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## [Today at the Dallas International Film Festival \(4/15/10\)](#)

By [Peter Simek](#) April 15th, 2010 3:48pm

### Rating

G

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Y

R

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## Location

[Dallas International Film Festival](#) Multiple Locations [Buy Tickets](#)

## Dates

**Apr 8 thru Apr 18**

A few years ago, tonight would have been the night of the Dallas International Film Festival for which I saved my ten bucks. That's because the festival is screening Orson Wells' 1958 noir milestone masterpiece *Touch of Evil* at the Magnolia. Sure, festivals are fun for discovering new and unseen works from around the world, but how often do you get to see a 35 mm print of anything by Wells? I happened to see *Touch of Evil* on the big screen a number of years ago in Chicago, and it is one of those films that gains leaps and bounds with the celluloid experience – the shadows and blacks taking on new clarity and character. It is too bad the Dallas IFF doesn't program more revivals and special screenings of older films into their programming. Now that the Dallas Film Society will be offering programming all year, let's hope they work to bring in prints of other classics.

The documentary *Neshoba* (repeats Friday, April 16 at 4:30 p.m.) is becoming a kind of film festival classic, having appeared in dozens of festivals around the country, including winning an award for best overall film at the Texas Black Film Festival. The film looks into the unprosecuted murders of three civil rights workers in Mississippi in 1964, and the efforts forty years later to resolve those crimes. It is an unflashy, straightforward account of a terrible episode in American history. What is chilling about the documentary is how close and real it brings those events to the audience. We meet the real and seemingly very normal people involved and those in the town would just as soon have it all forgotten. The directors merely point the camera at the people who live in Neshoba County, Mississippi, and discover the murky remnants of racism and a collective guilt passed down through a generation.

You have to respect Granaz Moussavi's *My Tehran for Sale* (repeats Thursday, April 15 at 10:15 p.m.) for its sheer guts. Iran has produced no shortage of wonderful films in recent years (particularly the output of Majid Majidi) but they often are beautiful, simple stories that either transcend politics or speak at the reality of life in Iran indirectly. The important phrase in the title of Moussavi's film is "My Tehran." The film is an unapologetic personal look at "real" life in day-to-day Iran. Marzieh is a young Iranian actor and fashion designer who goes to underground parties, raves, and concerts, living like a westerner, but always in fear of the authorities. She lives with her boyfriend, who is Iranian, but also an Australian national, and the two plan to leave the country together until Marzieh runs into a number of obstacles. At times some of *My Tehran For Sale*'s script sounds like a catalogue of typical day-to-day difficulties put into dialogue, but as the film goes on, Marzieh develops into a powerful and sympathetic character. The film is as interesting for its story as it is for the unique look into contemporary life in a shuttered city.

### What to look for tonight:

*Solitary Man* – Magnolia 5, 7:30 p.m. – The closing gala screening features a co-directed project by Brian Koppelman and David Levien (better known as screenwriters, especially for *Oceans Thirteen*) starring Michale Douglas. I haven't been too impressed with some of the festivals over centerpiece screenings (*The Jones?* Beh.), but let's hope the Dallas IFF folks have saved the best for last.

*Touch of Evil* – Angelika 8, 7 p.m. – Orsen Wells classic

*Learning From Light: The Vision of I.M. Pei* – Dallas Museum of Art, 7 p.m. – Pei has enough work in Dallas to make understanding how his mind works important to understanding our civic space – good (Meyerson Symphony Center) and bad (Dallas City Hall).



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