut of Ridley Scott's 1982 sci-fi masterwork, **Blade Runner**, the picture that earned Peoples his first narrative screenplay credit. Stephen Frears' comedy-drama **Hero** completed the hat trick in October.

Other screenwriters might have hired a press agent to crow about that autumnal triumph, but in rare interviews to promote **Hero**, Peoples was modest. He was quick to credit his collaborators and was flummoxed that anyone would want to talk to the writer.

"I honestly don't think there's anything interesting for me to say about myself. It's in the work," he told the **New York Times'** Bernard Weinraub.

In fact, what ties those three disparate films together, despite their wildly diverging genres and styles, is the writer's distinctive voice.

"Moral ambiguity is David's territory," **Hero** producer Laura Ziskin told Weinraub. "Aside from that, he writes very complex characters and great dialogue."

"it's all in the screenplay"

— By Pam Grady

Peoples grew up in Middletown, Connecticut, spending his high school years in the Philippines before coming to UC Berkeley where he majored in English. After his graduation in 1962, he stayed on, making his home in the East Bay with his wife and sometime writing partner, Janet.

In 1969, he made **How We Stopped the War**, a short documenting Berkeley band Country Joe and the Fish's trip to an anti-Vietnam War protest. He turned to editing in the 1970s, working on projects as diverse as the erotic drama **The Joy of Letting Go** (1976) and John Korty's Oscar-winning 1977 documentary, **Who Are the DeBolts? (And Where Did They Get 19 Kids?)**. In 1981, he split an American Cinema Editors Eddie Award with Ralph Wikke for work on **The Day After Trinity**, Jon Else's Academy Award-nominated film about the making of the atomic bomb.



SOLDIERS, 12 MONKEYS

For the same film, he shared with Janet his first screenwriting credit.

Peoples continued writing screenplays, even as he built a career as an editor. One of them, a punk rock comedy called “My Dog’s on Fire,” came to the attention of Tony Scott, who passed it along to his brother Ridley. On the strength of that script, Ridley Scott hired Peoples to work on **Blade Runner**.

The screen adaptation of Philip K. Dick’s novel **Do Androids Dream of Electric Sheep?** was not a huge hit upon its initial 1982 release, but it convinced Peoples—who shared script credit with Hampton Fancher—to put down his splicer.

He was one of four writers on Richard Donner’s 1985 medieval romantic fantasy, **Ladyhawke**. In 1989, he wrote the sci-fi horror thriller **Leviathan** with Jeb Stuart, and that same year he wrote and directed **The Blood of Heroes**, a post-apocalyptic sci-fi action thriller.

Then came **Unforgiven**. Peoples wrote the screenplay in 1976, taking inspiration for his revisionist Western from an unlikely source, Martin Scorsese’s **Taxi Driver** and its vigilante antihero Travis Bickle.

“There’s a powerful moment when Travis is alone in his room and says something like, ‘I just want to be like other people.’ That’s a lot where the Clint Eastwood character came from,” Peoples revealed to Weinraub.

Francis Ford Coppola first optioned the screenplay, originally titled “The Cut-Whore Killings,” in 1984, but let the option lapse when he couldn’t secure financing. Eastwood optioned it

in 1985, but then held back on making the movie for nearly a decade.

“It was kind of like a little plum I was savoring. It’s like you have something good on your plate, and you’re saying, ‘I’ll eat this last,’” said Eastwood, according to biographer Richard Schickel.

After that triumphant 1992, Peoples has only added two more credits to his resume. The last was for Paul W.S. Anderson’s 1998 sci-fi action drama, **Soldier**, but for his penultimate film to date, Peoples once more emerged with a classic. Inspired by Chris Marker’s 1962 short, **La Jetée**, he and wife Janet penned **12 Monkeys**, a dark sci-fi thriller that Roger Ebert described as “a view of the future as a grunge pit.” Terry Gilliam took the helm—one of the rare instances in which the director did not generate his own story.

In a TV appearance on FilmFour’s **Time Travel**, Gilliam described the script as “complex and intelligent,” adding, “I also found it very funny. They were kinda saying everything I wanted to say about the madness in our world in a very funny way.”

“An interview implies that the subject is interesting. I’m not,” Peoples told the **Los Angeles Times** in 1992. It is an assessment with which Scott, Eastwood, Gilliam and a legion of filmgoers would have to disagree. Nevertheless, he’s right when he says in the same interview, “It’s all in the screenplay.”

Pam Grady is a San Francisco-based critic and journalist who contributes to **Boxoffice**, the **San Francisco Chronicle**, **FilmStew** and other publications.

previous recipients

2011	Frank Pierson
2010	James Schamus
2009	James Toback
2008	Robert Towne
2007	Peter Morgan
2006	Jean-Claude Carrière
2005	Paul Haggis

selected filmography

1998	Soldier
1995	12 Monkeys
1992	Hero
1992	Unforgiven
1985	Ladyhawke
1989	Leviathan
1989	The Blood of Heroes
1982	Blade Runner
1969	How We Stopped the War
1977	Who Are the DeBolts? (And Where Did They Get 19 Kids?)



golden gate persistence of vision award

barbara kopple

Established in 1997, the Persistence of Vision Award each year honors the achievement of a filmmaker whose main body of work is outside the realm of typical narrative feature filmmaking, crafting documentaries, short films, television, animated, experimental or multiplatform work.

FESTIVAL SCREENING

Harlan County, USA

Few Academy Award winners earn their trophies the way Barbara Kopple did in her very first outing as a documentary feature director: recording murder, mayhem, disease—and facing down armed police—while shooting the story of striking coal miners in Kentucky. On her first day alone, reported Sara Maria Vizcarrondo for **Documentary** magazine, Kopple rose at 3:30 am, minutes later had her car overturned on her way up a mountain and still managed to pull herself and her crew out to make a 4:00 am picket line. She won allies that morning among the workers, who would bring the filmmakers deep inside their strike planning and personal lives. Later, Kopple won more allies the world over when her colleagues handed her the Oscar for Best Documentary Feature.

If conflict is central to storytelling, Kopple, for one, has never shied away from it. What's more impressive, however, is how she hasn't overly relied on conflict to tell her stories. Subtle editing and an observational, cinéma vérité approach give her films nuance and shading, incremental character development and the kind of humanity (and at times humor) that make them revelatory.

That iconic debut film, **Harlan County, USA** (1976), not only stands the test of time with its rich visuals and dramatic story line, its politics were prescient: The roles women played in union organizing echoed larger liberation and identity struggles then unfolding; and Kopple's exposure of indefensible working conditions

in the ring

— By Susan Gerhard

foreshadowed the horrific mine disasters that followed. The film's multifaceted concentration is characteristic of Kopple's work from then on. As a filmmaker for whom "persistence" is an understatement, she would tackle ugly union realities facing exploited meatpackers in the Midwest (**American Dream**, for which she would win her second Oscar in 1991), sexual violence allegations against America's most mercurial boxer (**Fallen Champ: The Untold Story of Mike Tyson**, 1993), the struggles of women journalists in combat zones (**Bearing Witness**, 2005) and the rights and wrongs of bearing arms (**Gun Fight**, 2011).

Kopple's subtle character studies deserve particular attention. Who knew anyone could rescue Woody Allen from his own undoing? Not that Barbara Kopple saw **Wild Man Blues** (1997) as such an



LEFT TO RIGHT: AMERICAN DREAM, BEARING WITNESS, BARBARA KOPPLE, SHUT UP AND SING, WILD MAN BLUES

attempt. But the fact that Kopple could offer insight, a few laughs and little voyeurism in a documentary following Allen on a European tour with a New Orleans-style jazz band—only a few years into his media storm-generating relationship with Soon-Yi Previn, adopted daughter of his former romantic partner, Mia Farrow—was astonishing. In a mundane yet striking scene in a hotel room between Allen and Previn, comfortably intimate in the way of an old married couple, Kopple calls up memories from Allen's mother that quietly seem to explain, well, everything.

Likewise, when Kopple goes backstage with embattled country-western stars the Dixie Chicks, one might have anticipated little more than a rehash of the publicity war dance sparked by Natalie Maines' comment while on tour in England, in which she pointedly parted ways with fellow Texan George W. Bush over his decision to take the nation to war with Iraq. But what Kopple comes up with in **Shut Up and Sing** (2006, codirected by Cecilia Peck) is much more revealing and stirring: a coming-of-age story for three talented musicians who literally face the music as they manage fans, families and geopolitics, resolving to evolve or perish.

A simple search on any of Kopple's film titles, including **The House of Steinbrenner** (2010), an ESPN "30 for 30" production, brings up active commentary debate. It's a great sign of life for the documentary genre, and in Kopple it traces back to her early training with the Maysles Brothers, for whom she worked as an intern, getting her first job as an editor. Early on, Kopple joined up with

documentary provocateurs in the Winter Film Collective to present the path-breaking **Winter Soldier** (1971), which related the untold stories of Vietnam veterans to a staggered public.

Steadfast ever since in her dedication to craft and raising social consciousness, Kopple has stretched into fiction filmmaking (**Havoc**, 2005, about upper-class Los Angeles teens), helmed episodes of popular TV series (**Oz** and **Homicide**) and developed an endless list of thoughtful work for difficult times, including **Friends for Life: Living with AIDS** and **Defending Our Daughters: The Rights of Women in the World** (both 1998).

Kopple's awards and appreciations have, indeed, stacked up—two Oscars, a Peabody, a DGA Award and festival tributes as well as a place in the National Film Registry, numerous archives, critics' lists and the hearts of a large and growing audience.

The title of her most recent documentary, **Force of Nature** (2011), refers to the life and work of philanthropist and journalist Ellen Ratner, whom Kopple follows on missions from D.C. to Mississippi to Sudan. But that title just as easily applies to Kopple herself, who works on, with rare persistence, still whipping up storms.

Susan Gerhard edits Fandor's **Keyframe**, a film journal. A Sundance Arts Writing Fellow (2002-4), she has published journalism and criticism in a variety of national and international publications, edited the San Francisco Film Society's **SF360.org** for six years and was the Senior Editor, Arts, for the **San Francisco Bay Guardian**.

previous recipients

2011	Matthew Barney
2010	Don Hertzfeldt
2009	Lourdes Portillo
2008	Errol Morris
2007	Heddy Honigmann
2006	Guy Maddin
2005	Adam Curtis
2004	Jon Else
2003	Pat O'Neill
2002	Fernando Birri
2001	Kenneth Anger
2000	Faith Hubley
1999	Johan van der Keuken
1998	Robert Frank
1997	Jan Svankmajer

selected filmography

2011	A Force of Nature
2011	Gun Fight
2010	The House of Steinbrenner
2009	Woodstock: Now and Then
2008	The D.C. Sniper's Wife: A Barbara Kopple Film
2007	Addiction
2006	Shut Up & Sing
2005	Bearing Witness
2002	Confident for Life: Kids & Body Image
1998	Friends for Life: Living with AIDS
1998	Defending Our Daughters: The Rights of Women in the World
1997	Wild Man Blues
1993	Fallen Champ: The Untold Story of Mike Tyson
1992	Beyond 'JFK': The Question of Conspiracy
1990	American Dream
1976	Harlan County, USA



mel novikoff award

BREATHLESS



PIERRE RISSIENT

pierre rissient

Named in honor of legendary San Francisco film exhibitor Mel Novikoff (1922–1987), this award is given annually to an individual or institution whose work has enhanced the filmgoing public's knowledge and appreciation of world cinema.

FESTIVAL SCREENING

House by the River

In its 24-year history, this award has been presented to exhibitors, distributors, programmers, historians and critics: Pierre Rissient has been all of those and then some. For half a century, he has been a tireless forager of unduly forgotten filmmakers from cinema's past, an enthusiastic champion of vital new voices, a trusted advisor in the editing room, a valued consultant to festivals and the author of this immortal maxim: "It is not enough to love a film. One must love it for the right reasons!" The only job description that comes close to encompassing these various endeavors is Man of Cinema, the title Todd McCarthy chose for his 2007 documentary about Rissient (for screening info, see page 172). This loving tribute is born from McCarthy's conviction that his subject was "the least known, enormously influential person in international cinema."

Indeed, for most of his career, Rissient has remained the proverbial man behind the curtain, preferring the shadows to the spotlight, rarely taking formal credit for his work and leaving few traces in the official record. Even seasoned cinephiles may find themselves hard-pressed to ID him, save for some familiarity with the Cinéma Mac-Mahon, a still-functioning movie house located in the shadow of the Arc de Triomphe, whose unassuming façade belies its history as a sacred site of celluloid worship. It was there, in the early '50s, that Rissient and his band of film-crazed friends (including future auteur Bertrand Tavernier) convinced the theater owner to let them commandeer the programming, ushering in a tidal wave of American movies—especially film noirs and other genre fare—directed by the likes of Fritz Lang, Joseph Losey, Otto Preminger and Raoul Walsh.

pierre rissient: out of the shadows

— By Scott Foundas

It was, in the words of the critics J. Hoberman and Jonathan Rosenbaum (writing in their anthology **Midnight Movies**), "a temple which, unlike the Hollywood film cathedrals of the 1920s, would show movies for movies' sake," and a not insignificant influence on the young Turks of **Cahiers du Cinéma**: Claude Chabrol, Jean-Luc Godard and François Truffaut. Like them, Rissient too aspired to make his own films and soon landed work as an assistant director on Chabrol's **Les Cousins** and Godard's **Breathless**. Around the same time, he directed several short films including one, **Les Genoux d'Ariane** (1960), which I recently saw with my own eyes in a small screening room of the Sorbonne, where the film was rediscovered in an archive. The story of a young woman being courted by a man she meets in a bookstore, it is a poetic work of great promise, close in tone to Eric



LEFT TO RIGHT: THE PIANO, CINQ ET LA PEAU

Rohmer's "six moral tales" (which it predates). But it would be nearly two decades before Rissient got around to directing a feature, **One Night Stand** (SFIFF 1976)—which is said to have created quite a stir during its premiere at this very Festival—and there has been only one more feature, **Cinq et la peau** (1982), since then. When I once asked him what got in the way of his directing career, he answered, simply, "Life."

By that, I suspect he meant his irrepressible desire to support the films and filmmakers he believes in. Throughout the '60s, in partnership with Tavernier, he served as a publicist on the French releases of seminal films by Sam Fuller, Jacques Tourneur, Abraham Polonsky and John Ford. But arguably Rissient's most significant contribution to modern film culture stems from his long association with Cannes, where for decades—in various capacities both official and clandestine, and despite his well-known lack of formal wear—he has helped to push important work onto the global stage.

As a Cannes "scout" specializing in North America and Asia, he was instrumental in championing the careers of King Hu, Hou Hsiao-Hsien, Im Kwon-Taek, Abbas Kiarostami, Sydney Pollack, Jerry Schatzberg and Quentin Tarantino, and other lesser-known but equally gifted directors whose work still awaits wider recognition. After one trip to Australia in the '80s, Rissient reported back with his discovery of three short films by a prodigiously talented young director. Her name: Jane Campion.

There are dozens, if not a hundred more stories like that, and Rissient loves to tell them, for in addition to everything else mentioned here, he is a consummate raconteur, happy to regale you with first-hand accounts of unloading a drunken John Ford from a transcontinental flight at Orly, convincing the Marcos regime (with a little help from Sean Connery) to allow a film by the controversial Filipino director Lino Brocka to be shown in Cannes and accompanying an elderly, sight-impaired Fritz Lang to a screening of the X-rated cause célèbre **Deep Throat**. And when Rissient holds forth, it is as if the people he is talking about are still very much with us, as though Ford or Lang might show up for dinner that very evening.

Making movies, or merely programming or writing about them, can often be a battle. Pierre is someone we should feel lucky to have alongside us in the trenches. He is living proof that not all cinema careers can be measured by the length of an IMDB entry. Simply put, the movies—and the lives of so many of us who devote ourselves to them—are immensely richer for him.

Scott Foundas is Associate Program Director for the Film Society of Lincoln Center, where he is also a contributing editor to **Film Comment** magazine and a member of the New York Film Festival selection committee. From 2003–2009, he was film editor and chief film critic for **L.A. Weekly**.

previous recipients

- 2011 Serge Bromberg
- 2010 Roger Ebert
- 2009 Bruce Goldstein
- 2008 J. Hoberman
- 2007 Kevin Brownlow
- 2005 Anita Monga
- 2004 Paolo Cherchi Usai
- 2003 Manny Farber
- 2002 David Francis
- 2001 Cahiers du Cinéma, San Francisco Cinematheque
- 2000 Donald Krim, David Shepard
- 1999 Enno Patalas
- 1998 Adrienne Mancina
- 1997 Judy Stone, Film Arts Foundation
- 1996 David Robinson
- 1995 Institut Lumière
- 1994 Naum Kleiman
- 1993 Andrew Sarris
- 1992 Jonas Mekas
- 1991 Pauline Kael
- 1990 Donald Richie
- 1989 USSR Filmmakers Association
- 1988 Daniel Talbot

mel novikoff award committee 2012

- Francis J. Rigney (chairman)
- Rachel Rosen (ex officio)
- Helena R. Foster
- George Gund III
- Maurice Kanbar
- Philip Kaufman
- Tom Luddy
- Gary Meyer
- Anita Monga
- Janis Plotkin
- Rachel Rosen (ex officio)
- Peter Scarlet



new directors prize



POLICEMAN



17 GIRLS

The New Directors Prize is awarded to the director of a debut narrative feature that is an Official Selection of the San Francisco International Film Festival. It is accompanied by a \$15,000 cash award. Films selected to compete for the New Directors Prize are first narrative features that exhibit a unique artistic sensibility or vision. An independent jury of film professionals from various fields screens the international selections during the Festival. The New Directors Prize will be announced at the Golden Gate Awards on Wednesday, May 2.

2012 new directors prize official selections

Back to Stay

Milagros Mumenthaler, Argentina/
Switzerland/Netherlands

Choked

Kim Joong-hyun, South Korea

Found Memories

Júlia Murat, Brazil/Argentina/France

Land of Oblivion

Michale Boganim, France/Germany/
Poland/Ukraine

The Last Winter

John Shank, Belgium/France/
Switzerland

Mosquita y Mari (Bay Area)

Aurora Guerrero, USA

Neighboring Sounds

Kleber Mendonça Filho, Brazil

OK, Enough, Goodbye.

Rania Attieh, Daniel Garcia, Lebanon/
United Arab Emirates

Policeman

Nadav Lapid, Israel

17 Girls

Delphine Coulin, Muriel Coulin, France

Valley of Saints

Musa Syeed, India/USA

past winners of the new directors prize

The Journals of Musan Park Jung-bum South Korea	2011	Taking Father Home Ying Liang China	2006	The Business of Strangers Patrick Stettner USA	2001
Alamar Pedro González-Rubio Mexico	2010	Me and You and Everyone We Know Miranda July USA	2005	Eeny Meeny Alice Nellis Czech Republic	2000
Snow Aida Begic Bosnia and Herzegovina	2009	Squint Your Eyes Andrzej Jakimowski Poland	2004	Xiao Wu Jia Zhangke China	1999
Vasermil Mushon Salmons Israel	2008	The Man of the Year José Henrique Fonseca Brazil	2003	Somersault in a Coffin Dervis Zaim Turkey	1998
The Violin Francisco Vargas Mexico	2007	The Wild Bees Bhodan Sláma Brazil	2002	Honey and Ashes Andrzej Jakimowski Poland	1997

jury



FELIPE BRAGANÇA

Thirty-one-year-old Felipe Bragança directed three short films from 2003 to 2006. In 2005, he worked as assistant director and screenwriter of **Suely in the Sky** and began a partnership with director Karim Ainouz. Between 2008 and 2011, in partnership with Marina Meliande, he directed the independent feature trilogy **Hearts on Fire**, including a collaborative experimental work with the participation of 14 Brazilian filmmakers. He is currently developing the screenplay of Ainouz's new effort, **Sunlit Berlin**, and also three feature projects as a director.



KARYN KUSAMA

Karyn Kusama wrote and directed her first feature, **Girlfight**, in 1999. The film won multiple awards, including the Director's Prize at Sundance Film Festival and the Prix de la Jeunesse at the Cannes Film Festival, and was released theatrically by Sony Screen Gems in 2000. Kusama directed the science fiction love story **Aeon Flux** (2005), starring Charlize Theron, Marton Csokas and Frances McDormand. Her third feature was the comedy-horror **Jennifer's Body** (2009). She lives in Los Angeles with her husband, screenwriter Phil Hay, and their son Michio.



golden gate awards

GOLDEN SLUMBERS

NOTHING

The Golden Gate Awards were established to augment the San Francisco International Film Festival's tradition of recognizing and promoting excellence in independent and world cinema. For more than five decades, the competition has introduced Bay Area audiences to illustrious filmmakers who have transformed the medium with their award-winning documentary and narrative features and animated, narrative, documentary, experimental, youth-produced and family short films.

The Golden Gate Awards are one of many ways in which the San Francisco Film Society fulfills an essential Festival function: to increase attention and resources given to independent filmmakers, and to support the development of international cinema. This year, there will be \$70,000 awarded in cash prizes, with \$50,000 for feature-length documentary and narrative works and \$18,500 earmarked specifically for Bay Area filmmakers.

Selected from a wide array of entries, these films truly represent the best of the international filmmaking community. Some past recipients of the Golden Gate Award for feature film include Lixin Fan (**Last Train Home**), Pedro González-Rubio (**Alamar**) and Anders Østergaard (**Burma VJ**), while local luminaries such as Marlon Riggs, Sam Green, Katie Galloway and Kelly Duane de la Vega have been awarded for their cinematic achievements.

The prestige of the Golden Gate Awards is distinguished in large part due to the participation and expertise of the members of our vital and dedicated Bay Area film and video community. Each year, filmmakers, journalists, exhibitors, curators and academics devote hours of their valuable time to screen hundreds of entries. These individuals evaluate each submission, recommending films for Golden Gate Award competition. International juries view these works at the Festival and bestow Golden Gate Awards on narrative and documentary features and short films.

Since 1957, the Golden Gate Awards have recognized and honored filmmakers of the highest caliber, and we are especially proud of this year's world-class films in competition.

2012 golden gate awards official selections

DOCUMENTARY FEATURE

Golden Slumbers

Davy Chou, Cambodia/France

In My Mother's Arms

Atia Jabarah al-Daradji, Mohamed Jabarah al-Daradji, Iraq/Netherlands/England/United Arab Emirates

Informant (Bay Area)

Jamie Meltzer, USA

It's the Earth Not the Moon

Gonçalo Tocha, Portugal

The Law in These Parts

Ra'anana Alexandrowicz, Israel/USA/Germany

Meanwhile in Mamelodi

Benjamin Kahlmeyer, Germany/South Africa

Off Label

Michael Palmieri, Donal Mosher
USA



LEFT TO RIGHT: MEANWHILE IN MAMELODI, PLUME

Patience (After Sebald)

Grant Gee, England

The Source

Maria Demopoulos, Jodi Wille, USA

Step Up to the Plate

Paul Lacoste, France

The Waiting Room (Bay Area)

Peter Nicks, USA

Winter Nomads

Manuel von Stürler,
Switzerland/France/Germany

DOCUMENTARY SHORT

Aquadettes (Bay Area)

Zackary Canepari, Drea Cooper, USA

I'm Never Afraid!

Willem Baptist, Netherlands

The Love Competition (Bay Area)

Brent Hoff, USA

Meaning of Robots

Matt Lenski, USA

Postcard from Somova, Romania

Andrea Horvath, Austria

Workers Leaving the Googleplex (Bay Area)

Andrew Wilson, USA

NARRATIVE SHORT

Aaron Burr, Part 2

Dana O'Keefe, USA

Another Bullet Dodged

Landon Zakheim, USA

Bear

Nash Edgerton, Australia

Brothers

Larry Cohen, USA

Hellion

Kat Candler, USA

Möbius

Aya Tanimura, USA

Nothing (Bay Area)

Tracey Snelling, USA

Random Strangers

Alexis Dos Santos,
England/Netherlands

Surveillant

Yan Giroux, Canada

Us. A Family Album

Natalia Babinski, USA

ANIMATED SHORTS

And/Or

Emily Hubley, USA

Belly

Julia Pott, England

Dust and Glitter

Michaela Copikova, Slovakia

Lack of Evidence

Hayoun Kwon, France

La Luna (Bay Area)

Enrico Casarosa, USA

Oedipus

Paul Driessen, Canada

Plume

Barry Purves, France

The Shrine/An Argument

Sean Pecknold, USA

Solipsist

Andrew Huang, USA

NEW VISIONS

Devil's Gate

Laura Kraning, USA

Fin de Siècle (Bay Area)

Kathleen Quillian, USA

Inquire Within (Bay Area)

Jay Rosenblatt, USA

STIHL

James Benning, James Raymond, USA

20Hz

Ruth Jarman, Joseph Gerhardt,
England

FAMILY FILMS

The Boy in the Bubble

Kealan O'Rourke, Ireland

The Girl and the Fox

Tyler Kupferer, USA

Panyee FC

Matt Devine, Thailand

The Storyteller

Nandita Jain, England

The Vacuum Kid

Katie Mahalic, USA

YOUTH WORKS

Assumption

Alfie Barker, England

Even Handed

Samantha Highsmith, Gabriella
Huggins, USA

Life as a Collage

Forrest Penrod, USA

Metro

Eric Brownrout, Nick Escobar, USA

Onion Skin

Joseph Procopio, Canada



golden gate awards

juries

gga features



LAURA GABBERT

Laura Gabbert's acclaimed documentaries, including **Sunset Story** (2003) and **No Impact Man** (2009), deploy humor and drama to tackle social issues like aging, the environment and AIDS. Gabbert is currently directing a documentary about Pulitzer Prize-winning food critic Jonathan Gold. She lives in Los Angeles.



DENNIS LIM

Dennis Lim is a critic and programmer in New York, a regular contributor to the **New York Times** and the **Los Angeles Times** and editorial director at the Museum of the Moving Image. His work has appeared in **Artforum**, **Slate**, **Cinema Scope** and the **Village Voice**.



JOHN MARINGOUIN

John Maringouin is a San Francisco-based artist and filmmaker making tactile, situational films that focus on relationships between the visceral and the ephemeral. His films have screened at festivals worldwide. In 2008, his documentary **Running Stumbled** was nominated for an Independent Spirit Award. In 2009, his **Big River Man** received the World Cinema Cinematography Award.

gga shorts



VICCI HO

Formerly assistant director for the San Francisco International Asian American Film Festival, Vicci Ho is an Asian Film consultant for various film festivals, including the Seattle International Film Festival and Zurich Film Festival. Based in Hong Kong, she is often spotted at ramen joints and karaoke bars near the film festivals she attends.



JON KORN

Jon Korn, born and raised in Concord, Massachusetts, is currently a shorts programmer for the Sundance Film Festival and Outfest, and a partner in Cinemad Presents, a distributor of new and unusual films. Previously, Korn worked as an associate programmer at AFI FEST and as associate creative producer for CineVegas.



JAN KRAWITZ

Jan Krawitz has independently produced documentary films for 35 years, exhibiting work at festivals worldwide. Her most recent film, **Big Enough**, was broadcast in two consecutive seasons on the PBS series **POV** and in 18 countries. Earlier films, including **Mirror Mirror**, were broadcast on PBS and the Discovery Channel. She is a professor at Stanford University, where she directs the MFA program in Documentary Film and Video.

the purpose of fipresci is to support cinema as art

— By Klaus Eder



THE SALESMAN



SÉBASTIEN PILOTE

Festivals offer an exciting opportunity to become acquainted with world cinema. As film critics, it is our interest and often our pleasure to support national cinema in all its forms and diversity, considering it an important part of national culture and identity. We do this by writing and talking about cinema in newspapers or specialized magazines, on radio and television or the Internet. And we do it by awarding the best of them (from our point of view) the International Critics Prize (FIPRESCI Prize). This prize is established at international film festivals, and its aim is to promote film art and to particularly encourage new and young cinema. We hope (and sometimes we know) that this prize can help films to get better distribution, or distribution at all, and to win greater public attention. FIPRESCI, the International Federation of Film Critics, has been in existence for more than 65 years. The basic purpose of the organization, which now has members in over 60 countries all over the world (among them, of course, in the United States, the

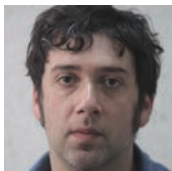
National Society of Film Critics), is to support cinema as an art and as an outstanding and autonomous means of expression. We do this for cultural, not political, reasons: Our interest is focused only on cinema itself and its artistic development. FIPRESCI also organizes conferences and seminars and is increasingly playing a part in a number of cultural activities designed to protect and encourage independent filmmaking and national cinemas. We are cooperating with the European Film Academy and are deciding, within the framework of the European Film Awards, a "Discovery Award" for first films. It is with pleasure that we return to the San Francisco International Film Festival. We are excited to participate in this event with its precious tradition of more than half a century.

Klaus Eder is the general secretary of FIPRESCI, which can be found on the Web at www.fipresci.org.

previous recipients

- 2011 The Salesman
- 2010 Frontier Blues
- 2009 Everything Strange and New
- 2008 Ballast
- 2007 A Parting Shot
- 2006 Half Nelson
- 2005 Private
- 2004 The Story of the Weeping Camel

jury



ANDRÉS NAZARALA R.

Born in 1976, Andrés Nazarala R. has written film criticism for over a decade. He contributes to **Mabuse** and **La Segunda**, where he's the second editor-in-chief of the Art & Culture section. He's also an independent filmmaker. **Debut**, his first film, was part of the Chilean competition at the SANFIC film festival in 2009. He contributed an instrumental theme to Amos Poe's film **La Commedia di Amos Poe**.



CLAIRE VALADE

Film critic and writer Claire Valade has written for **Séquences**, Canada's oldest film publication, for 15 years, and been active in the Montréal film scene for 25 years. She's worked as a programmer, researcher and publication director for festivals and film centers. An independent screenwriter and filmmaker, her current projects include a feature screenplay and a book of personal stories.



DENNIS WEST

Dennis West has taught at universities and cultural institutions in Colombia, Mexico, Spain, Argentina, Peru, Brazil, the United States and Portugal. The author of **Contemporary Brazilian Cinema**, his film writing has appeared in periodicals such as **Jump Cut**, **Latin American Research Review** and **Film Criticism**. He has worked as a film exhibitor and translator, and is a contributing editor at **Cineaste**.



cinema by the bay

A celebration of the passion, innovation and diversity of Bay Area filmmaking, Cinema by the Bay designates work produced in or about the San Francisco Bay Area and provides a window into Bay Area film culture and practice at its best. Titles include features, shorts, narratives and documentaries from well-known and emerging local talent. The San Francisco Film Society has long celebrated films produced in the creative heart of the West, and expanded Cinema by the Bay in 2008 to include a film series in the fall.

featured films

AQUADETTES (S)
BITTER SEEDS
BIZNESS (S)
CHERRY
ESSENCE OF THE SUN (S)
FIN DE SIÈCLE (S)
HISTORY IN THESE STREETS (S)
INFORMANT
INQUIRE WITHIN (S)
THE LOVE COMPETITION (S)
THE LOVE SONG OF R. BUCKMINSTER FULLER
LA LUNA (S)
MOSQUITA Y MARI
NOTHING (S)
OSUTO (S)
A STAR BEING BORN (S)
TOKYO WAKA
TWIXT
THE WAITING ROOM
WORKERS LEAVING THE GOOGLEPLEX (S)
WORDS OF MERCURY (S)

TWIXT



spotlight

Filming Between the Lines: Innovative Literary Adaptations

FESTIVAL SCREENING

Bonsái

Oslo, August 31

Patience (After Sebald)

Other films based on literature in the festival include: **Chicken with Plums**, **Farewell, My Queen**, **Headhunters**, **Trishna** and **Wuthering Heights**.

Early cinema borrowed techniques from the 19th-century novel. The novel turned around and imitated the new conventions of film. Some authors covet the mass audience and glamour of cinema, hoping to write distinctly filmable books—plenty of action, recognizable characters, cinematic landscapes—while others press the case that books should chart areas that film can't, using language to create complex mental landscapes.

The relationship between literature and cinema is symbiotic enough, however, that such novels have themselves become irresistible provocations for filmmakers. This year the Festival includes films that take unconventional or innovative approaches to literary works, in an attempt to film the unfilmable, immerse readers in the gaps and ambiguities of language or transform old stories into contemporary dreams.

The work of W.G. Sebald, a German author who died in 2001, is full of complex rumination, delicately interwoven motifs, subtle linguistic maneuvers and characters that exist as bundles of thought. The primary action of **The Rings of Saturn** is a walking tour the narrator takes through Suffolk, England, his thoughts meandering through history and the "dream-life of debris."

Rather than attempt to film **The Rings of Saturn**, in **Patience (After Sebald)** director Grant Gee creates more of a documentary, or a filmic sculpture. Interviews with those who knew Sebald or are inspired by

the ruins of literature

—By Stephen Beachy

him come together with passages of the book read aloud, as the film retraces the walking tour Sebald took in August, 1992, meandering through repeated motifs—genocidal wars, ruins, mental labyrinths, the melancholy passing of everything human into darkness and dust.

When the narrator of **The Rings of Saturn** encounters a dust storm, the seemingly lifeless landscape left in its wake is a foreshadowing of our own extinction. Shot in alternately luscious or grainy black and white, also utilizing old photographs, archival footage, views of past landscapes and voices of both the living and the dead, the film comes infused with a Sebaldian



LEFT TO RIGHT: PATIENCE (AFTER SEBALD), OSLO, AUGUST 31, BONSAÍ

melancholy, taking the shape of a ghostly hieroglyphic, itself like an artifact destined to be viewed by the survivors of some future catastrophe.

The novella **Bonsái**, by Chilean Alejandro Zambra, would appear equally unfilmable due to the sparseness of its style. A book composed largely of gaps, it follows the lives of a handful of characters over a decade, primarily Emilia and Julio, in a mere 83 pages: a few incidents, snatches of dialogue and plenty of white space. In the end she dies, we are told immediately, in both novella and film: Emilia dies and Julio does not die.

The novella is rich with metafictional layers: within a book called **Bonsái**, Julio is writing a book of his own called **Bonsái**, transforming his own first love affair into fiction, while pretending to a contemporary lover that it is simply a work he is typing for a famous novelist.

Zambra suggests repeatedly that his characters aren't exactly characters and the fiction not entirely fiction. Like much minimalist fiction, **Bonsái** relies on the reader's ability to fill in the blanks, to project emotions onto those of the characters. Film is inherently less suited to this sort of minimalism: no actor can be as much of a blank slate as a sequence of words riddled with gaps.

Bonsái's director, Cristián Jiménez, fills in some gaps and creates a new, less chronological structure, leaping back and forth between the time

of the original affair and the time in which Julio is writing about it. The psychological relationship to language is maintained, as in **Patience (After Sebald)**, through reading aloud: Julio and Emilia read passages of books aloud in bed. Passages from Proust in particular, repeated in different situations, create a visceral sensation of the passing of time.

Proust is also quoted in **Oslo, August 31**, an adaptation of Pierre Drieu La Rochelle's 1931 novel **Le Feu Follet (The Fire Within)**, translated into English as **Will O' the Wisp**) which was inspired by the suicide of La Rochelle's friend, the Dada poet, nihilist and dandy Jacques Rigaud, who shot himself in the heart in 1929.

"There's no reason to live, but there's no reason to die, either. The only way we can still show our contempt for life is to accept it," Rigaud once wrote. La Rochelle's hero, an alcoholic, emerges from a pricey clinic in search of someone, anyone, living a meaningful life in a French society that La Rochelle, in a gradual slide toward French fascism, anti-semitism and Nazism, saw as decadent. After the liberation of Paris in 1945, the collaborationist La Rochelle also killed himself.

Louis Malle used **Le Feu Follet** as the basis for a 1963 film starring Jeanne Moreau and Maurice Ronet. Directed by Joachim Trier, **Oslo, August 31** retains the ghosts of its sources as a bare whisper. This is not the performative and political

despair of a Dada provocateur or the cool, stylish and good-looking existential despair of Paris in the '60s, but something collective, Norwegian and hyper-realistic.

From an innovative opening sequence composed of anonymous voices and home videos, the film's hero Anders' journey is shaped into a portrait of a generation. Midway, the focus of **Oslo, August 31** widens again, turning toward conversations Anders eavesdrops on—strangers who are themselves discussing suicide, existential questions, the pursuit of meaningful relationships.

These films are linked not only by their melancholy. In all three, we hear literature read aloud and discussed seriously, as an essential tool for understanding and for making meaning. Film will never do exactly what a book can do; it will always offer us both less and more. In their innovative approaches to their original sources, these films display a respect for the written word, without trying to supplant it.

Stephen Beachy is the author of four books of fiction. His most recent novel is **boneyard**, a collaboration with a disturbed Amish boy whose existence is unconfirmed.



A STUDENT ENGAGES IN A Q&A WITH THE DIRECTOR AT A SFIFF54 SCHOOLS AT THE FESTIVAL SCREENING.

san francisco film society education programs

The Film Society’s deep commitment to education through film touches the lives of tens of thousands of Bay Area residents of all ages annually through three key program areas:

- **Youth Education** provides year-round film literacy programming to Bay Area schools through screenings, filmmaker classroom visits, media literacy instruction, youth media classes, teacher trainings and curriculum support.
- **Colleges & Universities** offers creative, educational, social, financial and professional opportunities for film students as they transition from the academic arena to the professional world.
- **Film Craft & Film Studies** classes give emerging artists, film professionals and cinephiles at all skill levels valuable instruction in the art, craft and business of filmmaking and in film appreciation, history and criticism.

schools at the festival

In 1991, retired schoolteacher and Festival volunteer Robert Donn decided high school students might appreciate—and learn from—Festival films as much as adults. With that, the Schools at the Festival (SATF) program was born.

What began as an inspired educational experiment with two classes has grown into a robust year-round Youth Education program serving over 10,000 students each year.

The SATF program introduces students ages 6 to 18 to the art of filmmaking and celebrates the differences and shared values of the many cultures making up our global community. The program advances media literacy, deepens insights into other cultures, enhances foreign language aptitude, develops critical thinking and inspires a lifelong appreciation of cinema.

Throughout this year’s Festival, Bay Area elementary, middle and high school classes will attend weekday matinees of specially curated Festival film programs at subsidized ticket prices. International filmmaker guests will also visit local classrooms to discuss their films with students.

Many SATF films are supplemented by study guides, providing participating teachers with questions, activities and resources for integrating each film’s content into their curriculum.

The program includes an essay contest, in which students write about the films they’ve seen and compete for cash prizes.

The complete list of feature films, documentaries and shorts programs in this year’s SATF program can be found in the Youth Education section of sffs.org. For more information, contact Youth Education program manager Keith Zwölfer at 415-561-5040 or kzwolfer@sffs.org.

college days

The Film Society’s Colleges & Universities program presents the third annual College Days program at SFIFF55. This specially curated three-day series for Bay Area college students includes screenings of five Festival films and moderated discussions with guest filmmakers. All screenings will take place at Sundance Kabuki Cinemas at 1881 Post Street (at Fillmore) in San Francisco.

The complete program is being offered for just \$40 per student (purchase of the full ticket package is required). Course credit is also available. Faculty members may participate, if they attend with their students. For more information, contact Trinity West at 415-561-5043 or twest@sffs.org.

Schools at the Festival is made possible by the generous support of: Walter and Elise Haas Fund and Nellie Wong Magic of Movies Education Fund.



conversations

master classes

Part of the Film Society's year-round Film Craft & Film Studies program, this series of classes provides a unique opportunity for audiences to engage with special Festival guests and get an insider's look at intriguing cinema subjects. But you don't need to be a master to learn from one.

MALCOLM TURVEY: TATI, CHAPLIN AND THE DEMOCRATIZATION OF COMEDY

SUNDAY, APRIL 22

1:00–2:30 pm

Sundance Kabuki Cinemas

\$16 members, \$20 general

Drawing on clips from Jacques Tati's three greatest films, **M. Hulot's Holiday** (1953), **My Uncle** (1958) and **Play Time** (1967), British professor Malcolm Turvey will compare and contrast Tati's comic style with those of American silent comedians such as Chaplin. Turvey is a professor of Film Studies at Sarah Lawrence College and is the 2012 Stanford Humanities Center Bliss Carnochan Visitor.

SUSIE CAGLE: VISUAL JOURNALISM

MONDAY, APRIL 23

6:00–7:15 pm

Sundance Kabuki Cinemas

\$16 members, \$20 general

Susie Cagle is part of a vanguard of journalists who use vibrant, hand-rendered illustration in tandem with traditional reportage in ways that bring humor and multifaceted humanity into the waning world of news analysis. Using her most recent series on Occupy Oakland as her primary example, Cagle will unpack the various forms of journalism she employs, with attention paid to the virtues and limitations of these approaches.

MICK LASALLE: THE BEAUTY OF THE REAL

SATURDAY, APRIL 28

12:30–2:00 pm

Sundance Kabuki Cinemas

\$16 members, \$20 general

French cinema is witnessing an explosion of female talent—a golden age unlike anything the world has seen since the days of Hepburn, Davis and Garbo. Using film clips and excerpts from his new book, **The Beauty of the Real**, **San Francisco Chronicle** critic Mick LaSalle showcases the contemporary French actresses who are doing the best work of their lives.



salons

This interactive series provides opportunities for in-depth conversations beyond the typical post-screening Q&A. Bay Area film scholars and filmmakers engage audiences in discussions about the Festival films related to each theme or issue. Join the corresponding salon to engage with other cinephiles.

CAUSES & IMPACTS: THE THREAT OF GMOS

FRIDAY, APRIL 20

2:30–3:45 pm

Sundance Kabuki Cinemas

\$11 members, \$13 general

Join host Marcia Ishii-Eiteman, senior scientist of the Pesticide Action Network, and guests including **Bitter Seeds** director Micha X. Peled and organizers from Organic Consumers/Millions Against Monsanto and the Center for Food Safety in a discussion of genetically modified foods and the dangers they pose to the world's farmers and consumers.

CAUSES & IMPACTS: MEASURING CHANGE THROUGH FILM

THURSDAY, APRIL 26

8:30–9:45 pm

Sundance Kabuki Cinemas

\$11 members, \$13 general

Can films generate positive change in the world? How do we measure their success? Join host and story consultant Richard Saiz for a moderated discussion with filmmakers, funders, activists and evaluation specialists on measuring the impact of social issue films and the role audience members play in that process. Festival films to be discussed include **Bitter Seeds**, **In My Mother's Arms**, **Ai WeiWei: Never Sorry** and **The Waiting Room**.

A SENSE OF PLACE

MONDAY, APRIL 30

6:00–7:15 pm

Sundance Kabuki Cinemas

\$11 members, \$13 general

This Salon will explore challenges filmmakers face as outsiders trying to capture a particular environment. Festival films to be discussed include **Tokyo Waka**, **Meanwhile in Mamelodi** and **It's the Earth Not the Moon**. Host and documentarian Kristine Samuelson teaches at Stanford University and is codirector of **Tokyo Waka**.



causes & impacts

AI WEIWEI: NEVER SORRY, IN MY MOTHER'S ARMS

The San Francisco Film Society has long been committed to more than just the passive viewing of films on the big screen. Through our three core areas of exhibition, education and filmmaker services, the Film Society regularly curates film programs and cultivates film projects that affect real change. Now more than ever, filmmakers are producing powerful films that aim to raise awareness, influence opinion, change behavior, encourage action, build communities and even instigate social movements. By bringing these works to Bay Area audiences and students each year, the Film Society serves as an important catalyst, providing opportunities for people to engage with these films, their filmmakers and the causes they bring to light.

At SFIFF55, we have identified eight films (right) that directly expose and explore some of today's critical social issues.

We invite you to join us for Festival screenings of these films and to participate in conversations with those filmmakers who are in attendance. Be inspired to play your own part in making change, engage with your fellow audience members and connect with other individuals, activists or groups who stand ready to respond to these cinematic calls to action.

And in an effort to measure the impact these films are having in the world, after each screening of the films listed to the right, you will have the opportunity to complete an online survey about your responses to the film and its related cause. The survey will be available online and for immediate access on your smartphones through our mobile website. Information about the survey will be handed out at each film's screenings.

Throughout the Festival—and beyond—we hope you will share with us how you have engaged with the films and if you took action on the issues after seeing them. We also welcome your opinions on how you'd like us to continue to develop the Causes & Impacts initiative and measure positive change in the future. For more information on the program, contact education@sffs.org.

Ai Weiwei: Never Sorry

Alison Klayman
USA/China

Bitter Seeds

Micha X. Peled
USA

How to Survive a Plague

David France
USA

In My Mother's Arms

Atia Jabarah al-Daradji,
Mohamed Jabarah al-Daradji
Iraq/Netherlands/England/
United Arab Emirates

The Invisible War

Kirby Dick
USA

Last Call at the Oasis

Jessica Yu
USA

The Law in These Parts

Ra'anana Alexandrowicz
Israel/USA/Germany

The Waiting Room

Peter Nicks

merchandise

san francisco international film festival

NEW THIS YEAR!

Film and fashion mark SFIFF's first limited edition t-shirts, hoodies, and totes.

Merchandise can be reserved online prior to the festival and will be available for pick up at the Merchandise Kiosk in the Sundance Kabuki Cinema starting April 20th. Additionally, all items can be purchased during the festival at the Merchandise Kiosk while supplies last. [View the collection now and order before the rush!](#)

t-shirts



T-shirts are black, 100% cotton, made in the USA by American Apparel and printed front and back with two-color limited edition screen print. Sizes: extra-small, small, medium, large, extra-large, and double-extra-large (+\$1). **\$15 each.**

zip-up hoodies



Zip-up hoodies are black, 100% cotton, made in the USA by Standard Supply and printed front and back with two-color limited edition screen print. Sizes: extra-small, small, medium, large, extra-large, and double-extra-large (+\$1). **\$30 each.**

totes



Totes are black, 100% cotton canvas, made in the USA, and printed on one side with two-color limited edition screen print. One size. **\$8 each.**

Shop online: festival.sffs.org/merchandise

San Francisco Film Society YOUNG FILMMAKERS CAMP Summer 2012

June 25 – August 10
Monday – Friday, 9:00 a.m. – 4:00 p.m.

University High School, South Campus
3220 Sacramento Street San Francisco

Enrollment limited to 15 students per session

This intensive film program is an opportunity for teens and pre-teens to learn from first-class film professionals in a fun, interactive environment.

- Two-week sessions in instruction and production for teens, ages 13-18
- One-week intensive for pre-teens, ages 10-12
- One-week advanced lab for camp alumni, ages 16-18



For more information and to register:
Contact SFFS Education at
education@sffs.org or
415-561-5043

To everyone who
dreams of being a director

Alice Radio applauds innovative
filmmakers everywhere

Alice@97.3

Hear us everywhere
at radioalice.com





special gala screenings and events

big nights

- 62 Opening Night
Farewell, My Queen
- 63 Film Society Awards Night
- 64 Centerpiece
Your Sister's Sister
- 65 Closing Night
Don't Stop Believin':
Everyman's Journey



opening night

farewell,
my queen

les adieux à la reine

Thursday, April 19

FILM

7:00 pm

Castro Theatre

429 Castro Street (near Market)

PARTY

9:30 pm–1:00 am

Terra Gallery

511 Harrison Street (at 1st)

FRANCE/SPAIN | 2012 | 99 MIN

DIR Benoît Jacquot

PROD Jean-Pierre Guérin, Kristina Larsen,
Pedro Uriol

SCR Gilles Taurand, Benoît Jacquot

CAM Romain Winding

ED Luc Barnier

MUS Bruno Coulais

WITH Léa Seydoux, Diane Kruger, Virginie
Ledoyen, Xavier Beauvois, Noémie Lvovsky

FAREWELL, MY QUEEN

Dedicated to the memory of Executive Director Graham Leggat, who always loved a great party.

The Festival will celebrate Opening Night at the elegant and contemporary art gallery Terra, located in San Francisco's famed SOMA district. Join us and some of San Francisco's finest restaurants and beverage companies to eat, drink and dance the night away featuring two floors of live music. You must be 21+ to attend the party.

Sumptuous and intimate, Benoît Jacquot's portrayal of court life at Versailles during four crucial days in July 1789 observes at close range the social decay that brought down the monarchy. In this adaptation of Chantal Thomas's novel, a servant—the queen's reader and sometime confidante, Sidonie Laborde (Léa Seydoux)—navigates the quietly mounting atmosphere of confusion, denial and panic among the royal family and their cohort following news of the storming of the Bastille. For the quiet but not timid Sidonie, dogged at all times by Jacquot's camera, the palace's seemingly endless hallways all lead to one room—the chamber of Marie Antoinette, to whom she is devoted and by whom she is mesmerized. Diane Kruger plays the monarch in a state of charged vulnerability, having lost her head over the otherwise much-despised Gabrielle De Polignac (Virginie Ledoyen); compared to that thrall, the revolution is as nothing to her. She transfers this frisson to Sidonie. Meanwhile, the aristocrats, sycophants and pretenders ensconced at Versailles read the writing on its walls and begin to take their leave, some donning peasants' and servants' clothes before venturing outside the palace in hopes of an inconspicuous exit. Thus, regime change begins at home.

—Judy Bloch



BENOÎT JACQUOT

One of France's most acclaimed directors, Benoît Jacquot was born in Paris in 1947, a self-described son of the French New Wave. He began his career as assistant director to Marguerite Duras and went on to make features that show, in **New York Times** critic Manohla Dargis's words, his "abiding interest in the geography of human desire." Working with some of the leading female actors of his time in films like the early masterpiece **A Single Girl** (1995), New Wave tribute **Right Now** (2005) and again in **Farewell, My Queen**, Jacquot delivers a fascinating combination of emotional intimacy and analysis.

PRINT SOURCE

Cohen Media Group, 750 Lexington Avenue, 23rd Floor, New York NY 10022
E | grubin@cohenmedia.net.



