





**THE PRESIDENT'S COMMITTEE ON
THE ARTS AND THE HUMANITIES**

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NATIONAL
ENDOWMENT
FOR THE
HUMANITIES



AFI PROJECT: 20/20 2008

AFI PROJECT: 20/20 is an American Film Institute (AFI) international initiative designed to enhance cultural exchange, understanding, and collaboration through filmmakers and their films from the U.S. and abroad. It is an unprecedented cultural diplomacy effort that is supported by the U.S.'s cultural agencies—National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH), Institute of Museum and Library Services (IMLS)—the President's Committee on the Arts and the Humanities and the Department of State, and it is a component of the Global Cultural Initiative, announced by Mrs. Laura Bush in September 2006.

Participation in AFI PROJECT: 20/20 is by invitation based on an artist's filmmaking excellence and their potential for positively interrelating with film professionals, filmmaking peers, cultural officials and audiences, particularly in foreign countries. AFI FEST and the other venues and countries participating in AFI PROJECT: 20/20 provide an arena for American and International cultural voices to be heard and seen, creating learning opportunities for audiences and artists alike. Through workshops, seminars and appearances at film festivals, cultural centers, museums and other community, educational and cultural venues in the US and abroad, AFI PROJECT: 20/20 filmmakers will promote mutual understanding, while nurturing filmmaking excellence.

The second year of the program begins at AFI FEST in Los Angeles, November 1-11, and will include seven American and International filmmakers and four alumni from the first year. Representing twelve countries, 2008 AFI PROJECT: 20/20 introduces a multicultural roster of films signifying a universal perspective that challenges us to examine, reflect and celebrate diversity.

AFI PROJECT: 20/20 Participants

Afghan Muscle

Denmark, 2007, 58 min, VIDEO
In English / Farsi with English subtitles
North American Premiere

DIR: Andreas Møl Dalsgaard
SCR: Andreas Møl Dalsgaard,
Oliver Winding
PROD: Jesper Morthorst, Michael Haslund-Christensen
DP: Frederik Jacobi, Andreas Møl Dalsgaard
ED: My Thordal
MUS: Fridolin Tai Nordsø Schjoldan



Afghan Muscle is a sports documentary in a country ravished by war that follows Noor and Hamid, two Afghanistan young men who have discovered the art of bodybuilding. With little support and equipment both men find success and pride in this sport, but they are challenged by the sport and circumstances to hold on to their dreams of honor and fame in a world of chaos.

AMERICAN FORK

USA, 2007, 94 min, 35 MM

DIR: Chris Bowman
SCR: Hubbel Palmer
PROD: Derek Beumer, Maya Browne, Jeremy Coon, Shannon Gardner
EXEC PROD: Derek Ferguson
DP: Doug Chamberlain
ED: Cary Gries
PROD DES: Anne K. Black
MUS: Bobby Johnston
CAST: Hubbel Palmer, William Baldwin, Mary Lynn Rajs kub, Kathleen Quinlan



At nearly 400 pounds, Tracy (Hubbel Palmer) is a wide target. When he sets out to pursue his dream of acting, the grocery clerk finds an assortment of people to dash his dreams: his acting coach (William Baldwin), who has designs on his sister Peggy (24's Mary Lynn Rajs kub); his juvenile-delinquent friends who suck him into their petty crimes; and his God-fearing, self-loathing mother (Academy Award nominee Kathleen Quinlan). Through it all, Tracy remains irrepressibly upbeat, convinced he's destined for something big.

Charming and full of humanity, *AMERICAN FORK* is full of delightfully colorful characters. Fueled by the performances of the whole quirky cast and newcomer, writer Hubbel Palmer, *AMERICAN FORK* moves beyond the familiar, into the memorable.

BIG RIG

USA, 2007, 95 min, VIDEO

DIR: Doug Pray
SCR: Doug Pray,
Brad Blondheim
PROD: Brad Blondheim
EXEC PROD: Kirt Effekhar, Randy Wooten
DP: Doug Pray
MUS: Buck 65



Sleek steel monsters roll through the night on a cross-country odyssey that keeps the wheels of the American machine turning. Meet the working-class heroes who deliver your food and all the goods you can't live without.

Doug Pray (SCRATCH, HYPE!, SURFWISE), travels 21,000 miles—spanning 45 states and dozens of truck stops—riding with truck drivers and interviewing a community that faces mounting challenges including rising fuel costs, an unsympathetic public and government interference. With hauls becoming less and less profitable, the truckers soldier on, knowing the importance of their role in the American economy and bolstered by a quiet pride. As we look inward as a country to address the challenges our excessive consumption has created, *BIG RIG* is especially relevant.

Featuring a soundtrack by Buck 65, *BIG RIG*'s gorgeous American vistas and a unique cast of trucking characters, take you along on a much-cherished road trip that will make you think twice the next time you speed past an 18-wheeler...roger that good buddy.

- Natalie McMenemy

CYRANO FERNANDEZ

Spain, Venezuela, 2007, 100 min, 35 MM

In Spanish with English subtitles

World Premiere

DIR: Alberto Arvelo
SCR: Alberto Arvelo
PROD: Maria Eugenia Jacome
EXEC PROD: Pedro Mezquita, Carlos Lizarralde, Miguel Perello, Emilio Oviedo, Edgar Ramirez.
DP: Cezary Jaworski
PROD DES: Matias Tikas
MUS: Mario De Benito, Nascuy Linares
CAST: Edgar Ramirez, Pastor Oviedo, Jessika Grau, Ximo Solano, Rafael Uribe



Can a woman see past a man's scarred face and find true romantic happiness? Loosely based on the classic masterpiece *Cyrano de Bergerac* by Edmond Rostan, *Cyrano Fernandez* is a modern day story of a love triangle between Cyrano Fernandez, Roxana Padilla and Cristian Santana set in a tough Venezuelan inner-city neighborhood. Following the narrative outline of the novel,

Fernandez is a romantic warrior and protector of innocents in a corrupt and violent neighborhood, who is secretly in love with a beautiful dancer and teacher Roxana.

FARO - GODDESS OF THE WATERS

FARO - LA REINE DES EAUX

France , Canada , Mali , Burkina Faso , Germany, 2007, 96 min, 35 MM
In Bambara with English subtitles

DIR: Salif Traore

SCR: Salif Traore,

Olivier Lorelle

PROD: Philippe Quinsac, Daniel Morin, Bärbel Mauch, Salif Traoré,

Ismaël Ouedrogo

DP: Jean-Pierre Gauthier

ED: Laure Budin

MUS: Bassékou Kouyaté

CAST: Sotigui Kouyate, Fili Traore, Michel Mpambara, Habib Dembele,
Helene M. Diarra



In this assured debut from Salif Traoré, a former assistant to Souleymane Cissé and Abderrahmane Sissako, we follow the story of an engineer who returns to his rural village in Mali many years after having been cast out for being born out of wedlock.

Zanga (Fili Traoré) returns to the village of his birth to uncover the identity of his father and initiate a waterworks project. However, the fact that his arrival coincides with the drowning of a young villager alerts the village elders, who confer and determine that Faro, the spirit who rules the waters has been angered by Zanga's return and the only way to appease her anger is with sacrifice.

The African landscape is photographed beautifully and the script, co-written by Salif Traoré and Olivier Lorelle deftly navigates the maelstrom of modern Africa while giving voice to the power of one individual to affect change.

- Jacqueline Lyanga

PLEASE VOTE FOR ME

Intl Documentary Competition

China, 2007, 58 min, VIDEO

In Mandarin with English subtitles

DIR: Weijun Chen

PROD: Don Edkins

DP: Weijun Chen, Hua Zhao

ED: Jean Tsien

Winner of the Sterling Audience Award at the AFI Silverdocs Film Festival, PLEASE VOTE FOR ME is one of the most insightful and enjoyable documentaries of the year.



In a school of Wuhan, China, its class monitor election time. Three eight-year old contenders are

chosen to square off: an incumbent known for his harsh dictatorship, the smart yet shy girl with a penchant for gossip, and the much—loved class clown. While their parents coach and strategize as the free election approaches, the children face their fears and their challengers in a no—holds—barred series of classroom debates. They illicit betrayals, tears and laughter, and reveal the hardships of the campaign and coming to terms with defeat.

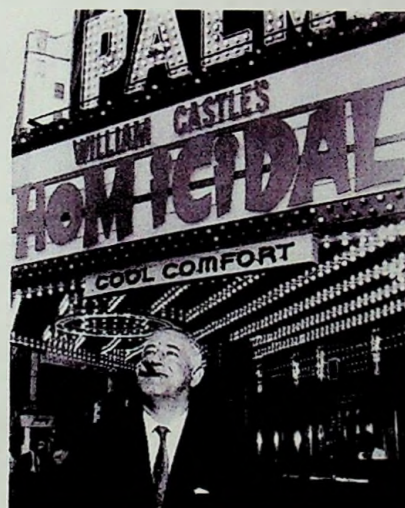
In this immensely entertaining snapshot of a culture going through change and the growing pains of their children, Weijun Chen's (TO LIVE IS BETTER THAN TO DIE) expertly crafted film will have you on the edge of your seat as the winner is announced.

- *Natalie McMenemy*

SPINE TINGLER! THE WILLIAM CASTLE STORY

USA, 2007, 80 min, VIDEO
World Premiere

DIR: Jeffrey Schwarz
PROD: Jeffrey Schwarz
SUP PROD: Sonja Nelson
ASSOC PROD: Taryn Teigue, Jack Mulligan
ED: Philip Harrison, Jeffrey Schwarz
GRAPHIC DES: Grant Nellesen
MUS: Michael "The Millionaire" Cudahy
FEATURING: Terry Castle, John Waters, Joe Dante, Leonard Maltin, Roger Corman, John Badham, Diane Baker, Marcel Marceau



This fantastic and little-known Hollywood story reveals William Castle—largely remembered for installing electrical shocking devices in seats for added scares at his horror films—as a fascinating, multi-dimensional man.

A master of ballyhoo and a brand name in movie horror, Castle in the 50s and 60s treated delighted moviegoers to buzzing seats, flying skeletons, luminescent ghosts and life insurance policies. But his career began as assistant to director Orson Welles, where he did much of the second unit location work for THE LADY FROM SHANGHAI. Driven by a fear of failure and longing for respect from his peers, Castle's life was a rags-to-riches tale of a larger-than-life showman who reinvented himself as a modern P.T. Barnum. And his influential role in producing and nearly directing one of the most revered horror films of all times, ROSEMARY'S BABY alone is worth the price of admission.

Director Jeffrey Schwarz tells the tale, lining up interviews with Joe Dante, Leonard Maltin, Stuart Gordon, John Landis, and the provocative John Waters.

- *Lane Kneedler*

AFI PROJECT: 20/20 2007 Alumni

BACK HOME

Rwanda, USA, 2006, 73 min, Color, Digibeta
In English, Kinyarwanda with English subtitles
World Premiere
DIR: J.B. Rutagarama
PROD: Linda Vester
DP: J.B. Rutagarama, Daniel Elliott, Noelle Ingabire
ED: Todd Zelin, Gregory Bertrand
MUS: Rod Clemmons



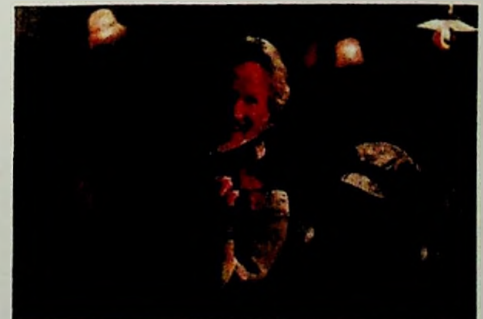
Imagine surviving genocide, being rescued, and starting a new life in a new land without knowing what happened to the family you left behind. This is the true inspiring story of J.B. Rutagarama. Escaping Rwanda alive was a miracle. After years of forced separation, J.B. takes the journey back to the place that changed his course and searches for his lost family. With devastating footage interspersed with his remembrances, a unique and intimate perspective of this world tragedy unfolds. As Rutagarama sets foot again in the land of his birth, a visit to old family friends in Rwanda leads him on an unexpected journey with dramatic twists and turns that will send your emotions soaring.

Shot with an eye for capturing the beauty of what was once a cherished homeland, Rutagarama's film is personal, but becomes the story of all Rwandans. It is about healing, hope, renewal, family, forgiveness and finding your own peace. - *Natalie McMenemy*

DISAPPEARANCES

USA, 2006, 103 min, Color, 35 MM

DIR/SCR: Jay Craven
PROD: Jay Craven, Hathalee Higgs
DP: Wolfgang Held
ED: Beatrice Sisul
MUS: Judy Hyman
Cast: Kris Kristofferson, Genevieve Bujold, Gary Farmer, William Sanderson, Lothaire Bluteau, Luis Guzman, Charlie McDermott



Based on the award-winning novel by Howard Frank Moshier, DISAPPEARANCES is a powerfully mysterious film. The story is set deep in the rural Northeast and features excellent ensemble performances by legendary actor/songwriter Kris Kristofferson, Genevieve Bujold and newcomer Charlie McDermott.

