Welcome to the 31st annual Washington, DC International Film Festival. Come see great movies!

80 films • 45 countries • 11 days • 1 exciting festival

For over 30 years, Filmfest DC has sought to keep pace with global cultural and social activities. Today we find ourselves in a conundrum of opposing beliefs and shifting governmental policies, which have often divided citizens and forged a culture of “us vs. them.” As a reflection of our times, this year’s festival has taken on a special focus on issues ripped from today’s headlines in hopes of increasing clarity and civil discourse.

Our Opening Night feature, This Is Our Land, looks at what can happen when a community faced with new immigrants and threatened job security becomes the target of right-wing operatives. The Justice Matters section of social issues films has been expanded and this year we have added Division & Debate, a new section exploring timely contentious issues.

The Lighter Side section of international comedies, Trust No One, our thriller and espionage section and the Global Rhythms music series continue to be festival staples, along with World View, the core of the festival’s international program.

Filmfest DC would not be possible without the support of our Board of Directors, sponsors, staff, and hundreds of volunteers. Many people have generously shared their time and talent with us, and we want to deeply thank them.

Good movies make the world a better place. Please join us for debut works by gifted directors, and a broad array of award-winning films from around the globe. We invite you to our annual adventure. We are very pleased to bid you welcome.

Tony Gittens
Founder and Director
Washington, DC International Film Festival

General admission at the theater is $14 unless otherwise noted.

ADVANCE SALES
General admission via advance sales are $13 and are subject to a $1.75 per ticket convenience fee. No online, phone, or outlet sales the day of the show.
Online: filmfestdc.org
Phone: 410-982-0799, available Monday – Friday, 10 a.m.–6 p.m.

DAY-OF SALES
Tickets can only be purchased at the theater on the day of the show for $14. Box office opens one hour before the venue’s first screening of the day.
Cash, check, or credit card sales only.

DISCOUNT PACKAGES
Packages offered through advance sales only unless otherwise noted.
Packages include $13 screenings.

Director’s Package:
10 tickets for $100 ($130 value) plus $5.00 convenience fee.

Weekday Package:
4 tickets for $45 ($52 value) plus $3.00 convenience fee.
Valid for screenings Monday through Thursday.

Student Discount:
1 ticket for $10 ($14 value) available day of showing only at festival box office. Valid with proper student ID.

Information: filmfestdc.org 202-234-FILM @filmfestDC
OPENING NIGHT

NORTH AMERICAN PREMIERE

THIS IS OUR LAND
Lucas Belvaux
France/Belgium, 2016, 114 minutes

A timely and sharp study, This Is Our Land shows the voices and sentiments hidden by the flag of populism, and that thinking in terms of enemies is becoming increasingly commonplace. In Northern France, inhabitants of the old mining area around Calais have seen the world change too rapidly and feel neglected by the state. Pauline, a beloved and devoted nurse, is offered the candidacy for mayorship by a far-right political party that resembles France’s Front National led by Marine Le Pen. The political campaign will test her will and personal life as it soon becomes clear she’s merely a puppet candidate. For old fascists, the party’s respectable appearance is only a change in strategy. The aim is still a white fatherland. Despite the party’s respectable suits and smiles, violence is never far away, as Pauline discovers.

Filmmaker Lucas Belvaux’s political drama serves as an insightful reflection on recent shifts in Western politics. This Is Our Land stirs discussion across audiences regarding the intersection of national values, progress, and identity as well as the dangerous appeal of reactionary populism. How does a far-right political party gain working-class support? What are the dangers of the growing popularity of far-right politics? And finally, what role do nationalism and isolationism play in this increasingly interconnected and globalized world?—Various sources

Thursday, April 20, 7:00 p.m.
AMC Mazza Gallerie, followed by a reception, $45.00

CLOSING NIGHT

LOST IN PARIS
Fiona Gordon, Dominique Abel
France, 2016, 84 minutes

Brussels-based husband-and-wife duo Fiona Gordon and Dominique Abel (Rumba; The Fairy) take inspiration from Jacques Tati, Charlie Chaplin, Buster Keaton, and Laurel and Hardy in this whimsical slapstick comedy. Gordon and Abel masterfully concoct a perilous but ultimately benign world in which a mischievous fate seems to want to have fun at the expense of the protagonists in one perfectly executed pratfall after another.

In the film, Fiona (Gordon) embarks on a mission to save her dotty aunt Martha, played by French screen legend and Academy Award® nominee Emmanuelle Riva (Amour), from a nursing home after receiving the frantic plea. “Dear Fiona, help! After 48 years living in Paris they want me to move to an old people’s home. Ridiculous! I’m only 88.” Escaping frozen Canada for the city of romance, gawky, gangling Fiona arrives too late: Martha’s apartment is empty. Worse, she loses her passport and her money, and takes an unintended dip in the Seine. As one mishap leads to another, she becomes entangled with a fleet-footed homeless man (Abel) in a world of Tati-esque deadpan sight gags, class commentary, and brightly colored sets. A lovingly crafted cinematic confection, Lost in Paris is just as effortlessly charming and romantic as the City of Light itself.—Various sources

Sunday, April 30, 3:30 p.m. and 7:00 p.m.
Embassy of France, reception 5:30 p.m. – 7:00 p.m., $25.00

For security reasons, film tickets at the Embassy of France must be purchased in advance.
THE LIGHTER SIDE
Politics Isn’t the Only Funny Thing in Washington!

A good laugh is a universal pastime and Filmfest DC is continuing its popular series of international comedies. Comedies do more than just entertain; they also offer important insights into the central workings of a given culture, from its oldest customs to its most taboo subjects. Humor varies from one culture to the next, and it is impossible to characterize international comedies under one umbrella. Thus, in this series, we explore how international cinema has used humor to better understand the human condition as well as to make fun of our foibles. If the language of cinema is universal, then laughter is our common vocabulary.

Films selected for this year’s The Lighter Side series include:
- The African Doctor (France)
- Family Life (Chile)
- The Hippopotamus (UK)
- Solitaire (Lebanon/Jordan)
- The Wedding Party (Nigeria)

TRUST NO ONE
Espionage, Crime, and Thrillers

Good guys vs. bad guys (or girls)… Will she escape? … Who done it?… The heist… Mystery… Suspense… Conspiracy… Betrayal. It’s probably best to trust no one. Unlike the traditional Hollywood fare driven by loud explosions and endless sequels, our Trust No One focus offers engaging plots in atmospheric locations with fascinating characters who fuel the excitement in Filmfest DC’s selection of international thrillers and crime dramas. This is edge-of-your-seat movie fun.

Films selected for this year’s Trust No One series include:
- All of a Sudden (Germany/Netherlands)
- At the End of the Tunnel (Argentina/Spain)
- Fast Convoy (France)
- Goldstone (Australia)
- The Oath (Iceland)
- Searchers (Canada)
- Train to Busan (South Korea)

DIVISION & DEBATE

More than any time in recent history, citizens have drawn deep markers between “us and them.” Hardened differences separate us along social, political and economic lines. Disagreements fueled by globalization and immigration, government policies and racial tension dominate news headlines and are difficult to avoid in everyday social discourse. Films selected for the Division & Debate series seek to explore these issues.

- All Governments Lie: Truth, Deception, and the Spirit of I.F. Stone (Canada) — The need for a free and independent press.
- Backpack Full of Cash (USA) — Charter schools vs. support for public education.
- The Good Postman (Finland/Bulgaria) — The challenges of immigration.
- This Is Our Land (France/Belgium) — How those effected by immigration and threats to job security can be manipulated.

RHYTHMS ON & OFF THE SCREEN
Films on Music

The collaboration of music and film often serves to illuminate both art forms’ distinct beauty. Filmfest DC focuses on this dynamic combination by highlighting a number of international films that feature music accompanied by live pre-screening performances by some of D.C.’s most talented musicians and dancers!

Films selected for this year’s Rhythms On & Off the Screen series include:
- The Dancer (France)
- Footnotes (France)
- J: Beyond Flamenco (Spain)
- Patti Cake$ (USA)
- Global Blues
  - I Am the Blues (USA/Canada)
  - Mali Blues (Germany)
  - Two Trains Runnin’ (USA)

ImPACT PROJECT

Many independent filmmakers passionately focus on telling stories that spotlight issues of social justice. In recognition of their creators’ commitment to share these important themes with the broadest possible segment of the public, the social justice films in Filmfest DC will be the focus of a special initiative to bring these works to a wider audience in our area.

In addition to the films’ festival screenings, the project includes a series of programs and presentations designed for students and community groups. The Filmfest DC website offers thought-provoking resources about the films and the issues they explore.

This project is conceived and directed by Linda Blackaby, Filmfest DC’s senior programming consultant, and is supported by a grant from the Wyncote Foundation.

JUSTICE MATTERS

When an individual or group has experienced an injustice, filmmakers use their talents and craft to make us aware and, hence, call us to take action. The Justice Matters focus within Filmfest DC highlights this tradition of using film to expand our awareness and understanding of social justice issues around the globe.

We want to thank the CrossCurrents Foundation for their support in helping to make this series possible.

Films selected for this year’s Justice Matters series include:
- 150 Milligrams (France)
- All Governments Lie: Truth, Deception, and the Spirit of I.F. Stone (Canada)
- Backpack Full of Cash (USA)
- The Good Postman (Finland/Bulgaria)
- The House on Coco Road (USA/Grenada)
- Last Men in Aleppo (Denmark/Kenya)
- Tomorrow (France)
- Two Trains Runnin’ (USA)

The award jury consists of:
- Conrad Martin, Executive Director, Stewart R. Mott Foundation and Executive Director of the Fund for Constitutional Government
- Montré Aza Missouri, Founder and Director, Howard Film Culture
- Kathryn Washington, Director of Diversity and Innovation, Corporation for Public Broadcasting

Films selected for this year’s Justice Matters series include:
- All Governments Lie
- All Governments Lie: Truth, Deception, and the Spirit of I.F. Stone
- The Good Postman
- The House on Coco Road
- Last Men in Aleppo
- Tomorrow
- Two Trains Runnin’
SIGNIS AWARD

The SIGNIS jury will present an award to the film judged by its jury to best illuminate and celebrate what it means to be human in a diverse and challenging world.

CIRCLE AWARD

The Circle Award is a juried competition of selected films that deserve increased recognition. The winner will be determined by a jury of accomplished film professionals.

The Circle Award is named in honor of Ted and Jim Pedas, founders of Washington’s Circle Theatres, which set the standard for innovative quality film programming in Washington, D.C.

Films selected for this year’s competition include:
- At the End of the Tunnel (Argentina/Spain)
- The Hippopotamus (UK)
- I Am the Blues (USA/Canada)
- Lipstick Under My Burkha (India)
- The Preacher (Egypt)
- A Window to Rosália (Brazil)

The award jury consists of:
- Susan Barocas
  Writer/Producer
- Former Curator, Inter-American Development Bank
- Judy Dwan Hallet
  Documentary Filmmaker
- Kerric Harvey
  Chair, Department of Film Studies, George Washington University
- Former Dean, Learning Resources Division, UDC
- Manjula Kumar
  President/Executive Director
  Global Performing Arts
- Gregory McGruder
  National Geographic Society
- Peggy Parsons
  Head, Department of Film, National Gallery of Art

FILMFEST DC AUDIENCE AWARD

Filmmfest DC will present two audience awards: one to the feature film and one to the documentary voted the most popular by our audience. Ballots will be available after each screening. All award winners will be announced on Closing Night.

FIRST FEATURE AWARD

One of the most important purposes of a film festival is to introduce new filmmakers to the world and to cultivate, showcase, and encourage these new talents. Filmmfest DC is pleased to present the First Feature Award for the best first films in the festival. The winner will be selected by a jury of experts and a cash prize will be awarded.

