



The image features the text "film fest dc" in a 3D, stylized font. "film" is in a green-to-yellow gradient, "fest" is in a yellow-to-green gradient, and "dc" is in a blue-to-white gradient. The text is set against a background of horizontal stripes in shades of purple, pink, and blue. Three spotlights from a metal truss above illuminate the scene, creating lens flares and casting shadows on the striped background. The letters are reflected on a dark surface below them.

WASHINGTON, DC INTERNATIONAL FILM FESTIVAL

APRIL 19-29, 2018 • FILMFESTDC.ORG

WELCOME TO FILMFEST DC 2018!

Welcome to the 32nd annual Washington, DC International Film Festival
Come see great movies!

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

Washington, D.C. is a serious place. It's a city where we spend more time watching CNN than "The Voice," where international policy is the topic at happy hours, and where Democrats sit on one side of the dinner table and Republicans sit on the other. This year's Filmfest DC is here to loosen things up. Our Opening Night feature is a hilarious Swiss comedy and our Closing Night film finds a man facing endless twists and turns when his DNA test reveals that he has no genetic connection to his own father. In our *Trust No One* series, we have gathered eight clever international thrillers that will keep you wondering until the very end. *Cine Latino* is this year's special section of always-dependable dramas and comedies.

Every year, it is our privilege to welcome residents and visitors from around the globe to the amazing experience of great films and good times for which Filmfest DC is known. The festival has become a prominent venue for recognized filmmakers to show their work and for new voices to express themselves. Filmfest DC is one of Washington's signature cultural events.

Although it is international in scope, the festival is also local in flavor. We could not have achieved all we have without our staff and volunteers, all of whom devote an extraordinary amount of their time, energy, and enthusiasm. Filmfest DC is built on the passion, dedication, and expertise of our friends and partners and on the generosity of our board, donors, sponsors, and other supporters.

Good movies make the world a better (and much more fun) place. We invite you to join Filmfest DC in this annual adventure. We are very pleased to bid you welcome.



Tony Gittens

Founder and Director

Washington, DC International Film Festival

Tony Gittens, Festival Director, and Shirin Ghareeb, Deputy Director

Theatre Locations

AMC Mazza Gallerie

5300 Wisconsin Avenue, N.W.
Washington, DC 20015

Take Metro Red Line to Friendship Heights.
\$2 for 3 hours or \$5 for 4 hours of
reduced-rate parking available in garage
with validation.

Landmark's E Street Cinema

555 11th Street, N.W.
Washington, DC 20004

Take Metro Red, Orange, or Blue Line to Metro
Center. Theatre entrance is on E Street between
10th and 11th Streets. Three hours of
reduced-rate parking available in adjacent
garage with validation Monday – Friday after
6 p.m. and anytime on weekends.

Other Locations

Embassy of France

4101 Reservoir Road, N.W.
Washington, DC 20007

Street parking available.

National Gallery of Art

East Building Auditorium
4th Street and Constitution Avenue, N.W.
Washington, DC 20565

Take Metro Green or Yellow Line to National
Archives/Navy Memorial.

filmfestdc

Washington, DC International Film Festival

Information: filmfestdc.org 202-234-FILM

Connect with us! @filmfestDC on

TICKET INFORMATION

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

ADVANCE SALES

General admission via advance sales are \$14 and are subject to a \$1.75 per ticket convenience fee. Online and phone sales available until noon on 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 be purchased at the theatre on the day of the show. Box office opens one hour before the venue's first screening of the day. Tickets will also be available online and by phone until noon on the day of the show.

DISCOUNT PACKAGES

Packages offered through advance sales only unless otherwise noted. Packages include \$14 screenings only.

Director's Package:

10 tickets for \$100 (\$140 value) plus \$5.00 convenience fee.

Weekday Package:

4 tickets for \$45 (\$56 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.

MISSIONTIX

OPENING NIGHT

STREAKER

Peter Luisi

Switzerland, 2017, 98 minutes

A new type of sports hero is born in this warm-hearted and fast-paced comedy from the writer/director of *The Sandman* (FFDC 2012) and *Unlikely Heroes* (FFDC 2015).

After losing a large sum of his employer's money on what should have been a sure bet, sad-sack high school teacher Balz Näf needs to replace the funds pronto. Taking inspiration from the streaker who distracted his heavily favored soccer team, he starts recruiting and training exhibitionists for illegal sports betting. His enterprising hairdresser lays out odds for punters to wager on the length of time a naked runner can stay on the field and shares the proceeds with Näf. Although streaking becomes a trendy new sport in Switzerland, the soccer club owners are furious and police commissioner Sandra Strebel (Doro Müggler) takes on the case.

This witty and humorous romp offers excellent scripting and direction and, um, revealing performances from a seasoned cast.—*Various sources*

IN GERMAN AND SWISS GERMAN WITH ENGLISH SUBTITLES

Thursday, April 19, 7:00 p.m.
AMC Mazza Gallerie, followed by a reception, \$35.00



Co-presented with the
Embassy of Switzerland

Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Embassy of Switzerland
in the United States of America

CLOSING NIGHT



JUST TO BE SURE

Carine Tardieu

France, 2017, 100 minutes

A delightful blend of coincidence and destiny, *Just To Be Sure* explores the virtues and vagaries of DNA in warm, funny, and unpredictable ways that leave you rooting for nurture over nature with all your heart. Erwin, a wistful widower of 45, makes a living clearing buried mines left over from WWII. While undergoing genetic testing with his single, pregnant daughter, Erwin discovers he has no genetic connection to his own father, who also is a widower. A private detective helps him track down his biological father, Joseph, who is ailing as he ages. As Erwin and Joseph embark on a tentative and endearing relationship, Erwin also begins what might be a romantic affair with Anna, a local doctor in Joseph's seaside town. Questions of identity and lineage bring endless twists and turns in this perceptive French comedy. *Just To Be Sure* traverses literal and figurative minefields in search of what actually makes us who we are: biology or something else.—*Palm Springs International Film Festival*

IN FRENCH WITH ENGLISH SUBTITLES

Sunday, April 29

Embassy of France, \$25.00

1st Screening: 3:00 p.m., followed by a reception 5:00–6:00 p.m.

2nd Screening: 7:00 p.m., preceded by a reception from 6:00–7:00 p.m.

For security reasons, film tickets at the Embassy of France
must be purchased in advance.

Sponsored by the Office of
Cable Television, Film, Music
& Entertainment and the
Embassy of France

DC
FILM

FRENCH EMBASSY
IN THE UNITED STATES
HIGHER EDUCATION,
ARTS, FRENCH LANGUAGE

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 are:

- **American Animals** (USA)
- **Control** (Belgium)
- **The Guilty** (Denmark)
- **Maze** (UK)
- **Money's Money** (France)
- **The Prime Minister** (Belgium)
- **The Red Shadow** (Germany)
- **The Third Murder** (Japan)



The Prime Minister

CINE LATINO

Latin America has always been fertile ground for excellent, dramatic cinema. This year's Filmfest DC presents eight selections from what has turned out to be a bumper group. All films have separate themes—thrillers, comedies, dramas—and come from both well-known and new voices. Some have won international recognition.

Films selected for this year's *Cine Latino* series are:

- **Giant** (Spain)
- **The Gold Seekers** (Paraguay)
- **Loveling** (Brazil)
- **Los Perros** (Chile)
- **NO, A Flamenco Tale** (Spain)
- **Sergio & Sergei** (Cuba)
- **The Summit** (Argentina)
- **Tales of Mexico** (Mexico)



The Summit



Mama Africa: Miriam Makeba

GLOBAL RHYTHMS

The collaboration of music and film often serves to illuminate both art forms' distinct beauty. This combination of visual and audio production can create a highly stimulating experience for the filmgoer.

Films selected for this year's *Global Rhythms* are:

- **The Bolshoi** (Russia)
- **Grace Jones: Bloodlight and Bami** (UK)
- **How They Got Over** (US)
- **Mama Africa: Miriam Makeba** (Germany, South Africa, Finland)

Media Sponsor:



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 its support in helping to make this series possible.

Films selected for this year's *Justice Matters* series are:

- **500 Years: Life in Resistance** (USA/Guatemala)
- **The Cleaners** (Germany/Brazil)
- **The Foreigners Home** (Netherlands)
- **Naila and the Uprising** (Palestine)
- **Playing God** (Germany)
- **Saaba** (Burkina Faso)
- **The Young Karl Marx** (France/Germany/Belgium)



The Award Jury consists of:

Angelica Das
Freelance Documentary Producer

Conrad Martin
Executive Director, Stewart R. Mott Foundation and Executive Director of the Fund for Constitutional Government

Montr'e Aza Missouri
Founder and Director, Howard Film Culture

Denise Mitchell
Former Public Affairs Director, AFL-CIO; Strategic Media Consultant

Heidi Nel
Principal, The Raben Group

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.



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, DC.

Films selected for this year's competition are:

- **Black Kite** (Canada/Afghanistan)
- **Giant** (Spain)
- **The Guilty** (Denmark)
- **A Man of Integrity** (Iran)
- **A Season in France** (France)
- **Wajib** (Palestine)

The Award Jury consists of:

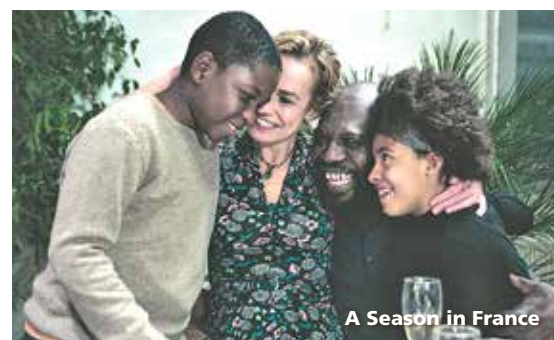
Felix Angel
Former Curator, Inter-American Development Bank

Susan Barocas
Competition Coordinator
Writer/Producer

Harvey Feigenbaum
Professor of Political Science and International Affairs
George Washington University

Manjula Kumar
President/Executive Director
Global Performing Arts

Gregory McGruder
National Geographic Society



A Season in France

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. Filmfest 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.

Films selected for this year's competition are:

- **Green Days by the River** (Trinidad and Tobago)
- **Hotel Salvation** (India)
- **NO, A Flamenco Tale** (Spain)
- **On Borrowed Time** (United Arab Emirates)

The Award Jury consists of:

Giovanna Chesler
Professor and Program Director, Film and Video Studies,
George Mason University

Judy Dwan Hallet
Documentary Filmmaker

Kerric Harvey
Chair, Department of Film Studies,
George Washington University



Hotel Salvation

AUDIENCE AWARD

Filmfest 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.

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.



INTRODUCING FILMFEST+

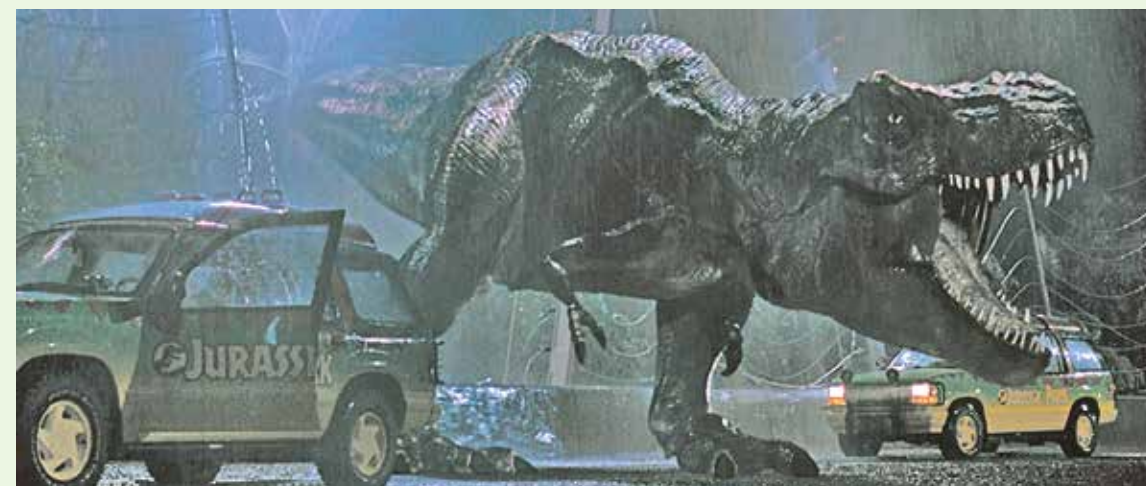
The Washington, DC International Film Festival is pleased to introduce its newest feature, *Filmfest DC+*, a series of film/lecture programs presented in diverse venues. *Filmfest DC+* offers our patrons a year-round presence of the Washington, DC Film Festival experience.