Kristofferson stars as schemer and dreamer Quebec Bill Bonhomme in a spellbinding tale of

smuggling, a family's mysterious past, and a young boy's rite of passage. Bill, desperate to raise money to preserve his endangered cattle herd through a long winter, resorts to whiskey smuggling, a traditional family occupation. He takes his son, Wild Bill, on an unforgettable trip that will long remain etched in the viewer's mind.

Palpable, intimate and magical with the vivid textures of rural outback life, Craven's delightfully simple narrative operates on powerful metaphorical levels.

- Shaz Bennett

NO SWEAT

USA, 2006, 54 min, Color, BetaSP - NTSC, DigiBeta - NTSC
In Spanish, English with English subtitles
World Premiere

DIR/SCR: Amie Williams
PROD: Amie Williams, Tony Silver
DP: Amie Williams
ED: Libby Home
MUS: Quetzal Quetzal, Jamie Lawrence

Blasting the screen with sure-footed confidence, director Amie Williams has crafted a powerful documentary that shines a light on the popular American Apparel clothing line and the bigger issues that surround the garment industry in America.



An all-American tale about an all-American garment—the T-shirt—this documentary takes a wild ride into the bowels of the Los Angeles garment industry. Mostly undocumented workers at American Apparel and SweatX are offered better wages, benefits, even a shot at worker-ownership. But what's really behind the label?

Amie Williams follows her subjects with a seamless flow of kinetic energy—weaving together day-in-the-life verité footage with interviews, from workers, owners and buyers—creating a vibrant, informative documentary. NO SWEAT is an evocative and riveting mosaic of the big picture that makes up the garment industry.

- Shaz Bennett

SHAME

Pakistan, USA, 2006, 110 min, Digi Beta
In Urdu/Sairiki with English subtitles
US Premiere

DIR: Mohammed Naqvi

PROD: Mohammed Naqvi, Jill Schneider

DP: Ahmed Bashir

ED: Niharika Desai

MUS: Janek Duszynski

Cast: FEATURING Mukhtaran Mai



Every day, horrific world events evade justice. SHAME is the story of a courageous woman who fought back. During the summer of 2002, in a remote village of Pakistan, 33-year-old Mukhtaran Mai's life changed when the village's tribal council sanctioned a punishment against her for a crime allegedly committed by her younger brother. Following the tribal custom of "honor for honor," Mai was gang-raped and then publicly paraded around as an example. Her family cowered in shame. The village shunned her. Normally the only recourse for such a woman would be suicide. Instead, Mai set out to seek justice and shook the very core of Pakistan's decaying judicial system. In her quest, she endured public scrutiny and exposure to the alien world outside her village, losing friends, family and her life, as she knew it. Throughout this incredible journey, Mai maintains an astonishing resilience and belief in herself. Journalists may visit less frequently, but her work—and the work of women like her – is not yet over. There is still plenty of shame to be faced and conquered.

AFI PROJECT: 20/20, 2006-2007

The 2006 AFI PROJECT: 20/20 Participants are:

Alberto Arvelo (Venezuela) TO PLAY AND TO FIGHT

David Boyle(USA) BIG DREAMS LITTLE TOKYO

Hilary Brougher (USA) STEPHANIE DALEY

Jay Craven(USA) DISAPPEARANCES

Goutam Ghosh(India) JOURNEY

Marwan Hamed (Egypt) THE YACOUBIAN BUILDING

Zhang Jiarui (China) THE ROAD

Danny Lerner (Israel) FROZEN DAYS

Chad Lowe (USA) BEAUTIFUL OHIO

Norman Maaake(South Africa) HOMECOMING

Mohammed Naqvi(Pakistan) SHAME

Ngozi Onwurah (UK) SHOOT THE MESSENGER

Jafar Panahi (Iran) OFFSIDE

Jean Bernard Rutagarama (Rwanda) BACK HOME

Julie Stevens (USA) LIFE AFTER TOMORROW

Yukihiko Tsutsumi (Japan) MEMORIES OF TOMORROW

Lucy Walker (USA) BLINDSIGHT

Amie Williams(USA) NO SWEAT

AFI PROJECT 20/20 FILMS & BIOS

BACK HOME Origin
Country: Rwanda,
USARuntime: 73 MIN
Presentation Format:
Digibeta

DIR J.B. Rutagarama PROD Linda Vester DP J.B.
Rutagarama, Daniel Elliott, Noelle Ingabire ED Todd Zelin,
Gregory BertrandMUS Rod Clemmons



Short Note:

BACK HOME is the first film about the Rwandan genocide made by an actual survivor. The true story of director J.B. Rutagarama, who was adopted by reporters as he fled the killings and given a new life, Rutagarama takes us along as he returns to his homeland to confront what happened there.

Long Note:

Imagine surviving genocide, being rescued, and starting a new life in a new land without knowing what happened to the family you left behind. This is the true inspiring story of J.B. Rutagarama.

Escaping Rwanda alive was a miracle. But after moving to the West, J.B. decides he must journey back to his troubled homeland to search for his lost family. With devastating footage interspersed with his remembrances, we get a uniquely intimate perspective on what became a world tragedy. As J.B. sets foot back in the land of his birth, an unexpected dramatic reunion occurs that will send your emotions soaring.

Shot with an eye for the natural beauty of a cherished homeland, Rutagarama's film is deeply personal -- yet becomes the story of all Rwandans. And in the process it offers a universal lesson in healing, hope, renewal, family, forgiveness -- and finding your own peace.

-Natalie McMenemy

Biography:

It may be a cruel irony that it took a war to introduce J.B. to filmmaking, but now he believes filmmaking is his destiny. As he observed TV news cameras filming the genocide, he discovered the power of the moving image; he saw that it had the ability to touch people in a way nothing else can. From then on, he wanted a profession that gave him the ability to look through the lens of a camera. After J.B. fled Rwanda, the two reporters who adopted him sent him to film school in England, where he graduated with honors. Afterward, he moved to New York City and began working as a studio cameraman at a television network. J.B. is now a Steadicam operator, under the tutelage of two of the top names in the movie business: Cinematographer Bob Richardson (THE AVIATOR, KILL BILL, NATURAL BORN KILLERS, etc.) and Steadicam Operator Larry McConkey (VANILLA SKY, MISSION IMPOSSIBLE, THREE KINGS).

BEAUTIFUL OHIO Origin
Country: USA Runtime: 91
MIN Presentation Format:
35 MM



DIR Chad Lowe SCR Ethan Canin PROD Hilary Swank, Chad Lowe, Mark Burton
DP Stephen Kazmierski ED Amy E Duddleston CAST William Hurt, Rita Wilson,
Julianna Margulies, Michelle Trachtenberg, David Call, Brett Davern

Short Note:

Directed by Chad Lowe and starring William Hurt, Rita Wilson and Julianna Margulies, set in the 1970s, a 15-year-old boy lives in the constant shadow of his older brother, a free-spirited and enigmatic mathematics genius. The family's coming of age culminates in an event that will affect both brothers and their family forever.

Long Note:

Chad Lowe makes his impressive directorial debut with BEAUTIFUL OHIO, a solid coming-of-age tale that centers on the complex family dynamics and changing social attitudes of the early seventies.

Simon and Judith Messerman (William Hurt and Rita Wilson) are enlightened, modern parents who have high hopes for their children's futures. Much of their attention is focused on their quirky and gifted son Clive (David Call), whom they expect to win an upcoming mathematics competition. Clive is an uneasy genius who frequently disconnects from the family by slipping into his own unique method of communication. Meanwhile, his teenage brother William (newcomer Brett Davern) struggles to make his own way while living in his older brother's formidable shadow. Adding to the relationship complications is Clive's provocative and free-spirited girlfriend, Sandra (Michelle Trachtenberg), who may be hiding secrets of her own.

The impressive ensemble cast delivers strong, yet subtle performances, while Lowe's mature and even-handed direction infuses the film with authenticity.
-John Bernstein

Biography:

Chad Lowe has resisted becoming a standard issue teen idol, opting for a more unconventional career. In his body of work on stage, screen and TV, the green-blue eyed blond has conveyed an impressive seriousness and gravity that belies his pretty boy looks. As a frustrated 15-year-old, Lowe was encouraged to "pursue acting not only as a profession but as a way of life" by family friend Martin Sheen. He soon acquired an agent and landed his first acting job--a role in the TV-movie docudrama FLIGHT 90:DISASTER ON THE POTOMAC, just before his 16th birthday.

Lowe received his first major showcase as the star of the engaging teen sitcom SPENCER playing an eccentric, discontented and lusty 16-year-old high school student. Lowe subsequently focused on improving his craft with an acting coach and stage work. He returned to TV to play the estranged son of Elizabeth Taylor's emotionally fragile faded actress on the comeback trail in the TV-movie version of THERE MUST BE A PONY.

Lowe later co-starred with Tommy Lee Jones and Robert Urich in **APRIL MORNING**, a period coming-of-age drama set on the eve of the American Revolution.

Lowe gained a devoted following and considerable acclaim and notoriety as a series regular on the third and fourth seasons of the landmark family drama **LIFE GOES ON** as Jesse McKenna, the HIV-positive artist boyfriend of Becca. Lowe won a richly deserved 1992/93 Emmy for his portrayal.

Lowe received good notices in films including, **APPRENTICE TO MURDER**, **NOBODY'S PERFECT**, **HIGHWAY TO HELL** and **SIRINGO**.

BEAUTIFUL OHIO is his directorial debut.

**BIG DREAMS LITTLE
TOKYO** Origin Country: USA
Runtime: 83 MIN
Presentation Format: HD
Cam



DIR/SCR David Boyle PROD Duane Andersen, Megan Boyle DP Bill Otto ED Duane Andersen, Scott Hurst MUS Mark Schulz CAST David Boyle, Jayson Watabe, Rachel Morihiro, Drew Knight, Pepe Serna, Michael Yama, James Kyson Lee, Sonny Saito, Bobby Suetsugu, Naohiro Takita, Yuta Kinjo, Kei Miyara, Hiroshi Watanabe, Michael Birkeland, Jonna Tamases

Short Note:

BIG DREAMS LITTLE TOKYO is the story of Boyd, who aspires to succeed in the world of Japanese business, but finds himself mostly on the outside looking in. His roommate Jerome is a Japanese American who has always felt too American to be Japanese, but too Japanese to be American. Together they struggle to find their place in a world where cultural identity is seldom what it seems.

Long Note:

Writer/director David Boyle weaves together short vignettes about a young man living in Little Tokyo to create one of the year's most hilarious and original films.

BIG DREAMS LITTLE TOKYO is the story of Boyd, who aspires to succeed in the world of Japanese business, but finds himself mostly on the outside looking in. Meanwhile, his roommate Jerome is a Japanese-American who has always felt too American to be Japanese, but too Japanese to be American. He aspires to be a sumo wrestler but finds his weight and blood pressure thwarting his dreams. Together they struggle to find their place in a world where cultural identity is seldom what it seems.

This charming and quirky comedy paints vivid characters and conflicts while finding the humor and drama in the disconnects of language and culture in the modern global community.

-Lane Kneedler

Biography:

It's hard to believe that even though Boyle was a student at Brigham Young University for a short time after returning from his Mormon mission, he is virtually untrained in the art of filmmaking. With a background of dabbling in independent endeavors and animation, Boyle's strongest asset in his projects is the ambition and innovation that many other potentially bright stars lack. Working from the time he returned from his mission to write the story, get the financing together, cast, and finally film, the non-stop drive of this young filmmaker is what ultimately helped him to turn into reality what many only dream.

BLINDSIGHT Origin
Country: UK/Tibet
Runtime: 104 MIN
Presentation Format: 35
MM



DIR Lucy Walker PROD Sybill Robson Orr EXEC PROD Steven Haft DP Petr Cikhart, Keith Partridge, Michael Brown ED Sebastian Duthy MUS Nitin Sawhney FEATURING Sabriye Tenberken, Erik Weihenmayer

Short Note:

Erik Weihenmayer accomplished the unthinkable when, despite his blindness, he climbed the peak of Mount Everest. His feat impressed Sabriye Tenberken, a blind educator and adventurer who established the first school for the blind in Lhasa. Together they concocted a plan of astonishing courage—or insanity—to lead six blind teenagers on an ascent of the 23,000-foot Lhakpa Ri peak on the north side of Everest, with director Lucy Walker (DEVIL'S PLAYGROUND) along for a harrowing and inspiring journey.

Long Note:

Climbing Mount Everest is a life long goal for many, requiring years of training and preparation. Erik Weihenmayer, the first blind man to conquer Everest, is going to lead six blind Tibetan teenagers with little to no training in pursuit of that same dream.

