

# WEEKEND

## Black past and future, reimagined

Artifacts push the boundaries of culture at Smithsonian 'Afrofuturism' exhibit. 13



MARVIN JOSEPH/THE WASHINGTON POST

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**On the cover:** Costumes from "The Wiz" on Broadway, on display in "Afrofuturism: A History of Black Futures."

WEEKEND

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E.U. DELEGATION TO THE UNITED STATES

The annual E.U. Open House opens the doors to European embassies for a day of tours, free food, musical performances and dancing. Visitors should have a plan to deal with the long lines.

## E.U. Open House

For the second weekend in a row, Washington's embassies open their doors to the public, showcasing their native art and culture and trying to seduce you into planning your next vacation there. This Saturday, it's the European Union's turn, so you can admire a Lamborghini and a Vespa at the Italian Embassy while sipping a Lavazza, learn about Sweden's plans to be carbon-neutral and enjoy views of the Potomac from the House of Sweden's rooftop, or hear firsthand about polar explorations and mountain climbing from Polish adventurers while sampling sweets and listening to a piano concert at the Embassy of Poland. (A full list of events and activities is available on the E.U.'s website, [eeas.europa.eu](http://eeas.europa.eu).)

As with last week's Around the World Embassy Tour, there will be long lines, and a little bit of planning goes a long way. Here are a few tips from a veteran embassy-goer:

**Plan your visit by neighborhood, not country.** Embassies are grouped in some obvious clusters, including Kalorama, Columbia Heights, Van Ness and Massachusetts Avenue north of Rock Creek Park. Pick one, and bounce between the embassies there. Upside: If there's a long line at the Former Spanish Ambassador's Residence, you can duck over to Poland or Lithuania, while those hanging out near the Italian Embassy can head next door to Denmark for a virtual bike ride through Copenhagen, or to learn about hygge, which might come in handy after all those lines. There's a similar situation with the embassies near Peirce Mill, where Hungary, the Czech Republic and the Netherlands — which is hosting a Benelux celebration with the embassies of Luxembourg and Belgium — are a few streets from one another.

**The best-known countries draw the biggest lines.** Every year, France and Germany throw a joint open house at one of their embassies. (This year is France's turn to host.) Not only will you have to wait to get in, but it's not within easy walking distance of other embassies. If you have to visit, make it your first stop. Ireland and Italy are also known for their popularity; you could probably visit multiple embassies around Dupont — say, Luxembourg, Estonia, Bulgaria, Romania and Portugal — in the time it would take to get into and through the Irish Ambassador's Residence, which, to be fair, is a pretty cool building. And while Hungary isn't as popular of a tourist attraction as Spain, for example, in previous years, it's been relatively easy to get in for the wine tasting, Rubik's Cube classes, vizsla dog show and dance performances.

**This is not an after-brunch activity.** Embassies are open from 10 a.m. to 4 p.m., and lines build throughout the day. The early bird gets the best access — and you don't want to be the one to get to the Embassy of Poland after the pierogies have run out.

## JxJ Festival

For the first time, the Edlavitch DCJCC's arts festival spans the DMV, with events at Cafritz Hall at the EDCJCC in Washington, Landmark's Bethesda Row Cinema in Maryland and Cinema Arts Theatres in Fairfax. This celebration of Jewish film and music pairs a strong mix of documentaries and dramas with

concerts featuring local Jewish singer-songwriters and exploring the secret history of Jewish songwriters in early rock-and-roll. Beyond stage and screen, find events including a keynote program on the lives of Arab citizens in Israel (Wednesday) and a conversation with CNN chief political correspondent Dana Bash and producer Nancy Spielberg (Friday).

**When:** Through May 21.

**Where:** A full schedule of events and locations is available on [jxdc.org](http://jxdc.org).

**Tickets:** \$30-\$180.

## Books in Bloom

Chasten Buttigieg and Nikki Giovanni headline the seventh edition of Columbia's literary festival. Giovanni, an acclaimed

poet and influential member of the Black Arts Movement, most recently wrote a picture book called "A Library" about the magic of public libraries. She'll read selections of her work and discuss both children's literature and social issues. Buttigieg, a teacher and the husband of Secretary of Transportation Pete Buttigieg, is about to release a young-adult adaptation of his 2020 memoir, "I Have Something to Tell You," and he'll discuss his experience of growing up gay in a small Midwestern town. The progressive-leaning festival features a panel discussion on banned books with representatives from public schools, libraries, and Busboys and Poets, plus a poetry showcase and more than a dozen authors who've written everything from murder mystery trilogies to a history of misogyny against women in power.