This month, *Filmfest DC+* presents *Jurassic Park, the Original*.

Jurassic Park is celebrating the 25th anniversary of its original opening in theaters. The blockbuster still holds a special place for so many moviegoers. *Filmfest DC+* will have a special FREE screening of the original *Jurassic Park* (1993) and invites parents who have loved the film to bring their family to see it. Seating is very limited and attendance is on a first-come basis.

FREE Saturday, April 21 at 12:30 p.m.
AMC Mazza Gallery Theaters
5300 Wisconsin Avenue, NW

filmfestdc+
Washington, DC International Film Festival



FILMFEST DC TRAILERS

This year's Filmfest DC trailers were created by two very talented film students at George Mason University, **Sungtaek Lim** and **Sayf Turkomani**. Our trailers will be screened prior to festival screenings. Please enjoy!

BE A PART OF THE MOVIE BUZZ



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



WASHINGTON, DC INTERNATIONAL FILM FESTIVAL
APRIL 19-29, 2018 • FILMFESTDC.ORG

Catalog cover by Alexis Thornlow

JUSTICE MATTERS
500 YEARS: LIFE IN RESISTANCE
 Pamela Yates

USA/Guatemala, 2017, 105 minutes

Resistance is a way of life, as this film's subtitle implies. Nowhere is this truer than for Mayans in Guatemala, whose struggles are indelibly narrated in *500 Years*, the third film in Pamela Yates' and Skylight Pictures' trilogy on the topic (with *Granito: How to Nail a Dictator*, winner of FFDC's 2012 Justice Matters award, and *When the Mountains Tremble*). Yates's camera is seemingly everywhere—in the capital courtroom where former general and president Rios Montt is on trial for genocide, and in the mountains where families retreated to escape the army that killed or disappeared over 100,000 Mayans during the "secret war," their land still being confiscated by the corporate establishment. A very present-day story is intimately articulated by journalists and peasant leaders, farmers, and intellectuals. Indigenous people, with their longing for justice, may just lead the way for all Guatemalans to find common cause in democracy.—*Judy Bloch*

IN SPANISH AND MAYAN WITH ENGLISH SUBTITLES

Sunday, April 22, 6:00 p.m., Landmark's E Street Cinema



TRUST NO ONE
AMERICAN ANIMALS
 Bart Layton

USA, 2018, 116 minutes

In 2004, at Transylvania University in Kentucky, four students watch heist movies to learn how to pull off a robbery of rare books worth more than \$5 million. What may seem like a college prank at first turns out to be an act driven by a profound desire to give some meaning to the students' uneventful middle-class lives. Director Bart Layton (*The Imposter*) creates a cutting-edge blend of documentary and fiction techniques that wowed audiences at the Sundance festival this year. Parallel to the actors who play the characters, the actual participants, now out of prison, are interviewed on camera talking perceptively about their experiences as if they had been in a coma of self-delusion the whole time. The result is a profound examination of what lost young men with a lust for life, dreams of recognition, and no moral compass are drawn to do.—*Miguel Pendás*

Wednesday, April 25, 6:00 p.m., Landmark's E Street Cinema
 Friday, April 27, 6:00 p.m., AMC Mazza Gallerie



THE ART OF LOVING: THE STORY OF
MICHALINA WISLOCKA

Maria Sadowska

Poland, 2017, 121 minutes

Among her other distinctions, Polish doctor Michalina Wislocka managed to unite the church, the party, and the press's appointed censors in collective agreement: opposition to her publishing, in 1976, the Communist world's first sex manual, *The Art of Loving*. Wislocka might have been proud of how sexy and honest this film about her is: as portrayed by Magdalena Boczarzaska, she is at once implacable and shy, a hero to the female patients she teaches about orgasms, but one who privately lives in her head. Not that her life lacked incident—for years she was in a ménage-à-trois that produced two children but also much loneliness. Only later in life did she find the physical happiness she prescribed for others. By addressing women's pleasure, Wislocka's work tweaked the male establishment; the film gleans a particularly East European humor from this. If only the campaign for female empowerment felt dated.—*Judy Bloch*

IN POLISH WITH ENGLISH SUBTITLES

Co-presented with



Tuesday, April 24, 8:15 p.m., Landmark's E Street Cinema
 Friday, April 27, 8:00 p.m., Landmark's E Street Cinema



BLACK KITE

Tarique Qayami

Canada/Afghanistan, 2017, 82 minutes

The brutal rule of the Taliban still casts a pall over most Westerners' perception of Afghanistan. That Tarique Qayami's new film masterfully recognizes a richer and vastly more complicated history is more than enough to strongly recommend it. *Black Kite* examines the impact of history on one family; specifically, how the family members quietly defy it and get swept up in it. The film opens with some beautifully assembled archival footage detailing Zahir Shah's attempts to modernize the country, including mandating public education for children. Arian, the son of a kite maker (kiting is a long-time national sport), will be the first in his family to attend school. The boy is a daydreamer, however, and spends far more time thinking about making kites with his father than studying.—*Toronto International Film Festival*

IN DARI WITH ENGLISH SUBTITLES

Friday, April 20, 6:30 p.m., Landmark's E Street Cinema
 Thursday, April 26, 8:15 p.m., Landmark's E Street Cinema

THE BOLD, THE CORRUPT, AND
THE BEAUTIFUL

Yang Ya-Che

Taiwan, 2017, 112 minutes

A clever riff on the gangster melodrama, *The Bold, the Corrupt, and the Beautiful* tells an outrageously labyrinthine tale of power, corruption, and lies pivoting on a ruthless matriarch and the daughters for whom she is ostensibly gaining all her wealth. Madame Tang (Golden Horse best actress Kara Wai) is a shameless profiteer, exploiting illegal land speculation laws, playing political games, and waging psychological warfare among her peers. An investigation into a car accident that killed one of Tang's enemies and left his daughter in a coma soon morphs into a murder case that eventually brushes up against Tang's illegal dealings. Maternity and morality are unrecognizably distorted and family cohesion starts to unravel. Buoyed by a triumvirate of stellar performances.—*Various sources*

IN MANDARIN WITH ENGLISH SUBTITLES

Co-presented with the Taiwan Academy, Taipei Economic and Cultural Representative Office in the United States



Saturday, April 21, 4:30 p.m., Landmark's E Street Cinema
 Saturday, April 28, 6:15 p.m., Landmark's E Street Cinema



GLOBAL RHYTHMS

BOLSHOI

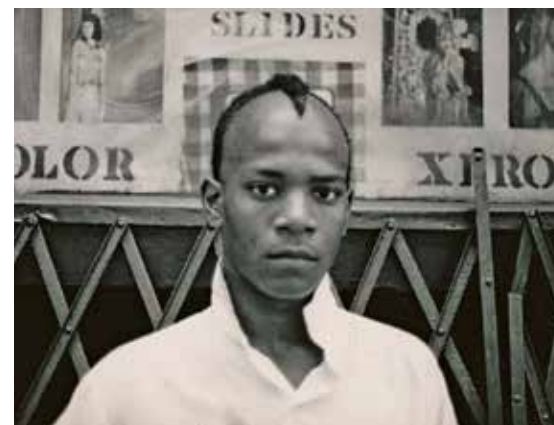
Valery Todorovsky

Russia, 2017, 132 Minutes

"It's pure, absolute, complete beauty. I understood very well that behind this beauty there's not just work and incredible human sacrifice, but that there is a whole world. And I wanted to enter that world and tell a story about it," says director Valery Todorovsky (*Hipsters*, FFDC Opening Night 2008) about his new film. He describes the film's format as a novel: "My characters go through three ages. It's a story of their friendship, which falls apart and is put back together again. It's a story of coming of age and becoming a professional." The movie centers on Yulvy and Karina, who study at the ballet academy and then compete to become lead dancers. "It's a novel about the people who come into the world of ballet for a chance to stand for 10 minutes on the stage. People are prepared to die for it," says Todorovsky.—*The Moscow Times*

IN RUSSIAN WITH ENGLISH SUBTITLES

Sunday, April 22, 2:30 p.m., AMC Mazza Gallerie
 Monday, April 23, 8:45 p.m., AMC Mazza Gallerie
 Friday, April 27, 8:15 p.m., Landmark's E Street Cinema



BOOM FOR REAL:
THE LATE TEENAGE YEARS OF
JEAN-MICHEL BASQUIAT

Sara Driver

USA, 2017, 78 Minutes

Jean-Michel Basquiat's artistic flame burned intensely before his death at age 27 in 1988. His recognition has only increased since then. He was memorialized in Julian Schnabel's film *Basquiat* and recently set the auction record at \$110 million for an American artist with his Untitled graffiti painting of a skull. Filmmaker Sara Driver brings a fresh perspective to the life of this mercurial figure during his formative years, when he was a homeless teenager in New York City. The documentary immerses viewers in an era when traditional hierarchies were breaking down. Downtown artists were creating their own scene in spots like Club 57, Mudd Club, and pop-up galleries. Basquiat was emblematic of collapsing boundaries between art forms.—*Toronto International Film Festival*

Friday, April 27, 6:30 p.m., Landmark's E Street Cinema
 Saturday, April 28, 8:45 p.m., Landmark's E Street Cinema



JUSTICE MATTERS

THE CLEANERS

Moritz Rieseewick, Hans Block

Germany/Brazil, 2018, 88 minutes

Dive into a secret, third-world shadow industry of online content moderation. Here we meet five "digital scavengers," a handful of thousands of people outsourced from Silicon Valley whose job is to delete "inappropriate" content from the Internet. In a parallel struggle, we meet people around the globe whose lives are dramatically affected by online censorship. A typical "cleaner" must observe and rate thousands of intense images every day, from war zone photography to pornography, leading to lasting psychological impacts. Underneath this work lie profound questions around what makes an image art or propaganda and what defines journalism. Debut directors Hans Block and Moritz Rieseewick unpack an urgent conversation surrounding Silicon Valley's control over our perception of free speech that we must all grapple with as it threatens to unravel the fabric of our society.—*Sundance Film Festival*

Wednesday, April 25, 8:30 p.m., Landmark's E Street Cinema
 Friday, April 27, 8:30 p.m., Landmark's E Street Cinema

CLOSE-KNIT

Naoko Oigami

Japan, 2017, 127 minutes

As anyone who has tried to wield the needles knows, there are as many ways to knit as there are ways to hold chopsticks. You have to find the method that works for you. So it is with parenting and family, as this thoughtful, offbeat film explores. When her mother disappears on a bender, 11-year-old Tomo (Rinka Kakiyama) goes to live with her uncle and his new girlfriend, Rinka. That Rinka is transgender is more of a curiosity than a hurdle to Tomo; more importantly, she cooks, she knits, and she loves Tomo. She's predictable, down to her signature cloth flower. But through Rinka and through the travails of a budding gay schoolmate, Tomo encounters the world's cruelty toward difference. Toma Ikuta—a popular Japanese star who is in fact male and straight—portrays Rinka with all the love she deserves, with passion to spare.—*Judy Bloch*

IN JAPANESE WITH ENGLISH SUBTITLES

Sunday, April 22, 5:30 p.m., Landmark's E Street Cinema
 Wednesday, April 25, 6:00 p.m., Landmark's E Street Cinema



TRUST NO ONE

CONTROL

Jan Verheyen

Belgium, 2017, 122 minutes

Jan Verheyen, the director behind FFDC's 2014 Special Jury Award winner *The Verdict*, returns Flemish detectives Vincke and Verstuyft to the big screen with another tale adapted from books by crime novelist extraordinaire Jef Geeraerts. This new adventure tasks them with investigating a series of gruesome murders. What was once an unconditional friendship comes into question when Verstuyft falls for an attractive New Age healer—an apparent survivor of the killer—and goes rogue. Annoyed by the rebelliousness of his former partner, Vincke brings in a Dutch profiler of serial killers and tries to keep Verstuyft on a short leash. Meanwhile, the serial killer has a new victim in his sights. This gripping film benefits from gorgeously moody visuals, propulsive editing, and a spooky score. Verheyen expertly ratchets up the tension and unpredictability as both suspects and red herrings accumulate until the very last moment.—*Palm Springs International Film Festival*