Directed by Lucy Walker (DEVIL'S PLAYGROUND), BLINDSIGHT introduces us to the students of a unique Tibetan school for blind children. In a region where a staggering one in 70 Tibetans is blind, children are often stigmatized and ostracized for being blind by their own communities. Inspired by Erik's story, their teacher, Sabriye Tenderken, invites Erik to meet her students and help organize an expedition to guide six classmates to the summit of Lhakpa Ri, a peak on the north side of Everest. With Erik's team of guides, the group sets out for an adventure beyond compare.

Interspersed with revealing and heartbreaking portraits of each student, the most awe-inspiring mountains in the world set the stage for this harrowing and charming adventure that will keep you on the edge of your seat.

-Natalie McMenemy

Biography:

Lucy was born in London and graduated with first class honors from New College, Oxford with an MA Oxon in literature, and directed theatre. She won a Fulbright Scholarship to attend the graduate film program at NYU's Tisch School of the Arts, where she won a contest to direct a video for Cowboy Junkies, directed three award-winning short films and received an MFA.

Lucy's directing credits include Nickelodeon's Blue's Clues, for which she was twice nominated for Daytime Emmys for Outstanding Directing, and Devil's Playground - Amish Teenagers in the Modern World about the struggles of Amish teenagers during the period of rumspringa. Financed by HBO, Wellspring and Channel 4, Devil's Playground premiered at Sundance Film Festival and went on to many accolades and awards, including winning Sony-AFI digital Best Documentary and overall Best Film, a special jury mention at Karlovy-Vary Film Festival, audience award at Sarasota Film Festival, and

Lucy Walker journeys to the
tan teenagers who climb a section
ihenmayer.

Director of Amish-run-amok doc "Devil's Playground," Lucy Walker journeys to the Himalayas for this epic portrait of a group of blind Tibetan teenagers who climb a section of Mount Everest, lead by famed blind climber Eric Weihenmayer.

DISAPPEARANCES
Origin Country: USA
Runtime: 103 MIN
Presentation Format: 35
MM



DIR/SCR Jay Craven PROD Jay Craven, Hathalee Higgs DP Wolfgang Held ED Beatrice Sisul MUS Judy Hyman CAST Kris Kristofferson, Genevieve Bujold, Gary Farmer, William Sanderson, Lothaire Bluteau, Luis Guzman, Charlie McDermott

Short Note:

Set in the Prohibition-era, this whiskey-running adventure based on the award-winning novel by Howard Frank Mosher, takes place along the Vermont-Canadian border. With a unique magical realism style, the film features a standout performance from cinematic legend Kris Kristofferson.

Long Note:

Based on the award-winning novel by Howard Frank Mosher, DISAPPEARANCES is a powerfully mysterious film. The story is set deep in the rural Northeast and features excellent ensemble performances by legendary actor/songwriter Kris Kristofferson, Genevieve Bujold and newcomer Charlie McDermott.

Kristofferson stars as schemer and dreamer Quebec Bill Bonhomme in a spellbinding tale of smuggling, a family's mysterious past, and a young boy's rite of passage. Bill, desperate to raise money to preserve his endangered cattle herd through a long winter, resorts to whiskey smuggling, a traditional family occupation. He takes his son, Wild Bill, on an unforgettable trip that will long remain etched in the viewer's mind.

Palpable, intimate and magical with the vivid textures of rural outback life, Craven's delightfully simple narrative operates on powerful metaphorical levels.

-Shaz Bennett

Biography:

In 1975, Jay Craven founded and directed Catamount Arts in St. Johnsbury, Vermont, which grew into New England's largest independent film and performing arts presenter. In 1991, Craven left Catamount Arts and founded Kingdom County Productions, a nonprofit media arts organization. He is a professor of film studies at Marlboro College, in Marlboro, VT.

FROZEN DAYS / YAMIN

KFUIM Origin Country:

Israel Runtime: 91 MIN

Presentation Format: 35 MM



DIR/SCR Danny Lerner PROD Alan Lerner, Danny Lerner, Assaf Rav EXEC PROD
Ehud Bleiberg, Edouard Douek DP Ram Shweky ED Tal Keller MUS Tomer Ran
CAST Anat Klausner, Uli Sternberg, Sandra Sade, Pini Tabger, Maor Cohen

Short Note:

Meow is a young woman roaming the streets and nightclubs of Tel Aviv. She lives in empty apartments and surfs Internet chat rooms. When she decides to meet Alex, her chat buddy, a suicide bombing prevents their meeting, putting him in the hospital in a coma and her in his empty apartment. When the other tenants start referring to her as Alex and she assumes his identity, she finds herself sinking into a dangerous deluded reality.

Long Note:

Shot entirely at night on a DV Cam 570, for a budget of \$25,000, FROZEN DAYS is a striking black and white film that is a visually stimulating, and a hauntingly timely film, puncturing the surface of the compelling characters complex lives.

Meow (played by the magnetic newcomer Anat Klausner) is a young woman roaming the streets and nightclubs of Tel Aviv. She lives in empty apartments and surfs Internet chat rooms. When she decides to meet Alex, her email chat buddy, a suicide bombing prevents their meeting, putting him in the hospital in a coma and her in his empty apartment. When the other tenants start referring to her as Alex and she assumes his identity, she finds herself sinking into a dangerous deluded reality.

An incredibly accomplished debut film with polished production values steeped in the gorgeous photography of deep pools of darkness by DP Ram Shweky's carve out a profoundly resonant film that steeped in the miasma of Tel Aviv after dark.
-Shaz Bennett

Biography:

Danny Lerner (director, writer, producer) is a graduate of the Tel Aviv University Film & Television Department. While studying in the university he wrote, directed and produced over 20 short films, among them Bang, Bang, Don't Call Me Galya and Another Day. Frozen Days is his first feature-length film.

HOMECOMING Origin
Country: South Africa
Runtime: 90 MIN
Presentation Format: Beta
SP



DIR/SCR Norman Maake PROD Dumisani Dlamini, David Max Brown DP Merlin VanStaden ED Thaven Naidoo, Tongai Ferusa PROD DES Mmamitse Thibedi MUS Benjamin Willem CAST Tony Kgoroge, Siyabonga Twala, Eric Miyeni, Ntathe Moshesh, BonnieHenna

Short Note:

Charlie comes home to South Africa in 1996, after twenty years in exile. Welcomed back by his family and childhood friends, Peter and Thabo, all seems well until the past starts to catch up with him. While Charlie meets the family of his dead comrade in arms Boetie, and his relationship with Boetie's wife Carol and her child blossoms, Peter's investigations lead him to implicate Charlie in his friend's death.

Long Note:

Based on the successful South African miniseries, **HOMECOMING** is centered on the lives of three veterans of the armed branch of the African National Congress (ANC).

After years of exile, three friends return home to post-apartheid South Africa and are surprised to discover that "home" is not the same, and integrating back into South African society will not be easy. Determined to reclaim their lives, they pursue individual paths while maintaining their inseparable friendship. As they each make valiant attempts to regain a sense of normalcy, they are confronted with a shocking revelation that challenges the bonds of their relationship.

The story is inspired by the real life experiences of acclaimed filmmaker and writer, Zola Maseko, who also wrote the film's screenplay.
-Sharifa Johka

Biography:

Norman Maake was born in Johannesburg, South Africa in 1978. He attended AFDA, the African School of Film and Dramatic Arts (now known as The South African School of Motion Picture Medium and Live Performance). He soon came to understand the power of cinema and its ability to tell deep stories and change people's lives. While in school, he made the short film *Home Sweet Home* (1999), depicting the corrupted life of South Africa after its liberation, which received critical acclaim and took second place at the 2001 Transparency International Festival. Prior to graduation, Maake directed his first feature film, *SOLDIERS OF THE ROCK*, which has been screened at many international film festivals and won several awards, including the Mario van Peebles award in 2005. His most recent production is **HOMECOMING**, depicting the lives of former South African exiles and is loosely based on the real life experiences of the project's writer, Zola Maseko, who is also a noted South African filmmaker.

THE JOURNEY / YATRA**Origin Country: India****Runtime: 120 MIN****Presentation Format: 35****MM**

DIR/SCR/DP/ED/MUS Goutam Ghosh PROD Vipin Vhora, Agnidev Chatterjee EXEC PROD Agni Dev Chatterjee CAST Nana Patekar, Rekha Ganeshan, Deepti Naval, Nakul Vaid

Short Note:

Young aspiring filmmaker Mohan meets renowned novelist Dasrath Joglekar traveling by train to receive a prestigious literary award. They strike up a conversation and before long they are delving into the lives of fictional characters, triggering past memories in Dasrath's real life. This begins a nostalgic journey for Dasrath as he tracks down the friends and people from his past that inspired the characters in his novel—a journey where fact and fiction collide.

Long Note:

On the train to Delhi, renowned novelist Dashrath (Nana Patekar) meets an inquisitive young filmmaker whose probing plunges him back into the world of his latest novel, where truth and fiction are intertwined.

Lajvanti (Rekha), a beautiful courtesan, is the heroine of Dashrath's novel. She captures the heart of Dashrath's hero with her dancing and a voice that beckons him like a siren. However, it soon becomes clear that Dashrath's own soul has been unwound by a mysterious woman in his past. When he disappears from Delhi without a trace, his wife sets out on her own journey into the past to find him.

Goutam Ghose has crafted a beautiful film about a man in search of the one, "...whose soul looks him in the eye." There is life in the eyes of the muse, but to quote Dashrath, "Love creates life... And life is turned ashes in its fire."

-Jacqueline Lyanga

Biography:

One of India's most prominent filmmakers, Goutam Ghose was born in Faridpur, India in 1950, and has directed a wide variety of documentaries, shorts and features, many of which earned national and international awards. His filmography includes: HUNGRYAUTUMN (1974), OUR LAND (1980), THE OCCUPATION (1982), PAAR (1985), LAND OF SAND DUNES (1986), MEETING A MILESTONE (1990), THE VOYAGE BEYOND (1992), BOATMAN OF THE RIVER PADMA (1992), THE KITE (1993), BEYOND THE HIMALAYAS (1996), THE DOLL (1997), DEKHA (2001) and IN THE FOREST... AGAIN (2003), which was in competition at the Montreal World Film Festival.

LIFE AFTER TOMORROW

Origin Country: USA

Runtime: 75 MIN

Presentation Format: Beta

SP



DIR/PROD Julie Stevens, Gil Cates, Jr. EXEC PROD Motty Reif, Chris Kelly DP Thomas M. Harting ED Steven J. Escobar, Jesco Film Entertainment MUS Megan Cavallari
FEATURING Julie Stevens, Sarah Jessica Parker, Martha Byrne, Allison Smith, Danielle Brisebois.

Short Note:

Reuniting more than 40 former "orphans" and "Annies", this showbiz documentary takes a candid look at the highs and lows of being a child star. With revealing conversations about the impact on their families, friendships and the futures, the former Annie's wax nostalgic about their glory days and life afterwards, including appearances from the creators of the musical, Sarah Jessica Parker and Martha Byrne (AS THE WORLD TURNS), MSNBC anchor Dara Brown and actress Allison Smith.

Long Note:

The title might imply earnest forbearance in a post-nuclear landscape, but instead this insightful, entertaining film offers a glimpse of life behind the curtain - the velvet curtain of Broadway, that is.

The Broadway musical "Annie" was meant to help lift the U.S. out of its mid-1970s doldrums. After a rocky start, the show became a smash hit. Thousands of young girls flocked, not only to see "Annie", but also to audition for parts in it. Dozens of women lucky enough to fill those roles (including Sarah Jessica Parker) reveal the highs and lows of their experiences as child actresses in a cultural phenomenon.

Filmmakers Gil Cates, Jr. and Julie Stevens (a former "Annie" orphan herself) offer a balanced perspective. Some girls used the show as a springboard to greater success; others struggled to accept that their careers peaked at age 10. All of them reveal how "Annie" had a lasting impact on their lives.

-P.E. Thomas

Biography:

Julie Stevens began performing at age nine when she was cast as one of the orphans in the hit Broadway musical, ANNIE. While performing in the show on Broadway, she attended Professional Children's School, with fellow Annie alumni, Sarah Jessica Parker. Julie played Pepper in the final cast when Annie closed on Broadway after 2,377 performances.

Julie went on to earn a BFA from New York University's Tisch School of the Arts but quickly discovered that a degree in Acting did not help pay the rent. She went back to school and received a Masters Degree in Education from Bank Street College. Julie was able to utilize her acting skills and teaching degree as a teaching artist for many well-known theatre companies in New York, including The Roundabout, National Actor's

Theatre and Manhattan Theatre Club. She helped create educational outreach programs, led pre and post-show discussions, and facilitated drama workshops with New York City public school children. Julie also became an on-set Studio Teacher for professional children working in commercials, studio films, and independent films. Her recent credits as a Studio Teacher include THANK YOU FOR SMOKING, (directed by Jason Reitman), FAMILY UNDER SEIGE, INHABITED, and the soap opera THE BOLD AND THE BEAUTIFUL.