Special support for this program is generously provided by **uniFrancefilms**



FILM SOCIETY AWARDS NIGHT

film society awards night

2012 recipients

KENNETH BRANAGH

Recipient of the 2012 Founder's Directing Award. The Founder's Directing Award is given in memory of Irving M. Levin, the visionary founder of the San Francisco International Film Festival in 1957. Made possible by Film Society board member Fred M. Levin and Nancy Livingston.

PETER J. OWENS AWARD

The Peter J. Owens Award for excellence in film acting is made possible by a grant from the Peter J. Owens Trust at the San Francisco Foundation. Gary Shapiro and Scott Owens, trustees. Recipient to be announced.

DAVID WEBB PEOPLES

Recipient of the 2012 Kanbar Award for excellence in screenwriting. The Kanbar Award, made possible through the generosity of Film Society board member Maurice Kanbar, acknowledges the crucial role that screenwriting plays in the creation of great films.

Film Society Awards Night is chaired by Susie and Pat McBaine and Katie and Todd Traina. Honorary chairs are Melanie and Larry Blum.

To book your table or make a donation, please contact Margi English at 415-561-5049 or menglish@sffs.org. For all other ticket information, visit festival.sffs.org

Black tie optional. No cameras please.

Film Society Awards Night is one of the city's most highly anticipated events. Benefitting SFFS and its Youth Education programs, this lively and memorable evening honors the directing, acting and screenwriting award recipients with peer tributes and career highlights.

Thursday, April 26
Warfield Theatre, 982 Market Street

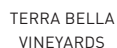
AWARDS NIGHT GALA

6:00 pm VIP cocktail reception
with celebrity guests

7:00 pm Dinner and awards program

Individuals
\$625 / \$1,250 / \$1,750 / \$2,500

Tables
\$5,000 / \$10,000 / \$15,000 / \$25,000



centerpiece

your sister's sister

Saturday, April 28

FILM

7:00 pm Sundance Kabuki Cinemas
1881 Post Street (at Fillmore)

PARTY

9:00 pm–1:00 am

CLIFT

495 Geary Street (at Taylor)

Party with a sophisticated crowd in the CLIFT's Velvet Room, featuring elegant velvet curtains and hand-blown Murano glass. Indulge in cool cocktails, delicious hors d'oeuvres and the latest beats. No-host valet parking available. You must be 21+ to attend the party.

USA | 2011 | 90 MIN

DIR/SCR Lynn Shelton

PROD Steven Schardt

CAM Benjamin Kasutke

ED Nat Sanders

MUS Vinny Smith

WITH Emily Blunt, Rosemarie DeWitt, Mark Duplass, Mike Birbiglia



YOUR SISTER'S SISTER

Lynn Shelton's last film, **Humpday**, took what sounded like the premise of a raunchy joke—two straight pals dare each other to star in their own gay porn movie—to explore male relationships and thirtysomething anxiety. Now she ups the emotional stakes. Still grief-stricken a year after his brother's death, Jack (Mark Duplass) travels to a remote cabin on Puget Sound at the suggestion of his best friend, Iris (Emily Blunt), who thinks that he'll benefit from the isolation. He arrives to find Iris's sister, Hannah (Rosemarie DeWitt), recovering from a bad breakup, and they quickly bond over their shared misery. When Iris turns up to surprise Jack, she notes a new connection between him and her sister. What begins as a happy reunion soon deteriorates into a fractious encounter, the trio caroming off one another amid misunderstandings, betrayals and secret affections. Improvising much of the dialogue, the three actors are terrific, imbuing their complex, sometimes maddening characters with genuine heart. Shelton and her cast develop an idea initially conceived by Duplass into a funny, truthful story about sibling bonds, friendship, love and miscommunication.

—Pam Grady



LYNN SHELTON

A native of Seattle, Lynn Shelton was an actor and film editor before turning to writing and directing. **We Go Way Back** (2006), her first feature, won the Grand Jury Prize at the Slamdance Film Festival. She received the Independent Spirit Awards' Someone to Watch Award for her second film, **My Effortless Brilliance** (2008). Her third feature, **Humpday** (2009), garnered the Independent Spirit Awards' John Cassavetes Award and a Special Jury Prize at the Sundance Film Festival. In between **Humpday** and **Your Sister's Sister** (2011), she directed a 2010 episode of **Mad Men**.

PRINT SOURCE

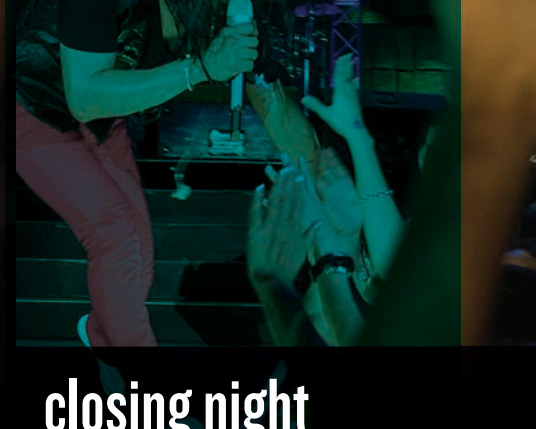
IFC Films, 11 Penn Plaza, 18th floor, New York NY 10001

F | 646-273-7250 E | ebrambilla@ifcfilms.com W | www.lynnshelton.net

Comcast
BUSINESS CLASS
Authorized Connector



CLIFT



closing night

DON'T STOP BELIEVIN': EVERYMAN'S JOURNEY

Arnel Pineda's path from YouTube obscurity to stadium fame in becoming Journey's new lead singer has inspired newspaper articles and TV talk show segments, but Ramona S. Diaz's inspiring new film is an up-close and in-depth look at his past and present, from a homeless young adulthood singing on street corners in Manila to the sudden pressures of touring around the world and performing before crowds of thousands. Placing interviews with the candid Pineda (who at one point says he looks like he was placed in the band's photos through Adobe Photoshop) alongside backstage camerawork that faithfully assumes his perspective, Diaz's documentary is a counterpart to the exploration of public popularity in her 2003 portrait, **Imelda**—focusing on Pineda's rise from poverty to wealth, Diaz reveals the generosity of his spirit. She and the band also deliver electrifying musical sequences, including two distinctive homecoming shows, one of which registers as a validation of Pineda's commitment to albums that he kept in his hope chest, and the power of his voice. "The way I see it, it's a temporary thing," Pineda says of his current gig, but **Don't Stop Believin': Everyman's Journey**—while looking at a pair of cities by the Bay—gives it lasting life.

—Johnny Ray Huston

don't stop believin': everyman's journey

Thursday, May 3

FILM

7:00 pm Castro Theater
429 Castro Street (near Market)

PARTY

9:30 pm–12 :30 am
SLOANE SQUARE[D]
1525 Mission (Between 11th and South
Van Ness)

Mix and mingle with a movie-loving crowd at the Closing Night party at San Francisco's newest party space, SLOANE SQUARE[D]. Dance the night away while indulging in delicious hors d'oeuvres and cocktails at a party inspired by the Closing Night film, **Don't Stop Believin': Everyman's Journey**. You must be 21+ to attend the party.

USA | 2012 | 117 MIN

DIR Ramona S. Diaz PROD Ramona S. Diaz, Capella Fahoome Brogden CAM Julia Dengel, Vincente Franco ED Leah Marino WITH Jonathan Cain, Deen Castronovo, Amel Pineda, Neal Schon, Ross Valory

RAMONA S. DIAZ

Ramona S. Diaz graduated from Emerson College and holds an MA in communications from Stanford University. Her 1996 documentary, **Spirits Rising**, won a Golden Gate Award. Her 2003 film, **Imelda**, received the Excellence in Cinematography Award for Documentary at the Sundance Film Festival, screened at more than 50 film festivals and was broadcast on PBS. Recently, she was associate producer for the PBS series **Cadillac Desert** and director of **The Learning**, which premiered on PBS in 2011.

PRINT SOURCE

Game 7 Films, 109 S. 5th Street, Suite 403, Brooklyn NY 11211
E | josh@game7films.com W | www.cinediaz.com





tributes

**big awards,
big talents,
big statements**

- 68 Golden Gate Persistence of Vision Award
Barbara Kopple
Harlan County, USA
- 69 Peter J. Owens Award
- 70 Founder's Directing Award
Kenneth Branagh
Dead Again
- 71 Kanbar Award
David Webb Peoples
Unforgiven
- 72 In Honor of Bingham Ray
The Third Man
- 73 Mel Novikoff Award
Pierre Rissient
House by the River





golden gate persistence of vision award

LEFT TO RIGHT: HARLAN COUNTY, USA, BARBARA KOPPLE

an afternoon with barbara kopple

Sunday, April 22
3:30 pm Sundance Kabuki Cinemas
1881 Post Street (at Fillmore)

Established in 1997, the Golden Gate Persistence of Vision Award each year honors the achievement of a filmmaker whose main body of work is outside the realm of narrative feature filmmaking. Join this year's recipient Barbara Kopple for a wide-ranging onstage interview and a screening of her Academy Award-winning documentary, *Harlan County, USA*.

Turn to page 42 for Susan Gerhard's article on Barbara Kopple.

harlan county, usa

USA | 1976 | 103 min

DIR/PROD Barbara Kopple
CAM Hart Perry, Kevin Keating
ED Nancy Baker
MUS Hazel Dickens, Merle Travis

Barbara Kopple's Oscar-winning 1976 documentary, *Harlan County, USA*, brings equal parts courage and craft to the story of the Brookside Strike against a Duke Power Company-owned coal mine in Kentucky. One of the most vivid and important documentary films of the 20th century (and chosen by the Library of Congress for the National Film Registry in 1990), Kopple's debut uses arresting cinematography and poignant protest songs to call up the sights and sounds of underclass Appalachia in the 1970s, while also relating what's at stake for workers in this deadly arena. Kopple and her film crew gain startling access to the strikers and their families as they take their fight from the mines all the way to Wall Street and back again. The film stands with the strikers, who are captured, cinema verité-style, in intensive battle, sometimes with guns. Stories of heartbreak, wrongdoing and intrigue emerge: A promising union leader and his family are murdered; strikers become "collateral" damage as police protect strike-breakers; elderly workers connected to tubes struggle to breathe. Prescient in many ways, the film's focus on workers' families reveals how pivotal women are in the struggle. No curio, *Harlan County, USA*, stands the test of time: This gorgeously shot and skillfully edited work is a not-to-be-missed tribute to the power of perseverance.

—Susan Gerhard

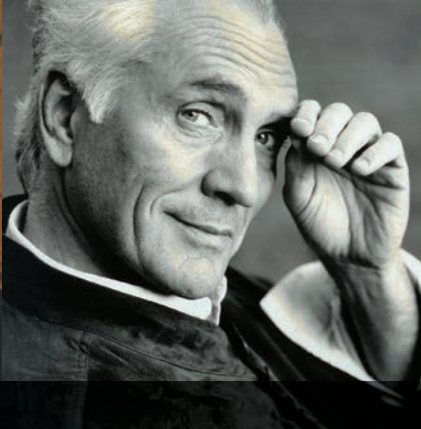
BARBARA KOPPLE

Barbara Kopple has earned two Academy Awards for Best Documentary Feature: in 1977 for *Harlan County, USA*, and in 1991 for *American Dream* (SFIFF 1991). She has directed both documentary and fiction feature films, including *Fallen Champ: The Untold Story of Mike Tyson* (1993), *Wild Man Blues* (1997), *Havoc* (2005), *Shut Up & Sing* (2006), *The House of Steinbrenner* (2010) and *Gun Fight* (2011). Her most recent work is *A Force of Nature* (2011).

PRINT SOURCE

Cabin Creek Films, 270 Lafayette Street #710, 10012 New York NY.
F | 212-343-2585 E | cabincreekfilms@aol.com

Special support for this program generously provided by Dale Djerassi.



LEFT TO RIGHT: TERENCE STAMP, KEVIN SPACEY, GÉRARD DEPARDIEU

peter j. owens award

Join the Festival for a very special award night celebrating the career of one of cinema's great acting talents. Named for the longtime San Francisco benefactor of arts and charitable organizations, Peter J. Owens (1936–1991), this award honors an actor whose work exemplifies brilliance, independence and integrity. The evening will include a clip reel of career highlights and an onstage interview with the artist, followed by a film screening. Check festival.sffs.org for updates.

recipient to be announced

Wednesday, April 25
7:30 pm Castro Theatre
429 Castro Street (near Market)

FILM SCREENING

The evening includes a special screening of a representative film from the career of the honoree.

previous recipients

2011	Terence Stamp
2010	Robert Duvall
2009	Robert Redford
2008	Maria Bello
2007	Robin Williams
2006	Ed Harris
2005	Joan Allen
2004	Chris Cooper
2003	Dustin Hoffman
2002	Kevin Spacey
2001	Stockard Channing
2000	Winona Ryder
1999	Sean Penn
1998	Nicolas Cage
1997	Annette Bening
1996	Harvey Keitel

previously known as piper-heidsieck award

1995	Tim Roth
1994	Gérard Depardieu
1993	Danny Glover
1992	Geena Davis
1991	Anjelica Huston

founder's directing award

DEAD AGAIN

KENNETH BRANAGH

an evening with kenneth branagh

Friday, April 27
7:30 pm Castro Theatre
429 Castro Street (near Market)

Join the Film Society in celebrating Kenneth Branagh as he receives the Founder's Directing Award, given each year to a master of world cinema in memory of Irving M. Levin, the visionary founder of the Festival in 1957. The event includes an onstage interview with Branagh, a clip reel of career highlights and the screening of one of his lesser-seen gems, *Dead Again*.

Turn to page 36 for Jonathan Moscone's article on Kenneth Branagh.

dead again

USA | 1991 | 107 min

DIR Kenneth Branagh

PROD Lindsay Doran, Charles H. Maguire

SCR Scott Frank

CAM Matthew F. Leonetti

ED Peter E. Berger

MUS Patrick Doyle

WITH Kenneth Branagh, Emma Thompson, Andy Garcia, Derek Jacobi, Campbell Scott

70

Split between black-and-white sequences that take place in 1948 and full-color passages set in a present-day 1991, *Dead Again* is the neo-noir thriller that helped propel director/star Kenneth Branagh's crossover from Shakespearean renown into movie stardom. Mike Church (Branagh), a brassy Los Angeles private investigator, takes the case of "Grace" (Emma Thompson), an amnesiac haunted by nightmares. Hypnotist Franklyn Madson (Derek Jacobi) claims Grace's nightmares are actually flashbacks to a past life in which she was brutally murdered. As the mutual attraction between Grace and Church grows stronger, so does the notion that the detective has a murky past of his own to contend with. Thus, love and revenge compete for a resolution two lifetimes in the making. Branagh's deceptively light, jocular portrayal of Church cannily sets us up for a set of serious surprises in this suspenseful, psychologically taut and tenderly romantic who-done-it. We knew he had the Bard covered, but with *Dead Again*, Branagh first revealed the subtle brilliance of his way with cinematic genre at large.

—Nick Rahaim

KENNETH BRANAGH

This year's Founder's Directing Award recipient Kenneth Branagh established himself as a leading actor on the British stage before directing and starring in several film adaptations of William Shakespeare, including 1989's *Henry V* (Academy Award nominations for Best Actor and Best Director), 1993's *Much Ado About Nothing*, 1996's *Hamlet* (Academy Award nomination for Best Adapted Screenplay), 2000's *Love's Labour's Lost* and 2006's *As You Like It*. Branagh received an Academy Award Best Supporting Actor nomination for his portrayal of Sir Laurence Olivier in 2011's *My Week with Marilyn*. His other directorial credits include 1994's *Mary Shelley's Frankenstein*, 2006's *The Magic Flute* and 2011's *Thor*.

PRINT SOURCE

Paramount Pictures. stefanie_larson@paramount.com

The Founder's Directing Award is made possible by Fred M. Levin and Nancy Livingston.



DAVID WEBB PEOPLES



UNFORGIVEN

kanbar award

an afternoon with david webb peoples

Saturday, April 28

12:00 pm Sundance Kabuki Cinemas
1881 Post Street (at Fillmore)

For his indelible contributions to American cinema, the Film Society presents the 2012 Kanbar Award for excellence in screenwriting to David Webb Peoples. Join the Festival in honoring Peoples with an onstage interview prior to a screening of *Unforgiven*, frequently heralded as one of the best Westerns ever made.

Turn to page 40 for Pam Grady's article on David Webb Peoples.

unforgiven

USA | 1992 | 131 min

DIR/PROD Clint Eastwood

SCR David Webb Peoples

CAM Jack N. Green

ED Joel Cox

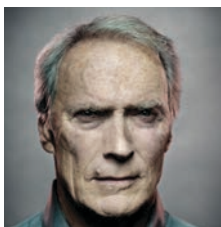
MUS Lennie Niehaus

WITH Clint Eastwood, Gene Hackman,

Morgan Freeman

With two small children to raise and his hog farm failing, reformed outlaw Will Munny (Clint Eastwood) needs money, so he reluctantly agrees to partner with a bounty hunting youth, The Schofield Kid (Jaimz Woolvett), on a quest to collect a big reward for tracking down the cowboys who mutilated a prostitute. Munny's old friend Ned Logan (Morgan Freeman) joins the team and the trio travels to Big Whiskey, where Munny's hesitation to return to his violent ways gives way to resolution to extract vengeance after sadistic Sheriff Little Bill Daggett's (Gene Hackman) savage actions make the mission personal. Director Eastwood gives a nod to the Man with No Name and other ghosts of his Western past and shatters the myths of the genre with this tense and elegant drama that is further enriched by Jack N. Green's gorgeous cinematography and a crackerjack cast that includes Richard Harris as a gun-slinging dandy, Saul Rubinek as a dime novelist, and Frances Fisher as a brothel madam. Screenwriter David Webb Peoples fills the screen with finely wrought, memorable characters; leavens the brutality with humor; and spins a tale that as it builds to its inexorable climax, strips this elderly gunfighter of romantic and heroic trappings, revealing the all too human being beneath the legend.

—Pam Grady



CLINT EASTWOOD

San Francisco native Clint Eastwood gained fame on the long-running Western series *Rawhide* (1959-1965) before achieving big-screen stardom in such films as *A Fistful of Dollars* (1964); *The Good, the Bad and the Ugly* (1966); and *Dirty Harry* (1971). In 1971, he directed *Play Misty for Me*, the first of 34 features. He won Best Director Academy Awards for *Unforgiven* (1992) and *Million Dollar Baby* (2004) and was nominated for the award twice more, for *Mystic River* (2003) and *Letters from Iwo Jima* (2006). He also received Best Actor nominations for *Unforgiven* and *Million Dollar Baby*. Eastwood received the Festival's directing award in 2001.

PRINT SOURCE

Warner Bros

The Kanbar Award for excellent screenwriting acknowledges the crucial role that strong screenwriting plays in the creation of great films.



in honor of bingham ray

THE THIRD MAN



BINGHAM RAY

the third man

Saturday, April 28
1:00 pm Castro Theatre
429 Castro Street (near Market)

ENGLAND | 1949 | 104 MIN

DIR/PROD Carol Reed
SCR Graham Greene
CAM Robert Krasker
ED Oswald Hafenrichter
WITH Joseph Cotten, Orson Welles,
Alida Valli, Trevor Howard

Legendary indie film impresario and San Francisco Film Society's late executive director, Bingham Ray, declared **The Third Man** (1949) his all-time favorite film, and in his honor the Festival offers a special screening of director Carol Reed's enduring noir at the Castro Theatre.

With a screenplay by no less than Graham Greene, **The Third Man** was "ripped from the headlines" of its day yet so masterfully crafted that it's as fresh as ever. Set in war-ravaged Vienna, divided among four victorious Allied powers in the aftermath of World War II, the film is a mordant, quietly horrified look at postwar corruption. Its villain is a conscienceless American black-marketeer named Harry Lime, indelibly played by the blacklist exile Orson Welles. Welles's Lime is so charismatic in his evil that the actor became identified in the public mind with the character he considered the most hateful he ever played. Joseph Cotten is the naive American protagonist whose innocence is a function of Greene's lifelong anti-Americanism, as expressed in his comment about the protagonist of his later novel, **The Quiet American**: "Innocence is a kind of insanity." Welles did not direct any of **The Third Man**, but wrote the famous "cuckoo clock" speech.

—Joseph McBride



SIR CAROL REED

Sir Carol Reed (1906–1976), an illegitimate son of the celebrated actor Sir Herbert Beerbohm Tree, began as an actor himself, rising through the ranks of the British film industry to eventually direct such classics as **Odd Man Out** (1947), **The Fallen Idol** (1948), **The Third Man** (the latter two written by Graham Greene) and **An Outcast of the Islands** (1952). Reed's later films were less honored by critics, but he won an Academy Award for directing the 1968 musical **Oliver!**, which also won Best Picture.

PRINT SOURCE

Rialto Pictures, 287 Spring Street, New York NY 10013
E | Eric@rialtopictures.com



PIERRE RISSIENT



HOUSE BY THE RIVER



mel novikoff award

an afternoon with pierre rissient

Saturday, April 28

4:00 pm Castro Theatre
429 Castro Street (near Market)

This year's recipient of the Mel Novikoff Award, bestowed upon an individual or institution whose work has enhanced the filmgoing public's appreciation of world cinema, is cinephile par excellence Pierre Rissient. Join a film-loving crowd at the Castro Theatre for a conversation with Rissient and the presentation of a film he played a part in bringing back to public attention, Fritz Lang's *House by the River*.

house by the river

USA | 1950 | 88 min

DIR Fritz Lang
PROD Howard Welsch
SCR Mel Dinelli
CAM Edward Cronjager
ED Arthur D. Hilton
MUS George Antheil
WITH Jane Wyatt, Dorothy Patrick,
Louis Hayward, Lee Bowman

In the late 1940s, director Fritz Lang's Hollywood career was at low ebb with the box-office failure of *Secret Beyond the Door* (1948) and the collapse of his independent production company, Diana Productions. After a two-year filmmaking hiatus, the great director emerged at B-film factory Republic Pictures with this entertainingly dark tale of a pompously myopic writer turned conniving murderer. The ever-charming, always sleazy Stephen Byrne (Louis Hayward) might have a high-society wife and a waterfront house, but he seems more fascinated by the curves of the maid than of the river outside. When a forceful seduction ends in her "accidental" strangulation, he uses the murder as material for his new novel. Signing copies for adoring fans in the afternoon, dancing jigs with society swells in the evening, but nervously looking for the maid's floating body at midnight, Stephen soon realizes that one murder may unfortunately not be enough. Acclaimed by Bertrand Tavernier for its "harrowing romanticism," *House by the River* exists in a hermetically sealed world of claustrophobic interiors and its characters' stifling pettiness, with image and tone so black it gleefully denies any hint of light. "Everything in this work," noted Tavernier, "is a sign of death."

—Jason Sanders



FRITZ LANG

Born in Austria in 1890, Fritz Lang would become a major influence on the cinemas of two nations, Germany and the United States, and on the entire film noir genre. Films such as *Metropolis* (SFIFF 2001), *Spies* (1927) and *M* (1931) stand as cornerstones of early German (and world) cinema. In 1933, he fled the Nazi regime (after being offered a chance to head the Third Reich's film industry), eventually settling in Hollywood, where he created classics such as *Fury* (1936), *Scarlet Street* (1945) and *The Big Heat* (1953) that defined the film noir genre. He died in Beverly Hills in 1976.

PRINT SOURCE

Kino Lorber Inc., 333 W. 39th Street, Suite 503, New York NY 10018
F | 212-714-0871 E | gpalmucci@kino.com

TV5MONDE

BANK OF THE WEST
BNP PARIBAS GROUP



the
french
american
cultural
society



Special support for Mr. Rissient's airfare was generously provided by Helena Foster in memory of Martin Foster.



live & onstage

films, music, performances

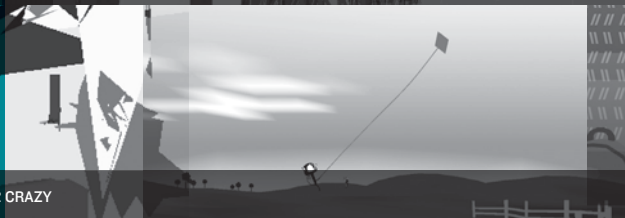
- 76 David O'Reilly Says Something
- 77 The Love Song of
R. Buckminster Fuller
- 78 Merrill Garbus (tUnE-yArDs)
with Buster Keaton Shorts
- 79 Porchlight: True Stories from the
Frontiers of International Filmmaking
- 80 State of Cinema Address:
Jonathan Lethem



FROM LEFT TO RIGHT: THE EXTERNAL WORLD, OCTOCAT ADVENTURES, ?????



FROM LEFT TO RIGHT: RGB XYZ, PLEASE SAY SOMETHING, U2 CRAZY



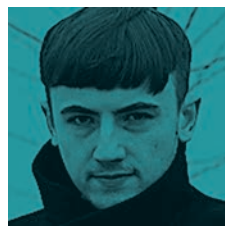
david oreilly says something

LIVE & ONSTAGE

80 MIN

Often drawing comparisons to Don Hertzfeldt (Persistence of Vision Award, SFIFF 2010) and Bill Plympton for his resolutely independent style and dark humor, David O'Reilly is one of today's most innovative and engaging animators. What most sets O'Reilly apart from his contemporaries, however, is his use of an explicitly computer graphic-oriented pixelated style. With kinetic short films like the modern anxiety tale **The External World** (2011) and the futuristic cat-and-mouse odyssey **Please Say Something** (winner of the Golden Bear at the 2009 Berlin International Film Festival), O'Reilly has deservedly earned a cult following. Through these and other works, O'Reilly—a trailblazer in the true sense of the word—pushes the boundaries of a raw and vibrant aesthetic form of which he is the leading artist. Each new O'Reilly project, whether a film, a website or a 3-D printed object, widens the terrain on which computer programming intersects with artistic creativity and popular culture. This live event features an informal illustrated conversation with O'Reilly in which he will discuss his processes and influences and present an array of short film works. The program also includes a look at some of his other creative projects, including a hoax, social media experiments, a feature-length film and a surprise or two.

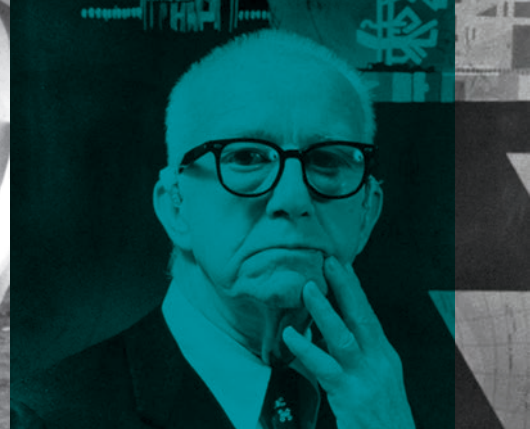
—Sean Uyehara



DAVID O'REILLY

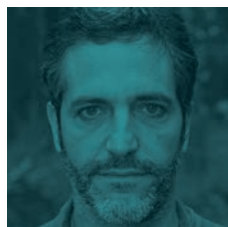
David O'Reilly was born in Kilkenny, Ireland, in 1985. He began his career at Cartoon Saloon as the studio began work on the Oscar-nominated animated feature **The Secret of Kells** (2009). Later he joined the famed animation collective Shynola, the first artist to be hired from outside the group. After a few years in the industry in London, he moved to Berlin to begin creating his own work. Since the premiere of **RGB XYZ** at the 2008 Berlinale, his short films have received over 75 awards and been shown worldwide at more than 200 festivals. He lives in Los Angeles.

THU APR 26 6:45 KABUKI



Documentarian Sam Green (**The Weather Underground**, SFIFF 2003) returns to SFIFF with the world premiere of a new work. Like his previous project, **Utopia in Four Movements** (SFIFF 2010), **The Love Song of R. Buckminster Fuller** matches original and found footage with live narration by Green and live musical accompaniment. This time, Green teams up with indie superstars Yo La Tengo (whose last Festival appearance, in 2001, brought a singular score to the short films of Jean Painlevé). YLT will perform their score live for **Love Song** on this special night. The film itself—part of a larger Green project that includes a multi-channel installation (built by Obscura Digital) on display in a concurrent exhibition at the San Francisco Museum of Modern Art, “The Utopian Impulse: Buckminster Fuller and the Bay Area”—contemplates the projects Fuller proposed for the Bay Area, including a gargantuan floating tetrahedral city in the middle of the Bay, and explores his utopian vision of radical change through a “design revolution.” Forever associated with the geodesic dome, Fuller was a galvanizing intellect. Green has tracked down many Bay Area luminaries to discuss his influence. Ticket holders also gain admittance to the Fuller exhibition and a reception at SFMOMA on the night of the program.

—Sean Uyehara



SAM GREEN

Sam Green received his master’s degree in journalism from the University of California, Berkeley, where he studied documentary with acclaimed filmmaker Marlon Riggs. His Academy Award–nominated feature **The Weather Underground** premiered at the 2003 Sundance Film Festival, was broadcast on PBS and was included in the 2004 Whitney Biennial. His most recent feature-length work, a live documentary entitled **Utopia in Four Movements**, premiered at the 2010 Sundance Film Festival and has been performed around the world. In it, Green continues to investigate the changing states of hope and idealistic thinking in contemporary society.

PRINT SOURCE

The Free History Project, Berkeley CA 94707.
E | sam@duboce.net W | www.samgreen.co

the love song of r. buckminster fuller

USA | 2012 | 60 MIN

World Premiere. This is a Cinema
by the Bay film.

DIR Sam Green
MUS Yo La Tengo

TUE	MAY 1	7:00	SFMOMA
TUE	MAY 1	9:00	SFMOMA



merrill garbus (tUnE-yArDs) with buster keaton shorts

LIVE & ONSTAGE

85 MIN

MON APR 23 8:00 CASTRO

2011 for tUnE-yArDs was a major breakout year. The group's album **w h o k i l l** was praised far and wide (including in **NME**, **Rolling Stone**, **Pitchfork**, the **Guardian**, **Paste** and other publications). The method of the band's leader, Merrill Garbus, is madness. Equipped with drums, ukulele and electronics, Garbus will establish a song's theme with a beat, plus a melody, plus a vocal track—recorded live and looped. She then takes those musical motifs and layers them with her own accompaniment and that of her powerful band. The resulting songs are mind-bending, fun and frenzied, satisfying even as they threaten to careen out of control. It's really no surprise, then, that for her live performance at SFIFF55 she's decided to accompany short films by Buster Keaton, adapting her previous work while collaborating with local wunderkind guitarist Ava Mendoza. Like Garbus, Keaton (as both actor and director) excels with just a few basic props—a house askew, a slippery floor, a piece of trash—manipulating them in absurd and incredibly nuanced ways that frequently escalate into a cacophonous riot. For this very special live engagement, Garbus and Menodza will be joined by the entire tUnE-yArDs crew, accompanying the films **One Week** (1920), **The Haunted House** (1921)—and with Fatty Arbuckle—**Good Night, Nurse!** (1918) and **The Cook** (1918).

—Sean Uyehara



BUSTER KEATON

Joseph Frank "Buster" Keaton (1895–1966) is one of the most beloved figures in the history of cinema. Armed with a stoic demeanor, a pork pie hat and a fearless approach to physical comedy, Keaton starred in over 80 films and directed over 30, consistently thrilling and delighting audiences.

PRINT SOURCE

For **Good Night, Nurse!**, **The Haunted House** and **One Week**: Cohen Film Collection, 50 W. 5th Avenue, Columbus OH 43201 P | 614-429-0816 E | timlanza@gmail.com
For **The Cook**: Milestone Films E | milefilms@gmail.com

esurance
an Allstate company



DIRECTOR RISTEARD O DOMHNAILL AT PORCHLIGHT 2011

San Francisco's beloved nonfiction storytelling series returns to the Festival for a special night of film industry-themed stories. The rules for telling a story at Porchlight are deceptively simple. Tell a true 10-minute tale to an audience of strangers as if you're speaking with a good friend. The results can vary wildly, but are uniformly unforgettable. Arline Klatte and Beth Lisick, the show's cofounders and hosts, move the night along with grace, charm and wit. The night showcases six storytellers, each accompanied by video clips. As of press time, the lineup of participants includes Tom Barbash, Mario de la Vega, Lorelei Lee (cowriter of SFIFF 2012 film **Cherry**) and the duo of Donal Moshier and Michael Palmieri. Barbash, a writer probably best known for his bestselling book **On Top of the World: Cantor Fitzgerald, Howard Lutnick & 9/11: A Story of Loss & Renewal**, will recount his experience with the espionage classic **The Falcon and the Snowman**. Director/producer de la Vega (**Robbing Peter**) will choose from his considerable array of uncomfortable film experiences. Moshier and Palmieri, codirectors of the SFIFF 2012 documentary **Off Label**, will expand on that movie's look at the endlessly fascinating and worrisome world of prescription drug misuse and abuse. Visit festival.sffs.org for updates on these and other guests expected to participate in this informal bean-spilling session.

—Sean Uyehara



BETH LISICK AND ARLINE KLATTE: PORCHLIGHT'S COFOUNDERS AND HOSTS



porchlight: true stories from the frontiers of international filmmaking

80 MIN

MON APR 30 9:15 KABUKI



state of cinema address: jonathan lethem

LIVE & ONSTAGE

75 MIN

SAT APR 21 2:00 KABUKI

Each year, the Film Society invites a prominent thinker to discuss the intersecting worlds of contemporary cinema, culture and society. This year, bestselling novelist, essayist and short-story writer Jonathan Lethem muses on the “ecstasies of influence” constituting the cinematic experience. From **Motherless Brooklyn** to **Fortress of Solitude** to **Chronic City**, Lethem’s body of work displays not only an incredible range but a deep and abiding attention to cinematic genres and aesthetics. His recent monograph on the underappreciated cult film **They Live** is an affectionate and energizing investigation into the ways that great B-movies can burrow subversively into our consciousness. In his address at SFIFF, Lethem will revisit his memorable insights concerning a gift economy, and explore the opportunities hiding in plain sight for what critic Manny Farber called “termite art,” in order to explore the ways cultural movements such as Occupy Wall Street, new-media revolutions like YouTube and loosely defined grassroots art movements like Mumblecore can in their various ways unearth utopian possibilities for reciprocal transformations in film culture and our daily lives.

—Sean Uyehara

JONATHAN LETHEM

Born in New York City in 1964, Jonathan Lethem is the author of eight novels, including **The Fortress of Solitude** and **Chronic City**. His fifth, **Motherless Brooklyn**, was the recipient of the National Book Critic’s Circle Award. He is also the recipient of, among other honors, a Pushcart Prize, a Crawford Award, a World Fantasy Award and a MacArthur “Genius” Fellowship. Lethem’s 2011 essay collection **The Ecstasy of Influence: Nonfictions, Etc.** was a nominee for the National Book Critic’s Circle Award in criticism. He currently lives with his family in Claremont, California, and in Maine.



LEFT TO RIGHT: THE SEARCHERS, BLADE RUNNER, THEY LIVE

Jonathan Lethem: Getting the best seat in the house

The first time I met Jonathan Lethem, almost two decades ago, we immediately began talking about books and movies (specifically, David Thomson's **A Biographical Dictionary of Film** and the novel it inspired, **Suspects** with which we were both obsessed). That conversation has never ended, which isn't surprising because conversation with its volleys and gambits, its references and parodies, its promiscuous intermingling of ideas and jokes and rhapsodies, is at the center of Jonathan's life and work.

At that time, in the mid-'90s, Jonathan had published one novel, **Gun with Occasional Music**, a science-fictional variation on the hard-boiled detective story, in part a tribute to Ridley Scott's **Blade Runner**, which was in turn based on a book by a then-obscure SF writer, Philip K. Dick, who was himself partly inspired by film noir. Jonathan told me he'd grown up in a bohemian household in Brooklyn, that his parents had taken him to see Godard and Truffaut films at art houses like the Quad in Manhattan when he was a kid. That was good, but he'd also turned to science fiction and comic books, seeking a private garden for his imagination. When he was a little older, he added an annex to that garden: classic Hollywood films by the likes of John Ford, Fritz Lang and Howard Hawks.

He was working on a novel based on **The Searchers**, a short story collection whose title was an homage to Lang, a book about a guy living in an abandoned movie theater—there was never a time when Jonathan wasn't writing about film in some fashion, but he insisted he wasn't a critic. A few of his editor friends, myself included, finally persuaded him otherwise. After that, there was no stopping him, and in books like **The Disappointment Artist** and **The Ecstasy of Influence: Nonfictions, Etc.**, on the pages of the **New Yorker** and **Harper's**, he shook out the wings of a new voice, at once intimate and authoritative, that's been thrilling to watch unfold. His most celebrated novel, **The Fortress of Solitude**, is semi-autobiographical, but also semi-critical in the same genre-transgressing way that his essays tease out the splendors of Cassavetes or Kubrick by telling you about the role their films have played in his life.

Life and art talk to each other incessantly, just as—like it or not—"high" culture (the good kind) talks to pop and vice versa. The novel talks to the movies, and the movies talk back. Furthermore, as Jonathan pointed out in a seminal work, the title essay from **The Ecstasy of Influence**, all artists in every genre are talking to each other all the time. The walls between great talents, between art and entertainment, between genres and between forms, are lower than many people seem to realize. You could say they are mostly just decorative, that they give us something to lean on while we chat. What Jonathan Lethem keeps reminding us of in his fiction and essays is that there—yes, there, right up next to the walls: That's the best seat in the house.

BY LAURA MILLER

Laura Miller is a journalist and critic living in New York. She is cofounder of Salon.com, where she is currently a staff writer. Her work has appeared in the **New Yorker**, the **Los Angeles Times**, the **Wall Street Journal** and other publications. She wrote the "Last Word" column for the **New York Times Book Review** for two years. She is the author of **The Magician's Book: A Skeptic's Adventures in Narnia** (Little, Brown, 2008) and editor of the **The Salon.com Reader's Guide to Contemporary Authors** (Penguin, 2000).



new directors

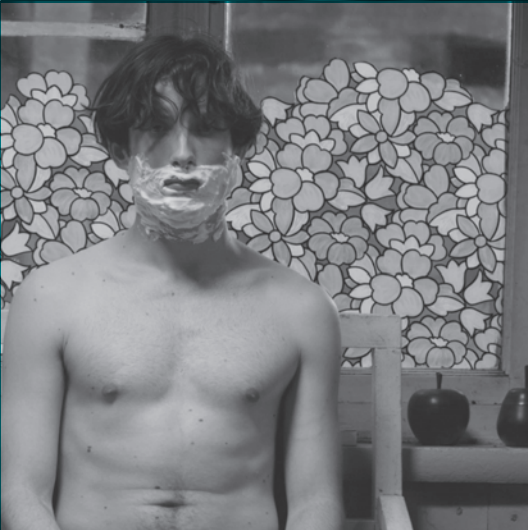


first- and second-time directors emerging on the international scene

- 85 Bonsái
- 86 By the Fire
- 87 Cherry
- 88 Chicken with Plums
- 90 Compliance
- 91 The Exchange
- 93 Gimme the Loot
- 94 Guilty
- 97 Leave Me Like You Found Me
- 98 The Loneliest Planet
- 99 LUV
- 103 The Orator
- 104 Oslo, August 31
- 105 An Oversimplification of Her Beauty
- 106 Palaces of Pity
- 107 People Mountain People Sea
- 109 Robot & Frank
- 110 A Secret World
- 113 Where Do We Go Now?
- 114 Will

in competition for new directors prize

- 84 Back to Stay
- 89 Choked
- 92 Found Memories
- 95 Land of Oblivion
- 96 Last Winter
- 100 Mosquita y Mari
- 101 Neighboring Sounds
- 102 OK, Enough, Goodbye.
- 108 Policeman
- 111 17 Girls
- 112 Valley of Saints



back to stay

abrir puertas y ventanas

ARGENTINA/SWITZERLAND/NETHERLANDS
2011 | 99 MIN

US Premiere. New Directors Prize Contender.

DIR/SCR Milagros Mumenthaler

PROD Violeta Bava David Epiney, Rosa
Martínez Rivera, Eugenia Mumenthaler

CAM Martín Frias

ED Gion-Reto Killias

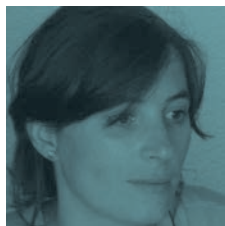
WITH María Canale, Martina Juncadella, Ailín
Salas, Julián Tello

SAT	APR 28	8:50	PFA
MON	APR 30	4:00	KABUKI
WED	MAY 2	9:30	KABUKI



Marked by a trio of nuanced performances and exquisitely understated storytelling, this top-prizewinner from last year's Locarno Film Festival portrays three young sisters adjusting to the absence of their recently deceased grandmother. Oldest child Marina, middle child Sofia and young Violeta still occupy the late matriarch's large house in a quiet Buenos Aires neighborhood, coping with private grief while attempting, often in vain, to reach out to one another. First-time director Milagros Mumenthaler captures the listlessness of mourning as well as the physical sense of absence left in the wake of a departed family member, as the sisters explore impassively the spaces and objects in the house that were previously off-limits to them. Like fellow Argentine filmmaker Lucretia Martel, Mumenthaler sensitively portrays the uneasy transition from female adolescence to adulthood and the fluid boundary between familial intimacy and secrecy. Her talent for evoking mood and atmosphere is similarly prodigious with the house essentially comprising a member of the family. Drawing the viewer deep into a world that exists within four walls, **Back to Stay's** strong sense of place and complicated sibling dynamics linger long after the film is over and signal the emergence of the Argentine New Wave's latest promising filmmaker.

—Jesse Dubus



MILAGROS MUMENTHALER

Milagros Mumenthaler was born in Argentina in 1977 but raised from a young age in Switzerland. After returning to Buenos Aires as an adult to attend La Universidad del Cine, she made several short films before developing the screenplay for **Back to Stay**, her first feature, at the Cannes Cinéfondation residency. Premiering at the 2011 Locarno Film Festival, it won the Golden Leopard for Best Film.

PRINT SOURCE

The Match Factory, Balthasarstrasse 79-81, 50670 Cologne, Germany
F | 49-221-539-709-10 E | thania.dimitrakopoulou@matchfactory.de





Director Cristián Jiménez brings a keen comic sense to Chilean author Alejandro Zambra's contemporary classic novella **Bonsái**, crafting an existential romance with deep insight into the psychology of love, finding meaning through literature and caring for sensitive plants. Making several leaps forward and backward in time, **Bonsái** follows its protagonist Julio (Diego Noguera, in a wonderfully restrained performance) in his sincere but deadpan fumbling through early adulthood. Quirky, cerebral, lost and vaguely traumatized, Julio enters into the one big love of his life lying about having read Proust and oblivious that his lover Emilia (Natalia Galgani) is fibbing, too. Eight years after meeting her, Julio begins another romantic relationship with a lie when he claims he is transcribing a handwritten novel for a famous writer. In truth, he's the one writing the novel. As it unfolds, he gradually comes to realize that he's the book's broken-hearted subject, pining for Emilia, and no amount of wisdom, Proust or gardening skill can bring back the bliss of his first love. **Bonsái** strikes the perfect balance of humor and angst, wisdom and folly, and brings home a universal emotional truth—though the story Julio tells may be idealized, delusional and partially fictional, nothing has more power to move his soul.

—Gustavus Kundahl



CRISTIÁN JIMÉNEZ

Born in Valdivia, Chile, in 1975, Cristián Jiménez longed to be a stand-up comedian but wound up studying sociology and penning short stories before embarking on a film career. After some collaborations and short films, Jiménez wrote and directed his first feature, **Optical Illusions**, which premiered at the San Sebastian Film Festival in 2009 and screened around the world with a commercial release in Europe, Chile and the United States

PRINT SOURCE

Strand Releasing, 6140 W. Washington Boulevard, Culver City CA 90232.
F | 310-836-7510 E | brandon@strandreleasing.com

bonsái

CHILE/France/ARGENTINA/PORTUGAL
2011 | 95 MIN

DIR/SCR Cristián Jiménez
PROD Bruno Bettati, Julie Gayet, Nadia Turincev
CAM Inti Briones
ED Soledad Salfate
MUS Caroline Chaspoul, Eduardo Henríquez
WITH Diego Noguera, Natalia Galgani, Gabriela Arancibia, Trinidad González, Hugo Medina

FRI	APR 20	9:30	KABUKI
SUN	APR 22	12:45	KABUKI
TUE	APR 24	6:30	PFA

by the fire

sentados frente al fuego

CHILE/SPAIN/ARGENTINA/GERMANY
2011 | 95 MIN

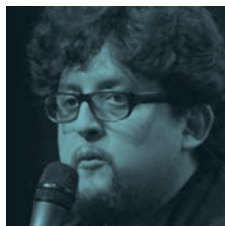
DIR/SCR Alejandro Fernández Almendras
 PROD Eduardo Villalobos Pino
 CAM Inti Briones
 ED Jerónimo Rodríguez, Alejandro Fernández Almendras
 MUS Los Jaivas, George Gurdjeff
 WITH Daniel Muñoz, Alejandro Yañez, Daniel Candia, Thichi Lobos

SAT	APR 21	9:00	KABUKI
SUN	APR 29	3:00	KABUKI
WED	MAY 2	3:00	KABUKI



Daniel and Alejandra, a working class couple in their late 30s, move to the countryside near the Andes Mountains to begin the next chapter of their life together. Alejandra is ill, and Daniel looks after her, his soul mate. He scratches out a living doing farm work, while dreaming of buying his own plot of land. Over the course of a year, director Alejandro Fernández Almendras captures a life of love and frustration as Alejandra's condition worsens, and Daniel can do nothing but keep on struggling. Like a growing number of young Latin American filmmakers, Almendras's naturalistic approach goes beyond the language of commercial cinema, eschewing close-ups and embracing long takes and a mostly nonprofessional cast, to reveal truths that melodrama can't fathom. Yet his seemingly detached camera divulges deep emotions below the surface in a story that feels lived, not written. "Intimacy goes beyond sex," Almendras says. With the magnificent Andes as backdrop, Daniel endures his daily labor through the seasons, cutting grass with his sickle, building a sled in the winter. Frustration turns to resignation, and beyond resignation lies hope.

—Miguel Pendás



ALEJANDRO FERNÁNDEZ ALMENDRAS

Alejandro Fernández Almendras was born in Chillán, in rural southern Chile, the setting of his two features to date. His first, **Huacho** (2009), participated in the Critics' Week at the Cannes Film Festival and in the Horizontes Latinos section at the San Sebastian Film Festival. His short films have screened in numerous festivals.

PRINT SOURCE

El Remanso Cine, Gerona 3450, 7790767 Santiago, Ñuñoa, Chile.
 E | latoconce@elremansocine.com. W | www.sentadosfrentalfuego.cl



This bold debut film by author Stephen Elliott, a visual love letter to San Francisco, is the story of high school student Angelica (a mesmerizing Ashley Hinshaw), whose choices lead her from a depressing home life and dead-end job in Los Angeles to the fetish-filled Bay Area adult film world. A stepfather with dark motives lurks in the background, as Angelica watches over her younger sister and questions her options. In memorable supporting roles are Festival favorite Lili Taylor as Angelica's manic and opportunistic mother, Jonny Weston as her sexy but sleazy boyfriend and Dev Patel as best friend and much-needed nonsexual support. The vibrant cast also includes James Franco as a coke-addicted attorney who spots Angelica in a strip club, and Heather Graham as a female porn director who launches "Cherry's" adult film career with mixed feelings. A gritty and defiantly voyeuristic look at the life of a youth who never loses her innocence, even as she gyrates for the camera, **Cherry** captures a rare point of view, urging us to consider the delicate tension between body and self by focusing on society's most sought after objects of desire.

—Kim Bender

cherry

USA | 2012 | 102 MIN

North American Premiere.

This is a Cinema by the Bay film.

DIR Stephen Elliott

PROD Gordon Bijelonic, Elizabeth Destro, Rick Dugdale, Jordan Kessler, Elana Krausz, Datari Turner

SCR Stephen Elliott, Lorelei Lee

CAM Darren Genet

ED Michelle Botticelli

MUS Jeff Russo

WITH Ashley Hinshaw, Heather Graham, James Franco, Dev Patel, Lili Taylor



STEPHEN ELLIOTT

San Francisco-based author Stephen Elliott has written seven books, including **The Adderall Diaries** and **Happy Baby**, but is perhaps best known as editor of the online literary magazine **The Rumpus** and for his accompanying blog. Elliott's writing has appeared in **Esquire**, the **New York Times**, **The Believer**, **GQ**, **Best American Non-Required Reading 2005** and **2007**, **Best American Erotica** and **Best Sex Writing 2006**. **Cherry** marks his filmmaking debut.

PRINT SOURCE

IFC Films, 11 Penn Plaza, 18th Floor, New York NY 10001
F | 646-273-7250 E | ebrambilla@ifcfilms.com W | www.ifcfilms.com

TUE	APR 24	9:30	KABUKI
FRI	APR 27	9:15	KABUKI
SAT	APR 28	3:00	KABUKI

chicken with plums

poulet aux prunes

FRANCE/GERMANY/BELGIUM | 2011 | 91 MIN

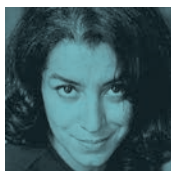
DIR/SCR Marjane Satrapi, Vincent Paronnaud
PROD Christoph Fisser, Charlie Woebcken, Torsten Poeck, Adrian Politowski, Gilles Waterkeyn, Frédérique Dumas, Jean Labadie, Michel Reilhac, Meinolf Zurhorst, Arnaud Bertrand, Christophe Bichot, Mathieu Amalric
CAM Christophe Beaucarne
ED Stéphane Roche
MUS Olivier Bernet
WITH Mathieu Amalric, Golshifteh Farahani, Edouard Baer, Maria de Medeiros

MON APR 30 6:15 KABUKI
WED MAY 2 12:30 KABUKI



Having told her own riveting story in **Persepolis**, author and filmmaker Marjane Satrapi explores the life of her great-uncle, revered Iranian musician Nasser Ali Khan, in her latest cinematic effort adapted from her own illustrated novel. Codirected by Vincent Paronnaud, this story of lost love, familial tensions and musical genius shimmers with visual riches. Set predominantly in 1958 Tehran, Nasser Ali's story begins when the unhappily married man runs across his first love, Irane, and she doesn't recognize him. When he returns home, he finds that his prized violin has been broken. The two events together leave him shattered and he takes to his bed to die. But this situation is only the jumping-off point for Nasser to reflect on his past and future, and for the filmmakers to boldly use varying visual styles to bring his memories and fantasies to life. From vivid Technicolor moments to the light and shadow of German Expressionism to a few moments of animation, Satrapi and Paronnaud use a vast range of techniques to evoke the mind's manner of heightening the drama of our lives. The directors are also blessed with a dream cast, including Mathieu Amalric (**On Tour**, SFIFF 2011) as Nasser Ali, Iranian beauty Golshifteh Farahani as the love he pines for and Maria de Medeiros as Nasser's wife.