IN DUTCH WITH ENGLISH SUBTITLES

Wednesday, April 25, 8:30 p.m., Landmark's E Street Cinema
 Friday, April 27, 8:30 p.m., Landmark's E Street Cinema



DAUGHTER OF MINE

Laura Bisपुरi

Italy, 2018, 100 minutes

Ten-year-old Vittoria lives in a Sardinian village untouched by tourism. One day she meets the impetuous Angelica, who is completely different from her own caring mother, Tina. Vittoria does not suspect that the two women are connected by a secret. Tina has been visiting Angelica for a long time on the run-down farm where Angelica lives a happy-go-lucky life with some old horses and a faithful dog. Tina is not at all happy about Angelica and Vittoria getting to know each other. In debt, Angelica decides to move to the mainland. Tina offers her financial support, but she cannot prevent further encounters between the two. Captivated by Angelica, Vittoria begins rediscovering the island with her. As in her directing debut, *Vergine Giurata*, Laura Bisपुरi once again follows her protagonist as she encounters, imitates, and questions several role models until she gradually discovers who she is.—*Berlin International Film Festival*

IN ITALIAN WITH ENGLISH SUBTITLES

★ In Person: Director Laura Bisपुरi and Star Alba Rohrwacher (Tuesday's screening only)

Co-presented with



Tuesday, April 24, 6:00 p.m., AMC Mazza Gallerie
 Thursday, April 26, 6:00 p.m., AMC Mazza Gallerie



DISOBEDIENCE

Sebastián Lelio

UK, 2017, 114 minutes

Rachel Weisz and Rachel McAdams star in this adaptation of Naomi Alderman's novel about a woman who returns home to her orthodox Jewish community in London and rekindles a romance with her cousin's wife. Happily single and living a rich life as a photographer in New York, Ronit (Weisz) is very much the black sheep of her London-based Orthodox Jewish family. When her revered rabbi father dies, Ronit returns home to pay her respects and liquidate her inheritance. But surprises await, chief among them the news that Dovid (Alessandro Nivola)—the heir apparent to Ronit's father—has married Ronit's childhood friend, Esti (McAdams). While Dovid prepares to take over the hallowed place at the synagogue, Ronit and Esti become reacquainted. An old flame is reignited, one that could torch everything this family most cherishes.—*Toronto International Film Festival*

Thursday, April 26, 6:00 p.m., Landmark's E Street Cinema



JUSTICE MATTERS
THE FOREIGNER'S HOME
Rian Browne, Geoff Pingree

Netherlands, 2018, 57 minutes
Toni Morrison has much to say about shipwreck Earth, and her words resonate throughout an exhibition she guest-curated at the Louvre in 2006. Morrison invited renowned artists to join her in a public conversation about “foreignness” that she had been pursuing for years. The black victims of Hurricane Katrina are equated to Arab and African refugees in the Mediterranean as a failure of society. The film keeps coming back to the iconic 1818 painting at the Louvre, *The Raft of the Medusa* by Théodore Géricault, which shows people of many races adrift, desperately hoping to be saved. Morrison brings in disparate sources from her own background (the working-class factory town of Lorain, Ohio, with “immigrants everywhere who shared everything”) to say that art is for healing. The words are straightforward, but the haunting music, animated scenes, and the logic of poetry reach unquestionable peaks of deep emotion.—*Miguel Pendás*

IN ENGLISH AND FRENCH WITH ENGLISH SUBTITLES

Thursday, April 26, 6:00 p.m., Landmark's E Street Cinema
Saturday, April 28, 7:00 p.m., Landmark's E Street Cinema



THE FORTRESS
Hwang Dong-hyuk

South Korea, 2017, 139 minutes

The *Fortress* illustrates how a footnote in world history can be a welcome and exciting lesson for contemporary viewers. In this lavish film set in 17th-century Korea and situated in the beautiful wintry backdrop of historical Namhan fortress (now a UNESCO site), the Joseon dynasty (Korean) King Injo and his court have taken refuge from an invading Qing (Manchu) army, led by General Ingguldai. The refugees find themselves surrounded and increasingly cold and hungry. Between the Minister of Interior, who emphasizes the king's duty to protect the lives of his subjects regardless of humiliation, and the Minister of Rites, who maintains that they must fight to the death for the greater cause, the king must make a grave choice: If you think you might be defeated, what is the best way to lose?
—*Various sources*

IN KOREAN WITH ENGLISH SUBTITLES

Sunday, April 22, 6:45 p.m., Landmark's E Street Cinema
Saturday, April 28 8:45 p.m., Landmark's E Street Cinema

CINE LATINO
GIANT

Jon Garano, Aitor Arregi

Spain, 2017, 114 minutes

Giant lends humanity and context to a historical figure known as the Giant from Altzo. In the Spanish civil war of the 1830s, as in any war for the monarchy, peasants sacrificed their sons but gained nothing. Politics, poverty, and loss are thus the background for this strange tale. When Martín returns disabled from the front, he finds his brother, Joaquín, much changed; Joaquín has developed gigantism, a painful condition both physically and socially. Martín is determined to save the farm by effectively selling his brother, touring him, first in Spain and then internationally, as the tallest man in the world. The money comes in, but Joaquín continues to hear his bones growing. The winner of 10 Goyas (the Spanish Oscars®), *Giant* is distinguished by meticulous lighting and cinematography that create the experience of an Old Master painting in motion and, like Joaquín and the world, changing.—*Judy Bloch*

IN BASQUE AND SPANISH WITH ENGLISH SUBTITLES

Co-presented with the Spanish Cultural Center



Friday, April 27, 6:00 p.m., AMC Mazza Gallerie
Saturday, April 28, 8:30 p.m., AMC Mazza Gallerie



CINE LATINO
THE GOLD SEEKERS

Juan Carlos Maneglia, Tana Schembori

Paraguay, 2017, 99 minutes

Fast-paced, funny, and full of piquant observations about Paraguayan society, Juan Carlos Maneglia and Tana Schembori's clever heist movie is old-fashioned entertainment in the best sense of the phrase: its focus on story and character keep the plot humming along. Good-natured and clever to a fault, newspaper delivery boy Manu dreams of a life of opulence and wealth, one far beyond his shantytown outside Asunción. Given a book on his nation's history by his once-thrill-seeking grandfather, Manu discovers a weathered treasure map hidden within and visions of untold wealth begin to float before his eyes. Enlisting the help of his manic best friend, Fito, and the cautious local café owner, Elio, Manu sets out to uncover a hidden fortune. They quickly discover that Paraguay—as well as a colorful cast of locals just as desperate to escape poverty—does not give up its secrets easily.—*Palm Springs International Film Festival*

IN SPANISH WITH ENGLISH SUBTITLES

Friday, April 20, 6:30 p.m., AMC Mazza Gallerie
Tuesday, April 24, 6:00 p.m., AMC Mazza Gallerie



GLOBAL RHYTHMS
GRACE JONES: BLOODLIGHT AND BAMÍ
Sophie Fiennes

UK, 2017, 115 minutes

Grace Jones, the statuesque Jamaican model-turned-singer, actress, and icon, has made a career performing versions of herself. But who is the real Grace Jones? This film moves between her personae onstage and off. Don't expect a traditional music biography with sit-down interviews and archival footage. This treatment is as stylish and unconventional as its subject. In the subtitle, “bloodlight” refers to the studio signal for recording and “bami” is a Jamaican flatbread. The words stand for art and life. The film is threaded with performances from a 2016 concert staged for Fiennes' camera. Strutting like an Amazon in heels, Jones performs songs such as “Slave to the Rhythm,” “Love is the Drug,” and “Amazing Grace” with multiple costume changes. This might be the first documentary with a credit for Corset Designer. Whatever mysteries Jones conceals, one thing is certain: we can't take our eyes off her.—*Toronto International Film Festival*

Saturday, April 21, 9:15 p.m., Landmark's E Street Cinema



GREEN DAYS BY THE RIVER

Michael Moolleedhar

Republic of Trinidad and Tobago, 2017, 102 minutes

In this pastoral romance set in 1952 in the greenery of rural Trinidad (enhanced by a marvelously mellow soundtrack), innocent young love flows down meandering paths. Fifteen-year-old Shell's ailing father wants his son to succeed with his brains, not as a simple laborer from the backwoods. The boy is enchanted with Rosalie, the mixed-race daughter of neighboring landowner Mr. Gidharee, when she sees her bathing in the river like a nymph in a fairy tale. Alas, Rosalie likes someone else. Joan, a willowy, high-energy black girl, has her eye is on Shell. They dance at the village fair and steal a kiss, and Shell has a new love interest. But Shell's father and the calculating Mr. Gidharee, who think they can run their children's lives, agree: The “smart” match for Shell is a landowner's daughter. The next generation will have to struggle to make its own way.—*Miguel Pendás*

IN TRINIDADIAN CREOLE ENGLISH WITH ENGLISH SUBTITLES

Saturday, April 21, 8:00 p.m., Landmark's E Street Cinema
Monday, April 23, 8:00 p.m., Landmark's E Street Cinema
Saturday, April 28, 4:45 p.m., Landmark's E Street Cinema

TRUST NO ONE
THE GUILTY

Gustav Möller

Denmark, 2017, 85 minutes

When police officer Asger Holm (Jakob Cedergren) is demoted to desk work, he expects a sleepy beat as an emergency dispatcher. That all changes when he answers a panicked phone call from a kidnapped woman who then disconnects abruptly. Confined to the police station, Asger is forced to use others as his eyes and ears as the severity of the crime slowly becomes clearer. The search to find the missing woman and her assailant will take every bit of his intuition and skill as a ticking clock and his own personal demons conspire against him. This innovative and unrelenting Danish thriller uses a single location to great effect, ratcheting up the tension as twists pile up and secrets are revealed. Cedergren's strong performance anchors the film and places the audience squarely in Holm's tragically flawed yet well-intentioned mind space.—*Sundance Film Festival*

IN DANISH WITH ENGLISH SUBTITLES

Saturday, April 21, 9:00 p.m., AMC Mazza Gallerie
Saturday, April 28, 9:00 p.m., AMC Mazza Gallerie



HOCHELAGA, LAND OF SOULS

François Girard

Canada, 2017, 100 minutes

When a sinkhole opens beneath a downtown Montreal stadium, revealing long-buried artifacts, archaeologist Baptiste Asigny and a research team believe they are on the brink of linking the site to the Iroquois village of Hochelega, the probable location of the meeting between Jacques Cartier and the Iroquois people in 1535. Weaving together past and present, the film visits and revisits Hochelega through the centuries. It takes us back to the village in 1267, centuries before it was colonized, to the arrival of Cartier (Vincent Perez) and its violent disruptions; to a deadly epidemic that hit a young Montreal in 1687; to the turmoil of the Lower Canada Rebellion in 1837; and to a pioneering moment in neurology in 1944. The epic narrative offers a kaleidoscopic take on history that prompts timely reflection on the role of origin, identity, and place in shaping the soul of a nation.—*Toronto International Film Festival*

IN FRENCH, MOHAWK, AND ENGLISH WITH ENGLISH SUBTITLES

Co-presented with



Wednesday, April 25, 6:00 p.m., AMC Mazza Gallerie
followed by a reception sponsored by the Quebec Government Office in Washington
Saturday, April 28, 6:30 p.m., Landmark's E Street Cinema



HOTEL SALVATION
Shubhashish Bhutiani

India, 2016, 102 minutes

Set in a Varanasi hotel where the faithful prepare to die, this Hindi comedy addresses issues of tradition and modernity, life and death, and family ties with gentle humor. An ominous dream has convinced 77-year-old Dayanand Kumar that the end of his life is drawing near. Although no one else in the family sees any reason for the healthy old man's premonition, his middle-aged son, Rajiv, feels duty bound to set aside his job, leave behind his wife and daughter, and accompany his father to the holy city. Two weeks is the stipulated maximum stay at the dilapidated Hotel Salvation, but as the old man engages with the other guests it becomes clear that several of them have been there much longer. As the days become weeks, Rajiv is forced to reckon with his father and the power of tradition as he never has before.—*New Zealand International Film Festival*

