

THE DAILY

sunday
3.28.2010

11

34th cleveland international film festival **LET'S GO.**

Special Guests

- DANIEL JUNGE**
Last Campaign of Governor
Booth Gardner
- AJ SCHNACK**
Convention
- YUN SUH**
BOODY OBIED QURAN
City of Borders
- LANDON VAN SOEST**
Good Fortune
- DARRIN FRIEDMAN**
Paper Man
- MIKE WEBBER**
TIM HARRISON
The Elephant in the Living Room
- JULIA REICHERT**
STEVE BOGNAR
The Last Truck
- TCHAVDAR GEORGIEV**
AMANDA POPE
Desert of Forbidden Art
- MADELEINE SACKLER**
BLAKE ASHMAN-KIPERVASER
The Lottery
- ROBERT PATTON-SPRUIELL**
GEOFF EDGERS
Do It Again
- VIC SARIN**
A Shine of Rainbows
- DAN STURMAN**
Soundtrack for a Revolution
- PETER KNEGT**
HARUN MEHMEDINOVIC
RUSS COLLINS
Central and Eastern
European Film Jury
- ARON GAUDET**
RYAN HARRINGTON
DEBBIE ZIMMERMAN
Documentary Jury
- JOHN CHECHITELLI**
Youngstown: Still Standing
- MARK PAYNE**
Get Happy
- JEAN STRAUSS**
For the Life of Me
- EYAD ZAHRA**
DAVID PERSE
NICK RILEY
The Taqwacores
- JOSH HOBSON**
Racing Dreams
- JOE VALENCIC**
A Call Girl
- VIOLETA AYALA**
Stolen
- ANDREW CHAN**
LAURENCE GINGOLD
Ivory
- BOB CHRISTIE**
Beyond Gay: The Politics of Pride
- GREG JACOBS**
JON SISKEL
Louder Than a Bomb

| | SUNDAY, MARCH 28 | | | | | | |
|----------|--|---|--|--|--|---|---|
| | RED | ORANGE | YELLOW | GREEN | BLUE | PURPLE | GREY |
| 9:00 am | | | | | | | |
| 9:30 AM | MARWENCOL 83 min p 92 Code MARW28 | 9:20 AM THE ELEPHANT IN THE LIVING ROOM 85 min p 59 Code ELEP28 | 9:15 AM THE HAPPIEST GIRL IN THE WORLD 99 min p 70 Code HAPP28 | | | 9:15 AM FATHER AND GUNS 107 min p 62 Code FATH28 | 9:30 AM BOMBER 84 min p 49 Code BOMB28 |
| 10:00 am | | | | | | LATE ADDITION | LATE ADDITION |
| 11:00 am | | | | | | | |
| 11:40 AM | INDEPENDENT SHORT AUDIENCE AWARDS Approx 100 min p 123 Code AU28 | 11:50 AM THE DESERT OF FORBIDDEN ART 80 min p 57 Code DESE28 | 12:10 PM MID-AUGUST LUNCH 75 min p 94 Code MIDA28 | 12:00 Noon STOLEN 78 min p 110 Code STOL28 | 11:35 AM GARBO: THE SPY 88 min p 66 Code GARB28 | 11:30 AM A SHINE OF RAINBOWS 100 min p 107 Code SHIN28 | 11:45 AM HONEYMOONS 95 min p 83 Code HONE28 |
| 12 Noon | | STANDBY | STANDBY | STANDBY | | | STANDBY |
| 1:00 pm | | | | | | | |
| 1:45 PM | INDEPENDENT SHORT JURY AWARDS Approx 100 min p 123 Code JURY28 | 2:00 PM WHAT'S ON YOUR PLATE? 73 min p 119 Code WHAT28 | 2:20 PM RACING DREAMS 96 min p 104 Code DREA28 | 2:15 PM THE GREAT CONTEMPORARY ART BUBBLE 95 min p 69 Code GRE28 | 2:10 PM THE ENEMY 82 min p 60 Code ENEM28 | 1:45 PM HEADHUNTER 100 min p 82 Code HEAD28 | 1:40 PM ALIVE! 90 min p 42 Code ALIV28 |
| 2:00 pm | | | STANDBY | STANDBY | | | STANDBY |
| 3:00 pm | | | | | | | |
| 4:00 pm | | | | | | | |
| 4:20 PM | | THE LAST TRUCK 53 min p 88 Code TRUC28 | 4:40 PM THE TAQWACORES 84 Min p 111 Code TAQW28 | 4:30 PM BANANAS!* 80 min p 45 Code BANA28 | 4:50 PM MY YEAR WITHOUT SEX 96 min p 96 Code YEAR28 | 4:25 PM PROTEKTOR 100 min p 102 Code PROT28 | 4:15 PM SPLINTERS 103 min p 109 Code SPLN28 |
| 4:45 PM | GOOD FORTUNE 73 min p 67 Code FORT28 | STANDBY | STANDBY | STANDBY | STANDBY | STANDBY | STANDBY |
| 5:00 pm | | | | | | | |
| 6:00 pm | | | | | | | |
| 7:00 pm | | | | | | | |
| 7:20 PM | COLONY 87 min p 53 Code BZZZ28 | 7:40 PM CITY OF BORDERS 66 min p 52 Code CITY28 | 7:25 PM A TOWN CALLED PANIC 75 min p 113 Code TOWN28 | 7:05 PM THE LOTTERY 99 min p 90 Code LOTT28 | 7:00 PM LOOKING FOR ERIC 116 min p 37 Code LOOK28 | 7:15 PM THE GOOD HEART 95 min p 68 Code HEAR28 | 7:10 PM PAPER MAN 110 min p 38 Code PMAN28 |
| 7:20 PM | STANDBY | STANDBY | STANDBY | STANDBY | STANDBY | STANDBY | STANDBY |
| 8:00 pm | | | | | | | |
| 9:00 pm | | | | | | | |
| 10:00 pm | | | | | | | |
| 11:00 pm | | | | | | | |
| Midnight | | | | | | | |
| 1:00 am | | | | | | Schedule sponsored by: THOMPSON HINE | |

