

MARCH 28, 2008

DAY  
2

# DAILY NEWS

AFI  
DALLAS  
International  
Film Festival  
2008

PRESENTED BY  
TARGET  
FOUNDING  
SPONSOR  
VICTORY  
PARK

## DEEP ELLUM SOUNDS: MUSIC AND MOVIES ARE A MATCH MADE IN HEAVEN

Opening night: The full report Page 3

Amin Matalqa explains  
the wisdom of *Captain Abu Raed* Page 5

Sasha Alexander of *The Last Lullaby* Page 8

Josh and Eden Brolin's *X*  
put father and daughter to the test Page 9

PLUS: *Fissure*, *Spider*  
and Red Carpet arrivals



### THE HOT LIST

You don't want to miss these  
must-see films Page 2

# WHAT'S GOING ON AT AFI DALLAS

## TALK/SHOW

**YOU WON'T WANT TO MISS THE FREE TALK/SHOW DISCUSSIONS WITH FILMMAKERS AND OTHERS AT THE NASHER SCULPTURE CENTER. HERE'S A RUNDOWN OF TOMORROW'S PROGRAMS:**

**Saturday, 1 p.m.**

### DOCUMENTARIES TODAY: THE REALITY OF HOW WE GET THE "REAL NEWS"

The growing willingness of the public to spend their movie dollars on documentaries combined with the descent of many television news programs into tabloid-like programming has resulted in more "serious" news reporting appearing on the big screen. This discussion, featuring directors Kelly Whalen (*Tulia, TX*), Steve James and Peter Gilbert (*At the Death House Door*) and Josh Tickell (*Fields of Fuel*), will examine how much we already—and will increasingly—turn to the big screen for truly fair and balanced reporting of critical issues.



Kelly Whalen



Irena Salina

**Saturday, 3 p.m.**

### MOVIES WITH A MISSION: WHAT HAPPENS WHEN MESSAGE AND ENTERTAINMENT HAVE TO CO-EXIST ON THE SCREEN?

Featuring directors Irena Salina (*Flow*), Socheata Poeuv, Mark Birnbaum (*Stop the Presses*) and others, this panel of filmmakers and advocates will explore the challenges that confront directors when they add a more provocative agenda to their cinematic "to do" list. From environmental missions to political causes, what happens when a film is created to educate, argue and inspire?

## AT VICTORY PLAZA

### HAPPENINGS AT AFI DALLAS' FESTIVAL HUB

#### 2008 AFI DALLAS Victory Park Celebration

Join us in The Plaza at Victory Park as we celebrate the first full day of the 2008 AFI DALLAS International Film Festival. Bring your lawn chairs and get comfy! We'll be showcasing some North Texas high school students' short films followed by a screening of *Lou Reed's Berlin* on Victory Park's high-definition screens. Food and beverages will be available for purchase. And, if you're an AFI DALLAS pass holder, join us in the Target Festival Lounge!  
— Andrea Patton

**7:00 p.m. High School Shorts Showcase**

**9:30 p.m. *Lou Reed's Berlin* (2007)**

## SPECIAL EVENTS

### FESTIVAL EXTRAS TO LOOK FORWARD TO

**Saturday, March 29th, noon**

### SOME LIKE IT HOT/JACK LEMMON STAR AWARD

**Landmark Magnolia Theatre 5**

Felicia Farr—Jack Lemmon's wife—will accept the AFI DALLAS Star Award on his behalf preceding the screening of the Billy Wilder classic, starring Lemmon, Tony Curtis and Marilyn Monroe.

**Saturday, March 29th, 3:15 p.m.**

### BOYS TOWN WITH MICKEY ROONEY

**SMU Hughes Trigg Theatre**

Join Mickey Rooney for *Boys Town*, his classic film with Spencer Tracy. Hot off his AFI DALLAS Star Award ceremony, the Hollywood legend will participate in a Q&A after the screening.

## TODAY IN THE THEATERS

4:15 PM	Flow: For the Love of Water
5:00 PM	Life and Tragic Death of James Byrd
5:00 PM	Fissure
7:00 PM	Crawford
7:00 PM	Noise
7:15 PM	The Visitor
7:15 PM	The Guitar
7:15 PM	The Last Lullaby
7:30 PM	Dinner with the President: A Nation's Journey
7:30 PM	Gonzo: The Life and Work of Hunter S. Thompson
10:00 PM	Goliath
10:00 PM	Bad Habits
10:15 PM	From the Mouthpiece on Back
10:15 PM	Silent Resident
10:15 PM	Savage Grace
10:30 PM	Captain Abu Raed
10:30 PM	Shorts Program 1
12:00 AM	Blood on the Highway

Landmark Magnolia Theatre 4
Landmark Magnolia Theatre 3
Angelika Theatre 7
Landmark Magnolia Theatre 3
AMC NorthPark Theatre 2
Angelika Theatre 6
Landmark Magnolia Theatre 4
AMC NorthPark Theatre 7
Angelika Theatre 7
Landmark Magnolia Theatre 5
Landmark Magnolia Theatre 3
AMC NorthPark Theatre 2
Angelika Theatre 6
Landmark Magnolia Theatre 4
AMC NorthPark Theatre 7
Angelika Theatre 7
Landmark Magnolia Theatre 5
Angelika Theatre 6



Silent Resident



Blood on the Highway

## THE HOT LIST

Films you absolutely can't miss

### The Guitar

One morning, a mousy, harried New Yorker embarks on an endless shopping spree, the kind of self-indulgent wish fulfillment that we have all fantasized about.

### The Visitor

Director Tom McCarthy's sophomore effort is an illuminating film about people forming familial bonds that inspire an emotional rebirth in a lonely widower.

### Dinner With the President

Pakistani filmmakers Sabiha Sumar and Satha Sathananthan request a dinner with their country's leader, and to their surprise, he accepts.

