



30th

anniversary

FILMFEST DC

WASHINGTON, DC INTERNATIONAL FILM FESTIVAL

April 14-24, 2016

FILMFESTDC.ORG

WELCOME TO FILMFEST DC 2016!

Welcome to the 30th annual Washington, DC International Film Festival. Come see great movies!

75 films • 45 countries • 6 screens • 11 days • 1 festival

In 1998, Filmfest DC presented *Windhorse*, Paul Wagner's film about China's mistreatment of Tibetan citizens. The Chinese government tried to convince us not to show it. We replied, "No, we will not be bullied into political censorship." A *Washington Post* editorial acknowledged festival leaders for their "artistic backbone." In 1999, *The Washington Post* wrote, "...The festival has grown into a respected player in the rarefied world of movie celebrations..." And last year, *Washington City Paper* said, "Filmfest DC promises to deliver a true festival experience, creating an inclusivity that filmgoers will feel beyond opening and closing night galas." We believe Filmfest DC has made a difference.

Movie stars like Charlize Theron, John Malkovich, Peter Bogdanovich, Gabriel Byrne, Amitabh Bachchan (India's biggest movie star), Morgan Freeman, Cicely Tyson, Sydney Pollack, Oliver Platt, Edward James Olmos, Kelly McGillis, and others have attended Filmfest DC and interacted with our audience.

A 30th anniversary is an opportunity to appreciate all that's been accomplished. No organization flourishes this long without the assistance of many generous people. We are more appreciative than ever for the contributions of our board, sponsors, patrons, volunteers, businesses, and diplomatic community. Thank you!

It has truly been a gift to create and share this platform for celebrating the works of the world's filmmakers, both established masters and young talent. With passion, humor, and integrity, they bring their stories to our festival. Filmfest DC is a place where you can come see great movies.

Tony Gittens



Founder and Director

Washington, DC International Film Festival

TICKET INFORMATION

General admission is \$13 unless otherwise noted.

ADVANCE SALES

Advance sales subject to a \$1.50 per ticket convenience fee. No online, phone, or outlet sales the day of the show.

Online: filmfestdc.org

Phone: 1-888-996-4774

Available Monday–Friday, 10 a.m.–6 p.m.

DAY-OF SALES

Tickets can only 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.

Cash, check, or credit card sales only.

DISCOUNT PACKAGES

Packages offered through advance sales only unless otherwise noted.

Packages include \$13 screenings.

Director's Package:

10 tickets for \$100 (\$130 value) plus \$3.00 convenience fee.

Weekday Package:

4 tickets for \$45 (\$52 value) plus \$1.50 convenience fee. Valid for screenings Monday through Thursday.

Student Discount:

1 ticket for \$10 (\$13 value) day of showing only. Valid with proper student ID.



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 5 hours of reduced-rate parking available in garage with validation.

Landmark's E Street Cinema

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

Theatre entrance is on E Street between 10th and 11th Streets.

Take Metro Red, Orange, or Blue Line to Metro Center.

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

Street parking available.

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

Filmfest DC App

Have Filmfest DC's schedule and more right at your fingertips! Download to your phone by going to

www.eventmobi.com/filmfestdc2016 in your web browser. Then just click the upload button at the bottom of your screen to "add" it to your home screen.



Information

filmfestdc.org
202-234-FILM

Photo: Chad Evans Wyatt

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

OPENING NIGHT

THE DRESSMAKER

Jocelyn Moorhouse

Australia, 2015, 118 minutes

This wickedly comic drama stars Academy Award® winner Kate Winslet as a worldly dressmaker returning to the Australian backwater that exiled her. *The Dressmaker* is a sumptuous, saucy, and scandalous tale of love and vengeance set in the mid-1950s. Tilly Dunnage (Winslet) arrives in the small town of Dungatar like a gunslinger: broad-brimmed hat on her head, sleek pumps on her feet, and trusty Singer sewing machine at her side. Driven away when she was just 10 for supposedly committing a heinous crime, resilient Tilly found her way to Paris, where she trained under legendary designer Madeleine Vionnet. She has come back to Dungatar to look after her ailing mother, Molly (Judy Davis), but, with her beguiling, form-fitting dresses, she's soon turning heads.

Winslet exudes femme-fatale danger and sexiness; she's Clint Eastwood meets Rita Hayworth. Writer-director Jocelyn Moorhouse infuses *The Dressmaker* with a perfect blend of glamour and edginess, generating laughter and intrigue right up to the explosive finale.—*Various sources*

Thursday, April 14, 7:00 p.m.

AMC Mazza Gallerie, followed by a party, \$45.00

Sponsored by the Embassy of Australia



CLOSING NIGHT



MY INTERNSHIP IN CANADA

Philippe Falardeau

Canada, 2015, 108 minutes

Academy Award®-nominated director Philippe Falardeau (*Monsieur Lazhar*, FFDC 2012) returns with a funny, biting, timely political satire in which politicians, citizens, and lobbyists go head to head as they tear democracy to shreds. *My Internship in Canada* opens as a Conservative minority government is tabling legislation that will send the country to war. When one of their MPs falls ill, the deciding vote is left to independent Steve Guibord (*Starbuck's* Patrick Huard), a former hockey player whose pro career fizzled due to his fear of flying. Pressure comes from all sides, even at home, but salvation arrives in the form of new intern Souverain (Irdens Exantus), a

Haitian student who knows more about the ins and outs of the Canadian system than Steve does. Reminiscent of Ealing comedies such as *The Mouse That Roared*, *My Internship in Canada* exposes Canadians' ingrained tendency to focus on the regional instead of the wider picture, taking for granted the unique system that makes their democracy function. Not surprisingly, it takes someone from another country to explain it. This film is the winner of the Toronto Film Critics Association Award, Best Canadian Feature Award at the Toronto International Film Festival, and Canada's Top Ten Film Festival People's Choice Award.—*Toronto International Film Festival*

IN ENGLISH, FRENCH, AND CREOLE WITH ENGLISH SUBTITLES

Sunday, April 24, 4:00 p.m.

AMC Mazza Gallerie, followed by a party, \$25.00

Sponsored by Québec

and

Office of Cable Television, Film, Music, and Entertainment



THE LIGHTER SIDE

Politics Isn't the Only Funny Thing in Washington!

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

Films selected for this year's *The Lighter Side* series include:

- *21 Nights With Pattie* (France)
- *Belgian Rhapsody* (Belgium)
- *Dough* (UK)
- *How to Tell You're a Douchebag* (USA)
- *Men & Chicken* (Denmark)
- *My Internship in Canada* (Canada)
- *No Men Beyond This Point* (Canada)
- *Sweet Smell of Spring* (Tunisia)

Sponsored by



TRUST NO ONE

Espionage, Crime, and Thrillers

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

Films selected for this year's *Trust No One* series include:

- *600 Miles* (USA)
- *The Last King* (Norway)
- *Magallanes* (Peru)
- *Marshland* (Spain)
- *One Floor Below* (Romania)
- *A Patch of Fog* (UK)
- *The People vs. Fritz Bauer* (Germany)



RHYTHMS ON AND OFF THE SCREEN

Films on Music

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. Filmfest DC focuses on this dynamic combination by highlighting a number of international films that feature music accompanied by live pre-screening performances by some of D.C.'s most talented musicians and dancers!

Films selected for this year's *Rhythms On and Off the Screen* series include:

- *Akounak: Rain the Color of Blue with a Little Red in It* (Niger)
- *Argentina* (Spain)
- *The Forbidden Shore* (Canada)
- *Our Last Tango* (USA)
- *Presenting Princess Shaw* (Israel)
- *Roaring Abyss* (Ethiopia)
- *The Violin Teacher* (Brazil)

Media Sponsors



CINE CUBANO

Films on Cuba

Cuba is back in the news and we have gathered three new films, each shedding light on what for most of us has been a veiled society. *Viva* and *Behavior* are both recent feature films looking at aspects of Cuban life. *Behavior* reveals challenges the evolving Cuban educational system faces. A permissive side of Havana is exposed in *Viva* that some may find surprising for a restrictive country. Documentary *The Forbidden Shore* carries us through the vibrant Cuban music scene with some of the country's top talent. You'll be dancing salsa in the aisles.

Films selected for this year's *Cine Cubano* series include:

- *Behavior* (Cuba)
- *The Forbidden Shore* (Canada)
- *Viva* (Ireland/Cuba)

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 include:

- *Guantanamo's Child: Omar Khadr* (Canada)
- *Ixcanul* (Guatemala)
- *Motley's Law* (Denmark)
- *Not Without Us* (USA)
- *Rebel Citizen* (USA)



The award jury consists of:

Conrad Martin

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

Denise Mitchell

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

Montr'e Aza Missouri

Founder and Director, Howard Film Culture



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 Waterman II Fund of the Philadelphia Foundation.



HIGHLIGHTS

CIRCLE AWARD

The Circle Award is a juried competition of selected films that deserve increased recognition. Films in competition were selected by the festival's programming committee and 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.

Films selected for this year's competition include:

- **3000 Nights** (Palestine/France/Jordan/Qatar/UAE/Lebanon)
- **A Good American** (Austria)
- **How to Tell You're a Douchebag** (USA)
- **A Patch of Fog** (UK)
- **Tanna** (Australia)
- **Viva** (Ireland/Cuba)

The award jury consists of:

- Susan Barocas**
Competition Coordinator
Writer/Producer
- Albert Casciero**
Former Dean, Learning Resources Division, UDC
- Angelica Das**
Freelance Documentary Producer
- Manjula Kumar**
President/Executive Director
Global Performing Arts
- Gregory McGruder**
National Geographic Society



FILMFEST DC AUDIENCE AWARD

Filmfest DC will present two 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.

Co-presented with the Embassy of the State of Qatar



FIRST FEATURE AWARD

Some of the most important purposes of a film festival are 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 and will receive a cash prize.



Co-presented with the Embassy of the State of Qatar

Films selected for this year's competition include:

- **Banat** (Italy)
- **From Afar** (Venezuela)
- **Magallanes** (Peru)
- **Nahid** (Iran)
- **Price of Love** (Ethiopia)
- **The Thin Yellow Line** (Mexico)

The award jury consists of:

- Felix Angel**
Former Curator, Inter-American Development Bank
- Robert Sacheli**
Writer, Smithsonian Associates, Smithsonian Institution
- Kathryn Washington**
Director of Diversity and Innovation, Corporation for Public Broadcasting



Collage by Alexis Thornlow

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.



Be a part of the movie buzz



Join the Washington, DC Film Society!