**When:** Saturday from 10 a.m. to 5 p.m.

**Where:** Color Burst Park, 6000 Merriweather Dr., Columbia. [booksinbloombmd.com](http://booksinbloombmd.com).

**Admission:** Free.



MICHAEL BLACKSHIRE/THE WASHINGTON POST  
**Chasten Buttigieg will co-headline the Books in Bloom literary festival in Columbia.**

## Dumbarton at Dusk

In 1932, the National Society of the Colonial Dames of America opened Dumbarton House to the public to showcase a collection of Federal-era decorative and fine art, ranging from furniture to ceramics. The house, which was built around 1800, still hosts exhibits telling the story of D.C.'s earliest days, with rooms decorated to reflect its history. "Dumbarton at Dusk" serves as the house's 91st birthday party — an after-hours event with live music, lawn games and self-guided tours, along with birthday cake and a cash bar.

**When:** Thursday from 5:30 to 8 p.m.

**Where:** Dumbarton House, 2715 Q St. NW. [dumbartonhouse.org](http://dumbartonhouse.org).

**Tickets:** \$5 suggested donation.

**May 26 Renwick Invitational Open House**

The Renwick Gallery, the Smithsonian's museum devoted to contemporary American craft, highlights emerging and midcareer artists during its annual Renwick Invitational. For the first time in the invitational's history, this year's exhibit features exclusively Native American and Alaska Native makers, with more than 50 works from six artists. The invitational, which extends through March 2024, kicks off with an open house featuring all the artists in the show and a gallery talk with guest curator Lara Evans. 11 a.m. to 3 p.m. Renwick Gallery, 1661 Pennsylvania Ave. NW. americanart.si.edu. Free; registration requested.

**June 3-4 Museum Walk Weekend**

Haven't made it to Dupont Circle's cultural landmarks, such as the historic Dumbarton House or Dupont Underground, the art gallery housed in an abandoned streetcar station? The neighborhood's annual Museum Walk Weekend is a great time to visit, especially because admission fees are waived at six museums and galleries. Create your own itinerary, starting at institutions like the National Museum of American Jewish Military History, Anderson House or the President Wilson House, which are all within walking distance of one another. Don't miss seeing the permanent exhibits at the Phillips Collection, America's first museum of modern art, which will offer free admission from 11 a.m. to 6 p.m., plus family-friendly tours, art activities in the courtyard, and story time and



LUC DEMERS/GEO NEPTUNE

**Geo Neptune's "Piluwapiyit: The Powerful One" (2018), from the 2023 Renwick Invitational at the Renwick Gallery.**

games in the Music Room. 11 a.m. to 4 p.m. Various locations in Dupont Circle. dupontkaloramamc.com. Free; registration requested.

**June 3-4 Washington Folk Festival**

Don't let the name fool you: There will be a dizzying number of musical genres to hear at Glen

Echo Park's annual Washington Folk Festival, a weekend event that draws local musicians specializing in styles from swing to bluegrass to gospel. There are seven stages throughout the park; one is dedicated to storytelling (including a joke swap), while others find dancers performing the waltz, tango and many other forms of



DUPONT-KALORAMA MUSEUMS CONSORTIUM

**Sheldon Goldberg offers help at the National Museum of American Jewish Military History, part of the Museum Walk Weekend.**

movement. Go shopping at a craft marketplace and look out for artists-in-residence stationed around Glen Echo, including dance performances occurring spontaneously along the park's walkways. Noon to 7 p.m. Glen Echo Park, 7300 MacArthur Blvd., Glen Echo. fsgw.org. Free.

**June 7-25 'Kumanana! An Afro-Peruvian Musical Revue'**

GALA Hispanic Theatre co-founder Hugo Medrano conceived and directed a new show devoted to the music of Victoria and Nicomedes Santa Cruz, a brother-sister duo who sparked a revival of Afro-Peruvian music, dance and poetry during the 1960s and '70s. "Kumanana! An Afro-Peruvian Musical Revue" premieres in June, featuring original music and writings from these prolific siblings who became cultural icons in Peru. 8 p.m. Wednesday through Saturday and 2 p.m. Sunday. GALA Hispanic Theatre, 3333 14th St. NW. galatheatre.org. \$25-\$55.