**For ticket and screening info visit [www.afidallas.com](http://www.afidallas.com)**

# OPENING NIGHT DRAWS STARS, DIGNITARIES

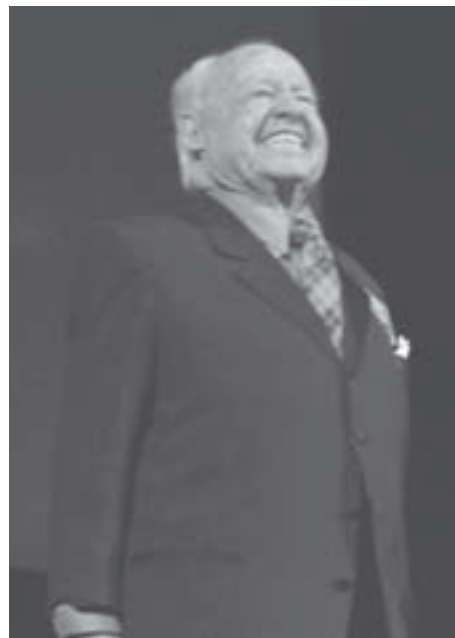
BY LAUREN AYERS, CONTRIBUTING WRITER

AFI DALLAS inaugurated its 2008 Film Festival in style Thursday night at the historic Majestic Theatre with an Opening Ceremony worthy of its distinguished guests, Helen Hunt and Mickey Rooney and worthy also of those who contributed so much to bring the Festival to Dallas and who are so excited about the upcoming selection of films.

Women in low-backed dresses and men in three-piece suits hurried to their red velvet upholstered seats, as the Dallas Symphony Chorus began a live medley, "...from Dallas to Hollywood," signaling the start of the ceremony.

First to speak was Liener Temerlin who carries the weighty title of Founder and Chairman of the Festival. Temerlin acknowledged Nancy Hamon for her support and her gift of a generous endowment, which secures the Festival as a cultural institution for years to come. Temerlin also extended a broad thanks to all the citizens of Dallas, saying "It's Dallas that gets the bow."

AFI DALLAS is already one of the most significant film festivals in the United States. Momentum behind the festival has been tremendous. This year AFI DALLAS is presenting



MICKEY ROONEY AND HELEN HUNT ACCEPT THEIR AFI DALLAS STAR AWARDS.

264 films, including seven world premieres, as well as showcasing work from 16 DFW—area high school film programs.



Perhaps, as Ross Perot Jr. pointed out, the tremendous growth of the festival is reflective of the overall growth in Dallas, recently

recognized as the "number one growth city in the country."

Jean Firstenberg, former Director of the American Film Institute, cited AFI Dallas as both a local treasure and a "world class film festival."

On behalf of AFI, Firstenberg presented film veteran Mickey Rooney with a Star Award. Clips of Rooney's film work played on the screen. When Rooney took the stage, the audience received him with a standing ovation. "Well," he said with a simple smile, "I made a lot of pictures. In fact, 360."

Following Rooney's address, Michael Cain, CEO and Artistic Director of the AFI DALLAS International Film Festival said a few words, thanking Target for setting the bar so high for corporate sponsors, and at last introducing the long-awaited Helen Hunt, the "film equivalent of the straight talk express."

Hunt was also honored with a Star Award, the screening of memorable film clips and a standing ovation.

Gowned in silver, Hunt took the microphone, graciously accepting her Star Award and expressing pride in something very special: her directorial debut. Ten years in the making, Hunt's film, *Then She Found Me*, had its coming out party at AFI DALLAS' Opening Night.

## LIENER TEMERLIN: THE MAN BEHIND THE CURTAIN

BY DAVID CULP, CONTRIBUTING WRITER

"Nobody ever says no to Liener."

That's a phrase you hear repeated verbatim from Dallas to Hollywood to D.C., from the salons of philanthropists and society doyens to the boardrooms of the corporate elite. Anyone who's known Liener Temerlin for more than 15 minutes can tell you, when he calls "to bounce an idea off of you," you might as well start clearing your calendar; you're about to become part of a big idea.

Which, in a nutshell, is how Dallas came to have a fully formed, world-class film festival in one year's time. Liener Temerlin asked, and many, many people said yes.

Temerlin came by his persuasive powers in the course of an advertising career that has seen him honored with the ad industry's highest distinction, election to the Advertising Hall of Fame.

As a hungry young ad-agency executive, he spearheaded showstopping new-business presentations that started winning national and international accounts to Dallas, then just a sleepy backwater of the advertising business.

Eventually the agency he founded, Temerlin-McClain, boasted a client list that included the likes of American Airlines, Bank of America, Hyatt Hotels International and many other blue-chip brands. Several years ago, Temerlin turned the reins of the agency over to others

and founded Temerlin Consulting. Today he provides counsel to clients such as Target, Hillwood and ExxonMobil.

So how, in the middle of a career like that, did a guy end up founding an international film festival?

"I got interested in movies growing up in tiny Ardmore, Oklahoma," Temerlin recalls. "There were only three things to do in Ardmore: play cards, go fishing and go to movies. Movies were my window to the world."

It was no surprise, then, that when he was invited to join the board of trustees of the Los Angeles-based American Film Institute, he jumped at the opportunity. At the time, AFI was little known outside film-industry and academic circles. Temerlin soon helped change all that.

In the mid-1990s he conceived AFI's "100 Years ... 100 Movies" concept and wrote the program's marketing plan. Thanks to the popular "100 Years ... 100 Movies" TV special and the spinoffs that followed ("... 100 Movie Quotes," "... 100 Heroes and Villains," "... 100 Songs," "... 100 Laughs" and several others), AFI is now a well-known brand among Americans of all walks of life.

AFI DALLAS was born when Michael Cain, now the festival's CEO and artistic director, approached Temerlin with a plan to launch a film school in Dallas. "I didn't think the time

was right for a school," Temerlin recalls, "but I did know that the Dallas had a number of very fine small film festivals — one of which Michael himself had founded — and I believed the city was ready for a major fest. Fortunately, Michael agreed."

"I knew that if we could get AFI to franchise the festival by supplying their name and consulting, it would work," he says. "Up until then, AFI had never lent its name to an outside organization. But we managed to convince them" — those legendary powers of persuasion at work again.

The story since then has been like a Hollywood happy ending. The inaugural AFI DALLAS International Film Festival, in 2007, surpassed even the most optimistic hopes of its founder, setting the stage for an even greater success in 2008.

"There are a thousand and one facets to making a film festival successful," Temerlin says. "But towering above all is the support a festival receives from its host community. I don't know of any other city anywhere that has embraced its film festival like Dallas has. I think the citizens of this city deserve a bow, a curtain call and a standing ovation!"

"Not so fast, Liener," says Artistic Director Michael Cain. "We at AFI DALLAS think the first standing 'O' should be for our founder, because today is significant not just as opening day of the 2008 festival."