Go to dcfilmsociety.org for more information



Catalog cover by Alexis Thornlow

THE LIGHTER SIDE 21 NIGHTS WITH PATTIE

Arnaud Larrieu, Jean-Marie Larrieu

France, 2015, 110 minutes

Caroline arrives in a village in the Pyrenees for her mother's funeral. Unexpectedly, the corpse has gone missing. The local people know more about the colorful woman they've dubbed Zsa Zsa than Caroline has ever been told. In the good company of sensual housekeeper Pattie, Caroline spirals into detective riddles and erotic awakening. Pattie also grasps the opportunity to tell Caroline all the juicy details about her own sexual conquests. After the mysterious disappearance of her mother's corpse and the arrival of the charming, 60-something Jean, the film turns into a playful whodunit. Caroline suspects Jean is the Nobel prize-winning writer J.M.G. Le Clézio while the gendarmerie think they are on the track of a necrophiliac. *21 Nights with Pattie* is a superbly acted, witty, and magical sex comedy.—*International Film Festival Rotterdam*

IN FRENCH WITH ENGLISH SUBTITLES

Tuesday, April 19, 6:30 p.m., AMC Mazza Gallerie

Friday, April 22, 8:45 p.m., AMC Mazza Gallerie



TRUST NO ONE 600 MILES

Gabriel Ripstein

Mexico, 2015, 85 minutes

Gripping and gritty, *600 Miles* is a nimble, intense thriller that delves into cross-border crime. Kristyan Ferrer is Arnulfo, a callow petty criminal who buys firearms in Arizona and smuggles them into Mexico for use by the cartels. The purchases are legal and hassle-free in the gun-happy state; the whole thing is easy money until Arnulfo and his accomplice encounter ATF agent Hank Harris (Tim Roth). The film becomes a dark journey southwards with Harris as captive and Arnulfo as kidnapper. This is a nail-biter, but it's also a close-range portrait of a subculture told from a narrow perspective but with rich implications coming in from every corner. Roth plays a tightly coiled professional, Ferrer a desperate amateur, and the two actors sketch a duel of mismatched wits. This is a simple tale, but one told expertly; it's a short-fuse trip with a bang at the end.—*Vancouver International Film Festival*

IN SPANISH WITH ENGLISH SUBTITLES

Sunday, April 17, 8:00 p.m., Landmark's E Street Cinema

Monday, April 18, 6:30 p.m., AMC Mazza Gallerie



CIRCLE AWARD 3000 NIGHTS

Mai Masri

Palestine/France/Qatar/Jordan/UAE/Lebanon, 2015, 103 minutes

Documentary filmmaker Mai Masri turned to fiction to convey what she learned through deep research into the condition of Palestinian women in Israeli prisons. Set in 1980, Layla is unaccountably thrown into a police van on a rainy night and then convicted of abetting a young accused Palestinian she picked up hitchhiking. That is just the door to the rabbit hole: Amid the tensions and inevitable rebellion of Palestinian political prisoners and Israeli criminals thrown together, Layla finds that she is pregnant. She gives birth, chained to a bed, and is allowed to keep the child, a boy who has ready aunties in her cellmates. Shot in a former military prison in Jordan, *3000 Nights* has a striking authenticity. Layla is a real, if composite, character, and her boy is a cipher and a symbol of the Palestinian experience.—*Judy Bloch*

IN ARABIC AND HEBREW WITH ENGLISH SUBTITLES

Co-presented with the Embassy
of the State of Qatar



And special thanks to The Jerusalem Fund

Thursday, April 21, 8:30 p.m., Landmark's E Street Cinema

Saturday, April 23, 9:30 p.m., AMC Mazza Gallerie



RYTHMS ON AND OFF THE SCREEN

AKOUNAK: RAIN THE COLOR OF BLUE WITH A LITTLE RED IN IT

Christopher Kirkley

Niger, 2015, 75 minutes

The title of director Christopher Kirkley's musical drama is a sly reference to *Purple Rain*, and indeed star Mdou Moctar does his best to channel the enigmatic Prince. Moctar arrives in town on a purple motorcycle, and his only luggage is an electric guitar. Like another famous musician, Jimi Hendrix, Moctar plays guitar left-handed, which means that when his disapproving father burns his instrument, he can't just pick up any other six-string. But Moctar coaxes sounds out of his Stratocaster that its inventor Leo Fender probably never imagined. While romancing local fangirl Rhaicha (Rhaicha Ibrahim), Moctar runs afoul of rival musician Kader (Kader Tanoutanoute). In a city where reputations are made by how fast songs travel via cellphone, a battle of the bands is organized to prove who the real rock star is. Akounak's many musical interludes will keep toes tapping long after the film is over.—*Dave Nuttycombe*

IN TAMASHEK WITH ENGLISH SUBTITLES

Tuesday, April 19, 6:30 p.m., Landmark's E Street Cinema

Saturday, April 23, 9:15 p.m., Landmark's E Street Cinema

ALIGARH

Hansal Mehta

India, 2015, 120 minutes

An aging professor, Dr. Siras, is suspended from Aligarh University after being "caught" in a sting operation while having sex with a male partner. A young rookie journalist, Deepu, uncovers this story and investigates the murky suspension. Through a series of interviews, an unlikely friendship develops between the professor and the journalist. In the professor, Deepu discovers a friend and father figure who will leave an indelible impression on him. With Deepu's support, the reluctant professor fights a court case against invasion of his privacy and violation of his fundamental rights. Dr. Siras valiantly tries to find refuge in an intolerant, homophobic society. *Aligarh* gently explores the inner world of a man who just wants to be left alone and an outside world that will just not let him be.—*Manjula Kumar*

IN HINDI WITH ENGLISH SUBTITLES

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

Tuesday, April 19, 6:30 p.m., AMC Mazza Gallerie



EAST COAST PREMIERE

ANGRY INDIAN GODDESSES

Pan Nalin

India, 2015, 104 minutes

Writer-director Pan Nalin's *Angry Indian Goddesses* follows a half-dozen college friends as they compare notes on contemporary issues of concern to the modern Indian woman. Disgusted at her treatment during a shoot, photographer Frieda (Sarah-Jane Dias) returns to her family's seaside house in the picturesque southwestern state of Goa. There, she summons a gaggle of her besties to celebrate her impending nuptials—though she refuses to reveal the identity of the groom. Nevertheless, the occasion marks an exuberant soapbox for a broad range of topics, the hashing out of which brings both catharsis and crisis. Describing itself as "India's first female buddy comedy" and coming off as a South Asian take on *Bridesmaids*, the new film from Nalin, whose 2001 film *Samsara* established him on the international festival circuit, won the People's Choice award at last year's Rome Film Festival and is a refreshing, invigorating spin on Bollywood clichés.—*Eddie Cockrell*

IN HINDI AND ENGLISH WITH ENGLISH SUBTITLES

Saturday, April 16, 6:30 p.m., Landmark's E Street Cinema

Monday, April 18, 8:30 p.m., AMC Mazza Gallerie





RHYTHMS ON AND OFF THE SCREEN ARGENTINA

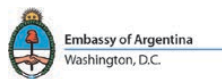
Carlos Saura

Argentina, 2015, 85 minutes

With this, the latest in his series of sensuous explorations of Ibero-American culture, Spanish master Carlos Saura captures the songs, dances, and colors that make up Argentina's gorgeous and unique traditional music. From the Pampas to the Andes and everywhere in between, Saura and his team seek out the particular sounds of each region and its performers, united as they so often are by a distinctive brand of nostalgia, an elegiac beauty, and a profound passion that offers a marked contrast to the stereotype of Argentine reserve. Artists such as Mercedes Sosa, Chaqueño Palavecino, Lucho González, Ballet Nuevo Arte Nativo de Koki, Pajarin Saavedra, Atahualpa Yupanqui, Jaime Torres, Soledad Pastorutti, Orquesta Popular Los Amigos Del Chango, Lito Vitale, and Pedro Aznar are immortalized on the big screen in *Argentina*, a journey through a musical landscape teeming with bold style and a vibrant heart.—*Miami International Film Festival*

IN SPANISH WITH ENGLISH SUBTITLES

Co-presented with



Saturday, April 16, 7:00 p.m., AMC Mazza Gallerie,
followed by a reception

Sunday, April 17, 5:30 p.m., AMC Mazza Gallerie



FIRST FEATURE AWARD BANAT

Adriano Valerio

Italy/Romania/Bulgaria/Macedonia, 2015, 85 minutes

An old-fashioned arthouse film that will summon memories of Antonioni, Tarkovsky, and *Leviathan*, *Banat* is the feature debut of Milanese writer-director Adriano Valerio. In the Italian seaside city of Bari, young agronomist Ivo is packing his belongings in reluctant anticipation of his impending move to Romania; unable to find work in Italy, he's agreed to manage a remote farm there. When new tenant Clara arrives early, the two discover an immediate rapport that carries over to the farm when she joins him after being fired from her job. Dwarfed in the frozen Eastern European landscape, the unlikely homesteaders must endure economic and emotional challenges. *Banat* is a provocative character sketch that unfolds with a firm internal rhythm, intractable logic, and a dreamlike inevitability reminiscent of the European old masters. An unlikely high point is Clara's climactic lip-synching of Rosanna Fratello's 1982 Italian pop hit "Se T'Amo T'Amo."—*Eddie Cockrell*

IN ITALIAN AND ENGLISH WITH ENGLISH SUBTITLES



Thursday, April 21, 8:30 p.m., Landmark's E Street Cinema
Saturday, April 23, 7:00 p.m., Landmark's E Street Cinema

CINE CUBANO BEHAVIOR

Ernesto Daranas

Cuba, 2014, 108 minutes

A breakout hit in Cuba, Ernesto Daranas's *Behavior* has galvanized audiences with its willingness to tackle taboo topics and reveal the less picturesque realities of life on the island. Eleven-year-old Chala lives with his addict mother, Sonia. To provide for the two of them, Chala raises carrier pigeons and trains fighting dogs with a man who may or may not be his biological father. School provides a stabilizing force in Chala's life thanks to his close relationship with Carmela, his spirited teacher. When the boy is sent to a re-education facility and Carmela mounts a campaign to have him released, she becomes the target of a witch hunt spearheaded by a school board administrator who regards Carmela's permissive beliefs as incongruent with the new Cuba. The idealistic, strong-willed woman remains defiant, leading to a conflict in which one boy's future reflects the systemic dynamics of contemporary Cuba.—*Toronto International Film Festival*

IN SPANISH WITH ENGLISH SUBTITLES

Friday, April 15, 9:00 p.m., Landmark's E Street Cinema

Sunday, April 17, 3:15 p.m., AMC Mazza Gallerie

Tuesday, April 19, 8:45 p.m., AMC Mazza Gallerie



THE LIGHTER SIDE RHYTHMS ON AND OFF THE SCREEN BELGIAN RHAPSODY

Vincent Bal

Belgium, 2014, 100 minutes

This entertaining musical comedy uses the fierce rivalry between two Belgian brass bands, the Flemish St. Cecilia and the Walloon (French-speaking) En Avant, vying for a European championship to illustrate the intractable competition between Belgium's two language groups in almost every walk of life. As the action kicks off, En Avant blows into the finals thanks to Hugues, the band's exceptionally talented and handsome trumpet player. But St. Cecilia's soloist literally gives his all and drops dead on stage after playing his final notes. While the members of St. Cecilia mourn their bandmate—and their chances—crafty Elka, the daughter of the band's conductor, proposes a solution: Poach En Avant's super talent. Director Vincent Bal successfully channels the beating heart of classic Hollywood musical romances, even as the narrative remains authentically Belgian. The upbeat final musical number should ensure audiences leave the theater with a grin.—*Palm Springs International Film Festival*

IN FRENCH AND DUTCH WITH ENGLISH SUBTITLES

Monday, April 18, 8:45 p.m., Landmark's E Street Cinema

Saturday, April 23, 5:00 p.m., Landmark's E Street Cinema



THE BRAND NEW TESTAMENT

Jaco Van Dormael

France/Belgium/Luxembourg, 2015, 112 minutes

What if God was one of us? Just a schmo like all of us, except that he gets a lot more things cosmically wrong? Variety coined the term "ontological satire" for Jaco Van Dormael's films (*Toto the Hero*, *Mr. Nobody*, *The Eighth Day*), and the director hasn't finished questioning the Creation story yet. In this version, God (Benoit Poelvoorde) is alive and dyspeptic in Brussels, where he controls the universe from an old computer and torments his family with His Moods. His very modern daughter Ea (Pili Groyne) isn't having any of it. She outs her dad, in the process revealing the malicious capriciousness we call fate. How individuals take the news—delivered via text message—is at the heart of this idea-packed film. Among six new apostles, Catherine Deneuve bravely outdoes her *Belle de Jour* turn in a "peppy, original and (importantly) very sweet story," as *The Guardian* put it.—*Various sources*