**June 9-10 Wheatland Spring Land Beer Fest**

In 2019, Wheatland Spring Farm and Brewery began harvesting heritage grains from the fields surrounding its Loudoun County craft brewery — a farm-to-glass approach that's very different from most other brewing operations in the region. To celebrate five years of this hyperlocal agriculture, Wheatland Spring's owners are hosting a two-day version of their Land Beer Fest. Friday night features a roundtable discussion about the importance of "local," including beer writer Stan Hieronymus, chef Rob Rubba of Oyster Oyster and Will Hodges of natural cider producer Troddenvale. Saturday brings a day at the brewery with tastings of estate beer, cider and wine; food vendors; and pop-up talks about local malts and grains, as well as discussions with the guests from Friday night's dinner. Dinner: June 9 at 5 p.m. \$84. Festival: June 10 from noon to 3 p.m. or 3:30 to 6:30 p.m. \$38. 38506 John Wolford Rd., Waterford. wheatlandspring.com.

— Adele Chapin and Fritz Hahn

**Ask Tom** Excerpts from Post Food Critic Tom Sietsema's online discussion

**Q:** What is an appropriate tip to leave on a takeout order that you are picking up yourself? When I dine in, I'm a die-hard 20 percent tipper. Not leaving any tip doesn't sit right with me, but I never know what is an appropriate amount.

**A:** This is such a tough question. In stories and surveys I've seen, not even restaurant workers can agree on a set amount. Customers should factor in how big their order is, and how much effort went into getting the takeout from kitchen to bag to customer. I love it, for instance, when restaurants label dishes, confirm the contents of the bag — evinced by check marks on the receipt — or take the time to, say,

place dividers between hot and cold contents. For takeout, you should probably leave at least a 15 percent gratuity, more if extra attention has been paid to your order.

**Q:** For the birthday of a teenage aspiring chef (vegetarian), I'd like to take him to a restaurant with a real chef's table to watch a kitchen at work. Minibar is too dear. Other suggestions?

**A:** **Ristorante Tosca** and **Blue Duck Tavern** both have chef's tables near their kitchens, and I love the counter facing the engaging cooks at **Rose's Luxury** on the Hill.

**Q:** Fifty years ago, I was driving a

cab in D.C. and eating great cheap meals at a Cuban restaurant on Columbia Road (I think) called the Omega. What's the closest equivalent to that in D.C. now? (I'm planning to visit this summer.)

**A:** Say **hola** to **Mi Cuba Cafe** in Columbia Heights, home to creamy-centered chicken croquettes; juicy braised beef infused with the flavors of tomatoes, bell peppers and cumin — the classic ropa vieja; and one of the best sandwiches in the city, pan con lechon.

**Q:** Hi, Tom. We are having an awful time trying to find a spot to celebrate after my daughter's

SEE ASK TOM ON 11



**Aaron Silverman**, chef and owner at **Rose's Luxury**, is known for saying he's in the business of making people happy.



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SHAUGHN COOPER

# El Cousteau raps the way he feels: Loud

BY CHRIS RICHARDS

Sometimes, he flicks it on, like a switch. Other times, he cranks it up slow, as if his lungs are on a dimmer. But either way, El Cousteau has this way of rapping where he's suddenly shouting and now the lights are on. His loudest rhymes make his music feel hotter and brighter — and if you ask him about it, his answers are even more illuminating.

First off, how'd he learn to rap like this? "Honestly, my mother can scream," Cousteau says. "Growing up in Trinidad [in Northeast Washington], we had a three-story house. My mom slept in the basement. I slept all the way upstairs. So for her to communicate anything was always loud. ... Like, 'IT'S BREAKFAST!' Or like, 'HAVE YOU SEEN MY CHARGER?'"

Excellent. But then *why* does he rap like this? "That's how my life is," he says. "Life is filled with ups and downs. ... How was I feeling these last two months? I was here, I was there, I was so mad about this or that. That's just how my brain works when I'm rapping."

As for his mouth, Cousteau began mastering that instrument roughly a dozen years ago when his mother enrolled him in a performing arts charter school where he spent his teenage years "getting into my voice, doing monologues," he

D.C. rapper El Cousteau will play Union Stage in support of the release of his stylish new mixtape, "Dirty Harry." He learned how to raise his voice from his mother, who would shout to be heard from their basement.

says. He started rapping a few years later, taking his stage name after learning who Jacques Cousteau was from a Will Smith line in "Bad Boys II." Since then, he's been turning heads in the scene through stylishly loud mixtapes including his latest, "Dirty Harry," which frequently finds Cousteau at the top of his voice, if not the top of his game. "But for real, for real, with art, I never really try to look at it as getting better," Cousteau says. "I'm really looking at it as, 'How much more can I be myself?'"