### LIENER TEMERLIN FOUNDER AND CHAIRMAN OF AFI DALLAS INTERNATIONAL FILM FESTIVAL

Please join AFI Dallas in wishing a happy 80th birthday to our founder and chairman, Liener Temerlin.

HAPPY BIRTHDAY, LIENER!

# Who Are These People (And What Are They Doing Here?)

Greg Brown

**Your job title is Managing Director—but who are you really?**

I'm a guy born and raised here in North Texas who's had the great fortune to work in the arts world and meet a lot of very talented people. Mom always said I marched to the beat of a different drummer...if she meant I had a business-type mind that could also be very creative and work with crazy artists, she was right.

**Job titles aren't very descriptive, and the Festival would obviously fall apart without you. What do you really do around here?**

I think the best phrase is "It's all my fault." I'm the one who tries to herd this very talented group of cats and keep the trains running on time. (How many clichés can I get in here?) There are a lot of moving pieces to an event as complicated as this one, and I try to make sure things are coordinated and that the information gets to whomever needs it. I keep track of the budget, our overall timeline and help to head up some of our outreach and educational activities. Oh, and I keep the candy stash on my desk for those low sugar moments everyone runs into.

## AFI DALLAS PROUDLY DEDICATES ITS 2008 FESTIVAL TO NANCY HAMON

In December 2007, Nancy Hamon made a gift of \$1,000,000 to AFI DALLAS. It remains the largest gift in the Festival's short history. In recognition of her generosity and support, the 2008 AFI DALLAS International Film Festival is respectfully dedicated to Mrs. Hamon and to the memory of Jake Hamon.

Nancy Hamon is a Dallas civic leader, arts patron and philanthropist whose leadership and personality have contributed to her sense of public mission. Her dedication to the arts and activities in cultural and civic organizations extends from Dallas to the international level.

Through her generosity and imagination, she has fostered and transformed cultural institutions including the Dallas Museum of Art, the Hamon Arts Library and Meadows Museum at SMU, and, most recently, the Booker T. Washington High School for the Performing and Visual Arts and the Dallas Center for the Performing Arts.

Born in San Antonio, Hamon attended the

**That seems like a lot of work. Why do you work for AFI DALLAS?**

My whole career (previously at SMU's Meadows School of the Arts) has been about providing the support systems and structures for artists to do their thing. It's nice to try and do for film what I've been doing in the performing and visual arts arenas for 15 years. And this is such a great time for AFI DALLAS to be here in this great city. Renaissance is an overused word, but there is such a coming-together of the cultural, business and civic worlds right now...it's very exciting.

**What's your favorite thing about the Festival?**

Being in the midst of it. Last year, there was such an energy to everything...the filmmakers had a great time, film lovers were packing the theaters and we helped get the word out about the great work our Sponsors and Community Partners are doing. I'll be running around crazy from venue to venue for 11 days, but it will be great to see the crowds of quite diverse people coming together to support film.

**What's one movie are you're really looking**

University of Texas at Austin and, in 1942, moved to Hollywood, appearing in several movies as a dancer. In 1949, she married Jake L. Hamon and moved to Dallas, the national headquarters for her husband's oil and gas operations company. Nancy Hamon became the owner and president of Hamon Operating Company after the death of her husband in 1985.

In Dallas, Hamon is a major donor to the University of Texas Southwestern Medical Center, the Dallas Opera, the Dallas Zoological Society, the Dallas Historical Society the Dallas Public Library and the Dallas Theater Center.

She was awarded the TACA-James K. Wilson Silver Cup Award in 1990, the Flora Award in 1992 and the prestigious Linz Award in 1994 for her many philanthropic efforts.

AFI DALLAS is honored that Mrs. Hamon has extended her philanthropic largesse to our efforts. We are enormously grateful for her support.



**forward to at the Festival?**

Our Senior Programmer James Faust knows what I'm going to say....*Stranded: I've come from a plane that crashed on the mountains.* I had the privilege of seeing it premiere at Sundance in January and was incredibly moved. I've been pushing for it ever since and am thrilled we're showing it. While the subject matter could be treated tabloid style, the filmmakers have made a beautifully sensitive documentary about survival and the difficult choices that sometimes have to be made. If there is a single seat open for any of the screenings, I'm going to be really disappointed.

**After this is all over, what's the first thing you're going to do?**

I've joked that I'll be on IV fluids on Monday April 7. First thing is to sit back and take it all in...sometimes things can get so crazy that we forget to enjoy this incredible monster we've created. Thank everyone who had anything to do with it. And then not check e-mail for a day or two. THAT will be a treat!

## A VERY SPECIAL EVENT THROUGH THE LENS CLEARLY - ICONS & IMAGES

**Saturday, March 29**

**10:30 a.m.**

**Neiman Marcus  
Downtown**

Neiman Marcus Downtown and the AFI DALLAS International Film Festival invite you to a special presentation on the more than 200 film and fashion exhibits featured throughout the flagship store as a part of this special exhibition of treasures from The Harry Ransom Center at the University of Texas. Please join us on the Second Floor in the Couture Salon, home to the *Gone with the Wind* exhibit, and hear insider perspectives and have your questions answered. Please R.S.V.P. to 214-573-5769

*Neiman Marcus*



## ZODIAC VODKA MOVIE HOROSCOPE

### ARIES

March 21 – April 19

Don't allow your past to dictate future love. Choose your words carefully; watch out for, **Bad Habits** getting in the way.

### TAURUS

April 20 – May 20

Though your life seems paused, the goodwill of your friends will propel you into new successes. Movie Quote: "I'm walking here. I'm walking!"—*Midnight Cowboy*

### GEMINI

May 21 – June 20

The grudge you are holding is filling your head with perpetual white **Noise**. Speak your mind.

### CANCER

June 21 – July 22

Your pride is powerful. Careful not to let it stand in the way of progress; even De Niro needs direction sometimes.

### LEO

July 23 – August 22

Your charm and quick wit can make even **Goliath** green with envy. Use your abilities to promote a positive atmosphere.

### VIRGO

August 23 – September 22

If your life doesn't emulate the tidiness of your home that's OK, this brief period of disorder allows you to edit out the refuse. Movie Quote: "Houston, we have a problem."—*Apollo 13*

### LIBRA

September 23 – October 22

Your ideas are strong; allow them to **Flow**. They may finally come to fruition.

### SCORPIO

October 23 – November 21

That one person may be more significant than you think. Allow your heart to take the directors chair.

### SAGITTARIUS

November 22 – December 21

Allow your life goals to be like strings on **The Guitar**, learn how to pluck each note before attempting to strum.