—Rod Armstrong



MARJANE SATRAPI, VINCENT PARONNAUD

Born in Iran in 1969, Marjane Satrapi was sent by her family to Vienna in 1983 to escape the situation that had developed after the fall of the Shah, a story she told in a graphic novel and subsequent animated film under the title **Persepolis** (2000, 2007). The film version won the Jury Prize at the 2007 Cannes Film Festival and the César for Best First Film. It was also nominated for Best Animated Feature at the Academy Awards. She has written two other graphic novels, **Embroideries** (2005) and **Chicken with Plums** (2006).



Vincent Paronnaud, often writing under the moniker Winchluss, is a French comics artist and filmmaker. In addition to **Chicken with Plums**, he also codirected 2007's **Persepolis**, which received an Academy Award nomination for Best Animated Feature. His most recent graphic novel is an adaptation of the Pinocchio story.

PRINT SOURCE

Sony Pictures Classics, 550 Madison Avenue, 8th Floor, New York NY 10022
E | sony_classics@spe.sony.com

TV5MONDE

BANK OF THE WEST
DWP PARIBAS GROUP

facS

the
french
american
cultural
society

Liberté • Égalité • Fraternité
REPUBLIQUE FRANÇAISE



It's wintertime in Seoul. In this recession, everyone has invested in something dubious and owes somebody else a lot of money. There's a resentful and threatening undercurrent to every discussion between debtors, creditors, cops and relatives. In the middle of it all is Youn-ho, handsome and earnest but failing miserably at the all-important interview with his fiancée's materialistic mother. He says he works in sales. Actually, he helps developers shove tenants out of buildings by promising them more than their relocation costs and getting rough when they resist. Meanwhile, Youn-ho's own mother, lately promoting a dietary supplement she claims helped restart Nancy Reagan's menstrual cycle, has vanished—owing a large sum to another entrepreneur on the edge. Soon a loan shark is targeting Youn-ho with rougher tactics than he's used to employing himself. Director Kim Joong-Hyun gently and gradually turns up the heat beneath his desperate, fascinatingly flawed characters—including a struggling divorcée selling designer knockoffs out of her minivan and negotiating with her crafty little daughter, another budding materialist—and we watch them come to a boil in this intelligent and nuanced feature debut, a buzz-maker at its world premiere in Busan.

—Frako Loden



KIM JOONG-HYUN

Kim Joong-hyun was born in 1975 in Seoul. He graduated in film from the Seoul Institute of Arts and trained as a director at the Korean Academy of Film Arts. Since 1999, he has made a number of short films and documentaries.

Choked (2011) is his feature film debut.

PRINT SOURCE

CJ Entertainment, 17th Floor, CJ E&M Center, 1606 Sangam-dong, Mapo-gu, 121-270 Seoul, South Korea.

F | 82-2-371-6340 E | wsshin@cj.net W | www.kafa.ac

choked

ga-si

SOUTH KOREA | 2011 | 110 MIN

New Directors Prize Contender

DIR/SCR Kim Joong-hyun

PROD Park Eun-ji

CAM Lee Jin-keun

ED Park Young-sam

MUS Kim Mok-in

WITH Um Tae-goo, Park Se-jin, Kil Hae-yeon,
Yoon Chae-young, Yoon Su-ah

SAT	APR 21	1:30	KABUKI
SAT	APR 28	6:00	KABUKI
TUE	MAY 1	9:00	KABUKI

compliance

USA | 2012 | 90 MIN

DIR/SCR Craig Zobel

PROD Lisa Muskat, Tyler Davidson, Sophia Lin,
Theo Sena, Craig Zobel

CAM Adam Stone

ED Jane Rizzo

MUS Heather McIntosh

WITH Ann Dowd, Dreama Walker, Pat Healy, Bill
Camp

WED APR 25 9:00 KABUKI
SUN APR 29 5:30 KABUKI



Compliance, which drew strong reactions at its 2012 Sundance premiere, doesn't just want to play with your emotions but wants you to question why you allow that to happen in the first place. The setup could hardly be more banal. It's Friday night at ChickWich, a nondescript fast-food outlet in a nondescript middle-American town. Like any group stuck in less-than-fulfilling work, the employees have their little cliques and conflicts. Shift supervisor Sandra [Ann Dowd] is already on edge because the freezer door was left open the night before, resulting in expensive spoilage, and no one is admitting fault. Once customers start rolling in, however, Sandra and crew have enough to deal with just filling orders. Awkwardly, a call demands her attention. An employee has been accused of stealing from a patron's purse. A police detective, already familiar with this ChickWich branch's staff and management, demands the suspect be interrogated and searched—by Sandra—immediately. What ensues is an insidious, harrowing, disturbing exercise in the power of persuasion, in which gullible law-abiders are made to break the law, believing they're dutifully "following orders." If we'd all like to think we could never be manipulated so far or so easily, **Compliance** queasily makes us question that certainty—not least because it is inspired by real events.

—Dennis Harvey



CRAIG ZOBEL

Atlanta-born, NYC-based Craig Zobel studied at the North Carolina School of the Arts, going on to work on several of classmate David Gordon Green's early features. His own feature debut as writer-director was **Great World of Sound** (2007), which won him the Breakthrough Director Gotham Award and several other prizes. Magnolia Pictures released **Great World of Sound** in North America. Zobel is also cofounder of the cartoon website Homestar Runner.

PRINT SOURCE

Magnolia Pictures, 115 W. 27th Street, 8th Floor, New York NY 10001.
F | 212-924-6742 E | aayers@magpictures.com



In his long awaited follow up to 2007's international sensation, **The Band's Visit**, writer/director Eran Kolirin plunges the audience into voyeuristic new territory that questions the very texture of reality. Oded (Rotem Keinan), a man committed to a very regimented routine, breaks it one morning ever so slightly, returning home to his house at a time when he is usually not there. He finds he is seeing the space out of context, in a way he never has before, and observes the objects in the living room, the room itself, even his sleeping wife as though he is a stranger to it all. Addicted to his newfound sensation of discovery, Oded begins to look at all things around him as though he is seeing them for the first time, relinquishing participation for observation. But in stripping away the context of his life, he finds himself spiraling away from those around him. An experiment in human interaction, reflection and dominance, **The Exchange** is a penetrating, masterful testament to what can't be put into words.

—Landon Zakheim



ERAN KOLIRIN

Eran Kolirin's feature film debut as a director, **The Band's Visit** (2007), thrust him into the international spotlight, winning critical acclaim and over 50 prestigious awards from around the globe, including eight Israeli Film Academy awards, two awards and a special mention at the Cannes Film Festival and two European Film Awards. Kolirin's first credit was the screenplay for the film **Tzur Hadassim**, which won the screenwriting prize at the Jerusalem International Film Festival in 1999. In 2004, Kolirin wrote and directed the TV movie **The Long Journey**. **The Exchange** is his second feature film.

PRINT SOURCE

The Match Factory, Balthasarstrasse 79-81, 50670 Cologne, Germany.
F | 49-221-539-709-10 E | thania.dimitrakopoulou@matchfactory.de



the exchange

hahithalfut

ISRAEL/GERMANY | 2011 | 115 MIN

US Premiere

DIR/SCR Eran Kolirin

PROD Eilon Ratzkovsky, Karl Baumgartner,
Raimond Goebel, Yossi Uzrad, Guy Jacoel
CAM Shai Goldman

ED Arik Lahav-Leibovitch

WITH Rotem Keinan, Sharon Tal, Dov Navon,
Shirli Deshe

FRI	APR 20	3:00	FSC
SUN	APR 22	9:15	KABUKI
MON	APR 30	9:30	KABUKI



found memories

historias que so existem
quando lembradas

BRAZIL/ARGENTINA/France | 2011 | 98 MIN

New Directors Prize Contender

DIR Júlia Murat

PROD Fabienne Vonier

SCR Júlia Murat, Maria Clara Escobar, Felipe Sholl

CAM Lucio Bonelli

ED Marina Meliande

MUS Lucas Marcier

WITH Sonia Guedes, Lisa Fávero, Luiz Serra, Ricardo Merkin

THU	APR 26	8:40	PFA
SAT	APR 28	12:15	KABUKI
TUE	MAY 1	6:45	KABUKI

A disarming meditation on memory, aging and letting go of the past, Júlia Murat's beguiling film takes place in a town where time stands still. The tiny Brazilian village of Jutuomba may be hard to locate on a map; indeed, it might exist only in the collective imagination of its few remaining residents, a tightly interconnected group of elders who enact daily routines of baking bread, churning coffee beans (Brazilian roast, *natch*), attending Mass and enjoying communal meals *al fresco*. Into their autumn years drifts Rita, a young photographer captivated by the lush locale's picturesque greens and ochers, and intrigued by the local cemetery's mysteriously locked gates. As Rita discovers the village's intertwined past and present through her camera lens, she forms a strong bond with Madalena (standout Sonia Guedes) and offers her new friend a chance at long-desired liberation. Murat has cited Jia Zhangke's *Still Life* (SFIFF 2008) and Hirokazu Kore-eda's *After Life* (SFIFF 1999) as models for her film's similarly deft blend of fictional and documentary elements, to which she adds Caravaggio-like interiors lit only by oil lamps (in brilliant work by cinematographer Lucio Bonelli) and a palpable affection for her characters and their otherworldly bit of Brazil. "I've never heard so much silence," Rita says of Jutuomba, yet this silence speaks volumes.

—Steven Jenkins



JÚLIA MURAT

Born in Rio de Janeiro in 1979, Júlia Murat studied graphic design at Rio de Janeiro University and screenwriting at Darcy Ribeiro Film School. Following a number of commercials, shorts, experimental videos and film installations, she made her feature-length debut with *Dia Dos Pais* (2008), a documentary depiction of daily life in Brazil's Paraiba Valley, a 19th-century center of coffee production and now a tourist destination. The film premiered at Cinéma du Réel. Murat's first feature-length narrative, *Found Memories*, received the FIPRESCI Prize at the Ljubljana International Film Festival and the Church of Iceland Award at the Reykjavik International Film Festival.

PRINT SOURCE

Film Movement, 109 W. 27th Street, Suite 9B, New York NY 10001
F | 212-941-7812 E | rebeca@filmmovement.com





Punctuated by retro gospel tracks and vividly evoking a sense of time and place, filmmaker Adam Leon's first feature is a sharply observed, wryly funny story of friendship, urban community, burgeoning sexuality and artistic aspiration. Young New York graffiti artists Sofia and Malcolm (newcomers Tashiana Washington and Ty Hickson) resolve to one-up a rival gang by tagging the iconic Home Run Apple during a Mets game, an audacious and risky prank attempted by others but never accomplished. A problem quickly emerges, however, when their source will only give them access to the stadium for \$500, well beyond the means for the broke duo. Undeterred, Sofia and Malcolm set off to raise the funds by any means necessary, whether through borrowing, bartering, calling in favors, selling pot or even committing robbery. But as the pair find their moneymaking schemes foiled at every turn, it becomes clear that **Gimme the Loot** is less invested in heist-like hijinks than in observing the memorable and unexpected people, places and situations Sophia and Malcolm encounter during two sweltering New York City summer days.

—Jesse Ataide



ADAM LEON

Born and raised in New York City, Adam Leon has worked extensively as a filmmaker, programmer and film festival coordinator, in addition to a two-year apprenticeship with Woody Allen. Leon's work includes short films, music videos and commercials. His most recent short film, **Killer**, played at numerous international film festivals. **Gimme the Loot** is his first feature.

PRINT SOURCE

IFC Sundance Selects, 11 Penn Plaza, 18th Floor, New York NY 10001
F | 646-273-7250 E | ebrambilla@ifcfilms.com



gimme the loot

USA | 2012 | 85 MIN

DIR/SCR Adam Leon
PROD Dominic Buchanan, Natalie Difford,
Jamund Washington
CAM Jonathon Miller
ED Morgan Faust **MUS** Nicholas Britell
WITH Tashiana Washington, Ty Hickson, Zoë
Lescaze, Joshua Rivera

FRI	APR 20	9:15	KABUKI
SAT	APR 21	9:30	FSC
TUE	APR 24	6:30	KABUKI

guilty

préssumé coupable

FRANCE/BELGIUM | 2011 | 101 MIN

DIR/SCR Vincent Garenq

PROD Christophe Rossignon, Philip Boeffard

CAM Renaud Chassaing

ED Dorian Rigal-Ansous

MUS Klaus Badeit

WITH Philippe Torreton, Vladimir Yordanoff,

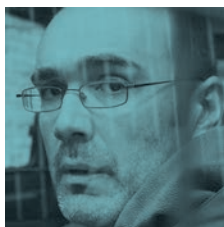
Noémie Lvovsky, Raphaël Ferret, Michèle Goddet

MON	APR 23	8:45	KABUKI
WED	APR 25	6:00	KABUKI
FRI	APR 27	12:00	KABUKI



As worst-case scenarios go, it's hard to top the one commencing **Guilty**. In the middle of the night, the rural Marecaux family awakes to find their house full of police, who ransack their home while showing open contempt toward the owners. Stunned parents Alain (Philippe Torreton) and Marie (Noémie Lvovsky) stand accused of participating in a pedophile ring, as their terrified kids are dragged away to child protective services. Thus begins the epic nightmare compellingly dramatized in Vincent Garenq's film, based on the memoirs of a real-life protagonist at the center of one of the most notorious miscarriages of justice in modern French legal history. Though there is no material proof against the couple and the accusers' testimonies are wildly inconsistent, the Marecauxs are sent to prison rather than allowed bail. Stoking the case against them is a coldly prosecutorial young judge (Raphael Ferret) eager to make his professional name. Torreton—putting himself through the wringer as his initially plump character all-too-convincingly risks death in a hunger strike—is outstanding as this remarkable tale's principal victim with Vladimir Yordanoff also excellent as his loyal defense attorney. **Guilty** is not a pleasant experience, yet the outrage it stirs is as bracing as a slap in the face.

—Dennis Harvey



VINCENT GARENQ

Vincent Garenq studied film at La Fémis in Paris. He has directed numerous short and full-length documentaries for French TV, as well as episodes of the dramatic series **Sous le soleil**. In 2008, he wrote and directed his first narrative feature, **Baby Love**; his second, **Guilty**, won the Label Europa Cinemas award at the Venice Film Festival.

PRINT SOURCE

Films Distribution, 34 rue du Louvre, 75001 Paris, France
F | 33-1-53-10-33-98 E | sanam@filmsdistribution.com

TV5MONDE

BANK OF THE WEST
BNP PARIBAS GROUP

facS

the
french
american
cultural
society

Liberté • Égalité • Fraternité
RÉPUBLIQUE FRANÇAISE



The date is April 25, 1986, and an azure sky gleams over the factory town of Pripyat, Ukraine, whose tranquil river flows past the Chernobyl power plant dominating the otherwise bucolic landscape. Though no one yet realizes it, in just 24 hours this landscape and the people populating it—forced to evacuate without possessions, pets or dignity—will be forever changed. Ten years later, the former residents of Pripyat still long for the place they consider home, despite official sanctions against reverse exodus. Meanwhile, emotionally damaged Anya (played with a wrenching vulnerability by **Quantum of Solace**'s Olga Kurylenko) leads French tour-bus groups around the bleak ruins, exhorting them to listen to the sound of nothing. A compelling debut feature film from director Michale Boganim, **Land of Oblivion** tallies up the fragile human cost of one of the first truly global disasters to grip the modern imagination. Shot on location, the footage of the mostly empty ghost town, once a "model Soviet city," is both eerie and shabby, the ravages of entropy having damaged Pripyat to a more visible extent than the original nuclear fallout. Anya is just one of the film's many unanchored survivors, all of whom struggle with memories and ambitions shaped by the strangely magnetic pull of a desolate hometown.

—Nicole Gluckstern



MICHALE BOGANIM

Michale Boganim was born in Israel and schooled at the Sorbonne in Paris. After studying philosophy and history at the Hebrew University of Jerusalem, she went on to pursue directing at the National Film and Television School in London. Her acclaimed short films, including **Dust** (2001) and **Odessa... Odessa!** (2005), frequently deal with themes of exile, exodus and the vagaries of memory. **Land of Oblivion** is her first feature.

PRINT SOURCE

Le Pacte, 5 rue Darcet, 75017 Paris, France. F | 33-1-44-69-59-42.
E | a.aubelle@le-pacte.com

TV5MONDE

BANK OF THE WEST
BNP PARIBAS GROUP



f a c s

the
french
american
cultural
society



Liberté • Égalité • Fraternité
RÉPUBLIQUE FRANÇAISE

SWISS

land of oblivion

la terre outragée

FRANCE/GERMANY/POLAND/UKRAINE
2011 | 113 MIN

New Directors Prize Contender. In Russian, Ukrainian and French with English subtitles.

DIR Michale Boganim

PROD Laetitia Gonzalez, Yael Fogiel

SCR Michale Boganim, Anne Weil, Antoine Lacomblez

CAM Giorgos Arvanitis, Antoine Heberté

ED Anne Weil, Thierry Derocles

MUS Leszek Mozdzer

WITH Olga Kurylenko, Ilya Iosifov, Andrzej Chyra, Vyacheslav Slanko, Nicolas Wanczycki, Sergey Strelnikov, Nikita Emshanov

MON	APR 23	1:00	KABUKI
FRI	APR 27	9:30	KABUKI
SUN	APR 29	3:15	KABUKI

last winter

l'hiver dernier

BELGIUM/FRANCE/SWITZERLAND
2011 | 103 MIN

New Directors Prize Contender

DIR John Shank

PROD Joseph Rouschop, Priscilla Bertin,

Elisa Larrière, Judith Nora

SCR John Shank, Vincent Poymiro

CAM Hichame Alaouie, Antoine Paruty

ED Yannick Leroy

MUS D.A.A.U.

WITH Vincent Rottiers, Anaïs Demoustier,

Florence Loiret Caille, Aurore Clément,

Michel Subor

SAT	APR 28	3:15	KABUKI
MON	APR 30	6:45	KABUKI
WED	MAY 2	6:30	PFA



In this starkly beautiful film, Johann (Vincent Rottiers) has inherited his father's cattle farm, part of a rural collective in a mountainous area of central France. A young misfit, Johann is a man of few words, but we believe him when he says that this land, this life, is who he is and all he has. In a few swift strokes, director John Shank etches the intimacy and the scope of Johann's spiritual connection to the earth. While comparisons to Terrence Malick are apt, Shank's elegiac film is rooted in present-day economic (and emotional) realities that ultimately turn an idealist into an outcast. Going it alone rather than selling out, Johann runs the farm on the financial edge, one disaster away from ruin; when there's no roof on the barn, he's just another orphan in the snow. A youngster, Pierre (Theo Laborie), instinctively attaches himself to Johann, like a reflection of the boy Johann once was and a shadow of the future he may never see. This used to be the way knowledge of the land was passed from generation to generation, but these days the laws of nature succumb to the laws of finance just as summer succumbs to fall and fall to endless winter.

—Judy Bloch



JOHN SHANK

Born in the American Midwest, John Shank studied filmmaking in Belgium, where he now lives. **Last Winter**, his debut feature, reflects the history and challenges of rural America as much as rural France. He has described it as, "the story of a man bearing on his shoulders two different heritages, one of them material, the other spiritual. Both heritages are embodied in the same elements, the same gestures and the same places." Shank's short films include **Un veau pleurait, la nuit** (2001), which screened at the Cannes Film Festival; **Les mains froides** (2003); and **Abandon** (2007).

PRINT SOURCE

Le Pacte, 5, rue Darcet, 75017 Paris, France

F | 33-1-44-69-59-42 E | a.aubelle@le-pacte.com

 DOLBY



A couple of young Los Angelenos, giving their relationship another chance after a one-year separation, set off for what they expect to be a romantic camping trip in Sequoia National Park. Under the canopy of the redwood forest, they bask in the peaceful surroundings and the cessation of the past year's loneliness. But as the shine wears off their new/old love affair, they're left to confront the causes of their breakup and wonder if changes they've made while apart will help them the second time around. First-time director Adele Romanski and her cast and crew of five immersed themselves in the location—camping, hiking and eating together—and the intimacy of their shared experience shows. From the flickering light of a sunset in the woods to the quiet hiss of a campfire, **Leave Me Like You Found Me** evokes the magic of an immense forest. As Romanski says, "The idea was to capture something small and intimate and beautiful within the backdrop of something vast and expansive." Lead actors Megan Boone and David Nordstrom skillfully evoke the lived-in feel of a relationship with a long history, and James Laxton's cinematography captures the bucolic setting's splendor. With off-the-cuff realism and a carefully cultivated sense of place, **Leave Me Like You Found Me** dramatizes the bittersweet realization that love isn't always enough.

—Jesse Dubus



ADELE ROMANSKI

Adele Romanski has worked as a producer and editor with credits including **The Myth of the American Sleepover** (a selection in 2010 at Cannes Critics' Week and winner of the Special Jury Prize at SXSW), **The Freebie** (2010) and **Black Rock** (2012). She was a Sundance Creative Producing fellow in 2010. **Leave Me Like You Found Me** is her first feature as a director.

PRINT SOURCE

Taylor Feltner E | taylorfeltner@gmail.com

leave me like you found me

USA | 2012 | 80 MIN

DIR/SCR Adele Romanski
PROD Taylor Feltner
CAM James Laxton, Jay Keitel
ED Nicole West, Adele Romanski
MUS William Ryan Fritch
WITH Megan Boone, David Nordstrom

SUN	APR 22	6:45	KABUKI
THU	APR 26	9:00	FSC
MON	APR 30	12:30	FSC

the loneliest planet

USA/GERMANY | 2011 | 113 MIN

DIR/SCR Julia Loktev

PROD Helge Albers, Marie-Therese Guirgis, Lars Knudsen, Jay van Hoy

CAM Inti Briones

ED Michael Taylor, Julia Loktev

MUS Richard Skelton

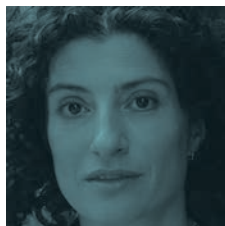
WITH Gael García Bernal, Hani Furstenberg, Bidzina Gujabidze

TUE APR 24 9:15 KABUKI
FRI APR 27 6:15 KABUKI



It's true in everything from sports to intergalactic exploration to relationships: In a moment, things can change, a single act setting off an entirely new range of possibilities. This fascinates Julia Loktev, whose previous film, **Day Night Day Night**, considered the moment-to-moment actions of a female terrorist on the New York streets. Her new film propels the notion to far greater and dramatically powerful dimensions. Alex (Gael García Bernal) and Nica (Hani Furstenberg) are the boyfriend-girlfriend pair in front of Loktev's camera, trekking through the Caucasus led by Georgian guide Dato (real-life mountaineer Bidzina Gujabidze). These two could be described as hipster tourists, ideal readers of the Lonely Planet travel guide from which the film derives its ironic title, but they're mostly two people in love. The film's concentration on coordinated hiking and moving for its own sake parallels their shared perception of their bond. A decision, made in a flash during an unplanned encounter, becomes an emotionally seismic event for the couple, triggering a chain of aftershocks. **The Loneliest Planet** contemplates the possibilities and dangers of irreversible change, compressed forcefully into a chamber drama free of four walls, surrounded by a stunning natural world unconcerned with the human.

—Robert Koehler



JULIA LOKTEV

Julia Loktev was born in Russia in 1969 and moved to the United States when she was nine. She studied film at New York University and wrote, directed and edited her first documentary, **Moment of Impact**, screened at SFIFF in 1998. It won the directing award at Sundance, the grand prize at Cinéma du Réel in Paris and Best Documentary Film at Karlovy Vary. **Day Night Day Night** (2006) premiered in Directors' Fortnight at Cannes, where it won the Prix Regards Jeunes. Loktev was awarded a Guggenheim Fellowship in 2009. **The Loneliest Planet** (2011) is her second fiction feature.

PRINT SOURCE

IFC Sundance Selects, 11 Penn Plaza, 18th Floor, New York, NY 10001
F | 646-273-7250 E | ebrambilla@ifcfilms.com W | www.ifcfilms.com



Eleven-year-old Woody Watson idolizes his uncle Vincent (Common), who has taken him under his wing since his mother left home in mysterious circumstances. Vincent, a former drug dealer recently released from jail, is trying to establish himself as an entrepreneur and crab-shack restaurant owner. When his bank loan falls through, Vincent is tempted to slide back into street hustling. Trying to figure out a way to get the money he needs, he brings his impressionable nephew along for a ride through the tough streets of Baltimore. As their day spirals into a sequence of odd and increasingly dangerous encounters, Vincent's resolve to steer clear of criminal behavior and Woody's faith in his uncle are put to the test. Sheldon Candis's semi-autobiographical dramatic thriller brings him back to his hometown of Baltimore, where he parses the city's violent criminal underworld with the help of a star-studded cast that includes Dennis Haysbert, Danny Glover, Charles S. Dutton and familiar faces from the iconic Baltimore-set HBO series, **The Wire**. **LUV** is not only the tale of a boy who struggles to find his identity without his mother but also a heartfelt lesson about self-reliance, pride and survival in one of America's toughest urban environments.

—Julia Barbosa



SHELDON CANDIS

Los Angeles-based filmmaker Sheldon Candis is a graduate of the USC School of Cinematic Arts. He has worked for the Bill & Melinda Gates Foundation and Rock the Vote, and with the graffiti artist Banksy. His previous short films include **The Walk** and **The Dwelling**, the latter a documentary chronicling the lives of two homeless Tokyo residents. **LUV** is his first feature film.

PRINT SOURCE

Indomina Releasing, 9355 Wilshire Boulevard, Suite 300, Beverly Hills CA 90210.
F | 310-271-4509 E | amy.tu@indomina.com



luv

USA | 2011 | 95 MIN

DIR Sheldon Candis
PROD Jason Michael Berman, W. Michael Jensen, Gordon Bijelonic, Datari Turner, Joel Newton, Common, Derek Dudley
SCR Sheldon Candis, Justin Wilson
CAM Gavin J. Kelly
ED Jeff Wishengrad
MUS Nuno Malo
WITH Common, Michael Rainey Jr., Dennis Haysbert, Danny Glover, Charles S. Dutton

SAT APR 28 9:45 KABUKI
MON APR 30 6:00 KABUKI

mosquita y mari

USA | 2011 | 82 MIN

New Directors Prize Contender. This is a Cinema by the Bay film.

DIR/SCR Aurora Guerrero

PROD Chad Burris

CAM Magela Crosignani

ED Augie Robles

MUS Ryan Beveridge

WITH Fenessa Pineda, Venecia Troncoso, Joaquín Garrido, Laura Patalano, Dulce Maria Solis

THU APR 26 9:30 KABUKI
SUN APR 29 6:30 KABUKI



The power of cinema includes the experience of seeing your own story reflected on the big screen. For filmmaker Aurora Guerrero, this was an experience she thought she'd never have—unless she made it herself. What she's created is a painterly, earnest and beguiling coming-of-age tale of two Chicana teens in the midst of the delicate adolescent dance of self-discovery and sexual awakening. Set in the predominantly Latino community of Huntington Park—a neighborhood of Los Angeles that goes virtually unnoticed in the shadow of downtown—Guerrero's subtle exploration of friendship and love between two young women feels both unique and utterly familiar. Yolanda is the straight-A student with the sweet smile and hard-working immigrant parents who hope she will achieve everything they did not. Mari is the rebel with the smoldering looks and adventurous nature who works part-time to help her undocumented mother pay the rent. When circumstances bring them together as neighbors and study partners, their immediate connection surprises them, leading each to think, feel and act in ways she had never contemplated. Infused with the culture of its community and propelled by the stellar performances of its female leads, Guerrero's debut feature is an assured work that puts the Chicana experience firmly on the cinematic map.

—Joanne Parsont



AURORA GUERRERO

Born and raised in the Bay Area, Aurora Guerrero studied film at UC Berkeley and Cal Arts. After relocating to Los Angeles, she directed two short films, **Pura Lengua**, which debuted at Sundance in 2005, and **Viernes Girl**, which won the 2005 HBO/New York Latino International Film Festival short film competition. "I've been motivated to write from a personal place," she says, "because there's such a huge absence of Chicana/Latina/queer/female-centered stories in the film industry that resonate as real and that offer a smart, critical perspective on our communities." **Mosquita y Mari** is her feature film debut.

PRINT SOURCE

The Film Collaborative, 418 Bamboo Lane, Suite A, Los Angeles CA 90012.
E | jeffrey@thefilmcollaborative.org





Those sounds you hear in Kleber Mendonça Filho's magnificently sculpted fiction feature debut, about life on one upscale street in the bustling Brazilian city of Recife, are the kind that ruins your sleep, disturbs the illusion of security and echoes across the chasm dividing rich and poor. Filho's ambitious strategy is to encompass an entire city block's worth of characters, incidents and encounters across a few days of time, while generating a steadily rising undercurrent of tension that's certain to break. Like the vivid parade of characters in Sherwood Anderson's **Winesburg, Ohio**, an ensemble of lives unfolds: Stay-at-home mom Beatriz (Maeve Jinkings) battles a neighbor's constantly howling dog with every weapon at her disposal, while her children learn English and Mandarin; João (Gustavo Jahn) starts what could become a passionate relationship but conflicts arise with younger brother Dinho's (Yuri Holanda) dalliances with crime; João's and Dinho's grandfather Francisco (W.J. Solha), meanwhile, works out terms with a possibly shady "security" group led by Clodaldo (Irandhir Santos) to patrol the area. The totality of Mendonça Filho's film becomes symphonic in its structure and power. Brazil is now full of interesting young filmmakers working outside of Sao Paulo and Rio, and Mendonça Filho, whose output as a film critic and maker of shorts is already legion, stands as a leader of this new movement.

—Robert Koehler



KLEBER MENDONÇA FILHO

Kleber Mendonça Filho was born in 1968 in Recife, in northeastern Brazil. He's worked extensively as a film critic and as a programmer in Recife's top alternative cinema, Cinema da Fundação Joaquim Nabuco. In the 1990s, he made documentaries, experimental films and fiction. Over the last decade, his short films, **The Little Cotton Girl** (2003), **Green Vinyl** (2004), **Eletrodoméstica** (2005), **Friday Night Saturday Morning** (2006) and **Cold Tropics** (2009), have won over 100 awards in Brazil and abroad. His first documentary feature, **Crítico** (2008), focuses on the troubled relationship between filmmakers and critics through interviews recorded over an eight-year period.

PRINT SOURCE

The Cinema Guild, 115 W. 30th Street, Suite 800, New York NY 10001.
F | 212-685-4717 E | rkriivoshey@cinemaguild.com

neighboring sounds

o som ao redor

BRAZIL | 2012 | 131 MIN

New Directors Prize Contender

DIR/SCR Kleber Mendonça Filho

PROD Emilie Lesclaux

CAM Pedro Sotero, Fabricio Tadeu

ED Kleber Mendonça Filho, João Maria

MUS DJ Dolores

WITH Irandhir Santos, Gustavo Jahn, Maeve Jinkings

SUN	APR 22	2:45	KABUKI
TUE	APR 24	6:15	KABUKI
FRI	APR 27	3:15	KABUKI

ok, enough, goodbye.

tayeb, khalas, yalla

LEBANON/UNITED ARAB EMIRATES
2010 | 91 MIN

New Directors Prize Contender. In Arabic and Amharic with English subtitles.

DIR/PROD/SCR/ED Rania Attieh, Daniel Garcia
CAM/MUS Daniel Garcia
WITH Daniel Arzrouni, Nadimé Attieh, Walid Ayoubi

FRI	APR 20	6:30	KABUKI
SUN	APR 29	12:00	KABUKI
TUE	MAY 1	8:50	PFA



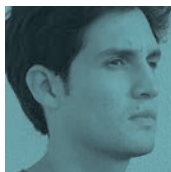
A middle-aged pastry shop owner in Lebanon, looking like an escapee from a film by Judd Apatow, is the unlikely protagonist of this marvelously crafted deadpan comedy. Business is so bad he is constantly giving away the pastries, although he seems to be the only one who wants to eat them. One day, his crabby mother with whom he still lives, packs up and leaves without explanation. Left on his own, he searches cluelessly for maternal substitutes, meanwhile reluctantly befriending the ten-year-old rascal next door obsessed with toy guns. A friend cajoles him into hiring an Ethiopian maid to keep house for him. But lacking a common language with the woman, she ends up absurdly hanging around in a sullen mood doing nothing. Filmmakers Rania Attieh and Daniel Garcia paint a picture of the overgrown small town of Tripoli with an understated, documentary-like brush, revealing a town bereft of culture and filled with peevish, dissatisfied characters, where friendly prostitutes troll for customers using text messaging. The directors' astute attention to detail induces laughter of recognition and sympathy for these endearingly dysfunctional residents, unaware of their starring role in the human comedy.

—Miguel Pendás



RANIA ATTIEH, DANIEL GARCIA

Rania Attieh and Daniel Garcia have collaborated on many short films to date—fiction, nonfiction and music videos—which have screened at many festivals. **From the Parapet** was a regional finalist at the 32nd Annual Student Academy Awards in 2005, and **Almost Brooklyn** was made in a directing workshop under the supervision of acclaimed Iranian director Abbas Kiarostami. **Tripoli, Quiet** received the Black Pearl Award for Best Middle Eastern Short at the Abu Dhabi Film Festival in October 2009. **OK, Enough, Goodbye.** is their feature film debut.



PRINT SOURCE

Isilay Yanbas | info@okenoughgoodbye.com



Shot entirely on the supremely beautiful island of Upolu, Samoa, this contemporary tale both pays homage to and questions the rituals of manhood and mourning in Samoan culture. Sali, physically disadvantaged as a little person, faces prejudice at every turn. Shunned by the leaders of his village and beset by his wife's past, Sali stands up for himself in order to properly bury and memorialize his loved ones. As circumstances throw Sali into increasing tension with his own village and his wife's former one, he must decide whether he can take on the tasks of orator, a ritual role demanding physical display and bravado as well as an ability to produce wilting rhetoric. This impressive feature debut from director Tusi Tamasese—the first Samoan-language feature film—unspools its narrative amid unwaveringly beautiful scenery and an involving air of mystery. Working with professional and non-professional Samoan actors alike, Tamasese balances the need to explicate for his audience the cultural forces at work with the desire to let the culture itself retain its complexity. Heartbreakingly introspective, **The Orator** provides access to the familiar and wondrous in a rarely glimpsed culture.

—Sean Uyehara



TUSI TAMASESE

Tusi Tamasese is a prize-winning graduate of the International Institute of Modern Letters at Victoria University of Wellington, the New Zealand Film Academy and the University of Waikato. He attended the Talent Campus of the Berlin Film Festival in 2010. Tamasese's earlier work includes **Va Tapuia – Sacred Spaces** (2009), a 15-minute short film that premiered at the 2010 NZ International Film Festival.

PRINT SOURCE

New Zealand Film Commission, Level 3, 119 Ghuznee Street, PO Box 11 546, Wellington 6011, New Zealand. F | 64-4-384-9719

the orator

o le tulafale

NEW ZEALAND | 2011 | 110 MIN

DIR/SCR Tusi Tamasese

PROD Catherine Fitzgerald

CAM Leon Narbbey

ED Simon Price

MUS Tim Prebble

WITH Fa'afialula Sagote, Tausili Pushparaj,
Salamasina Mataia, Ioata Tanielu, Ga Sakaria

FRI	APR 20	9:15	KABUKI
SUN	APR 22	1:15	KABUKI
TUE	APR 24	9:00	KABUKI
FRI	APR 27	7:00	KABUKI

oslo, august 31

NORWAY | 2011 | 96 MIN

DIR Joachim Trier

PROD Hans-Jørgen Osnes, Yngve Saether,
Sigve Endresen

SCR Eskil Vogt, Joachim Trier

CAM Jakob Ihre

ED Olivier Bugge Coulté, Gisle Tveito

MUS Ola Fløttum, Torgny Amdam

WITH Anders Danielsen Lie, Malin Crépin, Aksel

M. Thanke, Hans Olav Brenner, Ingrid Olava,
Øystein Røger

FRI	APR 20	8:50	PFA
SAT	APR 21	6:45	KABUKI
FRI	APR 27	9:15	FSC



"I always thought that happy people must be morons," observes Anders, a recovering drug addict on day-leave from rehab, in this nuanced character study by the maker of **Reprise** (SFIFF 2007). Abiding by his truism, Anders is smart and self-aware but in despair. A self-professed "spoiled brat who fucked up," he is now in his mid-thirties and doing his best to stay clean but also alienated from his more settled peers and worrisomely fixated on shuffling off this mortal coil. His long day's journey into the picturesque Norwegian capital's night is thus steeped in suspense. Opening with a montage of home movies and snippets of city life over which unseen voices reminisce about lost childhood, writer-director Joachim Trier guides actors and viewers alike through a series of finely rendered set pieces: Anders and an old pal sizing up one another's achievements and foibles; a brilliantly designed sequence in which Anders eavesdrops on the revealing conversations of strangers in an airy café. Loosely based on Pierre Drieu La Rochelle's 1931 novel, **Le Feu Follet**, previously adapted by Louis Malle in 1963 as **The Fire Within**, Trier's portrait of addiction is both intoxicating and sobering.

—Steven Jenkins



JOACHIM TRIER

Born in Copenhagen in 1974, and a distant relative of filmmaker Lars von Trier, Joachim Trier made his mark as a skateboarding champion before studying at the National Film and Television School in England. Now based in Norway, Trier made his feature debut with **Reprise** (SFIFF 2007), which won international acclaim. His follow-up, **Oslo, August 31**, premiered in the Un Certain Regard section of the 2011 Cannes Film Festival. Trier's next planned feature is the English-language **Louder Than Bombs**, referencing both the album by The Smiths and the Elizabeth Smart poem from which Morrissey copped the title.

PRINT SOURCE

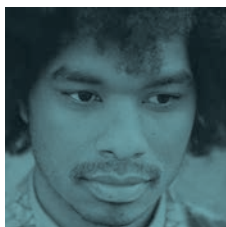
Strand Releasing, 6140 W. Washington Boulevard, Culver City CA 90232. F | 310-836-7510
E | brandon@strandreleasing.com



A broken date serves as catalyst for an entrancing journey through the heart and mind of aggressively intelligent filmmaker Terence Nance, who turns the camera on himself in this documentary-narrative hybrid. A starry-eyed artist who spirals into self-examination/flagellation sparked by his obsessive, unrequited love for close friend Namik, Nance pulls the viewer into his emotional space via hypothetical scenarios, repeatedly posing the question, "How would you feel?" In fractured essayistic fashion, the filmmaker dissects his past relationships, fantasy life, everyday existence and the culture at large to better understand himself and the nature of love. With each new perspective, the film takes on a new visual language: vérité realism, dramatic recreation, tone poetry and a wild array of animation. Its hyper-literate narration and eclectic visual style lend it the sophistication of a poem or collage, but Nance's work is pure cinema, playing with repetition and changes in tempo, making references to other films and even to his own experience making this one.

An Oversimplification of Her Beauty is wholly unique, peppered throughout with pop culture references and borrowed music underscoring scenes of achingly real life—making for a film that's both experimental in style and emotionally undeniable.

—Jenni Rowland



TERENCE NANCE

Terence Nance is a filmmaker, visual artist and musician. Born and raised in Dallas, Texas, Nance received his MFA from New York University in 2007. **An Oversimplification of Her Beauty**, his feature debut, recently had its premiere at the Sundance Film Festival, after which **Variety** described the director as a talent "bursting with inspiration."

PRINT SOURCE

Media MVMt, 80 Hanson Place, Brooklyn NY 11217. E | james@mvmmt.com

an oversimplification of her beauty

USA | 2011 | 94 MIN

DIR/SCR/ED/MUS Terence Nance

PROD Andrew Corkin, James Bartlett,
Terence Nance

CAM Shawn Peters, Matthew Bray

WITH Terence Nance, Namik Minter, Chanelle
Pearson, Shanté Cozier

SUN	APR 22	8:30	PFA
MON	APR 30	9:00	KABUKI
TUE	MAY 1	12:15	KABUKI
WED	MAY 2	4:00	KABUKI

palaces of pity

palácios de pena

PORTUGAL | 2011 | 59 MIN

DIR/SCR/ED Gabriel Abrantes, Daniel Schmidt

PROD Natxo Checa, Gabriel Abrantes,
Marta Furtado

CAM Eberhard Schedl, Natxo Checa

WITH Andreia Martins, Catarina Gaspar

FRI	APR 20	6:00	KABUKI
SAT	APR 21	7:00	KABUKI
THU	APR 26	9:15	KABUKI



"The country has changed, but we are the same." **Palaces of Pity**'s first line of dialogue sets the stage for Gabriel Abrantes and Daniel Schmidt's languid exploration of Portugal's burden of memory. The words come from an elderly woman sitting alone in a soccer stadium as her two granddaughters run drills on the field below. She wishes to see the rivaling adolescents in full bloom, but their inheritance proves to be a curse. In spite of its concise running time, Abrantes and Schmidt's mysterious object makes room for knights-errant, religious inquisitions, nightclubbing, amorous Moors, text messaging and haunted paintings. Recalling Manoel de Oliveira's slippery narratives and the dark intimations of female adolescence in Lucrecia Martel's **The Holy Girl** (SFIFF 2005), **Palaces of Pity** manifests a strong sense of the uncanny in its beautiful, grave visions of characters living at the edge of the world. If, adapting Joyce, "History is a nightmare from which we are trying to awake," the Portugal of Abrantes and Schmidt's film remains lost in the dream.

With short: **The Shady Sailor** (Le marin masqué)

Two young women narrate a hazy summer along the Brittany coast in and out of love, their voiceovers precociously interwoven with the dramatic dialog. Beautifully distilling the post-adolescent nostalgia for yesterday, **The Shady Sailor** is a fresh and funny slice of life. (Sophie Letourneur, France 2011, 35 min)

—Max Goldberg



GABRIEL ABRANTES, DANIEL SCHMIDT

Gabriel Abrantes and Daniel Schmidt studied in New York City (Abrantes at Cooper Union, Schmidt at NYU) and have worked internationally for several years. Their previous collaboration, **A History of Mutual Respect**, won Best Short Film at the 2010 Locarno Film Festival and Best Experimental Film at the 2011 Melbourne International Film Festival. Abrantes' **Liberdade** (codirected with Benjamin Crotty) won the Best Short Film Director award at the 2011 IndieLisboa Festival.



PRINT SOURCE

Mutual Respect, Rua da Barroca, 59, 1200-047 Lisboa, Portugal.

E | mutualrespectproductions@gmail.com W | <http://mutualrespectproductions.blogspot.com>



A sort of horror film where the terror stems as much from the crushing despair and pervasive corruption of working-class China as from the murder at the center of its plot, **People Mountain People Sea** is a story of vengeance set in China's wild Southwest, where brutality can be the norm rather than the exception. Recently returned to his small village in Guizhou province after failing to make a go of it in a boomtown, Lao Tie learns that his brother has been robbed and murdered. When the local police identify the murderer but can't track him down, Lao Tie takes up the search and returns to the throbbing metropolis of Chongqing. His quixotic journey leads him through bleak slums and illegal mines, where he encounters drug dealers, corrupt cops and violence of an increasingly intense and casual nature. As Lao Tie's dark intensions grow clearer, it remains uncertain whether his pursuit is as hopeless as the society around him. Director Cai Shangjun expertly modulates the film's growing dread and wretchedness with carefully choreographed long takes and stunning cinemascope vistas. Applying the austere observational style and sociological preoccupations of Jia Zhangke to a storyline that might suit adrenaline-fueled genre film director Park Chan-wook, Cai's second feature is a disturbing glimpse into the dark heart of Southwest China's industrial revolution.

—Jesse Dubus



CAI SHANGJUN

Cai Shangjun began his filmmaking career as a screenwriter, cowriting the screenplays for Zhang Yang's films **Spicy Love Soup** (1997), **Shower** (1999) and **Sunflower** (2005). His 2007 directorial debut, **The Red Awn**, which told the story of the difficult relationship between a father and son in the midst of the dramatic social upheaval of contemporary China, won the FIPRESCI award at the Pusan International Film Festival. His second feature film, **People Mountain People Sea** won the Silver Lion for Best Director at the Venice International Film Festival.

PRINT SOURCE

L'Est Films Group, B2-10, 22 International Art Plaza Pingod, 32 Baiziwang Road, Chaoyang District, 100022 Beijing, China. F | 86-10-5876-0559 E | production@estfilms.com



people mountain people sea

ren shan ren hai

HONG KONG/CHINA | 2011 | 91 MIN

US Premiere

DIR Cai Shangjun

PROD Li Xudong

SCR Gu Xiaobai, Cai Shangjun, Gu Zheng

CAM Dong Jinsong

ED Yang Hongyu

MUS Zhou Jiaojiao

WITH Chen Jianbin, Tao Hong, Wu Xiubo

SAT	APR 21	8:30	PFA
MON	APR 23	9:00	KABUKI
WED	APR 25	6:45	KABUKI



policeman

hashoter

ISRAEL | 2011 | 112 MIN

New Directors Prize Contender

DIR/SCR Navad Lapid

PROD Itai Tamir

CAM Shai Goldman

ED Era Lapid

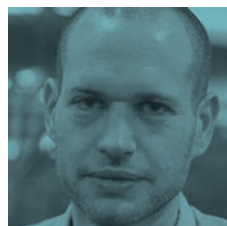
MUS Aviv Aldema

WITH Yiftach Klein, Yaara Pelzig, Michael Mushonov, Menashe Noy, Michael Aloni, Gal Hoyberger, Meital Berdah, Shaul Mizrahi, Rona-Lee Shim'on, Ben Adam

SUN	APR 29	9:00	KABUKI
WED	MAY 2	3:45	FSC
THU	MAY 3	8:15	FSC

This fascinating look at the changing political landscape of a long-embattled region opens on a gorgeous horizon with bicyclists tearing down golden hills. It's all beauty and light for a good long while in Israeli director Nadav Lapid's auspicious debut feature. One of the bicyclists will return home to view his unblemished face in a mirror, gently massage the tired legs of his very pregnant wife and offer an impromptu dance to cheer her up before heading to a picnic. There he will engage in a playful group grapple with his mates in counter-terrorist police work. Yet this perfect picture of human virility soon takes on a treacherous dimension after misdeeds conducted by members of the unit go public. A dramatic 180-degree turn midway through the film introduces a completely new narrative—one involving a separate but connected reality, as young ideologues plan a violent act of guerilla class warfare. What's most interesting in this structurally inventive drama may not be where the narrative shatters and reconstitutes, but where the literal battle lines in this timely struggle are drawn.

—Susan Gerhard



NAVAD LAPID

Nadav Lapid was born in 1975 in Tel Aviv, Israel, and attended the Sam Spiegel Film School, where he produced short films that screened at the Cannes, Locarno and Berlin film festivals. He has directed one full-length feature, **Policeman** (2011); his shorts are **Emile's Girlfriend** (2006), **Road** (2005) and **Border Project** (2004).

PRINT SOURCE

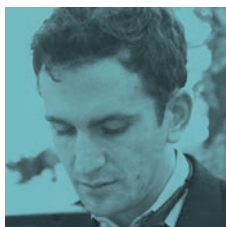
Wide Management, 40 rue Sainte Anne, 75002 Paris, France
F | 33-1-53-95-04-65 E | infos@widemanagement.com

Special support for this program is generously provided by the Consulate General of Israel to the Pacific Northwest.



In the nearest of futures, one in which technological advancements have added increased convenience but life remains relatively unchanged, cantankerous Frank (Frank Langella), an aging cat-burglar, quietly battles dementia from his rustic home in upstate New York. Aside from occasional calls from his globetrotting daughter (Liv Tyler), and encounters with the local librarian (Susan Sarandon), he remains isolated from the family he pushed away. When his frustrated son (James Marsden) installs a helper robot for Frank, a new chapter begins in the life of the older man as Frank comes to rely on the robot as a friend and confidant. The return of Frank's wits, however, also brings a desire to pull off another heist—with the help of his trusty companion, of course. Director Jake Schreier's crowd-pleasing dramatic comedy glides effortlessly between genres with an uncommon sensitivity and remarkable restraint. In his feature debut, Schreier imbues each frame with tenderness, chemistry and humanity. Anchored by a magnetic performance from Langella, who lends commanding gravitas to the proceedings, **Robot & Frank** is an elegant and heartfelt meditation on the nature of character, memory and trust.

—Landon Zakheim



JAKE SCHREIER

A graduate of NYU's Tisch School of the Arts, Jake Schreier has made short films, music videos (for Francis and the Lights) and commercials. He is a founding member of the Brooklyn-based filmmaking collective, Waverly Films. **Robot & Frank** is Schreier's feature directorial debut.