In 2000, Julie launched a website, ANNIEORPHANS.COM, hoping to re-connect with her fellow cast members online. The website quickly became the premiere ANNIE site for fans worldwide and has succeeded in creating a "sisterhood" of young women who appeared in the show.

Currently, Julie's singing voice can be heard as Barbie in the animated feature film, THE PRINCESS AND THE PAUPER. Her voice can also be heard in the singing Barbie doll, Erika. Other voiceover characters include My Little Pony and Cheer Bear in CARE BEARS LIVE! Julie is a member of the Director's Guild, Screen Actor's Guild, AFTRA, and Actor's Equity Association. LIFE AFTER TOMORROW marks her directorial debut.

**MEMORIES OF TOMORROW / ASHITA NO
KIOKU** Origin Country: Japan Runtime: 122
MIN Presentation Format: 35 MM



DIR Yukihiro Tsutsumi SCR Hakaru Sunamoto EXEC PROD Ken Watanabe CAST
Ken Watanabe, Kanako Higuchi, Kenji Sakaguchi, Kazue Fukiishi, Asami
Mizukawa, Noritake Kinashi, Mitsuhiro Oikawa, Eriko Watanabe, Teruyuki Kagawa,
Hideju Otaki

Short Note:

Experiencing headaches and unable to find the words he is looking for, Saeki (Ken Watanabe) is diagnosed with an early onset of Alzheimer's disease. This emotionally touching story questions what it is to love and share a life with someone who has lost his memory.

Long Note:

Ken Watanabe (THE LAST SAMURAI, MEMOIRS OF A GEISHA) delivers an emotional and heartbreaking performance as Saeki Masayuki, a businessman struck with early Alzheimer's disease in the prime of his life.

Saeki has everything to live for; he is heading the launch of a large ad campaign, his only daughter is months away from marriage and he is about to become a young grandfather. Saeki's drive and personality make him a great executive, but a lousy husband. And yet, it is Saeki's wife, Emiko (Kenji Sakaguchi), who is the most determined to hold on to their life together after his diagnosis.

Yukihiro Tsutsumi's poignant interplay of dream, vision and the surreal deftly reveals the intimate struggle of a man who is losing his ability to distinguish the present from the past, whose only constant is the unconditional love of the family from which he is slowly slipping away.

-Jacqueline Lyanga

Biography:

Born in 1955. Filmmaker, director, visual artist. Starting out in music video clips, has branched out to a wide range of fields including stage and music events (over 20), TV dramas (over 100 episodes), TV commercials (16), and films (9 to date). His film KEIZOKU/EIGA/KEIZOKU: BEAUTIFUL DREAMER recorded a box office hit in Japan.

NO SWEAT Origin Country:
USA Runtime: 54 MIN
Presentation Format:
Digibeta



DIR/SCR Amie Williams PROD Amie Williams, Tony Silver DP Amie Williams ED
Libby Horne MUS Quetzal Quetzal, Jamie Lawrence

Short Note:

An all-American tale about an all-American garment—the T-shirt—this documentary takes a wild ride into the bowels of the Los Angeles garment industry. Mostly undocumented workers at American Apparel and SweatX are offered better wages, benefits, even a shot at worker-ownership. But what's really behind the label?

Long Note:

Blasting the screen with sure-footed confidence, director Amie Williams has crafted a powerful documentary that shines a light on the popular American Apparel clothing line and the bigger issues that surround the garment industry in America.

An all-American tale about an all-American garment—the T-shirt—this documentary takes a wild ride into the bowels of the Los Angeles garment industry. Mostly undocumented workers at American Apparel and SweatX are offered better wages, benefits, even a shot at worker-ownership. But what's really behind the label?

Amie Williams follows her subjects with a seamless flow of kinetic energy—weaving together day-in-the-life verité footage with interviews, from workers, owners and buyers—creating a vibrant, informative documentary. NO SWEAT is an evocative and riveting mosaic of the big picture that makes up the garment industry.
-Shaz Bennett

Biography

Williams has produced and directed four feature-length documentaries: FALLON, NV: DEADLY OASIS (2003), about a childhood leukemia cluster in a small military town in Nevada; STRIPPED AND TEASED: TALES FROM LAS VEGAS WOMEN (2001); ONEDAY LONGER: THE STORY OF THE FRONTIER STRIKE (2002); and UNCOMMONGROUND: FROM LOS ANGELES TO SOUTH AFRICA (1994). These films have won numerous awards, including the International Documentary Award, a National Endowment for the Arts Media Grant, the SONY/Streisand Award for emerging female filmmakers, the John D. and Catherine T. MacArthur Foundation Peace Grant, the A.F.I. Independent Film and Videomakers Award, and a National Arts Council grant to tour Japan and Singapore to show her work. Williams' other work includes numerous public service announcements and political ads. She directed award-winning spots for Cruz Bustamante, the first Latino lieutenant governor of California, and for many candidates running for California state senate and assembly. She graduated from Yale University (B.A., English and Theater, 1985) and UCLA (M.F.A., Film, 1992).

OFFSIDE Origin
Country: Iran Runtime: 88
MIN Presentation Format:
35 MM



DIR Jafar Panahi SCR Shadmehr Rastin, Jafar Panahi PROD Khiyabaneh Vali Assr., Khiyabaneh Fereshteh, Khiyabaneh Vali Assr. DP Mahmood Kalari ED Jafar Panahi PROD DES Iraj Raminfar CAST Sima Mobarak Shahi, Safar Samandar, Shayesteh Irani,

Short Note:

Six Iranian girls disguise themselves as boys to enter Tehran's Azadi Stadium and watch the 2006 World Cup Asian zone qualifier between Iran and Bahrain. However, their presence is discovered and they are arrested one by one.

Long Note:

Modern life and cultural prohibitions bump up against each other in this gentle comedy. Eschewing any rigid narrative structure, the film is a free-flowing, whimsical look at women (and men) in 21st century Iran.

Iran's World Cup-qualifying soccer match looms as a frantic father searches for his daughter. Although Iranian law declares soccer attendance "male only," he fears she may try to sneak into Tehran stadium. He is right. She, and a half-dozen other young women, disguised as boys in baggy clothes and baseball caps, are caught and held in an enclosed area. As the crowd roars nearby, the young women match wits with their reluctant soldier captors.

Director Jafar Panahi avoids overt political statements, relying simply on characters to explore larger issues. In one supremely ironic moment, a soldier asks the captive women why they are making his life so difficult. This droll sensibility infuses OFFSIDE.
-P.E. Thomas

Biography:

The cinema of Jafar Panahi is often described as Iranian neo-realism. Regardless of how one chooses to categorize his powerful work, the unprecedented humanitarianism of Panahi's films cannot be denied. Panahi's cinema is urban, contemporary and rich with the details of human existence. Panahi's *THE CIRCLE* won the Golden Lion at the 2000 Venice Film Festival. The unsettling drama about the social dilemma of several modern Iranian women was named FIPRESCI's «Film of the Year» and appeared on Top 10 lists of critics worldwide. Panahi debuted with 1995's *THE WHITE BALLOON*, Camera d'Or winner at the Cannes Festival. The story of a young girl's adventures as she seeks to buy a lucky goldfish for New Year, *THE WHITE BALLOON* marked the emergence of a new cinema talent. Panahi's 1997 film, *THE MIRROR*, received the Locarno Festival's Golden Leopard, and confirmed the young director's promise. *CRIMSON GOLD* was selected in *Un Certain Regard* at Cannes in 2003 where it won the Jury Prize. It went on to win a number of best film awards and opened to excellent critical response.

THE ROAD / FANGXIANG ZHI
LU Origin Country: China
Runtime: 114 MIN Presentation
Format: 35 MM



DIR Zhang Jiarui SCR Zhang Jiarui, Yuan Daju PROD Ling Li DP Lin Liangzhong ED
Zhou Ying PROD DES Han Chunlin MUS Umebayashi Shigairu CAST Zhang Jingchu,
Fan Wei, Nie Yuan

Short Note:

Young mainland actress Zhang Jingchu (PEACOCK, SEVEN SWORDS) looks set to become the next Zhang Ziyi with her amazing performance in THE ROAD, an epic tale of a provincial bus driver and his assistant spread across 40 years of recent Chinese history.

Long Note:

THE ROAD is a sweeping drama that covers five decades in the life of Li Chunfen (Zhang Jingchu), a young ticket girl in rural Communist China, whose destiny turns on the dictates of her government and the route of the Xiangyang bus.

As a young woman, Chunfen is loyal but naïve. She never once doubts that the driver of the bus, her boss, Master Cui (Fan Wei) and the party leadership have her best interests in mind. It is not until she falls deeply in love, that she is exposed to the consequences and sacrifices of life in Communist China. Even then, Chunfen's loyalty to her country is unfaltering.

Zhang Jingchu convincingly handles the transition from naïveté to maturity, delivering a standout portrayal of a woman whose strength of spirit is as unfaltering as her loyalty, and who despite her history, builds a new life for herself in 21st century China.
-Jacqueline Lyanga

Biography:

Zhang Jiarui was born in Chengdu, China in 1958. He has directed three films including HUA YAO XIN NIANG, RUOMA DE SHI GI SUI and he wrote and directed THE ROAD.

SHAME Origin Country:
Pakistan/USA Runtime: 110
MIN Presentation Format:
Digi Beta



DIR Mohammed Naqvi PROD Mohammed Naqvi, Jill Schneider DP Ahmed Bashir
ED Niharika Desai MUS Janek Duszynski FEATURING Mukhtaran Mai

Short Note:

In 2002, following the tribal custom of "honor for honor," a young woman, Mukhtar Mai, was gang-raped and then publicly paraded for a crime her younger brother committed. Mai set out to seek justice. SHAME is her transformative journey from a simple peasant woman into a world human rights icon—who gave the village that shamed her two schools and a Women's Crisis Center.

Long Note:

Every day, horrific world events evade justice. SHAME is the story of a courageous woman who fought back. During the summer of 2002, in a remote village of Pakistan, 33-year-old Mukhtaran Mai's life changed when the village's tribal council sanctioned a punishment against her for a crime allegedly committed by her younger brother. Following the tribal custom of "honor for honor," Mai was gang-raped and then publicly paraded around as an example.

Her family cowered in shame. The village shunned her. Normally the only recourse for such a woman would be suicide. Instead, Mai set out to seek justice and shook the very core of Pakistan's decaying judicial system. In her quest, she endured public scrutiny and exposure to the alien world outside her village, losing friends, family and her life, as she knew it.

Throughout this incredible journey, Mai maintains an astonishing resilience and belief in herself. Journalists may visit less frequently, but her work—and the work of women like her — is not yet over. There is still plenty of shame to be faced and conquered.
-Thom Powers

Biography:

Mohammed Naqvi was born in Montreal and grew up in Canada, the United States and Pakistan. His short films include Time (99), Night (99) and Hide (04). He also directed the documentary Terror's Children (03). Shame (06) is his first feature-length documentary.

SHOOT THE MESSENGER

Origin Country: UK

Runtime: 100 MIN

Presentation Format: HD CAM



DIR Ngozi Onwurah SCR Sharon Foster PROD Anne Pivcevic EXEC PROD David Thompson, Hilary Salmon CO PROD Yvonne Isimeme Ibazebo DP David Katznelson ED Liz Webber PROD DES James Merifield MUS Julian Nott CAST David Oyelowo, CharlesMnene, Nikki Amuka-Bird

Short Note:

A highly provocative comedy about a young black man's feelings on what it's like to be a person of color. Shocking, disturbing and funny, this film throws a spotlight on racial attitudes in our world in a way that is anything but politically correct. From award winning young black writer Sharon Foster and Director Ngozi Onwurah, SHOOT THE MESSENGER is a startling and comic look at an extremely controversial subject.

Long Note:

SHOOT THE MESSENGER is a bold, funny, and controversial film directed by the politically explosive Nigerian-Brit filmmaker, Ngozi Onwurah. The film's opening line "...everything bad that has ever happened to me has involved a Black person," rouses and prepares you for a critically insightful and intellectually charged confrontation of ideological and cultural perspectives that is candidly rendered in this remarkably thought-provoking film.

The story chronicles an idealistic Black professional who decides to become a teacher in order to enhance the lives of young Black students. In a twist of irony, the well-intentioned professor finds himself pitted against the students he initially pledged to help and soon becomes a target of the Black community. Feeling betrayed, the young teacher directs his feelings of resentment and rejection against all Black people and adopts the belief that Black people are essentially the root of all evil.

This laugh-out-loud comedy brilliantly satirizes conceptions of racial identity and cultural norms. Cleverly written, with a spectacular performance from the film's leading actor, SHOOT THE MESSENGER is a refreshing contribution to an African film aesthetic that doesn't take itself too seriously.