IN HINDI WITH ENGLISH SUBTITLES

Friday, April 20, 6:00 p.m., Landmark's E Street Cinema
Saturday, April 28, 4:00 p.m., Landmark's E Street Cinema



THE HOUSE BY THE SEA

Robert Guédiguian

France, 2017, 107 minutes

A rambling house on the sparkling Bay of Marseille would seem an unlikely place for reliving trauma, but for three middle-aged siblings gathered at their father's deathbed, “the sea air brings out what is inside.” Joseph, a permanently disgruntled veteran of a failed revolution; Armand, who runs the family's modest restaurant; and Angèle, a Paris actress still grieving the little daughter who drowned here, reunite for the first time in decades. Their father had fashioned himself a latter-day communist, but here in the heart of Pagnol country, all the pleasures associated with tradition have now curdled to a seasonal cliché. When a migrant boat deposits three stranded, frightened children in the family's midst, things begin to change. This abandoned coast is once again the “center of the world” for someone. Veteran director Robert Guédiguian expertly deploys the familiarity of his frequent ensemble cast, led by his wife, Ariane Ascaride, as Angèle.—*Judy Bloch*

IN FRENCH WITH ENGLISH SUBTITLES

Saturday, April 21, 6:30 p.m., AMC Mazza Gallerie
Thursday, April 26, 6:00 p.m., Landmark's E Street Cinema

GLOBAL RHYTHMS
HOW THEY GOT OVER: GOSPEL QUARTETS AND THE ROAD TO ROCK AND ROLL

Robert Clem

USA, 2017, 87 minutes

Legendary musicians like James Brown got their ideas from the impressive, dramatic performances of African American gospel quartets that played in churches, on local radio stations, and later at concert halls starting in the 1930s. The music documentary *How They Got Over* about the evolution of these quartets illustrates how this often originally religious, harmonious singing developed into more secular songs with instruments, multiple vocalists, passion, and sold-out shows. The men and women who sang gospel were musical precursors to genres such as dodo-woop, rhythm and blues, soul, Motown, and rock 'n' roll. A number of octogenarian singers regal us with tales of their road trips across the South, when they played for peanuts to make their names. Their stories are augmented by seldom-seen archival footage of concerts by the Dixie Hummingbirds, the Blind Boys of Alabama, Sister Rosetta Tharp, and many others.—*International Film Festival Rotterdam*

Sunday, April 22, 5:30 p.m., Landmark's E Street Cinema
Monday, April 23, 6:00 p.m., Landmark's E Street Cinema

Special performance by the Howard University Gospel Choir at April 22nd screening only.



JASPER JONES

Rachel Perkins

Australia, 2017, 105 minutes

Based on the beloved Australian novel of the same name, *Jasper Jones* is a coming-of-age tale infused with the social tensions of the late 1960s. Set in the bucolic western Australia countryside (gloriously captured by cinematographer Mark Wareham), the story follows bookish young Charlie Bucktin (Levi Miller), who is roused from bed one night by the town outcast, Jasper (Aaron L. McGrath), setting up an adventure that threatens to expose the town's many secrets and alter the lives of its people, including Charlie and Jasper's own families. Toni Collette, as Charlie's mom, Ruth, is exceptionally compelling. An investigation into the disappearance of a young girl throws suspicion everywhere. The film has been compared with *To Kill a Mockingbird*, and director Perkins has dedicated her career to documenting aboriginal stories. Here, she uses themes of race and inclusion to great effect.—*Dave Nuttercombe*

Co-presented with



Thursday, April 26, 6:00 p.m., AMC Mazza Gallerie
followed by a reception sponsored by the Embassy of Australia
Saturday, April 28, 6:30 p.m., Landmark's E Street Cinema



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OPENING NIGHT



Streaker

AMC Mazza Gallerie
THURSDAY, April 19 • 7:00 p.m.
Followed by a reception

FRIDAY, April 20

- 6:00 p.m. **Hotel Salvation**
Landmark's E Street Cinema
- 6:00 p.m. **Leveling**
Landmark's E Street Cinema
- 6:30 p.m. **Tulipani: Love, Honor, and a Bicycle**
AMC Mazza Gallerie
- 6:30 p.m. **Black Kite**
Landmark's E Street Cinema
- 6:30 p.m. **Gold Seekers**
AMC Mazza Gallerie
- 8:00 p.m. **Tunu: The Gift**
Landmark's E Street Cinema
- 8:30 p.m. **The Prime Minister**
AMC Mazza Gallerie
- 8:30 p.m. **Short Cuts 1**
Landmark's E Street Cinema
- 8:30 p.m. **The Third Murder**
AMC Mazza Gallerie
- 9:00 p.m. **The Young Karl Marx**
Landmark's E Street Cinema

SATURDAY, April 21

- 12:30 p.m. **Jurassic Park**
AMC Mazza Gallerie, **FREE**
- 3:00 p.m. **Short Cuts 2**
Landmark's E Street Cinema
- 3:30 p.m. **Lunafest**
AMC Mazza Gallerie
- 3:30 p.m. **Money's Money**
Landmark's E Street Cinema
- 4:00 p.m. **No Date, No Signature**
AMC Mazza Gallerie
- 4:00 p.m. **The Young Karl Marx**
Landmark's E Street Cinema
- 4:30 p.m. **The Bold, the Corrupt, and the Beautiful**
Landmark's E Street Cinema
- 5:30 p.m. **Los Perros**
Landmark's E Street Cinema
- 5:30 p.m. **A Season in France**
Landmark's E Street Cinema

- 6:00 p.m. **Lunafest**
AMC Mazza Gallerie
- 6:30 p.m. **The House by the Sea**
AMC Mazza Gallerie
- 6:30 p.m. **Leveling**
Landmark's E Street Cinema
- 7:00 p.m. **Under the Tree**
Landmark's E Street Cinema
- 8:00 p.m. **Wajib**
AMC Mazza Gallerie
- 8:00 p.m. **Green Days by the River**
Landmark's E Street Cinema
- 8:00 p.m. **The Red Shadow**
Landmark's E Street Cinema
- 9:00 p.m. **The Guilty**
AMC Mazza Gallerie
- 9:15 p.m. **Grace Jones: Bloodlight and Bami**
Landmark's E Street Cinema



Grace Jones: Bloodlight and Bami

SUNDAY, April 22

- 1:30 p.m. **MetroShorts**
Landmark's E Street Cinema
- 2:30 p.m. **Bolshoi**
AMC Mazza Gallerie
- 2:30 p.m. **Sonata**
AMC Mazza Gallerie
- 3:00 p.m. **Naila and the Uprising**
Landmark's E Street Cinema
- 3:15 p.m. **No Date, No Signature**
Landmark's E Street Cinema
- 3:30 p.m. **Sour Apples**
Landmark's E Street Cinema
- 4:00 p.m. **Spectres of the Spectrum**
National Gallery of Art, **FREE**
- 4:30 p.m. **A Season in France**
Landmark's E Street Cinema
- 5:00 p.m. **The Summit**
AMC Mazza Gallerie
- 5:15 p.m. **Longing**
AMC Mazza Gallerie
- 5:30 p.m. **Close-Knit**
Landmark's E Street Cinema
- 5:30 p.m. **How They Got Over**
Landmark's E Street Cinema
- 6:00 p.m. **500 years: Life in Resistance**
Landmark's E Street Cinema
- 6:45 p.m. **The Fortress**
Landmark's E Street Cinema
- 7:30 p.m. **La Tenerezza**
AMC Mazza Gallerie
- 7:30 p.m. **NO, A Flamenco Tale**
AMC Mazza Gallerie

- 8:00 p.m. **Maze**
Landmark's E Street Cinema
- 8:15 p.m. **The Third Murder**
Landmark's E Street Cinema
- 8:45 p.m. **Sex, Pity, and Loneliness**
Landmark's E Street Cinema

MONDAY, April 23

- 6:00 p.m. **NO, A Flamenco Tale**
AMC Mazza Gallerie
- 6:00 p.m. **Playing God**
AMC Mazza Gallerie
- 6:00 p.m. **How They Got Over**
Landmark's E Street Cinema
- 6:00 p.m. **Sergio & Sergei**
Landmark's E Street Cinema
- 6:00 p.m. **Sheikh Jackson**
Landmark's E Street Cinema
- 7:45 p.m. **Tulipani: Love, Honor, and a Bicycle**
AMC Mazza Gallerie
- 8:00 p.m. **Green Days by the River**
Landmark's E Street Cinema
- 8:00 p.m. **Mama Africa: Miriam Makeba**
Landmark's E Street Cinema
- 8:00 p.m. **Tales of Mexico**
Landmark's E Street Cinema
- 8:45 p.m. **Bolshoi**
AMC Mazza Gallerie



How They Got Over

TUESDAY, April 24

- 6:00 p.m. **Daughter of Mine**
AMC Mazza Gallerie
- 6:00 p.m. **Gold Seekers**
AMC Mazza Gallerie
- 6:00 p.m. **Naila and the Uprising**
Landmark's E Street Cinema
- 6:00 p.m. **On Borrowed Time**
Landmark's E Street Cinema
- 6:30 p.m. **Playing God**
Landmark's E Street Cinema
- 6:30 p.m. **Tunu: The Gift**
Landmark's E Street Cinema
- 8:00 p.m. **Longing**
AMC Mazza Gallerie
- 8:00 p.m. **Los Perros**
Landmark's E Street Cinema
- 8:15 p.m. **The Art of Loving**
Landmark's E Street Cinema



Green Days by the River

- 8:30 p.m. **Outside In**
AMC Mazza Gallerie
- 8:30 p.m. **Sex, Pity, and Loneliness**
Landmark's E Street Cinema
- 9:00 p.m. **Maze**
Landmark's E Street Cinema

WEDNESDAY, April 25

- 6:00 p.m. **Hochelaga, Land of Souls**
AMC Mazza Gallerie
- 6:00 p.m. **Mrs. Hyde**
AMC Mazza Gallerie
- 6:00 p.m. **American Animals**
Landmark's E Street Cinema
- 6:00 p.m. **Close-Knit**
Landmark's E Street Cinema
- 6:00 p.m. **SAABA**
Landmark's E Street Cinema
- 6:00 p.m. **Sonata**
Landmark's E Street Cinema
- 8:00 p.m. **Number One**
AMC Mazza Gallerie
- 8:00 p.m. **Sheikh Jackson**
AMC Mazza Gallerie
- 8:00 p.m. **The Red Shadow**
Landmark's E Street Cinema
- 8:30 p.m. **Cleaners**
Landmark's E Street Cinema
- 8:30 p.m. **Control**
Landmark's E Street Cinema
- 8:30 p.m. **Money's Money**
Landmark's E Street Cinema

THURSDAY, April 26

- 6:00 p.m. **Daughter of Mine**
AMC Mazza Gallerie
- 6:00 p.m. **Jasper Jones**
AMC Mazza Gallerie
- 6:00 p.m. **Disobedience**
Landmark's E Street Cinema
- 6:00 p.m. **The Foreigner's Home**
Landmark's E Street Cinema
- 6:00 p.m. **The House by the Sea**
Landmark's E Street Cinema
- 6:00 p.m. **A Man of Integrity**
Landmark's E Street Cinema
- 8:00 p.m. **The Summit**
AMC Mazza Gallerie

- 8:00 p.m. **Tales of Mexico**
Landmark's E Street Cinema
- 8:15 p.m. **Black Kite**
Landmark's E Street Cinema
- 8:30 p.m. **On Borrowed Time**
AMC Mazza Gallerie
- 8:30 p.m. **Outside In**
Landmark's E Street Cinema
- 8:30 p.m. **Sergio & Sergei**
Landmark's E Street Cinema

FRIDAY, April 27

- 6:00 p.m. **American Animals**
AMC Mazza Gallerie
- 6:00 p.m. **Giant**
AMC Mazza Gallerie
- 6:00 p.m. **Short Cuts 2**
Landmark's E Street Cinema
- 6:00 p.m. **Sour Apples**
Landmark's E Street Cinema
- 6:30 p.m. **Boom for Real: The Late Teenage Years of Jean-Michel Basquiat**
Landmark's E Street Cinema
- 6:30 p.m. **NO, A Flamenco Tale**
Landmark's E Street Cinema
- 8:00 p.m. **The Art of Loving**
Landmark's E Street Cinema
- 8:15 p.m. **Bolshoi**
Landmark's E Street Cinema
- 8:30 p.m. **Under the Tree**
AMC Mazza Gallerie
- 8:30 p.m. **Cleaners**
Landmark's E Street Cinema
- 8:30 p.m. **Control**
Landmark's E Street Cinema
- 9:00 p.m. **Mrs. Hyde**
AMC Mazza Gallerie