PRINT SOURCE

IDP/Samuel Goldwyn Films/ATO Pictures E | michaels@idpfilm.com



NOON

robot & frank

USA | 2011 | 90 MIN

DIR Jake Schreier

PROD Galt Niederhoffer, Sam Bisbee, Jackie Kelman Bisbee, Lance Acord

SCR Christopher Ford

CAM Matthew Lloyd

ED Jacob Craycroft

MUS Francis and the Lights

WITH Frank Langella, Susan Sarandon, James Marsden, Liv Tyler, Peter Saarsgard

FRI	APR 20	3:45	KABUKI
SUN	APR 22	7:00	KABUKI

a secret world

un mundo secreto

MEXICO | 2012 | 93 MIN

North American Premiere

DIR/SCR Gabriel Mariño

PROD Tatiana Graullera, Jesús Magaña

CAM Iván Hernández

ED Pedro G. García, Gabriel Mariño

MUS Andrés Sánchez

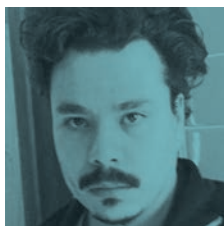
WITH Lucía Uribe, Roberto Mares, Olivia Lagunas,
Claudia Ríos

SUN	APR 29	3:20	PFA
MON	APR 30	6:30	FSC
WED	MAY 2	6:00	KABUKI



The final day of high school marks the beginning of an emotional journey for María (Lucía Uribe), a young loner who sets off from Mexico City toward the Pacific Coast. What she is doing and where she is going is anybody's guess. The glimpses director Gabriel Mariño offers into her inner life reveal a desperate imagination and a broken heart, while retaining a profound sense of mystery. Uribe's impressive acting limns a depth of feeling the teenager hasn't yet learned to articulate. Roberto Mares offers an equally potent performance as Juan, a shy young man attempting to flee his impoverished background for the United States. The Mexican landscape is stark and beautiful, but Mariño uses it carefully, emphasizing the profound solitude of introverted dreamers rather than the romance of unlimited possibilities. He makes equally careful use of perspective and focus when examining the landscapes of feeling offered by the human face. The profound silences between María and those she encounters on the road represent human interactions as raw, painful and furtive. She must travel more deeply into her solitude, through stunned and empty spaces, toward a lyrical contact with her own dreams.

—Stephen Beachy



GABRIEL MARIÑO

Gabriel Mariño is from Puebla, Mexico, and studied history as well as filmmaking before writing and directing **A Secret World**, his second feature. The film had its world premiere at the Berlin Film Festival. He has referred to **A Secret World** as an attempt to show how Mexican youth feel in a world of few possibilities, describing it as a universal film with an emotional message about loneliness, the sense of not belonging and the search for oneself.

PRINT SOURCE

Shoreline Entertainment, 1875 Century Park East, Suite 600, Los Angeles CA 90067.
E | festivals@stefilms.com

cu
mai
ca



Special support for this program is generously provided by the Consulate General of Mexico in San Francisco and Aeroméxico.



In a French port town on the coast of Brittany, a young girl's decision not to terminate an accidental pregnancy sets off something like an airborne outbreak of teen reproduction, transmitted via loneliness and peer pressure. The latter comes not from any of the sidelined boys offering a means to an end, but rather from a high school power clique that manages to make getting knocked up before graduation look like the only answer to adolescent malaise. Lovely, confident leader-of-the-pack Camille (Louise Grinberg, **The Class**) is bent on making her circumstances signify something more than banal contraceptive failure. And watching her unconcernedly wield her influence and reshape the lives of her friends and classmates—some of whom seem unready for sex, let alone childbirth and the next two-plus decades of consequences—is an uneasy experience, made more uncomfortable by the fact that sibling writer-directors Delphine and Muriel Coulin based their debut feature on real-life events in Gloucester, Massachusetts, in 2008. Not precisely neutral, **17 Girls** need only keep pace with its gaggle of ill-equipped, unready protagonists—as they gossip, giggle, bicker, party, make fanciful plans and engage in other age-appropriate behavior—to draw a through-line of dread across a tale of baby-making babies, incapable of looking around themselves and extrapolating the difficult future ahead.

—Lynn Rapoport



DELPHINE COULIN, MURIEL COULIN

Siblings Delphine and Muriel Coulin grew up in Lorient, France, the small town where **17 Girls** is set. They have written and directed a handful of short films together, including **Seydou** (2009), **Breath** (2000) and **One Must Imagine Sisyphus Happy** (1997). Both have made documentaries for French television, and Delphine Coulin is the author of several novels, including 2011's **Samba pour la France**. The Coulins won the 2011 Prix Michel d'Ornano for **17 Girls**, their first feature-length collaboration.



PRINT SOURCE

Strand Releasing, 6140 W. Washington Boulevard, Culver City CA 90232
F | 310-836-7510 E | brandon@strandreleasing.com

TV5MONDE

BANK OF THE WEST
BNP PARIBAS GROUP



the
french
american
cultural
society



17 girls

17 filles

FRANCE | 2011 | 90 MIN

New Directors Prize Contender

DIR/SCR Delphine Coulin, Muriel Coulin

PROD Denis Freyd

CAM Jean-Louis Vialard

ED Guy Lecorne

WITH Juliette Darche, Roxane Duran, Esther Garrel, Louise Grinberg, Solène Rigot

SAT	APR 28	6:30	KABUKI
MON	APR 30	9:30	FSC
WED	MAY 2	1:00	FSC

valley of saints

INDIA/USA | 2012 | 82 MIN

New Directors Prize Contender

DIR/SCR Musa Syeed

PROD Nicholas Bruckman

CAM Yoni Brook

ED Musa Syeed, Mary Manhardt, Ray Hubley

MUS Mubashir Mohi-ud-Din

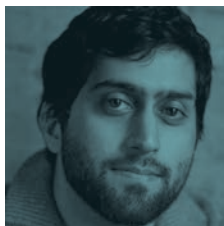
WITH Gulzar Ahmad Bhat, Mohammed Afzal Sofi,
Neelofar Hamid

SUN	APR 22	6:15	PFA
FRI	APR 27	6:30	KABUKI
SAT	APR 28	9:15	KABUKI



A summertime destination since the Mughal emperors ruled the Indian subcontinent, Dal Lake has been called the Venice of Asia. Tucked in the Kashmir Valley and fed by the surrounding snow-capped Himalayas, it boasts a network of floating gardens, ancient Sufi ruins and ornate houseboats built during the British Raj. The local community of fishermen and farmers increasingly rely on tourism to earn a living. But the lake is shrinking and the water polluted, threatening not only their livelihoods but also their lives. Shot during the 2010 mass protests calling for the demilitarization of Kashmir, Musa Syeed's feature film debut narrows in on Gulzar, a boatman, and his childhood friend Afzal, planning their escape to New Delhi. When a military-imposed curfew delays their departure, they encounter a young visiting scientist (played by Kashmiri TV actress Neelofar Hamid) who is studying the environmental impact of urbanization on the lake. With a cast dominated by nonprofessional actors and set against real-time events, **Valley of Saints** feels as much like a documentary as fiction, bearing intimate witness to a world on the cusp of change while slowly revealing how that change, even as it is propelled by disaster, also holds promise.

—Shari Kizirian



MUSA SYEED

A graduate of NYU and a Fulbright scholar, Musa Syeed was born in the United States to Kashmiri immigrants. His previous collaborations with **Valley of Saints** cinematographer Yoni Brook have aired on public television, including the short documentaries **A Son's Sacrifice**, about an ad man who abandons Madison Avenue to run his family's halal slaughterhouse, and **Bronx Princess**, which follows an 18-year-old to Ghana where she reunites with her father, a Ga tribal chief. His first feature, **Valley of Saints** won the Alfred P. Sloan Feature Film Award and a World Cinema Audience Award at Sundance.

PRINT SOURCE

People's Television, Inc., 99 Vandam Street 6W, New York NY 10013.
E | info@valleyofsaints.com



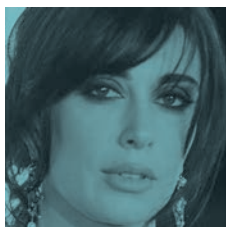
Nadine Labaki's magical follow-up to her festival hit **Caramel** again celebrates the spirited, independent women of the Middle East as it portrays the Lebanese village matriarchs who'll stop at nothing to keep their hot-tempered men from killing one another. In this remote community surrounded by landmines and sheep, Christians and Muslims have lived in relative peace for years, but rising political tensions constantly threaten to turn neighbor against neighbor or, more specifically, man against man. Cooling down their quick-tempered menfolk turns into a fulltime job for the already overwhelmed women of the village: If smashing the only television in town doesn't do it (to silence its inflammatory broadcasts), then perhaps adding some "sedatives" to dinner might. If all else fails, there's always that bustload of Ukrainian strippers. Director Labaki (who also stars) tackles hard realities in a conflict-ridden region with invention, insight and more than a little humor, ably supported by Khaled Mouzanar's vibrant original songs and music. Winner of the Toronto Film Festival's People's Choice Award for Best Picture, this crowd-pleasing fable offers a comical, transcendent portrait of contemporary society, picturing life not only how it is but how it should be.

—Jason Sanders

where do we go now? et maintenant on va où?

FRANCE/LEBANON/ITALY/EGYPT
2011 | 100 MIN

DIR Nadine Labaki
PROD Anne-Dominique Toussaint
SCR Nadine Labaki, Jihad Hojeily,
 Rodney Al Haddad
CAM Christophe Offenstein
ED Véronique Lange
MUS Khaled Mouzanar
WITH Nadine Labaki, Claude Baz Moussawbaa,
 Layla Hakim, Yvonne Maalouf, Antoinette
 Noufaily, Julien Farhat, Ali Haïdar, Kevin
 Abboud, Petra Saghbini, Mostaf Al Sakka,
 Sassen Kawzally, Caroline Labaki, Anjo Rihane



NADINE LABAKI

"It was the 7th of May, 2008. Interreligious conflict had led to clashes on the streets in Beirut," Lebanese director Nadine Labaki told the Los Angeles Times, recalling the genesis of **Where Do We Go Now?** "It was a completely absurd situation, people who'd grown up side by side, who'd shared meals, became enemies and killed each other because of religious differences. . . . I thought, 'If my son was now a teenager . . . how far would I go to stop him from killing?'" Raised in Beirut during the Civil War, Labaki made her acclaimed feature film debut with **Caramel** in 2007

PRINT SOURCE

Sony Pictures Classics, 550 Madison Avenue, 8th Floor, New York NY 10022
 E | sony_classics@spe.sony.com

TV5MONDE

BANK OF THE WEST
 BNP PARIBAS GROUP



the
 french
 american
 cultural
 society



FRI	APR 27	6:45	KABUKI
MON	APR 30	3:15	KABUKI



will

NEW DIRECTORS

ENGLAND/FRANCE/TURKEY | 2011 | 102 MIN

DIR Ellen Perry

PROD Zack Anderson, Ellen Perry, Stephen Moffitt, Timothy Nicholas, Mark Cooper

SCR Zack Anderson, Ellen Perry

CAM Oliver Stapleton

ED Lesley Walker, Brenna Rangott

MUS Nigel Clarke, Michael Csányi-Wills

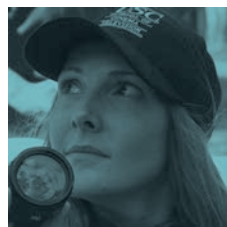
WITH Bob Hoskins, Damian Lewis, Perry

Eggleton, Alice Krige, Kristian Kiehling

SUN APR 22 11:30a KABUKI
TUE MAY 1 6:00 KABUKI

Like many young English lads, 11-year-old Will Brennan (charming newcomer Perry Eggleton) is a fan of football—and perhaps the biggest fan of Liverpool football around. Living at a Catholic boys' boarding school in Southern England, his love for the sport and his encyclopedic knowledge of the team are, apart from the artistic talent he inherited from his late mother, probably his greatest joys—and certainly his biggest obsessions. That is, until the day his absentee father Gareth reappears, bringing with him not only the hope of reuniting them as a family but also two tickets to the biggest football match of the year: the Champions League Final in Istanbul. When Gareth dies suddenly, Will is devastated but determined to fulfill their dream of attending the game, even if he has to make the trans-European journey on his own. With the stealth support of his schoolmates, Will runs away from school and makes his way to Paris, where he meets Alek, a former Yugoslavian football star with a haunted past. Inspired by Will's story and propelled by the kindness of many friends and football fans along the way, Alek reluctantly joins Will on his journey. For one small boy who has lost so much, the Liverpool anthem says it all: "You'll never walk alone."

—Joanne Parsont



ELLEN PERRY

Ellen Perry is an award-winning film director, writer, producer and cinematographer who studied at the USC School of Cinematic Arts. Her first feature documentary, **Great Wall Across the Yangtze** (2000), aired nationally on PBS and screened at numerous festivals around the world. Her second documentary, **The Fall of Fujimori** (SFIFF 2005), premiered at Sundance, was nominated for an Emmy for Best Feature Documentary and was awarded the CINE Golden Eagle. **Will** is her first narrative feature film.

PRINT SOURCE

Strangelove Films, 8424 A Santa Monica Blvd #173, West Hollywood CA 90069.
E | ellen@strangefilms.com W | www.will-movie.com





world cinema



acclaimed international directors with unique visions

- 116 Alps
- 117 A Cube of Sugar
- 118 Darling Companion
- 119 The Day He Arrives
- 120 The Double Steps
- 121 Dreileben – Beats Being Dead
- 122 Dreileben – Don't Follow Me Around
- 123 Dreileben – One Minute of Darkness
- 124 The Fourth Dimension
- 125 The Giants
- 126 Goodbye
- 127 Hysteria
- 128 I Wish
- 129 The Intouchables
- 130 Life Without Principle
- 131 Old Dog
- 132 Polisse
- 133 Quadrophenia
- 134 Rebellion
- 135 Sleeping Sickness
- 136 Smugglers' Songs
- 137 The Snows of Kilimanjaro
- 138 Somebody Up There Likes Me
- 139 Summer Games
- 140 Target
- 141 Terraferma
- 142 Trishna
- 143 Twixt
- 144 Unfair World
- 145 Wu Xia
- 146 Wuthering Heights





alps

alpis

GREECE/FRANCE | 2011 | 93 MIN

DIR/ED Yorgos Lanthimos

PROD Athina Rachel Tsangari, Yorgos Lanthimos

SCR Efthimis Filippou, Yorgos Lanthimos

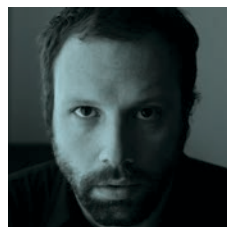
CAM Christos Voudouris

WITH Aris Servetakis, Johnny Vekris, Aggeliki

Papoulia, Ariane Labed, Stavros Psillakakis

Riddle this: What wonderfully weird 2009 film wreaked comedic havoc upon language, drew from uncommon cinematic touchstones such as **Teorema** and **Castle of Purity** and capped its richly perverse coming-of-age theme with a scene of crude dental self-surgery? If you answered **Dogtooth**, you're looking forward to director Yorgos Lanthimos's follow-up, and if you didn't, you have a bizarre surprise in store. With **Alps**, Lanthimos leaves behind the hermetic mansion-world of his previous film for modern-day urban terrain that is just as deadpan insane. The storyline is a tightwire suspended between the overwrought pathos of Carmina Burana's "O Fortuna" and the zany energy of Jean-Jacques Perrey's "Popcorn," with two main characters—a nurse and a gymnast—navigating from one dizzyingly high pole to another. Along with a medic and a coach, they're members of the titular group, a secret society offering unconventional grief counseling: For a fee, they impersonate the recently deceased. Alps is a strict regiment, and both the nurse (**Dogtooth's** Aggeliki Papoulia) and the gymnast rebel against sanctions imposed by their male counterparts. But plot is subtext within this movie's unsettling alternate reality, where tennis, rhythmic gymnastics, car crashes, hospitals and mirrored lamp shops are just a handful of many vivid free-floating signifiers at play.

—Johnny Ray Huston



YORGOS LANTHIMOS

"I try to make my films as open as possible," says Yorgos Lanthimos, "so that people can engage and be active, and really think about them on their own terms." Lanthimos was born in Athens, Greece, where he studied directing for Film and Television. His first feature, **Kinetta** (2005), premiered at the Toronto International Film Festival. His next, **Dogtooth** (2009), won the Un Certain Regard prize at Cannes and was nominated for Best Foreign Language Picture at the 2011 Academy Awards. **Alps** (2011) debuted at the Venice Film Festival, where it won the Golden Osella for best screenplay.

PRINT SOURCE

Kino Lorber Inc., 333 W. 39th Street, Suite 503, New York NY 10018.

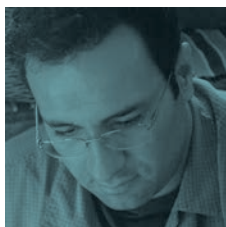
F | 212-714-0871 E | gpalmucci@kino.com

FRI	APR 20	9:00	FSC
SAT	APR 21	2:30	KABUKI
TUE	APR 24	6:30	KABUKI



Throughout the two days preceding her long-awaited wedding, amid the flurry of arriving relatives and the preparation of a seemingly endless array of colorful, culinary delights, young bride-to-be Pasandide (Negar Javaherian) finds herself the center of attention. The event also proves an occasion for extended family to reconnect, reminisce and rejoice in the pleasures of familiar company. The family compound of aged Uncle Ezzatollah (Saeed Poursamimi) proves an ideal site for this summer reunion among three generations with its lush courtyard gardens, labyrinthine parlors and passageways and erratic electrical system (subject to untimely city blackouts). Some of the most powerful moments in Reza Mirkarimi's film occur during intimate gatherings, as the family's women cook, sew, gossip and tease, reveling in the reassuring power of their own collective. Mirkarimi captures all these proceedings in breathtaking images, compositions that find sublime forms in slow-motion sequences as remarkable for their visual splendor as for Mohammad Reza Aligholi's sensual score. Faced with great adversity, the love shared among the myriad members of **A Cube of Sugar's** middle-class Iranian clan endures as a testament to the power of ties that bind—long after the lights come back on.

—Doug Cunningham



REZA MIRKARIMI

Iranian filmmaker Reza Mirkarimi and his work have earned major awards at film festivals, including the Critics Week Grand Prize at the 2001 Cannes Film Festival for **Under the Moonlight**; six awards (including Best Film of the Year) at the 2005 Fajr International Film Festival for **So Close, So Far**; and the Golden St. George at the 2008 Moscow International Film Festival for **As Simple As That**. **A Cube of Sugar** is his sixth feature film.

PRINT SOURCE

IR Films, 43134 Christy Street, 94538 Fremont CA 94538.
F | 510-490-6463 E | amir@irfilms.com

a cube of sugar

ye habeh gand

IRAN | 2011 | 110 MIN

DIR/ PROD Reza Mirkarimi
SCR Reza Mirkarimi, Mohammad Reza Gohari
CAM Hamid Khozouie Abyaneh
ED Hassan Hassandoost
MUS Mohammad Reza Aligholi
WITH Negar Javaherian, Saeed Poursamimi,
Reza Kianian

SUN	APR 22	4:00	FSC
TUE	APR 24	9:00	FSC
WED	APR 25	12:30	FSC



darling companion

USA | 2012 | 103 MIN

DIR Lawrence Kasdan

PROD Lawrence Kasdan, Anthony Bregman, Elizabeth Redleaf

SCR Lawrence Kasdan, Meg Kasdan

CAM Michael McDonough

ED Carol Littleton

MUS James Newton Howard

WITH Diane Keaton, Kevin Kline, Dianne Wiest, Mark Duplass, Richard Jenkins, Sam Shepard

Placing a shaky marriage and the nervous dynamics between new family members against a Rocky Mountain backdrop, writer/director Lawrence Kasdan's latest film returns to the ensemble storytelling approach he favored in such popular hits as 1983's **The Big Chill** and 1991's **Grand Canyon**. When Beth (Diane Keaton) and daughter Grace (Elizabeth Moss) discover and rescue a stray dog by the side of the road, christening him Freeway, the good deed introduces Grace to charming veterinarian Sam (Jay Ali). Fast-forward a year and immediately following Sam and Grace's wedding, high-strung Beth is forced to face what's wrong with her own marriage when her work-obsessed husband, Joseph (Kevin Kline), loses sight of Freeway during a walk. A desperate search is mounted by otherwise bickering siblings-in-law and significant others (part of an expert ensemble that includes the likes of Mark Duplass, Richard Jenkins, Sam Shepard and Dianne Wiest). Cowritten by the director's wife, Meg Kasdan, **Darling Companion** flips the notion of a shaggy dog tale, weaving together conversational comedy and low-key observational drama in a manner that allows its many characters to make discoveries within a picturesque landscape.

—Johnny Ray Huston

WORLD CINEMA



LAWRENCE KASDAN

Lawrence Kasdan's first feature as a director was the neo-noir hit **Body Heat** (1981), followed by **The Big Chill** (1983) and **The Accidental Tourist** (1988), which garnered three and four Academy Award nominations, respectively. His other directorial efforts include **Grand Canyon** (1991), **French Kiss** (1995) and the Stephen King adaptation **Dreamcatcher** (2003). Kasdan's credits as a writer include four of the most commercially successful films in history, **The Empire Strikes Back** (1980), **Raiders of the Lost Ark** (1981), **The Return of the Jedi** (1983) and **The Bodyguard** (1992).

PRINT SOURCE

Sony Pictures Classics, 550 Madison Avenue, 8th Floor, New York NY 10022
E | sony_classics@spe.sony.com

MON APR 23 6:45 KABUKI
TUE APR 24 12:00 KABUKI





High Modernist master of contemporary South Korean cinema Hong Sang-soo returns, and then returns again, to his cherished tableaux of endlessly looped and ever loopier time travels in his latest tale of Seoul and its sad sack cineastes. A black-and-white variation on Hong's now-trademark twice-told tales about increasingly drunken filmmakers (this time incarnated by actor Yu Jun-sang) embarking on doomed journeys to reunite with mistreated old flames, the movie is both a comedy of errors (men rarely look more foolish than under Hong's withering eye) and a nightmare vision of a tormented creator ten times darker than **Barton Fink**. For long-standing Hong fans, many of **The Day He Arrives**' eccentric and occasionally surrealist mannerisms may seem all but folkloric: characters who double one another, or scenes that recur with varying conclusions. Even the flaky Euro-zoom-ins Hong has been using since 2004's **Woman Is the Future of Man** now feel like auteurist flourishes, though they're even funnier this time around—a bit like the zoom-ins in Buñuel's final films, tightening in on characters as they begin to narrate us off on some new plot tangent, never to return. Except that Hong's characters always do, over and over again, to hilarious and sometimes heartbreaking effect.

—Chuck Stephens



HONG SANG-SOO

Hong Sang-soo's previous film, **Hahaha** (SFIFF 2011), won the Un Certain Regard prize at Cannes. Hong's debut feature, **The Day a Pig Fell Into the Well** (1996), collected major awards at festivals in Rotterdam and Vancouver. Other notable films include **The Power of Kangwon Province** (SFIFF 1999), **Virgin Stripped Bare by Her Bachelors** (SFIFF 2001), the Cannes official competition entry **Woman Is the Future of Man** (2004) and **Tale of Cinema** (2005). "It used to be soju," Hong said in an interview last year, when asked for his favorite drink, "now to makkoli and beer. But sometimes I still want to drink soju."

PRINT SOURCE

The Cinema Guild, 115 W. 30th Street, Suite 800, New York NY 10001
F | 212-685-4717 E | rkrivoshey@cinemaguild.com

the day he arrives

book chon bang hyang

SOUTH KOREA | 2011 | 79 MIN

DIR/SCR Hong Sang-soo

PROD Kim Kyoung-hee

CAM Kim Hyung-woo

ED Hahn Sung-won

MUS Jeong Yong-jin

WITH Yu Jun-sang, Kim Sang-joong, Kim Bok-yung, Song Sun-mi

FRI	APR 20	7:15	KABUKI
MON	APR 23	9:30	KABUKI
WED	APR 25	9:00	PFA

the double steps

los pasos dobles

SPAIN/SWITZERLAND | 2011 | 87 MIN

In Bambara, Dogon and French with English subtitles.

DIR Isaki Lacuesta

PROD Luisa Matienzo, Dan Wechsler

SCR Isa Campo, Isaki Lacuesta

CAM Diego Dussuel

ED Domí Parra

MUS Gerard Gil

WITH Bokar Dembele, Miquel Barceló, Alou Cissé, Hamadou Kassogue

SAT	APR 21	2:00	PFA
SUN	APR 22	3:30	KABUKI
TUE	APR 24	6:45	KABUKI



Inspired by the life of the French painter and writer François Augiéras, Isaki Lacuesta fills the screen with the striking landscapes and engaging mysteries of Augiéras's beloved West Africa. Augiéras created a series of murals in an abandoned military bunker at a remote, undisclosed location in Mali, a Sistine Chapel in the middle of nowhere. He covered the bunker with sand to protect the paintings for more enlightened humans—ones who can decipher the cryptic clues to its whereabouts that he left behind. "The best way to escape from your pursuers without leaving any trail," says Augiéras, "is to walk backwards over your own footprints." In this layered tale, the fractured logic of poetry prevails over any linear reality. A black African, Bokar Dembele, is cast as a soldier who imagines he is Augiéras and goes in search of the bunker. The real-life artist Miquel Barceló creates intriguing Rorschach-like watercolors throughout the film, which serve as another thread in the fabric of conundrums, mysteries, riddles and paradoxes, woven from the folk wisdom of the Dogon people. **The Double Steps** garnered international attention at its world premiere in the fall of 2011 at the San Sebastian Film Festival, winning the festival's top prize, the Golden Shell.

—Miguel Pendás



ISAKI LACUESTA

Isaki Lacuesta has made at least four feature films in addition to documentaries, short films and installations. **The Condemned** received the FIPRESCI Prize at the 2009 San Sebastian International Film Festival. The same year, Lacuesta released **In Between Days**, a filmed correspondence with Japanese filmmaker Naomi Kawase. **The Legend of Time** (2006), his second feature, is a documentary/fiction mix inspired by the flamenco singer Camarón. **Cravan vs Cravan** (2002) received Barcelona's Sant Jordi Award for Best First Work. Lacuesta has also written several film scripts, including **Garbo the Spy** (SFIFF 2010), which won the 2009 Goya Award for Best Documentary.

PRINT SOURCE

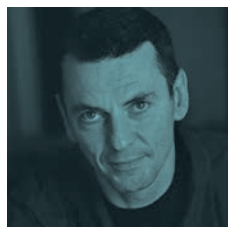
m-appeal, Prinzessinnenstrasse 16, D-10969 Berlin, Germany
F | 49-30-27-58-28-72 E | festivals@m-appeal.com



In 2006, three German directors began a published correspondence about film theory, aesthetics and genres, forming the so-called “Berlin School” credited with raising German cinema to its highest international profile since the ‘70s. Their musings provoked debate—and a plan to put those ideas to work. The result was **Dreileben** (“Three Lives,” also the name of its fictive small-town setting), an immaculately crafted triptych that excels not only as TV-commissioned crime drama but also as character-driven storytelling at once intimate, complicated and ambiguous. To see these three overlapping panels in sequence—each set around a town in the Thuringian Forest, in what used to be East Germany—is like studying a painting’s details under a magnifying glass before getting a sudden, breathtaking view of a whole canvas.

Christian Petzold’s entry takes those woods in the Grimm sense of nature as disorderly force—alluring, imperiling—while drawing two naive protagonists into more trouble than they can handle. Baby-faced Johannes (Jacob Matschenz) is performing his national service as an attendant at a rambling hospital, under a chief doctor with whose daughter he’s already well acquainted. But that maiden seems to be aiming higher than our humble pre-med. So he pursues Ana (Luna Zimic Mijovic), a pretty, precocious Bosnian émigré who cleans hotel rooms. Both Johannes and Ana are children with adult desires, forever apologizing for offenses real or imagined. Is this the true love of fairy tales, or just a passing mutual distraction? Shared immaturity suggests the latter. But then, this restless, spectral tale does have a bogeyman lurking in the woods—a hospital-escaped murderer who might swallow whole any Red Riding Hood who happens to stroll nearby.

—Dennis Harvey



CHRISTIAN PETZOLD

Born in 1960 in Germany’s North Rhine–Westphalia region, Christian Petzold studied at Berlin’s Free University and Film & Television Academy. After writing and directing three television movies, his first theatrical release, **The State I Am In** (SFIFF 2001), won the 2001 German Film Awards prize for Outstanding Feature. It also commenced an acclaimed trilogy completed by 2005’s **Ghosts** (German Film Critics’ Best Film of 2005) and 2007’s **Yella**, which won a Silver Bear for frequent collaborator, actress Nina Hoss. They reunited for the Golden Lion–nominated 2009 drama **Jerichow**, and for **Barbara**, which premiered in competition at Berlin this February.

PRINT SOURCE

Global Screen GmbH, Sonnenstrasse 21, D-80331 Munich, Germany
F | 49-89-2441-295-520 E | gisela.wiltschek@globalscreen.de

dreileben – beats being dead

dreileben - etwas besseres als den tod

GERMANY | 2011 | 88 MIN

DIR/SCR Christian Petzold
PROD Florian Koerner von Gustorf, Michael
Weber
CAM Hans Fromm
ED Bettina Boehler
MUS Stefan Will
WITH Jacob Matschenz, Luna Zimic Mijovic,
Vijessna Ferkic, Rainer Bock, Kirsten Block,
Stefan Kurt, Konstantin Frolov, Florian
Bartholomaei, Jeanette Hain

SAT	APR 21	1:30	KABUKI
TUE	APR 24	9:45	KABUKI
SUN	APR 29	2:45	KABUKI

Special support for this program is generously provided by the Goethe-Institut San Francisco.

dreileben – don't follow me around

dreileben - komm mir nicht nach

GERMANY | 2011 | 88 MIN

DIR Dominik Graf
PROD Andreas Bareiss, Gloria Burkert, Sven Burgemeister
SCR Markus Busch, Dominik Graf
CAM Michael Wiesweg **ED** Claudia Wolscht
MUS Sven Rossenback, Florian van Volxem
WITH Jeanette Hain, Susanne Wolff, Misel Maticевич, Lisa Kreuzer, Rüdiger Vogler, Frank Kessler, Stefan Kurt, Jacob Matschenz, Luna Zimic Mijovic, Anja Schiffl

SAT	APR 21	4:00	KABUKI
WED	APR 25	6:15	KABUKI
SUN	APR 29	5:00	KABUKI



Dominik Graf's chapter leaves the hot/cold young love of **Dreileben's** first installment behind for the greyer zones of grownup entanglements and expectations. Self-possessed police psychiatrist Johanna (Jeanette Hain) travels to a normally tranquil burg tense over an escaped killer's unknown whereabouts. The local law seems comically incapable of rounding this madman up, but that doesn't stop them from resenting the arrival of outside investigators. Her hotel reservation lost, Johanna begs shelter from old college pal Vera (Susanne Wolff), who's settled here in a lovely, crumbling old house with popular-novelist husband Bruno (Misel Maticевич). They're happy to have her, seemingly happy in general. Yet the presence of a third party somehow bares fissures in the marital facade. Johanna also reminds Vera of a shared long-ago love neither can quite forget. Meanwhile, the fugitive, or an animal, or something, makes shuddersome noises in the nearby woods. Quiet, yet full of unpredictable rhythms and counterpoints, this slippery midsection to the trilogy shifts from domestic drollery to anarchic comedy (anyone for a chainsaw competition?) with an undertow of subterranean suspense threatening to yank the viewer feet-first at any moment. Johanna's working rural "vacation" with friends won't leave anyone feeling rested, safe or at peace with the past.

—Dennis Harvey



DOMINIK GRAF

Dominik Graf (b. 1952) studied at the University of Television and Film in his native Munich. Since 1975, he's directed numerous theatrical features as well as full-length narratives and series episodes for German television. He's also worked occasionally as a composer and actor. Notable features include **Drei Gegen Drei** (1985), starring the pop group Trio; **The Invincibles** (1994); **A Map of the Heart** (2002); and **The Red Cockatoo** (2006).

PRINT SOURCE

Global Screen GmbH, Sonnenstrasse 21, D-80331 Munich, Germany
F | 49-89-2441-295-520 E | gisela.wiltschek@globalscreen.de



Special support for this program is generously provided by the Goethe-Institut San Francisco.



In **Dreileben**'s first two sections, we only get glimpses of hunted man Frank Molesch (Stefan Kurt). But in Christopher Hochhäusler's final panel, he's front and center: Being driven from lockup to pay last respects to his foster mother, then escaping police custody through sheer luck and official ineptitude. Frank is evidently mad, yet also resourceful, both childlike and dangerous. He roams the surrounding wilderness, barely eluding his pursuers, experiencing moments of sheer rapture when not terrified by delusions. He's alternately furtive, bold and guileless in dealing with the humans who cross his path. He's like Kaspar Hauser—albeit a Kaspar Hauser convicted of brutally killing a woman on circumstantial evidence. As figures from the prior features surface like cameo players, older area detective Marcus (Eberhard Kirchberg) tries to fit together a puzzle that might encompass them. Pondering just where Frank might be, he begins to wonder if the missing man is actually a criminal, or a lifelong victim. The historical site of witch-hunts, these woods can enchant and entrap. When a fog literal, procedural and mental rises at last for pursued and pursuer, the clarity is shattering. It ends **Dreileben**'s three vertical narratives—not linear but vaguely simultaneous—on a note that pulls them all together with poignancy, tragedy and bitterest irony.

—Dennis Harvey



CHRISTOPH HOCHHÄUSLER

Born in 1972, Munich native Christoph Hochhäusler made his writing-directing debut with the prize-winning 1998 short, **Fieber**. Following his first feature, 2003's **This Very Moment**, 2005's **I Am Guilty** and **The City Below** (SFIFF 2011) each went on to play festivals around the globe after premiering at Cannes. Alongside fellow German directors including Tom Tykwer, Fatih Akin, Dani Levi and Dominik Graf, he contributed the segment "Séance" to the omnibus film **Germany 09: 13 Short Films About the State of the Nation** (2009).

PRINT SOURCE

Global Screen GmbH, Sonnenstrasse 21, D-80331 Munich, Germany
F | 49-89-2441-295-520 E | giseta.wiltschek@globalscreen.de

dreileben – one minute of darkness

dreileben - eine minute dunkel

GERMANY | 2011 | 90 MIN

DIR Christoph Hochhäusler

PROD Bettina Brokemper

SCR Christoph Hochhäusler, Peer Klehmet

CAM Reinhold Vorschneider

ED Stefan Stabenow

MUS Bert Wrede

WITH Stefan Kurt, Eberhard Kirchberg, Timo Jacobs, Joan Pasqu, Imogen Kogge, Holger Doellmann, Felix Roemer, Jacob Matschenz, Luna Zimic Mijovic, Paraschiva Dragus

SAT	APR 21	6:30	KABUKI
THU	APR 26	9:45	KABUKI
SUN	APR 29	7:15	KABUKI

Special support for this program is generously provided by the Goethe-Institut San Francisco.



the fourth dimension

USA/RUSSIA/POLAND | 2012 | 105 MIN

World Premiere. In English, Russian and Polish with English subtitles.

DIR/SCR Harmony Korine, Alexey Fedorchenko, Jan Kwiecinski

PROD Eddy Moretti, Shane Smith, Thomas Kamphuis, Ronald van Amerongen

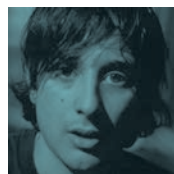
CAM Christopher Blauvelt, Chandor Berkeshi, Kamil Plocki

WITH Val Kilmer

FRI APR 20 6:30 KABUKI
SAT APR 21 10:00 KABUKI

Created under a “manifesto” whose directives would make Lars von Trier shudder, this three-part film might look on paper like an exercise in forced hipness. Fortunately, its directors—Harmony Korine (USA), Alexsei Fedorchenko (Russia) and Jan Kwiecinski (Poland)—prove innovative and just insane enough to make **The Fourth Dimension** an exhilarating experiment. Working under orders tall, whimsical (according to the manifesto, a stuffed animal must make an appearance no matter what) and surreal, Korine’s **Lotus Community Workshop** drops Val Kilmer in an alternate-universe existence as a BMX-riding motivational speaker with a fanny pack. Fedorchenko’s Russia-set **Chronoeye** spins the tale of a grumpy inventor whose noisy neighbor interrupts his time-travel experiments. And Kwiecinski’s eerily beautiful **Fawns** follows a quartet of friends as they prance through an empty Polish town seemingly unconcerned about the deadly flood about to overtake them. The result is three wildly diverse settings and scenarios, and three excitingly creative filmmakers on the rise.

—Cheryl Eddy



HARMONY KORINE, ALEXEY FEDORCHENKO, JAN KWIECINSKI

Harmony Korine was just 22 when he penned the script for Larry Clark’s **Kids** (1995), a provocative look at the lives of New York City teens. His first directorial effort, 1997’s **Gummo**, became a cult sensation. He went on to make the 1999 Dogme 95 entry **Julien Donkey-Boy** and 2007’s poignant celebrity-impersonator fable, **Mister Lonely** (both costarring Werner Herzog), as well as 2009 oddity, **Trash Humpers**. He was featured (along with Mike Mills and Shepard Fairey, among others) in 2007’s **Beautiful Losers**, a documentary about emerging artists inspired by the DIY movement.



Russian filmmaker Aleksei Fedorchenko is probably best known for his melancholic road movie **Silent Souls** (SFIFF 2011), a Golden Lion nominee at the 67th Venice Film Festival. In 2005, the same festival honored him with the Venice Horizons Documentary Award for **First on the Moon**, which Fedorchenko called “a documentary fantasy” about a clandestine Russian moon landing in the 1930s.



Warsaw native Jan Kwiecinski is a graduate of Andrzej Wajda’s Master School of Film Directing and the London Film School. Born in 1985, Kwiecinski has made several short films (including 2009’s award-winning **Incident**), short documentaries and commercials. He also directed purportedly “the longest hip-hop music video in Europe,” Bez Cenzury’s **I Represent Myself**.

PRINT SOURCE

Vice, New North Place, London, EC2A 4JA, England
E | matt.elek@vice.com





Left by their mother to fend for themselves in their family's rural Belgian home, brothers Seth, 15, and Zak, 13, have spent the summer getting by on dwindling funds and whatever food they can steal from their next-door neighbor's cellar. When they meet 15-year-old Dany, he introduces them to a household of drug dealers, including his violently unhinged brother, who are looking for a place to grow their next marijuana crop. A sketchier group of malefactors would be hard to find, and the only thing Seth and Zak know about the group's ringleader, Boeuf, is that he received his nickname in an abattoir where he once earned his living felling steers with a single blow. With their options narrowing, the brothers decide to strike a deal with Dany, as all three set out wandering through a wild, overgrown terrain virtually empty of adult supervision and the tone of their adventures shifts from innocent to antic to anxious and back again. Director Bouli Lanners favors beautifully expansive shots of the fields, woods and river where the boys kill time and grow slightly feral. The isolated landscape cleverly matches the sense of abandonment (but also freedom) that casts a shadow over all three boys.

—Lynn Rapoport



BOULI LANNERS

Belgian actor, director and screenwriter Bouli Lanners began his professional life as a painter before transitioning to a career in TV and film. He has amassed numerous onscreen credits, including **A Very Long Engagement**, the César-nominated **A Town Called Panic** and, in a starring role, **Les Convoyeurs Attendent**. A self-taught filmmaker, Lanners has directed several shorts and two previous feature films, **Ultranova** (2005) and **Eldorado** (2008). **The Giants** was awarded the Art Cinema Award and the SACD Prize at the Directors' Fortnight at Cannes.

PRINT SOURCE

Kino Lorber Inc., 333 W. 39th Street, Suite 503, New York NY 10018
F | 212-714-0871 E | gpalmucci@kino.com

the giants

les géants

BELGIUM/FRANCE/LUXEMBOURG
2011 | 84 MIN

DIR Bouli Lanners
PROD Jacques-Henri Bronckart, Jani Thiltges,
Olivier Bronckart, Carole Scotta, Simon Arnal
SCR Bouli Lanners, Elise Ancion
CAM Jean-Paul de Zaetjij
ED Ewin Ryckaert
MUS The Bony King of Nowhere
WITH Zacharie Chasseriaud, Martin Nissen,
Paul Bartel, Karim Leklou, Didier Toupy, Gwen
Berrou, Marthe Keller

FRI APR 20 6:15 KABUKI
SAT APR 21 4:45 KABUKI

goodbye

bé omid é didar

IRAN | 2011 | 100 MIN

DIR/PROD/SCR Mohammad Rasoulof

CAM Arastoo Givi

ED Mohammadreza Muini

WITH Leyla Zareh, Fershteh Saderorafai,
Shahab Hoseini, Roya Teymorian

FRI	APR 20	1:30	KABUKI
SAT	APR 21	1:00	KABUKI
MON	APR 23	6:30	KABUKI



A young woman's anxious attempt to emigrate from Iran leaves her increasingly harassed and alone in this hushed but seething drama by Mohammad Rasoulof (**The White Meadows**, SFIFF 2010). Noora (played with guarded intensity by the striking Leyla Zareh) has had her license to practice law suspended and is also 15 weeks into a complicated pregnancy. Her husband, a political journalist, is absent for reasons initially unclear. Alone by choice (her own mother resorts to unannounced visits to see her), Noora pursues a shady visa process with the help of a private fix-it man named Mr. Lotfi, while seeking confirmation of some disturbing prenatal tests. Her fraught course wends its way through a patriarchal order penning her in at every turn, against a backdrop of suppressed opposition newspapers, executed human rights activists and door-to-door confiscations of satellite dishes—the violent, hectoring spasms of a police state. Rasoulof here leaves behind the wildly allegorical approach of his earlier work for a stylish, brooding realism and damningly direct social indictment that together recall Jafar Panahi's **The Circle** (SFIFF 2001). Rasoulof, whose outspoken work led to his widely publicized arrest along with Panahi in 2009, unfolds his story with a deliberate, furtive reserve, while his pensive camera mixes plaintive regard with quietly smoldering fury.

—Robert Avila



MOHAMMAD RASOULOF

Mohammad Rasoulof (b. 1972) studied sociology at Shiraz University before embarking on a film career in Tehran. His previous films include **Gagooman** (2002), **Head Wind** (2008), **Iron Island** (SFIFF 2006) and **The White Meadows** (SFIFF 2010). Politically outspoken, Rasoulof (along with fellow filmmaker Jafar Panahi) recently faced arrest, a six-year prison sentence and a 20-year filmmaking ban at the hands of the Iranian Revolutionary Court, which includes a ban on travel abroad and interviews to local and foreign media. The sentences have sparked several international appeals on behalf of both filmmakers.

PRINT SOURCE

Wide Management, 40 rue Sainte-Anne, 75002 Paris, France

F | 33-1-53-95-04-65 E | info@widemanagement.com, wide@widemanagement.com





In Victorian London, young doctor Mortimer Granville (Hugh Dancy) possesses some vanguard ideas about medical treatment, including the heretical belief that wounds should be thoroughly cleaned rather than treated with leeches. Such notions make it difficult for him to find steady employment, until he meets up with Dr. Dalrymple (Jonathan Pryce), who is weary from a successful practice devoted to treating women with “hysteria” through manual methods. Eager to please and an apt pupil, Mortimer is welcomed into the Dalrymple household, where the quietly intelligent Emily (Felicity Jones) and the crusading suffragette Charlotte (Maggie Gyllenhaal) present a powerful study in contrasts. While Mortimer aspires to take over the Dalrymple practice and perhaps even become a member of the family, the daily demands of his job prove physically taxing. Fortunately for him, his decadent layabout friend Edmund (a reliably witty Rupert Everett) is about to finally find his calling in the realm of invention. In her third feature film, Tanya Wexler extends her interest in unconventional approaches to genre: This is a historical costume romp and courtroom wig drama, but one with the invention of the vibrator at its center. Aided by Dancy’s and Jones’s charm and Everett’s scene-stealing flair, **Hysteria** celebrates a moment in medical history devoted to pleasure rather than pain.

—Johnny Ray Huston



TANYA WEXLER

Tanya Wexler received her BA from Yale and her MFA from Columbia, where she directed the short films **Cool Shoes** and **The Dance**, the latter of which screened at Telluride. Her first feature film, the comedy **Finding North** (1998), played at the South by Southwest (SXSW) and Frameline film festivals. Her follow-up, **Relative Evil (Ball in the House)**, starring Jonathan Tucker, Jennifer Tilly and David Strathairn, premiered at the 2001 Toronto International Film Festival. **Hysteria** is her third feature film.

PRINT SOURCE

Sony Pictures Classics, 550 Madison Avenue, 8th Floor, New York NY 10022
E | sony_classics@spe.sony.com



Special support for this program is generously provided by Barbara Tomber and Don Mathews.

hysteria

USA/ENGLAND | 2011 | 99 MIN

DIR Tanya Wexler

PROD Sarah Curtis, Judy Cairo, Tracey Becker

SCR Stephen Dyer, Jonah Lisa Dyer

CAM Sean Bobbitt

ED Jon Gregory

MUS Gast Waltzing, Christian Henson WITH
Maggie Gyllenhaal, Hugh Dancy, Jonathan Pryce,
Rupert Everett

TUE	MAY 1	9:30	KABUKI
THU	MAY 3	6:00	FSC



i wish

kiseki

JAPAN | 2011 | 128 MIN

DIR/SCR/ED Hirokazu Kore-eda
PROD Kento Koike, Hijiri Taguchi
CAM Yutaka Yamazaki
MUS Quruli
WITH Koki Maeda, Ohshirô Maeda, Joe Odagiri

WORLD CINEMA

MON	APR 23	3:30	FSC
SUN	APR 29	4:00	KABUKI

Two young brothers dream of a family reunion in Hirokazu Kore-eda's latest, a film that revisits themes of his 2004 masterpiece, **Nobody Knows**. After their parents divorce, brothers Koichi and Ryunosuke (played by real-life fraternal comedy team MaedaMaeda) find they've been divided up: The reserved Koichi lives with his overworked mother in southern Kyushu's tropical Kagoshima, while the precocious Ryunosuke stays with his underworked musician father in northern Kyushu's bustling Fukuoka. Discovering that a new bullet train is due to unite the two ends of the island, the boys hope to journey to the spot where the train lines meet to make a wish that will reunite their family. As always with Kore-eda, it's not the destination that matters but the quiet details of the journey, often seen through a child's eyes: a late-night snack, a grandmother's hands as she practices hula, the sound of a favorite teacher's bell. "I want to be an adult who casually waits for his children to come back from their adventures," declares Kore-eda. **I Wish** is fittingly a children's film with just a touch of adult supervision, yet it miraculously holds a lifetime's range of emotions, desires and memories.

—Jason Sanders



HIROKAZU KORE-EDA

"Filming children in movies like **Nobody Knows** and **I Wish** really makes me think," recalls Hirokazu Kore-eda, who recently became a father. "I begin to see society through their eyes and through their existence." Born in Tokyo in 1962, Kore-eda graduated from Waseda University in 1987 and joined TV Man Union, directing several prize-winning documentaries. His films include **Maborosi** (SFIFF 1996), **After Life** (SFIFF 1999), **Distance** (SFIFF 2002), **Nobody Knows** (2004), **Hana** (SFIFF 2007), **Still Walking** (SFIFF 2009) and **Air Doll** (SFIFF 2010).

PRINT SOURCE

Magnolia Pictures, 49 W. 27th Street, 7th Floor, New York, NY 10001
F | 212-924-6742 E | aayers@magpictures.com





Move over Jean Dujardin and **The Artist**: France's most talked-about performance and film this year comes in the shape of this fuse-lighting comedy that's become the country's second-biggest box-office hit of all time with its portrait of friendship across the racial and economic divide. Paralyzed from the neck down after an accident, gloomy millionaire Philippe (François Cluzet, **Tell No One**) finds little in life worth living for, until the arrival of his new assistant, Driss (Omar Sy), a Senegalese rowdy from the downtrodden banlieues. Not quite on doctor's orders, Driss takes Philippe as far out of his comfort zone as possible and into a world he never knew existed—or rather always tried to avoid. A slapstick, gleefully incorrect throwback to '80s culture-clash comedies like **Trading Places**, only played out across contemporary France's ever-palpable racial and class tensions, **The Intouchables** hit a nerve with French audiences, critics hailing it as a cultural milestone and Liberation asking, "Is this the new **Amélie**?" As Driss, television comedian Sy not only earned rave comparisons to Eddie Murphy but also took home the Best Actor Award at this year's Césars, beating out none other than **The Artist**'s Jean Dujardin.

—Jason Sanders



OLIVIER NAKACHE, ERIC TOLEDANO

"The film is about living together, about there being a French community rich in its differences and not in its exclusion," explain Olivier Nakache and Eric Toledano, the youthful writing/directing team behind **The Intouchables**. The duo have collaborated for over 15 years on various comedies and French television series, including the feature films **Je préfère qu'on reste amis** (2005), **Those Happy Days** (2006) and **Tellement proches** (2009).



PRINT SOURCE

The Weinstein Company, 375 Greenwich Street #A, New York NY 10013
E | jennifer.stott@weinsteinco.com

TV5MONDE

BANK OF WEST
BNP PARIBAS GROUP



facs

the
french
american
cultural
society



Liberté • Égalité • Fraternité
RÉPUBLIQUE FRANÇAISE

the intouchables

intouchables

FRANCE | 2011 | 112 MIN

DIR/SCR Olivier Nakache, Eric Toledano
PROD Nicolas Duval-Adassovsky, Laurent Zeitoun, Yann Zenou
CAM Mathieu Vadepied
ED Dorian Rigal-Ansous
MUS Ludovico Einaudi
WITH François Cluzet, Omar Sy, Anne Le Ny, Clothilde Mollet

TUE APR 24 6:00 KABUKI
THU APR 26 3:30 KABUKI

Special support for this program generously is provided by Pat and Susie McBaine.

life without principle

duo ming jin

HONG KONG | 2011 | 107 MIN

DIR/PROD Johnnie To
 SCR Au Kin Yee, Wong King Fai,
 Milkyway Creative Team
 CAM Cheng Siu-keung
 ED David M. Richardson
 WITH Lau Ching-wan, Denise Ho, Richie Ren

WED APR 25 8:30 KABUKI
 SUN APR 29 9:15 KABUKI



Hong Kong mainstream kingpin Johnnie To's terrific **Life Without Principle** is a film about the stomach-pummeling up- and downswings of human fortunes, set during the worldwide financial aftershocks following the collapse of the Greek economy in 2010. The film focuses on two minor players in the HK eco-maelstrom, each struggling to stay afloat in the midst of major disasters: Impish Teresa Ho, in a precision-cut Audrey Hepburn 'do, plays a midlevel investment manager at a high-pressure bank; and longtime To collaborator Lau Ching-wan essays an obsequious and unfailingly loyal midlevel Triad flunky with a series of incessant twitches, blinks and blindingly loud shirts. No one has as complex or as clear and uncluttered an urban vision as To, and this film is no exception. Inner-city chrome and commercialized crap have rarely looked so sleek. Contemptuous of capitalism's emotionless, ever-gnashing maw, **Life Without Principle**—which borrows its title from Thoreau's 1863 tract ("Let us consider the way in which we spend our lives"—emphasis on "spend")—is riveting entertainment, much of it turning on the banal exchange of banking palaver about "financial instruments" and "risk assessment," with only the occasional To tornado of skull-cracking mayhem slivered throughout the movie's time-shifting mosaic.