A Film for Our Era



LEFT: Samir & Ravit from "City of Borders." RIGHT: Yun Suh, director of "City of Borders."

Yun Suh's first feature-length film, "City of Borders," follows the daily lives of five Israelis and Palestinians at Jerusalem's only gay bar. Their intersecting stories illustrate the Palestinian-Israeli conflict in a way that is rarely shown in the popular media.

CIFF: How did you first learn about the Shushan Pub?
YS: While I was producing a series of radio reports in Jerusalem, the West Bank and Gaza Strip on the Israeli-Palestinian conflict during the second Palestinian uprising. I heard about a Jerusalem bar that hosted gay nights and brought together a diverse gathering of people. Finding a place where Israelis and Palestinians take great risks to meet and connect as human beings amid all the distrust, death and violence renewed my faith in humanity and ability to find love and joy in the most unexpected places. Sa'ar Netanel hosted those evenings and opened the city's lone gay bar known as Shushan.

CIFF: What attracted you to the subject matter?
YS: I'm a Korean American Buddhist without any roots in the Middle East, [so] this is the question I get asked the most. I'm drawn to the Israeli-Palestinian conflict because I intimately understand both positions of the war. Like the Israelis, I grew up in constant fear of my neighboring country, North Korea,

coming to attack my small village and family in South Korea. Like the Palestinians, I understand the horror and hardships of living under occupation through my parents who survived the Japanese colonization of Korea. In the West Bank and Gaza, I witnessed the devastating impact of the Israeli occupation. I aimed to show both sides of the wall and focus on our shared humanity, rather than allow the differences to define and limit us. The community at Jerusalem's gay bar provided that reality and hope. I chose this story despite daunting barriers of budget, bombs, language and culture.

CIFF: Do you hope your film will promote social change?
YS: I'm drawn to tell stories that defy misconceptions, give voice to people who are underrepresented and ultimately broaden our imagination for what is possible. I've devoted my life to independent filmmaking in order to promote social and cultural change. Otherwise, all the difficult hurdles that come with documentary filmmaking would not be worth it.

Interview continued on page 2

Road to the Oscars

This year, I had the incredible opportunity to set foot on the red carpet. Yes, that red carpet. Being at the Academy Awards was a thrill of a lifetime for me. It was a lot like going to a bar mitzvah or a wedding, except that I kept seeing famous people everywhere.

I can't even begin to imagine what it must feel like to be a nominee waiting for your name to be called. Taking home an Oscar



Marcie Goodman

has got to be the highest honor an actor or filmmaker could possibly hope for. In 2009, following a five-year-long application

process, the Cleveland International Film Festival became a qualifying festival for short-subject films. The winners of two of our awards — those for best animated short film and best live action short film — are then submitted to the Academy of Motion Picture Arts and Sciences for nomination consideration.