### CAPRICORN

December 22 – January 19

Being a shoulder to lean on for too many friends has the menacing potential to make you a **Silent Resident** of your own life.

### AQUARIUS

January 20 – February 18

Your feelings of vulnerability can be scary but emotionally stimulating. A feeling the actors of the world long for. Movie Quote: "Is it safe?"—*Marathon Man*

### PISCES

February 19 – March 20

The ability to fit within any social situation makes you a powerful entity. While others have the last word, you have **The Last Lullaby**—forever remaining in the absorbent mind.

# 10 BURNING QUESTIONS

with Amin Matalqa  
(Captain Abu Raed)

BY JOHN WILDMAN,  
CONTRIBUTING WRITER

BY JOHN WILDMAN,  
CONTRIBUTING WRITER

An old airport janitor who dreams of traveling the world finds a discarded captain's hat in the trash, cleans it up and in the eyes of the children in his poverty-laden neighborhood is transformed into an airline pilot who has traveled the world. Amin Matalqa's directorial debut was an Audience Award winner at the most recent Sundance Film Festival and it's easy to see why. *Captain Abu Raed* tells a story that begins in a fanciful way, but gradually and thoroughly delves much deeper and somewhat darker into the acceptance of fate, the courage to dream, and the spirit of caring and selflessness that can make a simple and humble man into a true hero.

Abu Raed is a man who, through the simple act of putting on a captain's hat, is thrust into the role of being an actual captain to the kids in his neighborhood. Do you feel that we often become what people perceive us to be?

Not necessarily, but in Abu Raed's case, he's a lonely man who's become a quiet bookworm. The neighborhood kids become like water and sunlight to a suddenly blooming flower, and consequently, this becomes a cycle as he becomes the sunlight and water to them as he tells them his colorful stories and begins to affect their lives. Of course, that's just the beginning of his call to adventure, for there's a dark road ahead. Much of Abu Raed's journey is embedded in the myths Joseph Campbell talked about in *The Hero of a Thousand Faces*. So to answer your question, I think when the hero is called upon to emerge from within us, it's inevitable that the hero would come out.

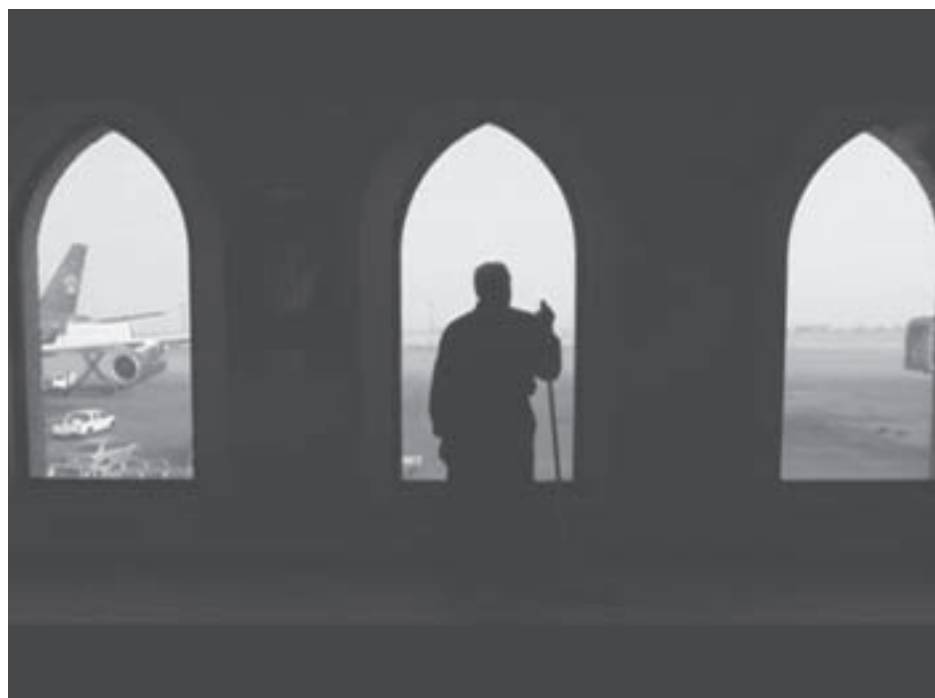
He is also a man who reads and draws from

the knowledge gained from books to spin his tales for the children. Would you describe yourself as a “book person”?

I always feel inspired when I walk into Barnes & Noble because they have so many books I want to open and consume. I love reading and learning. My heroes in life, people twice my age, still consider themselves students, which is something I love. Even my grandfather, who was a doctor, at 93, was as eager to learn something new everyday as anybody I know. I think it's that innocent curiosity that kept him young. I only wish I could dedicate more time to reading more books. I do spend a lot of time writing and creating, and that's sometimes equally fulfilling.

**You are a graduate of the American Film Institute. What is distinctive about studying at AFI?**

What I loved about AFI was that it was very hands-on. We made and collaborated on 90



short films in our first year. I learned a lot from my mistakes and from my peers. If you apply yourself, you become very analytical in breaking down the variable components that make stories and scenes work. I became aware of why my instincts worked and didn't work in certain situations. Most of all though, it was the more abstract stuff that I learned from Rob Spera who taught directing performance that I doubt many other programs teach. It's the intangible magic that I learned to extract from my actors and non-actors because of the things I learned from Rob Spera.

**What is the best thing about having your film at AFI DALLAS?**

As an AFI Alumn, it's a great thrill to be in competition with my first feature film at AFI DALLAS less than a year after graduation. It's very exciting.

### What should a director do that they never think of until it's too late?

Relax and stop obsessing. But I wouldn't change a thing.

**At one point, Abu Raed says, “He who chooses the humble life has guidance in his heart.” What does that quote mean to you personally?**

Abu Raed is very simple on the exterior, but he is full of wisdom and humility inside. Mister Miagi from *The Karate Kid* was not too different. I think humility is the most precious and admirable quality in a person. It's what I loved about my grandfather, it's what I see in Barack Obama, and it's what I think the world needs more of. To be humble is to be strong and I hope to always remain humble like Abu Raed.

The boys in the film believe it is close to impossible to rise above the poverty of their neighborhood. Do you feel that the separation between economic classes is more severe in Jordan than other countries or do you believe that is a universal lament?