-Sharifa Johka

Biography

Ngozi moved from Nigeria to Britain with her family at the age of nine after surviving the Nigerian civil war. A passion for cinema led her to St Martins School of Art, where she graduated with a First Class Honors Degree in Fine Arts, Film & Video. Her graduation film COFFEE COLOURED CHILDREN, kick-started her career when it won first prize in the

BBC Showreel competition. She then completed postgraduate studies in Drama Direction at the National film & Television School.

Ngozi has been widely acknowledged as one of the most talented directors in Britain. More success and awards followed with further dramas and documentaries for a number of British and international broadcasters including SOUTH OF THE BORDER, a groundbreaking drama series for the BBC. She was awarded the prestigious honor of a special retrospective screenings at the New York Film Festival for her films, THE BODY BEAUTIFUL (Channel 4/BFI), MONDAYS GIRLS (BBC) and AND STILL I RISE (BBC). Her first feature film, WELCOME II THE TERRORDOME, won first prize at the Birmingham International Film Festival & the Cologne Film Festival as well as the audience prize at the Verona Film Festival. Ngozi has directed episodes of HEARTBEAT for Yorkshire Television, the top-rated British drama series with an audience of over 18 million. BEHIND THE MASK (BBC/M-Net, Africa), a drama-documentary made in collaboration with Broker Prizewinner Ben Okri has been a great success in international television markets. I BRING YOU FRANKINCENSE (BBC) was premiered at the Toronto Film Festival and received awards at several international film festivals. HANGTIME (M-Net/Wellspring) had a theatrical release in America as part of MAMA AFRICA. SHOOT THE MESSENGER (BBCFilms) is her first project following a 4-year 'baby making' break.

STEPHANIE DALEY Origin
Country: USA Runtime: 92
MIN Presentation Format:
35 MM



DIR/SCR Hilary Brougher PROD Jen Roskind, Samara Koffler, Lynette Howell, Sean Costello EXEC PROD Doug Dey, Tilda Swinton DP David Morrison ED Keith Reamer MUS David Mansfield CAST Tilda Swinton, Amber Tamblyn, Timothy Hutton, Denis O'Hare, Melissa Leo, Jim Gaffigan

Short Note:

When 16-year-old Stephanie Daley (Amber Tamblyn) is accused of murdering her newborn, she claims she never knew she was pregnant and that the child was stillborn. A forensic psychologist, Lydie Crane (Tilda Swinton), is hired to determine the truth behind Stephanie's state of denial.

Long Note:

Pregnant forensic psychologist Lydie Crane (Tilda Swinton) is hired to learn the truth behind the case of 16-year-old Stephanie Daley (Amber Tamblyn), who is accused of concealing her pregnancy and murdering her infant.

An infant is found dead in the trashcan of a Vermont ski lodge. Outside, 16-year-old Stephanie Daley collapses in the snow. When the unassuming teenager is accused of concealing her pregnancy and murdering her newborn, forensic psychologist Lydie Crane conducts a series of interviews to determine the truth behind Stephanie's state of denial.

One of the most unique movie experiences of the year, STEPHANIE DALEY will not soon be forgotten.

-Lane Kneeder

Biography:

Hilary Brougher, who viewed Fellini films and other European films from age four, began shooting her Super-8 movies at age 14. She continued with short films in high school, which brought her a full scholarship to New York City's School of Visual Arts. Her first feature film was THE STICKY FINGERS OF TIME and her second film STEPHANIE DALEY won the Waldo Salt Screenwriting award at the 2006 Sundance Film Festival.

**TO PLAY AND TO FIGHT / TOCAR Y
LUCHAR** Origin Country: Venezuela
Runtime: 70 MIN Presentation Format:
Digibeta



DIR Alberto Arvelo SCR Carlos Díaz, Alberto Arvelo PROD Nestor L. Lopez- Duran,
Pedro Mezquita, Gerardo Montilla EXEC PROD Igor Ianz DP Cezary Jaworski, John
Márquez ED Nascuy Linares, Juan Carlos López-Duran

Short Note:

Once a modest plan to expose rural children to the wonders of music, the Venezuelan Youth Orchestra System has become one of the most remarkable social experiments in Venezuela, linking musicians in many of the country's towns and villages. Among the featured guests are Plácido Domingo, Claudio Abbado, Simon Rattle, Giuseppe Sinopoli and Eduardo Mata.

Long Note:

TO PLAY AND TO FIGHT is a transcendent journey that showcases the power of music and its ability to promote positive social change. In a place of relative poverty, thousands of children have overcome their hardship through music.

As music programs for youth across the United States are gradually disappearing, quite the opposite is happening in Venezuela. TO PLAY AND TO FIGHT follows the story of the Venezuelan Youth Orchestra System, a once modest program that teaches youths in the towns and villages across Venezuela classical music and how to play in an orchestra. It is a nationwide phenomenon that has changed the fabric of Venezuelan society and has influenced similar programs in other South American countries.

With so many social programs that do little more than offer a handout, the inspiring tale of the Venezuelan Youth Orchestra System offers an alternative vision and in the process creates something truly beautiful.

-Darren Hinton

Biography:

Born in Caracas, Venezuela in 1966, Alberto Arvelo graduated in art history and began his filmmaking career at the age of 17 with an experimental feature, SONG OF THE MOUNTAIN (1983), which he followed two years later with CANDLES IN THE MIST. Others films: ONE LIFE AND TWO TRAILS (1997, presented at the Montreal World Film Festival), LA HOZ Y EL FORASTERO (1998), A HOUSE WITH A VIEW OF THE SEA (2000, also shown at the MWFF), HABANA, HABANA (2004).

The Venezuelan Youth Orchestra System is a network of orchestras linking musicians in many of the country's towns and villages. Once a modest plan to expose rural children to the wonders of music, the program has become one of the most remarkable social experiments in Venezuela. This documentary recounts the inspirational stories of world-class musicians trained by the Venezuelan system, including the Berlin Philharmonic's youngest player Edicson Ruiz and renowned conductor Gustavo Dudamel. Among the interviewees featured in the film are Plácido Domingo, Claudio Abbado, Simon Rattle, Giuseppe Sinopoli and Eduardo Mata.

THE YACoubIAN BUILDING / OMARET
YACoubIAN Origin Country: Egypt Runtime: 172
MIN Presentation Format: 35 MM



· DIR Marwan Hamed SCR Waheed Hamed NOVEL Alaa Al Aswani PROD Sameh Gobran, Adel Adib DP Sameh Selim ED Khaled Marei PROD DES Fawzy Awamry
CAST Adel Imam, Nour El Sherif, Hend Sabry, Yousra, Isaad Younis, Hind Sabry, Somaya ElKhashab, Ahmed Rateb

Short Note:

The famous Yacoubian Building was erected in downtown Cairo in 1934 to house the city's upper crust. In its heyday it housed wealthy pashas, government ministers and foreign diplomats. After the military-backed coup in 1952, rich foreigners fled the country abandoning the once stately building. Today the tenants of its spacious apartments are a bit tattered and its rooftop laundry rooms are converted into homes for the poor.

Long Note:

Based on the Egyptian best-selling novel, THE YACoubIAN BUILDING was adapted to the big screen amidst a whirlwind of controversy due to its depiction of taboo subjects such as corruption, homosexuality, religious hypocrisy and Islamic extremism.

Set in the actual building that exists in Cairo, the residents of this 10-story structure represent the different layers of modern Egyptian society, from the old guard to the new. There is the former aristocrat who longs for the old days, the ambitious businessman who strives to be a politician, the successful magazine editor who is in the proverbial closet, the young student who is lured down a dangerous path, and the young woman who struggles to keep her family above the poverty line, which in Egypt is very low.

First time filmmaker Marwan Hamed remarkably transforms this ambitious dramatic story into a compassionate film that unveils the underbelly of traditional society as it copes with the mire of modernization. Egypt's official Oscar® submission.
-Sharifa Johka

Biography:

Born in 1977, Marwan Hamed graduated from film school in 1999 and apprenticed as assistant director to several veteran Egyptian filmmakers -- Sherif Arafa, Samir Seif, Khairy Beshara, etc. -- before establishing his own reputation directing commercials. In 2001 he directed his first big screen film, a short drama, Lily, which won prizes at Carthage and other festivals. He has also directed two short documentaries as well as several fiction shorts. THE YACoubIAN BUILDING marks his debut in features.

AFI PROJECT: 20/20

FILMMAKER HELPS SECURE SCHOLARSHIP FOR INSPIRED SOUTH AFRICAN STUDENT



**Rwandan filmmaker
JB Rutagarama**

Thanks to the efforts of AFI PROJECT: 20/20 delegate and Rwandan filmmaker JB Rutagarama, a talented South African college student has been able to accept a prestigious film school scholarship in the United States. Young South African filmmaker Ndumiso Khovana was

offered a scholarship to attend New York University to study for an MFA in dramatic writing but did not have the financial resources to accept until Rutagarama jumped in to help.

This remarkable story began in May with a filmmakers' cross-cultural exchange in South Africa attended by AFI PROJECT: 20/20 filmmakers Jay Craven (US), Chad Lowe (US), Norman Maake (South Africa) and Shaz Bennett, associate director of programming at AFI FEST presented by Audi, along with fellow delegate JB Rutagarama. In collaboration with cultural organizations and US consulates in Johannesburg, Pretoria and Cape Town, the AFI PROJECT: 20/20 group met with dignitaries and aspiring filmmakers on their tour. On the final leg of the two-week South African tour, workshops were held at the Zolani Community Centre in the township of Nyanga that a broad range of filmmakers and audiences who may not have had the means to travel into the city were able to attend.

At a dinner, hosted by the Cape Film Commission, the group met Ndumiso Khovana, a filmmaker in his late 20s who had recently completed his BA degree in

motion picture medium (sound design) at the South African School of Motion Picture Medium and Live Performance. Khovana had been offered a full scholarship by the NYU screenwriting department but he lacked additional financial resources. Upon meeting the young writer, Rutagarama was immediately impressed, noting "Khovana must be exceptional." And determined to help this talented young artist, he began trying to raise funds for Khovana, first in Cape Town and then in New York, but with little success.

Finally, Rutagarama told his producer Linda Vester Khovana's story: "Here's a person who is an amazing storyteller but no one will know because he doesn't have the access or leverage to reach his full potential." The producer decided to sponsor Khovana, enabling the South African filmmaker to accept the scholarship and start classes at NYU.

Rutagarama's film BACK HOME is his personal account of the Rwandan genocide and his journey back after escaping to England with the assistance of two journalists who also helped him achieve his goal of becoming a filmmaker. Says Rutagarama, "In many ways [finding financial sponsorship for Khovana] was a chance to go full circle and help this young filmmaker the way these people helped me." ✂



(Left) Jay Craven with filmmakers in Pretoria, South Africa. (Middle) AFI Project: 20/20 Cape Town liaison with filmmakers Norman Maake and Chad Lowe. (Right) AFI Project: 20/20 delegates hosted by the mayor of Grabouw and members of the film studio Studio City South Africa.

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Movies!

Richard Ellis
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Downtown Business News

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Juanita Brown, Publisher/Editor
March 10 to 31, 2008

AFI DALLAS

International Film Festival

MARCH 27 - APRIL 6, 2008

AFI DALLAS - THE SEQUEL! The Film Festival returns to the city with more films and more stars! Shining a spotlight on the best in international and Texas cinema today!

By John Wildman

After making waves with last year's impressive debut on the film festival scene, the 2008 AFI DALLAS International Film Festival Presented by Target, Founding Sponsor Victory Park, returns with more than 220 feature films and shorts from filmmakers around the world. Beginning with an Opening Night Gala at the Majestic Theatre headlined by the film *THEN SHE FOUND ME*, featuring the writing and directing debut of Academy Award winning actress Helen Hunt, and starring Hunt along with Colin Firth, Matthew Broderick and Bette Midler, and concluding with a Closing Night Gala at the AMC NorthPark 15 (which also features a directing debut) with Stuart Townsend's *BATTLE IN SEATTLE*, starring Charlize Theron, Woody Harrelson, Andre Benjamin, and Michelle Rodriguez, the eleven day festival will again be highlighted by nightly red carpet entrances at theater locations throughout the city, Dallas Star Award presentations, free-to-the-public filmmaker panels and other special events.

Once again, AFI DALLAS will host a parade of internationally known and award winning directors, filmmakers and stars including the aforementioned Hunt, Academy Award winner Theron, Townsend, and Harrelson, as well as luminaries such as Robert DeNiro, Barry Levinson, Sam Rockwell, Josh Brolin, Evan Rachel Wood, Lou Reed, Mickey Rooney, David Gordon Green, Dolph Lundgren, and Armand Assante making the trip in support of their films and to celebrate the festival.

But film festivals are nothing without films and a quick look at what will be playing during AFI DALLAS' second outing shows that Artistic Director Michel Cain and his programming staff have set their priorities right. Critically acclaimed works, award winning projects, provocative subjects, and entertaining popcorn movies dominate a lineup rich with the best from recent film festivals, international fare, family friendly films, music related documentaries, exciting and creative short films, and movies from Texas taking their first Dallas bow.