Films selected for this year’s competition include:
- Behind the Clouds (Belgium)
- The Dancer (France)
- A Good Wife (Serbia/Bosnia/Croatia)
- Mali Blues (Germany)
- Solitaire (Lebanon/Jordan)
- To Keep the Light (USA)

The award jury consists of:
- Felix Angel
  Former Curator, Inter-American Development Bank
- Judy Dwan Hallet
  Documentary Filmmaker
- Kerric Harvey
  Chair, Department of Film Studies, George Washington University
- Manjula Kumar
  President/Executive Director
  Global Performing Arts
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BE A PART OF THE MOVIE BUZZ

Join the Washington, DC Film Society!
Go to dcfilmsociety.org for more information

Lipstick Under My Burkha

Behind the Clouds

Catalog cover by Alexis Thornlow
JUSTICE MATTERS

150 MILLIGRAMS
Emmanuelle Bercot
France, 2016, 128 minutes

Acclaimed director, screenwriter, and actor Emmanuelle Bercot adapts Irène Frachon’s bestselling memoir Mediator 150mg for this story of a dedicated doctor whose investigation into recent patient deaths leads to a crusade against a powerful drug company. 150 Milligrams is set in Brittany and revolves around Irène (Sidse Babett Knudsen), a hospital lung specialist who begins to suspect a connection between recent patient deaths and medications being prescribed. After she turns to the hospital’s head of research, Antoine (Benoît Magimel), for help, Irène’s investigation leads her to a powerful drug company. Of course, that’s when things start to get ugly. Antoine’s research unit is suddenly threatened with funding cuts, and Irène’s colleagues begin to view her derisively as a meddlesome crusader. As this eye-opening and inspiring work illustrates, Frachon simply never gave up, until—well, see the film to find out what happened.—Toronto International Film Festival

In French with English subtitles

Friday, April 21, 8:30 p.m., AMC Mazza Gallerie
Monday, April 24, 6:15 p.m., Landmark’s E Street Cinema

THE LIGHTER SIDE

THE AFRICAN DOCTOR
Julien Rambaldi
France, 2016, 94 minutes

Thanks to charming performances by Mark Zinga and Aïssa Maïga, The African Doctor is an endearing and beautifully crafted feel-good film about exclusion, resilience, and perseverance. In 1975, the mayor of Marly-Gomont wants to be re-elected and needs to find a doctor for the small French village. He decides on Seyolo Zantoko (Zinga), a highly skilled, recently graduated doctor of Congolese descent. Zantoko seizes the opportunity with both hands and leaves for Marly-Gomont with his wife (Maïga) and two children. When they arrive at the village, the locals are scared out of their minds; They have never before seen black people and don’t want anything to do with them. Although he struggles with his family to integrate in the rural village, Zantoko is nonetheless determined to win the residents’ trust—and ultimately becomes one of the most respected doctors in the area.—World Cinema Amsterdam

In French with English subtitles

Saturday, April 22, 9:00 p.m., AMC Mazza Gallerie
Tuesday, April 25, 6:30 p.m., AMC Mazza Gallerie
Friday, April 28, 8:30 p.m., AMC Mazza Gallerie

ACROSS THE WATERS
Nicolò Donato
Denmark, 2016, 95 minutes

Enjoying the nightlife of 1943 Copenhagen, guitarist Arne Hkin (David Dencik) is seemingly immune to the hardships of war as the Danish government opts for a compliant relationship with Nazi Germany. He is initially skeptical when his terrified wife, Mniæ (Danica Curcić), hears rumors of the round-up and deportation of Danish Jews. An overnight raid, however, forces the couple to flee their home with 5-year-old son Jakob (Anton Dalgård Guleryüz). Aided by a church pastor and underground resistance, they set out on a journey for the fishing village of Gilleleje, where refugees await passage to Sweden by boat. Amidst lurking danger from the Gestapo and their collaborators, the family puts its fate in the hands of strangers. Based on true events, Across the Waters is directed and co-written by Nicolò Donato, whose own grandfather was among the courageous Danish fisherman to ferry war refugees to safety.—Atlanta Jewish Film Festival

In Danish with English subtitles

Monday, April 24, 9:00 p.m., AMC Mazza Gallerie
Wednesday, April 26, 8:45 p.m., Landmark’s E Street Cinema

AFTER LOVE
Joachim Lafosse
France/Belgium, 2016, 100 minutes

Marie and Boris seem to have it all—a modern home; sparkling, loving twin girls; good looks—but this is all they have. We enter the marriage mid-crisis, and thanks to a camera that never wavers from its domestic witness, we see it through to the end in this beautifully crafted and delicately acted chamber piece. Boris (Cédric Kahn) is a loving father who has become an unwelcome stranger in his own home, a bull in an all-girl china shop. Marie (Bérénice Bejo) wishes he would stick to his own days and ultimately move out. The family man routine becomes a joust, the children are subtly, inexorably weaponized, and as viewers are locked in the frame of a home we’ve by now inhabited. The film’s French title, L’économie du couple, exactly captures the tension between capital and labor in marriage, an equation of give and take.—Judy Bloch

In French with English subtitles

Friday, April 21, 6:30 p.m., AMC Mazza Gallerie
Friday, April 28, 6:30 p.m., Landmark’s E Street Cinema

DIVISION & DEBATE

JUSTICE MATTERS

ALL GOVERNMENTS LIE: TRUTH, DECEPTION, AND THE SPIRIT OF I.F. STONE
Fred Peabody
Canada, 2016, 91 minutes

Long before our American president dubbed a free press “fake news” and the enemy of the people there was I. F. Stone’s Weekly (1953–71). I. F. Stone (Izzy to his large family of admirers) was read by dissidents and pals alike; the man’s unfailing wit, immediate prose, and cherubic smile reflected the joy he found in pursuing the truth free from the constraints of the corporate media. Stone’s brilliant opposition research often involved closely reading government documents. Today’s investigative reporters can face more treacherous paths to where the bodies are buried. This timely documentary wisely, even presciently, focuses less on Stone and more on those who are inspired by his idea of journalism as a sanctuary of dissent: We meet Jeremy Scahill, Matt Taibbi, John Carlos Frey, Amy Goodman, and other intrepid stone turners. Izzy Stone knew that “all governments lie.” Goodman reminds us, “lies take lives.”—Judy Bloch

Sunday, April 23, 3:30 p.m., AMC Mazza Gallerie
Tuesday, April 25, 6:15 p.m., Landmark’s E Street Cinema

TRUST NO ONE

ALL OF A SUDDEN
Asli Özge
Germany/Netherlands, 2016, 112 minutes

A mysterious woman dies after a party at the apartment of young Karsten (Sebastian Hülk), the privileged son of a powerful family in a small northern German town. Adding to the confusion is Karsten’s curious split-second decision and action as the strange woman lies gasping on his kitchen floor. As details slowly emerge about the woman and the evening, the mystery only deepens. More questions are raised than answered as the increasingly desperate young man tries to keep his life and career from imploding. Everyone’s motivations and agendas are second-guessed and relationships between Karsten, his family, friends, and especially his girlfriend, Laura (Julia Jentsch), slowly unravel. The tense drama plays against the backdrop of picturesque mountain countryside, often in cloudy grey tones, a perfect match for the moral ambiguity bedeviling the characters.—Dave Nuttycombe

In German with English subtitles

Friday, April 21, 8:45 p.m., Landmark’s E Street Cinema
Friday, April 28, 9:00 p.m., Landmark’s E Street Cinema

JUSTICE MATTERS

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In German with English subtitles

Friday, April 21, 8:45 p.m., Landmark’s E Street Cinema
Friday, April 28, 9:00 p.m., Landmark’s E Street Cinema
CIRCLE AWARD
TRUST NO ONE
AT THE END OF THE TUNNEL
Rodrigo Grande
Argentina/Spain, 2016, 120 minutes

Alone in a sprawling, ramshackle house and confined to a wheelchair, Joaquin (Leonardo Sbaraglia) passes his days in the dank basement, chain-smoking and puttering with old computers that seem as useless as he appears. When a vibrant young woman, Berta (Clara Lago), and her mute daughter, Betty (Uma Salduende), arrive in response to an ad for a renter, Joaquin's old routine is upset and the new one grows increasingly upsetting. While the dilapidated house turns almost sunny with Berta's attention, events turn darker. Hearing noises through the wall, Joaquin discovers a low-tech crime in progress, with criminals digging a tunnel to a nearby bank. Soon, a surprisingly resourceful Joaquin springs into action. As the plot repeatedly twists and turns, we're not sure who is on the good side, or why. Writer-director Rodrigo Grande has crafted a tense, atmospheric update on the heist movie that thrills to the very end.—Dave Nuttycombe

IN SPANISH WITH ENGLISH SUBTITLES
Co-presented with
Embassy of Argentina
Washington, D.C.

Saturday, April 22, 6:30 p.m., AMC Mazza Gallerie, followed by reception sponsored by the Embassy of Argentina
Thursday, April 27, 8:45 p.m., AMC Mazza Gallerie

CHECK IT
Dana Flor, Toby Oppenheimer
USA, 2016, 91 minutes

Directors Dana Flor and Toby Oppenheimer, creators of the HBO documentary The Nine Lives of Marion Barry, shine their empathetic light on an overlooked aspect of D.C. life: gay and transgendered kids struggling to find a place for themselves. Tired of being bullied, several teens and young adults formed their own gang, Check It, to literally fight back. Now more than 200 LGBT youths claim membership. The film follows a lively subset of the group as they overcome considerable odds, including their own anger. "I just want to relax," says Tray, who has both "boy" and "girl" Instagram accounts. The real heroes are Ron Moten, a gang counselor whose dedication to creating better lives for these kids is beyond inspiring, and boxer Duke Buchanan, whose own struggles mirror those of the kids he mentors. The filmmakers’ camera often captures unsettling violence, but ultimately the message is one of hope.—Dave Nuttycombe

Sunday, April 23, 5:45 p.m., Landmark’s E Street Cinema
Tuesday, April 25, 9:00 p.m., Landmark’s E Street Cinema

FIRST FEATURE AWARD
BEHIND THE CLOUDS
Cecilia Verheyden
Belgium, 2016, 108 minutes

A huge hit in Belgium, this romantic drama was co-produced by the Dardenne brothers (Rosetta, L’Enfant) and marks the narrative feature debut for 31-year-old Cecilia Verheyden, who is less than half the age of her old romantics here. In this later-in-life story, two people meet again after more than 50 years apart. Once they were a couple, but their lives took them along different paths. She married his best friend, and he married another woman. Now they are both single again and reconnect. Is it possible to rekindle a love left behind so long ago? Behind the Clouds is a masterfully crafted story of a wonderful last love affair that is relieved with the intensity of a first, breathless romance.—Palm Springs International Film Festival

IN DUTCH WITH ENGLISH SUBTITLES
Friday, April 21, 6:30 p.m., Landmark’s E Street Cinema
Monday, April 24, 8:45 p.m., Landmark’s E Street Cinema

CLASH
Mohamed Diab
Egypt, 2016, 98 minutes

Clash is set in Cairo in 2013, two years after the Egyptian revolution. In the wake of the ouster of Islamist president Morsi, a police truck full of detained demonstrators of divergent political, social, and religious backgrounds roams through violent protests. Can the detainees overcome their differences to stand a chance of survival? Mohamed Diab poignantly explores his country’s divided, post-revolution society in a non-judgmental way by highlighting all the characters’ common humanity. The film unfolds largely within the confines of the truck packed with arrested activists, journalists, and mere bystanders. It’s a vivid microcosm of Egypt’s splintered nation. Diab can boast Hollywood supporters such as Tom Hanks, who tweeted from the Croisette during the Cannes Film Festival, “If there’s any way you can see Clash by Egyptian director Mohamed Diab, you must. You simply must. The film will break your heart, but will enlighten all.”—Various sources

IN ARABIC WITH ENGLISH SUBTITLES
Saturday, April 22, 8:30 p.m., Landmark’s E Street Cinema
Tuesday, April 25, 8:30 p.m., AMC Mazza Gallerie

DIVISION & DEBATE
JUSTICE MATTERS
BACKPACK FULL OF CASH
Sarah Mondale
USA, 2017, 95 minutes