Please join us tonight for our Closing Night party around the fountain at Tower City Center when we will announce the winners of all of the Festival's film competitions, including those that will earn filmmakers a shot at that gold statuette.

Who knows? Maybe you'll be able to say: "I knew them when."

Thank you for another great film festival. Keep up with what's going on the rest of the year by visiting www.clevelandfilm.org.

SHOWING TODAY **CITY OF BORDERS** is playing today at 7:40 p.m.

Congratulations to **ROB FIELDS**, the mayor of the 34th Cleveland International Film Festival, as determined by Foursquare. Watch his acceptance speech at www.youtube.com/users/clevelandfilmfest

City of Borders . . . continued from page 1
CIFF: What do you think they most respond to in the film?

YS: The audiences fall in love with the courageous and spirited men and women. It offers a multi-layered, nuanced and complex view of the daily life in the Middle East from a community we rarely hear from and goes beyond the common images of people from the Middle East as religious fanatics, suicide bombers and enemies doomed to kill each other. Audiences around the world appreciate that the story feels balanced. It's a universal story in that every society must cope with creating peaceful coexistence among people from different backgrounds and belief systems. It's funny, surprising, heartbreaking and hopeful at the same time. I think an Australian audience member attending a Tokyo screening said it best: "It's a film for our era."

CIFF: What did you learn in the process of making this film that you will take with you to your next project?

YS: To trust my gut. I realized that I only kick myself after a decision if it wasn't directed by my own gut. Also, don't make a fear-based decision. Make a decision based on my goal and not to avoid fear.

—Interview by Bridget Kriner

Meet Boody

Few people demonstrate the courage and resilience of Boody. Featured in Yun Suh's "City of Borders," Boody is "a Palestinian gay man in Jerusalem's only gay bar." As a performer at the Shushan Pub, he did drag shows and was well-loved by audiences. However, as the first drag queen of Palestine he was a target for violence. "Performing while going through everything is hard," he says, "[but] it made me fierce." He was forced to leave his hometown in the West Bank to escape persecution. This is still a serious problem he deals with in his daily life. When he appeared at a screening of his film yesterday, it was with a police escort. "I didn't want to bring this up," he said to the audience, "I received threats in my email that I would die if I came to the Cleveland International Film Festival." He no longer performs drag, although he loved it. "I stopped doing it. It's not me anymore. I still perform as a man. And I will keep doing it until I have nothing left to offer," he says.

—Bridget Kriner



Boody Obied Quran

Love, Like a Rainbow, Has Many Colors

The perk of travelling to the breathtakingly beautiful Inishowen Peninsula, at the northern tip of Ireland, wasn't what drew director Vic Sarin to "A Shine of Rainbows." He fell in love with the characters in the story that was first a novel by Lillian Beckwith.

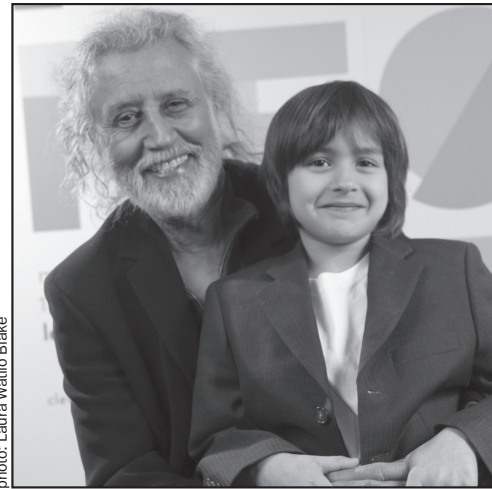
"I was particularly drawn to the character of Maire," says Sarin. "She is a beacon who always shines and she represents the color and wonder that we all need so much in our lives."

In fact, Sarin read the novel over 15 years ago, but her character she made a real impression upon him.

The story centers on Maire, a loving woman "as rare as a double rainbow," and her adoption of a young orphan named Tomas. She brings him home to a remote, beautiful island to live with her and her husband.



photo: Laura Waitlo Blake



Prior to a screening of his father Vic Sarin's film, Jaden Sarin celebrated his eighth birthday with the audience complete with cake and singing of Happy Birthday.

Simply, it is a "film about a parent's unconditional love for their children," Sarin says.

In fact, it makes him think of his own mother, who he says he was never able "to give a really great gift to on Mothers' Day to show her what she meant to me." This film, he says, is "my way of thanking her."

— Anne M. DiTeodoro

SHOWING TODAY **A SHINE OF RAINBOWS** is playing today at 11:30 a.m.