IN FRENCH WITH ENGLISH SUBTITLES

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

Friday, April 22, 6:30 p.m., AMC Mazza Gallerie



CITY OF TREES

Brandon Kramer

USA, 2015, 76 minutes

City of Trees is a must-see film for many reasons. First, it is a demonstration of the power of documentary film to inspire or merely shine light on important aspects of life that can silently pass us by. There's also the community aspect: This is a very local story by a local film company, Meridian Hill Films. It focuses on the work of nonprofit Washington Parks & People, which gets a grant to plant trees in the underused Oxon Run Park in Southeast D.C. Committed to hiring people who are least likely to find work during the recession, we follow Charles, Michael, and James as they learn basic job skills and try to keep their lives together. Meanwhile, the organization must fight vandalism, bureaucracy, and apathy as budget shortfalls threaten the project. Ultimately, *City of Trees* is an inspiring story of the possibilities within us all.—*Dave Nuttycombe*

Sunday, April 17, 3:15 p.m., Landmark's E Street Cinema



THE LIGHTER SIDE DOUGH

John Goldschmidt
UK, 2015, 94 minutes

In this timely comedy, the always-reliable Jonathan Pryce plays Nat, a curmudgeonly old Jewish baker struggling to keep his family business going amid urban decay and encroaching development in London's East End. On the other side of town, Ayyash, a young Muslim immigrant, is searching to find any job other than working for a dangerous small-time pot dealer. After Nat's assistant quits, Ayyash finds his way to Nat's bakery. While Nat's off negotiating with his late partner's wife and simultaneously fending off her advances, Ayyash accidentally drops a bag of marijuana into the challah dough. Suddenly, business picks way up. Surprised by all the new young customers lining up, Nat initially doesn't suspect Ayyash. However, the kid is scrambling to keep both jobs and keep both bosses from learning about each other. *Dough* is equally comic and poignant in its portrait of modern life.—*Dave Nuttycombe*

Sunday, April 17, 5:30 p.m., AMC Mazza Gallerie
Wednesday, April 20, 6:30 p.m., AMC Mazza Gallerie

AN EVENING WITH ARCH CAMPBELL AND FRIENDS: THE STATE OF THE MOVIES

Running time: approximately 1 hour

Jane Horowitz of *The Washington Post*, Travis Hopson of *WETA Around Town*, and Jason Fraley of *WTOP Radio* will join celebrated television movie critic Arch Campbell in a panel discussion about the world of movies, both on and off the screen. With Netflix and Amazon expanding into producing or buying first-run features, the lines between television and feature films are becoming more blurred. How does this situation affect commercial film distribution? The once-staid Academy Awards® were embroiled in controversy this year over minority representation. There seem to be more and more superhero-oriented, special-effects blockbusters geared to young men. Given the success of art houses like Landmark Theaters' E Street Cinema, why aren't more quality films being exhibited? The media experts will discuss these issues and many more.

Thursday, April 21, 7:00 p.m., Landmark's E Street Cinema, FREE



THE FENCER

Klaus Härö
Finland/Estonia/Germany, 2015, 98 minutes

In the wintry Estonian countryside of the late 1940s, suspicion floats like the ever-present snowflakes. Things look as bleak as the weather when Endel Nelis (Märt Avandi) shows up at a small rural school to teach sports. A former fencing champion in Leningrad, Endel also hopes to avoid Soviet scrutiny. The officious headmaster (Hendrik Toompere) deems fencing "not suitable for the working class" and makes life difficult for the stranger from the big city. Denied equipment for regular sports, Endel decides to start a fencing class and his students make foils from reeds pulled out of the marsh. Fencing is about knowing where your opponent is at all times, a concept crucial to the mysterious Endel. As his students make progress, Endel defies logic, his own safety, and his new girlfriend to take the kids to Leningrad for a fencing tournament, where they will be tested against the best.—*Dave Nuttycombe*

IN ESTONIAN AND RUSSIAN WITH ENGLISH SUBTITLES

Wednesday, April 20, 8:30 p.m., AMC Mazza Gallerie
Saturday, April 23, 5:00 p.m., AMC Mazza Gallerie



CINE CUBANO RYTHMS ON AND OFF THE SCREEN THE FORBIDDEN SHORE

Ron Chapman
Canada, 2016, 95 minutes

The amazing diversity of contemporary Cuban music is gorgeously explored in Ron Chapman's third documentary feature. With this ambitious new film, Chapman captures the full gamut of what's happening now in Cuba. We meet the most exciting artists and experience the distinct musical scenes they move in, from classic song and salsa to trova, nueva trova, reggaeton, rock, jazz, metal, rap, electronic, classical, choral, pop, changu, danzón, rumba, yoruba, bolero, conga, timba, mambo, and more. The film's wonderful soundtrack comprises music new and old; the sounds of modern iconoclasts and the immortal music of the old guard. This is a one-of-a-kind journey into the heart and soul of a sonic culture like no other, a place where music is cultivated and thrives through the enduring desire of its people to forge a sound that is all their own.—*Miami International Film Festival*

IN SPANISH WITH ENGLISH SUBTITLES

Wednesday, April 20, 8:45 p.m., Landmark's E Street Cinema
Saturday, April 23, 7:00 p.m., AMC Mazza Gallerie



FIRST FEATURE AWARD FROM AFAR

Lorenzo Vigas
Venezuela, 2015, 93 minutes

Middle-aged and unprepossessing, Antonio (Alfredo Castro) makes dentures for a living. He has a bit of Eliot's Prufrock in him, but in the teeming streets of Caracas he knows what he wants and can always spot it: rough trade, never to touch, only to look at. When he brings home a young thug named Elder (Luis Silva), the boy's repressed desires and troubled past touch a familiar nerve in Antonio. Gradually, he draws Elder into his world: life force meets black hole. Lorenzo Vigas sets up Antonio as an enigma. As portrayed by veteran Chilean actor Castro, he remains as mercurial as thought, as ambiguous as sexuality itself. Vigas's auspicious first feature won the Golden Lion at the Venice Film Festival and wide critical praise for the "grace, subtlety, and tension" (as *Variety* put it) of its elliptical narrative.—*Judy Bloch*

IN SPANISH WITH ENGLISH SUBTITLES

Saturday, April 16, 9:00 p.m., Landmark's E Street Cinema
Tuesday, April 19, 8:45 p.m., Landmark's E Street Cinema



A GOOD AMERICAN Friedrich Moser

Austria, 2015, 100 minutes

William (Bill) Binney, the "good American" of this film's title, will likely look familiar: We first met this genius code-breaker and NSA whistleblower in the Edward Snowden profile *Citizenfour*. Friedrich Moser's documentary gives the thoughtful Binney his own forum, and his message is devastating. The attacks of 9/11 could have been prevented but for the fog of bureaucracy, or what *The Guardian* called "a lethal cocktail of incompetence, arrogance and greed.... Moser join[s] the dots just as Binney might connect his metadata." ThinThread, the surveillance program on which Binney worked, could pick up any electronic signal on earth and filter it for targets while protecting the privacy the Constitution demands. The agency, however, chose to commission a different, more costly system from the private sector; weeks before 9/11, ThinThread was decommissioned. When it was brought back too late, it functioned very well—to spy on American citizens.—*Various sources*

Sunday, April 17, 5:15 p.m., Landmark's E Street Cinema
Monday, April 18, 6:30 p.m., Landmark's E Street Cinema

JUSTICE MATTERS

GUANTANAMO'S CHILD: OMAR KHADR

Patrick Reed, Michelle Shephard

Canada, 2014, 80 minutes

Arrested at age 15 in Afghanistan, Canadian-born-and-bred Omar Khadr was Guantanamo's youngest prisoner and Canada's terrorism poster boy. As a national security reporter for *The Toronto Star*, co-director Michelle Shephard followed Khadr's case from the start and is one of several people whose life he changed. In *Guantanamo's Child*, we meet lawyer Dennis Edney, who found Khadr freezing in his cell, chained to the floor, and promised the boy he'd be back; a contrite Bagram Air Base interrogator; and those who maintain Khadr's guilt in the death of an American soldier. We learn a lot about Guantanamo: its sounds, its smells, and the platform for sadism it provided. Khadr, now 28 and out of prison, has neither bitterness nor simple answers, and those who see the world as black and white come off the worse in this deeply compelling story of a life that is really just beginning.—*Judy Bloch*

IN ENGLISH AND ARABIC WITH ENGLISH SUBTITLES

Sunday, April 17, 5:30 p.m., Landmark's E Street Cinema

Tuesday, April 19, 6:30 p.m., Landmark's E Street Cinema



HOLY HELL

Will Allen

USA, 2015, 103 minutes

A former altar boy, Will Allen sought knowledge church could not offer him: the answer to the question of why we are here. After film school, Allen joined the Buddhafield cult in California and took his camera with him. He earnestly filmed the group's activities over two decades—giving him plenty of material with which to illustrate this exposé of its charismatic leader, the Teacher (also known as Michel). Ecstatic doesn't begin to describe the experience of some 120 fresh-faced acolytes of Michel, an unlikely spiritual guru if ever there was one—a handsome dancer, bodybuilder, and, not surprisingly, failed actor and successful sexual manipulator. Allen's footage combined with testimony of Buddhafield survivors reveals the need Michel preyed on: a vulnerable young person's desire for "a direct experience of God." There are no godlike experts in this very personal film, only hapless adults who learned the hard way.—*Various sources*

Tuesday, April 19, 8:45 p.m., Landmark's E Street Cinema

Saturday, April 23, 4:15 p.m., Landmark's E Street Cinema



THE LIGHTER SIDE

HOW TO TELL YOU'RE A DOUCHEBAG

Tahir Jetter

USA, 2016, 80 minutes

Ray Livingston is a relationship-blogging hack who writes Brooklyn's infamous blog "Occasionally Dating Black Women." The well-written, controversial blog has generated some notoriety, but Ray is chafing from an overextended stay in New York, romantic ennui, and a stagnating writing career. After a particularly crappy week, he goes off on a tirade and harasses a gorgeous, random woman, only to discover that it's Rochelle Marseille, one of New York's up-and-coming authors. Trying to make amends to preserve his media clout, Ray is stunned when Rochelle gives him more than he ever expected. Brimming with exciting new talent, *How to Tell You're a Douchebag* is a fresh, buoyant comedy delivered with a twist for a generation addicted to its screens and digital accounts. First-time feature director Tahir Jetter intelligently retools old rom-com formulas to give us this smart and meaningful tale of a misogynist who falls in love.—*Sundance Film Festival*

Wednesday, April 20, 8:30 p.m., Landmark's E Street Cinema

Saturday, April 23, 9:30 p.m., AMC Mazza Gallerie



THE IDOL

Hany Abu-Assad

UK/Palestine/Qatar/Netherlands/UAE, 2015, 95 minutes

Two-time Oscar®-nominated Palestinian director Hany Abu-Assad's (*Paradise Now*, *Omar*) new film is based on the true story of Mohammad Assaf, winner of "Arab Idol," which captivated millions and became a worldwide sensation. Growing up in the Gaza Strip, Assaf formed bands with his tomboy sister and motley crew of friends, but the prospects of singing professionally seemed an impossible dream. Participating in the live "Arab Idol" competition in Egypt was a long shot—as was traveling without a passport and passing through closed borders. For those who know Assaf's incredible story, the film is a chance to relive the ascent of a major new star. For those who don't, *The Idol* is a treat that resembles *We Are The Best!* crossed with *Wadja*. It features a host of stars, such as Nadine Labaki (*Caramel*, *Where Do We Go Now?*), and footage of Assaf's extraordinary performances.—*London Film Festival*