A big part of that self-discovery process has involved cultivating an optimism within — and in the minds of everyone who encounters his music. "I love when people see me and get happy. Like, 'If this is how brodie's putting it, maybe [life] isn't so bad,'" he says. "This'll sound cliche, but I'm about believing in myself, believing in the world, believing that there *is* love out here."

Opening for Mavi on Thursday at 8 p.m. at Union Stage, 740 Water St. SW. [unionstage.com](http://unionstage.com). \$18.

# Women in jazz, Jill Scott and more shows to catch

BY CHRIS KELLY

## City Morgue

As City Morgue, Long Island's Junius "ZillaKami" Rogers and Harlem's Vinicius "SosMula" Sosa make grim and grimy music befitting their moniker. The pair's songs are Frankenstein monsters of trap-rap percussion, nu-metal menace and the macabre preoccupations of horrorcore — full-id, no-shelter anthems about death and destruction. Even at their most introspective, City Morgue's raps sound like slasher confessions, like on the depressive "Draino," with its "can't catch tears when they're all down the drain / Can't cry now, but can self-medicate" hook. As ZillaKami growls, "Woke up drenched in a sweat so cold that it froze my home, wanna go to hell 'cause at least it's warm on a brimstone floor." *Friday at 8 p.m. at Fillmore Silver Spring, 8656 Colesville Rd., Silver Spring. [fillmoresilverspring.com](http://fillmoresilverspring.com). Sold out; verified resale tickets available on Ticketmaster.*

avoiding conflict or a certain way of talking around the subject — were all of a sudden thrust into the light," the artist said in a recent statement. The newfound clarity she was referring to is apparent on "Multitudes," an album that nakedly contemplates the power of all kinds of love — passionate, parental or platonic — to devastate. While the album title might nod to the most famous line of Walt Whitman's "Song of Myself," its lyrics recall the transcendentalism of that classic poem as Feist sees the divine in the world around and in all of us. In that way, she shares Whitman's sentiment: "It is you talking just as much as myself, I act as the tongue of you." *Friday at 8 p.m. (doors open) at 9:30 Club, 815 V St. NW. [930.com](http://930.com). Sold out.*

## Mary Lou Williams Jazz Festival

For more than a quarter-century, the Kennedy Center has celebrated the legacy of "first lady of jazz" Mary Lou Williams with a program that highlights leading women in the jazz scene. This year's two-day festival features living legend Doreen Ketchens, multi-hyphenate Somi, saxophonist-vocalist Camille Thurman and singer-stage star Dee Dee Bridgewater. But a fitting

SEE ROUNDUP ON 7



AMY HARRIS/INVISION/AP

**Neo-soul singer and songwriter Jill Scott will celebrate the 23rd anniversary of her debut album, "Who Is Jill Scott?: Words and Sounds Vol. 1," with shows at MGM National Harbor.**

## ROUNDUP FROM 6

tribute to Williams requires not only the past and present, but the future. A performance by the latest cohort of the Next Jazz Legacy — an apprenticeship program working for a more inclusive jazz world — features emerging artists mentored by the likes of Meshell Ndegeocello and Patrice Rushen who are carrying Williams's torch. *Friday and Saturday at 7:30 p.m. at the Kennedy Center, 2700 F St. NW. kennedy-center.org. \$40-\$55.*

**Jill Scott**

It's been more than three years since the pandemic shut down all aspects of daily life, including concerts, and musicians and their fans are still playing catch-up. That's why Jill Scott is commemorating the 23rd anniversary of her debut album, "Who Is Jill Scott?: Words and Sounds Vol. 1," after covid-19 disrupted a 20th anniversary tour in 2020. No matter the year, "Who Is Jill Scott?" deserves the front-to-back treatment. The album helped cement neo-soul as a defining sound at the turn of the millennium and established Scott as a warm-voiced singer and a songwriter for everyday people. *Saturday and Sunday at 8 p.m. at the Theater at MGM National Harbor, 101 MGM National Ave., National Harbor. mgmresorts.com. Sold out; verified resale tickets available on Ticketmaster.*



MICHAEL LOCCISANO/GETTY IMAGES  
**Feist, who brings newfound clarity to her recently released album "Multitudes," will perform at a sold-out show Friday at 9:30 Club.**

# '90s punk fixture Chisel is back in D.C.

BY CHRIS KELLY

While neither born nor raised in D.C., and despite not living here for many years, Ted Leo is always treated like a hometown hero on the city's stages, from the Black Cat and 9:30 Club to St. Stephen's Church and Fort Reno.