Before the 2016 U.S. presidential election, Sarah Mondale couldn’t have known how aptly her documentary would function as a follow-up to Congressional hearings for Education Secretary, with their discussion of charter schools, vouchers, and Congressional hearings for Education Secretary, with their discussion of charter schools, vouchers, and the general trend toward the privatization of public education in our country. Backpack Full of Cash lays out the case for public education being the civil rights issue of our time. The ruckus of the title is what charter investors say lucky children in failing systems will carry to their school of “choice”; it’s stuffed with public moneys drained out of school systems, ensuring the schools’ failure for the vast majority of students. The film focuses on Philadelphia schools and some genuine heroes, including the principals and teachers who carry on with less and less, activist parents, and most heartening, students on the barricades of the fight for their own education.—Judy Bloch

Thursday, April 27, 6:15 p.m., Landmark’s E Street Cinema
Saturday, April 29, 6:30 p.m., Landmark’s E Street Cinema
THE COMMUNE

Thomas Vinterberg
Denmark, 2016, 111 minutes

Loosely inspired by Thomas Vinterberg’s own childhood experiences, this is his finest film since The Celebration. Set in the 1970s, it finds architect Erik, his TV presenter wife, Anna, and their teenage daughter, Freja, setting up a commune in the rambling family home Erik inherited. Crucial to this eminently enjoyable movie is that Vinterberg never patronizes commune ideals as misguided or doomed to failure; for the most part, the mood is kept light. Even when things darken, focusing on the tensions between freedom, self-determination, and shared responsibility, Vinterberg favors engrossing, psychologically astute drama over social comment. The performances are excellent, with Trine Dyrholm and Ulrich Thomsen especially impressive as Anna and Erik. Dyrholm has the more dramatically complex role, and Thomsen provides a supremely subtle, often funny study of a man trapped in a constant state of quiet and barely concealed confusion.—Palm Springs International Film Festival

IN DANISH WITH ENGLISH SUBTITLES

Saturday, April 22, 6:30 p.m., AMC Mazza Gallerie
Saturday, April 29, 9:30 p.m., Landmark’s E Street Cinema

THE DANCER

Stéphanie Di Giusto
France, 2016, 108 minutes

Nothing in her background destined Loïe Fuller (the mononymous Soko) from the American Midwest to become a Belle Époque icon, much less a dancer at the Paris Opera. Even at the risk of destroying her back and damaging her eyes from the stage lights, she never falters in the quest to perfect her art. The Dancer chronicles Fuller’s voyage from her humble origins to her position as celebrated innovator in the decadent world of Belle Époque Paris. Drawn there by the allure of a city seemingly kinder to artists, Fuller initially struggles to find recognition for her avant-garde and very progressive choreography. Her innovation and persistence eventually pay off and she becomes a key figure among a generation of artists and performers, paving the way for those who followed. But her meeting with Isadora Duncan (Lily-Rose Depp), a young prodigy hungry for glory, will lead her astray.—Various sources

IN FRENCH AND ENGLISH WITH ENGLISH SUBTITLES

Sunday, April 23, 8:00 p.m., AMC Mazza Gallerie
Wednesday, April 26, 8:15 p.m., AMC Mazza Gallerie

DEATH IN SARAJEVO

Dansan Tanovic
Bosnia and Herzegovina, 2016, 85 minutes

Winner of the Jury Grand Prix and the International Film Critics Award at last year’s Berlin International Film Festival, Death in Sarajevo is a timely drama from acclaimed Bosnian filmmaker Dansan Tanovic (FFDC 2015’s Tigers, the 2001 Foreign Language Oscar-winning No Man’s Land). At Sarajevo’s Hotel Europe, preparations are under way to host the European Union’s centenary commemorating the assassination of Franz Ferdinand by Gavrilo Princip that triggered World War I, a French actor is in the Presidential Suite rehearsing the Bernard-Henri Levy play from which the hotel got its name, and a TV crew is filming local scholars discussing regional history. Manager Omer is dealing with a cash flow problem and a looming strike by workers while his assistant, Lamija, tries to keep things organized in the face of growing discord. What could possibly go wrong in the course of this highly charged history lesson?—Eddie Cockrell

IN BOSNIAN WITH ENGLISH SUBTITLES

Saturday, April 22, 4:30 p.m., AMC Mazza Gallerie
Wednesday, April 26, 8:30 p.m., Landmark’s E Street Cinema

THE LIGHTER SIDE

FAMILY LIFE

Alicia Scherson, Cristián Jiménez
Chile, 2017, 81 minutes

House-sitting for his distant cousin, Bruno, and his family, Martín (Jorge Becker) first does everything you worry about. He opens all the drawers, moves things around, and, of course, the cat runs off. Dutifully, he goes in search of it and meets single mother Paz (Gabriela Arancibia). She invites herself into Martín’s house and discovers photographs of Bruno’s wife and child. “Yeah, I just got divorced,” Martín lies facetiously. “No visitation rights. It’s a tragedy.” The new relationship blossoms, but how long can Martin keep the story going? In the meantime, after several months, Bruno’s return is imminent. Family Life is a convincing co-directorship from Chilean film veterans Alicia Scherson (Il Futuro) and Cristián Jiménez (Bonsái). They share their unconventional humor and style, putting viewers on the wrong foot (for a while) in this fabulously acted, wry comedy.—International Film Festival Rotterdam

IN SPANISH WITH ENGLISH SUBTITLES

Sunday, April 23, 7:30 p.m., Landmark’s E Street Cinema
Saturday, April 29, 9:00 p.m., Landmark’s E Street Cinema

DEATH IN SARAJEVO

Dansan Tanovic
Bosnia and Herzegovina, 2016, 85 minutes

Winner of the Jury Grand Prix and the International Film Critics Award at last year’s Berlin International Film Festival, Death in Sarajevo is a timely drama from acclaimed Bosnian filmmaker Dansan Tanovic (FFDC 2015’s Tigers, the 2001 Foreign Language Oscar-winning No Man’s Land). At Sarajevo’s Hotel Europe, preparations are under way to host the European Union’s centenary commemorating the assassination of Franz Ferdinand by Gavrilo Princip that triggered World War I, a French actor is in the Presidential Suite rehearsing the Bernard-Henri Levy play from which the hotel got its name, and a TV crew is filming local scholars discussing regional history. Manager Omer is dealing with a cash flow problem and a looming strike by workers while his assistant, Lamija, tries to keep things organized in the face of growing discord. What could possibly go wrong in the course of this highly charged history lesson?—Eddie Cockrell

IN BOSNIAN WITH ENGLISH SUBTITLES

Saturday, April 22, 4:30 p.m., AMC Mazza Gallerie
Wednesday, April 26, 8:30 p.m., Landmark’s E Street Cinema

FIRST FEATURE AWARD RHYMTHS ON & OFF THE SCREE

THE DANCER

Stéphanie Di Giusto
France, 2016, 108 minutes

Nothing in her background destined Loïe Fuller (the mononymous Soko) from the American Midwest to become a Belle Époque icon, much less a dancer at the Paris Opera. Even at the risk of destroying her back and damaging her eyes from the stage lights, she never falters in the quest to perfect her art. The Dancer chronicles Fuller’s voyage from her humble origins to her position as celebrated innovator in the decadent world of Belle Époque Paris. Drawn there by the allure of a city seemingly kinder to artists, Fuller initially struggles to find recognition for her avant-garde and very progressive choreography. Her innovation and persistence eventually pay off and she becomes a key figure among a generation of artists and performers, paving the way for those who followed. But her meeting with Isadora Duncan (Lily-Rose Depp), a young prodigy hungry for glory, will lead her astray.—Various sources

IN FRENCH AND ENGLISH WITH ENGLISH SUBTITLES

Sunday, April 23, 8:00 p.m., AMC Mazza Gallerie
Wednesday, April 26, 8:15 p.m., AMC Mazza Gallerie

TRUST NO ONE

FAST CONVOY

Frédéric Schoendoerffer
France, 2016, 102 minutes

Imagine seven people, four cars, and one day to get from Málaga to Paris with a serious load of drugs. When a shoot-out with Spanish cops turns ugly and a French tourist is taken hostage, things get out of hand. In Europe, a “go-fast” is a drug run done by way of car convoy. In this film, the term has little to do with squeaking tires and burning rubber as the drug runners obey the speed limits and try to blend in with the rest of the traffic. Caution is the name of the game. From some point in his story on, Frédéric Schoendoerffer does give the term go-fast a pleasantly literal interpretation: Fast Convoy is as much an existentialist paranoia noir as it is a lean and mean exercise in action at its sleekest, chrome silkiest.—International Film Festival Rotterdam

IN FRENCH WITH ENGLISH SUBTITLES

Saturday, April 22, 9:00 p.m., AMC Mazza Gallerie
Wednesday, April 26, 9:00 p.m., AMC Mazza Gallerie

EAST COAST PREMIERE RHYMTHS ON & OFF THE SCREE

FOOTNOTES

Paul Calori, Kostia Testut
France, 2016, 83 minutes

La La Land isn’t the only retro movie musical worth making a song and dance about. To be sure, the refinements do things slightly differently. After last year’s well-received Belgian Rhapsody, here is another romantic musical comedy that addresses social issues. Inspired by the films of Jacques Demy and Stanley Donen, the whimsical Footnotes centers on Julie, a practical young woman whose dreams of financial stability are threatened when the luxury shoe factory where she has recently started working will be sold and the business moved offshore. Julie joins an intrepid group of female co-workers who decide to put their best foot forward and protest the proposed sale. In a fantastical song-and-dance number, they raid the factory archives and discover an old and elegant shoe model that they decide to revive to save the renowned brand and keep it in la belle France.—Palm Springs International Film Festival

IN FRENCH WITH ENGLISH SUBTITLES

Tuesday, April 25, 6:30 p.m., AMC Mazza Gallerie
Friday, April 28, 6:30 p.m., AMC Mazza Gallerie
I

Various sources
grounding hero.—
and shifting political systems. With dry humor and welcoming refugees. His opponents want to shut the border into Turkey. Ivan, the local postman, runs a European crisis: every night, Syrian refugees cross the border, however. This quietly cinematic film exposes remarkable sensitivity toward its beguiling ensemble including Best Picture, Director, and Screenplay—the sun-bleached film noir Goldstone is the powerful standalone sequel to writer-director-cinematographer-editor-composer Ivan Sen's 2013 breakthrough film Mystery Road. The action revolves around determined yet damaged Aboriginal cop Jay Swan (Aaron Pedersen), who arrives in the eponymous Queensland frontier mining town to investigate a missing Chinese woman. In short order, he uncovers a web of power, corruption, and lies that threatens his life. Along with young local cop and unlikely ally Josh Waters (Alex Russell), Swan forces a kinetic showdown that wins the battle—but maybe not the war. The great David Gulpilil (Walkabout, the 2003 FFDC entry Ben Canoes), Jacki Weaver (Animal Kingdom, Silver Linings Playbook), and David Wenham (The Bank, FFDC 2002) are pungent in support. Deftly mixing genre thrills with hot-button social issues, Goldstone is an atmospheric triumph.—Eddie Cockrell

Thursday, April 27, 6:30 p.m., AMC Mazza Gallerie, followed by reception sponsored by the Embassy of Australia Saturday, April 29, 8:30 p.m., Landmark’s E Street Cinema

DIVISION & DEBATE
JUSTICE MATTERS
THE GOOD POSTMAN
Tonislav Hristov
Finland/Bulgaria, 2016, 80 minutes

A tiny village on the eastern edge of Bulgaria has been resisting foreign invaders since the days of the Ottoman Empire. Now its electorate of 38 Bulgarians is facing a tough decision. “The Great Gate,” as the village has been nicknamed for centuries, is in the middle of a European crisis: every night, Syrian refugees cross the border into Turkey. Ivan, the local postman, runs for mayor to bring the dying village back to life by welcoming refugees. His opponents want to shut the border, however. This quietly cinematic film exposes seismic divisions over immigration and what it means to be European in an age of global displacement and shifting political systems. With dry humor and remarkable sensitivity toward its beguiling ensemble of characters, Tonislav Hristov’s documentary plays like a scripted narrative, with the postman as the film’s grounding hero.—Various sources

In Bulgarian with English subtitles
Friday, April 28, 6:30 p.m., Landmark’s E Street Cinema Saturday, April 29, 4:00 p.m., Landmark’s E Street Cinema