Disobedience

SATURDAY, April 28

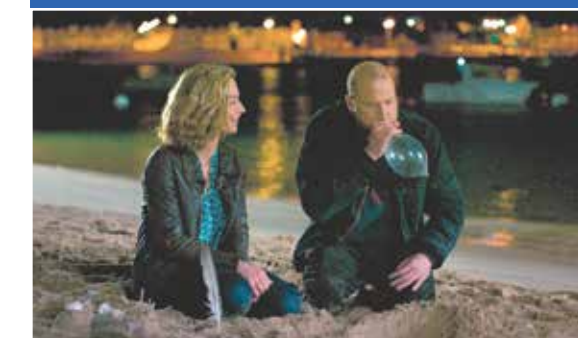
- 3:30 p.m. **Short Cuts 1**
Landmark's E Street Cinema
- 3:45 p.m. **A Man of Integrity**
AMC Mazza Gallerie
- 4:00 p.m. **Hotel Salvation**
Landmark's E Street Cinema
- 4:00 p.m. **Outside In**
Landmark's E Street Cinema
- 4:30 p.m. **Wajib**
AMC Mazza Gallerie
- 4:45 p.m. **Green Days by the River**
Landmark's E Street Cinema



Bolshoi

- 6:00 p.m. **Jasper Jones**
Landmark's E Street Cinema
- 6:15 p.m. **La Tenerezza**
AMC Mazza Gallerie
- 6:15 p.m. **The Bold, the Corrupt, and the Beautiful**
Landmark's E Street Cinema
- 6:30 p.m. **The Prime Minister**
AMC Mazza Gallerie
- 6:30 p.m. **Hochelaga, Land of Souls**
Landmark's E Street Cinema
- 7:00 p.m. **The Foreigner's Home**
Landmark's E Street Cinema
- 8:15 p.m. **Mama Africa: Miriam Makeba**
Landmark's E Street Cinema
- 8:30 p.m. **Giant**
AMC Mazza Gallerie
- 8:45 p.m. **Boom for Real: The Late Teenage Years of Jean-Michel Basquiat**
Landmark's E Street Cinema
- 8:45 p.m. **The Fortress**
Landmark's E Street Cinema
- 9:00 p.m. **The Guilty**
AMC Mazza Gallerie
- 9:00 p.m. **Number One**
Landmark's E Street Cinema

CLOSING NIGHT



Just To Be Sure

Embassy of France
SUNDAY, April 29
1st Screening
3:00 p.m., followed by a reception
5:00 – 6:00 p.m.
2nd Screening
7:00 p.m., preceded by a reception from
6:00 – 7:00 p.m.

LA TENEREZZA

Gianni Amelio
Italy, 2016, 103 minutes

La Tenerezza is scaled down to an intimate level, taking on public issues and using them as the backdrop to a story of two families and the dysfunction within them. Venerable star Renato Carpentieri plays Lorenzo, an elderly lawyer of dubious ethics. Alienated from his children, he finds himself drawn to some new neighbors. Michela and her husband, Fabio, head a family that appears happier and more unified than Lorenzo's own, but a different picture emerges as he gets close to them. The film is set in Naples, a city rich in heritage but facing new challenges. Ace cinematographer Luca Bigazzi and composer Franco Piersanti pay tribute to the storied locale: The fading splendor of the city is made rich for our eyes, and the score complements this sad beauty. Amelio has made a film that pleases the senses as much as it stirs the soul.—*Vancouver International Film Festival*

IN ITALIAN WITH ENGLISH SUBTITLES



Sunday, April 22, 7:30 p.m., AMC Mazza Gallerie
Saturday, April 28, 6:15 p.m., AMC Mazza Gallerie



LONGING

Savi Gabizon
Israel, 2017, 100 minutes

In this affecting drama from writer-director Savi Gabizon, a middle-aged Israeli bachelor is forced to evaluate his life choices when he discovers an ex-girlfriend had given birth to his son 20 years before. At first glance, Ariel has it made: he is established, well-to-do, single, and has no apparent worries. One day, after decades without contact, his college girlfriend, Ronit, invites him to lunch. She has something she finally needs to tell him: When they broke up 20 years ago, she was pregnant and gave birth to a boy. That eye-opener is only the first in a series of winding revelations that will have unpredictable consequences for people Ariel has yet to meet and for his own understanding of himself and his world.—*Toronto International Film Festival*

IN HEBREW WITH ENGLISH SUBTITLES

Co-presented with



Sunday, April 22, 5:15 p.m., AMC Mazza Gallerie
Tuesday, April 24, 8:00 p.m., AMC Mazza Gallerie



CINE LATINO LOS PERROS

Marcela Said

Chile, 2017, 94 minutes

Mariana lives a life of privilege. The well-off, 42-year-old Chilean doesn't have to work and spends her time on horse riding lessons, shopping, and occasionally signing some contracts her father puts in front of her. Her life takes a turn when she hears about her riding teacher being accused of committing crimes against opposition members under the Pinochet regime. Fascinated, Mariana tries to find out more about these accusations—and finds out more than she bargained for. Like her countrymen Pablo Larraín and Patricio Guzmán, former documentary filmmaker Marcela Said focusses on the still-virulent after effects of her home country's dictatorship. *Los Perros* is an icy mixture of thriller and character piece that lets no one off the hook.—*Film Festival Cologne*

IN SPANISH WITH ENGLISH SUBTITLES

Saturday, April 21, 5:30 p.m., Landmark's E Street Cinema
Tuesday, April 24, 8:00 p.m., Landmark's E Street Cinema



CINE LATINO LOVELING

Gustavo Pizzi

Brazil, 2018, 98 minutes

In Petrópolis, just outside Rio de Janeiro, Irene lives with her husband, Klaus, and their four sons. The door jams, the tap leaks, but there's no lack of love in this slightly chaotic household. The eldest son, Fernando, is a talented handball player and is scouted by a German professional club. He's leaving in just 20 days! Mother Irene knew that one day he would set off into the world, but this farewell comes sooner than expected. In the meantime, there's a lot of bureaucracy to be sorted, not to mention the marital ups and downs of her sister, Sonia, and three other busy children. Despite all the distractions, Irene is consumed by sorrow while simultaneously glowing with pride. Director Gustavo Pizzi and protagonist Karine Teles were inspired by the birth of their twins to make this story about loving a child and letting go.—*International Film Festival Rotterdam*

IN PORTUGUESE WITH ENGLISH SUBTITLES

Friday, April 20, 6:00 p.m., Landmark's E Street Cinema
Saturday, April 21, 6:30 p.m., Landmark's E Street Cinema

GLOBAL RHYTHMS

MAMA AFRICA: MIRIAM MAKEBA

Mika Kaurismäki

Germany/South Africa/Finland, 2011, 90 minutes

For nearly half a century, Grammy-winning South African singer Miriam Makeba travelled the world with powerful songs of joy, love, and revolution that have resonated in the hearts of people across the world. Against the backdrop of Apartheid and international liberation movements, Makeba's melodies exposed the brutality and racism of the South African government and made her an early icon of black freedom. Exiled from her homeland for nearly 30 years, Makeba moved to the United States, but her controversial marriage to Black Panther Stokely Carmichael left her with revoked U.S. record deals and cancelled national tours. Makeba then moved to Guinea, where she continued her activism and leadership as the first black female representative to the United Nations. This inspirational tribute is packed with decades of rare archival footage, interviews, and excerpts from legendary performances that inspired musicians like Harry Belafonte, Hugh Masekela, and Paul Simon.—*Tribeca Film Festival*

IN ENGLISH AND FRENCH WITH ENGLISH SUBTITLES

Monday, April 23, 8:00 p.m., Landmark's E Street Cinema
Saturday, April 28, 8:15 p.m., Landmark's E Street Cinema



A MAN OF INTEGRITY

Mohammad Rasoulof

Iran, 2017, 118 minutes

Reza, an academic from Tehran, has moved to a village to farm goldfish and raise his child away from the rat race. His wife, Hadis, is head teacher at the local girls' high school. Reza's ponds are downstream from a major business operation run by "The Company"—the powerful concern whose minions control the town's government, police, and even the mosque. Reza, alone among his neighbors, refuses to pay "tips," or bribes, to conduct his business. Just how far can he take his stand? Like the fish, Reza and Hadis find themselves swimming against a tide of corruption that threatens to engulf them. Shot clandestinely in northern Iran by a director whose fierce independence mirrors his protagonist's (Rasoulof himself faces a jail sentence), with intense performances by the two excellent leads, the film chronicles a singular but highly symbolic struggle, showing that if power corrupts, powerlessness corrupts absolutely.—*Judy Bloch*

IN PERSIAN WITH ENGLISH SUBTITLES

Thursday, April 26, 6:00 p.m., Landmark's E Street Cinema
Saturday, April 28, 3:45 p.m., AMC Mazza Gallerie



TRUST NO ONE MAZE

Stephen Burke

UK, 2017, 92 minutes

This gripping prison-break film follows the relationship between two men on opposite sides of the prison bars. Based on real-life events, *Maze* charts how inmate Larry Marley (Tom Vaughan-Lavlor) becomes chief architect of the largest prison escape in Europe since World War II. Up against him is the most state-of-the-art and secure prison in the whole of Europe, a prison within a prison. While scheming his way toward pulling off the escape, Larry comes into close contact with prison warden Gordon Close (Barry Ward). Larry and Gordon's complex journey begins with cautious, chess-like moves. Initially, Gordon holds all the power in their relationship and rejects all of Larry's attempts at establishing a friendship. Bit by bit, Larry wears down Gordon's defenses, maneuvering himself into a position of trust.—*Belfast Film Festival*

Sunday, April 22, 8:00 p.m., Landmark's E Street Cinema
Tuesday, April 24, 9:00 p.m., Landmark's E Street Cinema



TRUST NO ONE MONEY'S MONEY

Géla Babluani

France, 2017, 90 minutes

Writer-director Géla Babluani has crafted a fresh and satisfying thriller in which the balance of power constantly shifts and the stakes keep rising as desperation mounts on all sides. The action begins on the hard-scrabble docks of Le Havre, where friends Danis (George Babluani) and Eric (Vincent Rottiers) are trying to stay on the straight and narrow after too many brushes with the law. When Eric's sister, Alex (Charlotte Van Berveseles), sees a briefcase full of cash being carried into a mansion, it's more than the three can resist. The money is part of a high-stakes blackmail scheme against the Secretary of State for Security (Louis-Do de Lencquesaing), who is literally at the end of his rope. An attempt at a simple robbery goes wrong in surprising ways and propels viewers on a satisfying ride full of unexpected twists and turns.—*Dave Nuttycombe*

IN FRENCH WITH ENGLISH SUBTITLES

Saturday, April 21, 3:30 p.m., Landmark's E Street Cinema
Wednesday, April 25, 8:30 p.m., Landmark's E Street Cinema

MRS. HYDE

Serge Bozon
France, 2017, 90 minutes

Legendary actress Isabelle Huppert hypnotizes us again, securing her place as the ultimate queen of the screen in Serge Bozon's eccentric comedic thriller loosely based on Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr. Hyde*. Mrs. Géquil (Huppert), a timid and rather peculiar physics professor, is mocked and despised on a daily basis by everyone around her—headmaster, colleagues, and students. Just as things are looking most dire, Mrs. Géquil is hit with a stroke of luck, or rather, by a bolt of lightning. One stormy night, a freak lab accident transforms our protagonist into a decidedly different person: the intense, raunchy, and more confident Mrs. Hyde, who has mysterious energy and uncontrollable powers. As her alter-ego grows in strength, Mrs. Hyde becomes increasingly sinister. Bozon's genre-bending *Mrs. Hyde* explores what it really means to be a teacher, with Huppert literally radiating throughout.—*Various sources*

IN FRENCH WITH ENGLISH SUBTITLES

Wednesday, April 25, 6:00 p.m., AMC Mazza Gallerie
Friday, April 27, 9:00 p.m., AMC Mazza Gallerie