IN ARABIC WITH ENGLISH SUBTITLES

Saturday, April 23, 7:15 p.m., AMC Mazza Gallerie

THE INNOCENTS

Anne Fontaine

France/Poland, 2015, 115 minutes

In 1945, Mathilde, a young French doctor, is on a mission in Poland to help World War II survivors. When a nun seeks her assistance in helping several pregnant nuns who are unable to reconcile their faith with their pregnancies, Mathilde becomes their only hope. Based on the little-known case of the French Red Cross doctor Madeleine Pauliac and the convent to which she ministered following the end of WWII, director Anne Fontaine's finest film in years is notable for the tact, intelligence, and fine-grained character detail with which it examines every moral crevice of an unthinkable scenario.—*Various Sources*

IN FRENCH, POLISH, AND RUSSIAN WITH ENGLISH SUBTITLES



FRENCH EMBASSY
IN THE UNITED STATES

HIGHER EDUCATION,
ARTS, FRENCH LANGUAGE

Co-presented with

Wednesday, April 20, 8:30 p.m., AMC Mazza Gallerie

Friday, April 22, 9:00 p.m., Embassy of France

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



JUSTICE MATTERS

IXCANUL

Jayro Bustamante

Guatemala/France, 2015, 91 minutes

María harvests coffee beans with her Mayan family in the mountains of Guatemala. Like many rural teenagers, she longs to go to the city. Promised to the Spanish-speaking foreman, she is instead drawn to a young picker who is destined to leave on the long road north, but not before leaving her pregnant. María will indeed see the city and experience the other side of a country she can't begin to understand. Jayro Bustamante shot his debut feature entirely in the indigenous Kaqchikel language to bring attention to the struggles of a disappearing people and to its women, who struggle the most. María Mercedes Coroy portrays María on the edge of an emotional volcano in this "dreamlike fusion of documentary and fable," as the Toronto International Film Festival put it. The film won the Silver Bear in Berlin and was Guatemala's first official entry to the Oscars®.—*Various sources*

IN KAQCHIKEL AND SPANISH WITH ENGLISH SUBTITLES

Thursday, April 21, 6:30 p.m., Landmark's E Street Cinema



FILMFEST DC 2016

OPENING NIGHT



The Dressmaker
AMC Mazza Gallerie
THURSDAY, April 14 • 7:00 p.m.
Followed by a reception

FRIDAY, April 15

- 6:30 p.m. **My King**
AMC Mazza Gallerie
- 6:30 p.m. **Sweet Smell of Spring**
AMC Mazza Gallerie
- 6:30 p.m. **Aligarh**
Landmark's E Street Cinema
- 6:30 p.m. **Tanna**
Landmark's E Street Cinema
- 6:30 p.m. **Paths of the Soul**
Landmark's E Street Cinema
- 8:30 p.m. **Price of Love**
Landmark's E Street Cinema
- 9:00 p.m. **Let Them Come**
AMC Mazza Gallerie
- 9:00 p.m. **The White Knights**
AMC Mazza Gallerie
- 9:00 p.m. **Behavior**
Landmark's E Street Cinema
- 9:00 p.m. **Rams**
Landmark's E Street Cinema

SATURDAY, April 16

- 4:00 p.m. **Rams**
Landmark's E Street Cinema
- 4:15 p.m. **Short Cuts 1**
Landmark's E Street Cinema
- 4:30 p.m. **Let Them Come**
AMC Mazza Gallerie
- 4:30 p.m. **Sweet Bean**
Landmark's E Street Cinema
- 4:30 p.m. **Zinnia Flower**
Landmark's E Street Cinema
- 5:00 p.m. **The Measure of a Man**
AMC Mazza Gallerie
- 6:00 p.m. **Lunafest**
Landmark's E Street Cinema
- 6:30 p.m. **Angry Indian Goddesses**
Landmark's E Street Cinema

- 6:30 p.m. **Rabin, The Last Day**
Landmark's E Street Cinema
- 6:45 p.m. **Much Loved**
Landmark's E Street Cinema
- 7:00 p.m. **Argentina**
AMC Mazza Gallerie
- 7:00 p.m. **A Patch of Fog**
AMC Mazza Gallerie
- 8:30 p.m. **Lunafest**
Landmark's E Street Cinema
- 9:00 p.m. **Sweet Smell of Spring**
AMC Mazza Gallerie
- 9:00 p.m. **The Thin Yellow Line**
AMC Mazza Gallerie
- 9:00 p.m. **Men & Chicken**
Landmark's E Street Cinema
- 9:00 p.m. **From Afar**
Landmark's E Street Cinema
- 9:00 p.m. **Roaring Abyss**
Landmark's E Street Cinema

SUNDAY, April 17

- 2:30 p.m. **People are the Sky**
Landmark's E Street Cinema
- 2:45 p.m. **Short Cuts 2**
Landmark's E Street Cinema
- 3:00 p.m. **Much Loved**
Landmark's E Street Cinema
- 3:15 p.m. **Behavior**
AMC Mazza Gallerie
- 3:15 p.m. **Nahid**
AMC Mazza Gallerie
- 3:15 p.m. **City of Trees**
Landmark's E Street Cinema
- 5:00 p.m. **Nasser's Republic**
Landmark's E Street Cinema
- 5:15 p.m. **A Good American**
Landmark's E Street Cinema
- 5:30 p.m. **Dough**
AMC Mazza Gallerie



- 5:30 p.m. **Argentina**
AMC Mazza Gallerie
- 5:30 p.m. **My King**
Landmark's E Street Cinema
- 5:30 p.m. **Guantanamo's Child: Omar Khadr**
Landmark's E Street Cinema

- 7:30 p.m. **The People vs. Fritz Bauer**
AMC Mazza Gallerie
- 7:30 p.m. **Our Last Tango**
AMC Mazza Gallerie
- 7:30 p.m. **Paths of the Soul**
Landmark's E Street Cinema
- 8:00 p.m. **No Men Beyond This Point**
Landmark's E Street Cinema
- 8:00 p.m. **Viva**
Landmark's E Street Cinema
- 8:00 p.m. **600 Miles**
Landmark's E Street Cinema

MONDAY, April 18

- 6:30 p.m. **Our Last Tango**
AMC Mazza Gallerie
- 6:30 p.m. **600 Miles**
Mazza Gallerie
- 6:30 p.m. **A Good American**
Landmark's E Street Cinema
- 6:30 p.m. **Motley's Law**
Landmark's E Street Cinema
- 6:30 p.m. **Nasser's Republic**
Landmark's E Street Cinema

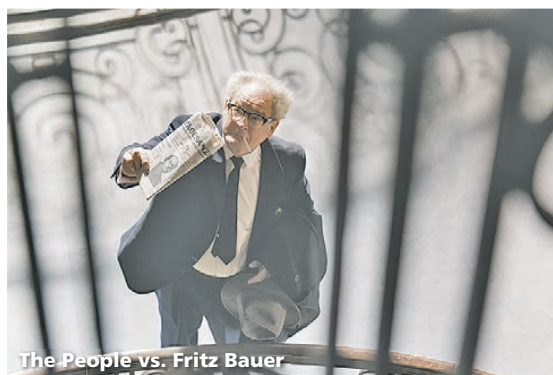


- 8:30 p.m. **Angry Indian Goddesses**
AMC Mazza Gallerie
- 8:30 p.m. **A Patch of Fog**
AMC Mazza Gallerie
- 8:45 p.m. **Magallanes**
Landmark's E Street Cinema
- 8:45 p.m. **Belgian Rhapsody**
Landmark's E Street Cinema
- 8:45 p.m. **Roaring Abyss**
Landmark's E Street Cinema

TUESDAY, April 19

- 6:30 p.m. **Aligarh**
AMC Mazza Gallerie
- 6:30 p.m. **21 Nights with Pattie**
AMC Mazza Gallerie
- 6:30 p.m. **Love & Friendship**
Landmark's E Street Cinema
- 6:30 p.m. **Guantanamo's Child: Omar Khadr**
Landmark's E Street Cinema

FESTIVAL SCHEDULE



The People vs. Fritz Bauer

- 6:30 p.m. **Akounak: Rain the Color of Blue with a Little Red in It**
Landmark's E Street Cinema
- 8:15 p.m. **Rabin, The Last Day**
Landmark's E Street Cinema
- 8:45 p.m. **Marshland**
AMC Mazza Gallerie
- 8:45 p.m. **Behavior**
AMC Mazza Gallerie
- 8:45 p.m. **From Afar**
Landmark's E Street Cinema
- 8:45 p.m. **Holy Hell**
Landmark's E Street Cinema

WEDNESDAY, April 20

- 6:30 p.m. **La novia**
AMC Mazza Gallerie
- 6:30 p.m. **Dough**
AMC Mazza Gallerie
- 6:30 p.m. **Nina**
Landmark's E Street Cinema
- 6:30 p.m. **Motley's Law**
Landmark's E Street Cinema
- 6:30 p.m. **Magallanes**
Landmark's E Street Cinema
- 8:30 p.m. **The Innocents**
AMC Mazza Gallerie
- 8:30 p.m. **The Fencer**
AMC Mazza Gallerie
- 8:30 p.m. **How to Tell You're a Douchebag**
Landmark's E Street Cinema
- 8:45 p.m. **The Forbidden Shore**
Landmark's E Street Cinema
- 8:45 p.m. **Short Cuts 2**
Landmark's E Street Cinema

THURSDAY, April 21

- 6:30 p.m. **The Violin Teacher**
AMC Mazza Gallerie
- 6:30 p.m. **The Brand New Testament**
AMC Mazza Gallerie
- 6:30 p.m. **Ixcanel**
Landmark's E Street Cinema
- 6:30 p.m. **One Floor Below**
Landmark's E Street Cinema

- 6:30 p.m. **The Last King**
Landmark's E Street Cinema
- 7:00 p.m. **An Evening with Arch Campbell**
Landmark's E Street Cinema
- 8:30 p.m. **3000 Nights**
Landmark's E Street Cinema
- 8:30 p.m. **Banat**
Landmark's E Street Cinema
- 8:30 p.m. **Presenting Princess Shaw**
Landmark's E Street Cinema
- 8:45 p.m. **Marshland**
AMC Mazza Gallerie
- 8:45 p.m. **The People vs. Fritz Bauer**
AMC Mazza Gallerie
- 8:45 p.m. **Viva**
Landmark's E Street Cinema

FRIDAY, April 22



Love & Friendship

- 6:30 p.m. **The Brand New Testament**
AMC Mazza Gallerie
- 6:30 p.m. **The Thin Yellow Line**
AMC Mazza Gallerie
- 6:30 p.m. **Rebel Citizen**
Landmark's E Street Cinema
- 6:30 p.m. **The White Knights**
Landmark's E Street Cinema
- 6:30 p.m. **The Last King**
Landmark's E Street Cinema
- 6:30 p.m. **La novia**
Landmark's E Street Cinema
- 7:00 p.m. **The Measure of a Man**
Embassy of France
- 8:30 p.m. **The Violin Teacher**
AMC Mazza Gallerie
- 8:45 p.m. **Price of Love**
Landmark's E Street Cinema
- 8:45 p.m. **21 Nights with Pattie**
AMC Mazza Gallerie
- 8:45 p.m. **No Men Beyond This Point**
Landmark's E Street Cinema
- 9:00 p.m. **Not Without Us**
Landmark's E Street Cinema
- 9:00 p.m. **One Floor Below**
Landmark's E Street Cinema
- 9:00 p.m. **The Innocents**
Embassy of France