HANG IN THERE, KIDS!
Laha Mebow
Taiwan, 2016, 90 minutes

Hang in There, Kids! is a moving narrative about a trio of young, Taiwanese aboriginal boys, Watan, Chen Hao, and Lin Shan, as they navigate their daily activities: hunting, selling peaches, chatting up tourists, and going to class and after-school programs (or sometimes ditching them), all while dealing with rough household troubles. Miss Lawa (Albee Huang), their teacher, runs an afterschool class for the kids in the tribe. She has the most beautiful voice but no longer sings—until one day Watan discovers an old demo tape Miss Lawa recorded years ago. With charming performances, stunning scenery, a bouncy score, and poignant songs, it’s no wonder this feature has already captured the hearts of many. This spirited tale about youth and overcoming difficult circumstances will touch its audience long after the final fadeout.—Various sources

In Mandarin with English subtitles
Co-presented with

Saturday, April 22, 4:30 p.m., Landmark’s E Street Cinema

FIRST FEATURE AWARD
A GOOD WIFE
Mirjana Karanović
Serbia/Bosnia/Croatia, 2016, 94 minutes

In her directorial debut, actress Mirjana Karanović brings us a drama about a wife’s courage, a husband’s secret, and a nation’s past. She plays Milena, a middle-aged Serbian suburbanite. Her daughter, Natasa (Hristina Popović), is a successful human rights worker and although Vlada (Boris Isaković) isn’t necessarily the catch of the century, he’s more or less a decent husband. It doesn’t take long, however, for things to go downhill when Milena unearth a old VHS cassette from her husband’s days as a wartime paramilitary leader. What she sees on that tape will change her life. As both director and actor, Karanović shows a steady hand in outlining the shift in her heroine’s position from obedient wife to something stronger and more dangerous. It’s a journey of small transitions, each spelled out beautifully. Searing, courageous, and very moving, this is a film that will take hold of you.—Vancouver International Film Festival

Friday, April 28, 8:30 p.m., Landmark’s E Street Cinema

CIRCLE AWARD
THE HIPPOPOTAMUS
John Jencks
UK, 2017, 89 minutes

Based on the novel by acclaimed British polymath Stephen Fry, this witty comedy follows a once-admired poet, Ted Wallace (Roger Allam, The Queen, TV’s Endeavour), now in the waning days of a career as a theatre critic. Wallace uses his withering wit against any and all who dare come close. When Wallace’s goddaughter hires him to investigate alleged miracles at the estate of the poet’s one-time friend, Lord Logan (Matthew Modine), Wallace pockets her money, grabs a bottle, and heads out on an unexpected adventure. At the estate, he meets Lord Logan’s young son, David (Tommy Knight), who seems to have miraculous talents. Colorful characters seeking David’s “cure” soon arrive. At these guests include Wallace’s ex, who cuts him to the quick. The increasingly desperate Wallace gradually reconsiders his many poor choices, although his razor-sharp tongue will not go quietly, in keeping with the film’s refreshingly no-holds-barred outlook.—Dave Nuttycombe

Sunday, April 23, 6:00 p.m., AMC Mazza Gallerie Saturday, April 29, 9:00 p.m., AMC Mazza Gallerie

JUSTICE MATTERS
THE HOUSE ON COCO ROAD
Damani Baker
USA/Grenada, 2016, 79 minutes

On the fiftieth anniversary of the birth of the Black Panther Party in Oakland, California, you won’t find a more intimate and revealing history of that momentous period than Damani Baker’s The House on Coco Road, a portrait of the filmmaker’s mother, Fanny Haughton. A student and compatriot of Angela Davis, Haughton was a specialist in early childhood education and had her own place in the movement. During the Reagan presidency, when Oakland became overrun with drugs, Haughton made a bold move: She took her own kids, including Damani, to Grenada, to live in a truly revolutionary society. Then the United States invaded the island nation. With seeming ease, Baker coaxes out of the eloquent Ms. Haughton the thread that runs from her southern sharecropper ancestors to a life in California and, despite all, a view to utopia. The film’s score is by Meshell Ndegeocello.—Judy Bloch

Saturday, April 22, 8:45 p.m., Landmark’s E Street Cinema Tuesday, April 25, 6:30 p.m., Landmark’s E Street Cinema

HANG IN THERE, KIDS! is a moving narrative about a trio of young, Taiwanese aboriginal boys, Watan, Chen Hao, and Lin Shan, as they navigate their daily activities: hunting, selling peaches, chatting up tourists, and going to class and after-school programs (or sometimes ditching them), all while dealing with rough household troubles. Miss Lawa (Albee Huang), their teacher, runs an afterschool class for the kids in the tribe. She has the most beautiful voice but no longer sings—until one day Watan discovers an old demo tape Miss Lawa recorded years ago. With charming performances, stunning scenery, a bouncy score, and poignant songs, it’s no wonder this feature has already captured the hearts of many. This spirited tale about youth and overcoming difficult circumstances will touch its audience long after the final fadeout.—Various sources

In Mandarin with English subtitles
Co-presented with

TRUST NO ONE
GOLDSTONE
Ivan Sen
Australia, 2016, 110 minutes

Winner of four prizes at the Film Critics Circle of Australia—including Best Picture, Director, and Screenplay—the sun-bleached film noir Goldstone is the powerful standalone sequel to writer-director-cinematographer-editor-composer Ivan Sen’s 2013 breakthrough film Mystery Road. The action revolves around determined yet damaged Aboriginal cop Jay Swan (Aaron Pedersen), who arrives in the eponymous Queensland frontier mining town to investigate a missing Chinese woman. In short order, he uncovers a web of power, corruption, and lies that threatens his life. Along with young local cop and unlikely ally Josh Waters (Alex Russell), Swan forces a kinetic showdown that wins the battle—but maybe not the war. The great David Gulpilil (Walkabout, the 2003 FFDC entry Ben Canoes), Jacki Weaver (Animal Kingdom, Silver Linings Playbook), and David Wenham (The Bank, FFDC 2002) are pungent in support. Deftly mixing genre thrills with hot-button social issues, Goldstone is an atmospheric triumph.—Eddie Cockrell

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FIRST FEATURE AWARD
A GOOD WIFE
Mirjana Karanović
Serbia/Bosnia/Croatia, 2016, 94 minutes

In her directorial debut, actress Mirjana Karanović brings us a drama about a wife’s courage, a husband’s secret, and a nation’s past. She plays Milena, a middle-aged Serbian suburbanite. Her daughter, Natasa (Hristina Popović), is a successful human rights worker and although Vlada (Boris Isaković) isn’t necessarily the catch of the century, he’s more or less a decent husband. It doesn’t take long, however, for things to go downhill when Milena unearth a old VHS cassette from her husband’s days as a wartime paramilitary leader. What she sees on that tape will change her life. As both director and actor, Karanović shows a steady hand in outlining the shift in her heroine’s position from obedient wife to something stronger and more dangerous. It’s a journey of small transitions, each spelled out beautifully. Searing, courageous, and very moving, this is a film that will take hold of you.—Vancouver International Film Festival

Friday, April 28, 8:30 p.m., Landmark’s E Street Cinema
FRIDAY, April 21
6:30 p.m.  
**After Love**
AMC Mazza Gallerie

6:30 p.m.  
**Marie Curie, The Courage of Knowledge**
AMC Mazza Gallerie

6:30 p.m.  
**The Teacher**
Landmark’s E Street Cinema

6:30 p.m.  
**Behind the Clouds**
Landmark’s E Street Cinema

6:30 p.m.  
**Strangers on the Earth**
Landmark’s E Street Cinema

8:30 p.m.  
**150 Milligrams**
AMC Mazza Gallerie

8:30 p.m.  
**A Quiet Passion**
AMC Mazza Gallerie

8:30 p.m.  
**Searchers (Maliglutit)**
Landmark’s E Street Cinema

8:30 p.m.  
**The Wedding Party**
Landmark’s E Street Cinema

8:45 p.m.  
**All of a Sudden**
Landmark’s E Street Cinema

SATURDAY, April 22
4:00 p.m.  
**Lipstick Under My Burkha**
AMC Mazza Gallerie

4:00 p.m.  
**I Am the Blues**
Landmark’s E Street Cinema

4:30 p.m.  
**Death in Sarajevo**
AMC Mazza Gallerie

4:30 p.m.  
**Hang in There, Kids!**
Landmark’s E Street Cinema

4:30 p.m.  
**Obit**
Landmark’s E Street Cinema

4:30 p.m.  
**The Patriarch**
Landmark’s E Street Cinema

6:30 p.m.  
**At the End of the Tunnel**
AMC Mazza Gallerie

6:30 p.m.  
**The Commune**
AMC Mazza Gallerie

6:30 p.m.  
**The Oath**
Landmark’s E Street Cinema

6:30 p.m.  
**Zooology**
Landmark’s E Street Cinema

6:45 p.m.  
**Santa and Andres**
Landmark’s E Street Cinema

7:00 p.m.  
**A Good Wife**
Landmark’s E Street Cinema

8:30 p.m.  
**Clash**
Landmark’s E Street Cinema

8:45 p.m.  
**The House on Coco Road**
Landmark’s E Street Cinema

9:00 p.m.  
**The African Doctor**
AMC Mazza Gallerie

9:00 p.m.  
**Fast Convoy**
AMC Mazza Gallerie

9:00 p.m.  
**Patti Cake$**
Landmark’s E Street Cinema

9:15 p.m.  
**Train to Busan**
Landmark’s E Street Cinema

SUNDAY, April 23
2:00 p.m.  
**Lunafest**
AMC Mazza Gallerie

2:15 p.m.  
**Sieranevada**
Landmark’s E Street Cinema

3:00 p.m.  
**Strangers on the Earth**
Landmark’s E Street Cinema

3:30 p.m.  
**All Governments Lie: Truth, Deception, and the Spirit of I.F. Stone**
AMC Mazza Gallerie

3:30 p.m.  
**The Messengers**
Landmark’s E Street Cinema

3:45 p.m.  
**Mali Blues**
Landmark’s E Street Cinema

4:00 p.m.  
**The Magic Mountain**
National Gallery of Art, East Building Auditorium, FREE

5:00 p.m.  
**Lunafest**
AMC Mazza Gallerie

5:00 p.m.  
**The Preacher**
Landmark’s E Street Cinema

5:30 p.m.  
**A Wedding**
Landmark’s E Street Cinema

5:45 p.m.  
**Check It**
Landmark’s E Street Cinema

6:00 p.m.  
**The Hippopotamus**
AMC Mazza Gallerie

MONDAY, April 24
6:15 p.m.  
**Inversion**
Landmark’s E Street Cinema

6:30 p.m.  
**The King’s Choice**
AMC Mazza Gallerie

6:30 p.m.  
**The Stuff of Dreams**
AMC Mazza Gallerie

6:30 p.m.  
**Human**
Landmark’s E Street Cinema

6:30 p.m.  
**The Teacher**
Landmark’s E Street Cinema

8:45 p.m.  
**Behind the Clouds**
Landmark’s E Street Cinema

8:45 p.m.  
**Mali Blues**
Landmark’s E Street Cinema

9:00 p.m.  
**Across the Waters**
AMC Mazza Gallerie

9:00 p.m.  
**Zooology**
AMC Mazza Gallerie
FESTIVAL SCHEDULE

TUESDAY, April 25
6:15 p.m.  All Governments Lie: Truth, Deception, and the Spirit of I.F. Stone  Landmark’s E Street Cinema
6:15 p.m.  Tomorrow  Landmark’s E Street Cinema
6:30 p.m.  The African Doctor  AMC Mazza Gallerie
6:30 p.m.  Footnotes  AMC Mazza Gallerie
6:30 p.m.  The Net  Landmark’s E Street Cinema
6:30 p.m.  The House on Coco Road  Landmark’s E Street Cinema
8:30 p.m.  Clash  AMC Mazza Gallerie
8:30 p.m.  The Patriarch  AMC Mazza Gallerie
8:45 p.m.  I Am the Blues  Landmark’s E Street Cinema
8:45 p.m.  Last Men in Aleppo  Landmark’s E Street Cinema
8:45 p.m.  The Oath  Landmark’s E Street Cinema
9:00 p.m.  Check It  Landmark’s E Street Cinema