JUSTICE MATTERS NAILA AND THE UPRISING

Julia Bacha

Palestine, 2017, 76 minutes

It has been 30 years since the First Intifada, the Palestinian uprising against the Israeli occupation of the West Bank, Gaza, and East Jerusalem. In 1988, Naila Ayesha was a young mother who had already survived a brutal imprisonment and who was forced to make a choice between joining her exiled activist husband in Egypt or continuing her organizing in Gaza. She chose to stay and fight—not with weapons but through a clandestine network of women like her who sustained the years-long state of civil disobedience through education, commerce, medical care, and political activity. In this first telling of their story, "one can get a quick glimpse of utopia ... if women ruled the world," as critic Deborah Young writes in the *Hollywood Reporter*. The Oslo deal secretly made by Yassir Arafat stripped the women of their leadership roles, and the moment passed, but in interviews with women—many of them still actively political—in archival footage, and in deeply moving animated sequences, an amazing story of Palestinian women's potential unfolds. Their story's not over yet.—*Judy Bloch*

IN ARABIC AND HEBREW WITH ENGLISH SUBTITLES

Sunday, April 22, 3:00 p.m., Landmark's E Street Cinema
Tuesday, April 24, 6:00 p.m., Landmark's E Street Cinema



GLOBAL RHYTHMS CINE LATINO NO, A FLAMENCO TALE

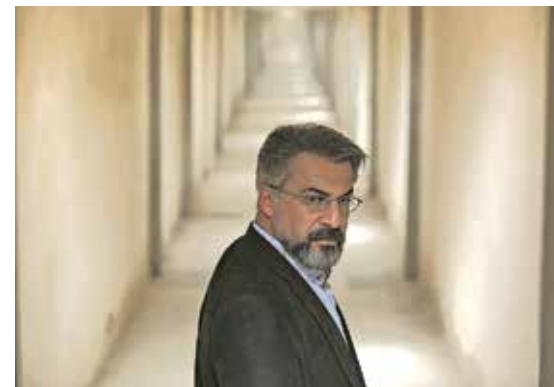
José Luis Tirado

Spain, 2016, 75 minutes

A beguiling fusion of thrilling cinema and passionate music, *No, A Flamenco Tale* sweeps us off to a land where the joys and hardships of life are expressed in breathtaking spectacle and song. Clapping hands, stamping feet, stirring singing, intricate guitar, and arresting dance: Flamenco is a tradition of bold, soul-piercing gestures. Director José Luis Tirado matches these gestures with a loose story about No, a dancer who works at a small venue in Seville's Triana Market. At times No feels alienated by the world she inhabits, yet she finds communion in sundry public spaces where her dance provokes reactions from fellow citizens. Let *No, A Flamenco Tale* take hold of your senses—and you too will be provoked, inspired, and moved.—*Miami International Film Festival*

IN SPANISH WITH ENGLISH SUBTITLES

Sunday, April 22, 7:30 p.m., AMC Mazza Gallerie
Monday, April 23, 6:00 p.m., AMC Mazza Gallerie
Friday, April 27, 6:30 p.m., Landmark's E Street Cinema



NO DATE, NO SIGNATURE

Vahid Jalilvand

Iran, 2017, 104 minutes

On a highway at night, a car driven by Doctor Kaveh Nariman sideswipes a motor scooter carrying an entire family. No one is visibly injured, but the doctor tells the father to have 8-year-old Amir Ali checked for a possible concussion. When the boy's name appears on the doctor's autopsy list a short time later, this tautly filmed drama explores the nuances of conscience and culpability in a society that, despite its many rules, is largely left to decipher these realms on a person-by-person basis. With superb performances by all the leads, in particular Navid Mohammadzadeh (who won the Venice Film Festival prize) as the guilt-tormented father, Moosa, and Amir Agha'ee as Dr. Nariman, the film is in the tradition of Iran's finest director, Abbas Kiarostami, in implying that children are the unambiguous responsibility of us all.—*Judy Bloch*

IN PERSIAN WITH ENGLISH SUBTITLES

Saturday, April 21, 4:00 p.m., AMC Mazza Gallerie
Sunday, April 22, 3:15 p.m., Landmark's E Street Cinema

NUMBER ONE

Tonie Marshall
France, 2017, 110 minutes

This corporate intrigue benefits from what we knew was taking place even before the #BalanceTonPorc (France's #MeToo) movement took hold. From small sexist slights to outright sabotage, the gender battles in high finance are becoming more pronounced as women vie for their places as leaders. Emmanuelle Devos stars as Emmanuelle, an ambitious team leader in a wind turbine company. A feminist lobbyist group wants to make her the next CEO of a major water concern, the first such female head in France. A group of powerful men have something else in mind. Having set up these tensions, the film can be provocative by merely showing the suits, smug with their highballs; the glistening canyon walls of Paris's financial district, aptly named La Défense; and their spruce boardrooms-cum-mancaves. Look for New Wave star Sami Frey, now 80, as Emmanuelle's soft-spoken philosophy-professor father. Handsome is as handsome does.—*Judy Bloch*

IN FRENCH WITH ENGLISH SUBTITLES

Wednesday, April 25, 8:00 p.m., AMC Mazza Gallerie
Saturday, April 28, 9:00 p.m., Landmark's E Street Cinema



ON BORROWED TIME

Yasir Al Yasiri
United Arab Emirates, 2018, 93 minutes

Even with Dubai's towering Burj Khalifa dominating the skyline outside their windows, life in a retirement home isn't very exciting for the "Four Musketeers": ex-soldier Fares, upbeat astrologer Hasan, retired pharmacist Abdullah, and wheelchair-bound Hamad. This quartet of variously afflicted grumpy old men spend their days grumbling about uncaring children, swapping medications, acting as matchmakers for the local staff, and watching movies they've seen before (because they can't remember the endings). What they don't do is adhere to Hasan's carpe diem philosophy urging them to squeeze the best out of their dwindling time on earth—until Fares receives a 50 million dirham (nearly \$14 million) windfall, courtesy of a deceased nephew.—*Palm Springs International Film Festival*

IN ARABIC WITH ENGLISH SUBTITLES

Copresented with  The Arab Gulf States Institute in Washington
Building bridges of understanding

Tuesday, April 24, 6:00 p.m., Landmark's E Street Cinema
Thursday, April 26, 8:30 p.m., AMC Mazza Gallerie



OUTSIDE IN

Lynn Shelton
USA, 2017, 109 minutes

In this new drama from Lynn Shelton, an intense bond forms between a woman in a troubled marriage (Edie Falco) and an ex-con (Jay Duplass) trying to readjust to life in his small town. After serving 20 years for a crime that spun out of his control, 38-year-old Chris (Duplass) is granted an early release thanks partly to the tireless advocacy of Carol (Falco), his former high-school teacher. As he struggles to adapt to the outside world, the digital age, and the challenges of finding employment as an ex-con, Chris confesses his romantic love for Carol—a love that, given her marital status, Carol cannot reciprocate. Or can she? Carol longs for something her husband no longer provides. Meanwhile, Carol's daughter, Hilde (Kaitlyn Dever), befriends Chris, finding in this awkward, tormented older guy a kindred spirit able to see her for who she believes she really is.—*Various sources*

Tuesday, April 24, 8:30 p.m., AMC Mazza Gallerie
Thursday, April 26, 8:30 p.m., Landmark's E Street Cinema
Saturday, April 28, 4:00 p.m., Landmark's E Street Cinema



JUSTICE MATTERS

PLAYING GOD

Karin Jurschick
Germany, 2018, 96 minutes

Unless you have been the survivor of a mass casualty incident like 9/11, the BP oil spill, Agent Orange, or the Central States pension plan battle, you probably don't know the name Kenneth R. Feinberg. If you have, you know it, and him, very well indeed. Feinberg was brought in by the Federal government on these and many other cases as Settlement Master, a title that for better or worse has earned him this documentary's eponymous epithet. At night, Feinberg listens to opera to quell the voices he's heard all day, those of victims or their grieving families. We meet the man's contradictions head on; he may be the first to tout his skills, but he also convenes with families and other complainants personally, internalizing their pain before meting out financial justice, which is not justice at all.—*Judy Bloch*

Monday, April 23, 6:00 p.m., AMC Mazza Gallerie
Tuesday, April 24, 6:30 p.m., Landmark's E Street Cinema

TRUST NO ONE

THE PRIME MINISTER
Erik Van Looy
Belgium, 2016, 115 minutes

Director Erik Van Looy and actor Koen De Bouw, the talent behind film festival favorite *The Alzheimer Case*, collaborate again on a tense and stylish new thriller. De Bouw stars as the seemingly happily married Belgian prime minister, who lives in a suburban paradise with his wife and two young children. One day, on his way to an international summit meeting in Brussels, his car is hijacked, his driver is killed, and he is kidnapped along with his closest aide. The PM soon learns that his wife and children are being held hostage. They will survive only if he kills the person he is due to meet at 3:00 p.m.: the president of the United States. The film intertwines love and professional life in a manner unusual for a thriller, an approach that raises the stakes for both the characters and the audience.—*Palm Springs International Film Festival*

IN DUTCH, FLEMISH, AND ENGLISH WITH ENGLISH SUBTITLES

Friday, April 20, 8:30 p.m., AMC Mazza Gallerie
Saturday, April 28, 6:30 p.m., AMC Mazza Gallerie



NORTH AMERICAN PREMIERE

TRUST NO ONE

THE RED SHADOW

Dominik Graf
Germany, 2017, 100 minutes

This noir thriller touches a raw nerve in Germany as it relentlessly questions the legacy of old ghosts who are still in influential positions. Christof still loves his divorced wife, and when she drowns in her own bathtub, he kidnaps her corpse to have it autopsied. He believes that Wilhelm, her new boyfriend, killed her. Wilhelm is no prize, a brutally handsome thug who brazenly abuses women. Police inspector Lannert listens to Christof, and as his story becomes more credible, so does the inexplicable reluctance of the authorities to pursue the case. Thus Lannert becomes a German Dirty Harry, a cop forced to resist his own superiors to solve a crime. But the complications in this case just keep coming. Wilhelm's connection to the Red Army Faction (aka the Baader-Meinhof Gang) in the 1970s raises head-spinning questions about whether he is being protected by the federal secret police.—*Miguel Pendás*

IN GERMAN WITH ENGLISH SUBTITLES

Saturday, April 21, 8:00 p.m., Landmark's E Street Cinema
Wednesday, April 25, 8:00 p.m., Landmark's E Street Cinema



JUSTICE MATTERS

SAABA

Brandon Kramer
Burkina Faso/USA, 2017, 6 8-minute episodes (48 min. total)

If all politics is local, as they say, then so is all peace. The town of Saaba in Burkina Faso has gained international attention for its efforts to combat divisions in a region affected by violent extremism; in the Sahel region of West Africa, it borders strongholds of both Boko Haram and ISIS, so security is no small matter. But resilience is only as strong as community, and that means tackling problems of local crime and everyday justice, child welfare, and neighborhood relations. This documentary in six short parts profiles five individuals—a genial police officer, an earnest vigilante, a devoted social worker, a Muslim cleric, and a tribal chief's spokesman—who come together in the last episode to share their concerns. Their efforts are sponsored by the United States Institute of Peace (USIP), which gave DC-based Meridian Pictures—director Brandon and producer Lance Kramer (*City of Trees*)—access for this fascinating, authentic work that is more than the sum of its parts.—*Judy Bloch*

IN FRENCH AND LOCAL LANGUAGES WITH ENGLISH SUBTITLES

Wednesday, April 25, 6:00 p.m., Landmark's E Street Cinema
Followed by a discussion about filmmaking and peacebuilding with Lance and Brandon Kramer of Meridian Hill Pictures and Philippe Leroux-Martin of USIP.