—Chuck Stephens



JOHNNIE TO

Johnnie To has produced and/or directed more than 75 movies spanning a broad range of genres. As a director, his credits include the 1989 box-office hit **All About Ah-long** (1989), **The Heroic Trio** (1993), **Love on a Diet** (2001); **Fulltime Killer** (SFIFF 2002), **Election** (2005), **Triad Election** (2006), **Linger** (SFIFF 2008), and **Vengeance** (SFIFF 2010). He's won the Hong Kong Film Critics Society award for Best Director five times. Along with **Don't Go Breaking My Heart** (Hong Kong Cinema 2011), **Life Without Principle** is one of two 2011 films in which To addresses the current economic crisis.

PRINT SOURCE

Indomina Releasing, 9355 Wilshire Boulevard, Suite 300, Beverly Hills CA 90210
 F | 310-271-4509 E | amy.tu@indomina.com

Hong Kong
 Economic & Trade Office
 San Francisco



Special support for this program is generously provided by Penelope Wong and Tim Kochis.



Director Pema Tseden is the leading filmmaker in the only-just-emerging New Tibetan Cinema. His mesmerizing third feature, **Old Dog**, unfurls on plains some three thousand feet above sea level in the Tibetan region of the Chinese province of Qinghai. It tells the story of an aged shepherd, his gruff grown son (who's having trouble conceiving a child with his wife) and the old man's Tibetan mastiff hound—a highly prized breed, much sought after by urban Chinese—whose existence is imperiled from all sides. An emotionally gripping family story that combines measured pacing with limitless vistas (breathtakingly photographed by cinematographer and fellow Tibetan director Sonthar Gyal), **Old Dog** makes use of those horizon-lines-that-delimit-human-destinies in ways that might have wowed John Ford, even as its portrait of rural anomie amid astonishing scenery takes a completely modern approach to narrative, patiently accumulating detail by telling detail. Its single most “dramatic” moment might just be a five-minute take depicting a sheep's attempts to rejoin its flock after somehow slipping through a fence.

—Chuck Stephens



PEMA TSEDEN

The son of Tibetan nomads, Pema Tseden (also known as Wanma-caidan) is the first filmmaker in China to make films entirely in the Tibetan language. He previous films include **The Search** (2009) and **The Silent Holy Stones** (SFIFF 2006).

PRINT SOURCE

dGenerate Films, 1166 Manhattan Avenue, Suite 303, Brooklyn NY 11222
E | dani@dgeneratefilms.com

old dog

khvi rgan

CHINA/TIBET | 2011 | 88 MIN

In Tibetan with English subtitles.

DIR/SCR Pema Tseden

PROD Zhang Xianmin

CAM Sonthar Gyal

ED Sangye Bhum

WITH Lochey, Drolma Kyab, Tamdrin Tso,
Yanbum Gyal, Chokyong Gyal

SUN	APR 22	3:45	KABUKI
MON	APR 23	6:15	KABUKI
FRI	APR 27	8:50	PFA

polisse

FRANCE | 2011 | 128 MIN

DIR Măiwenn

PROD Alain Attal

SCR Măiwenn, Emmanuelle Bercot

CAM Pierre Aïm

ED Laure Gardette, Yann Dedet

MUS Stephen Warbeck

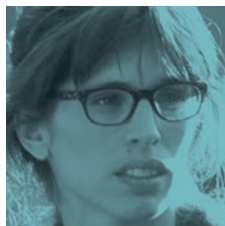
WITH Karin Viard, Joeystarr, Marina Foïs, Nicolas Duvauchelle, Măiwenn, Karole Rocher, Emmanuelle Bercot, Frédéric Pierrot, Arnaud Henriot, Naidra Ayadi, Jérémie Elkaim, Riccardo Scamarcio, Sandrine Kiberlina, Louis-Do De Lencquesaing

WED APR 25 6:00 FSC
THU APR 26 3:00 FSC



Winner of the Jury Prize at the 2011 Cannes Film Festival, **Polisse** is a grippingly immersive drama rooted in real-life cases handled by Paris's Child Protection Unit. With her intimate handheld camera and the fine naturalistic performances of her powerful ensemble cast, writer/director/actress Măiwenn follows those cases as they reverberate in the lives of the detectives working to protect the children, often from their own parents. Heart-stopping interviews with the children and interrogations of suspects come interspersed with depictions of the detectives' messy relationships with each other and their own families, resulting in enough story arcs to fill a miniseries. The impressive performances include Frédéric Pierrot as a department chief, Măiwenn as a civilian photographer, French rapper Joeystarr as a tightly wound detective and a memorable crew of child actors. The film is careful to balance its moments of shock or helplessness with others of camaraderie, healthy family connection and laugh-or-cry humor. The emotional extremes on display, meanwhile, underscore the complicated demands of a job that requires empathy and detachment in equal measure. The title of the film, from a childish misspelling by Măiwenn's own son, is a poetic encapsulation of its themes of innocence and everyday reality.

—Steve Mockus



MĂIWENN

Director/actress/screenwriter Măiwenn was born in 1976 in the eastern suburbs of Paris. English-speaking audiences perhaps best know her for roles in Luc Besson's **The Fifth Element** (1997) and Alexandre Aja's **High Tension** (2003). Her directorial debut, **Forgive Me** (2006), received a César nomination for Best First Work, and also garnered a Most Promising Actress nomination for her role in the film. Her second directorial effort, **The Actress' Ball** (2009), yielded a César nomination for Best Supporting Actor for **Polisse** standout Joeystarr.

PRINT SOURCE

IFC Sundance Selects, 11 Penn Plaza, 18th floor, New York, NY 10001
F | 646-273-7250 E | ebrambilla@ifcfilms.com W | www.ifcfilms.com

TV5MONDE

BANK OF THE WEST OF WA
BNP PARIBAS GROUP


facs

the
french
american
cultural
society


Liberté • Egalité • Fraternité
RÉPUBLIQUE FRANÇAISE



Tommy (1975; see page 190) may be Pete Townshend's most famous rock opera, but **Quadrophenia** (1979) is his most personal. In the hands of director Franc Roddam, the tale becomes a kitchen-sink drama of near-vérité realism and a timeless tale of teenage alienation and identity. "I don't wanna be the same as everybody else. That's why I'm a Mod," says Jimmy (Phil Daniels), the parka-wearing, scooter-riding London teenager who spends his days at a dead-end ad agency job and his nights grooving to the likes of The Who and The Orions, popping "blues"—amphetamines—as if they are candy and mooning over the seemingly unattainable Steph (Leslie Ash). But even as he looks forward to a bank holiday weekend in Brighton, where the fashionable Mods will mix it up with their grungier rival Rockers, Jimmy begins to chafe at the emptiness of his existence. Roddam uses The Who's driving music as the most sensitive of soundscapes, constantly taking the temperature of Jimmy's mercurial moods. The director is meticulous in recreating 1964 England and the lives of working-class youth. Daniels, meanwhile, is perfectly cast as vulnerable, volatile Jimmy and he's surrounded by a sublime ensemble that includes Sting, Toyah Willcox, Ray Winstone and future Mike Leigh collaborators Philip Davis and Timothy Spall.

—Pam Grady



FRANC RODDAM

Born in 1946, Franc Roddam began his career in television, directing the documentary series **The Family** (1974) and the drama **Dummy** (1977) before cowriting and directing **Quadrophenia** (1979). He went on to direct **The Lords of Discipline** (1983), **The Bride** (1985), a segment of **Aria** (1987), **War Party** (1988), **K2** (1991) and the telefilms **Moby Dick** (1998) and **Cleopatra** (1999). For TV, he created the series **Auf Wiedersehen, Pet** (1983) and **MasterChef** (1990).

PRINT SOURCE

Westchester Films Inc., 245 W. 55th Street, New York, NY 10019
E | mb@westchesterfilmsinc.com

Alice
@97.3

quadrophenia

ENGLAND | 1979 | 117 MIN

DIR Franc Roddam

PROD Roy Baird, Bill Curbishley

SCR Dave Humphries, Franc Roddam, Martin Stellman

CAM Brian Tufano

ED Sean Barton, Mike Taylor

MUS The Who

WITH Phil Daniels, Leslie Ash, Ray Winstone, Sting, Timothy Spall

SAT APR 28 10:30 CASTRO

rebellion

l'ordre et la morale

FRANCE | 2011 | 135 MIN

DIR Mathieu Kassovitz

PROD Christophe Rossignon, Philippe Boëffard

SCR Mathieu Kassovitz, Benoît Jaubert, Pierre Geller

CAM Marc Koninckx

ED Thomas Beard, Lionel Devuyt, Mathieu Kassovitz

MUS Klaus Badelt

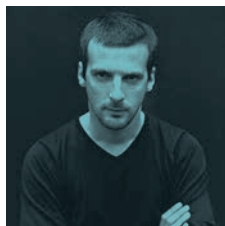
WITH Mathieu Kassovitz, Iabe Lapacas, Malik Zidi, Alexandre Steiger, Daniel Martin

THU	APR 26	6:00	KABUKI
TUE	MAY 1	9:45	KABUKI
THU	MAY 3	4:30	KABUKI



During ten uneasy days in 1988 in the French Pacific island territory of New Caledonia, Kanak independence fighters kill three policemen and take 26 hostages. This prompts a face-to-face meeting between Philippe Lejorus, captain of a police counterterrorism unit, and Kanak leader Alphonse Dianou to negotiate a bloodless resolution to the crisis. But demonization of the Kanaks and the military becomes campaign fodder for that year's French presidential election, threatening to destroy the negotiations. Back at work before and behind the camera, Mathieu Kassovitz eschews pat characterizations throughout his careful dissection of imperial arrogance and military and diplomatic power. Meanwhile, growing empathy between the police captain and the rebel leader renders the film's outcome all the more forceful. Elegantly interweaving dialogue and action, **Rebellion** blends innovative sequences and archival news footage in demonstrating the implacable logic of political expediency. The film—which evolved through long discussion with Kanak islanders, former soldiers and policemen, including Lejorus—effectively uses non-actors in key roles, among them Iabe Lapacas, who portrays his real-life cousin, Dianou. New Caledonia's only cinema operator refused to screen **Rebellion**, underscoring how the Ouvea Massacre remains one of the most polarizing military actions in the nation's recent history.

—Kathleen Denny



MATHIEU KASSOVITZ

A versatile director, writer, actor and producer, Mathieu Kassovitz first drew worldwide attention with his feature **La Haine** (*Hate*, 1995) for its frank treatment of race, class, violence and police brutality. **La Haine** won the 1995 César Award for Best Film, and won Kassovitz the Best Director prize at Cannes. His feature credits include **Métisse** (1993), **Assassin(s)** (1997), **The Crimson Rivers** (2000), **Gothika** (2003) with Halle Berry, **Babylon A.D.** (2008) and **Rebellion** (2011). He is the founder of the film production company MnP Enterprise.

PRINT SOURCE

Kinology, 3 rue do Montyon, Paris, France

F | 33-9-56-47-43-44 E | festivals@kinology.eu

TV5MONDE

BANK OF THE WEST
BNP PARIBAS GROUP

facS

the
french
american
cultural
society

Liberté • Egalité • Fraternité
RÉPUBLIQUE FRANÇAISE

SWISS



A German doctor working to fight a sleeping sickness epidemic in Cameroon must make difficult choices as he decides whether or not to return to Europe with his family. Ulrich Köhler's award-winning film, a subtle and meditative examination of the social and psychological forces that intersect western aid to Africa, follows Dr. Ebbo Velten (Pierre Bokma) as he prepares to turn the medical program over to his replacement. Three years later, we see the consequences of Ebbo's choice from the perspective of Alex Nzila (Jean-Christophe Folly), a young doctor who has come to evaluate the program. An African raised in France, Alex finds both African attitudes and Dr. Velten elusive and enigmatic. Köhler creates a palpable sense of dread and danger, stemming as much from the characters' internal landscapes as from the corruption and military conflict that surround them. At times lushly beautiful as well as languorous and claustrophobic, the film's echoes of Conrad's **Heart of Darkness** suggest the degree to which colonial attitudes remain embedded in contemporary minds. **Sleeping Sickness**'s elliptical structure examines the gaps in knowledge, misguided assumptions and loneliness left in the wake of the characters' varied attempts to find a temporary home within a foreign culture.

—Stephen Beachy



ULRICH KÖHLER

Sleeping Sickness is the third feature from young German director Ulrich Köhler, after **Bungalow** (2002) and **Windows on Monday** (2006), both of which won national and international awards. Köhler spent several years of his childhood in Zaire, where his parents were aid workers, and he has described his experiences there and his difficult transition to life in Europe afterward as his inspiration for **Sleeping Sickness**. Köhler says that **Sleeping Sickness** is not a film about Africa; it's a film about Europeans in Africa. It won him the Berlin International Film Festival's 2011 Director's Award.

PRINT SOURCE

The Match Factory, Balthasarstrasse 79-81, 50670 Cologne, Germany
F | 49-221-539-709-10 E | festivals@matchfactory.de

sleeping sickness

schlafkrankheit

GERMANY/FRANCE/NETHERLANDS
2011 | 91 MIN

In French, German and Dutch with English subtitles

DIR/SCR Ulrich Köhler

PROD Janine Jackowski, Maren Ade, Katrin Schlösser

CAM Patrick Orth

ED Katharina Wartena, Eva Könnemann

WITH Pierre Bokma, Jean-Christophe Folly, Jenny Schilly, Hippolyte Girardot

FRI	APR 20	6:30	PFA
SUN	APR 22	6:30	KABUKI
TUE	APR 24	3:00	FSC

smugglers' songs

les chants de mandrin

FRANCE | 2011 | 97 MIN

DIR/PROD/SCR Rabah Ameur-Zaïmeche

CAM Irina Lubtchansky

ED Nicolas Bancilhon

MUS Valentin Clastrier

WITH Jacques Nolot, Christian Milia- Darmezine,
Kenji Levan, Rabah Ameur- Zaïmeche, Salim
Ameur-Zaïmeche

WED	APR 25	9:00	KABUKI
SAT	APR 28	6:30	PFA
TUE	MAY 1	6:00	KABUKI



Early on in this engaging historical drama, a marquis (played by the singularly droll Jacques Nolot) offers a peddler a carriage ride on a remote country road. After sizing up his benefactor, the peddler fights motion sickness to deliver his sales pitch: "I have here a few objects of wonder, pious images, pamphlets against men of the cloth, newspapers from Amsterdam and London, holy cards, quills, writing paper..." Indeed, subversion takes many forms in this unblushingly partisan film, set in 18th-century France three decades before the revolution. Renowned smuggler Louis Mandrin, who campaigned against the unjust tax system of France's ancien régime, has recently been tortured and executed. His defiance, however, lives on. An organized band of "Mandrins" guard an illegal market in the countryside, as the peddler touts "the sad life of Mandrin, songs in four volumes, a framework for the republic..." **Smugglers' Songs** depicts, realistically yet with humor, the hardening resistance in the face of oppression, and the strong role literacy played in inciting social change. Director Rabah Ameur-Zaïmeche himself plays the cannily compassionate outlaw leader, Belissard, whom Nolot's rather scruffy marquis is intent on contacting; and Christian Milia-Darmezine is both funny and inspiring as the poor but proud purveyor of subversive literature.

—Pamela Troy



RABAH AMEUR-ZAÏMECHE

Algerian-born Rabah Ameur-Zaïmeche founded Sarrazink Productions in 1999. His past films are **Adhen** (French Cinema Now 2009), which was featured in the Directors' Fortnight at Cannes in 2008, **Back Home** (2006), which captured the 2006 Young Audiences Prize at Cannes, and **Wesh Wesh, What's Going On?** (2002), which won the 2002 Wolfgang Staudte Award at the Berlin International Forum of New Cinema.

PRINT SOURCE

MK2 Diffusion, 55 rue Traversiere, 75012 Paris, France
F | 33-1-43-07-29-63 E | intlsales@mk2.com

TV5MONDE

BANK OF WEST
BNP PARIBAS GROUP


facs

the
french
american
cultural
society


Liberté • Égalité • Fraternité
RÉPUBLIQUE FRANÇAISE



Fifty-year-old Michel is a man of principle. When his union holds a lottery to see which men will be laid off, he includes his name, and finds himself faced with early retirement. It's an adjustment, but he has his modest pension, a happy marriage and plenty of grandchildren to occupy his time, along with the sense that he did the right thing. Then, one evening, Michel and his wife are the victims of a crime. The trauma of this experience is bad enough, but when Michel learns the identity of one of the perpetrators, his complacency is shaken. Has he become a smug member of the middle class? "What would we have thought of us," he asks his wife, Marie Claire, "Try to imagine us, 30 years ago." Based on a poem ("How Good Are the Poor?") by Victor Hugo, this gentle film is about the ethical and emotional adjustments of middle age, as Michel's sense of social justice struggles with his personal rage against the unrepentant young man who robbed and beat him. Ariane Ascaride is delightful as Michel's assertive and supportive wife, and Jean-Pierre Darroussin delivers a thoughtful performance as an ordinary man who aspires—not always successfully—to a more than ordinary morality.

—Pamela Troy

the snows of kilimanjaro

les neiges du kilimanjaro

FRANCE | 2011 | 107 MIN

DIR/PROD Robert Guédiguian

SCR Jean-Louis Milesi, Robert Guédiguian

CAM Pierre Milon

ED Bernard Sasia

WITH Ariane Ascaride, Jean-Pierre Darroussin,
Gérard Meylan, Marilyne Canto



ROBERT GUÉDIGUIAN

Robert Guédiguian's past films include **Army of Crime** (2009), **Lady Jane** (SFIFF 2008), **The Town Is Quiet** (SFIFF 2001), which won The Golden Spike at the Valladolid International Film Festival, and **Marius and Jeannette** (SFIFF 1998), which garnered a Press Award at the Paris Film Festival and a Lumiere Award. He is married to actress Ariane Ascaride.

PRINT SOURCE

Films Distribution, 34 rue du Louvre, 75001 Paris, France
F | 33-1-53-10-33-98 E | sanam@filmsdistribution.com

TV5MONDE

BANK OF THE WEST
BNP PARIBAS GROUP



the
french
american
cultural
society



WELLS
FARGO

VISA

SUN	APR 29	2:45	FSC
WED	MAY 2	9:45	FSC



somebody up there likes me

USA | 2012 | 90 MIN

DIR/SCR Bob Byington

PROD Hans Graffunder, Nick Offerman

CAM Sean Price Williams

ED Frank V. Ross

MUS Chris Baio

WITH Keith Poulson, Jess Weixler,
Nick Offerman, Stephanie Hunt, Marshall Bell,
Kate Lyn Sheil, Kevin Corrigan, Jonathan Togo,
Megan Mullally

SAT	APR 28	6:45	KABUKI
SUN	APR 29	9:15	FSC
TUE	MAY 1	6:15	KABUKI

Somebody Up There Likes Me chronicles the unremarkable yet ageless waiter Max Youngman through more than 25 years of failed marriages, betrayals and unlikely success. Part sedentary *Candide*, part shiftless *Dorian Gray* with a mysterious blue suitcase in place of a portrait, Youngman bumbles through life's follies with dispassionate ease. Acclaimed independent writer/director Bob Byington delivers another sardonically offbeat comedy, backed with original music by Vampire Weekend's Chris Baio and a strong supporting role by Nick Offerman (of *Parks and Recreation* fame). The Austin-based filmmaker's animated segues and absurd plot twists balance the dry and uncomfortable humor of emotionally deadened characters. This **Somebody Up There Likes Me** is a far cry from the 1956 picture of the same name, where an impassioned Paul Newman plays a rough-and-tumble fighter who finds love and success. In fact, passion and love are completely absent here. In their place stand tedium and distance. **Somebody Up There Likes Me** is rife with all that is absurdly hilarious in life: infidelity, suicide, corruption, parental neglect and a son who knocks up his father's girlfriend.

—Nick Rahaim



BOB BYINGTON

Bob Byington is an Austin-based actor, writer and director. He has written and directed five films, including **RSO [Registered Sex Offender]** (2008) and **Harmony and Me** (2009). Byington received the Stanley Kubrick Award for "bold and innovative filmmaking" at Michael Moore's Traverse City Film Festival in 2009. He was also the recipient of an Annenberg Fellowship at the Sundance Institute in 2008.

PRINT SOURCE

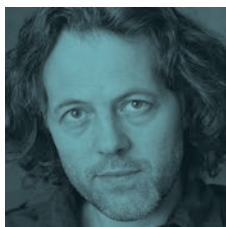
Somebody the Movie, LLC E | hgraftunder@gmail.com

THE *Fairmont*
SAN FRANCISCO



The thrills and hazards of adolescence—a twilight time of mysterious longings, burgeoning emotions and gutsy self-assertion—are sensitively dramatized in Rolando Colla’s alternately tough and tender coming-of-age tale, in which a quintet of Italian preteens play decidedly adult games and contend with complicated family dynamics while on summer holiday. Swimming along the beautiful Tuscan coast, 12-year-old Nic and his younger brother Agostino meet pouty Marie and little sis Patty. Frightened by his violently codependent parents, Nic boasts of being impervious to pain, and entreats the equally unsettled Marie—rebellious against her selfish mother and desperate to track down her long-absent father—to join him in shunning emotion. The traumatized preteens convey their growing infatuation with snatches of Mozart shared via text messages, while their dysfunctional parents are far less graceful at navigating topsy-turvy relationships. At times reminiscent of René Clément’s **Forbidden Games** (1952) and Victor Erice’s **The Spirit of the Beehive** (1973), both of which memorably depict children in the absence of nurturing adults attempting to decode grown-up mysteries far beyond their years, Colla’s dark yet sun-kissed portrait of adolescent angst is enlivened by beautiful cinematography and remarkably naturalistic performances.

—Steven Jenkins



ROLANDO COLLA

The son of Italian immigrants, Rolando Colla was born in Schaffhausen, Switzerland, in 1957 and is now based in Zurich. He gained experience as a writer and actor on several films made by his twin brother, Fernando, and in 1983 cofounded Peacock Film as a production company specializing in features, shorts and TV movies. Colla is a member of the ARF/FDS, an esteemed association of Swiss filmmakers, and teaches at the International School of Film and Television in Havana, Cuba. His previous films include **The Other Half** (2007), **Oltre il confine** (2002) and **Le monde à l’envers** (1998).

PRINT SOURCE

Rezo Films, 29 rue du Faubourg Poissonnière, 75009 Paris, France
F | 33-1-42-46-40-82 E | sebastien.chesneau@rezofilms.com



summer games

giochi d'estate

SWITZERLAND/ITALY | 2011 | 98 MIN

US Premiere

DIR Rolando Colla

PROD Elena Pedrazzoli, Amedeo Pagani

SCR Rolando Colla, Roberto Scarpetti, Olivier Lorelle, Pilar Anguita-MacKay, Zoe Galeron

CAM Lorenz Merz

ED Rolando Colla, Didier Ranz

MUS Bernd Schurer

WITH Armando Condolucci, Fiorella Campanella, Alessia Barela

MON	APR 30	3:00	KABUKI
THU	MAY 3	7:30	KABUKI



target

mishen

RUSSIA/GERMANY | 2011 | 154 MIN

In Russian and Mandarin with English subtitles.

DIR Alexander Zeldovich

PROD Dmitri Lesnevsky

SCR Vladimir Sorokin, Alexander Zeldovich

CAM Alexandre Ilkhovski

ED Neil Farrell, Andrey Nazarov

MUS Leonid Desyatnikov

WITH Maxim Sukhanov, Justine Waddell,
Vitaly Kischenko, Danila Kozlovsky, Daniela
Stoyanovich, Nina Loschinina

TUE APR 24 2:30 KABUKI
FRI APR 27 10:00 KABUKI

Audacious director Alexander Zeldovich and cult writer Vladimir Sorokin present a visionary look at a near-future ultra-capitalist Russia. In 2020, Russia's proximity to and exploitative alliance with China supports its role as a global player. Social injustice at home, meanwhile, has been institutionalized into a system of so-called "ecological democracy" where everyone is rigorously evaluated according to a complex post-communist rating grid. Our protagonists belong to the highest grid category—they are "the cream of the cream." Viktor, a middle-aged top-echelon administrator at the Ministry of Natural Resources, lives in a luxurious loft with his beautiful young wife Zoya. Unable to reach the blissful summit of a family life, they travel to a remote, abandoned Soviet astrophysics facility dubbed the Target by locals, along with Zoya's brother Mitya, a flashy celebrity TV host, and brutish high-ranking customs official Nikolay. The locals believe that the Target is a fountain of eternal youth, and the party's hopes are high. But upon returning to Moscow, their newfound energies threaten to set them on a self-destructive, ultra-violent course. Director Zeldovich balances a hypnotic romanticism with the frightening lurch of unsteady emotions, resulting in an epic cross-genre cinematic novel with some lavish future-world imagery and an unapologetically contemporary spin.

—Galina Stoletneya



ALEXANDER ZELDOVICH

Born in 1958, Alexander Zeldovich graduated from the prestigious Lomonosov Moscow State University, where he studied psychology. After working as a psychotherapist in his native Moscow, he completed studies at the Higher Courses for Scriptwriters and Directors (in Gleb Panfilov's workshop), one of the oldest film schools in Russia. An official director and producer of the Russian Film Studio Mosfilm since 1986, Zeldovich also teaches filmmaking courses at the Moscow Institute of Contemporary Arts. **Target** is Zeldovich's fourth full-length narrative film and his second collaboration with the cult Russian writer Vladimir Sorokin.

PRINT SOURCE

Beta Cinema, Gruenwalder Weg 28d, 82041 Oberhaching, Germany
F | 49-89-673469-888 E | delphine.eon@betacinema.com



True to its ceaseless cycle of advancement and retreat, the deep blue sea surrounding the paradisiacal Italian island of Linosa both gives and takes away in Emanuele Crialese's latest inspired dramatization of traditional Sicilian culture. Finding himself on the cusp of adulthood, bright-eyed Filippo drifts without clear purpose, unsure whether to follow in his grandfather Ernesto's footsteps as one of the island's last remaining lifelong fishermen, work alongside his uncle reeling in hordes of cash-carrying tourists or heed his widowed mother's plea to leave for the mainland's promise of worldly sophistication. When Ernesto and his crew, adhering to the humanistic "laws of the sea," rescue a desperate group of African refugees despite local laws prohibiting assistance to illegals, Filippo faces a moral quandary: Ignore the plight of these immigrants, particularly proud and pregnant Sara, so as not to rock the boat of his tight-knit community or risk battles with the carabinieri and his budding romance with a pleasure-seeking tourist in an attempt to support beloved relatives and determined strangers alike. Across its breathtaking land- and seascapes, **Terraferma** is awash in stormy emotions, anchored by Crialese's assured direction, as sensitive here as in previous Festival favorites **Respiro** (SFIFF 2003) and **Golden Door** (SFIFF 2007).

—Steven Jenkins



EMANUELE CRIALESE

Emanuele Crialese was born in Rome in 1965 and retains strong ties to his family's Sicilian ancestry, as seen in previous films **Once We Were Strangers** (SFIFF 1998), **Respiro** (SFIFF 2003) and **Golden Door** (Opening Night selection, SFIFF 2007). Crialese studied directing at New York University and made several short films prior to these acclaimed features. **Terraferma**, his fourth full-length narrative, premiered at the 2011 Venice Film Festival, where it won the Special Jury Prize.

PRINT SOURCE

Cohen Media Group, 750 Lexington Avenue, 23rd Floor, New York NY 10022
E | grubin@cohenmedia.net



Special support for this program is generously provided by the Consulate General of Italy, San Francisco, and John and Karen Diefenbach.

terraferma

ITALY/FRANCE | 2011 | 88 MIN

DIR Emanuele Crialese
PROD Marco Chimenz, Giovanni Stabilini, Riccardo Tozzi
SCR Vittorio Moroni, Emanuele Crialese
CAM Fabio Cianchetti
ED Simona Paggi
MUS Franco Piersanti
WITH Filippo Pucillo, Donatella Finocchiaro, Giuseppe Fiorello, Mimmo Cuticchio, Martina Codecasa

SAT APR 21 6:45 KABUKI
MON APR 23 9:00 FSC

trishna

ENGLAND | 2011 | 117 MIN

In English and Hindi with English subtitles.

DIR/SCR Michael Winterbottom

PROD Melissa Parmenter, Michael Winterbottom

CAM Marcel Zyskind

ED Mags Arnold

MUS Amit Trivedi, Shigeru Umebayashi

WITH Freida Pinto, Riz Ahmed, Roshan Seth,

Meeta Vasisht, Harish Khanna

WED	MAY 2	6:30	KABUKI
THU	MAY 3	1:45	KABUKI

After **Jude** (1996), his adaptation of **Jude the Obscure**, and **The Claim** (SFIFF 2001), which reimagined **The Mayor of Casterbridge** as a Western, filmmaker Michael Winterbottom returns enthusiastically once more to Thomas Hardy, transporting **Tess of the d'Urbervilles'** tragic romance to modern-day India. Trishna (Freida Pinto) is attracted to her new acquaintance, wealthy English businessman Jay (Riz Ahmed), but when she accepts a job in his Jaipur hotel it is only with the aim of helping her financially strapped family. She flees when emotions grow too intense, but after Jay tracks her down, Trishna agrees to move with him to Mumbai, going against her family's traditions and setting the stage for disaster. Gorgeously lensed by frequent Winterbottom collaborator Marcel Zyskind and embroidered by Shigeru Umebayashi's elegant score, **Trishna** captures both the languorous rhythms of rural life and the hectic tumult of the city. Winterbottom elicits remarkable performances from his leads in a drama that observes the nearly insurmountable obstacles that class division and hidebound tradition create, as well as the havoc that arises out of westerner Jay's failure to observe that his father's homeland is another world, one where his and Trishna's radically different cultures are bound to collide.

—Pam Grady



MICHAEL WINTERBOTTOM

Born in 1961, Michael Winterbottom received his film education at Bristol University and the Polytechnic of Central London after first studying English at Oxford University. After getting his start in television, he made his feature-directing debut with **Butterfly Kiss** (1995). Since then, he has directed 19 more features, including **Jude** (1996), **Welcome to Sarajevo** (1997), **The Claim** (SFIFF 2001), **24 Hour Party People** (2002), **Code 46** (2003), **Tristram Shandy: A Cock and Bull Story** (2005), **The Road to Guantanamo** (2006), **A Mighty Heart** (2007) and **The Trip** (SFIFF 2011).

PRINT SOURCE

IFC Sundance Selects, 11 Penn Plaza, 18th floor, New York NY 10001

F | 646-273-7250 E | ebrambilla@ifcfilms.com W | www.ifcfilms.com





Booked into a series of increasingly humiliating venues for his author tour, hard-drinking schlock novelist Hall Baltimore (Val Kilmer) arrives in Swan Valley. The seemingly bucolic burg is actually a nest of creepiness with a looming clock tower that never tells the correct time and a population of oddballs, including the voluble local sheriff (Bruce Dern) and a gang of young goths. When a young ghost (Elle Fanning) visits Hall's dreams and tells him about the disappearance of several girls, the writer sees the germ of a great new story and becomes obsessed with the mystery. As Hall's obsession deepens, director Francis Ford Coppola amps up the visual style, employing flares of color within black-and-white sequences and even offering a couple of tongue-in-cheek 3-D moments. Kilmer is suitably unhinged as the sozzled scribe, while Fanning is memorably ethereal as the specter with a terrible story to tell. Half a century after **Dementia 13** and 20 years after **Bram Stoker's Dracula**, Coppola returns to genre filmmaking and gives it his bravura, inimitable stamp. Blackly comic, eerie and suspenseful with an unmistakable nod to autobiographical circumstances, **Twixt** is one of Coppola's most engaging creations.

—Rod Armstrong



FRANCIS FORD COPPOLA

Francis Ford Coppola, winner of the Film Society's 2009 Founder's Directing Award, has directed many of the most beloved and acclaimed films of our time, including the **Godfather** trilogy, **The Conversation** (1974) and **Apocalypse Now** (SFIFF 1990). In 2010, he received the Irving G. Thalberg Award at the Academy Awards. He's won five additional Oscars in a variety of capacities. Recently, he's returned to his independent roots, self-financing and distributing films, including **Tetro** (2009) and **Twixt**.

PRINT SOURCE

American Zoetrope, 916 Kearny Street, San Francisco CA 94133
E | adinarot@yahoo.com W | www.twixtmovie.com



twixt

USA | 2011 | 90 MIN

This is a Cinema by the Bay film.

DIR/PROD/SCR Francis Ford Coppola

CAM Mihai Malaimare, Jr.

ED Robert Schafer

MUS Dan Deacon, Osvaldo Golijov

WITH Val Kilmer, Bruce Dem, Ben Chaplin, Elle Fanning, Joanne Whalley

SAT	APR 28	7:30	CASTRO 3-D VERSION
THU	MAY 3	8:15	KABUKI 2-D VERSION

unfair world

adikos kosmos

GREECE/GERMANY | 2011 | 108 MIN

DIR Filippos Tsitos

PROD Alexandra Boussiou

SCR Filippos Tsitos, Dora Maskavanou

CAM Polydefkis Kyrlidis

ED Dimitris Peponis

MUS Josepha van der Schoot

WITH Antonis Kafetzopoulos, Theodora Tzimou,
Christos Stergioglou, Sofia Seirli

THU	APR 26	6:30	KABUKI
SAT	APR 28	6:15	KABUKI
SUN	APR 29	8:15	PFA



Sotiris is a police investigator in Athens who lives by a strict moral code. An honest man, he carries himself as though held down by the weight of the world. Dora is a cleaning lady, struggling to get by any way she can. Dealt a rough hand in life, she has developed a rich layer of cynicism and mistrust that informs her every action. When a man Sotiris believes is innocent is arrested for a brutal crime, his attempt to uncover the truth results in a grave mistake. Finding himself on the other side of the law for the first time, he places his fate in Dora, the only witness to his malfeasance and the only person who can help him, for better or for worse. From its opening image of a shabby, exhausted figure draped over a lonely park bench, fighting to stay awake in the dead of night, Filippo Tsitos's prize-winning examination of moral exertion quickly establishes a tone of clinical precision and atmospheric stillness. Part procedural pot-boiler, part character study, part minimalist comedy, **Unfair World** quietly unravels a complex ethical puzzle of justice, forgiveness and human frailty that proves no good deed goes unpunished.

—Landon Zakheim



FILIPPOS TSITOS

Filippos Tsitos studied business administration at Athens University and film direction at the German Film and Television Academy, Berlin. His short film, **Parlez-moi d'amour**, won the Grand Prize at the German Student Film Oscars. **My Sweet Home**, his feature film debut, premiered at the 2011 Berlinale. His second feature, **Plato's Academy**, won multiple awards at the 2009 Locarno Film Festival. **Unfair World**, his third feature, premiered in competition at the San Sebastian International Film Festival where it won prizes for acting and direction.

PRINT SOURCE

Films Boutique, Skalitzer Strasse 54A, 10997 Berlin, Germany
F | 49-30695-378-51 E | valeska@filmsboutique.com





Paper mill worker and family man Liu Jinxi (Donnie Yen) is living a quiet, ordinary life in a remote village in 1917 China before an attempted armed robbery and the inquisitive detective Xu Baijiu (Takeshi Kaneshiro) thrust him into the spotlight. Having managed to kill in self-defense the infamous bandit Yan Dongsheng, Liu finds himself an object of suspicion by the astute P.I. who, armed with a ferocious curiosity and extensive knowledge of Chinese physiology and acupuncture, questions the events surrounding Yan's death and wonders at Liu's possible connection to a brutal crime gang. As Xu's inquest leads him deeper into Liu's past, the truth about Liu's identity and honor leads both of them to a point of no return. If the film's title suggests just another lavish Asian martial arts spectacle, **Wu Xia** is in fact a refreshing, playful riff on noirish intrigue punctuated by intelligently restrained action sequences. Hong Kong powerhouse director-producer Peter Ho-Sun Chan delivers a powerfully satisfying drama from the meeting of two polar-opposite characters—one a man of knowledge, the other a man of action—whose imperfections complement each other and affect them both in ways that reveal complicated truths about human nature.

—Chanel Kong



PETER HO-SUN CHAN

From the award-winning **Comrades, Almost a Love Story** (SFIFF 1997) to his first Hollywood picture, **The Love Letter** (1999), Peter Ho-Sun Chan has firmly established himself as a versatile director/producer whose pan-Asian coproductions have a definite global appeal. He has attained critical acclaim abroad and record-breaking box success in mainland China with hits such as **Perhaps Love** (SFIFF 2006), **The Warlords** (SFIFF 2008) and Teddy Chen's **Bodyguards and Assassins** (SFIFF 2010).

PRINT SOURCE

The Weinstein Company, 375 Greenwich Street, New York NY 10013
E | jennifer.stott@weinsteinco.com

Hong Kong
Economic & Trade Office
San Francisco



wu xia

HONG KONG/CHINA | 2011 | 116 MIN

DIR Peter Ho-Sun Chan

PROD Peter Ho-Sun, Jojo Hui Yuey-chun

SCR Aubrey Lam

CAM Jake Pollock, Lai Yiu-fai

ED Derek Hui

MUS Chan Kwong-wing, Peter Kam

WITH Donnie Yen, Takeshi Kaneshiro, Tang Wei,
Jimmy Wang Yu, Kara Wai Ying-hung, Li Xiaoran

FRI APR 20 10:00 KABUKI
MON APR 23 3:45 KABUKI

wuthering heights

ENGLAND | 2011 | 128 MIN

DIR Andrea Arnold

PROD Robert Bernstein, Douglas Rae,
Kevin Loader

SCR Andrea Arnold, Olivia Hetreed

CAM Robbie Ryan

ED Nicolas Chaudeurge

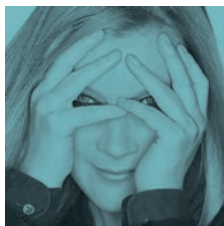
WITH Kaya Scodelario, James Howson, Solomon
Glave, Shannon Beer, Steve Evets, Nichola Burley

WED	MAY 2	6:45	FSC
THU	MAY 3	3:00	FSC



The Yorkshire moors appear almost primeval in this incarnation of Emily Brontë's classic 19th-century novel, providing a fitting backdrop to a tale of romantic obsession pared down to its most visceral and elemental form. When brooding, troubled Heathcliff—reimagined as a former slave—enters the Earnshaw household as an adolescent, he forms a bond with Earnshaw daughter Catherine that deepens into wild passion, a relationship made even more unmanageable by issues of class and race and the implacable hatred of Catherine's brother Hindley. Filmmaker Andrea Arnold emphasizes the brutality and feral emotions of Brontë's tragedy, drawing parallels between the primal nature of the protagonists' desire and the wilderness that surrounds them. Both pictorially and in the soundscape that replaces the usual musical score, Arnold underlines the meanness of life on the moors, from the bone-chilling rain that so often swamps Heathcliff to the casual cruelty of a hunter snapping a rabbit's neck or the abuse—physical and emotional—that the characters heap on one another. Almost tactile in its depiction of Heathcliff and Catherine's world, this adaptation haunts with its vivid evocation of mad love and unavoidable destiny.

—Pam Grady



ANDREA ARNOLD

After a stint as a dancer on TV shows such as **Top of the Pops** and as a regular performer (and sometime writer) on British children's show **No. 73**, Andrea Arnold turned to filmmaking, beginning with the shorts **Milk** (1998), **Dog** (2001) and **Wasp** (2003), for which she won an Academy Award. Her first two features, **Red Road** (2006) and **Fish Tank** (2009), garnered numerous awards and nominations, both winning the Jury Prize at the Cannes Film Festival. **Wuthering Heights** is her third feature.

PRINT SOURCE

Oscilloscope Laboratories, 511 Canal Street, #5E, New York NY 10013
E | jacob@oscilloscope.net



Special support for this program is generously provided by Charlotte and David Winton.



documentaries

**international
nonfiction features
about people, places,
issues and ideas**

- 150 Ai Weiwei: Never Sorry
- 151 The Anabasis of May and Fusako Shigenobu, Masao Adachi, and 27 Years Without Images
- 152 Bitter Seeds
- 153 Crulic—The Path to Beyond
- 154 Diana Vreeland: The Eye Has to Travel
- 155 Ethel
- 157 How to Survive a Plague
- 160 The Invisible War
- 162 Last Call at the Oasis
- 163 The Last Gladiators
- 165 Marina Abramovic: The Artist Is Present
- 168 Only the Young
- 170 Pierre Rissient: Man of Cinema
- 171 The Queen of Versailles
- 172 The Sheik and I
- 175 Tokyo Waka
- 176 ¡Vivan las antipodas!
- 179 Women with Cows

in competition for golden gate award

- 156 Golden Slumbers
- 158 In My Mother's Arms
- 159 Informant
- 161 It's the Earth Not the Moon
- 164 The Law in These Parts
- 166 Meanwhile in Mamelodi
- 167 Off Label
- 169 Patience (After Sebald)
- 173 The Source
- 174 Step Up to the Plate
- 177 The Waiting Room
- 178 Winter Nomads

ai weiwei: never sorry

USA/CHINA | 2012 | 91 MIN

In English and Mandarin with English subtitles.

DIR/CAM Alison Klayman

PROD Alison Klayman, Adam Schlesinger

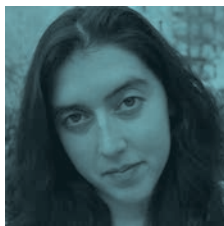
ED Jennifer Fineran

MUS Ilan Isakov



At his Beijing studio, internationally heralded conceptual artist and dissident Ai Weiwei oversees an expert staff busily executing his ideas ahead of an upcoming show at the Tate Modern, a colony of cats freely roams the grounds (one, marvels Ai, can even open doors) and a bulky surveillance camera squats conspicuously atop a nearby pole—impatient to remind the tenants the state is watching. The battle between the Chinese government and Ai, a savvy devotee of Twitter and online activism, acquires many forms and shades. Alison Klayman's camera captures an impressive range of them in this persuasive firsthand portrait, which doubles as a rousing snapshot of the New China. Beginning in 2009, Klayman finds Ai and associates mounting an internet campaign to collect the names of thousands of young victims of shoddy “tofu dregs” schoolhouses otherwise kept anonymous by an intractable government after the 2008 Sichuan earthquake—a campaign inspiring Ai's powerful outdoor installation at an exhibition in Germany. Klayman describes an inextricable tie between art, conscience and political action, not only for Ai but for a restive public, as pressure builds among the alternately impassive and violent deputies of the state. That pressure will give way alarmingly. But much like the cat he admires, Ai has it in him to open doors—with no inclination to close them again behind him.

—Robert Avila



ALISON KLAYMAN

Alison Klayman is a journalist and documentary filmmaker. Fluent in Mandarin and Hebrew, she graduated from Brown University in 2006 and spent the next four years in China, where she produced radio and television stories for NPR, AP Television, Voice of America, Current TV and CBC. Her documentary short, **Ai Weiwei: New York Photographs 1983–1993**, accompanied the artist's exhibition at the Three Shadows Photography Art Centre in Beijing from January through April 2009. She also produced **Who's Afraid of Ai Weiwei?** for PBS Frontline. **Ai Weiwei: Never Sorry** marks her feature documentary debut.

PRINT SOURCE

IFC, 11 Penn Plaza, 18th Floor, New York NY 10001. F | 646-273-7250.

E | ebrambilla@www.ifcfilms.com

KQED

Special support for this program is generously provided by Bob and Randi Fischer.



Few artists have shifted from revolutionary imagination to revolutionary action like Masao Adachi, a collaborator with both the Japanese New Wave and the Japanese Red Army. A scriptwriter and colleague of Nagisa Oshima and Koji Wakamatsu, and a director of left-wing sex films, Adachi abandoned commercial filmmaking—and Japan—entirely in 1974 to join the extremist Japanese Red Army in exile in Beirut, where the group gained fame through deadly hijackings and bombings in support of a free Palestine and a worldwide Communist revolution. Also in Beirut was the group's founder Fusako Shigenobu and her daughter May, who lived incognito for years. A film on exile, revolution, landscapes and memory, **Anabasis** brings forth the remarkable parallel stories of Adachi and May, one a filmmaker who gave up images, the other a young woman whose identity-less existence forbade keeping images of her own life. Fittingly returning the image to their lives, director Eric Baudelaire places Adachi and May's revelatory voiceover reminiscences against warm, fragile Super-8mm footage of their split milieus, Tokyo and Beirut. Grounding their wide-ranging reflections in a solid yet complex reality, **Anabasis** provides a richly rewarding look at a fascinating, now nearly forgotten era (in politics and cinema), reminding us of film's own ability to portray—and influence—its landscape.

—Jason Sanders

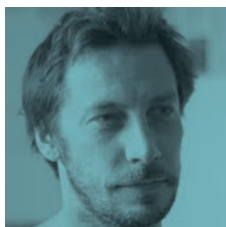
the anabasis of may and fusako shigenobu, masao adachi, and 27 years without images

l'anabase de may et fusako
shigenobu, masao adachi et 27
années sans images

FRANCE | 2011 | 66 MIN

North American Premiere

DIR/PROD/CAM/ED Eric Baudelaire



ERIC BAUDELAIRE

Born in Salt Lake City, Eric Baudelaire is an artist and filmmaker living in Paris. Working in photography, video, printmaking and installation, Baudelaire is interested in the relationship between images and events, documents and narratives and, specifically, the representations of politically charged events. His works have been exhibited in museums and galleries around the world. An artist's residency in Japan, where he researched the histories of extreme left-wing groups, led him to the stories of the Japanese Red Army, the films of Masao Adachi and May Shigenobu, the daughter of the JRA's founder, Fusako Shigenobu.

PRINT SOURCE

Eric Baudelaire E | info@baudelaire.net

TV5MONDE

BANK OF THE WEST
BNP PARIBAS GROUP



the
french
american
cultural
society



TUE	APR 24	8:45	KABUKI
WED	APR 25	6:45	KABUKI
FRI	APR 27	9:30	KABUKI



bitter seeds

USA | 2011 | 88 MIN

This is a Cinema by the Bay film.

DIR/PROD Micha X. Peled
CAM Devendra Golatkar
ED Leonard Feinstein
MUS Frank Ilfman

The first two documentaries in Micha X. Peled's globalization trilogy—**Store Wars: When Wal-Mart Comes to Town** (SFIFF 2001) and **China Blue** (2005)—exposed the effects of multinational corporate profiteering on workers, whether American middle-managers at Walmart or young Levi's jeans factory workers in China. **Bitter Seeds**, the final film in the trilogy, is a vibrant investigation of the predicament of central Indian cotton farmers, caught up in biotech broker Monsanto's genetically modified seed program. Refused loans by legitimate banks, the farmers borrow from illegal moneylenders at seven percent interest per month and inevitably fall into irredeemable debt, further aggravated by low yields and a need for more fertilizer and water. Out of shame, some commit suicide by drinking Monsanto's pesticide—such deaths now number over 200,000. The tiny miracle in this seemingly hopeless globalization tragedy is the daughter of one such farmer, a council head who was the first in his village to kill himself. Eighteen-year-old Manjusha yearns to be a journalist to expose the reasons for the suicides, but she has no mentor and certainly no encouragement. Peled's latest heroine fights on the frontline of this global human and environmental crisis, driven by a desire to voice the perspective and preserve the dignity of the powerless.

—Frako Loden



MICHA X. PELED

Israeli American Micha X. Peled has deep roots in the Bay Area filmmaking community, having directed videos for the peace movement in the 1980s and documentaries while working as the executive director of Media Alliance, a San Francisco media watchdog group. He has made films about relations between Jews and Germans and between Israelis and Palestinians. For the past 12 years, Peled has worked on his globalization trilogy, which includes **Store Wars: When Wal-Mart Comes to Town** (SFIFF 2001) and **China Blue** (2005). **Store Wars** won the San Francisco International Film Festival's Golden Gate Award.

PRINT SOURCE

Teddy Bear Films, 690 5th Street, Suite 102, San Francisco CA 94107

F | 415-357-1583 E | teddybearfilms@earthlink.net W | teddybearfilms.com





Whoever said dead men tell no tales hasn't met Crulic. In Anca Damian's visually inventive film, he even narrates the events following his demise, including his body's identification in the morgue and his coffin's transportation along windy roads in a quest for burial. Viewers soon learn that Crulic died during a hunger strike in Poland. His protest served as a last gesture against false imprisonment on the charge that he stole money from a judge. Crulic's ghost haunts this tale in a calm and detached manner, retracing the steps that brought him to a sham trial defined by a casual absurdity that rivals some of the most distressing moments in Kafka. Drawing from actual events, the film's beautifully layered mix of watercolor backdrops, collage cutouts, photographs and live-action animation intensifies the stark injustice of Crulic's fate, while visualizing his vanishing memory. **Crulic** calls for us to heed history—by coming to terms with a wrongful death that has not yet been put to rest.