It is definitely a big problem in Jordan, as it is in any developing country. In Jordan these days it's even more difficult as the rich

get richer and the poor get poorer thanks to an accelerated inflation due to the burst of 700,000 Iraqi refugees in a country of 5.5 million (now closer to 6.5 mil) since the Iraq war. We're blessed in America where you can have a dream and actually make it happen. I think many people take that for granted and miss out on an opportunity to find their inner happiness. You can become anything you want in America. This isn't so in probably three-quarters of the world.

**If you couldn't make films, what would be your second career choice?**

I would be a novelist. But I prefer the marriage of cinema, performance, music, and sound to tell the story. I especially love the gratification that comes from the collaborative process. You build great friendships and bonds with the people you make movies with. I've become very connected to the two boys who I cast as Murad and Tareq. They come from orphan centers in refugee camps where they have almost nothing. Now I talk to them on a weekly basis and plan to continue to be part of their lives. Making movies is very hard work but such an incredible joy that I can't imagine doing anything else. As a writer/director, I have to admit that I also enjoy receding to my apartment in Los Angeles and writing in seclusion while my dogs sleep on the couch next to me. That's fun too.

**What was the last film that made you cry?  
Laugh out loud?**

I think Dan in Real Life did both really well. A beautiful film about a lonely man.

### Popcorn or candy?

Ice cream.

## DVD EXTRA

**Be honest—were the scenes with the pharmacist and the architect vying for Noura, the beautiful pilot's attention, the most fun to direct?**

Actually, the most fun scenes to direct were the dark psychological ones where there was raw magic in Murad and Abu Murad's eyes. When we filmed the spoon burning scene, I had chills up my spine thanks to Hussein's (who plays Muard, the boy) incredible eyes. He could turn that fear on and off like a light bulb. It was incredible!

Captain Abu Raed screens at 10:30 p.m. March 28 @ Angelika 7, 1:00 p.m. March 30 at Angelika 7 and 4:30PM April 1 at AMC NorthPark 2. Amin Matalqa will be attending he first two screenings and will participate in a Q&A afterward.



## Victory Park

Victory Park is one of the most significant mixed-use master planned urban developments in the country. As Dallas' new urban center, Victory Park offers a carefully crafted collection of luxury residences, modern office space, one-of-a-kind retail and dining establishments and world-class entertainment venues - including the world's first digital art museum. Discover the neighborhood of endless possibilities. [www.victorypark.com](http://www.victorypark.com)



Joy Division

**LONG BEFORE THE AMERICAN AIRLINES CENTER AND W HOTEL, DALLAS HAD ELM STREET: TREES AND ART-LINED STREETS THAT MADE UP DEEP ELLUM. OFF-BEAT, ARTSY AND UNPRETENTIOUS, IT KEPT LIFE FLOWING THROUGH DOWNTOWN AND BROUGHT SOME OF THE BEST MUSIC IN THE WORLD TO DALLAS. IT WAS WITH THIS IN MIND THAT THE DEEP ELLUM SOUNDS CATEGORY OF THE AFI DALLAS INTERNATIONAL FILM FESTIVAL WAS CREATED.**

AFI DALLAS Artistic Director and CEO, Michael Cain, explains, “Deep Ellum Sounds allows AFI DALLAS to continue to celebrate the rich musical heritage of Dallas’ historic Deep Ellum neighborhood where the Deep Ellum Film Festival began. Musicians such as Blind Lemon Jefferson, Robert Johnson and Huddie “Lead-belly” Ledbetter started a music movement that has continued to today with bands such as Blue

October, Edie Brickell and the New Bohemians as well as the Old 97s. Deep Ellum will never die at AFI DALLAS.”

In its second year, Deep Ellum Sounds includes an even broader spectrum of filmmakers and musicians. From rock concerts, to brass bands, to three very different takes on hip-hop, these filmmakers keep the Deep Ellum tradition alive.

Making its world premiere at AFI DALLAS 2008 is King Hollis’ *Bowling For Soup: Live and Very Attractive*, the 2007 docu-concert film that follows the band through their third European tour with a finale at the Manchester Apollo in the U.K. The film takes you inside the band’s incredible personalities, both on and off stage.

*The Dixie Hummingbirds: 80 Years Young* chronicles 84-year-old gospel legend Ira Tucker’s recent attempts to train younger musicians in the artistic and spiritual traditions of gospel. Shot by award-winning filmmaker Jeff Scheftel, the film features the newest members of The Dixie Hummingbirds performing, rehearsing and reminiscing at theaters, clubs and churches across the country.

The Birds have won multiple Grammys and

have been a major influence to singers such as B.B. King, James Brown, The Temptations and Paul Simon. Scheftel began the project as the Dixie Hummingbirds were approaching their 80<sup>th</sup> anniversary, an accomplishment he calls “miraculous and a testament to their divine inspiration to so many people.”

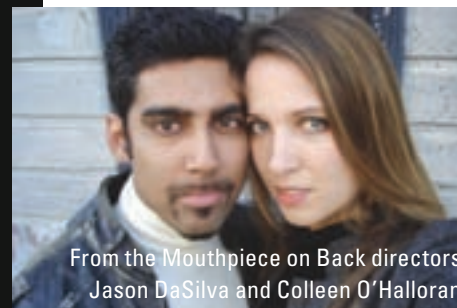
“I had seen [The Birds]... and knew how important and significant they were to the history of African-American music, and I wanted to share that with a broader audience,” says Scheftel. “They’ve now become part of my extended family, and the friendship that has transpired is one of the most important relationships in my life.”

*From the Mouthpiece on Back*, directed by Jason DaSilva and Colleen O’Halloran, follows To Be Continued, a popular brass band made up of New Orleans teenagers, as it struggles to reunite and bring music back to the city after Hurricane Katrina.

When O’Halloran first saw TBC play on the corner of Bourbon and Canal streets just weeks before Katrina hit, she recalls how they “left a permanent, lasting, life-altering mark on what I value and which direction I would be going creatively. When I stood there being swept away by them, I knew I was seeing the ‘thing’ that makes New Orleans distinct, mysterious, and



Bowling For Soup: Live and Very Attractive



From the Mouthpiece on Back directors Jason DaSilva and Colleen O’Halloran

# DEEP ELLUM SOUNDS: MUSIC AND MOVIES ARE A MATCH MADE IN HEAVEN

BY BRITTAN DUNHAM,  
CONTRIBUTING WRITER



think of a more fitting way to make a documentary about Sonic Youth. It really fits within their DIY, experimental, grassroots approach to music and art.”