SATURDAY, April 23

- 4:15 p.m. **Holy Hell**
Landmark's E Street Cinema
- 4:30 p.m. **Short Cuts 1**
Landmark's E Street Cinema
- 4:45 p.m. **Zinnia Flower**
Landmark's E Street Cinema
- 4:45 p.m. **Marshland**
AMC Mazza Gallerie
- 5:00 p.m. **The Fencer**
AMC Mazza Gallerie
- 5:00 p.m. **Belgian Rhapsody**
Landmark's E Street Cinema
- 6:30 p.m. **Not Without Us**
Landmark's E Street Cinema
- 6:45 p.m. **Sweet Bean**
Landmark's E Street Cinema
- 7:00 p.m. **The Forbidden Shore**
AMC Mazza Gallerie
- 7:00 p.m. **Banat**
Landmark's E Street Cinema
- 7:15 p.m. **The Idol**
AMC Mazza Gallerie
- 7:15 p.m. **Presenting Princess Shaw**
Landmark's E Street Cinema
- 9:00 p.m. **Tanna**
Landmark's E Street Cinema
- 9:00 p.m. **Nahid**
Landmark's E Street Cinema
- 9:00 p.m. **Rebel Citizen**
Landmark's E Street Cinema
- 9:15 p.m. **Akounak: Rain the Color of Blue With a Little Red in It**
Landmark's E Street Cinema
- 9:30 p.m. **How to Tell You're a Douchebag**
AMC Mazza Gallerie
- 9:30 p.m. **3000 Nights**
AMC Mazza Gallerie

CLOSING NIGHT



My Internship in Canada
AMC Mazza Gallerie
SUNDAY, April 24 • 4:00 p.m.
Followed by a party

TRUST NO ONE THE LAST KING

Nils Gaup

Norway, 2016, 101 minutes

The year is 1204. Norway is torn apart in a civil war. The Norwegian king is fighting for survival against the church's bishops, who will use any means available to obtain victory. While the king is on his deathbed, his only remaining heir is guarded in deep secret. Half the kingdom wants the boy dead, but two men will sacrifice everything to protect him. The two warriors set on a perilous journey through the harsh Norwegian winter landscape to rescue the two-year-old future king and his mother from a terrible fate. A new film by Oscar®-nominated director Nils Gaup (*The Pathfinder*), *The Last King* created quite a buzz at the Cannes and Berlin film festival markets for its director and its stars, Jakob Oftebro of *Kon-Tiki* and Kristofer Hivju of *Game of Thrones*.—*Various Sources*

IN NORWEGIAN WITH ENGLISH SUBTITLES

Thursday, April 21, 6:30 p.m., Landmark's E Street Cinema

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



LET THEM COME

Salem Brahimi

France/Algeria, 2015, 95 minutes

Up to 200,000 Algerians are thought to have perished in clashes between the government and Islamist rebels during the 1990s, a period referred to as the dark decade. Director Salem Brahimi's gripping drama traces the increasingly difficult lives of a secular young couple—civil servant Nouredine (Amazigh Kateb) and proud feminist Yasmina (Rachida Brakni)—as sectarian strife breaks them apart before bringing them back together under dangerous circumstances. Spanning a decade, Brahimi's suspenseful and potent narrative provides profound insight into the day-to-day lives of citizens caught up in a hell not of their making and of which they want no part. —*Palm Springs International Film Festival*

IN FRENCH AND ARABIC WITH ENGLISH SUBTITLES

Friday, April 15, 9:00 p.m., AMC Mazza Gallerie

Saturday, April 16, 4:30 p.m., AMC Mazza Gallerie

LOVE & FRIENDSHIP

Whit Stillman

Ireland/France/Netherlands, 2016, 94 minutes

Despite the bad stories Reginald De Courcy (Xavier Samuel) has heard about Lady Susan Vernon (Kate Beckinsale), as soon as she moves in as a guest with his sister and brother-in-law, he falls irredeemably for her charms. His sister, Catherine, has to look on resignedly as Reginald is taken in by the much older widow, who is well known for her manipulative and adulterous behavior. *Love & Friendship* is the ironic title of this cheerfully venomous love satire based on Jane Austen's never-previously-filmed novella in letters, *Lady Susan*. While Susan makes up clever plans with her American best friend, Alicia (Chloë Sevigny), the men in her life remain blind to her cunning behavior. Director Whit Stillman gives a sizzling impulse to this very British story set in the late 18th century. It is a villainous, up-tempo period piece full of pleasure. —*International Film Festival Rotterdam*

Tuesday, April 19, 6:30 p.m., Landmark's E Street Cinema



LUNAFEST: SHORTS BY, FOR, AND ABOUT WOMEN

Total running time: 81 minutes

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

BALSA WOOD

Dominique Lecchi

UK, 10 minutes

This film is a light-hearted slice of life about two mixed-race siblings visiting their extended Filipino family for lunch.



BEACH FLAGS

Sarah Saidan

France, 13 minutes

Determined to participate in an international competition in Australia, a young Iranian lifeguard experiences an unexpected obstacle when a new team member arrives.

BOXEADORA

Meg Smaker

USA, 17 minutes

Since the Cuban Revolution, Cuba has won more Olympic gold medals in boxing than any other country has. Cuba has more than 19,000 male boxers but no female fighters due to a ban put into place after the revolution. *Boxeadora* follows Namibia, a Cuban woman who secretly has been training as a boxer. Now 38, she only has two years of Olympic boxing eligibility left.

FINDING JUNE

Anna Schumacher

USA, 21 minutes

June has just been diagnosed with breast cancer and is scheduled for surgery. Through her relationship with her brother, with a friend, and with her peers in a cancer support group, we come to realize that understanding each other is less about shared literal language and more about shared experience.

FIRST-WORLD PROBLEMS

Hanna Maylett

Finland, 6 minutes

When a tired housewife loses her car in a shopping mall parking lot, she discovers that problems can sometimes open doors to a whole new world.

LUNAFEST
short films by, for, about Women



Raising Ryland

RAISING RYLAND

Sarah Feeley

USA, 14 minutes

An intimate look at parenting with no strings attached, this film is a unique journey inside the transgender experience as lived by a six-year-old boy and his two loving parents.

Saturday, April 16, 6:00 p.m., Landmark's E Street Cinema

Complimentary reception between shows, 7:30-8:30 p.m.

Saturday, April 16, 8:30 p.m., Landmark's E Street Cinema

FIRST FEATURE AWARD

TRUST NO ONE MAGALLANES

Salvador del Solar

Peru/Argentina/Colombia/Spain, 2015, 109 minutes

Some sins of the past are so traumatic they never quite go entirely away, as evidenced by this powerful political and moral thriller that marks the confident directorial debut of actor Salvador del Solar (*Captain Pantoja and the Special Services*). In present-day Lima, Peru, older taxi driver Magallanes (Damien Alcazar) scrabbles to make a living, supplementing his meager wages from fares by driving for the elderly Colonel (Federico Luppi), for whom he served during the 1980s civil unrest against a communist insurgency organization. One day, an indigenous woman (Magaly Solier) gets into his cab and, in short order, his head. Who is the mysterious Celina and what is her shared past with the Colonel and his driver? Soon Magallanes discovers that the road to redemption, no matter how well-intentioned, can be paved with an all-new set of sins. *Magallanes* is a pungent allegory and an absorbing thriller.—Eddie Cockrell

IN SPANISH AND QUECHUA WITH ENGLISH SUBTITLES

Monday, April 18, 8:45 p.m., Landmark's E Street Cinema

Wednesday, April 20, 6:30 p.m., Landmark's E Street Cinema



TRUST NO ONE MARSHLAND

Alberto Rodríguez

Spain, 2014, 105 minutes

The opening scenes of *Marshland* place viewers soaring high above wetlands and farms that resemble a colorful Mondrian painting. On the ground, the quiet landscape in the south of Spain is foreboding and hiding many secrets. It is 1980, and Spain is still working through La Transición following the death of Francisco Franco. Armed soldiers patrol through a summer carnival. In one small town, young girls have been disappearing and a serial killer may be on the loose. Two detectives from Madrid arrive to investigate. Juan (Javier Gutiérrez) is a world-wise pragmatist. Pedro (Raúl Arévalo) is intensely idealistic. Although the cops mistrust each other, they must work together before another body is discovered. Complicating the task is the fact that both men have secrets of their own that come to the surface as the case plays out.—Dave Nuttycombe

IN SPANISH WITH ENGLISH SUBTITLES

Tuesday, April 19, 8:45 p.m., AMC Mazza Gallerie

Thursday, April 21, 8:45 p.m., AMC Mazza Gallerie

Friday, April 23, 4:45 p.m., AMC Mazza Gallerie



THE MEASURE OF A MAN

Stéphane Brizé

France, 2015, 93 minutes

At the age of 51 and after 20 months of unemployment, Thierry starts a new job that brings him face to face with a moral dilemma: how much will he accept to keep his job? Sometimes the lightest touch has the greatest impact. That is the case in this deft, clean, and very moving drama, Stéphane Brizé's profoundly humanist and exceedingly timely film. Without blame or rancor, it makes plain the often humiliating and soul-destroying choices foisted on ordinary people just trying to make a living in today's economic climate. Vincent Lindon (winner of the Best Actor award at the Cannes Film Festival) is superb as Thierry, an unemployed mechanic who endures dashed hopes and constant rejection in his search for work —Vancouver International Film Festival



IN FRENCH WITH ENGLISH SUBTITLES



Co-presented with

Saturday, April 16, 5:00 p.m., AMC Mazza Gallerie

Friday, April 22, 7:00 p.m., Embassy of France

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



THE LIGHTER SIDE MEN & CHICKEN

Anders Thomas Jensen

Denmark, 2015, 104 minutes

Men & Chicken, an uproarious comedy starring Mads Mikkelsen (*Hannibal*) that has broken box-office records in Denmark, is about a pair of socially challenged, bumbling, harelipped siblings who discover in their late father's videotaped will that they are adopted half-brothers. Their journey in search of their true father takes them to a remote island, where they stumble upon three additional half-brothers—each also sporting hereditary harelips and lunatic tendencies—living in a dilapidated mansion overrun by barn animals. Initially unwelcome by their newfound kin, the two visitors stubbornly wear them down until they're reluctantly invited to stay. As the misfit bunch get to know each other, they unwittingly uncover a deep family secret that ultimately binds them together.—Various sources

IN DANISH WITH ENGLISH SUBTITLES

Saturday, April 16, 9:00 p.m., Landmark's E Street Cinema

JUSTICE MATTERS

MOTLEY'S LAW

Nicole N. Horanyi

Denmark, 2015, 90 minutes

Kimberly Motley doesn't have to be in Afghanistan, but since 2008 this smart and fearless American defense attorney has been the only foreigner licensed to litigate in that country's courts. Despite threats to her life, she navigates the new constitutionally established justice system as it intersects (often randomly) with the old, informal one and with Sharia law to gain freedom for clients who range from child brides to accused drug smugglers. Motley went over for the money, but then it became "something else." Just what keeps her facing down corruption in an increasingly volatile Kabul, away from her North Carolina suburb and the family she loves, we're not exactly privy to. Motley keeps compassion well hidden behind a kind of badass bravado. "We're the Justice League," she tells her frightened assistant. When Afghanistan becomes unlivable Motley will leave, and we watch her explore possibilities in Uganda.—Judy Bloch