A Big Day

And the winner is...

On the last day of the festival, it is all decided — that is the awards. There are many different competitions going on throughout the 11 days of film presentations. Some, like the Roxanne T. Mueller Audience Choice Award and the Greg Gund Memorial Standing Up Film Competition are chosen by festival goers — that is why we collect ballots from you as you exit the theaters. Others, such as the Nesnadny + Schwartz Documentary Film Competition, the Central and Eastern European Film Competition and the Independent Shorts Jury Awards are decided by a jury of experts.

It is no easy task, given the great number of quality films jurors have to decide between.

"I just want to be wowed," says Ryan Harrington. "I want to see good movies that just happen to be documentaries. For me it is all about character and story."

"I'm expecting every film in the competition to be quality," says Aron Gaudet. "I'm betting a few [films] will really connect with



Thanks for your help! By casting a ballot after each film, CIFF audiences decide which films win many of the awards.

me and rise above the rest in my eyes."

Jurors for the shorts programs face a daunting task of their own. "You have to write quick notes," says Charlie Lawrence. "Certain things stick out," says Jennifer Coleman, "like a phrase or a punch line." All the shorts jurors agree that they often take notice of film that feature "people telling stories that don't often get to tell them," John Corlett says.

"[The selection process] is very, very subjective, "according to Debbie Zimmerman. "I wouldn't say they are films I like, but films I respect. I am looking for a film that moves me with a good story."

—Bridget Kriner

Respect the Bee

Picture it: Billions of bees — yes, the buzzing insect — on trucks traveling from state to state. Those bees have a job to do, pollinate crops all year round. It's commercial beekeeping, and it's the focus of the documentary "Colony."

"Commercial beekeeping is such a phenomenon," says Carter Gunn, director of the film. He and Ross McDonnell were surprised to learn about "the secret life of bees."

"Neither of us had any idea this took place! continues Gunn. "We were genuinely curious to learn more about it, and with all the problems the industry was facing, we felt it was an important story to tell."

The story centers on the crisis that is affecting the world of not only the honeybee, but the beekeeper. The two filmmakers read up on Colony Collapse Disorder — a syndrome where worker bees abruptly disappear causing significant problems to many agricultural crops worldwide. Without bees pollinating our food supply, plants such as soybeans and apples, farmers have to rely on more expensive, less efficient methods to help their crops grow.

OK, but they're filming millions of bees . . . with millions of stingers. "The first bee yard we went to had around 2,000 hives," he says. "We shot the whole day with no [protective] suits on and didn't get stung once."

In retrospect, he admits that he was naïve and doesn't recommend going into a bee colony un-



Carter Gunn

photo: Laura Waitlo Blake



protected. Co-director McDonnell got the brunt of the bees while operating the camera close to the hives. With respect to his subjects, Gunn says: "Honeybees are not that aggressive unless you provoke them."

Gunn says that their film is intended to keep people informed so that they make better decisions. "We hope people leave the theater with more knowledge about what it takes to get the food on their table."

— Anne M. DiTeodoro

SHOWING TODAY **COLONY** is playing today at 7:20 p.m.



photo: Matt Cordish

Q & A

At the Cleveland International Film Festival, guest Filmmakers often respond to audience questions and comments following a screening. These brief post-film discussions provide the audience a richer experience — and a chance to voice their thoughts about the film. Filmmakers enjoy an opportunity to hear the audience's immediate response to their film.

TOP LEFT: Violeta Ayala, director of "Stolen." MIDDLE: Patrick Drolet, actor, "Father and Guns" TOP RIGHT: Ray Mancini, producer of "Youngstown: Still Standing" BOTTOM LEFT: "Desert of Forbidden Art" co-directors Amanda Pope and Tchavdar Georgiev.



photo: Matt Cordish



photo: Janet Macoska



photo: Janet Macoska

LET'S GO.

More than a colorful symbol for this year's Festival

Cleveland's own TWIST Creative sees the opportunity to brand each year's Film Festival experience as a chance to tell the story of this unique event.

"It presents the Festival itself as a work of art," says Michael Ozan, the group's president and creative director. "The Festival is an exhibit of culture. The campaign, illustrated through bold colors and universal symbols, represents the unique blend of films, directors, actors and film lovers." Check it out online at twist-creative.com.

Challenge Match Thank you for helping us exceed our goal.

There is still time to make your tax-deductible donation, and you'll be able to enter a drawing for prizes. Stop by the Challenge Match table in the Tower City Cinemas lobby today!