Albright is excited to show the film in Dallas, where he will attend and answer questions after his screening. “It’s such an honor to be included in such a great festival,” he says. “When I started this program as a substitute teacher in Reno, I never would have imagined that our first film would make it this far. I’m sure our students felt the same way.”

Nerdcore is the newest, dorkiest wave of hip-hop, born out of the Internet and made possible by computer-obsessed geeks. Negin Farsad’s *Nerdcore Rising* follows MC Frontalot—the godfather of Nerdcore—on his first national tour. Along the way, Frontalot fanatics and music industry notables tell the story of this funny, fascinating, and unapologetically uncool cultural phenomenon.

Farsad recalls her first experience at a Nerdcore show, and the inspiration behind her decision to document the first national tour. “It was clear that MC Frontalot not only provided great tunes, but that Nerdcore was providing a nerd safe haven. A place where they could safely quote *Star Wars*, grandstand about their scores in Halo or rave about their Everquest avatars. The fans really made it clear that Nerdcore hip hop was a *movement* and that the fans were the soul of the thing.”

The tour proved a success for Frontalot, who has since been able to quit his day job and even scored a full-page spread in *Newsweek*, while his fellow Nerdcore rappers—MC Plus+, Shaeffer the Darklord and Optimus Rhyme—have started

Continued on page 11

irreplaceable.”

O’Halloran and DaSilva call Dallas “home away from home for the band and for us during production” and are excited to come back into town, along with TBC, for AFI DALLAS. “TBC reunited in Dallas and we never dreamed then that we would be world premiering and reuniting again under such exciting and promising circumstances. Dallas was good to the people of New Orleans then and it is supporting a film like ours that is really about a special aspect of American culture.”

Michael Albright’s *Sonic Youth: Sleeping Nights Awake* takes a candid look at the band through behind-the-scenes interviews and original performances shot entirely by seven high school students. When Albright invited the students to join Project Moonshine, a non-profit organization he founded to teach filmmaking skills to students, he admits “most of them had never even picked up a camera before.”

When Sonic Youth agreed to let them film their July 4<sup>th</sup> concert in Reno, Albright gave the kids a crash-course in documentary filmmaking and what resulted is an insightful, unique look at the band. “Most of the band has kids and is obviously really connected to youth culture and experimental projects,” says Albright. “I can’t



Dixie Hummingbirds: 80 Years Young



## THE ACTOR'S CORNER

### SASHA ALEXANDER (*The Last Lullaby*)

BY JOHN WILDMAN, CONTRIBUTING WRITER

**Your local Blockbuster could have an entire section devoted to “hit man” movies. There are that many of them. In fact, making one is almost like a rite of director puberty. That’s what makes *The Last Lullaby*, Jeffrey Goodman’s take on the “retired hit man dusting off the gun for one last go ‘round” all the more accomplished – because it’s thoughtful, it’s different and it confounds your expectations. One of the ways it does that is through the performance of Sasha Alexander. Her portrayal of a targeted woman possibly more world weary than the man with a perpetual hang dog expression assigned to kill her, forces a turn on the phrase “it takes one to know one” – turning it instead to “it takes one to fall in love with one.”**

**How did you become part of *The Last Lullaby* – through an audition or were you approached outright for the role? What drew you to want to join the cast?**

I read the script on a plane back from New York and remember I saw myself playing Sarah; I immediately had an emotional connection to her. I was interested in how she lived and who she became who she was after so many years alone and running away from her family. I auditioned on tape for the casting director, then Jeffrey saw it and called me in for a meeting. I flew home from another film I was doing in Nevada because I wanted to meet him. We had a wonderful conversation about his ideas and my feelings on Sarah and I think we saw eye to eye. I was thrilled to get this opportunity, I believed in Jeffrey and his ideas for this film. Plus, *Blue Velvet* was one of each of our favorite films, so I knew we had a similar sensibility.

**What were your initial thoughts (considering his volatile and controversial past) about working opposite Tom Sizemore and how did those feelings evolve over the course of making the film?**

I always loved Tom’s work and think he’s a fantastic actor. In addition to his deep love for ham sandwiches, he was a wonderful

partner and fully supported me. He loves what he does and he is a true perfectionist in his work.

**Jeffrey Goodman was a first time feature film director. Did you note his creative process change or grow from the first day of filming to the last?**

Jeffrey had a strong vision and stayed true to what he believed in from day one. I think that’s the hardest thing to do your first time out. He had the love and support of his community and that also helped create a warm and open environment in which to create. He is an open and loving person, which helps when dealing with many strong personalities.

**What’s the most striking difference between working on a film like *Mission Impossible III* and working on a film like *The Last Lullaby*?**

There’s no difference whatsoever. On both sets, people are passionate, committed and professional.

***The Last Lullaby* was (in many senses of the phrase) a “home-town production.” Did the crew just eat meals at a different person’s house in Shreveport, La. each night?**

No, but we did feel the warm southern hospitality everywhere

we were and ate. I think it was a great experience for Jeffrey to make his first film in Shreveport as he is very proud of his hometown.

**What involved more research as an actor – playing a Secret Service agent on *Navy NCIS* or someone who would date Dawson on *Dawson’s Creek*?**

Of course *Dawson’s Creek*! Just kidding. *NCIS* required a government training camp - learning to hold and shoot a gun properly and tactical methods. You don’t want to mess with me now.

**In the film, you work in a library. Banking on the assumption that no one in Dallas that reads this will say anything or if they do, Jeffrey Goodman can pay for it—did you take one of the books as a souvenir from the shoot? And if so, what was the title of that book?**

I stopped stealing books from libraries when I was twelve.

*The Last Lullaby* screens 7:15 p.m. March 28 @ AMC Northpark 7, 10:15 p.m. March 31 @ AMC Northpark 7 and 4:15 p.m. @ Magnolia 4.

Sasha Alexander will attend the first screening and participate in a Q&A afterwards.

## SHORTS...AND TO THE POINT!

### NASH EDGERTON (*Spider*)

BY JOHN WILDMAN, CONTRIBUTING WRITER

For anyone who has been on the giving or receiving end of a practical joke that has gone too far or that has gone horribly, horribly wrong, Nash Edgerton’s short film, *Spider* is for you. A lover’s quarrel during a car ride leads to a surprising place for everyone concerned—the girl driving while mad at her boyfriend, the guy trying to work his way back into her good graces—and best of all, everyone in the audience.