With short: **And/Or**

An artist negotiates with interior and/or exterior muses. Subtle metamorphoses in the colorful hand-drawn animation mirror a voiceover that oscillates whimsically between characters. (Emily Hubley, USA 2012, 6 min)

—Michael Krimper



ANCA DAMIAN

Romanian filmmaker Anca Damian made her feature debut in 2008 with **Crossing Dates**, which she directed, wrote and coproduced. She has worked as director of photography on **Forgotten by God** (1991) and **The Way of Dogs** (1992), as well as numerous shorts and documentaries, many of which have won awards for cinematography. She has received both a degree in cinematography and a doctorate in arts, media and cinema from the Academy of Theater and Film Arts in Hungary.

PRINT SOURCE

Wide Management, 40 rue Sainte Anne, 75002 Paris, France. F | 33-1-53-95-04-65. E | infos@widemanagement.com W | <http://www.crulic.ro>

crulic – the path to beyond

crulic – drumul spre dincolo

ROMANIA/POLAND/France | 2011 | 70 MIN

DIR/PROD/SCR Anca Damian
ED Catalin Cristutiu
MUS Piotr Dziubek

THU	APR 26	6:30	PFA
SUN	APR 29	12:30	KABUKI
WED	MAY 2	6:15	KABUKI



diana vreeland: the eye has to travel

USA | 2011 | 86 MIN

DIR/PROD/SCR Lisa Immordino Vreeland
CAM Cristobal Zanartu
ED Bent-Jorgen Perlmutter, Frederick Tchen
MUS Paul Cantelon

DOCUMENTARIES

SUN APR 29 6:45 KABUKI
TUE MAY 1 6:30 FSC

"Diana Vreeland is mostly remembered as a commanding New York high-fashion figure, rip-roaring editor at **Harper's Bazaar**, then **Vogue**, and the one who made the first exhibitions of haute couture happen at the Met. Vreeland fascinates no matter what your take on the world of fashion. You'll stay riveted on the quick, expressive eyes and ready mouth (all framed by that black combed-back bob), the inventive phrases, the pixie shrug conflating fiction and fact. She may well have been the preeminent 20th-century aesthete. "Style is a way of life," she intones. "We live an artificial life in an artificial town." Part of her style was to be a consummate professional, a reporter who from the age of 30 worked every day of her life. As a style-spotter, her job was to be at least two weeks into the future at all times, meanwhile safeguarding her own personal culture inherited from her Belle-Epoque Paris childhood and taking it with her into the intensely scrutinized present. **Diana Vreeland: The Eye Has to Travel** meshes archival footage and talking heads, the most talkative of which is Vreeland herself, a transformative presence if ever there was one, whose genius is irresistible and affecting.

—Bill Berkson



LISA IMMORDINO VREELAND

Lisa Immordino Vreeland launched Fabrizio Ferri's sportswear line, Industria, as well as Pratica, a sportswear line for women, and Mago, a knitwear collection of her own designs. **Diana Vreeland: The Eye Has to Travel** (2011) is her first feature film, part of a greater project that includes an exhibition and a monograph of the same name, published by Abrams. "[Her] legacy goes way beyond being a 'mere' fashion revolutionary," says Immordino Vreeland of her grandmother-in-law, whom she never met. "She really helped change social history."

PRINT SOURCE

IDP/Samuel Goldwyn Films/ATO Pictures. EMAIL: michaels@idpfilm.com

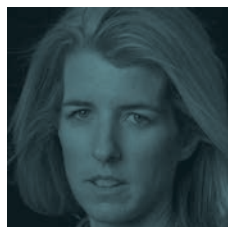


Special support for this program is generously provided by Janet and Thomas McKinley.



By virtue of its origins, this documentary is the definitive Ethel Skakel Kennedy biography: Made by Rory Kennedy, youngest daughter of Ethel and Robert F. Kennedy, it's filled with private home movies (the Kennedys apparently had a camera running at just about every family gathering). The film also features candid, emotional interviews with seven of the surviving children—as well as the lady herself, still a sparkplug in her 80s, who gets the ball rolling by asking, “Why should I have to answer all of these questions?” before laughing uproariously. **Ethel** offers a unique perspective on one of America’s most prominent political dynasties, viewing the glory years of Camelot—also a time of great social upheaval, from the Cuban Missile Crisis to the Civil Rights Movement to the Vietnam War—through the eyes of Robert F. Kennedy’s children and, most importantly, his beloved wife, who supported his political ambitions but never faded into the background. You may think you know the full story of the Kennedy family, but the small moments Ethel remembers—including RFK’s decision to scale Canada’s Mt. Kennedy after his brother’s death—reveal the deeply affectionate family bonds behind the gilded myth.

—Cheryl Eddy



RORY KENNEDY

The eleventh child of Robert F. Kennedy and Ethel Kennedy, filmmaker Rory Kennedy was born in December 1968, six months after her father’s assassination. Her documentary credits include the Emmy-winning **Ghosts of Abu Ghraib** (2007) and several films broadcast by HBO, including 2003’s **Pandemic: Facing AIDS**, 2004’s **A Boy’s Life** and 2008’s **Thank You, Mr. President: Helen Thomas at the White House**.

PRINT SOURCE

Moxie Firecracker Films. Tina Leonard. E | tleonard@moxiefirecracker.com.
W | ethelmovie.com

KQED

ethel

USA | 2011 | 97 MIN

DIR Rory Kennedy
PROD Rory Kennedy, Jack Youngelson
SCR Mark Bailey
CAM Buddy Squires
ED Azin Samari
MUS Miriam Cutler

SUN	APR 22	6:00	KABUKI
TUE	APR 24	3:15	KABUKI
SAT	APR 28	4:00	PFA



golden slumbers

le sommeil d'or

CAMBODIA/FRANCE | 2011 | 96 MIN

GGA Documentary Feature Contender

DIR Davy Chou

PROD Jacky Goldberg

CAM Thomas Favel

ED Laurent Leveueur

MUS Jerome Harre

Over three million Cambodians died in the genocide between 1975 and 1979. The Khmer Rouge's reign of terror also decimated a homegrown film industry that had flourished since 1960: movie theaters were bombed, film prints were destroyed and artists were executed. In **Golden Slumbers**, French-Cambodian filmmaker Davy Chou mourns this loss of lives and culture, but balances the somber material with a playfulness that honors the lush melodramas and mythic adventures of the glory years. Chou's documentary is a séance of sorts, summoning the spirits of films past and finding remnants in the present through the reminiscences of surviving filmmakers and actors and, poignantly, through song. **Golden Slumbers** boasts dozens of tracks from classic films—from buzzy psych rock to ornate pop—that remain staples in Phnom Penh's karaoke bars, even if youngsters know nothing of their origins. Chou sprinkles this music throughout his movie, which skillfully blends interviews, poetic examinations of ruined theaters and studios, and ephemera like lobby cards and posters. **Golden Slumbers** is testament to the captivating power of art, even—or perhaps especially—in the face of tragedy. "After Pol Pot . . . I can't remember [my family's] faces, but I didn't forget the actors," admits one interviewee, "those memories are engraved in my mind."

—Jonathan L. Knapp



DAVY CHOU

Davy Chou is a French-Cambodian filmmaker and the grandson of Van Chann, one of the greatest movie producers in Cambodia in the '60s and '70s. Chou has completed two short films, **Davy Chou's first film** and **Expired**, the latter of which was selected for the International Film Festival Entrevues de Belfort 2008. Chou has also been active in organizing new cinema production in Cambodia. **Golden Slumbers** is his first feature.

PRINT SOURCE

Doc & Film International, 13 rue Portefoin, 75003 Paris, France.
F | 33-1-42-77-36-56 E | hs.choi@docandfilm.com

SAT	APR 28	9:00	FSC
TUE	MAY 1	6:30	PFA
THU	MAY 3	5:00	KABUKI



If "Silence = Death," as AIDS activists provocatively posited in the early days of the pandemic, this stirring documentary is a clamorous call to life, tracing the street-savvy tactics and enduring legacy of groundbreaking agitprop association ACT UP (AIDS Coalition to Unleash Power) and its splinter group TAG (Treatment Action Group). Harnessing collective anger at governmental and scientific indifference and Big Pharma greed, a ragtag group of HIV-positive gay men and their supporters coalesced in New York City in 1987, forming ACT UP to demand acknowledgment of the widespread epidemic, more effective and affordable treatment options and patient rights. Pivotal events—a provocative kiss-in; the hopeful introduction of early drug AZT; marches and arrests at FDA and NIH headquarters; disruption of mass at condom-condemning Cardinal O'Connor's church; fearless confrontations with anti-gay Republican senator Jesse Helms—are recalled in a brilliantly assembled chronology of the organization's controversial tactics, hard-won triumphs and tragic setbacks. Infighting led some members to form the more suit-and-tied TAG, which hastened clinical studies of the "AIDS cocktail" drug combos that have since made the disease a manageable condition rather than an almost certain death sentence for millions of patients. Comprised of fascinating archival footage and present-day interviews with battle-scarred survivors, including Larry Kramer and Gregg Bordowitz, David France's sweeping history is unavoidably elegiac but also defiantly joyous.

—Steven Jenkins



DAVID FRANCE

Award-winning journalist and bestselling author David France has written about AIDS and related issues since 1982. His writings on the subject have appeared in the **New York Times**, **Newsweek**, **GQ** and **New York** magazine, where he is a contributing editor, and have inspired works including the 2005 Emmy-nominated Showtime film **Our Fathers**, for which he received a Writers Guild of America nomination. In addition, France has received the National Headliner Award and the GLAAD Media Award. Alfred A. Knopf will publish his comprehensive historical account of AIDS in 2013. **How to Survive a Plague** is his first film.

PRINT SOURCE

IFC, 11 Penn Plaza, 18th Floor, New York, NY 10001.
F | 646-273-7250 E | ebrambilla@ifcfilms.com W | www.ifcfilms.com

KQED

Special support for this program is generously provided by Howard Roffman.

how to survive a plague

USA | 2012 | 110 MIN

DIR David France

PROD David France, Howard Gertler

CAM Derek Wieseahn

ED T. Woody Richman, Tyler Walk

MUS Stuart Bogle, Luke O'Malley, Arthur Russell

FRI	APR 20	9:00	KABUKI
SUN	APR 22	6:00	KABUKI

in my mother's arms

IRAQ/NETHERLANDS/ENGLAND
2011 | 86 MIN

US Premiere. GGA Documentary Feature
Contender

DIR Atia Jabarah al-Daradji, Mohamed Jabarah al-Daradji

PROD Isabelle Stead, Atia Jabarah al-Daradji,
Mohamed Jabarah al-Daradji

ED Mohamed Jabara al-Daradji, Ian Watson

THU	APR 26	6:15	KABUKI
SUN	APR 29	8:30	KABUKI
WED	MAY 2	9:00	PFA



Of all the consequences from the Iraq War, the tenuous existence of thousands of young orphans is one of the most heartbreaking. Between the dangers of life on the streets and the brutal conditions of state-run orphanages, this high-risk population has few options for survival and a decidedly uncertain future. But in the violence-ridden Ali Sadr neighborhood of Baghdad, one determined man named Husham is trying to offer an alternative: an independent orphanage with no government support, housed in a small two-bedroom residence, where 32 Iraqi boys live, eat, play, sleep and go to school together. It is a fragile ecosystem, to be sure. The majority of the boys have emotional problems of varying degrees of severity, yet Husham lacks the resources to hire a psychologist or even a female caretaker (all six caretakers are volunteers and male), who might better help them with their unique challenges and provide the maternal love they desperately crave. Husham spends much of his time soliciting donations from local shopkeepers, foundations and state agencies in a desperate effort to keep his charges off the streets, but despite his tireless work and palpable anguish over the boys' fate, there is little certainty that this safe haven will ultimately save any of them from a life of suffering and violence.

—Joanne Parsont



ATIA JABARAH AL-DARADJI, MOHAMED JABARAH AL-DARADJI

Atia Jabarah al-Daradji has served as the producer of his brother Mohamed Jabarah al-Daradji's films, including **Son of Babylon** (SFIFF 2010). A graduate of the Baghdad Fine Art Academy, he founded Iraq al-Rafidain, Iraq's most well established film company. **In My Mother's Arms** marks his directorial debut.



Mohamed al-Daradji was born in Baghdad and fled to the Netherlands in 1995, where he studied film production before completing master's degrees in cinematography and directing at the Northern Film School in Leeds. His films include **Ahlaam** (2006), **Iraq: War, Love, God, Madness** (2010) and **Son of Babylon** (SFIFF 2010), which was selected as the Iraqi entry for Best Foreign Language Film at the 83rd Academy Awards. In 2010 **Variety** named him the Middle East Filmmaker of the Year.

PRINT SOURCE

Human Film, ADP House, 35 Hanover Square, LS3 1BQ Leeds, England
E | isabelle@humanfilm.co.uk

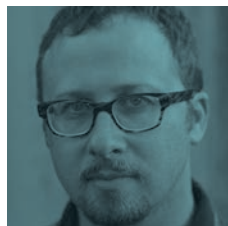
WELLS
FARGO

VISA



"He gets in people's minds and can pull you in," organizer Lisa Fithian once warned a journalist en route to an interview with Brandon Darby, *bête noir* of last year's Golden Gate Award winner **Better This World**. "He's a master. And you are going to feel all kinds of sympathy for him." Vilified by some and venerated by others as the FBI informant largely responsible for the imprisonment of two youths following the 2008 Republican National Convention, Darby was once a charismatic activist mythologized by the American Left for his daredevil aid work in New Orleans' Ninth Ward in the aftermath of Hurricane Katrina. **Informant** meticulously constructs a portrait of his life—before and after the death threats—through intimate interviews with Darby and tense reenactments starring the man himself. These aspects are accompanied and often contradicted by commentary from acquaintances and expert commentators on various points of the political spectrum. An ear-perking investigation into the exploits of a glory hound who values bravado above brotherhood, the film cedes Darby center stage as a reluctant antihero ready to advance his agenda by any means. With uncommon restraint, Meltzer delivers a fascinating study that transcends political chest beating. **Informant** raises the possibility of fluid truth in a system addicted to false binaries.

—Jackson Scarlett



JAMIE MELTZER

Jamie Meltzer is an American documentary filmmaker whose career began with the short **Pegasus** (1998), produced while he was a graduate student at San Francisco State University. Lauded for their frank, humanist perspective, his previous full-length films **Off the Charts: The Song-Poem Story** (SFIFF 2005) and **Welcome to Nollywood** (2007) have screened at festivals worldwide and aired nationally on PBS. Meltzer currently teaches in the MFA Program in Documentary Film and Video at Stanford University

PRINT SOURCE

George Rush, 220 Montgomery Street, Suite 411, San Francisco CA 94104. F | 415-393-8021.
E | george@gmrush.com

informant

USA | 2012 | 80 MIN

World Premiere

GGA Documentary Feature contender

This is a Cinema by the Bay film

DIR Jamie Meltzer

PROD George Rush, Stephen Bannatyne

CAM Frazer Bradshaw

ED John Kane, Jamie Meltzer

MUS T. Griffin

SUN	APR 22	9:00	KABUKI
MON	APR 23	6:30	PFA
FRI	APR 27	9:00	KABUKI



the invisible war

USA | 2012 | 93 MIN

DIR Kirby Dick
PROD Amy Ziering, Tanner King Barklow
CAM Thaddeus Wadleigh, Kirsten Johnson
ED Doug Blush, Derek Boonstra
MUS Mary J. Blige

Oscar- and Emmy-nominated filmmaker Kirby Dick (**This Film Is Not Yet Rated**, SFIFF 2006; **Twist of Faith**) delivers a hard-hitting, emotionally powerful investigative documentary exposing the epidemic of rape within the United States military. Incredibly, twenty percent of all service women have been assaulted. A female soldier in Afghanistan is more likely to be raped by a fellow soldier than killed by enemy fire. The number of assaults in the last decade alone is believed to be in the hundreds of thousands, and it's not just women who are victimized. What emerges from the personal stories of multiple rape victims, many of whom are telling their stories for the first time, is a horrifying picture of the rights Americans give up when they choose to serve their country. Interviews with high-ranking officials and members of Congress describe the perfect storm of conditions that make rape in the military so prevalent and contribute to its long-hidden history—an eye-opening depiction that culminates in a forceful call for much-needed change. Winner of the Audience Award at this year's Sundance Film Festival, **The Invisible War** urgently confronts the enemy within.

—Kim Bender



KIRBY DICK

The Invisible War marks the tenth film in Kirby Dick's stellar career as an investigative documentarian. **Outrage** (2009) exposed the hypocrisy of closeted politicians; **This Film Is Not Yet Rated** (SFIFF 2006) resulted in the MPAA making overdue changes in the way it rates films; **Twist of Faith** (2004) received a 2004 Academy Award nomination for Best Documentary Feature; **Derrida** (SFIFF 2002), codirected with longtime producer Amy Ziering, won the SFIFF Golden Gate Award; and **Sick: The Life & Death of Bob Flanagan, Supermasochist** (1997) won prizes at Sundance and the LA Film Festival.

PRINT SOURCE

The Film Collaborative, 418 Bamboo Lane, Suite A, Los Angeles CA 90012
E | jeffrey@thefilmcollaborative.org contactus@thefilmcollaborative.org
W | www.invisiblewarmovie.com

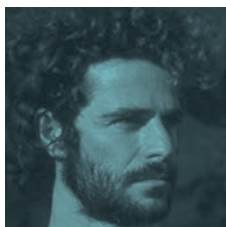
KQED

SAT	APR 21	4:00	KABUKI
MON	APR 23	3:30	KABUKI
TUE	MAY 1	9:15	KABUKI



The lure of islands as places apart from yet delicately connected to the rest of civilization make them powerful places for filmmakers to land. When they do, they follow Homer, Shakespeare, Defoe, Golding and others drawn to the island as a place to unpack immense ideas about creation and being—"island mind," as the English novelist John Fowles precisely terms it. The ocean odyssey in Gonçalo Tocha's astonishing, out-of-nowhere 2007 diary documentary, **Balaou**, leads to an oceanic landing in this sophomore film about the remote Azores island of Corvo. Already present in the title is the inherent consciousness of island-as-world, but also a reminder that the voyager is still on this planet. The project's frankly absurd goal is "to be everywhere at the same time and not miss a thing . . . to film every face, every service, every house, every street, every workplace, every corner of the island, every tree, every rock, every bird." Thus, we delight in a furtive satire of the anthropological documentary, the informational documentary and the armchair adventure, made with almost naïve sincerity.

—Robert Koehler



GONÇALO TOCHA

Born in Lisbon in 1979, Gonçalo Tocha graduated in 2002 from the Faculty of Humanities in Lisbon, where he founded the cine-club NuCiVo and directed his first short, **Bye Bye My Blackbird** (2006). **Balaou** (2007), his debut feature, was an homage to his mother and screened at festivals worldwide. A singer and composer, Tocha divides his career between cinema and music. **It's the Earth Not the Moon** is his second feature. It premiered at the Locarno Film Festival, where it won a special jury prize. It also won best feature at DocLisboa.

PRINT SOURCE

Barca 13, Campo De Santa Clara 111, 2º Esquerdo, 1100-472 Lisboa, Portugal.
E | gtocha.filmz@gmail.com W | www.naterranaonalua.com

it's the earth not the moon

é na terra não é na lua

PORTUGAL | 2011 | 185 MIN

GGA Documentary Feature Contender

DIR/PROD/CAM Gonçalo Tocha

ED Gonçalo Tocha, Rui Ribeiro, Catherine Villeret

MUS Didio Pestana

THU	APR 26	1:30	KABUKI
SAT	APR 28	12:00	PFA
SUN	APR 29	1:00	KABUKI



last call at the oasis

USA | 2011 | 105 MIN

DIR Jessica Yu
PROD Elise Pearlstein, Jessica Yu
CAM Jon Else
ED Kim Roberts
MUS Jeff Beal

DOCUMENTARIES

SUN	APR 29	12:45	KABUKI
TUE	MAY 1	9:30	FSC
THU	MAY 3	8:40	PFA

“Water is everything,” observes Erin Brockovich (the real woman, not the Julia Roberts version), opening the new documentary from Oscar-winning filmmaker Jessica Yu (**Breathing Lessons: The Life and Work of Mark O’Brien**, SFIFF 1996). **Last Call at the Oasis**—inspired by Alex Prud’homme’s **The Ripple Effect: The Fate of Fresh Water in the 21st Century**—offers interviews, sleek production values and hard evidence to bolster an urgent message: The fresh, clean water that H2O-hogging Americans take for granted will not last forever. Moreover, the supply is both shrinking and being polluted faster than most of us realize. Experts chiming in alongside Brockovich include droll, deadpan UC Irvine hydrologist Jay Famiglietti and UC Berkeley biologist Tyrone Hayes, a frog expert who discovered pesticides in the water were turning his male study subjects into hermaphrodites. Yu also highlights grassroots water activists, bottled-water opponents and a PR firm trying to market eco-conscious recycled water to skeptical consumers (hint: Get Jack Black to star in your ad campaign). Though most of the film concentrates on the United States—with a focus on thirsty places like Las Vegas—**Last Call** also travels to Australia’s disastrously drought-affected cattle country. By the end of Yu’s informative, surprisingly entertaining film, it’s clear why she titled it **Last Call**, not Wake-Up Call. It’s already too late for that.

—Cheryl Eddy



JESSICA YU

Palo Alto native and onetime champion fencer Jessica Yu won an Oscar in 1996 for her short documentary **Breathing Lessons: The Life and Work of Mark O’Brien** (SFIFF 1996)—her acceptance speech contained this oft-repeated observation: “You know you’ve entered new territory when your outfit cost more than your film.” In 2004, she directed **In the Realms of the Unreal**, a technically innovative documentary about outsider artist Henry Darger. Her other credits include experimental bio-doc **Protagonist** (SFIFF 2007), quirky comedy **Ping Pong Playa** (2007) and episodes of TV shows like **Grey’s Anatomy** and **The West Wing**.

PRINT SOURCE

IDP/Samuel Goldwyn Films/ATO Pictures. E | michaels@aidpfilm.com





The subject of Alex Gibney's **The Last Gladiators**—infamous Montreal Canadiens enforcer Chris “Knuckles” Nilan—signals something of a departure for the Academy Award–winning director of **Taxi to the Dark Side** (2007) and **Enron: The Smartest Guys in the Room** (SFIFF 2005). Then again, perhaps Nilan, a Boston-bred tough guy notorious for his swagger and dedication to the rite of the hockey brawl, is just the latest intriguing addition to the pantheon of wild men, from white-collar criminals to Merry Pranksters, who rove and rage through Gibney's films. Focusing in part on Nilan's haunted interior life and the tenuous stability he's cultivated following post-career drug addiction, **The Last Gladiators** remains sensitive throughout to the systemic problems that can set adrift the bludgeoned warriors of this team sport. A sense of isolation and groundlessness resonates in interviews with fellow retired athletes conducted in dimly lit hotel rooms, bars and studies, while Nilan recounts his career against a gray and icy cityscape. A compelling interrogation of the deeply entrenched culture of payback, as well as the violence and bodily sacrifice it authorizes, **The Last Gladiators** registers the dark but extraordinary fellowship in a sport whose artistry is often executed under the protection of a bruised and bloodied human shield.

—Tony Papanikolas



ALEX GIBNEY

Alex Gibney is the writer, director and producer of the Oscar-nominated documentary **Enron: the Smartest Guys in the Room** (SFIFF 2005), as well as **Taxi to the Dark Side**, which won the Academy Award for Best Documentary Feature in 2008. Gibney's other works include **Gonzo: The Life and Work of Dr. Hunter S. Thompson** (SFIFF 2008), **Client 9: The Rise and Fall of Elliot Spitzer** (2010) and **Magic Trip** (2011). He also served as series producer for Martin Scorsese's **The Blues**, which aired on PBS. In addition to his film credits, he is the founder of Jigsaw Productions.

PRINT SOURCE

Jigsaw Productions, 601 W. 26th Street, Suite 1762, New York NY 10001. F | 917-591-0867.
E | asst.gibney@jigsawprods.com

the last gladiators

USA | 2011 | 96 MIN

DIR Alex Gibney

PROD Alex Gibney, Jim Podhoretz, Larry Weitzman

CAM Body Estus, Ben Bloodwell

ED Jim Podhoretz

MUS David Kahne

SUN	APR 22	4:00	KABUKI
TUE	APR 24	6:00	FSC
SAT	APR 28	3:30	FSC

Special support for this program is generously provided by Melanie and Larry Blum in honor of George Gund III.

the law in these parts

shilton ha chok

ISRAEL/USA/GERMANY | 2011 | 101 MIN

GGA Documentary Feature Contender

DIR Ra'anán Alexandrowicz

PROD Liran Atzmor

SCR Ra'anán Alexandrowicz

CAM Shark De Mayo

ED Neta Dvorkis

MUS Karni Postel

WED	APR 25	6:30	PFA
SUN	APR 29	6:15	KABUKI
TUE	MAY 1	2:30	KABUKI

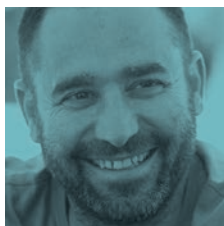


The Law in These Parts focuses sharply on the 45-year-old Israeli military justice system: a parallel military legal system that rules people who live under occupation, in the same territory as Israeli citizens. Director Ra'anán Alexandrowicz calls the system's architects and defenders, judges and prosecutors to the witness stand, and Justice Meir Shamgar emerges as a key figure. A retired Brigadier General, he devised legal cover to confiscate Palestinian land for Israeli settlements, and then presided on the Israeli Supreme Court, the final point of appeal for Palestinians. So what does rule-of-law really mean? Or justice? "History will tell," some of them reply. Archival footage from decades of occupation, including the incessant demolition of Palestinian homes, is inventively juxtaposed with insider interviews, as cinematographer Shark De Mayo brings visual weight to the director's insistent probing of topics many would prefer to avoid. By clarifying a system that goes to the heart of Israeli democracy, their efforts allow viewers to feel the moral price. Ten years into the "global war on terror," this story sounds a necessary alarm.

—Kathleen Denny

RA'ANAN ALEXANDROWICZ

Award-winning films built the international reputation of Ra'anán Alexandrowicz, one of Israel's most creative filmmakers. Earlier work includes the documentary **The Inner Tour** (SFIFF 2002) and feature **James' Journey to Jerusalem** (SFIFF 2004). While making **The Inner Tour**, Alexandrowicz found himself in a military courtroom, a life-changing experience that inspired **The Law in These Parts**, which this year won the Sundance World Cinema Documentary prize. "I had to find a way," says Alexandrowicz, "to engage and implicate the audience in this journey into the heart of Israel's moral quandary—and the basic universal questions that it raises."



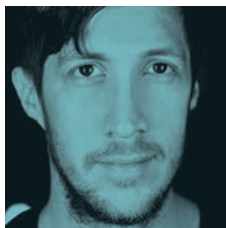
PRINT SOURCE

Liran Atzmor, 86 Sokolov Street, 62284 Tel Aviv, Israel.
E | liranatzmor@hotmail.com W | www.thelawfilm.com



Marina Abramović has been called “the grandmother of performance art,” although she’s as youthful as ever in Matthew Akers’s fascinating, visually crisp documentary portrait, tracking Abramović’s celebrated 2010 MOMA retrospective. The Serbian-born artist made work in the 1970s concerning the limits and conceptions of the body that have long since become part of the modern art canon, yet she still continues to athletically press at the boundaries of performance art. Granted a yearlong all-access pass, Akers captures Abramović’s many selves as she stages this major exhibition. The MOMA show, titled “The Artist Is Present,” was a marathon spectacle in which Abramović faced viewers singly, silently—gathering ever more fervent groupies along the way. Akers’ camera also captures her posing glamorously for fashion magazines; in guru mode, training young artists to enact her early work; sick in bed using chromatic therapies; domestic while cooking pasta; and emotionally raw while reconnecting with her former art and life partner, Ulay. **Marina Abramović: The Artist Is Present** confidently meets built-in challenges, giving the oft-reviled, ephemeral medium of performance a sympathetic, mainstream platform and humanizing a woman who defies age as easily as stereotypes. The documentary befits its subject: It’s a sleek, unerring look in the eye of an extraordinary artist.

—Glen Helfand



MATTHEW AKERS

For the past 12 years, Matthew Akers has been producing and shooting feature documentaries and television series, among them the six-part PBS documentary, **Circus** (2010), and **Carrier**, an Emmy-winning series from 2008. In addition, he has been the cinematographer for numerous feature documentaries for HBO, including **Back in the Hood: Gang War II** (2004); **Heir to an Execution** (2004); and **Elaine Stritch: At Liberty** (2002). **Marina Abramović: The Artist Is Present** is the first feature-length documentary that he has both shot and directed.

PRINT SOURCE

Music Box Films, 942 West Lake Street, Chicago IL 60607.
E | earentz@musicboxfilms.com W | <http://marinafilm.com>

marina abramović: the artist is present

USA | 2011 | 105 MIN

DIR/CAM Matthew Akers
PROD Jeff Dupre, Maro Chermayeff
ED E. Donna Shepherd
MUS Nathan Halpern

SAT	APR 21	4:15	KABUKI
SAT	APR 28	3:30	KABUKI
SUN	APR 29	5:40	PFA

meanwhile in mamelodi

GERMANY/SOUTH AFRICA | 2011 | 74 MIN

US Premiere

GGA Documentary Feature Contender

DIR Benjamin Kahlmeyer

PROD Boris Frank

CAM Stefan Neuberger

ED Benjamin Entrup

MUS John Gürtler, Jan Miserre



Set against the raucous backdrop of the 2010 World Cup, **Meanwhile in Mamelodi** is a beautifully crafted portrait of a place and one family's daily life inside it. The Mtsweni family lives in the Pretoria township of the title, in the district known as Extension 11. Their world is a ramshackle collection of corrugated tin dwellings and makeshift shops, open sewers littered with debris and red-earth rectangles filled with soccer-playing children and teens. Seventeen-year-old Mosquito is one of those kids. As she studies for math tests, flirts with boys and shops with her best friend, her father Steven prepares his "tuck shop" for the promise of cash-flush tourists. Meanwhile, his wife struggles with mental illness. The Mtswenis' lives unfold as the Cup brings new hope to the ravaged town. Extension 11 buzzes with the drone of vuvuzelas, signaling a new South Africa has arrived. Despite the poverty around her, Mosquito insists this is not her parents' country. She is the face of South Africa's future—part of "a new generation free to do all things." Mosquito's story is told with tremendous musicality—a sense of rhythm and vibration permeates each scene. Through a rich color palette of turquoise, gold and red, director Benjamin Kahlmeyer imbues his frame with texture and life, illustrating a potent hope emerging from the rubble.

—Sara Dosa



BENJAMIN KAHLMEYER

Born in Marburg, Germany, in 1982, Benjamin Kahlmeyer studied philosophy and literature at the Freie Universität Berlin and went on to work at a number of production houses as a sound-mixer, production assistant and codirector. In 2005, he enrolled in the Film Academy Baden-Wuerttemberg in Ludwigsburg, where he made a handful of fiction shorts and documentaries, including his first feature documentary, **Meanwhile in Mamelodi**.

PRINT SOURCE

Boris Frank. Filmakademie Baden-Württemberg, Akademiehof 10, 71638 Ludwigsburg, Baden-Württemberg, Germany. TEL: 49-7141-969-193. F | 49-7141-969-55-193. E | mail@borisfrank.de.



MON	APR 30	3:45	KABUKI
WED	MAY 2	6:45	KABUKI
THU	MAY 3	6:30	PFA

Special support for this program is generously provided by the Consulate General of the Federal Republic of Germany – San Francisco.



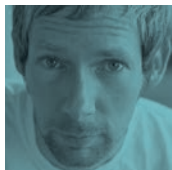
The Carter Family song “No Depression” ushers in **Off Label**, a powerful and unconventional coast-to-coast exploration of pharmaceuticals and American life. In keeping with their film’s title, directors Michael Palmieri and Donal Mosher thoroughly investigate off-label use of medication, in the process revealing the tremendous influence psychiatric drugs in particular have on the greater population. Palmieri’s and Mosher’s 2009 debut feature, **October Country**, is an extraordinary work of family portraiture, and here they extend that quality to present a varied national family, often isolated individuals, but united by the film’s measuring of the impact of medication on their lives. **Off Label**’s chorus of voices includes the willing and unwilling subjects of drug tests, a former Big Pharma rep, a young Iraq war vet and a psychiatric patient. One of the most searing moments, a mother’s clear-eyed first-person account of the tragedy that befalls her son, is revelatory proof of what a bond between filmmaker and subject can yield. As in their earlier work, Palmieri and Mosher combine artistry and journalistic acumen in their visual style, effectively conveying years of experience or the atmosphere of a setting in a matter of moments.

—Johnny Ray Huston



MICHAEL PALMIERI, DONAL MOSHER

Michael Palmieri is a director, cinematographer and editor. His first documentary, **October Country**, codirected by Donal Mosher, won the Grand Jury Prize for best US documentary at Silverdocs. His film and video work includes collaborations with filmmakers and fine artists such as Christopher Doyle; Rob Epstein and Jeffrey Friedman; Adrian Paci; and Tauba Auerbach. He is an adjunct professor of film at California College of the Arts in San Francisco.



Donal Mosher is a photographer, writer and musician. His photo documentary work led to his first feature, **October Country**, codirected by Michael Palmieri. His fiction and nonfiction writings have appeared in **Instant City**, the Lambda Award-winning **Portland Queer Anthology** and other publications. He is a subject of Robert Arnold’s documentary **Key of G** (SFIFF 2007). Selections from his writing and photographic work can be found at ghostype.blogspot.com and donalmosher.com.

PRINT SOURCE

Film Science, 181 N. 11th Street, Suite 304, Brooklyn NY 11211. E | anish@filmscience.com

off label

USA | 2011 | 80 MIN

GGA Documentary Feature Contender

DIR Michael Palmieri, Donal Mosher

PROD Anish Savjani, Vincent Savino

CAM/ED Michael Palmieri

MUS Ted Savarese, Danny Grody

MON	APR 30	6:30	KABUKI
TUE	MAY 1	3:30	KABUKI
WED	MAY 2	9:00	KABUKI



only the young

USA | 2012 | 72 MIN

US Premiere

DIR/ED Elizabeth Mims, Jason Tippet

PROD Derek Waters

CAM Jason Tippet

DOCUMENTARIES

WED	MAY 2	9:15	KABUKI
THU	MAY 3	7:45	KABUKI

Kevin and Garrison are boyhood friends in a sleepy California suburb. They share a love of skateboarding, an evangelical Christian faith and a sense of confusion about romantic relationships. Debut feature-length documentary directors Elizabeth Mims and Jason Tippet display remarkable sensitivity and a penchant for wry and respectful humor in their treatment of Kevin and Garrison's journeys and travails. **Only the Young** continuously surprises with its low-key stylistic choices, which are intuitively pitch-perfect in relation to the stories of these young men. It helps that the directors have struck gold in finding Kevin and Garrison. The boys hold each other in loving tension throughout the film, displaying vulnerability, admirable self-consciousness, relatable naiveté and an almost embarrassing integrity. The surrounding characters—an evangelical leader, young girls who may or may not prove good partners for Kevin and Garrison—are equally kindhearted and thoughtful. This is a movie about goodness in an oft-cynical era, and it will have you reinvesting joy into the world. If that doesn't sell you, come for one of the best dance scenes in a movie this year.

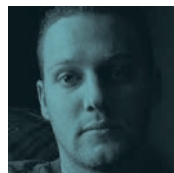
—Sean Uyehara



ELIZABETH MIMS, JASON TIPPET

Elizabeth Mims grew up in Austin, Texas, and graduated from CalArts in 2010. While there she served as producer on Jason Tippet's short, **Thompson**. **Only the Young** marks her feature film debut.

Jason Tippet attended CalArts as an undergraduate, where he directed **Thompson**, his first short documentary. The film won the Grand Jury Award at SXSW 2009 and screened at Sundance 2010. **Only the Young** is also Jason Tippet's debut feature.



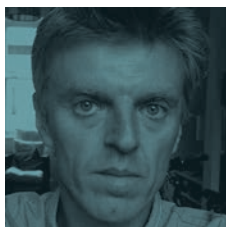
PRINT SOURCE

Elizabeth Mims. TEL: 512-657-3397 E | elizabeth.mims@gmail.com



Layering voices and images into glowing “rings,” Grant Gee’s **Patience (After Sebald)** casts light on the German writer W.G. Sebald’s uncategorizable novel, **The Rings of Saturn** (“fiction/travel/memoir” was the best the publishers could do). It was published in English in 1998 to great acclaim but without its subheading, **An English Pilgrimage**, a phrase this film in its way restores. Standing witness for the book’s narrator, Gee relies on static long takes, virtually unpeopled, of war ruins, crossroads and train terminals. His camera drifts like smoke over snapshots mirrored on pages of the novel, further superimposing layers of archival footage—silkworms hatching in clusters, British bombs tumbling over German meadows—to echo the author’s digressions. (A score by British musician The Caretaker adds to the haunted atmosphere.) Sebald’s words are “irradiated by melancholy,” yet soothing in their integrity, reaping the alien from the specific. In voiceover, his allies and admirers puzzle out the intensity of their affection for the artistry and courage of the author, who died in a car crash in England in 2001. Mapmakers, poets and self-described “pilgrims” who “footstep” Sebald’s path across Suffolk recall Agnès Varda’s gleaners and take clear-eyed pleasure in unearthing the writer’s secrets. Sebald’s voice also makes an appearance, in lightly German-accented English.

—Julien Poirier



GRANT GEE

Grant Gee is an English Grammy-nominated director and cinematographer. His films include **Meeting People Is Easy** (1999), about the band Radiohead, and **Joy Division**, which received the Grierson Award in 2008 for Best Cinema Documentary. Other projects include a 1996 series of short films commissioned by the band Spooky, which was projected on a continuous loop outside the Centre Georges Pompidou in Paris.

PRINT SOURCE

The Cinema Guild, 115 W. 30th Street, Suite 800, New York NY 10001.
F | 212-685-4717 E | rkrivoshey@cinemaguild.com

patience (after sebald)

ENGLAND | 2011 | 90 MIN

GGA Documentary Feature Contender

DIR/CAM/ED Grant Gee

PROD Sarah Caddy, Gareth Evans, Di Robson

MUS The Caretaker

WITH Jonathan Pryce (narrator), Tacita Dean,
Rick Moody

FRI	APR 27	6:30	PFA
SAT	APR 28	6:30	FSC
TUE	MAY 1	9:30	KABUKI



pierre rissient: man of cinema

USA | 2007 | 110 MIN

In French and English with English subtitles.

DIR/PROD Todd McCarthy

CAM Gary Graver, Todd McCarthy

ED James Taylor

Even his greatest admirers, such as James Toback, Hou Hsiao-Hsien and the late Sidney Pollack, have had a hard time explaining exactly what it is Pierre Rissient does for a living. A fixture at the Cannes Film Festival, Rissient wields the kind of influence that lands an unknown talent such as the young Jane Campion a slot in the festival's program. Passionate and charming, Rissient is beloved for his uncompromising attitude: "It is not enough to like a film. You must like it for the right reasons." This year's recipient of the Mel Novikoff Award began his fortuitous career as a Parisian film buff and then a publicist, which led to distributing films with Bertrand Tavernier. They only took on films they loved, defining tastes and launching movements. Rissient got involved in making films as assistant director on Claude Chabrol's **Les Cousins** and Jean-Luc Godard's **Breathless** (he describes Godard's style of radical jump cuts as an accidental discovery), and later directed a couple of deeply personal works. This casual, unabashedly affectionate documentary, filled with anecdotes from Abbas Kiarostami, Clint Eastwood, Olivier Assayas and Quentin Tarantino, as well as plenty of Rissient's own droll recollections, is an inspiring portrait of a unique character—and an illuminating peek at the inner workings of the international film scene.

—Michael Fox



TODD MCCARTHY

Formerly the lead reviewer at **Variety** for more than three decades, Todd McCarthy has been the chief film critic for **The Hollywood Reporter** since 2010. He is the author of **Howard Hawks: The Grey Fox of Hollywood** (1997) and coeditor of the 1975 anthology **Kings of the B's: Working Within the Hollywood System**. McCarthy won an Emmy for writing the American Masters documentary **Preston Sturges: The Rise and Fall of an American Dreamer** (1990). He also wrote and directed the erudite, entertaining and essential documentary **Visions of Light: The Art of Cinematography** (1992).

PRINT SOURCE

Todd McCarthy E | toddmccarthy1@gmail.com

FRI	APR 27	6:00	FSC
MON	APR 30	6:30	PFA



Employing the deft, insightful eye of director and acclaimed photographer Lauren Greenfield, **The Queen of Versailles** unspools a simultaneously grand and down-home tale. The film is a character-driven documentary about a billionaire family and their financial challenges in the wake of the economic crisis of 2008. With epic proportions of Shakespearean tragedy, the film follows two unique characters, whose rags-to-riches success stories reveal the innate virtues and flaws of the American Dream. The film begins with the family triumphantly constructing the biggest house in America, a 90,000-square-foot palace. Over the next two years, their sprawling empire, fueled by the real estate bubble and cheap money, falters due to the economic stagnation. Major changes in lifestyle and character ensue within the cross-cultural household of family members and domestic staff. This Sundance Film Festival favorite continuously surprises, enthralls and engages, as its audience gains unique access to a lifestyle few can even dream of, meanwhile seeing a little bit of themselves in every frame.



LAUREN GREENFIELD

Lauren Greenfield is considered a preeminent chronicler of youth culture as a result of her groundbreaking projects **Girl Culture** and **Fast Forward**. In 2003, **American Photo** named her one of the 25 most influential photographers working today. Greenfield's first feature-length documentary film, **Thin** (2006), is accompanied by a book of the same name (Chronicle Books, 2006). **Thin** aired on HBO, won the Grierson Award for Best Documentary at the London Film Festival and received an Emmy nomination. Greenfield's 2008 short film, **kids + money**, addresses how children's lives are shaped by the culture of consumerism.

PRINT SOURCE

Magnolia Pictures, 115 W. 27th Street, 8th Floor, New York NY 10001.
F | 212-924-6742. E | aayers@magpictures.com

the queen of versailles

USA/DENMARK | 2012 | 100 MIN

DIR Lauren Greenfield

PROD Danielle Renfrew Behrens, Lauren Greenfield

CAM Tom Hurwitz

ED Victor Livingston

MUS Jeff Beal

SAT	APR 21	7:30	KABUKI
SUN	APR 22	9:30	KABUKI

the sheik and i

USA/UNITED ARAB EMIRATES | 2012 | 109 MIN

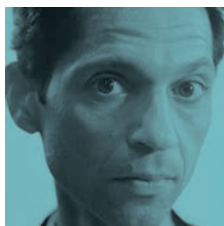
DIR/PROD/SCR Caveh Zahedi
 CAM Colin Nusbaum, Michael Patten
 ED Colin Nusbaum, Caveh Zahedi
 MUS Sammy Miller

SAT	APR 21	9:00	KABUKI
WED	APR 25	6:30	KABUKI
SAT	APR 28	9:00	KABUKI



Sharjah, a United Arab Emirate, is home to one of the most popular art exhibitions in the Middle East, the Sharjah Biennial. When its curators approach Caveh Zahedi to produce a film, they give him three rules: no frontal nudity; no demeaning the prophet Mohammad; and no disparaging Sharjah's absolute ruler, Sheikh Sultan bin Muhammad al-Qasimi. Zahedi can't stop thinking about the last rule. He wonders who this sheikh is and what cinematic treatment might constitute an insult. His film becomes an investigation to find out, in a thoughtful and uncomfortable ride along the boundary between political power and decorum. Ever the provocateur, Zahedi (*I Am a Sex Addict, I Don't Hate Las Vegas Anymore* SFIFF 1994) boldly, sometimes abrasively questions everyone he meets about the sheikh, while flaunting both his western-ness and ignorance of Middle Eastern customs. Zahedi is by now a thorn in the curators' sides. But even when the biennial's administration demands the destruction of the film, threatening a lawsuit if it is shown, he persists. *The Sheik and I* insistently, almost maniacally pokes at contradictions until they yield knowledge. And it's from this dedication that the profound, some might say spiritual, beauty of Zahedi's work emerges.

—Sean Uyehara



CAVEH ZAHEDI

Writer/director Caveh Zahedi is well known for his self-reflexive and controversial style of filmmaking. His previous feature, *I Am a Sex Addict*, won the 2005 Gotham Award for Best Film Not Playing at a Theater Near You. He documented a year of his life with footage from every day of a calendar year in 2001's *In the Bathtub of the World*. Zahedi's second feature, *I Don't Hate Las Vegas Anymore*, which he claimed was codirected by God, won the Critics' Prize at the Rotterdam Film Festival in 1994. His first, *A Little Stiff*, premiered at Sundance Film Festival in 1991.

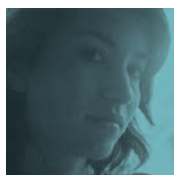
PRINT SOURCE

Reinventing the Wheel, 65 W. 11th Street, New York NY 10011
 E | cavehzahedi@me.com W | www.cavehzahedi.com



Jodi Wille and Maria Demopoulos's documentary chronicles the rise and fall of the Source Family, a Southern California experiment in healthy, communal living that devolved into a quasi-authoritarian polygamist cult exiled to Kauai, where things eventually took a turn for the worse. At the center of the film is the imposing paterfamilias and self-styled guru, Father Yod (birth name Jim Baker), a herculean Judo master and savvy restaurateur whose trendy Source restaurant (immortalized in Woody Allen's *Annie Hall*) served as the crucible and financial engine for his spiritual movement. The Source Family was obsessed with self-documentation, and Wille and Demopoulos make ample use of the wealth of photos, audiotapes and home movies the Family managed to accrue over its short existence. Preeminent among these documents are the family's musical recordings. Under the name YaHoWha 13, several of the Source Family's more musically inclined members—including Father Yod on vocals and timpani—produced a massive catalogue of cult psychedelic albums beloved by record collectors and musicians (a certain Smashing Pumpkins songwriter even makes an appearance as one of the film's talking heads). This is a thoroughly researched and enormously entertaining examination of one of the '70s counterculture's strangest "families."

—Tony Papanikolas



MARIA DEMOPOULOS, JODI WILLE

A Los Angeles native, Maria Demopoulos became interested in visual storytelling at an early age. A graduate of the University of California, San Diego, she studied visual arts and literature with a heavy dose of feminist theory and avant-garde cinema. She directs television commercials, and her integrated media campaigns have included Sephora, Sony, Levi's and Mandalay Bay. As a writer, she's contributed to **Film Comment**. **The Source** is her first feature film.



Jodi Wille is copublisher of Dilettante Press and Process Media, the latter of which published **The Source: The Untold Story of Father Yod, YaHoWha 13, and The Source Family** in 2007. She conceptualized and copublished Gary Lee Boas's book **Starstruck: Photographs from a Fan**, coedited Boas's **New York Sex, 1979-85** and published **Dear Andy Kaufman, I Hate Your Guts!**, a Gold Medal winner at the 2010 Independent Book Awards. She has also worked as a television producer, photographer and music video director.

PRINT SOURCE

Eternal Now, 2321 Silver Ridge Avenue, Los Angeles CA 90039
E | hollybecker@gmail.com W | thesource.doc.com



the source

USA | 2012 | 99 MIN

GGA Documentary Feature Contender

DIR Maria Demopoulos, Jodi Wille

PROD Holly Becker, Maria Demopoulos, Jodi Wille, Amaryllis Knight

CAM John Tanzer

ED Jennifer Harrington, Claire Didier

MUS The Source Family

SUN	APR 22	3:45	PFA
FRI	APR 27	3:00	KABUKI
SUN	APR 29	6:15	FSC

step up to the plate

entre les bras

FRANCE | 2011 | 90 MIN

GGA Documentary Feature Contender

DIR Paul Lacoste
PROD Didier Creste
CAM Yvan Quéhec
ED Anthony Brinig
MUS Karol Beffa



"Time flies," muses Michel Bras, peeling photographs off a bulletin board. The hawk-eyed master chef is retiring from the day-to-day operation of the Michelin-recognized restaurant he built on a hill in the L'Aubrac region, 465 kilometers from Paris. This watershed event has been in the works for a while, and Bras is ready to pass the keys to his diligent and talented son, Sébastien. Letting go is never easy, though, and Michel can't help but hover as the congenial Séba sets about making his mark. Paul Lacoste's contemplative and sublime study of artistry and family is calibrated to the turning of the seasons, evoking the connection to the earth's bounty that shapes the restaurant's ever-changing menu but also the circle of life and the transition of generations. Keeping the focus on the artists rather than the patrons, Lacoste revels in the Bras' innovative experiments in the kitchen. The extended sequence of Séba reimagining a trademark recipe with local ingredients at the Bras restaurant in Japan, then accepting Michel's considered reaction and bite-by-bite critique, is an especially delicate, delicious and touching scene. Notwithstanding the chefs' gorgeous presentations, in particular their signature salad, this lovely, unhurried film has no interest in fetishizing food. Its real, all-natural subject has to do with claiming one's place and acknowledging one's roots.

—Michael Fox



PAUL LACOSTE

French filmmaker Paul Lacoste created and directed the unique television documentary series, **L'Invention de la cuisine**. This extraordinary project consists of impressionistic, meditative portraits of three-star chefs Olivier Roellinger, Michel Troisgros, Pascal Barbot, Alain Passard, Gerald Passedat, Nadia Santini, Pierre Gagnaire, Michel Guerard and, of course, Michel Bras. **Step Up to the Plate**, Lacoste's first documentary feature, premiered at the 2012 Berlinale and opened in France in March.

PRINT SOURCE

Jour2Fete, 7 rue Ambroise Thomas, 75009 Paris, France
F | 33-1-40-22-96-68. E | sales@jour2fete.com

FRI	APR 27	6:00	KABUKI
SAT	APR 28	3:45	KABUKI
SUN	APR 29	1:00	PFA

TV5MONDE

BANK OF THE WEST
BNP PARIBAS GROUP

fac s

the french
american
cultural
society

Liberté • Égalité • Fraternité
RÉPUBLIQUE FRANÇAISE

Special support for this program is generously provided by Douglas and Jennifer Biederbeck and BIX Restaurant.