WEDNESDAY, April 26
6:15 p.m.  Short Cuts 2  Landmark’s E Street Cinema
6:30 p.m.  J: Beyond Flamenco  AMC Mazza Gallerie
6:30 p.m.  The Preacher  AMC Mazza Gallerie
6:30 p.m.  Obit  Landmark’s E Street Cinema
6:30 p.m.  Santa and Andres  Landmark’s E Street Cinema
6:30 p.m.  Searchers (Maliglutit)  Landmark’s E Street Cinema
8:15 p.m.  The Dancer  AMC Mazza Gallerie
8:30 p.m.  Death in Sarajevo  Landmark’s E Street Cinema
8:30 p.m.  Strangers on the Earth  Landmark’s E Street Cinema
8:45 p.m.  Across the Waters  Landmark’s E Street Cinema

THURSDAY, April 27
6:15 p.m.  A Wedding  AMC Mazza Gallerie
6:15 p.m.  Backpack Full of Cash  Landmark’s E Street Cinema
6:15 p.m.  To Keep the Light  Landmark’s E Street Cinema
6:30 p.m.  Goldstone  AMC Mazza Gallerie
6:30 p.m.  Two Trains Runnin’  Landmark’s E Street Cinema
6:30 p.m.  A Window to Rosália  Landmark’s E Street Cinema
8:30 p.m.  Marie Curie, the Courage of Knowledge  Landmark’s E Street Cinema
8:30 p.m.  Short Cuts 1  Landmark’s E Street Cinema
8:45 p.m.  At the End of the Tunnel  AMC Mazza Gallerie
8:45 p.m.  Tomorrow  Landmark’s E Street Cinema
8:45 p.m.  The Wedding Party  Landmark’s E Street Cinema
9:00 p.m.  Solitaire  AMC Mazza Gallerie

FRIDAY, April 28
6:30 p.m.  Footnotes  AMC Mazza Gallerie
6:30 p.m.  Solitaire  AMC Mazza Gallerie
6:30 p.m.  After Love  Landmark’s E Street Cinema
6:30 p.m.  The Good Postman  Landmark’s E Street Cinema
6:30 p.m.  Play the Devil  Landmark’s E Street Cinema
6:30 p.m.  Two Trains Runnin’  Landmark’s E Street Cinema
8:30 p.m.  The African Doctor  AMC Mazza Gallerie
8:30 p.m.  The Outsider  AMC Mazza Gallerie
8:30 p.m.  A Good Wife  Landmark’s E Street Cinema
8:30 p.m.  A Quiet Passion  Landmark’s E Street Cinema

SATURDAY, April 29
3:00 p.m.  Sieranevada  Landmark’s E Street Cinema
3:30 p.m.  Short Cuts 1  Landmark’s E Street Cinema
4:00 p.m.  The Good Postman  Landmark’s E Street Cinema
4:30 p.m.  Inversion  AMC Mazza Gallerie
4:30 p.m.  Hang in There, Kids!  Landmark’s E Street Cinema
4:45 p.m.  Lipstick Under My Burkha  AMC Mazza Gallerie
6:15 p.m.  Short Cuts 2  Landmark’s E Street Cinema
6:30 p.m.  Marie Curie, the Courage of Knowledge  AMC Mazza Gallerie
6:30 p.m.  Backpack Full of Cash  Landmark’s E Street Cinema
6:30 p.m.  Human  Landmark’s E Street Cinema
6:30 p.m.  Play the Devil  Landmark’s E Street Cinema
7:15 p.m.  J: Beyond Flamenco  AMC Mazza Gallerie
8:30 p.m.  Goldstone  Landmark’s E Street Cinema
9:00 p.m.  The Hippopotamus  AMC Mazza Gallerie
9:00 p.m.  The King’s Choice  AMC Mazza Gallerie
9:00 p.m.  Family Life  Landmark’s E Street Cinema
9:00 p.m.  Train to Busan  Landmark’s E Street Cinema
9:30 p.m.  The Commune  Landmark’s E Street Cinema

CLOSING NIGHT

Lost in Paris
Embassy of France
SUNDAY, April 30
3:30 p.m. & 7:00 p.m.  Reception from 5:30 p.m. to 7:00 p.m.
**HUMAN**

Yann Arthus-Bertrand  
France, 2016, 143 minutes

Breathtaking in its scope, this documentary touches on love, murder, sexuality, mortality, and much, much more. It also shows us our planet as only movies shown on the big screen can: vast, beautiful landscapes, the world as seen from on high with mankind dwarfed within it. Director and acclaimed photographer Yann Arthus-Bertrand spans the globe to document the land and its peoples—and what amazing stories they have to tell. From confessions of slaughter to poignant tales of love, we get it all. The movie alternates between testimonials and aerial shots of the land. What we hear is sometimes heartbreakingly beautiful, sometimes uplifting, and always riveting. The aerial shots are staggering; the film is mind-blowing in its visual splendor and radically humane in its concerns. Very few works of art are as ambitious, this spectacular, this big. Prepare to be swept off your feet.—Vancouver International Film Festival

**INVERSION**

Behnam Behzadi  
Iran, 2016, 84 minutes

Tehran's all-engulfing smog is both plot point and metaphor in this absorbing drama of a woman's struggle for independence. Niloofar (Sahar Dowlatshahi) runs a small but thriving tailor shop inherited from her father. Unaccountably single (well, she's beautiful, open, generous, a bit willful, and maybe that accounts for it), she is still the little sister who lives happily enough with her mother in the family apartment. When the mother, diagnosed with chronic pulmonary disease, must move out of the city, Niloofar's siblings assume she will pick up her life and move with her. The family machinations—like something out of a Douglas Sirk melodrama, or what Variety called “the clandestine suspense of the everyday”—take the most ordinary, insidious turns until Niloofar herself is gasping for breathing space. With a marvelous performance by Dowlatshahi, Behnam Behzadi's third feature screened at Cannes in the prestigious Un Certain Regard section.—Judy Bloch

**CIRCLE AWARD**

**RHYTHMS ON & OFF THE SCREEN**

**I AM THE BLUES**

Daniel Cross  
Canada/USA, 2015, 116 minutes

Canadian filmmaker Daniel Cross has trained his cameras on some of the last living blues musicians who toured the legendary Chitlin’ Circuit and are still playing around Mississippi and Louisiana. On porches and in back rooms, and especially in one-room cinderblock roadhouses with names like Blue Front Cafe and Poor Monkey Lounge, we are treated to authentic, unadorned blues from the likes of 81-year-old Bobby Rush and his contemporaries Barbara Lynn, Lazy Lester, Jimmy “Duck” Holmes, and many more. Says Lil Buck Sinegal, “There’s all kinds of music, but the blues touches the heart. There’s always a story behind it.” We hear many of those stories from the people who lived them first-hand. “This guitar is a Bible,” says one front porch denizen, after telling Howling Wolf stories. All a viewer can say is, “Preach and teach, brother, preach and teach.”—Dave Nuttycombe

**RHYTHMS ON & OFF THE SCREEN**

**J: BEYOND FLAMENCO**

Carlos Saura  
Spain, 2016, 87 minutes

In his latest film, prolific filmmaker Carlos Saura captures the vivacity and charisma of the traditional Spanish jota, a walz-like castanet dance. J: Beyond Flamenco begins with a dance class showing young performers, from diverse walks of contemporary Spanish life, kicking and jumping with highly coordinated agility. Saura then guides us through the many variations of the jota, placing dancers, musicians, and singers amid simply constructed sets and screens. Highlights include an elderly couple who move with energy and grace, introductions to modern versions of the jota, and a town fair. The film is an annual tradition in every Spanish village; here, young and old gather to dance, and we are witness to the jota as a living and breathing tradition. Saura’s cinematic efforts are both an expression of cultural beauty as well as an act of cultural preservation.—Toronto International Film Festival

**THE KING’S CHOICE**

Erik Poppe  
Norway, 2016, 133 minutes

Shortlisted for this year’s Oscars® for Best Foreign Language Picture, Erik Poppe’s perfectly realized World War II drama looks at a seminal moment in modern Norwegian history: the days in 1940 when King Haakon VII (Jesper Christensen, perhaps best known to North American audiences for playing the shadowy Mr. White in three recent Bond films) faced the momentous decision about whether to cooperate with the invading German army. Threatening to abdicate if the government chose cooperation, he advocated all-out resistance, placing himself and his family in great danger and guaranteeing his place in the annals of Norwegian history. Poppe’s impressive historical epic is part chamber piece and part battle painting. It is also an anthem to those who exhibit dignity and courage in the face of oppressive political circumstances. In this expertly crafted film, Poppe captures a story for the ages with clarity and impressive attention to detail.

—Various sources

**JUSTICE MATTERS**

**LAST MEN IN ALEPPO**

Feras Fayyad, co-director Steen Johannessen  
Denmark/Syria, 2017, 104 minutes

The siege of Aleppo has been compared to that of Stalingrad, which is ironic under the circumstances. “Are those Russian planes flying overhead?” wonders one of the heroes of this urgent documentary. It’s not an idle question; as a member of the volunteer Syria Civil Defense, his job is to rescue victims should these particular planes unload bombs on the city. The film follows two rescuers, Khaled and Mahmoud, in their work over the course of a year. For them and for us, the action is existential, exhilarating, and deflating. Extracting children alive from rubble, only to find that their mother has died, is both a reality and a metaphor; Aleppo, the city they love, is dying. Though exquisitely realized, this film cannot have a happy ending. The humanity of its protagonists makes it essential viewing. It won a Grand Jury Prize in the Documentary section at this year’s Sundance Film Festival.—Judy Bloch
**CIRCLE AWARD**

**LIPSTICK UNDER MY BURKHA**

Alankrita Shrivastava

India, 2016, 116 minutes

India’s Central Board of Film Certification has banned this film, even as it plays to acclaim worldwide. Writer-Director Alankrita Shrivastava is fighting the decision. Laughing can be the most satisfying form of expression, as this engaging, eye-popping, overtly feminist satire on gender relations in India attests. The setting is a rural town that, despite boasting a small-city vibe and even a university, behind doors is inherently unchanged by modern mores. Here, four women experiment with desire through surreptitious and overt acts of rebellion. A college student hides more than lipstick under her burkha, a beautician is sexually active despite being engaged to a proper prig, a housewife and mother secretly excels in door-to-door sales, and a middle-aged “auntie” finds expression in lurid paperbacks. Their lives intertwine as the patriarchy cruelly closes in on even these small bids for freedom.—Judy Bloch

Co-presented with

**In French with English subtitles**

Saturday, April 22, 4:00 p.m., AMC Mazza Gallerie

Saturday, April 29, 4:45 p.m., AMC Mazza Gallerie

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**FIRST FEATURE AWARD**

**RHYTHMS ON & OFF THE SCREEN**

**MALI BLUES**

Lutz Gregor

Germany, 2016, 92 minutes

Although this documentary features many lively performances, the story is heartbreaking. Lutz Gregor follows a quartet of Mali musicians—Fatourou Dia Wara, Bassekou Kouyaté, rapper Master Soumy, and Ahmed Ag Kaedi—now exiled from the political instability in the north, where Islamist extremists have banned music and threaten to cut off musicians’ fingers. “I cannot imagine a life without music,” says Tuareg guitarist Ag Kaedi. Declaring that “we sing for peace,” the musicians forge ahead. The hypnotic Dia Wara strings her Fender Stratocaster and teaches her son to feel the rhythm as they play together. Kouyaté defies tradition by amplifying his ngoni, an ancestor of the banjo. Soumy is perhaps most compelling as he uses his griot skills, demanding that the radicals “explain your Islam.” The constant pressure makes the concert at the Niger River Festival at the end of the film all the more triumphant.—Dave Nuttycombe