IN ENGLISH AND PASHTUN WITH ENGLISH SUBTITLES

Monday, April 18, 6:30 p.m., Landmark's E Street Cinema

Wednesday, April 20, 6:30 p.m., Landmark's E Street Cinema



MUCH LOVED

Nabil Ayouch

Morocco/France, 2015, 104 minutes

Much Loved masterfully unveils the melancholy and solitude of sex workers Noha, Randa, Soukaina, and Hlima. Offering pleasure and fantasy to rich Saudis, Emiratis, and European tourists, these women are loved by no one—but together they form a makeshift family to share their everyday woes and joys and protect each other. They support their families, who are ashamed of them; they bribe the nightclub bouncers, the bar owners, and the police; and they are at the center of the nightlife's underground economy, dangerously close to the heart of its violence. Boldly and evocatively transgressive, the film marks a milestone in the emancipation of Arab cinema from the prevailing hypocrisy and prejudice shrouding the issue of prostitution. Nabil Ayouch's feat is multifold; not only has he defied censorship and self-censorship, he has also honored the resilience and dignity of women casually cast away from society.—Toronto International Film Festival

IN ARABIC WITH ENGLISH SUBTITLES

Saturday, April 16, 6:45 p.m., Landmark's E Street Cinema

Sunday, April 17, 3:00 p.m., Landmark's E Street Cinema



MY KING

Maiwenn

France, 2015, 125 minutes

"You leave people for the same reason that attracted you in the first place," someone says during the course of the tumultuous, decade-long relationship that is the beating heart of the extraordinarily passionate drama *My King*. In the film's first sequence, Tony (actress-filmmaker Emmanuelle Bercot) tears up her right knee in an off-screen skiing accident her therapist later hints was less of an accident and more of a cry for help. What weighs heavily on Tony's mind is Georgio (Vincent Cassel), her mercurial man-child of a partner and their emotional rollercoaster of a life. As Tony undergoes painful, tedious physical therapy, she remembers the highs and lows of their time together. The fourth feature from actress-turned-filmmaker Maiwenn, *My King* won Bercot the coveted Best Actress prize at last year's Cannes festival. It is a cautionary tale about the risks, rewards, and ramifications of love with an improper partner.—Eddie Cockrell

IN FRENCH WITH ENGLISH SUBTITLES

Friday, April 15, 6:30 p.m., AMC Mazza Gallerie

Sunday, April 17, 5:30 p.m., Landmark's E Street Cinema



FIRST FEATURE AWARD

NAHID

Ida Panahandeh

Iran, 2015, 105 minutes

The dismissive and degrading treatment of women in Iranian society is piercingly addressed by a filmmaker of that gender in Ida Panahandeh's quietly furious melodrama *Nahid*. In a bleak northern Iranian coastal outpost, beleaguered divorcee and single mother Nahid (Sareh Bayat, from Asghar Farhadi's thematically similar *A Separation*) yearns to make a life with her widower boyfriend (Pejman Bazeghi) but can't. The settlement with her reprobate ex (Navid Mohammad Zadeh) expressly forbids remarriage. Enter "sighe," the bizarre legal loophole that allows men and women to be together legally without changing their official status. This might seem to be the answer to Nahid's problems, but in a country where legal and social structures are stacked firmly against women, the resolution is not easy. Leavened by Bayat's magnetic performance, the film's no-nonsense evocation of everyday life indicates Panahandeh's documentary training and gives *Nahid* a moral urgency and dramatic immediacy.—Eddie Cockrell

IN FARSI WITH ENGLISH SUBTITLES

Sunday, April 17, 3:15 p.m., Landmark's E Street Cinema

Saturday, April 23, 9:00 p.m., Landmark's E Street Cinema



WORLD PREMIERE

NASSER'S REPUBLIC:
THE MAKING OF MODERN EGYPT

Michal Goldman

USA, 2016, 83 minutes, color and black & white

Amidst the lost hope in Egypt following the Arab Spring and the military's ouster of an elected president, nostalgia for Gamal Abdel Nasser and the surety of his truths (bread, freedom, and social justice) weigh heavily on those who catch themselves feeling it. "I thought we had buried [Nasser]," says a contemporary Egyptian historian. "It turns out he is still alive." The country's second, albeit self-appointed, president (in power from 1956 to 1970), Nasser championed the poor, gave women the vote, and rid Egypt of its colonizers; what he didn't offer was democracy. Every Egyptian seemed to have a personal relationship with Nasser and he responded in kind, but it was complicated. Director Michal Goldman organizes a vast amount of information to pose as many questions as answers in this immersive documentary. Narration by Palestinian actress Hiam Abbass rivets us to history and its contradictions, a story witnessed by millions.—Judy Bloch

IN ENGLISH AND ARABIC WITH ENGLISH SUBTITLES

Sunday, April 17, 5:00 p.m., Landmark's E Street Cinema

Monday, April 18, 6:30 p.m., Landmark's E Street Cinema



RYTHMS ON AND OFF THE SCREEN

NINA

Cynthia Mort

USA, 2016, 90 minutes

Nina Simone was one of the century's most extraordinary talents, a 15-time Grammy nominee and Grammy Hall of Fame recipient. Her mesmerizing songs and passionate politics combined to make her the unforgettable artist played by Zoe Saldana in *Nina*. Fame and fortune came with a price, however, and Simone's later years were riddled with depression, alcohol abuse, and isolation. Rediscovering the meaning of her life and work took courage, strength, and one true friend: Clifton Henderson (David Oyelowo), the man who started out as her assistant and eventually became her loyal manager. With Clifton's encouragement, the "high priestess of soul" began a courageous journey back to her music and eventually herself.—Various sources

Wednesday, April 20, 6:30 p.m., Landmark's E Street Cinema

THE LIGHTER SIDE

NO MEN BEYOND THIS POINT

Mark Sawers

Canada, 2015, 80 minutes

At 37, Andrew is the youngest man alive and one of the few men in this sly comedy about a surprisingly believable future where women are in complete control of the planet. Andrew works for Terra and Iris and cares for their many children; all girls, of course. Expertly produced "historical" films and photographs make a convincing case for how, in 1953, a curious parthenogenesis spread across the globe and fatherless pregnancies became the norm—and yielded only female babies. This "evolutionary act of nature" creates a female-powered world where all nations are subsumed into one cooperative government and nature-worship is its religion. Not all improvements are enlightened. In this increasingly manless world, surviving males are banished to Australia, where Darius, the toothless leader of the men's liberation organization, seeks to make things "right" again. Judging by the way Iris looks at Andrew, fate may just intervene at last.—Dave Nuttycombe

Sunday, April 17, 8:00 p.m., Landmark's E Street Cinema

Friday, April 22, 8:45 p.m., Landmark's E Street Cinema



NOTFILM: BUSTER KEATON AND SAMUEL BECKETT

Ross Lipman

USA/UK, 2015, 128 minutes, black & white

Notfilm delves deeply into the turbulent story behind the making of *Film*, the famous Buster Keaton short based on Beckett's screenplay. *Notfilm* is a history of the production process as well as an expansive, resonant essay on Beckett, the creative process, and art and life itself. Ross Lipman's archaeological approach is combined with interviews from those who knew Samuel Beckett personally, his muse Billie Whitelaw, biographer James Knowlson, other friends, and film historians—thus painting an illustrious picture of Beckett's work and irreversibly changing the way in which it is viewed.—Harriet Clugston



SHOWN WITH

FILM: BUSTER KEATON AND SAMUEL BECKETT

Alan Schneider, Samuel Beckett

USA/UK, 1965, 24 minutes, black & white

Sunday, April 24, 4:00 p.m., National Gallery of Art, East Building Auditorium, **FREE**



EAST COAST PREMIERE
JUSTICE MATTERS
NOT WITHOUT US

Mark Decena
USA, 2016, 90 minutes

Not Without Us immerses us in the moving, personal journeys of seven grassroots activists from around the world as they prepare and head to Paris to challenge the 21st session of the United Nations Climate Change Conference (COP21) that took place in Paris last December. Building on the momentum of the 2014 People's Climate March in New York, the Paris mobilizations were slated to be civil societies' largest and most urgent show of force yet. The deal made there was acclaimed as a historic success, but the film examines the type of agreement that was adopted and the questions that still remain: Can the COP21 Agreement stop climate change? If it can't, is it up to us? Filmfest DC's first screening of *Not Without Us* coincides with Earth Day and also is the day when the Paris Agreements will be signed at the UN in New York City.—*Various sources*

IN ENGLISH AND FRENCH WITH ENGLISH SUBTITLES

Friday, April 22, 9:00 p.m., Landmark's E Street Cinema
Saturday, April 23, 6:30 p.m., Landmark's E Street Cinema



LA NOVIA
Paula Ortiz

Spain, 2015, 95 minutes

In the countryside of southern Spain sometime in the 1930s, the earth is scorched and the houses are dilapidated. The Bride (*La Novia*) is preparing for her impending marriage to the Bridegroom. In childhood they formed an inseparable trinity with Leonardo, until a family blood feud brought the idyll to an end. Years later, their marriage is intended as the best way to lay the persistent feud to rest. But the bond between the Bride and Leonardo is stronger than anything, and the Bride is torn between passion and duty. This film is a dazzling adaptation of Spanish poet and playwright Federico García Lorca's timeless masterpiece *Blood Wedding*. With sumptuous cinematic style and a sense of audacity that Lorca himself would have applauded, *La novia* dominated this year's race to the Goya Awards (Spain's equivalent to the Oscars®) with a total of 12 nominations, including Best Picture.—*International Film Festival Rotterdam*

IN SPANISH WITH ENGLISH SUBTITLES

Wednesday, April 20, 6:30 p.m., AMC Mazza Gallerie
Friday, April 22, 6:30 p.m., Landmark's E Street Cinema

TRUST NO ONE
ONE FLOOR BELOW

Radu Muntean

Romania, 2015, 93 minutes

Sandu Patrascu has a peaceful life with his wife, son, and dog. On a routine day, he hears a violent argument between a man and a woman in a downstairs apartment. Patrascu walks away but later that day he learns that the woman is found dead. Patrascu suspects that his neighbor, Vali Dima, is involved but says nothing to the police. Dima in turn believes that Patrascu knows the truth and quietly starts to inject himself into Patrascu's life in an almost casual, neighborly manner. Dima's constant presence increases Patrascu's moral dilemma. Patrascu is forced to suppress his true feelings, but his conscience tugs at him. Director Radu Muntean (*Tuesday, After Christmas*) skillfully keeps the tension on a tightrope and lets Patrascu's rage simmer below the surface. *One Floor Below* is a masterful work from the recent Romanian New Wave.—*Calgary International Film Festival*

IN ROMANIAN WITH ENGLISH SUBTITLES

Thursday, April 21, 6:30 p.m., Landmark's E Street Cinema
Friday, April 22, 9:00 p.m., Landmark's E Street Cinema



RYTHMS ON AND OFF THE SCREEN
OUR LAST TANGO

German Kral

Argentina, 2015, 85 minutes

María Nieves Rego and Juan Carlos Copes are the most famous—and one could argue most fabulous—tango dancers of all time. That they have been dancing partners for half a century is astonishing. Equally amazing is that they are still light on their feet into their 80s. Director Kral's stylish documentary tells their story with interviews and many musical interludes. Those sequences are performed by dancers portraying younger versions of Copes and Rego. Those younger dancers also gather occasionally to examine photos and discuss Copes' and Rego's lives and legends. While archive footage of the couple's dances together shows a seemingly ecstatic pair, offstage life was rather dramatic. Copes says that when he met Rego, he'd "found his Stradivarius." The fiery Rego says she'd do it all again, "except for being with Juan." When the octogenarians take the stage one final time, one doubts her assessment.—*Dave Nuttycombe*

IN SPANISH WITH ENGLISH SUBTITLES

Sunday, April 17, 7:30 p.m., AMC Mazza Gallerie
Monday, April 18, 6:30 p.m., AMC Mazza Gallerie