Aptly subtitled “a city poem,” John Haptas and Kristine Samuelson’s documentary is as much a carefully etched, lyrical portrait of Tokyo as it is a full-fledged rendering of the surprisingly rich life of crows, here embodying the wild, adaptive animistic spirit of the city. Adding up to an uncanny snapshot of a metropolis’s “metabolism,” as one architect puts it, **Tokyo Waka** takes its cues from the least visible of city scavengers: the crows that pick through garbage, cut stark black shapes in the sky and build intricate nests of purloined hangers. Drawing from art, culture, Buddhist and Shinto spirituality and everyday anecdotes, the directors come at the elusive crows from all angles, gathering remarkable footage of the whip-smart animals making twig tools to find juicy insects, utilizing cars to crack walnuts and pouncing on hapless passersby walking beneath their nests. Along the way the film constructs an evocative encapsulation of post-bubble Tokyo—where otaku maid culture, a homeless population and a youthful bohemia are finding their own precarious perches, in parallel to flocks of omnipresent, intelligent avian outsiders.

With short: **Postcard from Somova, Romania**

A snapshot of life by the water’s edge of the Danube Delta doubles as a cunning portrait of the secret life of animals. (Andreas Horvath, Austria/Romania 2011, 20 min)

—Kimberly Chun



JOHN HAPTAS, KRISTINE SAMUELSON

John Haptas has contributed sound work to TV documentaries and series such as **National Parks: America’s Best Idea**, **Frontline**, **Nova** and **Real Sex**. His numerous collaborations with **Tokyo Waka** codirector Kristine Samuelson include **The Days And The Hours** (SFIFF 2007), **The World as We Know It** (2002), **Empire of the Moon** (SFIFF 1992) and **Wrong Place, Wrong Time** (SFIFF 1988).



Kristine Samuelson, a professor of art and art history at Stanford University, directed the Academy Award–nominated documentary short **Arthur and Lillie** (1975). She has since collaborated with **Tokyo Waka** codirector John Haptas on numerous films, including **The Days and The Hours** (SFIFF 2007), **Empire of the Moon** (SFIFF 1992) and **Wrong Place, Wrong Time** (SFIFF 1988). The pair also codirected a segment (**The World as We Know It**) for the omnibus film **Underground Zero** (2002).

PRINT SOURCE

Stylo Films, 1022 Natoma Street #1, San Francisco CA 94103. F | 650-725-0140
E | info@stylofilms.com W | www.stylofilms.com



tokyo waka

USA/JAPAN | 2011 | 63 MIN

World Premiere

This is a Cinema by the Bay film

DIR/PROD John Haptas, Kristine Samuelson

CAM/ED John Haptas

MUS Todd Boekelheide

FRI	APR 20	6:15	FSC
SUN	APR 22	1:30	PFA
WED	MAY 2	3:15	KABUKI

¡vivan las antipodas!

GERMANY/NETHERLANDS/ARGENTINA/CHILE
2011 | 104 MIN

DIR/CAM/ED Victor Kossakovsky
PROD Heino Deckert
MUS Alexander Popov

MON	APR 23	1:30	KABUKI
THU	APR 26	6:00	FSC
MON	APR 30	9:00	PFA



Victor Kossakovsky's captivating documentary takes a common musing—If you dug a hole straight through the planet, what would you see on the other side?—and pursues it to the ends of the earth. Traveling to four pairs of antipodes, places located exactly opposite each other on the surface of the globe, the film finds contrasts and commonalities, pointed juxtapositions and serendipitous visual rhymes. In Entre Rios, Argentina, two brothers drowsily contemplate life's mysteries beside a remote river, where they can only imagine the river of humanity that floods the streets of Shanghai. A woman and her daughter in rural Russia find their opposite number in a Patagonian shepherd with a herd of cats. The lava beds of Hawaii's Kilauea Volcano echo the folds of a Botswana elephant's skin, and the bulk of a beached whale in New Zealand recalls a rock formation in Spain—or vice versa. As the soundtrack spills from one location to the next, the marvelously mobile camera performs barrel rolls and backflips that turn the world upside down. Digital images are deftly spliced to bring opposing sides of the earth together, skylines mirrored across a common horizon: In Kossakovsky's dizzy global vision, opposites attract.

—Juliet Clark



VICTOR KOSSAKOVSKY

Born in Leningrad in 1961, Victor Kossakovsky is the director, cinematographer and editor of visually arresting, formally inventive documentaries, including **The Belovs** (1992), **Wednesday 19.07.1961** (1997) and **Hush!** (2003). His filmmaking advice for beginners includes the following roughly translated tips: Don't film if you can live without filming. Don't film if you want to say something—just say it or write it. Don't film if you already knew your message before filming—just become a teacher.

PRINT SOURCE

Deckert Distribution, Marienplatz 1, 04103 Leipzig, Germany. F | 49-341-215-66-39. E | info@deckert-distribution.com

Special support for this program is generously provided by the Consulate General of the Federal Republic of Germany – San Francisco.



In the shadow of the MacArthur freeway, Oakland's Highland Hospital is the community's busiest and perhaps most critical source of emergency medical help for the uninsured and indigent. Over 73,000 patients of every ethnicity and creed pass through the ER annually, including more than 2,000 trauma cases. Peter Nicks' documentary is an intimate and intense day-in-the-life portrait of those seeking care, and the doctors, nurses and social workers that serve them. Ranging from underemployed to chronically destitute, the patients present a grim portrait of the country's dual economic and healthcare crises: a middle-aged man with agonizing spinal bone spurs who must continue to work to pay his mortgage; an addict with severe respiratory issues who has nowhere to go; and a 15-year-old gunshot victim whose body is temporarily held as crime scene evidence, among others. Their vulnerability is embraced by a compassionate staff that toils under a constant state of triage, a predicament that can leave people waiting for hours. In the midst of so much pain and suffering, Nicks shows us that life's most dire situations are often illuminated by extraordinary acts of kindness and humanity's innate ability to find a way to connect.

—Monique Montibon



PETER NICKS

Emmy Award-winning filmmaker and UC Berkeley graduate Peter Nicks has produced various projects for cable, public and network television, such as the PBS documentary series **Life 360**. He is also involved with social media strategy, including the companion social media site for **The Waiting Room**, whatruwaitingfor.com, which features stories from Highland Hospital.

PRINT SOURCE

Open'hood, Inc., 2600 10th Street, Suite 604A, Berkeley CA 94710. E | pete@openhood.org
W | www.openhood.org, whatruwaitingfor.com



OAKLAND FILM OFFICE

the waiting room

USA | 2011 | 80 MIN

GGA Documentary Feature Contender

This is a Cinema by the Bay film

DIR Peter Nicks

PROD Linda Davis, William B. Hirsch, Lawrence Lerew

CAM Peter Nicks

ED Lawrence Lerew

SAT	APR 21	3:50	PFA
MON	APR 30	1:00	KABUKI
TUE	MAY 1	6:30	KABUKI



winter nomads

hiver nomade

SWITZERLAND/FRANCE/GERMANY
2012 | 89 MIN

North American Premiere
GGA Documentary Feature Contender

DIR Manuel von Stürler
PROD Elisabeth Garbar, Heinz Dill
CAM Camille Cottagnoud
ED Karine Sudan
MUS Olivia Pedroli

SAT	APR 28	2:45	KABUKI
SUN	APR 29	9:30	KABUKI
THU	MAY 3	5:30	KABUKI

With a spirited call to work, veteran shepherd Pascal Eguisier and his affable apprentice Carole Noblanc begin another day of leading some 800 sheep, a menagerie of dogs and donkeys across hundreds of miles of Swiss countryside. The annual four-month trek known as transhumance allows the animals to feast, and fatten up, on greener pastures. First-time filmmaker Manuel von Stürler focuses on the daily grind of his pastoral duo and their ambiguous relationship. With strict yet loving guidance, and plenty of help from sheepdogs Tutsi and Kiwi, the herders endure snowstorms and encroaching urbanization while ensuring safe passage for their flock. Von Stürler met his subjects by chance when they passed by his house during their annual journey. Fascinated by their devotion to a vanishing tradition, he accompanied Pascal, Carole and their coterie of creatures the following year, observing their odyssey with affection and an eye for wintry scenes: Pascal often looks as if he's wandered out of something by Brueghel. Animal-loving audiences who enjoyed **Sweetgrass** (2009) and **Le Quattro Volte** (SFIFF 2011) will find much to cherish here. [179]

—Steven Jenkins



MANUEL VON STÜRLER

Manuel von Stürler was born in Lausanne, Switzerland, in 1968. He studied musical composition and trombone at the Ecole de Jazz et de Musique Actuelle in Lausanne and at the Conservatory of Music in Neuchâtel. His creative work spans music, poetry and filmmaking. **Winter Nomads**, his feature-length debut, premiered at this year's Berlin Film Festival.

PRINT SOURCE

Louise Productions, Ave de France 60, CH-1004 Lausanne, Switzerland. F | 41-21-624-00-16. E | info@louiseproductions.ch.





It's midsummer in Sweden. Cows lumber down a rural road followed by a bent figure, covered in flies, hair a mad tangle . . . and she's smiling. Meet Britt, who at 79 and despite an ancient back injury that has her literally doubled over, tends to the cows she loves in sunshine or blizzard. "The more you milk, the better you feel," she believes. Not so her sister, Inger, who left her father's farm as a teenager, raised a family of her own and now find herself back in the manure, reluctantly abetting Britt's efforts, milking and complaining in equal measure in this **Grey Gardens** for the rural set. You couldn't make up a character like Britt—nor a kinship as thorny as that of these two sisters—and director Peter Gerdehag knows it. He gets the most from his rich subjects and subject matter through an observant camera (his own), exquisite editing (by Tell Aulin) and an imaginative sound design (by Per-Henrik Mäenpää). Truly, though, one has to credit the sisters themselves, good sports to the end in the making of a film that spans the seasons and their days, good and bad. It must have been hard work—if not as hard as milking cows.

—Judy Bloch



PETER GERDEHAG

Born in Stockholm in 1953, Peter Gerdehag is a veteran nature and landscape photographer who made his name as a documentary filmmaker with **The Horseman** (2006). That film won acclaim and awards, but with **Women with Cows** (2011) Gerdehag created box office boffo. It was seen in the theaters by some 40,000 Swedes and went on to television success throughout Scandinavia. Gerdehag's films poetically capture near-extinct patterns of living, such as the raising of horses and the hand-milking of cows. "People who do not worry about time are fascinating," he says. "In modern society they are the ultimate deviants."

PRINT SOURCE

Swedish Film Institute, PO Box 27126 Filmhuset, Borgvägen 1-5, SE-102-52 Stockholm, Sweden.
F | 46-8-661-18-20 E | sara.ruster@sfli.se W | <http://www.deepsea.se>
<http://www.gerdehagfilms.com/in-english>

women with cows

kokvinnorna

SWEDEN | 2011 | 93 MIN

DIR/CAM Peter Gerdehag
PROD Lasse Rengfelt, Malcolm Dixelius
ED Tell Aulin
MUS Per-Henrik Mäenpää

SAT	APR 21	3:30	KABUKI
MON	APR 23	8:45	PFA
THU	APR 26	1:00	KABUKI

Special support for this program is generously provided by the Consulate General of Sweden, San Francisco.

The page features a collage of images. At the top left is a stylized illustration of a penguin. To its right is a close-up, black and white photograph of a woman's face with short hair. Below the penguin is a teal-tinted illustration of a person's face. At the bottom left and center are two images of children's hands raised, one in teal and one in black and white. The right side of the page is a solid teal background with white text.

shorts

multiple genres, many gems

- 182 Acting the Part
- 183 Blink of an Eye
- 184 Flipping the Script
- 185 Made in USA
- 186 Shanimation
- 187 The Storytellers Show
- 188 Youth Media Mashup



LEFT TO RIGHT: BEAR, HELLION, MÖBIUS

LEFT TO RIGHT: MUSIC FOR ONE X-MAS AND SIX DRUMMERS, NOTHING, RANDOM STRANGERS

acting the part

TOTAL RUNNING TIME 97 MIN.

From historical figures to hell-raising kids, love tests to Internet chats, this selection of narrative and documentary shorts offers characters striving to present a particular portrait of who they are and what they feel. The delight is in watching and evaluating how the images match up to reality. Order to be announced.

SAT	APR 21	6:30	FSC
FRI	APR 27	12:15	FSC
MON	APR 30	3:15	FSC

AARON BURR, PART 2

This clever and stylish reconfiguration of the infamous duelist rescues him from his ignominious place in history. (Dana O'Keefe, USA 2011, 9 min) **In GGA competition.**

BEAR

A birthday surprise turns ugly in this blackly comic delight from the director of *The Square*. (Nash Edgerton, Australia 2011, 10 min) **In GGA competition.**

HELLION

Petey's older brothers get into big trouble during an afternoon without parental supervision. But when their dad gets home, matters take a further turn. (Kat Candler, USA 2011, 7 min) **In GGA competition.**

THE LOVE COMPETITION

At the Stanford Memory Lab, people of all ages participate in a dopamine-measuring test to determine who loves the most. (Brent Hoff, USA 2012, 15 min) **In GGA competition. This is a Cinema by the Bay film.**

MÖBIUS

A hotel desk clerk places a series of anonymous calls that gets him in increasingly hot water. (Aya Tanimura, USA 2011, 7 min) **In GGA competition.**

MUSIC FOR ONE X-MAS AND SIX DRUMMERS

The geniuses behind *Sound of Noise* (SFIFF 2011) employ nutcrackers, Christmas ornaments, espresso cups and much more in their latest example of musical mayhem. (Johannes Stjärne Nilsson and Ola Simonsson, Sweden 2010, 5 min)

NOTHING

At a rundown desert motel, a maid confronts her circumstances in a story told with little dialogue and impressive visual eloquence. (Tracey Snelling, USA 2011, 19 min) **In GGA competition.**

RANDOM STRANGERS

From the director of *Unmade Beds* (SFIFF 2009) and *Glue* comes this story of two twenty-somethings who meet online and unspool their lives and hopes to one another using a variety of modern technological methods. (Alexis Dos Santos, England/Netherlands 2011, 25 min) **In GGA competition.**

—Rod Armstrong



LEFT TO RIGHT: CURIOUS LIGHT, SOUNDING GLASS, WORDS OF MERCURY

blink of an eye

TOTAL RUNNING TIME 68 MIN.

A storybook, medieval illuminations and details of the external world are lovingly observed in five recent experimental films that explore the nature of things, the way we think and the possibilities of image making. In the space between one image and the next, we leap to conclusions, link the unexpected and deepen our understanding. Blink, and we miss a moment of beauty.

Presented in association with Pacific Film Archive and San Francisco Cinematheque

SAT APR 21 6:15 PFA
MON APR 23 6:30 FSC

FORMS ARE NOT SELF-SUBSISTENT SUBSTANCES

Flesh, blood, milk and meat are the subject of a film that tries to get inside "substance" via medieval imagery. (Samantha Rebello, England 2010, 23 min)

ARMOIRE (FOUR PARTS)

This is a four-part study of motion, shape and color, inspired by a robin's flight. (Vincent Grenier, USA 2007-11, 9 min)

SOUNDING GLASS

A man in a forest is subject to a flood of impressions as rhythmic waves of images and sounds give form to his introspection. (Sylvia Schedelbauer, Germany 2011, 7 min)

CURIOUS LIGHT

A manuscript illuminated; an elusive story is revisited. (Charlotte Pryce, USA 2011, 4 min)

WORDS OF MERCURY

This silent study, derived from superimpositions of images shot with a Bolex 16mm camera, is both a tribute and a farewell to the boundless glories of film imagery. (Jerome Hiler, USA 2011, 25 min)

—Kathy Geritz, Vanessa O'Neill



LEFT TO RIGHT: US A FAMILY ALBUM, AQUADETTES, SURVEILLANT

flipping the script

TOTAL RUNNING TIME 84 MIN.

To “flip the script” is to unexpectedly reverse a scenario or a set of common conceptions. In this colorful assortment of documentary and narrative short films, assumptions about how to act with loved ones or how one should behave as an elderly person come into question. All films are in the Golden Gate Awards competition. Order to be announced.

SUN	APR 22	1:00	FSC
WED	APR 25	3:15	FSC
THU	APR 26	12:30	FSC

ANOTHER BULLET DODGED

A carefree guy and his girlfriend face complications in their relationship after a fraught decision. (Landon Zakheim, USA 2011, 13 min)

AQUADETTES

A cozy retirement community in Orange County boasts a bevy of synchronized swimmers who meet regularly to maintain health, vitality and engagement. (Zackary Canepari, Drea Cooper, USA 2011, 11 min)
This is a Cinema by the Bay film.

BROTHERS

David and Andy excitedly set off on a road trip to a family gathering but find they have different sets of expectations. (Larry Cohen, USA 2011, 12 min)

I'M NEVER AFRAID!

(IK BEN ECHT NIET BANG!)

Eight-year-old Mack is a scrappy motocross competitor whose success is evidenced by the trophies and ribbons that fill his room. But the barriers he faces on the track are nothing compared to what he's already overcome. (Willem Baptist, Netherlands 2011, 21 min)

SURVEILLANT

A new city park monitor shows up to work and is confronted by a group of teen bullies who have unofficially appropriated the area. (Yan Giroux, Canada 2011, 18 min)

US. A FAMILY ALBUM

Nothing captures family history more profoundly than home movies. In **Us. A Family Album**, these familiar images become a harbinger of changing times. (Natalia Babinski, USA 2011, 9 min)

—Audrey Chang



LEFT TO RIGHT: STIHL, DOCTOR, FIN DE SIÈCLE

made in usa

TOTAL RUNNING TIME 78 MIN.

This shorts program is an eclectic, idiosyncratic concoction, composed of ingredients bubbling up from the recesses of American culture. Ranging over such subjects as alchemy, robot sex and surveillance culture, the films here are by turns humorous, beautiful, experimental and challenging. Order to be announced.

SUN APR 22 6:45 FSC
TUE MAY 1 3:30 FSC

BIZNESS

Bay Area-made, this short is a playful, sometimes literally tongue-in-cheek music video for one of SFIFF's live musical performers this year, tUnE-yArDs. (Mimi Cave, USA 2011, 5 min) **This is a Cinema by the Bay film.**

DEVIL'S GATE

For many, Pasadena is a nice place to stroll or eat gelato. For others, it is a nexus of disturbing powers—a portal into another world, opened by Jet Propulsion Laboratory guru and Aleister Crowley acolyte Jack Parsons. (Laura Kraning, USA 2011, 20 min) **In GGA competition.**

DOCTOR

Four short videos from Front Page Film's **Doctor** series, featuring beloved comedians Matt McCarthy and Pete Holmes (voice of the E-Trade baby). (Oren Brimer, USA 2011, various lengths)

FIN DE SIÈCLE

Paying homage to the great collage animators Lawrence Jordan and Harry Smith, this film takes audiences on a visit to an alchemical modernist dawn. (Kathleen Quillian, USA 2011, 8 min) **In GGA competition. This is a Cinema by the Bay film.**

INQUIRE WITHIN

You must choose: "This or this." Master filmmaker Rosenblatt confounds and delights us with his newest found-footage composition, which confronts viewers with a series of uncomfortable dilemmas. (Jay Rosenblatt, USA 2012, 4 min) **In GGA competition. This is a Cinema by the Bay film.**

MEANING OF ROBOTS

They called this film **Meaning of Robots**, implying one can determine the meaning of robots by watching them have sex with each other. (Matt Lenski, USA 2012, 4 min)

THE SHRINE/AN ARGUMENT

One of the most underrated animators working today, Sean Pecknold always astonishes. Here he renews his collaboration with the band Fleet Foxes. (Sean Pecknold, USA 2011, 9 min) **In GGA competition.**

SOLIPSIST

The winner of the Slamdance award for best experimental short will melt your eyeballs. So we'll probably show it last in the program. (Andrew Huang, USA 2012, 8 min) **In GGA competition.**

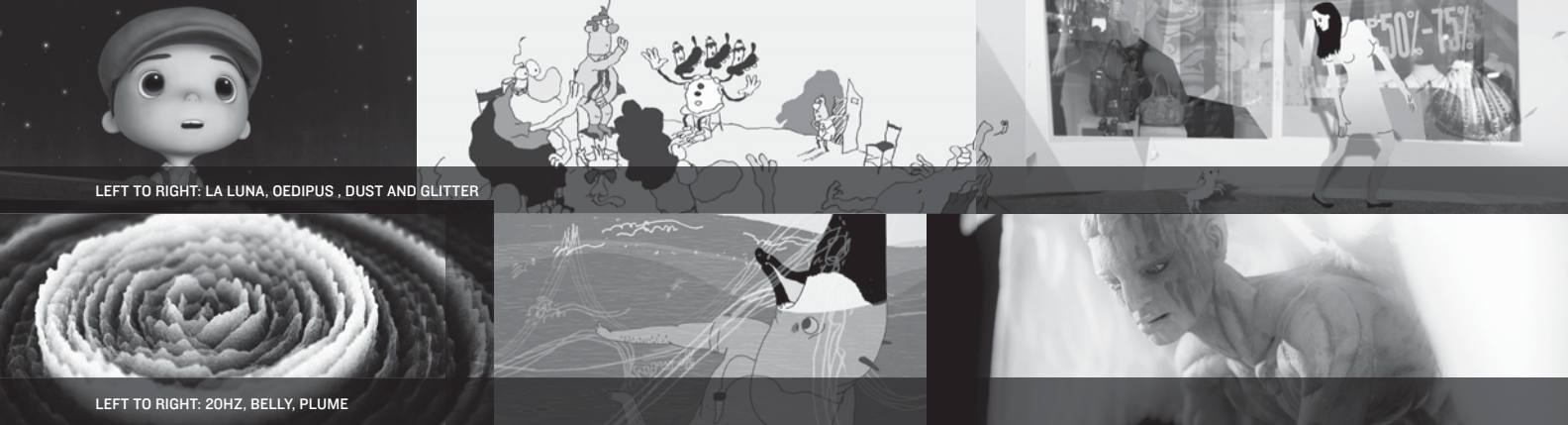
STIHL

Fans of James Benning's contemplative formalistic observational studies beware. This codirected piece is about a chainsaw rattling in the back of a truck, and the damage it (and fire) can do. (James Benning, James Raymond, USA 2011, 4 min) **In GGA competition.**

WORKERS LEAVING THE GOOGLEPLEX

An update of one of the first films ever made, the Lumière brothers' **Workers Leaving a Factory**, this film investigates the surveillance culture of postindustrial information trafficking. (Andrew Norman Wilson, USA 2011, 10 min) **In GGA competition. This is a Cinema by the Bay film.**

—Sean Uyehara



LEFT TO RIGHT: LA LUNA, OEDIPUS, DUST AND GLITTER

LEFT TO RIGHT: 20HZ, BELLY, PLUME

shanimation

TOTAL RUNNING TIME 81 MIN.

These short animations, or “shanimations,” cover a vast range of subjects with styles and techniques to match. Fictional stories by Enrico Casarosa and Barry JC Purves brush up against documentary works by Hayoun Kwon and Michaela Copikova, while SFIFF faves semiconductor (aka, Ruth Jarman and Joseph Gerhardt) opt for an experimental approach. Order to be announced.

SUN	APR 22	9:30	FSC
FRI	APR 27	3:30	FSC
SAT	APR 28	12:15	FSC

BELLY

Oscar is coming of age, against his better judgment. In doing so, he must experience the necessary evil of leaving something behind, but he can still feel it in the pit of his stomach. (Julia Pott, England 2011, 8 min) **In GGA competition.**

DUST AND GLITTER (PRACH A LIGOT)

Slovakian filmmaker Michaela Copikova, beloved for her generous and beautiful work, offers a paean to her experience in the Bay Area. (Michaela Copikova, Slovakia 2011, 12 min) **In GGA competition.**

LACK OF EVIDENCE (MANQUE DE PREUVES)

A translation of an application for political asylum is the touchstone for multiple perspectives on the consequences of civil war. (Hayoun Kwon, France 2011, 10 min) **In GGA competition.**

LA LUNA

Pixar’s latest short film effort is another beautiful and heartfelt work of art. (Enrico Casarosa, USA 2011, 7 min) **In GGA competition. This is a Cinema by the Bay film.**

M. WARD: THE FIRST TIME I RAN AWAY

Joel Trussell revives his collaboration with M. Ward in this latest music video, a sweet tale of loss and change. (Joel Trussell, USA 2012, 4 min)

OEDIPUS

Parodying the Greek myth and throwing in a bunch of well-known NFB-animated characters for good measure, director Paul Driessen offers up a backwards version of the classic tale. **Oedipus** is Driessen at his absurdist best. (Paul Driessen, Canada 2011, 14 min) **In GGA competition.**

PLUME

A primeval winged man falls to earth and is robbed of freedom by his alter egos. He finds redemption by casting off his former existence. (Barry JC Purves, France 2011, 14 min) **In GGA competition.**

663114

The 66-year cicada has been waiting a long time and understandably has a lot on its mind as it creeps up your wall to do God knows what. (Isamu Hirabayashi, Japan 2011, 6 min)

20HZ

20Hz observes a geomagnetic storm occurring in the Earth’s upper atmosphere. Working with data collected from the CARISMA radio array and interpreted as audio, we hear tweeting and rumbling caused by incoming solar wind, captured at the frequency of 20 hertz. (Ruth Jarman, Joseph Gerhardt, England 2011, 6 min) **In GGA competition.**

— Sean Uyehara



LEFT TO RIGHT: ORANGE Ô DESPAIR, PANYEE FC, PLAY LUNCH

the storytellers show

TOTAL RUNNING TIME 66 MIN.

This captivating collection of short films from around the world celebrates the universal tradition of storytelling that we all have come to cherish from childhood. From beleaguered little boats to love-struck little boys, it is a grand tour of tales to share with the whole family.

Recommended for ages 6 and up.

SUN APR 29 12:00 FSC



THE STORYTELLER (KAHANIKAR)

When her grandfather can no longer remember the details of her favorite story, seven-year-old Nirmala tries recreating the fable of fishing and coconuts herself. (Nandita Jain, England 2011, 10 min) **In GGA competition.**

KEENAN AT SEA

Adrift in a small boat, two girls and their small dog while away the time singing a catchy sea shanty about hot dogs and hunger. (David Cowles, Jeremy Galante, USA 2010, 2 min)

PLAY LUNCH

Burdened with a lunch that's too big to eat, a small girl leverages her assets and finds a clever way to make new friends. (Cassandra Nguyen, Australia 2010, 10 min)

LITTLE BOAT

Like a nautical **Red Balloon**: A tiny boat wends its way across the globe, both besieged and beloved by all it encounters. (Nelson Boles, USA 2011, 4 min)

PANYEE FC

In the small waterbound Thai village of Kho Panyee, a group of boys is determined to pursue a love of soccer despite having no land on which to play. (Matt Devine, Thailand 2011, 5 min) **In GGA competition.**

THE BOY IN THE BUBBLE

Alan Rickman narrates this gothic love story of a heartbroken boy who finds a magic spell to shield him from emotion forever. (Kealan O'Rourke, Ireland 2011, 8 min) **In GGA competition.**

THE VACUUM KID

Kyle Krichbaum is a 12-year-old with an obsession. The proud owner of more than 160 vacuum cleaners, Kyle's unusual passion has made the Michigan fifth-grader into a mini-celebrity. Now that doesn't suck. (Katie Mahalic, USA 2011, 11 min) **In GGA competition.**

PAPER PIANO (PAPIEROWE PIANINO)

A Venezuelan girl winds her way through the urban jungle of Caracas every week to take part in the groundbreaking Youth Orchestra movement, El Sistema. (Marianela Maldonado, Poland 2011, 6 min)

THE GIRL AND THE FOX

In this beautifully animated tale, a girl tracks a mysterious fox through a foreboding snow-covered wilderness. (Tyler Kupferer, USA 2011, 6 min) **In GGA competition.**

ORANGE Ô DESPAIR (ORANGE Ô DESESPAIR)

Life in the orange box seems awfully boring compared to the pineapple dance party going on across the way. How can a sad little orange make the leap to the fun side of the store? (John Banana, France 2011, 4 min)

— Joanne Parsont



LEFT TO RIGHT: OSUTO, SECRET CLUB, HISTORY IN THESE STREETS, ONION SKIN

youth media mashup

TOTAL RUNNING TIME 77 MIN.

While a majority of young people are becoming media content creators these days, not all have what it takes to become gifted filmmakers. This collection of youth-produced work is an impressive and engaging sampling of the emerging talents to watch.

Recommended for ages 10 and up.

SAT APR 21 1:00 FSC

A STAR BEING BORN

At the San Francisco Circus Center, one teen demonstrates her high-flying skill on the trapeze and trains hard to learn new tricks. (Edith Lacroix, Soléne Weeger USA 2011, 5 min) **This is a Cinema by the Bay film.**

ASSUMPTION

When a boy finds a mean note written in his notebook, he deals with the harassment in an unexpected way. (Alfie Barker, England 2011, 5 min) **In GGA competition.**

METRO

In a Los Angeles metro station, commuters ponder a single but not so simple question. (Eric Brownrout, Nick Escobar USA 2011, 6 min) **In GGA competition.**

LIFE AS A COLLAGE

At the Sitar Art Center in Washington, D.C., artist and longtime volunteer Tim Gabel has inspired many young artists. As he battles cancer, students pay tribute to his dedication and contributions. (Forrest Penrod, USA 2011, 24 min) **In GGA competition.**

ESSENCE OF THE SUN

Solar power takes on new meaning in this potent look at how one person absorbs the joys of nature. (Scott Feuerhelm, USA 2011, 3 min) **This is a Cinema by the Bay film.**

HISTORY IN THESE STREETS

Three Oakland teens explore the role the Black Panthers played in their city's history while uncovering specific sites significant to the group's civil rights struggle. (Brian Birchett, Patrick Manning, Nick Liem, USA 2011, 7 min) **This is a Cinema by the Bay film.**

SECRET CLUB

Could the new secret club Kyle hears about in the morning's school announcements be his ticket to excitement? (Ben Kadie, USA 2011, 4 min)

EVEN HANDED

Why does a straight teenage girl care about gay rights? A thought-provoking examination of tolerance and human interaction. (Gabiella Huggins, Samantha Highsmith, USA 2011, 5 min) **In GGA competition.**

IMAGINE

When a father undergoes surgery after years of blindness, he prepares for the experience of seeing his young son for the first time. (Alfie Barker, England 2011, 4 min)

OSUTO

A Bay Area teen travels to a small, rural village in Ghana and learns how life there is inextricably linked to the rains and seasons. (Fifer Garbesi, USA/Ghana 2011, 4 min) **This is a Cinema by the Bay film.**

ONION SKIN

Love in the age of texting. Can a teenager today hope to win a girl's heart through the ancient mode of letter writing? (Joseph Procopio, Canada 2011, 10 min) **In GGA competition.**

— Joanne Parsont



the late show




**thrills and
chills from
around the world**

190 Acid Queens: Peaches & Tommy

191 Headhunters

192 Last Screening





acid queens: peaches & tommy

tommy

ENGLAND | 1975 | 111 MIN

DIR/SCR Ken Russell

PROD Ken Russell, Robert Stigwood

CAM Dick Bush, Ronnie Taylor

ED Stuart Baird

MUS The Who

WITH Oliver Reed, Ann-Margret, Roger Daltrey,
Elton John, Tina Turner

SAT APR 21 11:00 KABUKI

As her very name suggests, San Francisco midnight movie maven Peaches Christ has a passionate understanding of cinematic religiosity and cult rites. The devoted audiences at Peaches' Midnight Mass events have come to expect everything from drag queen roller derby and live wrestling to intimate interviews within the show's wild but well-conceived format, which brings the best B-movies back to the big screen. The same rare brand of ecstatic cinematic fervor found at Midnight Mass runs rampant through the outrageous career of Ken Russell (1927-2011), whose directorial vision allows ample room for holy mania and the excesses of classical music and romantic poetry, in addition to sex, drugs and rock and roll. All three of the latter are present and more than accounted for in the 1975 rock opera **Tommy**, which unites Ann-Margret, Roger Daltrey and Tina Turner (as the Acid Queen) at the peak of their star power in a frenzied tale of pinball wizardry and modern idolatry gone mad. For all their abundant sensation and irreverent spectacle, Russell's films address human hopes and follies with subversive wit and wisdom, and even a hint of compassion. **Tommy** is no exception. It's time for a trip to the Church of Ken Russell, where Peaches will be your preacher.

—Johnny Ray Huston



KEN RUSSELL

Ken Russell (1927-2011) was a photographer and dancer before he found his calling as a director. His 1969 adaptation of D.H. Lawrence's **Women in Love** received four Academy Award nominations, including a Best Actress win for Glenda Jackson. With signature style, Russell explored the power of music in **The Music Lovers** (1970), **Mahler** (1974), **Tommy** and **Lisztomania** (1975) and dramatized literature in **Gothic** (1986), **Salome's Last Dance** (1988), **The Lair of the White Worm** (1988) and **The Rainbow** (1989). Other notable films in his filmography include **The Devils** (1971), **Altered States** (1980) and **Crimes of Passion** (1984).

PRINT SOURCE

Sony Pictures Repertory, 550 Madison Ave, 8th Floor, New York NY 10022.
T | 310-244-7913 F | 310-244-1525 E | christopher_lane@spe.sony.com



Roger Brown tries to place qualified candidates in high-powered jobs. "My entire career is based on reputation," he tells a client. Yet he's constantly insecure, believing he has to keep augmenting his material wealth in order to keep his beautiful wife, Diana, interested. So he arranges a series of art thefts using an amusingly erratic fence for the sales. Discovering that Diana's new acquaintance (and possible romantic interest) has a genuine Rubens print, he plots to steal the painting and replace it with a reproduction. Then matters begin going horrifically wrong. Adapting Jo Nesbø's bestselling novel, Morten Tyldum weaves clever plot twists, wry commentary on modern technology and darkly comic situations into an economical thriller that never lets up. Increasingly suspicious of his wife and others around him after the robbery, Roger is forced to go on the run. Pursued by a man with ties to a secret military group and thwarted by undetectable tracking devices, a dead body in his car and a particularly vicious dog, our antiheroic protagonist must go to increasingly outrageous lengths to save his life and marriage. Fast-paced and sometimes graphic, **Headhunters** also spotlights a memorable performance by Aksel Hennie, Norway's most popular actor.

—Rod Armstrong



MORTEN TYLDUM

Morten Tyldum was born in Norway and studied in New York City at the School of Visual Arts. His prior films are **Buddy** (2003), winner of Norway's Amanda Award for Best Film, and **Fallen Angels** (2008). He also directed one of the segments in the omnibus film **Utopia—Nobody's Perfect in the Perfect Country** (2003).

PRINT SOURCE

Magnolia Pictures, 115 W. 27th Street, 8th Floor, New York NY 10001
F | 212-924-6742 E | aayers@magpictures.com

headhunters

hodejegerne

NORWAY | 2011 | 101 MIN

DIR Morten Tyldum
PROD Marianne Gray, Asle Vatn
SCR Lars Gudmestad, Ulf Ryberg
CAM John Andreas Andersen
ED Vidar Flataukan
MUS Jeppe Kaas, Trond Bjerknes
WITH Aksel Hennie, Nikolaj Coster-Waldau, Synnøve Macody Lund

MON APR 23 9:45 KABUKI
WED APR 25 3:00 KABUKI

last screening

dernière séance

FRANCE | 2011 | 81 MIN

DIR Laurent Achard

PROD Sylvie Pialat

SCR Laurent Achard, Frédérique Moreau

CAM Sabine Lancelin

ED Jean-Christophe Hym

WITH Pascal Cervo, Charlotte van Kemmel,

Karole Rocher, Brigitte Sy

WED APR 25 9:30 FSC
SAT APR 28 10:00 KABUKI

The demise of single-screen cinemas around the world is certainly to be mourned; for devoted (but psychopathic) projectionist Sylvain, it is cause for murder. The news that the Empire Cinema, his place of employment, will soon be turned into a store for sundries, causes a film-related trauma from childhood to surface and drive the young cinephile to homicide. Quickly paced and unsettling without being overly graphic, **Last Screening** delightfully revels in cinematic references and lore. From posters at the **Empire for Last Days**, **La Captive** and **Playtime** (titles having a tongue-in-cheek reference to the plot) to its overall homage to **Peeping Tom**, the script evinces movie love at every turn. Stylistic techniques also showcase this affection with van windows resembling a projection booth and clever deployment of reflections magnifying the voyeuristic nature of the scenario. Effectively using flashbacks to reveal the source of Sylvain's impulses and consistently informed by a Hitchcockian sense of what to show and what to leave to the imagination, Laurent Achard's clever, entertaining and sometimes brutal film serves as a creatively imagined protest against the loss of our treasured movie palaces. Though Sylvain's behavior is not to be emulated, his heart is surely in the right place.

—Rod Armstrong



LAURENT ACHARD

Born in 1964, Laurent Achard debuted with the short film **Qu'en savent les morts** (1991) and made his first feature, **Plus qu'hier, moins que demain**, in 1998. His second film, **Demented** (2006), received wide acclaim playing numerous festivals and winning the Silver Leopard at Locarno and the Prix Jean Vigo, the latter an annual prize given to young directors whose work indicates an innovative spirit and promise of future achievement. **Last Screening** (2011) is his third narrative feature.

PRINT SOURCE

Les Films du Losange, 22 avenue Pierre 1er de Serbie, 75116 Paris, France.

F | 33-1-49-52-06-40 E | t.petit@filmsdulosange.fr international3@filmsdulosange.fr

TV5MONDE

BANK OF THE WEST
BNP PARIBAS GROUP

facS

the
french
american
cultural
society

Liberté • Égalité • Fraternité
RÉPUBLIQUE FRANÇAISE

FILM IS YOUR PASSION

SAN FRANCISCO **FILM**SOCIETY IS YOUR SCHOOL



WALTER MURCH



ED BURNS



JOHN MUSKER



LOURDES PORTILLO

Embark on an in-depth exploration of film through a variety of classes taught by industry professionals.

Enroll now at sffs.org

SAN FRANCISCO
FILMSOCIETY'S

Filmmaker360

**OVER
\$1 MILLION**

GRANTED SINCE 2009.

Learn More at www.sffs.org/Filmmaker360



kinotek

karolina sobecka: human moves, animal visions

Friday, April 20–Thursday, May 3
2:00–8:00 pm daily

SuperFrog Gallery
1746 Post Street (near Webster)

KinoTek is supported by the Andy Warhol Foundation for the Visual Arts and the Phyllis C. Wattis Foundation. festival.sffs.org/events/kinotek.php



LEFT TO RIGHT: STABILITY, SNIFF



KAROLINA SOBECKA

As part of the Film Society's ongoing KinoTek programming stream, trailblazing artist Karolina Sobecka will install several dynamic works at SuperFrog Gallery, just upstairs from the Film Society Cinema.

A leading figure in the production of interactive installations, Karolina Sobecka uses animation, interface design and humor to comment on the ways that we use our bodies and gestures to navigate and understand our overtly mediated environments. Several of her installations will be on view. **Pornographic Pursuit 2** engages the boundary between narrativity and spectacle. A film loop of Marilyn Monroe disrobing will only run to completion if viewers jog in place at increasing pace. **Stability** presents the tumultuous life of a man whose living space can be disrupted at any moment by gallery visitors if they jostle a cube on a pedestal representing his room. He records the event in a disaster logbook, and then sets about re-organizing his space—until someone comes along and upsets it again! **Surveyor** is an iPhone app tied to a mobile video projector, where a user controls the gaze and environment of a projected image of a man who logs everything he sees, a puppet of sorts who becomes the entry point for re-interpreting and re-envisioning the reality of the environment. **Capacity to Act in a World** investigates the limits and meaning of human agency by presenting behavior within an interdependent matrix of elements including the gallery visitor herself. **All the Universe Is Full of the Lives of Perfect Creatures** is an interactive mirror that returns the viewer's reflection but with a superimposed animal face.

—Sean Uyehara

Each KinoTek series program is accompanied by an original article commissioned by SFFS. Media theorist and critic Akira Lippit (**Electric Animal**) will discuss **Karolina Sobecka: Human Moves, Animal Visions** in an article to be published online at sffs.org.

VENUES

CLIFT



PRODUCTION SPONSORS



Abbey Party Rents | Classic Party Rentals | DJ Just | Joseph Driste, Photographer | Gaucho | Kap 10 | Bahya Oumili-Murad | Pamela Gentile Photography
Shady Lady Lighting

FESTIVAL PARTNERS



BEVERAGE SPONSORS



DISCOVERIES VINEYARDS



purity.Organic[®]
a San Francisco company



RESTAURANTS, CATERERS & FOOD PURVEYORS

1300
ON FILLMORE



Anthony's
ANTHONY'S
COOKIES
GREAT TASTING COOKIES SINCE 1997

bushi-tei
San Francisco

CABOT
Vermont
Owned by Dairy Farmers
Since 1919



CHAYA
BRASSERIE

Divine
CHOCOLATE

FLORIO

FOOD SHOULD
TASTE
GOOD
BRAND

**GALAXY
DESSERTS**

Gerhard Michler
FINE EUROPEAN DESSERTS

GOOD FOODS CATERING
GOOD PEOPLE. GOOD SERVICE. GOOD FOODS

jake's
ON MARKET

Justin's

KIND
HEALTHY SNACKS

la
mar
cebicheria peruana

Marshmallow Mischief
Life is short. Go with the good stuff.

MILLENNIUM

SAN JOSE
MOROCCO'S
RESTAURANT
CALIFORNIA

PA'INA
Lounge & restaurant

POINT REYES

FARMSTEAD
CHEESE COMPANY

popchips™

Pretzel Crisps.

Sheba
PIANO LOUNGE

THE
TACO SHOP
@ UNDERDOGS
415.566.8700 | 1824 IRVING ST., SF, CA 94122

TWO  DEGREES®

**WING
WINGS**
LOWER HAIGHT



golden gate awards screeners

2012 golden gate award screeners

RACHEL ALOY
JULIA BARBOSA
GINA BASSO
LYNDA BENOIT
BIANCA BEYROUTI
TANGEE BOYCE
AMALIA BRADSTREET
JILL C. BROOKE
DANKA BUCHAL
ORIS BUCKNER
LIZ CARUANA
ANDREW CLARK
WILLIAM CLARK
KARL COHEN
TERESA CONCEPCION
LAURA COSTANTINO
PETER DEMAREST
CAROLYN DEMPSEY
ETTA DEVINE
GABRIEL DIANI
EMILY DOE
ANGELICA DONGALLO
JESSE DUBUS
JEFFREY EDALATPOUR

DUYGU ERUCMAN
COURTNEY FELLION
ENRIQUE FIBLA
NANCY FISHMAN
PAM GRADY
JAMES GUNN
TREVOR HAZEL
RACHEL KAHN
MARY KALIN-CASEY
ANNISA KAU
JON KORN
GUSTAVUS KUNDAHL
BOB LARSEN
LISA LANDI
HILARY LAWSON
CYNTHIA J. LEW
FRAKO LODEN
KATHLEEN MARTINELLI
MÉLANIE MENDY
PAUL MEYERS
RHIAN MILLER
MONIQUE MONTIBON
PETER MOORE
CAROL NAKASO

HAYLEY NENADAL
BERENICE ODRIOZOLA
ALINA PREDESCU
JEREMY QUIST
RITA ROTI
JENNIFER ROWLAND
INGRID SCHULZ
JOY-MARIE SCOTT
ERIKA SHERSHUN
GAIL SILVA
EMMA SPIEKERMAN
SAM STEWART
GALINA STOLETNEYA
HARRIET STORM
NICK SUNG
LAURA SWANBECK
NAJEEB TARAZI
PHOEBE TOOKE
ALAN TRAVIS
LINDSAY WRIGHT
JALE YOLDAS BUDIN
JOSEPH ZOLNOSKI

about us

san francisco film society

The San Francisco Film Society inspires the progressive evolution of film culture and transforms individual lives via a brilliant catalogue of programs and services designed for diverse audiences.

EXHIBITION

The Film Society brings the leading international, independent and documentary films to the Bay Area with an array of screenings, festivals, events, talks and more throughout the year. Highlights of SFFS year-round programming include the San Francisco International Film Festival, the longest-running film festival in the Americas; a robust Fall Season comprised of small, focused festivals; and the Film Society Cinema, providing daily exhibition opportunities for American and international films.

FILMMAKER360

Offering a full suite of programs and activities designed to foster creativity and further the careers of independent filmmakers, the Film Society's Filmmaker360 department empowers filmmakers of all levels, taking projects from conception to completion and beyond through development and fiscal sponsorship services, grants and residency programs, and a range of networking events throughout the year.

EDUCATION

The Film Society's acclaimed Education program provides youth, college students and adults of all skill levels with a wide range of programs and resources in film literacy and cultural awareness, including film screenings, filmmaker school visits, curriculum support, scholarships and internships. The Youth Education and Colleges & Universities programs reach more than 10,000 teachers and students each year, while the Film Craft & Film Studies program features more than 100 classes annually in the art and business of filmmaking and film appreciation.

STAY CONNECTED

Smartphone users have SFIFF55 at their fingertips via festival.sffs.org, a mobile website that provides full program information and event details on the go.

NEWSLETTERS

Sign up on sffs.org.

Picture Talk, the weekly online resource for the latest Film Society Cinema engagements, upcoming events, free screenings and education programs.

Filmmaker Newsletter, a monthly email digest of SFFS news and events specifically for the filmmaking community.

Scoop du Jour Daily Festival highlights and best bets during SFIFF55, available via emails and in print at the Festival info table at Sundance Kabuki Cinemas. Watch video Scoops on festival.sffs.org.

NETWORK WITH US



San Francisco Film Society
San Francisco International Film Festival



SF_FilmSociety
SFIntIFilmFest



San Francisco Film Society



San Francisco Film Society

GET INVOLVED

The Film Society would like to thank its community of interns and volunteers who help create a transformative film culture all year long.

Find out more about the San Francisco Film Society at sffs.org.

about us

san francisco film society

39 Mesa Street, Suite 110

The Presidio

San Francisco CA 94129

Tel 415-561-5000

Fax 415-440-1760

Email info@sffs.org

Web www.sffs.org

BOARD OF DIRECTORS

George Gund III, chairman
J. Patterson McBaine, president
Doug Biederbeck
Melanie Blum
Max Boyer Glynn
Frank Caufield
Jennifer Chaiken
John M. Diefenbach
Dale Djerassi
Sid Ganis
William R. Hearst III
James H. Herbert II
Maurice Kanbar
Fred M. Levin
Janet McKinley
Celeste Meier
Howard Roffman
Marc Ruxin
Barbara Tomber
Todd Traina
Penelope Wong

ADVISORY BOARD

Matthew Barney
Maria Bello

Honorable Willie L. Brown, Jr.
Marc Capelle
Jean-Claude Carrière
Peter Coyote
Stefanie Coyote
Clint Eastwood
Jeannette Etheredge
Danny Glover
Ed Harris
Lynn Hershman Leeson
Werner Herzog
Jim Hoberman
Dustin Hoffman
Mike Leigh
Tom Luddy
Jim Morris
Robert Redford
Kevin Spacey
Oliver Stone
Robert Towne
John Waters

FILMMAKER ADVISORY COMMITTEE

Peter Bratt
Christine Dewey
Hannah Eaves
Pamela Harris
Tony Liano
Jamie Meltzer
Beth Pielert
Peter Quartaroli
Ellen Schneider
Tiffany Shlain
Robin Sloan

FILM SOCIETY AWARDS NIGHT COMMITTEE

Gala Chairs

Susie and Pat McBaine
Katie and Todd Traina

Honorary Chairs

Melanie and Larry Blum

HOST COMMITTEE

Christine Aylward
Sloan and Roger Barnett
Leslie Berriman and Nion McEvoy
Karen and John M. Diefenbach
Juliette de Baubigny
Vanessa and Billy Getty
Judy and Richard Guggenheim
George Gund III
Cecilia and James Herbert
Maurice Kanbar
Kathryn and Bo Lasater
Becca Prowda and Daniel Lurie
Valerie and Michael McDonough
Nicola Miner and
Robert Mailer Anderson

Jessica and Jason Moment
Kelly and Miles Nadal
Suzy and Wulfrin Oberlin
Honorable Nancy and Paul Pelosi
Victoire Reynal and Owsley Brown
Allison Speer and Fred Moll
Shannon and Jay Thomson
Alexis and Trevor Traina
Diane B. Wilsey
Charlotte and David Winton
Alex Witherill

TABLE SPONSORS

SCREEN LEGEND

Karen and John M. Diefenbach
George Gund III
Cecilia and James Herbert
Maurice Kanbar
Susie and Pat McBaine

MOGUL

Carla Emil and Rich Silverstein
Katie and Todd Traina
Diane B. Wilsey
Penelope Wong and Tim Kochis

EXECUTIVE PRODUCER

Allison and Partners
Leslie Berriman and Nion McEvoy
Bulgari
Frank Caufield
Mo and Nathaniel David
Judy and Richard Guggenheim
Kathryn and Bo Lasater
Janet and Thomas McKinley
Nicola Miner and
Robert Mailer Anderson
Jessica and Jason Moment
Mozilla Firefox
Howard Roffman
Shannon and Jay Thomson
Wells Fargo
Charlotte and David Winton

DIRECTOR

Barclays
Sloan and Roger Barnett
Jennifer and Douglas Biederbeck
Melanie and Larry Blum
Juliette de Baubigny
Vanessa and Billy Getty
Max and David Glynn
Jennifer Chaiken and Sam Hamilton
Dale Djerassi
Nancy Hult Ganis and Sid Ganis
Elena Lebedera and Al Smith
Nancy Livingston and Fred M. Levin
Valerie and Michael McDonough
Holly and Marc Ruxin
Alexis and Trevor Traina
Barbara Tomber and Don Mathews
Visa Inc.