In French, English, Bambara, and Tamasheq with English subtitles

Sunday, April 23, 3:45 p.m., Landmark’s E Street Cinema

Monday, April 24, 4:45 p.m., Landmark’s E Street Cinema

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**THE MAGIC MOUNTAIN**

Anca Damian

Romania/Poland/France, 2015, 95 minutes

Introduction by film historian Marcin Gijzycki

Romanian artist Anca Damian’s elegant animated feature, constructed as a storytelling session between a father and daughter, is a docu-drama traversing a half century of history. As Anca describes it, “The character Adam Jacek Winkler is a Polish refugee in Romania, a musician, a mountain climber, and a romantic who lived a boundless life and envisioned himself a knight of the twentieth century, leaving France to fight with the mujahideen in Afghanistan against the Soviets.” Described as “a work of overwhelming artistry” by Variety, the images—derived from Winkler’s own paintings, motifs from film history, and from Afghan art and photography—are offset by Alexander Balanescu’s poignant score. “Incorporating a dazzling blend of various animation techniques, collages, photographs, paintings by Winkler, and found footage, The Magic Mountain is a hallucinatory essay on the meaning of heroism.”—Brooklyn Academy of Music

In French with English subtitles

Sunday, April 23, 4:00 p.m., National Gallery of Art, East Building Auditorium, FREE

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**MARIE CURIE, THE COURAGE OF KNOWLEDGE**

Marie Noël

Germany/Canada/Poland, 2016, 95 minutes

Polish actress Karolina Grusza stars in this sweeping biography of the legendary Nobel Prize-winning physicist and chemist, who courted controversy with both her challenge of France’s male-dominated academic establishment and her unconventional romantic life. Marie Curie, the Courage of Knowledge depicts the blissful union between Marie Curie (Grusza) and her husband Pierre (Charles Berling), the father of her children, her partner in research, and co-winner of that first Nobel. When Pierre perishes in a tragic accident, it’s up to Marie to continue their work. But, as a woman and a foreigner, she’s met with doubly fierce resistance. And though she perseveres, she’s nearly undone by revelations regarding her relationship with a married colleague. Grusza’s performance, alternately stoic and vulnerable, never lets us forget that this visionary woman was also very much a complicated and fascinating human being.—Toronto International Film Festival

In French with English subtitles

Friday, April 21, 6:30 p.m., AMC Mazza Gallerie

Thursday, April 27, 8:30 p.m., Landmark’s E Street Cinema

Saturday, April 29, 6:30 p.m., AMC Mazza Gallerie

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**THE COURAGE OF KNOWLEDGE**

**THE MESSENGERS**

Lucian Perkins

USA, 2016, 52 minutes

Arriving on his birthday, Elijah came to Joseph’s House to die. There was a cake waiting for him that day; 8 months later, he was still sharing the love. People like Elijah can almost forget to die at D.C.’s welcoming hospice for homeless HIV/AIDS patients. But die they will, and assuring that their death means something, both to the patient and the caregivers, is what Joseph’s House is all about. The big, slightly funky old home on a residential side street employs nurses and other providers, but The Messengers focuses on Joseph’s House’s rotating crew of fresh-faced yearlong interns. Young enough to have their hearts opened, then broken, by their newfound family, they share the profound experience in a film that gives full human measure to the question “Who rescued whom?” To die among friends is the least we can ask, and the most we can give.—Judy Bloch

Sunday, April 23, 3:30 p.m., Landmark’s E Street Cinema
THE NET
Kim Ki-duk
South Korea, 2016, 114 minutes
A highly original rumination on the question of what it means to be a Korean national today and on the suffering caused by the peninsula’s political division, The Net is the thought-provoking latest film by the bad boy of Korean cinema, Kim Ki-duk (Pietà). Nam Chul-woo (Ryoo Seung-bum) is a poor fisherman living a simple but happy life with his family in North Korea. After inadvertently drifting into South Korea, Nam is immediately seized by South Korean border police and thrust into a brutal investigation. As his ordeal intensifies, it becomes apparent that, even should he manage to return home, his life in North Korea will never be the same. Ryoo Seung-bum’s charismatic portrayal of Nam gives human weight to a film that is ultimately about the invisible prisons that ideology creates around people.—Toronto International Film Festival

THE PATRIARCH
Lee Tamahori
New Zealand, 2016, 103 minutes
After more than 20 years of directing big-budget Hollywood action films and thrillers, Maori director Lee Tamahori returns home with The Patriarch, a family saga set in rural New Zealand during the 1960s. Based on a novel by Whale Rider author Witi Ihimaera, the film tells the story of 14-year-old Simeon Mahana’s journey into adulthood. Simeon’s family is ruled by his grandfather, Tamihana (Temuera Morrison), an iron-willed tyrant who refuses to give his children ownership of the land they work. When Simeon is caught kissing the daughter of a man with whom Tamihana is feuding, Simeon and his parents are banished to make their own way in the world. The Patriarch is an essential film about the Maori experience and a powerful story about the beauty and pain to be discovered within every family.—Seattle International Film Festival

OBIT
Vanessa Gould
USA, 2016, 93 minutes
“We look for people who changed the way we live,” explains William McDonald, obituaries editor at The New York Times, in Vanessa Gould’s bright look at the paper’s obituary desk. Modern obits concern next to nothing about death and “everything to do with life,” says an obit writer. Gould has crafted a celebration of the tradition of memorializing our fellow humans. The film intercuts interviews with the reporters with scenes of them crafting the day’s stories, calling recent widows and family members. Notable obits are brought to life through historical films and photos. A particularly good example of Gould’s wit and skill is the obit for perhaps the last typewriter repairman. The film cuts to footage of Liberace sitting down at a typewriter and playing composer Leroy Anderson’s whimsical song “The Typewriter.” Obit is also a tribute to good old-fashioned journalism, currently defying its own premature obituary.—Dave Nuttycombe

EAST COAST PREMIERE
TRUST NO ONE
Baltasar Kormákur
Iceland, 2016, 110 minutes
Acclaimed filmmaker Baltasar Kormákur (whose work includes big-budget fare such as Everest, Contraband, and 2 Guns) both directs and stars in this gritty Nordic thriller, a blend of domestic drama and Taken-style action. The accomplished Finnur always has things under control. Whether under the lights of the operating table or at home with his family, things remain in order. When his oldest daughter, Anna (Hera Hilmar), begins to show signs of excessive drug abuse and potential physical abuse, Finnur methodically starts plotting a way to dispose of her threatening, drug dealer boyfriend. Against the backdrop of chilly Iceland, the surgeon and loving father goes to drastic lengths to protect his daughter in this complex, taut psychological thriller.—Various sources

RHYTHMS ON & OFF THE SCREEN
PATTI CAKES
Geremy Jasper
USA, 2016, 108 minutes
Patricia “Killa P” Dombrowski drafts rhymes behind the bar at a dingy dive, trying to pay off her coarse but beloved Nana’s medical bills and support her hard-drinking mom, whose own musical aspirations failed long ago. Patti and her rap partner/best friend Jheri share dreams of fame, fortune, and escaping New Jersey for good, but they haven’t found a producer with the “fire beats” they need. Unbroken by the taunts of local goons, Patti unexpectedly gravitates to a reclusive goth-metal musician named Basterd, a newcomer who just might be able to help her achieve hip-hop superstardom. The spectacularly talented Danielle Macdonald portrays Patricia with an intoxicating mixture of swagger, vulnerability, and inner strength. First-time feature director Geremy Jasper unleashes a film as full of infectious energy and enthusiasm as its protagonist, daring us not to fall in love with a force of nature like Patti Cake.$.—Sundance Film Festival

THE OUTSIDER
Christophe Barratier
France, 2016, 117 minutes
We’re still dealing with many ramifications of 2008’s global financial meltdown. Writer-director Christophe Barratier seeks to put a face to that event and get inside the mind of a man who could, literally, gamble with millions—and billions—of other people’s money. The Outsider pulls us behind the headlines for the true tale of Jérôme Kerviel (Arthur Dupont), who rose to become one of the top traders at France’s large Société Générale bank. As Kerviel navigates the split-second demands of the markets, we witness the brutal bonhomie of the male traders, the growing attitude that winning is everything and rules are for losers. A clever feat in the stylish opening scenes leads the viewer astray, but when that truth is revealed, it sets off another cat-and mouse scramble to avoid a disaster we know is coming but cannot look away from.—Dave Nuttycombe

THE PATRIARCH
Lee Tamahori
New Zealand, 2016, 103 minutes
After more than 20 years of directing big-budget Hollywood action films and thrillers, Maori director Lee Tamahori returns home with The Patriarch, a family saga set in rural New Zealand during the 1960s. Based on a novel by Whale Rider author Witi Ihimaera, the film tells the story of 14-year-old Simeon Mahana’s journey into adulthood. Simeon’s family is ruled by his grandfather, Tamihana (Temuera Morrison), an iron-willed tyrant who refuses to give his children ownership of the land they work. When Simeon is caught kissing the daughter of a man with whom Tamihana is feuding, Simeon and his parents are banished to make their own way in the world. The Patriarch is an essential film about the Maori experience and a powerful story about the beauty and pain to be discovered within every family.—Seattle International Film Festival

Saturday, April 22, 4:30 p.m., Landmark’s E Street Cinema

Tuesday, April 25, 8:30 p.m., AMC Mazza Gallerie

Sunday, April 23, 8:15 p.m., Landmark’s E Street Cinema

Wednesday, April 26, 6:30 p.m., Landmark’s E Street Cinema

Friday, April 28, 8:30 p.m., AMC Mazza Gallerie

Sunday, April 23, 8:00 p.m., Landmark’s E Street Cinema

Saturday, April 22, 6:30 p.m., Landmark’s E Street Cinema
**PLAY THE DEVIL**

Maria Govan  
Trinidad and Tobago/The Bahamas/USA, 2016, 90 minutes

Bursting with style and vision against the lush landscape of Trinidad and Tobago’s Carnival, Bahamian writer-director Maria Govan’s sophomore feature compiles notions of masculinity, privilege, and sexuality in a nuanced coming-of-age portrait that deftly thwarts any easy moral judgments of its characters’ actions and desires. Gregory, a gifted student from a working class family, is favorably positioned to win a coveted medical scholarship and yet is secretly cultivating a desire to become a photographer. James, an established businessman, uses his wealth and access to pique the young man’s latent artistic inclinations. When James cannot accept Gregory’s boundaries, the relationship spirals into a fateful, carnal dance during the “Jab” (devil) play on Carnival’s Monday night.—Los Angeles Film Festival

**SANTA & ANDRES**

Carlos Lechuga  
Cuba, 2016, 105 minutes

It’s 1983 in a small village in the east of Cuba. One-time novelist Andres (Eduardo Martinez) looks out his window and sees a young countrywoman, Santa (Lola Amores), approaching his hut, chair in hand. She’s prepared to watch over him for the next 3 days. The revolutionary government has already ostracized Andres, and banned him from writing, for his “ideological problems” and his homosexuality. Now it has decreed that he be kept under close scrutiny during an upcoming political event to ensure that he doesn’t declare his dissident views in front of the international press and delegates. Their prolonged proximity allows Santa and Andres to discover that they have a lot more in common than either would have imagined. Santa & Andres is at once intimate and expansive, a chamber drama whose central action is a dialogue between two souls on either side of a profound cultural divide.  