AMERICAN PREMIERE
TRUST NO ONE
A PATCH OF FOG

Michael Lennox
UK, 2015, 92 minutes

A Patch of Fog is an unnerving thriller, a modern-day morality tale, and a kind of anti-bromance detailing the relationship between a mildly kleptomaniacal professor and a troubled security guard. Sandy Duffy (Conleth Hill of *Game of Thrones*) leads a comfortable life in Belfast. He is a university professor and a regular guest on a popular television arts program, and his one novel, though published many years ago, is still in print and regarded a classic. Sandy has a habit of nicking things, and shoplifting has become the one thrill in his overly domesticated life. When Sandy gets caught by security guard Robert (Stephen Graham of *Boardwalk Empire*), his life is turned inside out. Every time the beleaguered professor is certain he's shaken off his blackmailer, he is reminded that, in a world where so much is captured on camera, it's hard to avoid leaving a trail.—*Toronto International Film Festival*

Saturday, April 16, 7:00 p.m., AMC Mazza Gallerie
Monday, April 18, 8:30 p.m., AMC Mazza Gallerie



PATHS OF THE SOUL
Zhang Yang

China, 2015, 117 minutes

Road movies are about travels on the road as metaphor for a journey within. *Paths of the Soul* is a beautiful movie about a journey along the roads, mountains, and streams of modern-day Tibet. Eleven Buddhist practitioners set off on a pilgrimage on foot to the holy city of Lhasa. The 2,000-kilometer journey lasts months and takes the travelers past physical and human obstacles. The Buddhist ritual forming part of the pilgrimage has the travelers kowtowing themselves to the ground every few steps as penance and partly for the peace of mind of others. Along the way storms erupt, the travelers meet helpful fellow travelers, and a baby is born. When the tractor carrying their belongings breaks down, they push it along without complaint. At the end of road movies, the characters are never the same. After experiencing *Paths of the Soul*, the same can be said for viewers.—*Tony Gittens*

IN TIBETAN WITH ENGLISH SUBTITLES

Friday, April 15, 6:30 p.m., Landmark's E Street Cinema
Sunday, April 17, 7:30 p.m., Landmark's E Street Cinema



PEOPLE ARE THE SKY

Dai Sil Kim-Gibson

USA, 2015, 94 minutes

Director Dai Sil Kim-Gibson is the first Korean-American filmmaker to receive official permission from the North Korean government to film inside the country's borders. The result is unprecedented—and sometimes startling—as Kim-Gibson focuses on the hurts and desires, beauty and contradiction, and pride and aspirations of the long-held, demonized nation. She seamlessly weaves her own personal story as a native-born North Korean with the fractious history of the North-South division and pinpoints the roots of North Korea's hatred of the United States. A mix of interviews, epic images, and graceful musings, *People Are the Sky* refers to the ordinary people the director meets along the way and the ultimate meaning of her pilgrimage.—*Korean American Film Festival New York*

Sunday, April 17, 2:30 p.m., Landmark's E Street Cinema



TRUST NO ONE

THE PEOPLE VS. FRITZ BAUER

Lars Kraume

Germany, 2015, 105 minutes

Few figures encapsulate the conflicted character of postwar Germany better than Fritz Bauer, the attorney general who helped bring the elusive Adolph Eichmann to trial in Israel. *The People vs. Fritz Bauer* is both a portrait of Bauer and a riveting historical thriller that chronicles the tremendous risks undertaken to apprehend the chief engineer of the Nazis' Final Solution. It is the late 1950s. Flourishing under the economic miracle, Germany grows increasingly apathetic about confronting the horrors of its recent past. Nevertheless, Fritz Bauer doggedly devotes his energies to bringing the Third Reich to justice. One day Bauer receives a letter written by a man who is certain that his daughter is dating the son of Adolph Eichmann. Excited by the promising lead and mistrustful of a corrupt judiciary system where Nazis still lurk, Bauer journeys to Jerusalem to seek alliance with Mossad, the Israeli secret service.—*Tbilisi International Film Festival*

IN GERMAN, ENGLISH, AND YIDDISH WITH ENGLISH SUBTITLES

Sunday, April 17, 7:30 p.m., AMC Mazza Gallerie
Thursday, April 21, 8:45 p.m., AMC Mazza Gallerie

RHYTHMS ON AND OFF THE SCREEN

PRESENTING PRINCESS SHAW

Ido Haar

Israel, 2015, 80 minutes

By day, Samantha Montgomery cares for the elderly in one of New Orleans's toughest neighborhoods. By night, she writes and sings her own songs as Princess Shaw on her confessional YouTube channel. Raw and vulnerable, her voice is a diamond in the rough. Across the globe, Ophir Kutiel creates video mashups of amateur YouTube performers. Known as Kutiman, he is a composer, musician, and pioneering video artist. Two strangers, almost 7,000 miles apart, begin to build a song. The film unfolds as Kutiman pairs Princess Shaw's emotional performances in a beautiful expression of generosity and compassion, revealing the bona fide star underneath and her fight to never give up on her dreams.—*South by Southwest*

IN ICELANDIC WITH ENGLISH SUBTITLES

Co-presented with



Thursday, April 21, 8:30 p.m., Landmark's E Street Cinema

Saturday, April 23, 7:15 p.m., Landmark's E Street Cinema



FIRST FEATURE AWARD

PRICE OF LOVE

Hermon Hailay

Ethiopia, 2015, 99 minutes

Price of Love is the first feature from director Hermon Hailay, an obviously resourceful woman who managed to produce her movie with a budget of only \$10,000 and a largely untrained crew of seven. The actors are not professionals, and the eagerness of everyone involved with the film to tell their own stories is palpable in every frame. The story takes place in Addis Ababa, where Teddy, a recovering addict, tries to make ends meet by driving a taxi. One night Teddy meets Fere, a prostitute who is being abused by Marcos. While Teddy performs an act of good samaritanism and rescues Fere, his taxi is stolen. Fere and Teddy become closer and closer as they work together to recover the car and free Fere from her dangerous lifestyle. When Teddy must confront his past, we are reminded that life is never as simple as we would like it to be.—*Dave Nuttycombe*

IN AMHARIC WITH ENGLISH SUBTITLES

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

Friday, April 22, 8:45 p.m., Landmark's E Street Cinema



RABIN, THE LAST DAY

Amos Gitai

Israel, 2015, 156 minutes

Using dramatic reenactments, Israel's preeminent documentary filmmaker turns his penetrating eye on the yawning question of recent Israeli history: Who killed Yitzhak Rabin, the prime minister who signed the historic Oslo agreements and was gunned down following a peace rally in 1995? There is no mystery here—we know who did it, and we know why—but the tension is nevertheless palpable, and for Americans in our current climate, perhaps even more so. Just who are these people who deem it their place to consider an elected leader's life "forfeit" in the name of the Torah? In a democracy, when does violent speech become a violent act? Who will admit responsibility, who will deflect it, and why do their denials faintly echo Nuremberg? The film's title has a special urgency 20 years on: Rabin's last day was the last moment for all kinds of hope in Israel.—*Judy Bloch*

IN HEBREW AND ENGLISH WITH ENGLISH SUBTITLES

Co-presented with



Saturday, April 16, 6:30 p.m., Landmark's E Street Cinema

Tuesday, April 19, 8:15 p.m., Landmark's E Street Cinema



RAMS

Grimur Hakonarson

Iceland, 2015, 93 minutes

In Cannes, this funny, beautifully moving, and stunningly shot film was awarded the top prize of Un Certain Regard. In a secluded valley in Iceland, brothers Gummi and Kiddi live side by side, tending their sheep. Their ancestral stock is considered one of the country's best. Although they share the land and a way of life, Gummi and Kiddi have not spoken to each other in more than 40 years. Their world is upended when a deadly disease infects Kiddi's sheep and the government decides to cull all sheep in the valley. While others abandon their land, Gummi and Kiddi don't give up. Each brother tries to stave off disaster in his own fashion: Kiddi by taking action and Gummi by using his wits. As the authorities close in, the brothers must join forces to save the special breed passed down for generations—and themselves—from extinction.—*Scandinavian Film Festival*

IN ICELANDIC WITH ENGLISH SUBTITLES

Friday, April 15, 9:00 p.m., Landmark's E Street Cinema

Saturday, April 16, 4:00 p.m., Landmark's E Street Cinema

JUSTICE MATTERS

REBEL CITIZEN: HASKELL WEXLER IN CONVERSATION WITH PAMELA YATES

Pamela Yates

USA, 2015, 76 minutes, color and black & white

When Haskell Wexler died last December, he was justly remembered for his cinematography on such films as *Who's Afraid of Virginia Woolf?* and his transformational *Medium Cool*, a fiction feature set and shot amid the protests surrounding the 1968 Democratic National Convention in Chicago. But there was another Haskell Wexler: the outspoken citizen and maker of committed documentaries. Wexler went on a journey with Civil Rights demonstrators in 1963, was in Vietnam with Jane Fonda, traveled to Brazil to report on torture, and filmed in Nicaragua to document a covert war. Pamela Yates knew that this Haskell Wexler could command the screen with his soft-spoken, analytical presence as his films rolled silently behind him. *Rebel Citizen* spotlights the man who thoughtfully chronicled two generations. You'll want to listen up, because sometimes you need a weatherman to know which way the wind blows.—Judy Bloch

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

Saturday, April 23, 9:00 p.m., Landmark's E Street Cinema



AMERICAN PREMIERE RYTHMS ON AND OFF THE SCREEN ROARING ABYSS

Quino Piñero

Ethiopia, 2015, 87 minutes

This musical road movie takes us across Ethiopia, a nation with a population of 90 million and 80 different languages. *Roaring Abyss* is full of recordings of all forms of incredible music—from wind orchestras from the time of Emperor Haile Selassie to the Azmari, the Ethiopian equivalent of European bards. We're treated to traditional pieces that use scales very different from Western music and increasingly add a singer with a synthesizer or other Western instruments. The film documents music that has been passed on from generation to generation for centuries and that is played on traditional instruments such as the washint, masinko, krar, and begena. For two years, director Piñero travelled across Ethiopia, "the land where even the coffee beans sing," according to an inhabitant of the former province of Kaffa. Like all Ethiopians, he is proud of the country's traditional music, which must never be lost.—International Film Festival Rotterdam

IN AMHARIC AND OTHER LANGUAGES WITH ENGLISH SUBTITLES

Saturday, April 16, 9:00 p.m., Landmark's E Street Cinema

Monday, April 18, 8:45 p.m., Landmark's E Street Cinema



SWEET BEAN

Naomi Kawase

Japan, 2015, 113 minutes

The title of Naomi Kawase's film—perhaps her best to date—refers to a red-bean paste used to fill the dorayaki pancakes served up by chef Sentaro at a tiny diner he manages with little enthusiasm. His mood is transformed after strangely insistent septuagenarian Tokue (Kirin Kiki) persuades him to take her on as his assistant. The results of her painstaking methods of making the bean paste soon attract new customers. Fortune is fickle, and Tokue, like Sentaro, harbors a secret. Sweet, light and leisurely, Kawase's film is a lyrical variation on the teacher-pupil stories beloved of Kurosawa, complete with reflections on how to live in harmony with nature. What gives the film heft is a revelatory development dealing with a shameful aspect of surprisingly recent Japanese history. The veteran Kiki's winning performance ensures that the two strands combine to moving effect.—London International Film Festival

IN JAPANESE WITH ENGLISH SUBTITLES

Saturday, April 16, 4:30 p.m., Landmark's E Street Cinema

Saturday, April 23, 6:45 p.m., Landmark's E Street Cinema

WORLD PREMIERE SWEET SMELL OF SPRING

Ferid Boughedir

Tunisia, 2016, 99 minutes

In 2011 Tunisia, as the Arab Spring awakens, unemployed graduate Aziz, nicknamed Zizou (Zied Ayadi), travels from his Saharan village to the big city of Tunis in search of a job. From television aerial installation to political intrigue, this fresh-faced young Candide will learn the ways of the world, fall in love with the ravishing Aicha (Sara Hanachi), and become famous. Thirty years bring with them deep and long-standing relationships, and foremost amongst those at FilmFest DC is the bond with Tunisian filmmaker Ferid Boughedir. He focuses more on quality than quantity in six features since 1983: *His Halfaouine: Boy of the Terraces*, *A Summer at La Goulette*, and *Villa Jasmin* have all been FFDC highlights. *Sweet Smell of Spring*—a world premiere presentation—is the welcome new work from a singular voice in Middle Eastern cinema and is destined to breathe deep the sweet smell of international success.—Eddie Cockrell

IN ARABIC AND FRENCH WITH ENGLISH SUBTITLES

Co-presented with The Embassy
of the Republic of Tunisia



Friday, April 15, 6:30 p.m., AMC Mazza Gallerie, followed by
a reception sponsored by the Embassy of Tunisia
Saturday, April 16, 9:00 p.m., AMC Mazza Gallerie

SHORT CUTS 1

Total running time: 97 minutes

AMÉLIA & DUARTE

Alice Guimarães, Mónica Santos Portugal, 2015, 8 minutes, animation

This is the brightly colored, pixilated story of Amélia and Duarte's finished relationship.