Special Thanks to:

Warfield Theatre
Stanlee Gatti

Leadership Premier Circle \$250,000+

George Gund III*
Margaret and William Hearst*
Maurice Kanbar*
Sharon and Larry Malcolmsom
Susie and Pat McBaine*

\$25,000-\$99,000

Frank Caufield*
Jennifer Chaiken* and Sam Hamilton
Karen and John Diefenbach*
Carla Emil and Rich Silverstein
Cecilia and James Herbert*
Nancy Livingston and Fred Levin*
Celeste and Anthony Meier
Katie and Todd Traina*
Penelope Wong* and Tim Kochis

VISIONARY CIRCLE \$10,000-\$24,999

Leslie Berriman and Nion McEvoy
Jennifer and Doug Biederbeck*
Frank Crystal Insurance
Mo and Nathaniel David
Dale Djerassi*
Elizabeth and Robert Fisher
Max and David Glynn
Judy and Richard Guggenheim
Agnes Gund
Ann and Graham Gund
Theo Gund
Chris and Bradley James
Kathryn and Bo Lasater
Janet* and Tom McKinley
Nicola Miner and
Robert Mailer Anderson
Jessica and Jason Moment
Howard Roffman
Shannon and Jay Thomson
Diane B. Wilsey
Charlotte and David Winton

PRODUCER CIRCLE \$5,000-\$9,999

Sloan and Roger Barnett
Melanie* and Larry Blum
Denis Bouvier
Penny and James Coulter
Juliette de Baubigny
Guerrino De Luca
Helena Foster
Nancy Hult Ganis and Sid Ganis
Vanessa and Billy Getty
Steve Grand Jean
George Gund IV
Lynn Kirschbaum
Pamela and Richard Kramlich
Elena Lebedera and Al Smith
Chika Kurijoka and Saul Zaentz
Valerie and Michael McDonough
Carolyn and Alex Mehran

Susan Murdy
Nancy and Steve Oliver
Jennifer Perini
Frederic Philips
Holly and Marc Ruxin
Camilla Smith
Barbara Tomber and Don Mathews

LUMINARY ICON \$1,500-\$4,999

Edward Abratowski
Clara Basile
Nena and Tom Bernard
Honorable Willie L Brown
Daniel Diaz
Chiara Di Geronimo
Katherine Duhamel
Rudi Dundas
Epstein Parton Foundation
Julia Erickson and Arthur Rothstein
Netta and Michael Fedor
Laura and John Fisher
Marcie Goodman
Martine Habib
Katie and John Hansen
Bill Hilliard
Kay Kimpton and John Walker
Maria Manetti Farrow
Laurence Mathews
Steven Merrill
Diane D. Miller
Tim Mott
Susan and William Oberndorf
Suzanne and Wulfrin Oberlin
Janice and Howard Oringer
Jacqueline and David Sacks
Yvonne and Angelo Sangiacomo
Mathias Lloyd Spiegel
Pablo Spiller
Jane Spray
Heidi and John Stone
Susan Swig
UFCW Local 21
Elizabeth Zitrin

LUMINARY STAR \$900-\$1,499

Constance and Barry Baron
Cristina Carroll
Nina Carroll
Tracy Chapman
Charles Charnas
Stefanie and Peter Coyote
Dagmar and Ray Dolby
Blye Fagan Faust
Anita and George Feiger
Concepcion and Irwin Federman
Sakurako and William Fisher
Elizabeth Fowler
Fraenkel Gallery
Marsha and John Goldman
Kaatri and Douglas Grigg
Julie and Walter Haas
Mimi and Peter Haas
Kate Harbin and Adam Clammer

Leslie and George Hume
Arlene Inch
Katie and Claude Jarman
Anne Kaiser and Robert Taylor
Jennifer Knoll
Kim and Robert Kristoff
Belinda and Pasqual Levensohn
Julie and David Levine
Richard Lopez
Joan Miles
Marjorie Munson
Sharon-Diane Ow-Wing
Nicholas Pritzker
Tuesday Ray
Nancy Russell and Jerry Barrish
Jan and David Sargent
Catherine and Ned Topham
Gary and Dana Shapiro
Oliver Stone
Francis Stroh
Roselyn Swig
Steven Taylor
Pasha and William Thornton
Tomcat Fund
Kimberley Vandenberg
Jack Wadsworth
Kirby Walker

FILM DIRECTOR \$500-\$900

Janice Anderson Gram and Tom Gram
BAR Architects
Jean Bedecarrax
Jamie and Philip Bowles
Julie Chaiken
Rudy Ciuca
Edward and Nancy Conner
Marlene Cowan
Robert Culley
Pamela and Steven Dinkelspiel
Lisa Doran
Hannah Eaves
Jarold Evans
Elizabeth and Coburn Everdell
Victoria Fay and Edward Leonard
Carolyn Ferris
Carol and John Field
Lauren and Jamie Ford
Amy Friedkin
Thomas Friedland
Lulu Frye
Funny How Films
Barbara and Ronald George
David Goodstein
Hoeningman Family Foundation
Hooper Family Trust
Leslie Hume
Beverly and George James
Adam Klein
Denis and Stuart Kogod
Edith Kramer
Kathy and William Lazzaretti
Laura and Michael Lazarus
Maribelle and Steven Leavitt

Hollis Lenderking
Bonnie Levinson and Donald Kay
John Lobato
Sarah MacPherson
David Marquardt
James McElwee
Cathy and Gary Meyer
Bert Mittler
Muriel and Walter Murch
Lisa and Michael Nash
Virginia Newhall
Elena Ochoa and Red Ridgway
Scott Owens
Ann and Bernard Peuto
Bradley Post
Teresa and Philip Quigley
Karen and William Rabin
Nonie Ramsey
Roco Films
Shelagh and Thomas Rohlen
Paul Speigel
Theatrical Stage Employees Union
Local 16
Judy Wilbur
Lawrence Wilkinson
Barbara Winton
Barbara and Howard Wollner
Skylar Woodward
Paul Zaentz

CONTRIBUTOR \$100-\$499

Lynn Adler
Amelia Antonucci
Jerry Barrish
Kim Bender
Frances Bowes
Susan Busby
Glynn and Richard Butterfield
Lisa Carlin
Ed Catmull
Gina and Mike Cerre
Charles Charnas
Peter Chase
Chonita and Michael Cleary
Marcia and Robert Dalva
Nettie DeAugustine
Catherine Donovan
Peter Dwares
Sarah Eaton
Eric Eppinger
Elizabeth Erdos and Wayne Dejong
Paul Emmert
Shaari and Martin Ergas
Judith Ets-Hokins and Trygve
Lillhestrand
Sally and Michael Fitzhugh
Vicki and David Fleishhacker
Judith and Jean Louis Forcina
Delores Foster
Vijaya Gadde
Rainier Gaethke
Christian Gaines

Marina Galli
Helene and John Golob
Nancy and William Hammonds
Elizabeth Hartka
Eleanor Harwood and Bruce Cree
James C. Hormel
Jennifer Huber
Jenna and Bryan Hunt
Sid Jenkins
Nadine Johnson
Deborah Kaufman
Liz Keim
Adam Keker
Mark Kempson
Marilyn Kinney
Keith Kojimoto
Wilma and John Kraus
Marie and Jack Kueneman
Hugo Lai
Philip LaLonde
Jodi Linker
Susan Lowe
Betsy and Robert MacIntosh
Ayesha Mathews-Wadhwa
Glenn McCoy
Kathleen McNamara and Nathan
Brennan
Lisa and John Miller
Stephen Morris
Barbara and Hiro Narita
Stephen Naventi
Walter Nirenberg
Mark Petersen
Ali and Mark Pincus
Pixink, LLC
Michael Poplaro
K.C. Price and Steve Kehrli
Maureen and Don Querio
Lynnie and Steve Rabinowitsh
Patricia and Charles Raven
Marcus Rector
Peggy and Dennis Reid
Jane Richards
Sue and Nick Rinauro
Janet and Matthew Robbins
Carole Rowe
Hal Rowland
Jaime and George Rush Jr.
Kathleen Rydar
Charlotte Schmeidel
Peter Small
Judy and Wylie Sheldon
Thomas J. Sparks Jr.
Norah and Norman Stone
David Sweet
Laura Thielen
Kit Tobin
Anne Treseder
Sara Van Til
Paul Von Stamwitz
Richardson Watkins
Anne and C. Lawrence Whitman
Maggie Yung

about us

san francisco film society staff

EXECUTIVE OFFICE

Interim Executive Director
Melanie Blum

Manager, Executive Department
Jessica Anthony

COMMUNICATIONS

Director of Marketing and PR
Linda Butler

MARKETING

Director of Digital Content
Michael Read

Marketing Associate
Jaime Galli

Marketing Interns
Natalie Eakin
Mia Garbagnati

PUBLICITY

Director of Publicity
Hilary Hart

Publicity Manager
Bill Proctor

Publicity Interns
Krystal Contreras
Kathryn Doorey
Andra Gordon
Lia Popova

DEVELOPMENT

Director of Development
Margi English

Director, Corporate Sponsorship
Suzanne McCloskey

Development Manager
Amanda Todd

Membership Manager
Emily Hoover

EDUCATION

Director of Education
Joanne Parsont

Filmmaker Education Manager
Michael A. Behrens

Youth Education Manager
Keith Zwölfer
Education Associate
Trinity West

Education House Manager
Katelind Ikuma

Education Interns
Kerry Bitner
Michael Kuba
Ashley McGraw
Masa Nagane
Ryan Nemec

FILMMAKER360

Director, Filmmaker360
Michele Turnure-Salleo

Project Development Coordinator
Athena Kalkopoulou

Grants & Residencies Coordinator
Tamara Badgley Horowitz

Filmmaker360 Interns
Wesley Chiu
Steven Paquin
Shereen Younes

FINANCE, ADMINISTRATION & OPERATIONS

FINANCE & HR

Director of Finance and HR
Keith Cowling

Office Manager
Trista S. Kendall

INFORMATION TECHNOLOGY

IT Director
Ryan Del Gado

OPERATIONS

Director of Operations
Sarah Cathers

Technical Director
Jeremy Stevermer

Operations Manager
Jay Wertzler

Theater Operations Managers
Gyllian Christiansen
Jackie Moe

TICKETING SERVICES

Box Cubed
Mitch Vaughn
Ben Armington
Matthew Wanlin

PROGRAMMING

Director of Programming
Rachel Rosen

Programmers
Rod Armstrong
Sean Ueyhara

Golden Gate Awards Manager
Audrey Chang

Programming Coordinator
Joseph Flores

Programming Interns
Danka Buchal
Wesley Chiu
Ally Fan
Jara Fernández Meneses
Enrique Fibla
Frank Kimball
Kyle Laurentine
Kathleen Martinelli
Melanie Mendy
Jamie Woo
Joseph Zolnoski

FOR THE FESTIVAL COMMUNICATIONS

MARKETING

Digital Media Manager
Ben Zweig

Design Coordinator
Paola Rojas

Festival Copy Editor
Rob Avila

Festival Content Associate
Johnny Ray Huston

Production Associate
Brad Steinberg

Marketing Assistant
Joslyn Thoresen

Internet Technology Manager
Mihai Manoliu

Technology Consultant
Jessica Yazbek

Production Artist
Barbara Del Rio

PUBLICITY

Publicists
Jane Riccobono
Jackson Scarlett

Lead Photographer
Pamela Gentile

Photographers
Tanya Dueri
George F. Gund
Tommy Lau
Pat Mazzera

AGENCY PARTNER

NOON

DEVELOPMENT

Development Assistant
Angela Mathews

Membership Assistant
Berenice Odriozola

WINSLOW & ASSOCIATES SPECIAL EVENTS COORDINATORS

President
Lynne Winslow

Vice President
Neil Figurelli

Business Manager
Saifon Doucet

Event Coordinators
Simin Atayman
Molly Glover
Curtis Maughlin

Event Associates
Mary Lahey
Sarah Salaverria

Entertainment Coordinator
Tina Valentine

Production Manager
Antonio Pagni

Restaurant Coordinator
Rafael Musni

Executive Assistant
Alexa Halpert

EDUCATION

Schools at the Festival Filmmaker
Coordinator
Emily Doe

FINANCE, ADMINISTRATION & OPERATIONS

ADMINISTRATION

Administrative Assistant
Eve Bryggman

Box Office Cashiers
Brian Bartell
Dimitri Camsat
Adrienne Chu
Lana Dandan
Sarah Flores
Meredith Ford
Katelind Ikuma
Vanessa Gentry
Katherine Jardine
Mike Keegan
Erin Klenow
Julie Lipe
Evan Sweeney
Kate Torres
Betty Tweedy
John Paul Watts

OPERATIONS

Festival Events Producer
David Owen

TECH

Assistant Technical Director
Tim Taylor

PROJECTIONISTS

Jon Bastian
David Goodyear
Cat Lam
Kahlil Karn
Jeff Kauffman
Hugh Robbins
Hal Rowland

THEATER OPERATIONS

Theater Operations Assistant
Sarah Simonds

House Managers
Jill Brooke
Susie Conley
Jennifer Dardis
Robin Griswold
Tom Isom
Frank Kimball
Kara Leslie
David Newcomb
Anthony Noceda
John Oshea
Michelle Plascencia
Jess Salgado
James Sawaya
Jonathan Woo
Shawn Yee

PRINT INSPECTION

Keith Arnold

TECHNICAL ASSISTANTS

Tad Barker
Jacob Heule
Robbie Socks
Jordi Valdes
Nik Wendelsdorf

LIGHTING DESIGNER

Blake Manship

CAMERA OPERATORS

Mark Leialoha
Jonathan Lusk

TRANSPORTATION

Transportation Manager
Meredith Potter

Transportation Assistant
Peter Lowe

VENUE OPERATIONS

Venue Operations Manager
Sarah Warburg

Venue Operations Assistant Manager
Sarah Pawlowski
Venue Operations
Runners

VOLUNTEERS

Volunteer Manager
Whitney Chaney

Volunteer Assistant
Kristen Coates

PROGRAMMING

GUEST OFFICE

Guest Office Manager
Jenni Rowland

Guest Office Associates
Julia Barbosa
Holly Roach

Special Guest Coordinator
Zoe Reiniger

Guest Office Assistant
Natalie Martens

PRINT TRAFFIC

Print Traffic Manager
Jesse Dubus

Print Traffic Associate
Joe Garrity

PROGRAM CONSULTANTS

Denis DeLaRoca
Elisabeth Lequere
Caroline Libresco

photo credits

Photo of Melanie Blum on page 28 by
Drew Altizer.

Photos of directing award recipients
Sean Penn, Angelica Huston, Nicolas
Cage on page 38 by Pamela Gentile.
Photo of Maria Bello by Tommy Lau.

Photo of Sebastien Pilote on page 51
by Pat Mazzera.

Still from **Farewell, My Queen** on page
62 by Carole Bechuel.

Photo of Film Society Awards Night on
page 63 by Tommy Lau.

Photo from **Don't Stop Believin':
Everyman's Journey** on page 65 by
Ninfa Bitto and Everyman's Journey
LLC.

Photos of Kevin Spacey and Gérard
Depardieu on page 69 by Pamela
Gentile.

Photo of Bingham Ray on page 72 by
Michael Rauner.

Photo of Ristead O Domhnaill on page
79 by Tommy Lau.

Photo of Jonathan Lethem on page 80
by Keke Keukelaa.

Photo from **Tommy** on page 189 and
190 © copyright 1975, renewed 2003,
Columbia Pictures Industries, Inc. All
rights reserved.

acknowledgments

Magnus Aasbrenn
Betsy Abendroth
Richard Abramowitz
Steve Adams
William Adams
Jennie-Marie Adler
Michael Ahrens
Robert Mailer Anderson
Mark Ankner
Steve Apkon
Ed Arentz
Lyudmila Aronova
Meagan Asplin
Arnaud Aubelle
Arianne Ayers
Krissy Bailey
Mark Balsam
Leslie Bandy
Michael Barker
Gina Basso
David Beaudin
Kim Bender
Richard Benefield
Dan Berger
Tom Bernard
Sarah Bernat
Andrea Bertolini
Denise Bradley
Dame Rita Bral
Elizabeth Brambilla
Peter Bratt
Kate Brokaw
Debbie Brubaker
Tom Bruchs
Crystal Bryant
Chris Burdett
Lisa Calgare
Don Canady
Elisabeth Canning
Marc Capelle
Kim Caruana
Florence Charmasson
Joan Chen
Hwa-seon Choi
Wendy Chu
Paul Clipson
Marcello Coluso
Rebeca Conget
John Cooper
Matt Cowal
Jen Cox
Peter Coyote
Stephanie Coyote
Gert Criel

B.J. Crystal
Maurane Cugny
Eilish Cullen
Liat Dahan
Santhosh Daniel
Manohla Dargis
Tom Davia
Marika Davis
Morgan Davis
Ninfa Dawson
Barbara del Rio
Dennis DeLaRoca
Thania Dimitrakopoulou
Sara Dosa
Sarah Eaton
Klaus Eder
Vicky Eguia
Daniela Elstner
Delphine Eon
Sabine Erlenwein
Julieta Esteban
Coralie Faucher
Sarah Finklea
Scott Foundas
Dale Fridell
Susan Gerhard
Claudia Gonson
Grégoire Graesslin
Nancy Gribler
Martine Habib
Rachel Hart
Lillian Heard
Don Hertzfeldt
Nancy Hoffman
Lila Holland
Abigail Holmes
Seiji Horibuchi
Marcus Hu
Manami Iboshi
Steve Indig
Steven Jenkins
Doug Jones
Linda Jordan
Jacqueline Jorquera
Amber Kaplan
Mike Keegan
Kenneth Rainin Foundation
Heejeon Kim
Laura Kim
Nancy King
Wes Kinnear
Kitchen 39
Ani Klose
Marion Klotz
John Kochman
Ryan Krivoshey
Karen Larsen

Diana Chiawen Lee
Isabelle Leggat
Vhary Leggat
William Leggat
Tina Leonard
Dan Lettieri
Caroline Libresco
Beth Lisick
Tom Luddy
Cindy Lund
Marie-Pierre Macia
Lindsay Macik
Maggie Mackay
Richard Magary
Sanam Majedi
Hiromi Makepeace
Maureen Masters
Shaffer McGee
Avery McTaggart
Johanna Mead
Merchants of Upper Market
and Castro
Rachel Milstein
Anita Monga
Robert Morales
Ana Morán
Katie Mulcoy
Maryam Naghibi
Valeska Neu
Sharon Ng
Rick Norris
Mike Olcese
Gary Palmucci
Steve Pelinacci
Miguel Pendás
Clémence Perrier-Latour
Thomas Petit
John Powers
Tom Prassis
Pusan International Film Festival
Keri Putnam
Jeremy Quist
Jennifer Rainin
Juan Ramirez
Annabel Ray
Becca Ray
Nick Ray
Sandra Reid
David Repp
Mariette Rissenbeek
Susannah Robbins
João Pedro Rodrigues
Lorrae Rominger
Julia Rosof
Adriana Rotaru
Gary Rubin
Jon Rubin

Katarina Sagerström
Marlene Saritzky
Arnie Sawyer
John Schmidt
Lauren Schwartz
Martin Schwartz
Cindy Shamban
Niki Shelley
Wonsun Shin
Michael Silberman
Rebecca Sills
Rosemary Silverman
Renee Simms
Alissa Simon
Christine Simon
Gavin Smith
Ashley Soares
Sol Solomon
Chris Statton
Isabelle Stead
Jennifer Stott
Graham Swindoll
Edward Sylvan
Patrick Szeto
Sandi Tan
Genna Terranova
Thessaloniki International
Film Festival
Toronto International
Film Festival
Joaquin Torres
Francois Truffart
Amy Tu
Sean Vallejo
Ron Vandenberg
Eduardo Villalobos
Villy Wang
Julia Weinberg
Cinthia Wen
Ryan Werner
Anne Wiedlack
Gisela Wiltschek
Dominic Willsdon
Jeffrey Winter
Leo Wong
Ann Worthington
Isilay Yanbas
Chi-hui Yang
Jessica Yazbek
Huang Ying
Jale Yoldas
Jennifer Ziegler

advertiser index

Adolph Gasser	195	Hotel Vitale	202
AJA Video Systems	21	International Documentary Association	148
Alice @ 97.3 KLLC	60	Japan Center Garage	211
Amoeba Music	180	Judy's Breadsticks	198
AT&T Advertising Solutions	14	The Kenneth Rainin Foundation	2
Attic	200	KQED Public Broadcasting	180
Baldwin Hotel	202	Landmark Theatres	66
Bank of the West	6	The Laugh Box	180
Beresford Hotel & Suites	180	Lee, Lawless & Blyth Law Offices	205
Blue Angel Vodka Inside Back Cover		Lunafest	148
Blueprint Studios	18	Markatos Moore	199
California College of the Arts	215	Maroevich, O'Shea & Coghlan Insurance	205
Campovida/Mendocino Farms	16	La Méditerranée	200
Casa Sanchez	201	Mozilla Firefox	3
Chancellor Hotel on Union Square	202	NOON	4
Ciao Bella Gelato	198	Oakland Film Office	205
Cinéma du Réel	82	Phillips, Erlewine & Given LLP	205
CLIFT	19	El Porteño Empanadas	201
Comcast	9	Randall Schiller Productions	215
C-Two Hotels	32	Rasselas Jazz Club and Restaurant	35
Cumaica Coffee	198	RF Audio	195
John and Karen Diefenbach	74	San Francisco Film Commission	52
Discoveries Vineyards	30	SF Film Society Cinema	193
Dolby Laboratories	20	SFIFF55 Merchandise	59
EFilm	147	SF State Digital Video Intensive Program	52
Esurance	1	SLOANE SQUARE[D]	8
Express Media	195	Sukhi's Gourmet Indian Foods	201
The Fairmont San Francisco	12	Tekamaki, L.P.	147
The Fillmore Center	211	Terra Gallery	13
Filmmaker360	193	ThirstyBear Brewing Company	201
First Republic Bank	15	TV5 Monde	11
French American Cultural Society	82	Visa Inc.	7
Good Vibrations	148	The Walt Disney Family Museum	199
Grosch Back Cover		Wells Fargo Inside Front Cover	
Gruber and McBaine Capital Management	10	Winslow & Associates	195
George Gund and Lara Lee	34	Yerba Buena Center for the Arts	17
Hayes & Kebab	200	Young Filmmakers Camp	39
Hemlock Printers (USA) Inc.	22,23	ZICO Pure Premium Coconut Water	198
Hong Kong Economic & Trade Office	5		
Hotel Kabuki	202		



Visit the Japan Center Garage Corporation website to find promotions offering saving at more than 50 businesses

www.sfjapantown.org



Japan Center Garage Corporation
1610 Geary Boulevard,
San Francisco, CA 94115



Where every moment offers
an opportunity to fill your senses...
And soothe your soul.

1475 Fillmore Street, San Francisco, CA 94115
(877) 467-8761
fillmoreleasing@laramarapts.com

short film print sources

Aaron Burr, Part 2

Dana O'Keefe. EMAIL: dana@cineticmedia.com.
WEB: www.cineticmedia.com.

And/Or

Emily Hubley. Hubbub Inc.
EMAIL: hubbubinc@earthlink.net.
WEB: thetoetactic.com.

Another Bullet Dodged

Incurable Adventurer. EMAIL: landonjz@gmail.com.
WEB: www.incurableadventurer.com.

Aquadettes

Drea Cooper. EMAIL: dreacooper@yahoo.com.
WEB: www.californiaisaplace.com.

Armoire (Four Parts)

EMAIL: vgrenier@binghamton.edu.
WEB: www.vincentgrenier.com.

Assumption

Alfie Barker. EMAIL: info@alfiebarker.com.
WEB: alfiebarker.com.

Bear

Peachy Pictures.
EMAIL: lauren@peachypictures.com.au.

Belly

Hornet Inc. 116 W. Houston Street, 4th Floor, New York NY 10012. EMAIL: julia_pott@hotmail.com.

Bizness

Mimi Cave. EMAIL: mimi.cave@gmail.com.
WEB: www.littlecaveofwonders.com.

The Boy in the Bubble

Igloo Films, 1 Vergemount Park, Clonskeagh, 6 Dublin, Ireland. EMAIL: igloo@iol.ie.

Brothers

Larry Cohen, 10 Jay Street, Suite 211, Brooklyn NY 11201. EMAIL: larry@larrycohen.com.
WEB: www.larrycohen.com.

Curious Light

Charlotte Pryce, 2006 Vestal Avenue, Los Angeles CA 90026. EMAIL: charlotte@charlottepryce.net, calipman@earthlink.net.

Devil's Gate

Laura Kraning, 2953 Emerson Way, Altadena CA 91001. EMAIL: laurakraning@yahoo.com.

Doctor: Acupuncture

Front Page Films. EMAIL: frontpagefilms@gmail.com.
WEB: www.frontpagefilms.com.

Doctor: Headaches

Front Page Films.
EMAIL: frontpagefilms@gmail.com.

Doctor: Symptoms

Front Page Films. EMAIL: frontpagefilms@gmail.com.

Doctor: Tongue Depressor

Front Page Films.
EMAIL: frontpagefilms@gmail.com.

Dust and Glitter

Ove Pictures, A. Hlinku 115, 92101, Slovakia.
EMAIL: festivals@ovepictures.com.
WEB: www.ovepictures.com/dustandglitter/.

Essence of the Sun

Scott Feuerhelm, 404 Hillcrest Way, Redwood City CA 94602. FAX: 650-366-4385.
EMAIL: sfeuerhelm@yahoo.com.

Even Handed

Spy Hop Productions, Salt Lake City UT 84101.
EMAIL: festivals@spyhop.org. WEB: www.spyhop.org.

Fin de Siècle

Kathleen Quillian. EMAIL: kathleen.quillian@gmail.com.
WEB: www.kathleenquillian.com.

Forms Are Not Self-Subsistent Substances

Samantha Rebello.
EMAIL: samantharebello@yahoo.com.

The Girl and the Fox

Base14. EMAIL: mail@base14.com.
WEB: www.base14.com.

Hellion

Candler Productions, PO Box 301463, Austin, TX 78703. EMAIL: kellygwilliams@gmail.com.

History in These Streets

Bay Area Video Coalition - The Factory, 510 16th Street, Suite 500, Oakland CA 94612.
EMAIL: jasonj@bavc.org.

Imagine

Alfie Barker. EMAIL: info@alfiebarker.com.
WEB: www.alfiebarker.com.

I'm Never Afraid!

Kaliber Film, Postbus 3578, 3003 AN Rotterdam, Netherlands. EMAIL: info@kaliberfilm.nl.

Inquire Within

Jay Rosenblatt Films, 4159 20th Street, San Francisco CA 94114. FAX: 415-641-8220.
EMAIL: jayr@jayrosenblattfilms.com.

Keenan at Sea

Jeremy Galante, 74 Carriage Stone Drive, Chagrin Falls OH 44022. EMAIL: jeremygalante@gmail.com.

Lack of Evidence

Hayoun Kwon. EMAIL: hayoun.kwon@gmail.com.

Life as a Collage

Meridian Hill Pictures, 2437 15th Street NW, Washington DC 20009.
EMAIL: lance@meridianhillpictures.com.

Little Boat

Nelson Boles. EMAIL: nelsonboles@gmail.com.

The Love Competition

Wholphin, 849 Valencia Street, San Francisco CA 94110. EMAIL: malcolm@wholphin.net.

La Luna

Pixar Animation Studio, 1200 Park Avenue, Emeryville CA 94608. EMAIL: cwiggum@pixar.com.

Meaning of Robots

Cinema Conservancy.
EMAIL: info@cinemaconservancy.org.

Metro

Eric Brownrout, 19 Hitching Post Lane, Bell Canyon CA 91307. EMAIL: ebrownrout@yahoo.com.

Möbius

Phobic Films, 570 N. Rossmore Avenue, Suite 507, Los Angeles CA 90004.
EMAIL: aya_tanimura@phobicfilms.com.

Music for One X-mas and Six Drummers

Swedish Film Institute, PO Box 27126, SE 102-52 Stockholm, Sweden. EMAIL: mirja.hildbrand@sfis.se.

M. Ward: The First Time I Ran Away

Joel Trussell. EMAIL: joeltrussell@hotmail.com.

Nothing

Vela Global LLC, 5516 Vallejo, Suite 100, Emeryville CA 94608. EMAIL: idan@velaglobal.com.

Oedipus

National Film Board of Canada, 3155 Côte-de-Liesse Road, H4N 2N4 ST-Laurent, Canada.
EMAIL: d.viau@nfb.ca.

Onion Skin

Frank Procopio, 8611 Weston Road #9, L4L Woodbridge, Canada. FAX: 905-856-6550.
EMAIL: fprocopio@roggers.com.
WEB: www.josephprocopio.ca.

Orange Ô Despair

Digital Banana Studio, 13, passage Saint Sebastien, 75011 Paris, France.
EMAIL: festival@digitalbananastudio.com.

Osuto

Bay Area Video Coalition - The Factory, 510 16th Street, Suite 500, Oakland CA 94612.
EMAIL: jasonj@bavc.org.

Panyee FC

Revolver, 14 Maddison Street / East Redfern, NSW 2016 Sydney, Australia. FAX: 61-2-9363-0522.
EMAIL: mail@revolver.ws.

Paper Piano

Breakthru Films, 15 Siewna, 94-25- LOD2, Poland. FAX: 48-42-253-2808.
EMAIL: barbara@breakthrufilms.pl, barbara.wyrwas@gmail.com.

Play Lunch

Noodle Films, 5 Waterloo Crescent, 6076 Lesmudie W.A., Australia. EMAIL: tamara.small@inet.net.au, playlunchfilm@gmail.com.

Plume

Dark Prince, 5 Passage Piver, 75011 Paris, France. EMAIL: wendyg@darkprince.fr.
WEB: darkprince.fr.

Postcard from Somova, Romania

Ralph McKay, Sixpack Film Americas.
EMAIL: amovie@sbcglobal.net.

Random Strangers

The Bureau Film Company, 18 Phipp Street, EC2A 4NU London, England.
EMAIL: mail@thebureau.co.uk.

Secret Club

Slugco, 15937 NE 1st Street, Bellevue WA 98008.
EMAIL: benvk@slugco.com. WEB: slugco.com.

The Shady Sailor

Shellac Distribution. EMAIL: shellac@altnor.org.

The Shrine/An Argument

Sean Pecknold. EMAIL: sean.pecknold@gmail.com.

663114

Isamu Hirabayashi, 1-6-3-501 Okura Setagaya-ku, 157-0074 Tokyo, Japan.
EMAIL: hirabayashiisamu@gmail.com.

Solipsis

Moo Studios / Future You Films.
EMAIL: andrewhu84@gmail.com.
WEB: www.andrewhothushuang.com.

Sounding Glass

Sylvia Schedelbauer, Emser Street 121, 12051 Berlin, Germany. EMAIL: sylvia.schedelbauer@gmail.com.
WEB: www.sylviaschedelbauer.com.

A Star Being Born

Edith Lacroix, 126 Newton Drive, Burlingame CA 94010. EMAIL: edithlac@gmail.com.

STIHL

James Raymond Media, 480 Garrison Way, Gulph Mills PA 19428.
EMAIL: mel@jamesraymondmedia.com.

Storyteller

Nandita Jain, 2 Exeter Road, Harrow, HA29PP Middlesex, UK. FAX: England.
EMAIL: nanduzki@gmail.com.
WEB: nanditajain.blogspot.com.

Surveillant

Annick Blanc. Alt Collection.
EMAIL: annickblanc@yahoo.ca.

20Hz

Semiconductor. EMAIL: info@semiconductorfilms.com.
WEB: www.semiconductorfilms.com.

Us. A Family Album

Rapture Films, 417 E. 6th Street #14, New York NY 10009. EMAIL: marcymarsis@gmail.com.

The Vacuum Kid

Film Genie Productions, 5544 N. Winthrop Avenue #3, Chicago IL 60640.
EMAIL: katie.geniefilm@gmail.com.

Words of Mercury

Jerome Hiler. EMAIL: jerome.hiler@gmail.com.

Workers Leaving the Googleplex

Andrew Norman Wilson. EMAIL: awilson7@saic.edu.

country index

Argentina

Back to Stay
Bonsái [coproduction]
By the Fire [coproduction]
Found Memories [coproduction]
¡Vivan las antipodas! [coproduction, setting]

Australia

Play Lunch [s]
Bear [s]

Austria

Postcard from Somova, Romania [s]

Belgium

Chicken with Plums [coproduction]
Giants, The [coproduction]
Guilty [coproduction]
Last Winter

Botswana

¡Vivan las antipodas! [setting]

Brazil

Found Memories
Neighboring Sounds

Cambodia

Golden Slumbers

Cameroon

Sleeping Sickness [setting]

Canada

Oedipus [s]
Onion Skin [s]
Surveillant [s]

Chile

Bonsái
By the Fire
¡Vivan las antipodas! [coproduction, setting]

China

Ai Weiwei: Never Sorry [coproduction, setting]
People Mountain People Sea
[coproduction, setting]
Old Dog
¡Vivan las antipodas! [setting]
Wu Xia [coproduction]

Denmark

Queen of Versailles, The [coproduction]

Egypt

Where Do We Go Now? [coproduction]

England

Assumption [s]
Belly [s]
Forms Are Not Self-Subsistent Substances [s]
Hysteria [coproduction, setting]
Imagine [s]
In My Mother's Arms [coproduction]
Patience (After Sebald)
Quarantenia
Random Strangers [s]
Storyteller [s]
Third Man, The
Tommy
Trishna
20Hz [s]
Will
Wuthering Heights

France

Alps [coproduction]
Anabasis of May and Fusako Shigenobu,
Masao Adachi, and 27 Years Without Images, The
Bonsái [coproduction]
Chicken with Plums
Crulic – The Path to Beyond [coproduction]
Farewell, My Queen
Found Memories [coproduction]
Giants, The [coproduction]
Golden Slumbers [coproduction]
Guilty
Intouchables, The
Lack of Evidence [s]

Land of Oblivion

Last Screening
Last Winter [coproduction]
Orange Ô Despair [s]
Plume [s]
Polisse
Rebellion
17 Girls
Shady Sailor, The [s]
Sleeping Sickness [coproduction]
Smugglers' Songs
Snows of Kilimanjaro, The
Step Up to the Plate
Terraferma [coproduction]
Where Do We Go Now?
Will [coproduction]
Winter Nomads [coproduction]

Georgia

Loneliest Planet, The [setting]

Germany

By the Fire [coproduction]
Chicken with Plums [coproduction]
Dreileben – Beats Being Dead
Dreileben – Don't Follow Me Around
Dreileben – One Minute of Darkness
Exchange, The [coproduction]
Land of Oblivion [coproduction]
Law in These Parts, The [coproduction]
Loneliest Planet, The [coproduction]
Meanwhile in Mamelodi
Sleeping Sickness
Sounding Glass [s]
Target [coproduction]
Unfair World [coproduction]
¡Vivan las antipodas!
Winter Nomads [coproduction]

Ghana

Osuto [s] [setting]

Greece

Alps
Unfair World

Hong Kong

Life Without Principle
People Mountain People Sea
Wu Xia

India

Bitter Seeds [setting]
Trishna [setting]
Valley of Saints

Iran

Chicken with Plums [setting]
Cube of Sugar, A
Goodbye

Iraq

In My Mother's Arms

Ireland

Boy in the Bubble, The [s]

Israel

Exchange, The
Law in These Parts, The
Policeman

Italy

Summer Games [coproduction, setting]
Terraferma
Where Do We Go Now? [coproduction]

Japan

Anabasis of May and Fusako Shigenobu,
Masao Adachi, and 27 Years Without Images,
The [setting]
I Wish
663114 [s]
Tokyo Waka [coproduction, setting]

Lebanon

OK, Enough, Goodbye.
Where Do We Go Now? [coproduction, setting]

Luxembourg

Giants, The [coproduction]

Mali

Double Steps, The [setting]

Mexico

Secret World, A

Netherlands

Back to Stay [co-production]
I'm Never Afraid! [s]
In My Mother's Arms [coproduction]
Random Strangers [s] [coproduction]
Sleeping Sickness [coproduction]
¡Vivan las antipodas! [coproduction]

New Caledonia

Rebellion [setting]

New Zealand

Orator, The
¡Vivan las antipodas! [setting]

Norway

Headhunters
Oslo, August 31

The Philippines

Don't Stop Believin': Everyman's Journey
[setting]

Poland

Crulic – The Path to Beyond [coproduction,
setting]
Fourth Dimension, The [coproduction, setting]
Land of Oblivion [coproduction]
Paper Piano [s]

Portugal

Bonsái [coproduction]
It's the Earth Not the Moon
Palaces of Pity

Romania

Crulic – The Path to Beyond
Postcard from Somova, Romania [s]
[coproduction, setting]

Russia

Fourth Dimension, The [coproduction, setting]
Target
¡Vivan las antipodas! [setting]

Slovakia

Dust and Glitter [s]

South Africa

Meanwhile in Mamelodi [coproduction, setting]

South Korea

Choked
Day He Arrives, The

Spain

By the Fire [coproduction]
Double Steps, The
Farewell, My Queen [coproduction]
¡Vivan las antipodas! [setting]

Sweden

Music for One X-mas and Six Drummers [s]
Women with Cows

Switzerland

Back to Stay [coproduction]
Double Steps, The [coproduction]
Last Winter, The [coproduction]
Summer Games
Winter Nomads

Thailand

Panyee FC [s]

Tibet

Old Dog [coproduction, setting]

Turkey

Will [coproduction, setting]

Ukraine

Land of Oblivion [coproduction, setting]

United Arab Emirates

In My Mother's Arms [coproduction]
OK, Enough, Goodbye. [coproduction]
Sheik and I, The [coproduction, setting]

USA

Aaron Burr, Part 2 [s]
Ai Weiwei: Never Sorry
And/Or [s]
Another Bullet Dodged [s]
Aquadettes [s]
Armoire (Four Parts) [s]
Bitter Seeds
Bizness [s]
Brothers [s]
Cherry
Compliance
Cook, The [s]
Curious Light [s]
Darling Companion
Dead Again
Devil's Gate [s]
Diana Vreeland: The Eye Has to Travel
Doctor: Acupuncture [s]
Doctor: Headaches [s]
Doctor: Symptoms [s]
Doctor: Tongue Depressor [s]
Don't Stop Believin': Everyman's Journey
Essence of the Sun [s]
Ethel
Even Handed [s]
Fin de Siècle [s]
Fourth Dimension, The
Gimme the Loot
Girl and the Fox, The [s]
Good Night, Nurse! [s]
Hartan County, USA
Haunted House, The [s]
Hellion [s]
History in these Streets [s]
House by the River
How to Survive a Plague
Hysteria
Informant
Inquire Within [s]
Invisible War, The
Keenan at Sea [s]
Last Call at the Oasis
Last Gladiators, The
Law in these Parts, The [coproduction]
Leave Me Like You Found Me
Life as a Collage [s]
Little Boat [s]
Loneliest Planet, The
Love Competition, The [s]
Love Song of R. Buckminster Fuller, The
Luna, La [s]
LUV
M. Ward: The First Time I Ran Away [s]
Marina Abramovic: The Artist Is Present
Meaning of Robots [s]
Metro [s]
Möbius [s]
Mosquita y Mari
Nothing [s]
Off Label
One Week [s]
Only the Young
Osuto [s]
Oversimplification of Her Beauty, An
Pierre Rissient: Man of Cinema
Queen of Versailles, The
Robot & Frank
Secret Club [s]
Sheik and I, The
Shrine, The/An Argument [s]
Solipsist [s]
Somebody Up There Likes Me
Source, The
Star Being Born, A [s]
STHL [s]
Tokyo Waka
Twixt
Unforgiven
Us: A Family Album [s]
Vacuum Kid, The [s]
Valley of Saints [coproduction]
¡Vivan las antipodas! [setting]
Waiting Room, The
Words of Mercury [s]
The Workers Leaving the Googleplex [s]
Your Sister's Sister

filmmaker index

Abrantes, Gabriel	106	Crialesse, Emanuele	141	Horvath, Andreas	175	Mahalic, Katie	187	Rosenblatt, Jay	185
Achard, Laurent	191	Damian, Anca	153	Huang, Andrew	185	Maiwenn	132	Russell, Ken	190
Akers, Matthew	165	Demopolous, Maria	173	Hubley, Emily	153	Maldonado, Marianela	187	Samuelson, Kristine	175
al-Daradji, Atia Jabarah	158	Devine, Matt	187	Huggins, Gabriella	188	Manning, Patrick	188	Satrapi, Marjane	88
al-Daradji, Mohamed Jabarah	158	Diaz, Ramona S.	65	Jacquot, Benoît	62	Mariño, Gabriel	110	Schedelbauer, Sylvia	183
Alexandrowicz, Ra'anan	164	Dick, Kirby	160	Jain, Nandita	187	McCarthy, Todd	170	Schmidt, Daniel	106
Ameur-Zaïmeche, Rabah	136	Dos Santos, Alexis	182	Jarman, Ruth	186	Meltzer, Jamie	159	Schreier, Jake	109
Arbuckle, Roscoe "Fatty"	78	Driessen, Paul	186	Jiménez, Cristián	85	Mendonça Filho, Kleber	101	Shangjun, Cai	107
Arnold, Andrea	146	Eastwood, Clint	71	Kadie, Ben	188	Mims, Elizabeth	168	Shank, John	96
Attieh, Rania	102	Edgerton, Nash	182	Kahlmeyer, Benjamin	166	Mirkarimi, Reza	117	Shelton, Lynn	64
Babinski, Natalia	184	Elliott, Stephen	87	Kasdan, Lawrence	118	Mosher, Donal	167	Simonsson, Ola	182
Banana, John	187	Escobar, Nick	188	Kassovitz, Mathieu	134	Mumenthaler, Milagros	84	Snelling, Tracey	182
Baptist, Willem	184	Fedorchenko, Alexsei	124	Keaton, Buster	78	Murat, Júlia	92	Syeed, Musa	112
Barker, Alfie	188	Fernández Almendras, Alejandro	86	Kennedy, Rory	155	Nakache, Olivier	129	Tamasese, Tusi	103
Baudelaire, Eric	151	Feuerhelm, Scott	188	Kim Joong-hyun	89	Nance, Terence	105	Tanimura, Aya	182
Benning, James	185	France, David	157	Klayman, Alison	150	Nguyen, Cassandra	187	Tippet, Jason	168
Birchett, Brian	188	Galante, Jeremy	187	Köhler, Ulrich	135	Nicks, Peter	177	To, Johnnie	130
Boganim, Michale	95	Garbesi, Fifer	188	Kolirin, Eran	91	Nilsson, Johannes Stjärne	182	Tocha, Gonçalo	161
Boles, Nelson	187	Garcia, Daniel	108	Kopple, Barbara	68	O'Keefe, Dana	182	Toledano, Eric	129
Branagh, Kenneth	70	Garenq, Vincent	94	Kore-eda, Hirokazu	128	O'Reilly, David	76	Trier, Joachim	104
Brimer, Oren	185	Gee, Grant	169	Korine, Harmony	124	O'Rourke, Kealan	187	Trussell, Joel	186
Brownrout, Eric	188	Gerdehag, Peter	179	Kossakovsky, Victor	176	Palmieri, Michael	167	Tseden, Pema	131
Byington, Bob	138	Gerhardt, Joseph	186	Kraning, Laura	185	Paronnaud, Vincent	88	Tsitos, Filippos	144
Candis, Sheldon	99	Gibney, Alex	163	Kupferer, Tyler	187	Pecknold, Sean	185	Tyldum, Morten	191
Candler, Kat	182	Giroux, Yan	184	Kwiecinski, Jan	124	Peled, Micha X.	152	von Stürter, Manuel	178
Canepari, Zackary	184	Graf, Dominik	122	Kwon, Hayoun	186	Penrod, Forrest	188	Vreeland, Lisa Immordino	154
Casarosa, Enrico	186	Green, Sam	77	Labaki, Nadine	113	Perry, Ellen	114	Weeger, Soléne	188
Cave, Mimi	185	Greenfield, Lauren	171	Lacoste, Paul	174	Petzold, Christian	121	Wexler, Tanya	127
Chan, Peter Ho-Sun	145	Grenier, Vincent	183	Lacroix, Edith	188	Pott, Julia	186	Wille, Jodi	173
Chou, Davy	155	Guédiguian, Robert	137	Lacuesta, Isaki	120	Procopio, Joseph	188	Wilson, Andrew Norman	185
Cline, Edward F.	78	Guerrero, Aurora	100	Lang, Fritz	73	Pryce, Charlotte	183	Winterbottom, Michael	142
Cohen, Larry	184	Haptas, John	175	Lanners, Bouli	125	Purves, Barry JC	186	Yu, Jessica	162
Colla, Rolando	139	Highsmith, Samantha	188	Lanthimos, Yorgos	116	Quillian, Kathleen	185	Zahedi, Caveh	172
Cooper, Drea	184	Hiler, Jerome	183	Lapid, Nadav	108	Rasoulof, Mohammad	126	Zakheim, Landon	184
Copikova, Michaela	186	Hirabayashi, Isamu	186	Lenski, Matt	185	Raymond, James	185	Zeldovich, Alexander	140
Coppola, Francis Ford	143	Hochhäusler, Christoph	123	Leon, Adam	93	Rebello, Samantha	183	Zobel, Craig	90
Coulin, Delphine	111	Hoff, Brent	182	Letourneur, Sophie	106	Reed, Carol	72		
Coulin, Muriel	111	Hong Sang-soo	119	Liem, Nick	188	Roddam, Franc	133		
Cowles, David	187			Loktev, Julia	98	Romanski, Adele	97		

title index

Aaron Burr, Part 2	182	Ethel	155	Love Competition, The	182	Secret World, A	110
Ai Weiwei: Never Sorry	150	Even Handed	188	Love Song of R. Buckminster Fuller, The	77	17 Girls	111
Alps	116	Exchange, The	91	Luna, La	186	Shady Sailor, The	107
Anabasis of May and Fusako Shigenobu, Masao Adachi, and 27 Years Without Images, The	151	Farewell, My Queen	62	LUV	99	Sheik and I, The	172
And/Or	153	Fin de Siècle	185	M. Ward: The First Time I Ran Away	186	Shrine/An Argument, The	185
Another Bullet Dodged	184	Forms Are Not Self-Subsistent Substances	183	Marina Abramović: The Artist Is Present	165	663114	186
Aquadettes	184	Found Memories	92	Meaning of Robots	185	Sleeping Sickness	135
Armoire (Four Parts)	183	Fourth Dimension, The	124	Meanwhile in Mamelodi	166	Smugglers' Songs	136
Assumption	186	Giants, The	125	Metro	188	Snows of Kilimanjaro, The	137
Back to Stay	84	Gimme the Loot	93	Möbius	182	Solipsist	185
Bear	182	Girl and the Fox, The	187	Mosquita y Mari	100	Somebody Up There Likes Me	138
Belly	186	Golden Slumbers	156	Music for One X-mas and Six Drummers	182	Sounding Glass	183
Bitter Seeds	152	Good Night, Nurse!	78	Neighboring Sounds	101	Source, The	173
Bizness	185	Goodbye	126	Nothing	182	Star Being Born, A	188
Bonsái	85	Guilty	94	Oedipus	186	State of Cinema Address: Jonathan Lethem	80
Boy in the Bubble, The	187	Harlan County, USA	68	Off Label	167	Step Up to the Plate	174
Brothers	184	Haunted House, The	78	OK, Enough, Goodbye.	102	STIHL	185
By the Fire	86	Headhunters	191	Old Dog	131	Storyteller, The	187
Cherry	87	Hellion	182	One Week	78	Summer Games	139
Chicken with Plums	88	History in These Streets	188	Onion Skin	188	Surveillant	184
Choked	89	House by the River	73	Only the Young	168	Target	140
Compliance	90	How to Survive a Plague	157	Orange Ô Despair	187	Terraferma	141
Cook, The	78	Hysteria	127	Orator, The	103	Third Man, The	72
Crulic – The Path to Beyond	153	I Wish	128	Oslo, August 31	104	Tokyo Waka	175
Cube of Sugar, A	117	Imagine	188	Osuto	188	Tommy	190
Curious Light	183	I'm Never Afraid!	184	Oversimplification of Her Beauty, An	185	Trishna	142
Darling Companion	118	In My Mother's Arms	158	Palaces of Pity	106	20Hz	186
David O'Reilly Says Something	76	Informant	159	Panyee FC	187	Twixt	143
Day He Arrives, The	119	Inquire Within	185	Paper Piano	187	Unfair World	144
Dead Again	70	Intouchables, The	129	Patience (After Sebald)	169	Unforgiven	71
Devil's Gate	185	Invisible War, The	160	People Mountain People Sea	107	Us. A Family Album	184
Diana Vreeland: The Eye Has to Travel	154	It's the Earth Not the Moon	181	Pierre Rissient: Man of Cinema	170	Vacuum Kid, The	187
Doctor: Acupuncture	185	Keenan at Sea	187	Play Lunch	187	Valley of Saints	112
Doctor: Headaches	185	Lack of Evidence	186	Plume	186	¡Vivan las antipodas!	176
Doctor: Symptoms	185	Land of Oblivion	95	Policeman	108	Waiting Room, The	179
Doctor: Tongue Depressor	185	Last Call at the Oasis	162	Polisse	132	Where Do We Go Now?	113
Don't Stop Believin': Everyman's Journey	65	Last Gladiators, The	163	Porchlight: True Stories from the Frontiers of International Filmmaking	79	Will	114
Double Steps, The	120	Last Screening	192	Postcard from Somova, Romania	175	Winter Nomads	177
Dreileben – Beats Beats Being Dead	121	Last Winter	96	Quadrophenia	133	Women with Cows	178
Dreileben – Don't Follow Me Around	122	Law in These Parts, The	164	Queen of Versailles, The	171	Words of Mercury	183
Dreileben – One Minute of Darkness	123	Leave Me Like You Found Me	97	Random Strangers	182	Workers Leaving the Googleplex	187
Dust and Glitter	186	Life as a Collage	188	Rebellion	134	Wuthering Heights	146
Essence of the Sun	188	Life Without Principle	130	Robot & Frank	109	Wu Xia	145
		Little Boat	187	Secret Club	188	Your Sister's Sister	64
		Loneliest Planet, The	98				