**What’s your first priority as a director—the stunts or the comedy?**

The story.

**Was it your own argument with a girlfriend or someone else’s that inspired the film?**

It was inspired by the rubber spider I had as a kid. A spider incident in a car with my brother and my own compulsion to sometimes go too far.

**What’s scarier to you—spiders or needles?**

Spiders for sure. Everyone is scared of spiders—just some



people try not to show it.

**What will happen in the feature-length sequel to *Spider*?**

‘Jack’ will most likely be single as soon as ‘Jill’ can remember who he is.

*Spider* screens as part of Shorts Program One 10:30 p.m. March 28 @ Magnolia 5 and 1:00 p.m. March 29 @ Magnolia 3.

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# SHORTS...AND TO THE POINT!

## Josh & Eden Brolin (X)

BY JOHN WILDMAN, CONTRIBUTING WRITER

**Actors who take a turn behind the camera is not a new concept. But an actor that takes a respectful turn behind the camera is arguably rare. Josh Brolin's first outing, X, about a prison escapee father and his teenage daughter on a grim mission to find and bury her mother, resonates with that respect – for his actors, for the process, for the story. A simply told tale, X does indeed mark the spot—where Brolin, his creative partner Vincent Riverside, and his daughter, Eden show us the ties that bind this particular father-daughter tandem are woven with anger, determination, frustration and in the end—a fierce vengeful love.**



**Josh, what came first – the desire to direct a film or the idea for the film that you decided to direct?**

I've always been interested most in writing. It has always been the priority outlet for whatever creativity I have. From that, stemmed theater, then acting, and what was left that I hadn't delved into – but was always asking a myriad of questions about – was directing. I've written many, many ideas, scripts, plays, and shorts but when this came, I knew that it was the right story; with a minimal cast, and a relationship piece that interested me enough from a psychological, and sociological point of view to manifest. I never feel like I have to do anything, it's more that I'm open enough (or brave enough) to take advantage of that muse of opportunity when it presents itself.

**You've said that the father-daughter relationship was the inspiration for the film. But this is a complicated relationship to say the least. What, to you, was the key aspect to this father-daughter relationship that intrigued you enough to make a short film out of it?**

The nature and nurture question. It is obvious to me that the entire story and every key moment in it stems from love: the love and respect both very overtly have for the mother-wife, the love from daughter to father so much so that she basically expresses that love by being so loyal that she says she's going avenge her father's death, or the love of the father to the daughter by escaping prison in order to do right as a parent and give the mother a respectful burial for the sake of the daughter. It's their actions that are shocking, not the pure intent behind it. I know it sounds convoluted but those are the questions that surfaced for me that inspired the short.

**You've also said a goal of the project was to tell the story without relying on a lot of camera moves to do so. At any point in filming did you rethink that and want to get a little more ambitious with the technical aspect?**

I would love to go back and do it with access to a dolly, jibs, a 35mm camera, lighting equipment, a helicopter, et al, but for my first short it was important to me to know I could tell a decent story without relying on trickery or distraction. I was much more focused on the psychology of the story that I was on anything else. So, in being a fan of quick cutting and the like, this was my way of remembering that it all starts and ends with the written word and the relationships that create those. I am producing something called *The People Speak* right now which stems from the Howard Zinn book *A People's History of the United States*, and that had 19 cameras with a lot of movement. So I think the idea is just playing with differences.

**You've been directed by a Hall of Fame list of directors. Name one specific lesson from one of them that you took to heart before getting behind the camera yourself.**

Preparation. Every great director I've worked with is about the work and not about ego and power. They are about how best to tell their story no matter how they get there. Every one has been incredibly collaborative because they had done so much work prior that their foundations were solid and they didn't feel threatened by questions, suggestions, or opinions. The Coens had every shot mapped out for us in storyboard form at the beginning of each day, so we all knew where we were headed. I tried to do the same in showing the actors what I was planning yet, if something

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"I WAS MUCH MORE FOCUSED ON THE PSYCHOLOGY OF THE STORY THAT I WAS ON ANYTHING ELSE. SO, IN BEING A FAN OF QUICK CUTTING AND THE LIKE, THIS WAS MY WAY OF REMEMBERING THAT IT ALL STARTS AND ENDS WITH THE WRITTEN WORD AND THE RELATIONSHIPS THAT CREATE THOSE."

**JOSH BROLIN**

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came up, we would go with it if we all felt like it enhanced what we already knew we were going for.

**Eden, you play a legitimately tough character in X. And your dad was directing you to play that character. Did he have to push you to get to that point as an actress or were there times where you really wanted to go farther and he had to pull you back?**

From the beginning, he always told Vince (Riverside – who plays the father) and I really just to be natural. He didn't want a lot of acting. So, because of this, there wasn't much pushing or pulling, but definitely more space to develop the character naturally. It was fun though – I got to hear some good acting expertise from my dad, while I also got to kind of freely pick apart this character.

**Eden, pretend for a moment that he won't read this. What was more fun – acting in X or the recent stage performance you did in *Bye Bye Birdy*?**

*Bye, Bye Birdie* was a lot of fun because I got

to do something that was more familiar to me. I got to make new friends and have a great time at rehearsals and performances and I got to play the lead. X was purely a great learning experience for me, because I've been wanting to at least try film, but hadn't ever gotten the chance. So here, I had it easy since it was a four-day shooting process, having my dad direct me, and having half the people in the cast and crew familiar to me, although still having the experience of 15-hour days and a lot of hard work. That's a hard one, though, 'cause I had a great time on both.

**Finally, Josh—What will happen in the feature-length sequel to X?**

Haha. God willing, it will be waiting for you to critique it in a theatre near you.

*X screens as part of Shorts Program One 10:30 p.m. March 28 @ Magnolia 5 and 1:00 p.m. March 29 @ Magnolia 3.*

**Josh Brolin, Eden Brolin and Vincent Riverside will be attending both screenings and will participate in a Q&A afterwards.**

# RUSS POND'S FISSURE KEEPS AUDIENCES GUESSING

BY JENNAH DURANT,  
CONTRIBUTING WRITER

**Engineering and business marketing are not typically a director's forte—unless you're Russ Pond, who pulled triple duty as the director/producer/editor of *Fissure*, his first full-length film and an entry in this year's Texas Competition. The corporate escapee talks about his feature-length foray, hoodwinking an audience and what it's like to film in Dallas.**

## What drew you to the script?

By page 10 of reading the script I thought, "This is pretty interesting." Then by page 20 I thought, "What is going on here?!" I realized if I could translate that feeling onto the screen that would make a great little movie.