A SEASON IN FRANCE

Mahamat-Saleh Haroun
France, 2017, 96 minutes

The delightful sojourn that the title promises could not be further from reality for Abbas (Eriq Ebouaney), a refugee from war-torn Central African Republic living without papers in France. An academic in Bangui, in Paris he works menial jobs to support two children. For a while they live in relative happiness in a borrowed apartment on borrowed time, enjoying the friendship of Abbas's coworker and sometime lover (the marvelous Sandrine Bonnaire). But the Asylum Court knows nothing of love and family, nothing, finally, of Abbas. At the same time Abbas's brother experiences a disturbing act of anti-immigrant vandalism that sends this proud man into a tailspin. Mahamat-Saleh Haroun, a Chadian director who lives in France, has created an absorbing, intimate portrait of undocumented humans that will stay with you long after the characters disappear to who knows where.—*Judy Bloch*

IN FRENCH WITH ENGLISH SUBTITLES

Saturday, April 21, 5:30 p.m., Landmark's E Street Cinema
Sunday, April 22, 4:30 p.m., Landmark's E Street Cinema

CINE LATINO

SERGIO & SERGEI
Ernesto Daranas Serrano
Spain/Cuba, 2017, 93 minutes

In 1991, as cosmonaut Sergei is sent up to the MIR space station, the Soviet government collapses and Sergei seems to be forgotten in the tumult. Uncertainty also casts a shadow over Cuba, where Marxist college professor Sergio wonders what will happen now that the main bastion of the country's economy has fallen. Sergio is also a ham radio operator and makes contact with the desperate Sergei. The two quickly discover that they are kindred souls. Sergio's cynical friends quip, "Get ready to sing the International on an empty stomach." Sergio is loyal to the Revolution but has no comeback. Lost in space, Sergei maintains his sense of humor. "Cosmonauts don't cry," he says. "The tears would float all over the place." With tongue-in-cheek references to Kubrick's *2001*, this warm, gentle comedy shows that Russians and Cubans have both learned to laugh in the face of life's absurdities.—*Miguel Pendás*

IN SPANISH, RUSSIAN, AND ENGLISH WITH ENGLISH SUBTITLES

Monday, April 23, 6:00 p.m., Landmark's E Street Cinema
Thursday, April 26, 8:30 p.m., Landmark's E Street Cinema



SEX, CITY, AND LONELINESS

Lars Montag
Germany, 2017, 119 minutes

This wicked satire about contemporary German urbanites is a darkly funny view of the way we live now. Director Lars Montag interweaves the stories of 13 characters. Among them are an angry, disgraced teacher who goes ballistic because his supermarket doesn't carry his favorite flavor of Kettle Chips; a preening racist cop and his equally racist sort-of girlfriend; an unhappily married beekeeper who discovers his long dormant desire for men; the beekeeper's runaway teenage daughter, who's pursued by a randy young Arab immigrant and a self-flagellating Christian lad; a sex-for-hire couple who insist on dressing in white; and a newly divorced woman whose encounter with a young hustler does not go according to her very specific set of erotic instructions. A cheerfully bleak exploration of frustrated desire, rage, solipsism, and misdirected love, Montag's ambitious fresco will elicit laughter, gasps, and perhaps self-reflection.—*Palm Springs International Film Festival*

IN GERMAN WITH ENGLISH SUBTITLES

Sunday, April 22, 8:45 p.m., Landmark's E Street Cinema
Tuesday, April 24, 8:30 p.m., Landmark's E Street Cinema



SHEIKH JACKSON

Amr Salama
Egypt, 2017, 93 minutes

With gentle, quirky humor, Egypt's official entry in the Oscars® looks at a conservative young cleric, Khaled (Ahmad Alfishawy), and what happens when he begins to examine how he got to this respected but joyless place in life. Suddenly, nothing is sacred. The unlikely catalyst for his psychological dissection is the death of his childhood pop hero and eponym, Michael Jackson. Yes, the Michael Jackson (who appears in the magic-realism of the film's conceit played by MJ impersonator Carlo Riley). Khaled has had three role models in life: his father, sunk in debauchery following his wife's death; a genuinely devout uncle, who brought him into the clerical life in Alexandria; and, well, Jackson, who straddled all the defining contradictions: male/female, black/white, East/West. The film somehow has sympathy for all of these men while allowing that, in the end, manhood cannot be passed down wholesale in any form.—*Judy Bloch*

IN ARABIC WITH ENGLISH SUBTITLES

Monday, April 23, 6:00 p.m., Landmark's E Street Cinema
Wednesday, April 25, 8:00 p.m., AMC Mazza Gallerie



SONATA

Aparna Sen
India, 2017, 112 minutes

With an all-female ensemble, including director Aparna Sen and legendary Indian actresses Shabana Azmi and Lillitee Dubey, *Sonata* is a heartfelt meditation on happiness and compromises that simultaneously challenges Indian norms concerning family and friendship and long-standing stereotypes of Bollywood films. The film follows three unmarried, childless women in their 50s over the course of a wine and gossip-filled night as they share their candid stories about men, love, and friendship. Despite being stuck within the constraints of a patriarchal society, all three women embark on a journey to overcome their midlife crises by coming to terms with demons of the past—not without the help of unconditional friendship. *Sonata* tackles huge societal structures as it pushes boundaries and aims to break the mold on multiple different fronts. It proves to be an authentic and subtle film on contemporary women and the uncertainties of life.—*Various sources*

IN HINDI, BENGALI, AND ENGLISH WITH ENGLISH SUBTITLES

Sunday, April 22, 2:30 p.m., AMC Mazza Gallerie
Wednesday, April 25, 6:00 p.m., Landmark's E Street Cinema

SOUR APPLES

Yilmaz Erdogan
Turkey, 2016, 114 minutes

The “mayor” of a rural Turkish village is an authoritarian father to a trio of beautiful young women, each of whom is privately engaged in courting and being courted by men whom daddy would not approve of. Eldest sister Türkan (Songül Öden) writes letters to her intended, although they have never met in person. Youngest sister Muazzez (Farah Zeynep Abdullah) is the recipient of a fragrant bottle of shampoo, a mystifying gift. Her suitor will become caught up in the 1980 Turkish coup as *Sour Apples*, with soaring cinematography and copious humor, takes us from the 1970s to the 1990s. “Every place has its own customs,” a character says, and writer-director Yilmaz Erdogan—who also plays the stern father—is intent on examining how old rituals and timeless traditions interplay with delightful family dynamics.—*Dave Nuttycombe*

IN TURKISH WITH ENGLISH SUBTITLES

Sunday, April 22, 3:30 p.m., Landmark's E Street Cinema
Friday, April 27, 6:00 p.m., Landmark's E Street Cinema



ARCHIVAL SCREENING SPECTRES OF THE SPECTRUM

Craig Baldwin
USA, 1999, 94 minutes

★ In Person: Director Craig Baldwin

In the post-apocalyptic future of 2007, a scientist discovers an electromagnetic wormhole that enables his telepathic daughter to travel through the history of television. Exploring the airwaves, she discovers a far-reaching government cover-up disseminated through mass media. This feature-length 16-mm film was shot using old kinescopes (filmed records of early TV broadcasts), mostly from the late 1950s show called “Science in Action,” to create an eerie, haunted media-archaeology zone where live-action actors search for a hidden electromagnetic secret to save the planet from a futuristic war machine inspired by the High-Frequency Active Auroral Research Program (HAARP). The technology is a very real phenomenon. Developed as a data-gathering tool to explore the Aurora Borealis, HAARP doubles as one of the most sophisticated components of the Star Wars weapons arsenal. It is a particle beam device that can accurately target specific sites in the ionosphere.—*Various sources*

Sunday, April 22, 4:00 p.m., National Gallery of Art,
East Building Auditorium, FREE



TRIST NO ONE CINE LATINO THE SUMMIT

Santiago Mitre
Argentina, 2017, 114 minutes

Argentine president Hernán Blanco (Ricardo Darín, in a riveting performance) faces the most important meeting of his career, a summit of Latin American leaders at a posh snowbound resort in the Chilean Andes to form “the first multinational, state-owned company” to better compete with the hated United States in the petroleum industry. Blanco is unexpectedly plunged into an intense personal crisis involving his daughter. In steps an uninvited, cheerful bully of a Yankee diplomat (Christian Slater) to remind Blanco who really calls the shots in this hemisphere. The widely respected Blanco maneuvers with his colleagues, who are old pals on the surface but are ready to stab each other in the back at any moment. In this superbly crafted suspenser with *Godfather*-like overtones, who is the real Machiavelli? A quietly spellbinding score by the incomparable Alberto Iglesias only deepens the atmosphere.—*Miguel Pendás*

IN SPANISH AND ENGLISH WITH ENGLISH SUBTITLES

Co-presented with



Sunday, April 22, 5:00 p.m., AMC Mazza Gallerie

followed by a reception sponsored by the
Embassy of Argentina

Thursday, April 26, 8:00 p.m., AMC Mazza Gallerie



CINE LATINO TALES OF MEXICO

Natalia Beristáin, Carlos Bolado, and others
Mexico, 2016, 118 minutes

This history of the residents of a glittering Belle Epoque home in Mexico City begins on the eve of the Mexican Revolution and ends in the present day. Told in eight chapters, the tales deftly move through ordinary lives in 100 years of despots and dictators, rebels and revolutionaries. The 1968 protests and the infamous Tlatelolco massacre, the 1985 earthquake, and the devastating drug wars are folded into the mix. Beginning as the home of a wealthy upper-crust family, the house deteriorates into a series of seedy small rooms to rent, then an abandoned ruin, and finally is resurrected as a communal home for young people trying to escape drug-gang life. The temptation to find a message in the house's denouement is irresistible.—*Miguel Pendás*

IN SPANISH WITH ENGLISH SUBTITLES

Monday, April 23, 8:00 p.m., Landmark's E Street Cinema
Thursday, April 26, 8:00 p.m., Landmark's E Street Cinema

TRUST NO ONE THE THIRD MURDER

Hirokazu Kore-eda
Japan, 2017, 125 minutes

Factory worker Misumi (Kōji Yakusho) admits that he has killed the factory's owner and stolen his wallet because he needed the money. His lawyers take him at his word: After all, Misumi has already done 30 years for previous crimes. Then he announces to the shock of everyone that the wife paid him to kill her husband for the insurance money. Lead attorney Shigemori (Masaharu Fukuyama) says, “The truth doesn't matter.” But, as he becomes increasingly fascinated with Misumi, in whom he sees something of himself as a delinquent parent, the detached cynic becomes emotionally invested in the case. Master filmmaker Hirokazu Kore-eda's presumed murderer convincingly tells his story in several contradictory ways (a new spin on the “Rashomon effect”), and we remain tantalizingly in suspense as to whether he is just a feckless sap too dumb to defend himself or an adroit schemer with a strategy no one understands.—*Miguel Pendás*

IN JAPANESE WITH ENGLISH SUBTITLES

Friday, April 20, 8:30 p.m., AMC Mazza Gallerie
Sunday, April 22, 8:15 p.m., Landmark's E Street Cinema



TULIPANI: LOVE, HONOR, AND A BICYCLE

Mike van Diem
Netherlands/Italy/Canada, 2017, 90 minutes

After losing his farm in the 1953 floods, Dutchman Gauke sets out on his bicycle with a basketful of tulip bulbs and lands in a small town in Puglia, where he puts down roots. His newfound Italian paradise, complete when the love of his life arrives with baby in tow, is spoiled by local racketeers who threaten the harmony of the tight-knit community. Academy Award®-winner Mike van Diem (*Character*) gives us this fantastical, larger-than-life tale of adventure and romance, cruelty and heartbreak. Bursting with color and romance and teeming with charming performances (including one from Oscar® nominee Giancarlo Giannini as an exceedingly patient detective), *Tulipani: Love, Honor, and a Bicycle* is a story about travelling far to know who you are and about the joys and consolations of storytelling itself.—*Various sources*

IN ITALIAN, ENGLISH, AND DUTCH WITH ENGLISH SUBTITLES

Friday, April 20, 6:30 p.m., AMC Mazza Gallerie
Monday, April 23, 7:45 p.m., AMC Mazza Gallerie



TUNU: THE GIFT

Jordan Riber
Tanzania, 2017, 85 minutes

Mashoto (Ibrahim Oswald) is a feckless young man working a job in the city when he gets word that his mother has died. Returning to his home village for the funeral, he finds he cannot leave; forces from his past and future call to him. This “kid who can't get anything right” finds work with a businessman and his thuggish work crew, who exploit the local grain growers. Mashoto is also drawn to goodness and to Lightness (Monica Sizya), a local woman who works on a farming collective. Somewhere between those who see farming as a sucker's game and those who harvest it for hope, Mashoto seeks his identity—a metaphor for the country, perhaps, in a gracefully shot neorealist fairy tale. The words of performance poet Zuhura the African Lioness in voice-over enchant a narrative set against the impossibly beautiful but often implacable backdrop of rural Tanzania.—*Judy Bloch*