In Spanish with English subtitles

**A QUIET PASSION**

Terence Davies  
UK/Belgium, 2016, 126 minutes

A new film by Terence Davies is always something to celebrate. The great British director of Distant Voices, Still Lives, and The House of Mirth is himself a poet of human emotions, so when he takes on a biography of Emily Dickinson, the results are enthralling, but quietly so. The Dickinson household of Amherst, under a stern but loving patriarch who intones “don’t be banal,” Emily and a melancholic mother, is nevertheless a home for humor and even gender debates among three whip-smart grown children who never want to move out and never do. Using the anonymity of night, Emily writes her poetry. In Davies’s signature slow pans and ethereal window shots time doesn’t march so much as spread, and with time and tragedy and neglect, the poet thrives, the soul withers. Posternity, Emily knows, is as comfortable as God. Cynthia Nixon embodies Dickinson, supported by a marvelous cast.—Judy Bloch

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In Spanish with English subtitles

**TRUST NO ONE**

Zacharias Kunuk  
Canada, 2016, 94 minutes

Taking John Ford’s classic western as a touchstone, filmmaker Zacharias Kunuk (Atanarjuat: The Fast Runner) forges a spectacular revenge saga set in the arctic shortly before World War I. When an Inuk man, Kuanana, returns from a hunt, he discovers that a rival has raided his igloo, kidnapped his wife and daughter, and slaughtered the rest of his family. Kuanana sets off in pursuit, guided by the spirit loon. Kunuk fashions a film that draws from both classic Hollywood and Inuk storytelling traditions; it’s ethnographic and mythic, dazzling and spiritual. There are exciting action sequences here—the vivid icy exteriors are as stunning as Ford’s Monument Valley—but also low-light sequences inside igloos that are thrillingly strange and mysterious. With a tale as timeless as the landscape in which it is set, Canada’s foremost Inuk filmmaker has provided us with another classic.—Various sources

In Inuktitut with English subtitles

**SIE RANEVADA**

Cristi Puiu  
Romania, 2016, 172 minutes

A dozen years after revitalizing the contemporary Romanian cinema with The Death of Mr. Lazarescu, writer-director Cristi Puiu is back with a precisely choreographed, supremely audacious family dance in the shadow of tragedy and societal unease. Three days after the Charlie Hebdo attack in Paris, neurologist Lary (Mimi Branescu) and his wife, Laura (Catalina Moga), attend his mother, Nusa (Dana Dogaru), in her Bucharest flat to mourn the recent passing of his father—as do more than a dozen extended family members. As they wait for the priest, who is late, the often cruel shorthand of family grievances, grudges, and contemporary international gossip come to the fore. Consummately blocked and paced, the cumulative effect of Sieranevada (the odd title of which is never even referred to, much less explained) is that the average viewer is bound to think “Gee, maybe my family’s not so intolerable after all.” Guaranteed.  

In Romanian and English with English subtitles

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**AMERICAN PREMIERE**

**THE PREACHER**

Magdy Ahmed Ali  
Egypt, 2016, 120 minutes

A celebrity imam? Why not, as the first few rat-a-tat minutes of writer-director Magdy Ahmed Ali’s provocative new Egyptian drama The Preacher (adapted from Ibrahim Essa’s best-selling novel) charts the mercurial rise of charismatic moderate Sheikh Hatem (Amr Saad), who parlays his slick yet committed approach to Islam into a loving family, lavish lifestyle, and popular television program. When his young son goes into a coma and the government takes an interest in his mysterious life, a tale as timeless as the landscape in which it is set, Canada’s foremost Inuk filmmaker has provided us with another classic.—Various sources

In Arabic with English subtitles

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Canada, 2016, 94 minutes

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In Inuktitut with English subtitles

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In Romanian and English with English subtitles

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An Advertising Supplement to The Washington Post
**LUNAFEST: SHORTS BY, FOR, ABOUT WOMEN**

This season’s program of nine selected films will compel discussion, make you laugh, tug at your heartstrings, and motivate you to make a difference in your community. Incredibly diverse in style and content, LUNAFEST is united by a common thread of exceptional storytelling by, for, and about women.

**ANOTHER KIND OF GIRL**

Khaldiya Jibawi
Jordan, 10 minutes

A 17-year-old girl meditates on how her refugee camp has opened up new horizons and given her a sense of courage that she lacked in Syria.

**FAMILY TALE**

Dr. Patricia Beckmann-Wells
USA, 8 minutes

Through love, loss, and determination, the definition of family is rewritten.

**FREE TO LAUGH**

Lara Everly
USA, 8 minutes

This documentary explores the power of comedy after prison.

**JOIN THE CLUB**

Eva Vives
USA, 5 minutes

A writer’s dilemma about whether to join a networking club unfolds during a therapy session.

**NIÑERA**

Diane Weipert
USA, 13 minutes

Many nannies face a bitter irony: raising the children of strangers for a living while their own children are virtually left to raise themselves.

**PARTNERS**

Joey Ally
USA, 6 minutes

Professional and life partners must confront how intertwined their lives have become.

**THE HONEYS AND THE BEARS**

Veena Rao
USA, 4 minutes

Members of a synchronized swim team for seniors describe the freedom of the water.

**SHORT CUTS 1**

**THE GENÈVE CONVENTION**

Benoît Martin
France, 15 minutes, 2016, narrative

At a bus stop after school, one group of teens unwillingly confronts another with unusual results.

**THE LAW OF AVERAGES**

Elizabeth Rose
Canada/USA, 14 minutes, 2016, narrative

Death waits for no woman: a dark comedy about mother—daughter relationships.

**THE THIRD DAD**

Theresa Moerman Ib
Scotland, 10 minutes

Ten years after breaking all ties with her father, a daughter sets out to find his grave—and redemption.

**SHORT CUTS 2**

**BALCONY**

David Dell’edera
Hungary, 6 minutes, 2015, animation

In this heat, everyone does what they want. The people in this movie are not sure what they want to do quite yet.

**BAYARD AND ME**

Matt Wolf
USA, 2017, 16 minutes, documentary

Walter Naegle shares memories of his life with civil rights leader Bayard Ruskin. In the 1980s when gay marriage was inconceivable, Bayard adopted Walter to obtain legal protections for their relationship and themselves.

**GARDEN PARTY**

Florian Babikian, Vincent Bayoux, Victor Caire, Théophile Dufresne, Gabriel Grapperon, Lucas Navarro
France, 7 Minutes, 2016, animation

Members of a synchronized swim team for seniors describe the freedom of the water.

**ILSE**

Leah Vargiacues, Katherine Nagasawa
USA, 14 minutes, 2016, documentary

The daily realities of her situation come sharply into focus when Ilse, an undocumented teenager in Chicago, tries to apply to college.

**LAPS**

Charlotte Wells
USA, 6 minutes, 2016, narrative

On a routine morning, a woman on a crowded New York City subway is sexually assaulted in plain sight.

**LUCCA, BEFORE AND AFTER**

Anu Valia
USA, 14 minutes, 2016, narrative

After a very long drive, a young woman in Texas uneasily waits out her unanticipated 24 hours mandated by the state before her abortion can proceed.

**NUTAG - HOMELAND**

Alisi Telengut
Canada, 6 minutes, 2016, animation

This hand-painted visual poem is a requiem for the Kalmyk people, who suffered mass deportations during World War II.

**THE ROBBERY**

Jim Cummings
USA, 10 minutes, 2016, narrative

Crystal robs a liquor store—with surprising results.

**TEN METER TOWER**

Maximilien Van Aertryck, Axel Danielson
Sweden, 16 minutes, 2016, documentary

People up on a 10-meter diving tower for their first time ponder the prospect of how to get down.

**TOYS**

Amanda Quaid
USA, 2 minutes, 2016, animation

Still wishing he’d had a son, a father gives his daughter toys intended for boys.

**WAITING FOR HASSANA**

Ifunanya Maduka
Nigeria, 10 minutes, 2016, documentary

In 2014, Boko Haram abducted 276 schoolgirls in Nigeria. One of the few girls able to escape keeps the memory of her lost friend alive.
**NORTH AMERICAN PREMIERE**
**FIRST FEATURE AWARD**
**THE LIGHTER SIDE**
**SOLITAIRE**
Sophie Boutros
Jordan/Lebanon/Egypt, 2016, 92 minutes

Lebanese writer-director Sophie Boutros and Jordanian writer-producer Nadia Eliewat have taken up the challenge of capturing Lebanon and Syria's checkered history of conflict and heartache with an added element of comedy. Therese is the wife of a mayor of a small village in Lebanon. The highly anticipated visit of her daughter's suitor's family causes much excitement in her life. Therese's brother, who was killed during fighting with Syrian troops 20 years ago, still features heavily in the family's home and looms large through photographs all around the house. Therese shares her happiness with her deceased brother—through his photographs—until she discovers that her long-awaited guests are from Syria. When Therese cannot contain her personal prejudices, the film turns increasingly farcical as she makes outlandish attempts to thwart the union. With charming performances, this film successfully balances warm-hearted laughs with timely social insight.

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**THE STUFF OF DREAMS**
Gianfranco Cabiddu
Italy, 2016, 103 minutes

This fanciful reimagining of Shakespeare’s *The Tempest* transports the action to a Mediterranean island prison, where a shipwreck strands a traveling theater troupe and a gang of criminals. The prison’s governor must determine who is the actor and who is the convict. Theater impresario Oreste demands to put on a show, *The Tempest*, to prove his actors’ talents, but gang leader Don Vincenzo threatens Oreste against exposing him and his two nephews. When the uncultured thugs botch their lines, Don slyly notes that Shakespeare “won’t be offended if we change a few things” and works at trimming the story. The comedy of teaching gangsters to emote theatrically plays against the drama of the governor’s daughter romancing the Don’s son. Soon the play, the players, and the story of the play intermingle hauntingly. As Oreste tells the governor, “Theater puts wings on one’s heart and on one’s reason.”

—Dave Nuttycombe

**JUSTICE MATTERS**
**TOMORROW**
Cyril Dion, Mélanie Laurent
France, 2016, 120 minutes

If the terms “global warming” and “sixth extinction event” make you hide your brain under a cat video, you need a dose of *TOMORROW*. Winner of the 2016 César (the French Oscars®) for best documentary, this is a brilliant exploration of possibility in the face of terrifying probability. French actress Mélanie Laurent joined activist Cyril Dion and a handful of resourceful friends to see not only what should be done, but what is being done right now, to save the earth. Traveling to 10 countries, they visit urban gardens feeding Detroit’s poor and village-wide “propaganda” plots in England, permaculture farms in Normandy and India, and whole Scandinavian cities gone carbon neutral. They talk to scientists, economists, and philosophers. Without being politically naïve—the statistics are still scary—they portray the joy in people uniting to put their brains and hearts to the most vital task at hand.—Judy Bloch

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**STRANGERS ON THE EARTH**
Tristan Cook
USA/Spain, 2016, 96 minutes

One of Europe’s most popular pilgrimages, the Camino de Santiago attracts wayfarers of all stripes to walk its ancient paths in search of meaning. One such pilgrim is Dane Johansen, an American cellist who in 2014 ventured to walk the Camino, a nearly 600-mile journey, of the physical, mental, and spiritual aspects of the ancient paths in search of meaning. One such pilgrim from Syria. When Therese cannot contain her personal with her deceased brother—through his photographs—of interviews with these travelers—who come from his fellow pilgrims along the way. Using a combination with Syrian troops 20 years ago, still features heavily in the family's home and looms large through photographs all around the house. Therese shares her happiness with her deceased brother—through his photographs—until she discovers that her long-awaited guests are from Syria. When Therese cannot contain her personal prejudices, the film turns increasingly farcical as she makes outlandish attempts to thwart the union. With charming performances, this film successfully balances warm-hearted laughs with timely social insight.

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**THE TEACHER**
Jan Hřebejk
Slovak Republic/Czech Republic, 2016, 103 minutes

A new film from Jan Hřebejk, the director of the 2013 FFDC favorite *4Some* (as well as the Oscar®-nominated 2000 drama *Divided We Fall*), *The Teacher* showcases veteran Zuzana Maurey as a ruthless teacher who uses her students to manipulate their parents in the waning days of communism. At a middle school in the Slovak capital Bratislava, a tense meeting of outraged but suspicious parents is intercut with Comrade Drazdechova's crafty, amoral strategies to make her life easier in a repressive society—no matter the human toll on adults or their children. Kind of a cross between *12 Angry Men* and a more malevolent *Monsieur Lazhar* (FFDC 2012 Audience Award winner), *The Teacher* finds Hřebejk and his long-time screenwriting partner, Petr Jarkovsky, once again demonstrating that they’re among the most prolific, perceptive, and best filmmaking teams working anywhere today.

—Eddie Cockrell

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**TELEVISION PREMIERE**
**DIVIDED WE FALL**
Slovak Republic/Czech Republic, 2016, 103 minutes

Jonas Hagemann and Matthias Staudte’s *Divided We Fall* is the story of a young couple who decides to pull up roots and move from West Berlin to East Berlin in 1989. When they arrive, they find that their house is surrounded by a crowd of angry youths demanding a refund. As things escalate, the couple is forced to choose between love and loyalty to their new home.