BEST OF FESTS

The festival as a whole will play (in some ways) as a "greatest hits" of recent film festivals like Sundance, Berlin and South by Southwest. This aspect is highlighted by the creation of a new category, the AFI Fest / Silverdocs Showcase, which is populated by the award winners of the other prestigious AFI film festivals. One of those films, *SPINE TINGLER! THE WILLIAM CASTLE STORY* (AFI Fest Documentary Audience Award Winner) is a crowd pleasing look at a director and showman who couldn't have been more of a crowd



pleaser himself. Director Jeffrey Schwarz says that his challenge as a filmmaker was to strike a balance for the film fans that had loved Castle's films and antics as well as introduce him to younger film fans not aware of the man. He explains, "There are people who grew up with William Castle who come up to me afterwards and tell me about how they saw *HOUSE ON HAUNTED HILL* when they were kids and remember vividly the skeleton swooping over them. A lot of horror fans come out for the film - and they're the most loyal group of people who appreciate Castle being put back up on pedestal. There are also kids who never heard of the man, but are taken with his personality and outrageousness. The challenge was to make the movie for everybody, and not just try to appeal to a niche baby boomer or horror fan audience who already have good feelings toward Castle."



INTERNATIONAL FILMS

This year, the international aspect of the film festival deserves special mention as the number of countries represented has nearly doubled. Countries include Canada with Bruce McDonald's showcase, *THE TRACEY FRAGMENTS* (which stars *JUNO*'s Academy Award nominee Ellen Page); Mexico, with Diego Luna's directorial debut *JC CHAVEZ*, a documentary profiling boxing legend Julio Cesar Chavez; Spain, with Nacho Vigalondo's time traveling thriller *TIME CRIMES*, and Hitoshi Matsumoto's *BIG MAN JAPAN*, a bizzaro mockumentary of a man who is repeatedly grown to skyscraper proportions in order to fight monsters that threaten his city. Also among the international contingent is a joint effort of France, Canada and Mali, *FARO, GODDESS OF WATER*. Directed by Salif Traore, the film follows the efforts of a young man to return to the village of his birth to reclaim his heritage. However, the locals believe his return has cursed them because of his family's past and seek to drive him away once again. The film is also part of AFI's fledgling Project 20/20 program - a partnership with the U.S. government to promote international relations through the use of filmmakers and the films as ambassadors of an artistic sort, touring the world and furthering the understanding of different cultures through the work. Director Salif says he personally has been enriched by the opportunity to see his film through others' eyes. "The use of film is such an efficient tool of education in this way, of cultural exchange. In a short time, I've met and discovered new societies and cultures rich with people of different feelings. I have to confess that it has been an unexpected discovery for me."





Rocky road to Indie films but more freedom indeed

Monday, February 11, 2008

Although anyone would enjoy working on a big budget film, the freedom independent filmmaking offers is also coveted. Two young directors prove that it is possible to somehow come up with funding outside the studio system

YASEMİN SİM ESMEN

ISTANBUL - Turkish Daily News

Independent films provide their makers with a lot of independence and freedom although they are difficult to finance, two young directors from different sides of the world agreed. American director Chris Bowman and Malian director Salif Traore's paths led to Turkey at the end of January where they traveled to different cities under the American Film Institute's AFI Project 20/20, each screening their first feature-length films and speaking at educational institutions.

It took us a couple of years to find [financing]. Everybody involved in the film was working and, on the side, trying to set up meetings with investors. It was a two-year period between when I committed to directing the film and when we started shooting, said Bowman about how he and writer/lead actor Hubbel Palmer financed the independent film American Fork. The film tells the story of Tracy Orbison, a dopey Midwestern guy who lives with his parents and takes acting classes to realize his dreams of making it big one day.

Does independent mean anti-Hollywood?

During the speaking engagements at universities and other educational institutions in Turkey, the independent film director met with questions as to whether he was anti-Hollywood or whether he would ever make a Hollywood film.

It is out of necessity that he decided to make American Fork independently, said the young director. My experience before making this film was making short films and the last short film I had made was five years before I made this. It is not like I had this huge volume of things I had done. The only way someone would give me money to make a film was outside the studio system. That is the honest answer, he said.

He added that this has given everyone involved in the film an opportunity. Hubbel as an actor as well... People were not going to cast him as the central character. He does not look like the leading actors in a lot of the films. His opportunity, his chance was to write the script himself and get the money together and insist that he be in it, said Bowman.

Bowman is not against working in the Hollywood system at all but believes working out of it does provide the filmmaker with a certain level of freedom. I have nothing philosophically against working with a studio. Having said that, if my idea will be pushed and pulled and kind of perverted in order to make it, then I would make it independently again, he said.

A five-year pre-production period

Making films in Mali is really hard. Conditions necessary to make cinema do not exist. There is no budget. Because of this, the filmmaker should look and try for financial support, said Traore, the director of *Faro: Goddess of the Waters* (Faro, la Reine des Eaux). The pre-production period of the film took five years and the actual making of the film took another year.

But the difficulties Traore has faced were not merely financial. It has taken him months to convince the villagers about the film's subject, which focuses on an

engineer who returns to his village after having studied in the big city to find out who his father is. The engineer's return coincides with a time that the river is flooding. The people interpret this as the river spirit's anger over the return of the engineer, a child out of wedlock. They try to expel him out of the village and offer a girl that almost gets drowned in the river as a sacrifice to subdue the river's anger. The engineer tries to tell the people that channels should be built on the river and that way the river would not be so angry again, that the river is not so bad, said Traore. He added: So it is a clash between tradition and modern science.

I started off explaining the film to the villagers in a wrong way. I told them Faro [the spirit of the river] was not real so they misunderstood me. I had to stay with them for three months to convince them. This was the most difficult part, said Traore. Another difficulty was due to the differences of culture between the film's co-producers and the locals: During the shooting period, we had Canadian co-producers, some problems between Canadians and Africans developed but we were able to complete our film, said the director.

Traore is hoping to be able to change things through cinema. I have made this film with the aim of saying, 'Let's change this together.' My aim was to change these conditions, he said.

Mali's Honorary Council in Turkey Faruk Cengiz has found Faro as reflecting the realities of Mali. Such old traditions exist in the Africa, just as in Turkey, but maybe even denser, he said adding that elders in villages held on to such convictions whereas the young, who have been educated in big cities want to change them. It is, otherwise, a developed society, he said.

Bowman explained that choosing to shoot American Fork on 35mm film, in the traditional way, was a result of a combination of factors. We knew that there were a couple of things going against the film in terms of getting it out there in the market place, he said. The first of these was the leading character. Sometimes, someone who looks the way he does is off-putting to people who are used to seeing models, he said.

The second factor was the story as it was neither a romantic story nor a comedy. There is drama in the story, and there is comedy in the film, but it is kind of offset by a sense of melancholy and wistfulness, he said, adding The kind of story we told, the kind of people we put in the film were kind of challenging. We did not want to further challenge people by saying, Oh by the way, it looks like a home-made movie.' We wanted to look as good as possible. We wanted the presentation to look professional even though some of the ideas were unconventional.

Yet another factor was more artistic. This character was more analogue than digital. He was kind of rough around the edges, the kind of hands-on guy. And that's kind of the world he lives in. That was a consideration, too, said Bowman.

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THE HINDU

Date: 15/12/2006 URL:

<http://www.thehindu.com/thehindu/fr/2006/12/15/stories/2006121502350400.htm>

Fridav Review Bangalore Chennai and Tamil Nadu Delhi Hyderabad
Thiruvananthapuram

Contemporary tales retold

Nineteen American and international filmmakers came together at AFI Fest, Los Angeles, to share their motion pictures with each other's audiences.

Mukhtaran Mai's humble demeanour contrasts sharply with her accomplishments.

Her gracious words of thanks to her American supporters at the American Film Institute (AFI) in a Washington suburb, understate this 33-year-old Pakistani woman's courageous search for justice after being gang-raped by her neighbours in a remote village in Pakistan in the summer of 2002.

In a region where rape victims often choose suicide over a life of humiliation and silence, Mai chose to live and challenge the status quo.

Her compelling story prompted filmmaker Muhammad Naqvi to direct and produce 'Shame,' a documentary about a woman he considers a hero.

'Shame' was among four 'AFI Project: 20/20' films screened at the Institute's Silver Theater in Silver Spring, Maryland, on November 20 and 21.

'AFI Project: 20/20' is part of the Global Cultural Initiative launched by first lady Laura Bush and Under Secretary of State for Public Diplomacy and Public Affairs Karen Hughes in September in collaboration with public and private cultural organisations.

'AFI Project: 20/20,' a partnership among the US Department of State, the AFI, the President's Committee on the Arts and the Humanities, the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum and Library Services, brought together 19 American and international filmmakers to the AFI Fest in Los Angeles to share their motion pictures with each other's audiences.

After the AFI Fest, the filmmakers travelled to cities across the U.S. and will be participating in international film festivals abroad to enhance cultural understanding.

The purpose of 'AFI Project: 20/20' is to express the shared values of different nations through film, said Julia Nelson, of the Bureau of Education and Cultural Affairs at the US Department of State.

As part of the programme, the filmmakers participate in lectures, workshops and screenings at universities and cultural centres around the U. S. in such cities as Los Angeles; Tucson,

Arizona; Salt Lake City; St. Louis; Seattle; and Silver Spring, Maryland.

Some films, such as Naqvi's 'Shame,' have not been released officially; for others, the screenings are world premieres.

This was true for J. B. Rutagarama of Rwanda, who premiered his autobiographical documentary 'Back Home' at the AFI Fest, and then screened it in San Francisco and Salt Lake City before coming to 'AFI Project: 20/20.'

'Back Home,' the first film about the Rwandan genocide made by a survivor, traces the filmmaker's journey as the son of a Tutsi mother and Hutu father during the genocide.

American director Hilary Brougher, whose film 'Stephanie Daley' tells the story of a 16-year-old girl, played by Hollywood actress Amber Tamblyn, who is accused of killing her infant baby after concealing her pregnancy, joined Rutagarama and Naqvi at the 'AFI Project: 20/20' screening to talk about the films with the audience.

In response to questions about how director Naqvi was able to get members of Mai's family on film, Naqvi said it was easier to interview Mai's family than expected.

Her family members viewed this film as an opportunity to finally have their voices heard, the director said.

The fourth film 'After,' was made by an American, David L. Cunningham, and tells the story of adventure-seekers who descend into underground Moscow in search of two legendary sites: Stalin's secret metro and tsar Ivan the Terrible's torture chamber. Plans are under way for the American filmmakers to travel overseas to share their films with audiences in the home countries.

SEHREEN NOOR ALI

(USINFO Staff Writer)

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AFI Project: 20/20 FAQ

What is AFI Project: 20/20?

AFI Project: 20/20 is a program designed to enhance cultural exchange, understanding, and collaboration through filmmakers and their films from the U.S. and abroad. By sharing their work with audiences here and overseas, AFI Project: 20/20 filmmakers will seek to foster cross-cultural understanding, promote appreciation of shared values and diverse perspectives, and underscore the importance of free expression.

Who are the partners in AFI Project: 20/20?

The program is an unprecedented collaboration between the American Film Institute (AFI), the President's Committee on the Arts and the Humanities, the National Endowment for the Arts, the National Endowment for the Humanities, and the Institute of Museum and Library Services. Drawing on the joint resources and expertise of these partners, AFI Project: 20/20 connects audiences here and abroad with American and International artists through one of this country's most popular art forms, movies.

How does AFI Project: 20/20 contribute to cultural diplomacy?

Film provides an excellent vehicle for cultural diplomacy because it reaches beyond language and borders to engage diverse audiences in the U.S. and abroad. The invited films in AFI Project: 20/20 bring together artists of different backgrounds whose films present a diversity of artistic approaches, cultural traditions and political views that reveal both a respect for differences and a shared humanity among cultures.

AFI Project: 20/20 in its first two years included filmmakers from China, Denmark, Egypt, Iran, Israel, India,, Japan, Mali, South Africa, United Kingdom, Venezuela and the U.S..

How did AFI Project: 20/20 come about?

Announced in September 2006 at the White House by First Lady Laura Bush as a component of the Global Cultural Initiative, AFI Project 20/20 was an outgrowth of the President's Committee's *Symposium on Film, Television, Digital Media and Popular Culture*, which was held in May 2006. By design, AFI Project: 20/20 promotes artistic excellence in independent film and uses film's unique ability to tell stories in illustrating the common values people share.

Who are the filmmakers in AFI Project: 20/20?

Participants in AFI Project 20/20 are drawn from filmmakers in AFI FEST presented by Audi. Participation in AFI Project 20/20 is by invitation based on an artist's filmmaking excellence and their potential for positively interrelating with film professionals, filmmaking peers, cultural officials and audiences, particularly in foreign countries.