IN SWAHILI WITH ENGLISH SUBTITLES

Friday, April 20, 8:00 p.m., Landmark's E Street Cinema
Tuesday, April 24, 6:30 p.m., Landmark's E Street Cinema



UNDER THE TREE

Hafsteinn Gunnar Sigurðsson
Iceland, 2017, 89 minutes

Atli (Steinþór Hróar Steinþórsson) is kicked out of the house by his wife for watching sex tapes of a former girlfriend. Atli's only refuge is his parents' home. He arrives in the middle of an ongoing spat with next-door neighbors (Selma Björnsdóttir and Þorsteinn Bachmann), who want Atli's parents' large tree trimmed because it shades their balcony. Director Hafsteinn Gunnar Sigurðsson and cinematographer Monika Lenczewska can make the sight of sun-dappled leaves rustling in a summer breeze seem ominous. In fact, the steady, silent visuals in *Under the Tree* underscore the lack of communication between family and neighbors. Proving that small things in life can add up to big problems, the tension escalates until not even cats and dogs are safe. Questions about what rules good people should live by, and exactly who are the good people, keep viewers engaged to see just how far things will go.—*Dave Nuttycombe*

IN ICELANDIC WITH ENGLISH SUBTITLES

Saturday, April 21, 7:00 p.m., Landmark's E Street Cinema
Friday, April 27, 8:30 p.m., AMC Mazza Gallerie

WAJIB

Annemarie Jacir
Palestine, 2017, 97 minutes

Father-and-son actors Mohammad and Saleh Bakri are naturals as a revered school teacher and his prodigal son, who wend Nazareth's narrow streets to pursue the local tradition of hand-delivering wedding invitations. This narrative device takes us into the homes of the Christian Arab middle class, keeping up appearances (and vying for holiday kitsch) amid a pointedly decaying urban infrastructure and encroaching Jewish settlements. Aunties being the same in any culture (even if in their spare time they use social media to provoke the authorities), at each stop father and son are fed and caffeinated, leading to ever more brittle repartee back in the car. Their jobs are priceless, but with sleight of hand the film's humor gives way to exposure, of how the pressures on Arab Israeli citizens, closely watched by the government, exacerbate normal family tensions. *Wajib* was selected as Palestine's entry for the Oscars.—*Judy Bloch*

IN ARABIC WITH ENGLISH SUBTITLES

Saturday, April 21, 8:00 p.m., AMC Mazza Gallerie
Saturday, April 28, 4:30 p.m., AMC Mazza Gallerie



JUSTICE MATTERS THE YOUNG KARL MARX

Raoul Peck
France/Germany/Belgium, 2017, 118 minutes

Oscar®-nominated documentary director Raoul Peck (*I Am Not Your Negro*) brings his considerable talents to this biopic of Karl Marx and Friedrich Engels from the time they meet in 1844 until the rousing moment when they publish the *Communist Manifesto* in 1848, with Europe about to explode in revolution. Peck portrays the twentysomethings as the dashing young rebels of their day. Marx becomes notorious as he challenges the graybeards of German philosophy. Engels publishes a groundbreaking book about the deplorable condition of the working class in England. At first, the two are wary of each other. Marx sees Engels as a spoiled rich kid. Engels sees Marx as an egotist. They are probably both right. But in a key moment, too rational and too passionate about their beliefs not to realize that they complement each other, they become partners and friends, full of hope, out to change the world.—*Miguel Pendás*

IN GERMAN, FRENCH, AND ENGLISH WITH ENGLISH SUBTITLES

Friday, April 20, 9:00 p.m., Landmark's E Street Cinema
Saturday, April 21, 4:00 p.m., Landmark's E Street Cinema



METROSHORTS

Total Running Time: 96 minutes

CREATIVE FEDS

Erica Ginsberg, Leon Gerskovic
USA, 2017, 15 minutes, documentary

Civil servants by day, artists by night: Two federal workers defy the stereotype of the “faceless bureaucrat.”

JACKENSON

Linda Leila Diatta, Jean Marc Poteau
Niger/Haiti, 2017, 25 minutes, documentary

A 13-year-old boxing hopeful from Haiti's notorious Cité Soleil slum is determined to punch his way to the top.

PUERTO RICO: CITIZENS IN PERIL

Rich Henrich, Daniel Seymour
USA, 2017, 8 minutes, documentary

In the wake of Hurricane Maria, citizens of Puerto Rico describe the environmental, economic, and emotional toll of the catastrophic storm.

QUEENS IN TRAINING

Deanna Del Ciello, Anna Molinaro
USA, 2017, 15 minutes, documentary

In Washington D.C., two preteen girls prepare for a citywide chess tournament and learn to apply those skills to challenges of race and gender.

YEWUB DAR

Azigza Nuru
Ethiopia, 2018, 28 minutes, narrative

A young fisherman struggling with a catch diminished by invading water hyacinths in Lake Tana is forced to leave the woman and country village he loves to look for work in the city.

PERMACOUNTERCULTURE

Leon Guanzon
USA, 2016, 5 minutes, documentary

In a U Street gallery, D.C.'s punk scene becomes an unlikely collaborator with permaculture, the agricultural system characterized by reciprocal self-sufficiency and community ethics.

Sunday, April 22, 1:30 p.m., Landmark's E Street Cinema



Queens in Training

SHORTS

LUNAFEST: SHORTS BY, FOR, AND ABOUT WOMEN

Total running time: 83 minutes

Since 2000, LUNAFEST has showcased the work of talented women directors from all over the world. In 2018, this program of work by talented women filmmakers will be shown in more than 175 cities across the nation. Join us at this celebration of films by, for, and about women and stick around for a reception for Filmfest DC ticket holders between the shows.



YOURS SINCERELY, LOIS WEBER

Svetlana Cvetko
USA, 6 minutes

A tribute to the highest-paid silent film director at Universal Studios in 1916.

GIRLS LEVEL UP

Anne Edgar
USA, 10 minutes

A young Pakistani woman who grew up in a conservative Muslim neighborhood in the Middle East helps middle school girls in Silicon Valley realize their dream of designing their own video games.

WAITING FOR HASSANA

Ifunanya Maduka
Nigeria, 11 minutes

In 2014, the extremist organization Boko Haram kidnapped 276 teenage girls from a town in northeastern Nigeria. *Waiting for Hassana* is a harrowing first-person account of one girl's escape from captivity.

LAST SUMMER, IN THE GARDEN

Bekky O'Neil
Canada, 4 minutes

One woman's journey through a joyful, fearful time of death and rebirth.

FANNY PACK

Uttera Singh
USA, 11 minutes

A comedy about a young Indian-American woman who wants to follow her dreams and a fanny pack-clad Indian father who chases his daughter through an airport, hoping that she will follow his.

JOY JOY NAILS

Joey Ally
USA, 19 minutes

In an upmarket Connecticut strip mall, Korean Sarah manages a Korean-owned nail salon with an ever cheerful, K-pop pumping, manicured iron fist.



Waiting for Hassana

TOYS

Amanda Quaid
USA, 2 minutes

In 1930s farm country a father wants a son, but he gets a little girl. He tries to toughen her up by giving her toys intended for boys. His efforts backfire when she proves a little too capable for comfort.

BUTTERCUP

Megan Brotherton
USA, 19 minutes

Maggie needs her best friend today more than ever, but she never expected she'd actually show up.

JESSZILLA

Emily Sheskin
USA, 7 minutes

Ten-year-old Jesselyn "Jesszilla" Silva is serious about boxing and trains seriously with dreams of becoming a professional fighter.

Saturday, April 21, 3:30 p.m., AMC Mazza Gallerie
Complimentary reception between shows, 5:00 to 6:00 p.m.
Saturday, April 21, 6:00 p.m., AMC Mazza Gallerie



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SHORT CUTS 1 Total running time: 91 minutes

BENDITO MACHINE VI: CARRY ON

Jossie Malis France/Spain, 2018, 14 minutes, animation

An inevitable and enigmatic bio-technological interweaving is just around the corner. What can go wrong?

INTO THE BLUE

Antoneta Alamat Kusijanovic Croatia/Slovenia/
Sweden, 2017, 22 minutes, narrative

In the wake of her parent's recent separation, a 13-year-old girl has a moment of reckoning on an idyllic Croatian island.

THE GOOD MOTHER

Sarah Clift Mexico/UK, 2016, 6 minutes, narrative

A Mexican mother embarks on an epic journey to fulfill her son's singular, albeit timely, birthday request.

JUDITH LOVES MARTHA

Anna Gaskell USA, 2017, 10 minutes, documentary

Renowned for her brilliant, gestural paintings, 87-year-old artist Judith Godwin describes her creative awakening when, as a college student, she had a chance meeting with Martha Graham.

DRIVING LESSON

Leland Hall USA, 2017, 6 minutes, narrative

Learning to drive with dad is a challenging rite of passage in the best of times. These are not the best of times.

REINA

Philip Vickery USA, 2017, 15 minutes, narrative

A blind date with Michelle goes awry when Seth can't stop talking about his broken heart. Then the evening takes a notable turn for the worse.

MY BURDEN

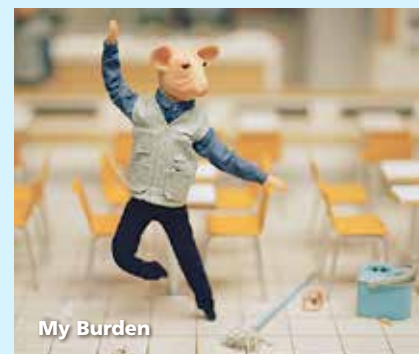
Niki Lindroth von Bah Sweden, 2017, 13 minutes,
animation

In a suburban shopping center next to a large freeway, low-wage workers channel their existential angst into cheerful musical numbers. The apocalypse is a tempting liberator.

A BRIEF SPARK BOOKENDED BY DARKNESS

Brent Green USA, 2018, 5 minutes, animation

A hand-drawn animated tale about love in an increasingly dark world.



My Burden

Friday, April 20, 8:30 p.m., Landmark's E Street Cinema
Saturday, April 28, 3:30 p.m., Landmark's E Street Cinema

SHORT CUTS 2 Total running time: 95 minutes

CERULIA

Sofia Carrillo Mexico, 2017, 13 minutes, animation

In an eerie masterpiece of stop-motion animation, Cerulia returns to her childhood home and discovers she can't escape the past.

JULIUS CAESAR WAS BURIED IN A PET CEMETERY

Sam Green USA, 2017, 4 minutes, documentary

A short documentary portrait of the greatest pet cemetery in the world.

BRIDGE

Thomas Moore USA, 2017, 5 minutes, narrative

A woman with everything to lose crosses the Pulaski Bridge on her way to an interview.

BIOBUDDY

Jan Chramosta Czech Republic, 2016, 8 minutes,
narrative

At the end of his tether, a man walks into a bar.

HAIR WOLF

Mariama Diallo USA, 2018, 12 minutes, narrative

In a black hair salon in gentrifying Brooklyn, the local residents fend off a strange new monster: white women intent on sucking the lifeblood from black culture.

RETURN

Pang-chuan Huang France, 2017, 19 minutes,
documentary

Two journeys are bound together by an old family photograph and the rhythmic motion of a train.

Saturday, April 21, 3:00 p.m., Landmark's E Street Cinema
Friday, April 27, 6:00 p.m., Landmark's E Street Cinema

A NIGHT AT THE GARDEN

Marshall Curry USA, 2017, 7 minutes, documentary

In 1939, 20,000 Americans enthusiastic about the rise of Nazism rallied in New York's Madison Square Garden. Striking archival footage reveals a shocking chapter of America's forgotten history.

GRIEVING IN A FISHBOWL

Olivia Merrion USA, 2017, 10 minutes, documentary

Survivors of mass shootings try to cope one or more years after the event. While media attention is no longer focused on the events, the trauma remains.

LES INDES GALANTES

Clémont Cogitore France, 2017, 6 minutes, dance

In January 2017 at the Opéra Bastille in Paris, Clémont Cogitore mobilizes Krump dancers and sets this street dance form born out of South Central L.A. in the wake of the 1990s riots against a section of Rameau's famous 1735 ballet.

EVERYTHING

David O'Reilly USA, 2017, 11 minutes, animation

An animated exploration of the vast interconnected universes of inner and outer space.



Bridge

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