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**FIRST FEATURE AWARD**
**TO KEEP THE LIGHT**
Erica Fae
USA, 2015, 88 minutes

Movies and lighthouses share qualities of projected light and incipient drama alternating with meditative stillness. Those factors produce a kind of synchronic beauty in *To Keep the Light*, a film written by, directed by, and starring Erica Fae. Set in 1876, it is the story of a Maine lighthouse keeper’s wife, Abbie, who, unbeknownst to the authorities, is the real lighthouse keeper while her husband fades into alcoholism and illness. When a Swedish sailor (Antti Reini) washes up in a storm, she rescues him, and when he stays, she must confront the reality of her situation. Fae based Abbie on history’s mostly hidden women lighthouse keepers. An actress who has garnered praise for her bodywork in theater, she portrays Abbie through precise dialogue and physical language, the camera taking her cues. The prestigious Fipresci International Critics’ Prize called the film “from start to finish...a work by a visionary artist.”—Judy Bloch

**JUSTICE MATTERS**
**TOMORROW**
Cyril Dion, Mélanie Laurent
France, 2016, 120 minutes

If the terms “global warming” and “sixth extinction event” make you hide your brain under a cat video, you need a dose of *TOMORROW*. Winner of the 2016 César (the French Oscars®) for best documentary, this is a brilliant exploration of possibility in the face of terrifying probability. French actress Mélanie Laurent joined activist Cyril Dion and a handful of resourceful friends to see not only what should be done, but what is being done right now, to save the earth. Traveling to 10 countries, they visit urban gardens feeding Detroit’s poor and village-wide “propaganda” plots in England, permaculture farms in Normandy and India, and whole Scandinavian cities gone carbon neutral. They talk to scientists, economists, and philosophers. Without being politically naïve—the statistics are still scary—they portray the joy in people uniting to put their brains and hearts to the most vital task at hand.—Judy Bloch

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**NOVA PREMIERE**
**THE STUFF OF DREAMS**
Gianfranco Cabiddu
Italy, 2016, 103 minutes

This fanciful reimagining of Shakespeare’s *The Tempest* transports the action to a Mediterranean island prison, where a shipwreck strands a traveling theater troupe and a gang of criminals. The prison’s governor must determine who is the actor and who is the convict. Theater impresario Oreste demands to put on a show, *The Tempest*, to prove his actors’ talents, but gang leader Don Vincenzo threatens Oreste against exposing him and his two nephews. When the uncultured thugs botch their lines, Don slyly notes that Shakespeare “won’t be offended if we change a few things” and works at trimming the story. The comedy of teaching gangsters to emote theatrically plays against the drama of the governor’s daughter romancing the Don’s son. Soon the play, the players, and the story of the play intermingle hauntingly. As Oreste tells the governor, “Theater puts wings on one’s heart and on one’s reason.”

—Dave Nuttycombe

**VARIOUS SOURCES**

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**Thursday, April 27, 9:00 p.m., AMC Mazza Gallerie**

Thursday, April 27, 6:30 p.m., Landmark’s E Street Cinema

**Friday, April 28, 6:30 p.m., AMC Mazza Gallerie**

**Sunday, April 23, 7:30 p.m., AMC Mazza Gallerie**

**Monday, April 24, 6:30 p.m., AMC Mazza Gallerie**

**Tuesday, April 25, 6:15 p.m., Landmark’s E Street Cinema**

**Wednesday, April 26, 8:45 p.m., Landmark’s E Street Cinema**

**Thursday, April 27, 8:45 p.m., Landmark’s E Street Cinema**

**Sunday, April 23, 7:30 p.m., AMC Mazza Gallerie**

**Monday, April 24, 6:30 p.m., AMC Mazza Gallerie**

**Tuesday, April 25, 6:15 p.m., Landmark’s E Street Cinema**

**Thursday, April 27, 8:45 p.m., Landmark’s E Street Cinema**
**A Wedding**

Stephan Streker  
Belgium/France/Luxembourg/Pakistan, 2016, 98 minutes

Wearing a hijab with style is the least of Belgian college student Zahira’s challenges. Pregnant by her fellow—Muslim boyfriend, she must consider an abortion. The first surprise in this film that takes no attitudes for granted is how Zahira’s Pakistani immigrant parents receive the news. The second is what they have planned for her following the procedure: a new role for social media, marriage by Skype. Zahira is having none of it, but she risks losing everything. A Wedding explores the conflicts between tradition and possibility with rare understanding for all concerned. Newcomer Lina El Arabi, as Zahira, more than holds her own alongside veteran Iranian actor Babak Karimí (The Salesman), who portrays with deceptive ease the contradictions her father contains, until he no longer can, and against the intensity of Sébastian Houbani, as her brother Amir, who made the headlines this film is based on.

— *Judy Bloch*

**In French and Urdu with English subtitles**

**Sunday, April 23, 5:30 p.m., Landmark’s E Street Cinema**

**The Salesman**

VeraozIranian veteran actor Babak Karimi (Arabi, as Zahira), more than holds her own alongside the Salesman’s live-action debut. An English-language remake of the 2016 Cannes Film Festival’s Midnight Screenings section, a lively documentary fills the screen with music as it explores two tracks of American history and culture. Investigating two histories of American blackness—lively and direct. The Salesman is an impressive, unusual portrait of a society at the crossroads of time. Since America’s most segregated state to help register black people during the 1964 “Freedom Summer.” In that charged landscape of the 1960s, three young activists from Mississippi encountered the extent of white racism in the South. Including guitarist John Fahey and future producer Phil Spiral, also headed to Mississippi that summer to find their heroes Skip James and Son House, long hidden from the public as musical relics of the Depression. What they found is what local Civil Rights activists already knew: the very reason for the Delta blues’ existence. The two trains come together here in thoughtful commentary and contemporary and vintage musical footage. — Various sources

**Thursday, April 27, 6:30 p.m., Landmark’s E Street Cinema**

**Zoology**

Ivan I. Tverdovsky  
Russia/Italy/France/Germany, 2016, 87 minutes

Winner of the special jury prize at the 2016 Karlovy Vary International Film Festival, Zoology tells a tall tale of individual transformation. On the shores of Russia’s Black Sea, middle-aged zoo administrator Natasha (Natalia Pavlenkova) endures bumpy co-workers and lives a modest life with her religious mother and sickly brother. Complaining of lower back pain, she visits a doctor, who gives her a cursory inspection with a barely audible report: she’s pregnant. A woman in her 50s, who dares to be different. The world being what it is, however, even such a uniquely prompted good thing can’t last. Director Ivan I. Tverdovsky’s odd parable defies easy categorization and isn’t soon forgotten. — *Eddie Cockrell*

**In Russian with English subtitles**

**Saturday, April 22, 6:30 p.m., Landmark’s E Street Cinema**

**The Wedding Party**

Kemi Adetiba  
Nigeria, 2016, 110 minutes

As a production manager in an electronics factory. After her mother dies, her father contains, until he no longer can, and against the intensity of Sébastian Houbani, as her brother Amir, who made the headlines this film is based on. The wedding of the century. Although Dozie's parents, Wellington), decide to marry, the Cokers plan to throw the wedding party escalates into pure Lagosian chaos.

— Toronto International Film Festival

**In English**

**Friday, April 21, 8:30 p.m., Landmark’s E Street Cinema**

**Train to Busan**

**CIRCLE AWARD**

**A Window to Rosália**

Caroline Leone  
Brazil/Argentina, 2017, 85 minutes

Sixty-three-year-old Rosália spends her days in silence as a production manager in an electronics factory. After her merger, her services are no longer required and her world collapses. In desperation she turns to her brother, José, who is about to drive a luxury car from São Paulo to bustling Buenos Aires for his boss's daughter. José sees only one solution: Rosália will have to accompany him on the 2,200-kilometer journey. Reluctant and peevish, she is not ideal company, but as she takes in the spectacular panoramas and meets lively people along the way, Rosália gradually manages to relax, smile, and find surprising new inner strength. The first feature from director Caroline Leone. A Window to Rosália is a sensitive, heart-warming film about a journey undertaken by siblings and the discoveries they make among stunning landscapes and within their spirits. — International Film Festival Rotterdam

**In Portuguese with English subtitles**

**Thursday, April 27, 6:30 p.m., Landmark’s E Street Cinema**

**Justice Matters**

**Rhythms on & off the Screen**

Sam Pollard  
USA, 2016, 82 minutes

Narrated by award-winning performer Common, this film investigates two tracks of American history and culture that came together in the Mississippi Delta during the 1960s. "Freedom Summer." In that charged season, thousands of college students descended on America’s most segregated state to help register black voters. Three activists would die, drawing much needed international attention to the Civil Rights movement. At the same time, four young devotees of Delta blues, including guitarist John Fahey and future producer Phil Spiral, also headed to Mississippi to find their heroes Skip James and Son House, long hidden from the public as musical relics of the Depression. What they found is what local Civil Rights activists already knew: the very reason for the Delta blues existence. The two trains come together here in thoughtful commentary and contemporary and vintage musical footage. — Various sources

**Thursday, April 27, 6:30 p.m., Landmark’s E Street Cinema**

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— Eddie Cockrell

**In Russian with English subtitles**

**Saturday, April 22, 6:30 p.m., Landmark’s E Street Cinema**

**TRUST NO ONE**

Yeon Sang-ho  
South Korea, 2016, 118 minutes

Apocalypse is imminent when passengers on a high-speed train from Seoul to Busan find out there is a zombie virus sweeping across the nation, and in no time flat the menacing zombie hordes are infiltrating from left and right. As always, human nature reveals itself in times of desperation; some passengers are willing to help others flee, but there are also those who are only concerned with self-preservation. At the center of it all is Seok-woo, a divorced fund manager riding on the train with his young daughter. Who will survive the mayhem? This adrenaline-filled zombie thriller is animated Yeon San-ho’s live-action debut. An English-language remake is in the works, but this original will certainly stand the test of time. Since Train to Busan’s premiere at the Cannes Film Festival’s Midnight Screenings section, a zombie craze has gone viral around the globe.

— Museum of Modern Art

**In Korean with English subtitles**

**Saturday, April 22, 9:00 p.m., Landmark’s E Street Cinema**

**A Wedding**

Stephan Streker  
Belgium/France/Luxembourg/Pakistan, 2016, 98 minutes

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— Eddie Cockrell

**In Russian with English subtitles**

**Saturday, April 22, 6:30 p.m., Landmark’s E Street Cinema**
INDEX

150 Milligrams .................. 6
Across the Waters ................ 6
The African Doctor ............... 6
After Love ........................ 6
All Governments Lie ............ 6
All of a Sudden ................. 6
At the End of the Tunnel ...... 7
Backpack Full of Cash .......... 7
Behind the Clouds .............. 7
Check It .......................... 7
Clash ............................. 7
The Commune .................... 8
The Dancer ....................... 8
Death in Sarajevo ............... 8
Family Life ....................... 8
Fast Convoy ..................... 8
Footnotes ......................... 8
Goldstone ....................... 9
The Good Postman .............. 9
A Good Wife ..................... 9
Hang in There, Kid! .......... 9
The Hippopotamus ............ 9
The House on Coco Road ...... 9
Human .......................... 12
I Am the Blues ................. 12
Inversion ......................... 12
J: Beyond Flamenco .......... 12
The King’s Choice .............. 12
Last Men in Aleppo .......... 12
Lipstick Under My Burkha ... 13
Lost in Paris ..................... 3
Lunafest .......................... 16
The Magic Mountain .......... 13
Mail Blues ....................... 13
Marie Curie, the Courage of Knowledge ................. 13
The Messengers ............... 13
The Net ......................... 14
The Oath ......................... 14
Obit ............................ 14
The Outsider .................... 14
The Patriarch ................... 14
Patti Cake$ ...................... 14
Play the Devil .................. 15
The Preacher ................... 15
A Quiet Passion ................ 15
Santa & Andreas ............... 15
Searchers (Maliglutit) ......... 15
Short Cuts 1 ..................... 16
Short Cuts 2 ..................... 16
Sieranevada ..................... 15
Solitaire ......................... 17
Strangers on the Earth ...... 17
The Stuff of Dreams ........... 17
The Teacher ..................... 17
This Is Our Land ............... 3
to Keep the Light ............ 17
Tomorrow ...................... 17
Train to Busan ................. 18
Two Trains Runnin’ .......... 18
A Wedding ....................... 18
The Wedding Party .......... 18
A Window to Rosalía ...... 18
Zoology ......................... 18

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