What is AFI FEST 2008?

The American Film Institute's AFI FEST 2008 presented by Audi, 30 October-9 November, features international competitions of brand new films from emerging filmmakers, and a global showcase of the latest work from the great film masters and gala premieres. Last year, AFI FEST 2007 featured 35 countries represented by 522 filmmakers and guests with more 60,000 people attending the festival.

AFI FEST provides AFI Project: 20/20 participant's professional development opportunities, a showcase for their work and an opportunity to engage with diverse U.S. audiences, including K-12 students.

Where will AFI Project: 20/20 take place?

American and international filmmakers in AFI Project: 20/20 will travel in pairs or small groups to screen their films for audiences at universities, film archives, libraries or other institutions here and abroad. Over the past two years, 26 filmmakers have participated and the program has traveled in the U.S. to Tucson; Dallas; Tampa; San Francisco; Chicago; Silver Spring, MD; St. Louis; Athens, OH; Salt Lake City, and Seattle. Internationally, filmmakers and AFI Projects: 20/20 films have been traveled to Kuwait, South Africa, Israel, China, Turkey, Azerbaijan, South Korea, Indonesia, Tunisia, Venezuela, Peru, Lithuania and Malaysia.

How can I get more information?

For more information visit the [AFI FEST](#) web site for a list of AFI Project: 20/20 films, artists and biographies.

Notable Quotes:

"One of the best ways we can deepen our friendships with the people of all countries is for us to better understand each other's cultures by enjoying each other's literature, music, films, and visual arts."

– First Lady Mrs. Laura Bush, announcing the Global Cultural Initiative, September 2006

"I now more than ever see the importance of 20:20. It truly is a cultural exchange- and it truly does bring cultural misconceptions about each of us to the forefront and gives us an opportunity to address them."

– Mohammed Naqvi, director of *Shame* on his 2008 screening in Lithuania



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AFI Project: 20/20 Highlights

AFI Project: 20/20 is an American Film Institute (AFI) international initiative designed to enhance cultural exchange, understanding, and collaboration through filmmakers and their films from the U.S. and abroad. It is an unprecedented cultural diplomacy effort that is supported by the U.S.'s cultural agencies—National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH), Institute of Museum and Library Services (IMLS)—the President's Committee on the Arts and the Humanities and the Department of State. AFI PROJECT: 20/20 was an outgrowth of the "Symposium on Film, Television, Digital Media, and Popular Culture" convened by the President's Committee on the Arts and the Humanities (PCAH) in Los Angeles in 2006. The Symposium concluded that a greater emphasis should be placed on international dialogue, exchange, and collaboration, using film, television, digital media, and popular culture.

"No other media come as close as film in helping share stories across cultures and nations. In fact, cinema has always been a universal medium and language, and the President's Committee then took steps to develop the only international film and filmmaker program that is supported by all of America's cultural agencies and the Department of State," says PCAH Chairman, Adair Margo. In the Fall of 2006, First Lady Laura Bush formally announced this new international cultural exchange effort as a part of the *Global Cultural Initiative*.

In its first year, AFI PROJECT: 20/20 invited 18 U.S. and foreign filmmakers to join together to share their films and filmmaking with their colleagues and audiences here and abroad. Making their U.S. debut at AFI's International Film Festival, AFI FEST (November 1-12, 2006) in Los Angeles, it included seven American and 11 foreign films and filmmakers. After AFI FEST, 15 of the 18 filmmakers traveled to eight other U.S. cities including: Tucson (University of Arizona), San Francisco (University of California Berkeley and San Francisco State), Chicago (Facets, Moving Image), Silver Spring (AFI Silver), St. Louis (St. Louis International Film Festival), Athens OH (University of Ohio), Salt Lake City (University of Utah), and Seattle (Seattle International Film Festival and Northwest Film Forum).

Starting in March 2007, AFI and the U.S. Department of State sent U.S. filmmakers abroad under the Cultural Envoy Program. The first visit took place in Kuwait and a second in South Africa. For both the domestic and international tours, the filmmakers traveled in pairs or small groups to screen their films for audiences at universities, film archives, libraries or other institutions. In South Africa, for instance, filmmakers Jay Craven (U.S.) and Norman Maake (South Africa) screened their films for more than 100 university students at the Technical University of Tshwane (TUT), the University of Pretoria and the University of Limpopo in the northern part of South Africa. According to the U.S. Embassy staff that helped coordinate the delegation's visit, "Both filmmakers connected with their young audiences, prompting far-reaching discussions on history, art, and current society. The

students at TUT's film school were particularly pleased to engage with Norman Maake on the challenges inherent in South African film production. This program provided another opportunity in the Embassy's ongoing efforts to engage with South African youth."

In November 2007, AFI PROJECT 20/20 began its second year by inviting seven new filmmakers to participate. Currently, AFI PROJECT 20/20 filmmakers continue to tour overseas to Israel, Kazakhstan, China, Indonesia, Malaysia, Venezuela, Turkey, Lithuania, Peru and South Korea, as well as domestically in St. Louis, Salt Lake City, Dallas, Washington, D.C., and New Orleans. Highlights from some of these stops can be found below.

China



*J.B. Rutagarama, director of **Back Home**, speaking with students in Hong Kong*

After seeing the film *Back Home*, a Hong Kong teacher remarked that "her students would now watch the news with a greater sense of meaning for what is really happening in war-torn and desperate countries." She likened her students' bravery in speaking up in English to ask questions during the discussion to that of Director Rutagarama, whose journey out of Rwanda began because he dared to speak in English to two Western reporters.

Indonesia



"Thanks to the efforts of JIFEST, I was lucky to meet about a dozen members of the local filmmaking community at a roundtable discussion about DVD production. Attending were filmmakers, actors, producers, distributors, and festival programmers. We had an extended exchange about the trials, tribulations and triumphs of the Indonesian film world, and I shared with them some of the work we do in Los Angeles."

*– Jeffrey Schwartz, director of **Spine Tinger**, on his trip to Indonesia*

"When most people think of American films, they think Hollywood, but of course there is a vibrant indie film scene in the U.S. and in other countries too. True, their international presence is somewhat overwhelmed by the power and marketing budgets of the "Dream Factory", but it seems to me that independent filmmakers are the future of the film industry,"

– Australia's Gold Coast magazine on AFI: Project 20/20's visit to JiFest in Indonesia.

Turkey



"Making films in Mali is really hard. Conditions to make cinema do not exist. There is no budget. Because of this, the filmmaker should look and try for financial support,"

— Salif Traore, director of *Faro: Goddess of the Waters*, speaking to a Turkish audience in Istanbul.

Lithuania



"Vilnius is a lot smaller than most other European cities I have visited and it has to be also one of the most ethnically homogenous cities I have ever been to. When we met the students and journalists, it was almost surprising at how much "America" and "Americans" are mistrusted and misrepresented. And Muslims, and Middle Easterners- don't get me started... After the screening of Doug's film "Big Rig"- a Lithuanian woman came up to him and said, "Thank you for showing me a more human side of America." I now more than ever see the importance of 20/20. It truly is a cultural exchange- and it truly does bring cultural misconceptions about each of us to the forefront and gives us an opportunity to address them."

— Mohammed Naqvi, director of *Shame* on his screening in Lithuania

Plans are underway for AFI Project: 20/20's third year, which will debut at AFI Fest in Los Angeles October 30 through November 9, 2008.



THE PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

Honorary Chairman: First Lady Laura Welch Bush
Chairman: Adair Wakefield Margo

Announces

A SYMPOSIUM ON FILM, TELEVISION, DIGITAL MEDIA, AND POPULAR CULTURE

in collaboration with

AMERICAN FILM INSTITUTE

ACADEMY OF TELEVISION ARTS AND SCIENCES

CITY OF LOS ANGELES DEPARTMENT OF CULTURAL AFFAIRS

AND

WESTERN STATES ARTS FEDERATION

HOSTED BY

UNIVERSITY OF SOUTHERN CALIFORNIA

SCHOOL OF CINEMA-TELEVISION

Tuesday, May 23: 9:00 AM – 1:00 PM; Wednesday, May 24, 2006: 9:00 AM – 1:00 PM
USC Carson Stage, 850 West 34th Street, Los Angeles, California

In Los Angeles, artists and entrepreneurs gather from all over the world to generate cultural products. The artists and business people in film, television, and digital media transcend nationality, and their creative process knows no geography. They have made popular culture a world vernacular, and understanding that process and the challenges faced here and abroad is important to this nation's cultural future, particularly in our international relationships. The President's Committee and its public and private partners will use the Symposium as an opportunity to explore future international programming and collaboration.

The Symposium honors the Los Angeles creative community in film, television, and digital media for their contributions to popular culture. Popular culture defines the American character for both good and bad, here and abroad. The creative forces shaping popular culture and its influence around the globe will be examined through panels on:

- **Popular Culture: Telling America's and Others' Stories:** what it is; the good and the bad; the role of film, television, and digital media in defining the perceptions of Americans and others; relationship to classical, folk, and experimental art; how to make the work better; the role of government. Panelists include former and current Chairs of the National Endowment for the Arts. Moderated by Tara McPherson (Chair, Critical Studies Program, USC, School of Cinema-Television). Opening remarks by Adair Margo (Chairman, President's Committee on the Arts and the Humanities); Jean Picker Firstenberg (Director & CEO, American Film Institute); Elizabeth Daley (Dean, USC School of Cinema-Television). Time: 9:00–11:00 AM, May 23.
- **The Creative Process, Production, and Distribution:** dreams and realities – influences in deciding the next project; the most important players, and the nature of the business; the impacts of technology; challenges and opportunities; international collaboration and exchange; impacts on our and others' cultures. Panelists include: Gilbert Cates (Producer/Director), Lionel Chetwynd (Writer/Director), Suzanne de Passe (Writer/Producer), Penelope Spheeris (Filmographer), and Joel Surnow (Writer/Producer). Moderated by Steven D. Lavine (President, California Institute of the Arts). Time: 11:15 AM–12:30 PM, May 23.
- **International Collaboration and Exchange:** making film, television, digital media, and popular culture; understanding images and sounds; learning through them the stories, hopes, fears, and aspirations of others.

Limited space available. RSVP by May 19 to the USC Events Office at 213/740-1744 or go to www.usc.edu/esvp and enter RSVP code 0523, press Go, then follow the instructions.

- Panelists include: Andy Garcia (Director/Actor), Gary Sinise (Actor/Director), Christian Gaines (American Film Institute), Louise Oliver (U.S. Ambassador to UNESCO), Laurel Whitcomb (Vice President Marketing, Academy of Television Arts & Sciences), Michael Renov (USC School of Cinema-Television), and Alina Romanowski (Deputy Assistant Secretary of State). Moderated by Frank Hodson (former Chairman, National Endowment for the Arts).
Time: 9:00 AM–12:30 PM, May 24.

The President's Committee on the Arts and the Humanities and its public and private partners will use the Symposium as an opportunity to explore future international programming and collaboration.

PRESIDENT'S COMMITTEE ON THE
Arts and the Humanities

PCAH NEW RELEASES

CLOSE WINDOW

PCAH's AFI Project 20/20 Completes a Successful Cultural Exchange in South Africa

In May and early June, AFI Project 20/20 conducted several screenings and dialogues with local audiences in South Africa. AFI Project 20/20 is an American Film Institute (AFI) program done in collaboration with the President's Committee on the Arts & the Humanities. It is the only international film and filmmaker program that is supported by three of America's principle cultural agencies—National Endowment for the Arts (NEA), National Endowment for the Humanities (NEH), Institute for Museum and Library Services (IMLS)—and the U.S. State Department.

In South Africa, AFI 20/20 filmmakers Jay Craven (US), Chad Lowe (US), Norman Maake (South Africa) and JB Rutagurama (US/Rwanda) showed their films and spoke with audiences in Cape Town, Pretoria and Johannesburg. In the township of Nyanga outside Cape Town, one filmmaker remarked on how "the kids and college kids that came to that screening were so



South African university students participated in a recent AFI Project 20/20 program with U.S. and African filmmakers.

engaged and starving for dialogue and interaction." The inclusion of two African films in the visit to South Africa was particularly powerful as there is "very little distribution for African films" and AFI Project: 20/20 was able to open a window not only on America, but also their own continent as well.

As AFI FEST Associate Director of Programming, Shaz Bennett remarked on her experience in this delegation "The power of film to reflect the universal truths that different world cultures can identify and embrace was a highlight of the visit and underscores a key aspect of project 20/20. There were wonderful conversations about what responsibility lies with the filmmakers to fairly and accurately depict the cultural identities of the characters and places in their films and stories. We also all talked at length with the audiences about the experience of sharing the world's view



Filmmaker Jay Craven and his film *Disappearances* were among the AFI Project 20/20 delegation that shared their artistic expertise and experiences with audiences in Pretoria, Johannesburg and Cape Town.