TEMPO OF TOMORROW REVISITED

Josh Gibson, Annie Gibson USA, 2015, 13 minutes, documentary

The film features travelogues on Cuba—from 1958, just before the revolution, and 2014, just before the lifting of sanctions—intertwined in a meditation on tourism and nostalgia.

MAMAN(S)

Maimouna Doucouré France, 2015, 21 minutes, narrative

Life is disrupted for 8-year-old Aida when her father returns with a young Senegalese woman whom he introduces as his second wife.

THE ABOVE

Kirsten Johnson USA, 2015, 9 minutes, documentary

A U.S. military surveillance balloon floats on a tether high above Kabul. Its capacities are both highly classified and deeply mysterious.

LOVE COMES LATER

Sonejuhi Sinha USA, 2015, 10 minutes, narrative

When an unexpected discovery confronts Riz with the consequences of being undocumented, she is forced to make a life-changing decision.

GOODNIGHT SWEETHEART

Rebecca Peniston-Bird Australia, 2015, 12 minutes, narrative

Elderly neighbors Barb and Gus are each about to commit a criminal act. One will be an act of mercy. The other will be deadly.

WAVES '98

Ely Dagher Lebanon, 2015, 15 minutes, animation

A luminescent light draws Omar from the isolation of the crumbling tower blocks of post-war Beirut and across the segregated city to a utopian world of enchantment.

CITY OF ROSES

Andrew Kavanagh Ireland, 2015, 9 minutes, narrative

One Halloween night a smoldering suitcase was pulled off a bonfire in Dublin, saving a true story of love, loss, and hope.

Saturday, April 16, 4:15 p.m., Landmark's E Street Cinema

Saturday, April 23, 4:30 p.m., Landmark's E Street Cinema

SHORT CUTS 2

Total running time: 100 minutes

M SEEKING W

Marina Moshkova France/Russia, 2015, 11 minutes, animation

In a world of revived paintings, an artist searches for a muse.

WIFEY REDUX

Robert McKeon Ireland, 2015, 22 minutes, narrative

In this dark comedy based on a story by acclaimed Irish author Kevin Barry, a man becomes maniacally obsessed with chasing away his teenage daughter's new boyfriend.

JOIN THE CLUB

Eva Vives USA, 2015, 5 minutes, narrative

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

NKOSI COIFFURE

Frederike Migom Belgium, 2015, 15 minutes, narrative

In Brussels' Congolese neighborhood, Eva escapes into a hair salon after a fight with her boyfriend. The African women there initially support her, seeing a woman in distress, but opinions begin to differ.

THUNDER ROAD

Jim Cummings USA, 2015, 13 minutes, narrative

Officer Arnaud really, really loved his mom.

ANOTHER KIND OF GIRL

Khaldiya Jibawi Jordan, 2015, 9 minutes, documentary

For three months, a group of Syrian girls living in Jordan's Za'atari refugee camp participated in a media workshop to document their everyday lives.

MY FIRST ANALYST

Jonathan Borget France, 2015, 10 minutes, narrative

At Ivan's first appointment with an analyst, he learns a lot about himself.

THE ORCHESTRA

Mikey Hill Australia, 2015, 15 minutes, animation

In a world where inhabitants are accompanied by a miniature band made in their likeness, Vernon and his band must confront their stage fright.

Sunday, April 17, 2:45 p.m., Landmark's E Street Cinema

Wednesday, April 20, 8:45 p.m., Landmark's E Street Cinema

TANNA

Martin Butler, Bentley Dean
Australia/Vanuatu, 2015, 104 minutes

On the lush tropical island of Tanna, the conviction of two star-crossed lovers will change their tribe's culture forever. This visually breathtaking film is a story based on real events. Mischievous Wawa is being readied to undertake the ceremony that will recognize her as a grown woman of the Yakel tribe. But Wawa is rebellious in her own way: She and Dain, the handsome grandson of the tribal chief, are in love. When Wawa is betrothed to a man from another tribe as part of an effort to resolve island hostilities, she must choose between loyalty to her clan and her own heart.—*Palm Springs International Film Festival*

IN NAUVHAL WITH ENGLISH SUBTITLES

Co-presented with the Embassy of Australia



Friday, April 15, 6:30 p.m., Landmark's E Street Cinema
Saturday, April 23, 9:00 p.m., Landmark's E Street Cinema



FIRST FEATURE AWARD

THE THIN YELLOW LINE

Celso García
Mexico, 2015, 95 minutes

The Hollywood Reporter dubbed this film an "uncommonly effective road movie." The task seems straightforward enough: Paint a yellow dividing line on a 200-kilometer stretch of highway between two towns in a remote desert (or perhaps desertified) area of northern Mexico, and do it in 15 days. The job is a godsend for the project's foreman, Antonio (called Toño), after years of self-imposed exile in menial, off-the-grid work. Played by the commanding Damián Alcázar, magnetic even in this down-and-out state, Toño plays the moral core to his crew of "formers" (circus manager, truck driver, and thief) and a young runaway. The ensemble cast of mostly veteran Mexican actors hits the believable note every time with humor that comes naturally and hard-won trust. Celso García's debut feature is beautifully shot in a lonely space—the periphery—but its eye is on the center, to which all the men aspire.—*Judy Bloch*

IN SPANISH WITH ENGLISH SUBTITLES

Saturday, April 16, 9:00 p.m., AMC Mazza Gallerie
Friday, April 22, 6:30 p.m., AMC Mazza Gallerie



RYTHMS ON AND OFF THE SCREEN THE VIOLIN TEACHER

Sergio Machado
Brazil, 2015, 100 minutes

The musical career of violinist Laerte, a former child prodigy, has not gone as planned. His once-in-a-lifetime audition with the São Paulo Symphony Orchestra is a spectacular failure. With bills piling up, he cannot turn down an offer to teach a high school violin class in Sao Paulo's notorious Heliopolis neighborhood. Reluctant and defensive, Laerte anticipates trouble in this tough environment and finds it. Unruly, untrained, and unable to read music, his students carry the weight of the favela on their young shoulders. Eventually, passion and purpose begin to emerge for teacher and students alike. With the program's future resting on an upcoming concert and the pressures of gang violence and police brutality growing louder offstage, Laerte's greatest performance may consist of bringing a glimmer of hope into his students' lives and his own.—*Palm Springs International Film Festival*

IN PORTUGUESE WITH ENGLISH SUBTITLES

Thursday, April 21, 6:30 p.m., AMC Mazza Gallerie
Friday, April 22, 8:30 p.m., AMC Mazza Gallerie



CINE CUBANO VIVA

Paddy Breathnach
Ireland, 2015, 100 minutes

An Irish film shot in Cuba, in Spanish, this rousing, cross-cultural crowd-pleaser is set in Havana, in what one character aptly calls "the most beautiful slum in the world." In a drag club in the city, impoverished 18-year-old hairdresser Jesus (Héctor Medina) maintains the wigs of the drag performers and dreams of taking the stage himself. His first performance is disrupted by an unruly man in the audience—Jesus' father, an ex-boxer just out of prison, whom he hasn't seen for 15 years. The macho, homophobic father moves in with his effeminate, abandoned son, and thus begins a remarkable father-and-son story. Paddy Breathnach's irresistible movie was the surprise hit of the Telluride Film Festival. He has discovered an extraordinary talent in Héctor Medina, and the father is played by veteran Jorge Perugorria, who starred in the groundbreaking Cuban classic *Strawberry and Chocolate* more than 20 years ago.—*Toronto International Film Festival*

IN SPANISH WITH ENGLISH SUBTITLES

Sunday, April 17, 8:00 p.m., Landmark's E Street Cinema
Thursday, April 21, 8:45 p.m., Landmark's E Street Cinema

THE WHITE KNIGHTS

Joachim LaFosse
France/Belgium, 2015, 112 minutes

In an unnamed African country, the Move for Kids organization (based on the real-life Zoe's Ark) is officially established to rescue orphans and give them a new life in France. Led by Jacques (Vincent Lindon), it soon becomes apparent that the organization's motives behind saving orphans are not always altruistic. When the line between humanitarian assistance and human trafficking becomes blurred, the stakes and risks get higher. As a provocative and urgently current examination of the sometimes murky moral choices made by NGOs in strife-torn environments, this is an ambiguous, disturbing, yet hopeful must-see film. Shot with shocking immediacy, it vividly evokes the on-the-ground ethical quagmire with a brilliant cast and a gripping script. With a standout performance by Cannes award-winner Louise Bourgoïn, the film offers no easy answers and leaves it to the audience to decide what is right.—*Alliance Française French Film Festival*

IN FRENCH WITH ENGLISH SUBTITLES

Friday, April 15, 9:00 p.m., AMC Mazza Gallerie
Friday, April 22, 6:30 p.m., Landmark's E Street Cinema



ZINNIA FLOWER

Tom Shu-Yu Lin
Taiwan, 2015, 97 minutes

Mourning begets tenderness, maturity, and surprising passion in this sophisticated drama of loss and rebirth. Ming (Taiwanese star Karena Lam) and Yuwei (Taiwanese rocker Stone) each lost a spouse in the same multiple-car crash in Taipei. Each confronts loss differently. As we watch their paths occasionally intersect during the 100-day mourning period prescribed by Buddhist practice, each finds a pathway through despair and denial to something approaching a revelation. Yuwei's anger about the death of his piano teacher wife gradually ebbs as he finds new, yearningly poignant ways to connect with her former students. Ming, in turn, moves through quiet, interiorized despair to something far more dangerous as her itinerary of mourning takes her through a series of beautiful locations in Okinawa, where she and her fiancé were to have travelled together. This film consoles and inspires as it leads viewers on an unforgettable journey.—*Vancouver International Film Festival*

IN MANDARIN WITH ENGLISH SUBTITLES

Co-presented with **TECRO**
<http://ROC-Taiwan.org/US>

Saturday, April 16, 4:30 p.m., Landmark's E Street Cinema
Saturday, April 23, 4:45 p.m., Landmark's E Street Cinema





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