**The script has a lot of adult material--the pill popping, depression, violence--but it's ultimately uplifting. Was that a priority for you?**

I really go for redeeming stories. The script was a lot darker when we first got it, but we worked really hard with Nick [Turner, the film's screenwriter]. He was great to work with, very open to the changes. His main concern was making sure I didn't break the science

**Since the story is told through the main character's point of view, the audience is just as confused as he is through much of the film. How have audiences reacted to that?**

At screenings, we heard the audience whispering things like, "What's going on?" That was a plus to filming the story that way, but it also takes awhile to get things rolling because we had to set up so much for the plot.

**The story starts off with a typical "haunted cop" scenario—James McDonald (lead actor) even looks like Michael Chiklis. Were you going for a *Shield*-type feeling?**

We purposely built up a lot of those stereotypes—the substance abuse, the troubled past. We kind of lead the audience to believe that all the weirdness going on is because of what he's going through, but then bam, we twist things really unexpectedly. But we also put in tons of clues throughout the movie that give you an idea of what's really going on.

**So much of the movie depends on playing with sequence. Did that present filming challenges?**

Continuity was a big challenge, but we had a great crew, which made it go smoothly. We would shoot out each room, so all the living room scenes were shot at once, all the bedroom scenes. That kept the time of day consistent. I also had to trust the audience to let go and be open to the story.

**A lot of those challenges stem from the sci-fi elements of the film. Was that subject matter intimidating?**



I spent 20 years as an engineer, so the science and the physics aspects of the script really intrigued me. I've told my wife that if we cancel our cable subscription, I would still need the Discovery Channel and the Sci-Fi Channel to survive. Because I'm such a sci-fi fan, I saw that part of the movie as a way to challenge other fans of the genre.

**How does that science and corporate background affect your filmmaking?**

From my career I learned a lot about scheduling, budgeting, and other business aspects that other filmmakers don't really know about. So producing a film was relatively easy for me, but the artistic directing side was more challenging.

**Besides producer and director, you also had editing duties for the movie. Was that difficult to balance?**

As a producer I had to make decisions about cutting this scene, saying no to this or that, so I kind of had to be the bad cop. But as the director you need to make everyone happy, so it would have been easier to have a separate person be the bad cop producer.

I originally intended just to put together a rough cut and have someone else edit. But then I started doing the first scene, and I saw the film just come alive. I got so excited watching and engaging in that process that I just



couldn't stop. I would sometimes spend 14 or 15 hours a day editing.

**What was it like to film in Dallas?**

The crew was great, the locations were great. The crew worked so well together—there was no yelling on the set. We wanted to keep it

local because there's so much great talent here. It also really helped keep the budget down--we didn't have to fly people in or go all over the place to get shots.

**Any plans for another feature?**

Well, I have three things I want to accomplish when I make a movie: One—make movies that make a difference. Two—make a profit for my investors. And three—I want to do it again. *Fissure* accomplished all those, and we have lots of investor interest in more projects. It's really just a matter of getting a business plan together, but with three film festivals coming up it's been hard to find time. But if things go well, I should start working on another feature this summer.

*Fissure screens at 5 pm March 28 @ Angelika 7 and again at 7:30 p.m. April 3 @ Magnolia 5.*

## RECYCLING AT AFI DALLAS



Clif Bar is the Official Recycling Partner of the AFI DALLAS International Film Festival. Look for specially marked recycling containers at Festival venues and use them to recycle your paper, glass, aluminum and plastic. The Clif Bar Recycling Street Team will collect these recyclables daily. Thanks to all Festival attendees who do their part to keep these venues clean and our Festival green!

## DEEP ELLUM SOUNDS

Continued from page 7

playing their own live shows for geeked-out crowds. Farsad and Frontalot will be on hand at AFI DALLAS for a post-screening Q&A session.

Jackie Reem Salloum's *Slingshot Hip Hop* follows a new generation that slings rhymes instead of rocks, as Palestinian rappers form alternative voices of resistance within the Israeli-Palestinian struggle. Meanwhile, *Public Enemy: Welcome to the Terrordome* recounts the group's monumental impact through live concert footage and behind-the-scenes interactions between Chuck D and Flavor Flav. Directed by Robert Patton-Spruill, the documentary also features interviews with the Beastie Boys, Tom Morello, Henry Rollins, Talib Kweli and Jonathan Davis. Chuck D, Professor Griff and DJ Lord will perform live in Dallas on Tuesday, April 1<sup>st</sup> at 11:30 p.m. at Ghostbar.

Also in the category are three documentarians who gained unprecedented access to legendary musicians. In *Joy Division*, Grant Gee tells the tragic story of the highly influential post-punk band and their singer, Ian Curtis, through interviews with the surviving band members, close friends and rare concert footage. *Lou Reed's Berlin*, filmed by Julian Schnabel over five nights at St. Ann's Warehouse in Brooklyn, New York, documents Lou Reed's 2006 live performance of his 1973 concept album *Berlin*. Finally, in *Glass: A portrait of Philip in Twelve Parts*, director Scott Hicks gains surprisingly intimate access to the composer while tracing an eventful year in Philip Glass's life as he stages an opera, writes his eighth symphony, scores several films, travels the world and maintains a family.

Just as Deep Ellum lurked beyond the big, shiny buildings of downtown Dallas, these films can be found amongst the flashy red carpets and big premieres of the 2008 AFI DALLAS International Film Festival. Deep Ellum Sounds is truly the pulse of the festival, maintaining the underlying rhythm of Dallas.

For screening times and theater locations, visit [www.afidallas.com](http://www.afidallas.com)

## NOT ENOUGH MUSIC?

Not in the Deep Ellum Sounds category, but certainly of note to music-minded cinemagoers are the short films *Rock Pockets*, *One Day Across the Valley* and *Song of David*. Trevor Anderson's *Rock Pockets* explores rock 'n' roll, sexual identity and the politics of coalition through the eyes of a 10-year-old boy at a county fair, while *One Day Across the Valley* is Andrea Giacomini's experimental video painting made for the band Teargas & Plateglass. *Song of David*, directed by Oded Turgeman, explores a man's struggle to reconcile his stern religion and his passion for hip-hop music.

# SCENES FROM OPENING NIGHT

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## SCENES FROM OPENING NIGHT

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