Project 20/20 Background & Highlights

through each other's films and stories."

All the filmmakers in the delegation concurred that "AFI Project 20/20 could inspire and encourage the local filmmakers to tell their own stories in a powerful and meaningful way." During the first leg of the two-week AFI Project 20/20 visit, Jay Craven and Norman Maake screened their films for more than 100 university students at the Technical University of Tshwane (TUT), the University of Pretoria and the University of Limpopo in the northern part of South Africa. According to the U.S. Embassy staff that helped coordinate the delegation's visit, "Both filmmakers connected with their young audiences, prompting far-reaching discussions on history, art, and current society. The students at TUT's film school were particularly pleased to engage with Norman Maake on the challenges inherent in South African film production. This program provided another opportunity in the Embassy's ongoing efforts to engage with South African youth."



Native South African independent filmmaker Norman Maake provided audiences with a rare opportunity to learn about the challenges of film production in their country.

In September AFI Project 20/20 will celebrate the one year anniversary of its formal launch by First Lady Laura Bush at the White House as a major component of the Department of State's Global Cultural Initiative. After South Africa, AFI Project 20/20 and its filmmakers are scheduled to visit Venezuela, Israel, China, Turkey, Azerbaijan, Jordan, and Malaysia

Learn More

AFI Project 20/20 Films and Filmmakers

News Clip: Collaborating to Bring Film to All, June 1 2007

AFI Project 20/20 Completes a Successful Visit to China

The AFI Project: 20/20 cultural exchange program closed out its first year with a three-city visit to China in late November. More than 4,000 people attended screenings in Beijing alone with another 900 participating in Hong Kong and several hundred in Shantou. The U.S. Consulates served as hosts for the visits and the participating filmmakers took part in activities from question and answer sessions with students, aspiring filmmakers, academics and the public to workshops with trade union groups and high schools.

The program's goal of enhancing mutual understanding, and collaboration was realized through screenings, master classes with students and workshops. One of the unique aspects of the film exchange were the variety of the filmmakers' backgrounds and the diversity of their film's perspectives, which as one audience participant noted "that it seemed that all program attendees found something in at least one of the filmmakers' works that struck a chord with them. Whether it was Ms. Williams' moving portrayal of conditions faced by L.A. garment industry workers in "No Sweat," Mr. Rutagarama's powerful video diary of his journey back to the genocide-ravaged Rwanda he left as a teenager in "Back Home," or Mr. Boyle's subtle send-up of Asian and American culture clashes in "Big Dreams, Little Tokyo," the depth and quality of the questions asked and the ensuing discussions clearly showed that audiences, especially students, had been broadened by their exposure to these thought-provoking works."



AFI Project: 20/20 collaborated with Beijing Normal University and the U.S. Embassy, reaching some 4,000 people during its visit to Beijing.

Unlike many cultural exchanges that feature well-known groups like the Philadelphia Symphony Orchestra, for instance, or U.S. commercial films that have a strong presence overseas, the filmmakers in AFI Project 20/20 bring another perspective on America to foreign audiences,



Filmmaker Jay Craven speaks to Chinese students during an AFI Project: 20/20 visit.

drawing on their own creative talents and interests as independent filmmakers. From genocide in Rwanda to sweat shops in Los Angeles to whisky smuggling during Prohibition on the Vermont-Canadian border to culture clashes within U.S. society, all these films examine ideas, places and cultures rarely seen in popular U.S. films, much-less in places like China and other countries where U.S. independent films are little known. Joining these distinctly U.S. films was another AFI Project: 20/20 filmmaker, Zhang Jia Rui, whose film depicted the life of ordinary Chinese during the last 50 years. His presence provided, in the words of another AFI filmmaker, "an important cultural interplay between the American screenings and his own Chinese film screenings."

As one audience member said about the Hong Kong visit, "this kind of program is the right kind for the U.S. to be doing. It allows us to think about and discuss a range of topics—hard and soft—with a range of viewpoints."

That observation summed up the first year of AFI Project:20/20, which traveled to South Africa, Israel, Kuwait, Malaysia, Indonesia and Kazakhstan, as well St. Louis, Chicago, San Francisco, Tucson, Salt Lake City, Seattle, Washington, DC and Miami, Ohio. The second year of the program opened in Los Angeles at AFI FEST presented by Audi in early November. Seven new U.S. and foreign filmmakers were invited to participate in the program and join four alumni from year one—Amie Williams, Jay Craven, Mohammed Naqvi and JB Rutagarama. Two of the new AFI Project 20/20 won awards at AFI FEST—Andreas Mol Dalsgaard's "Afghan Muscles" shared the International Documentary Grand Jury Prize with Nina Davenport's Operation Filmmaker. "Spine Tingler! The William Castle Story" won the Audience Award for the Documentary.

During 2008, AFI Project: 20/20 will send filmmakers overseas and the countries under consideration include Turkey, Egypt, Venezuela, South Africa, South Korea and others. Domestically, the program will visit Salt Lake City, Dallas, Washington, DC, New Orleans and Chicago.

Learn More...

[2008 AFI Project: 20/20 Films](#)

[AFI Project: 20/20 History](#)

[AFI Project: 20/20 FAQ](#)

PRESIDENT'S COMMITTEE ON THE
Arts and the Humanities



CLOSE WINDOW

AFI PROJECT: 20/20 Debuts at AFI FEST 2007 in Los Angeles

The President's Committee on the Arts and the Humanities announces that seven American and international filmmakers will participate in the second year of AFI Project: 20/20, which makes its debut at the American Film Institute (AFI) AFI FEST 2007, presented by Audi, in Los Angeles, November 1-11. The invited AFI Project: 20/20 filmmakers will participate in an international cultural exchange designed to enhance mutual understanding, and collaboration by engaging audiences here and abroad through filmmakers and their films.

Drawing on the joint resources and expertise of AFI, the U.S. Department of State, the President's Committee on the Arts and the Humanities (PCAH), the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Institute of Museum and Library Services, AFI Project: 20/20 is a component of the United States' Global Cultural Initiative, which partners public and private institutions to support international cultural diplomacy.

AFI Project: 20/20 is designed to foster cross-cultural understanding, respect and nurture filmmaking excellence, with the goal of bringing home the ways in which these artists and their films can help promote cultural awareness and understanding, challenge stereotypes that separate people, and at the same time present a



Cyrano Fernandez (above) is one the new films that will participate in the second year of AFI Project: 20/20.

fresh, clear vision of the common values people share. By presenting their work and talking with audiences here and abroad, filmmakers will encourage an appreciation of values such as freedom of expression, tolerance, and intellectual property rights. These values, inherent in the American system, are fundamental to filmmaking everywhere.

Under the auspices of the program U.S. and international filmmakers travel in pairs or small groups to screen their films, hold workshops about the shared values the films illustrate, and discuss the role of perception in cross-cultural understanding. Plans for outreach and educational programs have been developed and supported through the joint efforts of the U.S. cultural agencies (IMLS, NEA, NEH), PCAH, the Department of State and AFI.

The new films and filmmakers in AFI Project: 20/20 include **Afghan Muscle** directed by Andreas Mol Dalsgaard (Denmark); **Faro - Goddess**

Of The Waters directed by Salif Traore (Mali); **Cyrano Fernandez** directed by Alberto Arvelo Mendoza (Venezuela); **Please Vote for Me** directed by Weijun Chen (China); **American Fork** directed by Chris Bowman (USA); **Big Rig** directed by Doug Pray (USA); **Spine Tingler** directed by Jeffrey Schwarz (USA). Joining these seven filmmakers will be four artists from the 2007 program—Jay Craven, Amei Williams, Mohammed Naqvi and J.B. Rutagarama-making a total of eleven films and filmmakers for 2008.

During its first year, AFI Project: 20/20 conducted programs in Kuwait, South Africa, Israel and Kazakhstan, as well programs in St. Louis, Chicago, Miami (OH), Salt Lake City, Seattle and San Francisco. A visit to China in late November will close out the first year of the program and planned visits to Malaysia and Indonesia in December will open the overseas portion of the 2008 program along with the St. Louis Film Festival, which will be the first stop on the U.S. tour.

Learn More

2008 AFI Project: 20/20 Films

AFI Project: 20/20 History

AFI Project: 20/20 FAQ

AFI FEST 2007

Symposium on Film, Television, Digital Media, and Popular Culture



OVERVIEW OF THE PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

First Lady Laura Welch Bush is the honorary Chairman of the President's Committee on the Arts and the Humanities (PCAH). The Committee was established by Executive Order in 1982 and works with each administration to incorporate the arts and the humanities into White House objectives. In 2001, President Bush appointed Adair Wakefield Margo as Committee Chairman.

MISSION, GOALS, AND OBJECTIVES

The President of the United States recognizes that the Nation's cultural life contributes to the vibrancy of society and the strength of democracy and that, throughout the world and in new democracies, the arts and humanities are essential to communicating our common humanity.

The Committee bridges federal agencies and the private sector. It recognizes cultural excellence; engages in research and recognition programs; initiates special projects; and stimulates private funding. Its primary federal cultural partners are the National Endowment for the Arts (NEA), the National Endowment for the Humanities (NEH), and the Institute of Museum and Library Services (IMLS). Expanding international cultural relationships is a primary focus, connecting Americans with each other and the rest of the world.

EXAMPLES OF SUPPORT AND PROGRAM INITIATIVES

INTERNATIONAL: • First U.S. Government cultural delegation to The People's Republic of China • AFI Project: 20/20: U.S. and foreign film and filmmaker exchange, a partnership among American Film Institute, NEA, NEH, IMLS, and PCAH, in collaboration with the U.S. Department of State • Bi-national cultural cooperation between U.S. and Mexico, co-signed 2007 and 2003 Joint Communiqués on Cultural Cooperation • International exhibitions at the National Gallery of Art, the National Museum of Women in the Arts, and the Mexican Cultural Institute • U.S. National Commission for UNESCO • ART in Embassies • U.S. Embassy in Mexico U.S. performing and visual arts tours • World Heritage Sites/Sister Cultural Parks Conference and co-signed agreement between National Park Service and Mexico • Coming Up Taller awards to Mexico and China.

YOUTH ARTS & HUMANITIES LEARNING: • Coming Up Taller - national leadership and recognition program in field of after-school arts and humanities education • Scholastic Art & Writing Awards exhibitions.

PRESERVATION & CONSERVATION: • Save America's Treasures - grants rescuing our nation's most significant historical and cultural resources; 2007 recipient American Architectural Association Keystone Award • Summit on U.S. Cultural & Heritage Tourism, co-hosted with the U.S. Department of Commerce • *Save America's Treasures: Preserving the Legacy of our National Experience*, 2006 monograph.

SPECIAL INITIATIVES & EVENTS: • Presidential National Medals on the Arts & Humanities • Jefferson Lecture in the Humanities • *Concert for America* (NBC-TV, 9/11/02) • NEA/NEH 40th Anniversary White House State Dinner and commemorations • Symposium on Film, Television, Digital Media and Popular Culture.

Members of the Committee are private citizens appointed by the President. The heads of federal agencies with cultural programs are also members, including the Department of Education; Library of Congress; Smithsonian Institution; and the National Gallery of Art.

Former Chairmen include: Dr. John Brademas, President Emeritus of New York University (appointed by President Clinton); Donald J. Hall, Chairman of Hallmark Cards, Inc. (appointed by President George H. W. Bush); and Andrew Heiskell, former Chairman and CEO of Time, Inc. (appointed by President Reagan).

For more information contact:

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American Film Institute

About the American Film Institute

AFI is a national institute providing leadership in screen education and the recognition and celebration of excellence in the art of film, television and digital media.

AFI trains the next generation of filmmakers at its world-renowned Conservatory, maintains America's film heritage through the AFI Catalog of Feature Films and explores new digital technologies in entertainment and education through the AFI Digital Content Lab and K-12 Screen Education Center.

As the largest nonprofit exhibitor in the US, AFI ON SCREEN encompasses the annual AFI FEST presented by Audi: AFI Los Angeles International Film Festival-as well as year-round programming at ArcLight Cinemas; the AFI DALLAS International Film Festival, and the AFI Silver Theatre and Cultural Center in Silver Spring, Maryland, including SILVERDOCS: AFI/Discovery Channel Documentary Festival.

AFI AWARDS, the annual almanac for the 21st century, honors the most outstanding motion pictures and television programs of the year, while **AFI's 100 Years . . .** series has ignited extraordinary public interest in classic American movies. And, during the past 35 years, AFI's Life Achievement Award has become the highest honor for a career in film.

AFI is guided by a prestigious Board of Trustees--chaired by Sir Howard Stringer--and a Board of Directors--chaired by Jon Avnet and John F. Cooke--and is comprised of key figures from the entertainment, business and academic communities. It is led by President and CEO Bob Gazzale.

THE PRESIDENT'S COMMITTEE ON THE ARTS AND THE HUMANITIES

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