The singer-songwriter comes by it honestly: Years before he established himself as a punk-rock poet laureate, largely as the creative force behind Ted Leo and the Pharmacists, Leo lived in D.C. and fronted Chisel, a key part of the city's mid-'90s scene.

Chisel's second album, "Set You Free," was released in 1997, months before the band broke up, and as the 25th anniversary of the album approached, Leo, drummer John Dugan and bass player Chris Norborg discussed reissuing it themselves. That soon became moot when they were approached by the Numero Group, the preeminent archival label in the business, which remastered and reissued the album earlier this year. Numero also reissued music by bands that were on the same circuit in the '90s, like Karate and Unwound, bringing the acts together for a celebration of the label's 20th anniversary.

"It's nice to be on a label, even in the reissue context, with so many people that we were actually really good friends with and spent a lot of time sharing stages with back then," Leo says.

Along with the Numero Twenty gig, Chisel signed up for a couple of other shows in advance of a short East Coast tour. Because Dugan and Norborg live in Chicago and Leo recently relocated to New Jersey after years in Rhode Island, much of the practicing was separate until a week before the February shows.

Leo was encouraged by how much fun he had dipping back into the Chisel songbook on his own. Plus, he enjoyed rediscovering and replaying songs that were musically ambitious when he first wrote them but can now be approached with years of nonstop playing and performing under his belt.

"[The songs] were waiting for me to catch up with them," Leo says. "I unlocked ways of playing and understanding of what I didn't understand [back then], and that was great."

The first few shows represented an opportunity for the trio to work out some kinks before this month's East Coast tour. While admitting that he is being overly critical about how "by the seat of the pants" the shows were, Leo was hoping that his years of performance would sharpen his play-



PAT GRAHAM

**Chisel, from left: Ted Leo, John Dugan and Chris Norborg. The band is on an East Coast tour a quarter-century after its last album.**

age in hardcore but started to branch out in sound and style.

"In the '90s, everybody got along and the shows made sense in their diversity because of a shared ideology and shared aesthetics of appreciation," Leo explains. "But as far as aesthetics of expression goes, it was all over the place. That was, for me, really exciting, and it validated my desire to continue to branch out and not stay in some kind of rut."

That desire has animated Leo's music in the years since Chisel's dissolution. Whether as a solo artist, as part of a duo with Aimee Mann called the Both, or — most centrally — as part of Ted Leo and the Pharmacists, Leo has continued to branch out, becoming one of his generation's finest songwriters. At the same time, the hardcore scene that helped birth Chisel persists, with the cycle of bands looking to explore beyond the borders of the scene repeating once again. It's a topic about which he is happy to share his wisdom.

"[Hardcore] is a rare art form that rarely loses the excitement and feelings that it can convey," Leo says. "When hardcore is pretty pure, it's pretty perfect, actually."

Saturday at 8 p.m. (doors open) at the Black Cat, 1811 14th St. NW. blackcatdc.com. \$25.



# At Dave's Hot Chicken, you should fear the reaper

Abandon all hope, ye who sign the waiver and order the highest spice level

BY TIM CARMAN

When you ask for the reaper-level heat at Dave's Hot Chicken, you are quickly confronted with two contradictory emotions: fear and embarrassment.

The fear is almost entirely generated by the waiver that the counter worker will have you review and sign. If you weren't nervous before you ordered the bird sprinkled liberally with a seasoning mix that includes Carolina Reaper peppers, you will be after you read the language printed on

a receipt.

"You acknowledge that eating the REAPER" — the shift to ALL CAPS is pure evil genius, like turning the corner and bumping into Michael Myers with a 16-inch blade — "can cause you harm, including, but not limited to, bodily injury, property damage, emotional distress, or even death."

Now, maybe the warning about "property damage" should have been a clue that this is P.T. Barnum-level hooey, with no more relation to reality than the mer-

maids of Fiji. But as I took my copy of the waiver, the young woman behind the counter wished me good luck and suggested if I needed any emergency help, she could assist. She didn't seem to be joking. Or if she was, she was a deadpan artist.

At this point, though, I must admit I was only partially aware of my surroundings because of the other thing the woman said right after I placed my order: In a voice loud enough to raise the dead, she bellowed, "REEEEEEEEEE-PEEEEEEER!" To which every oth-



PHOTOS BY DEB LINDSEY FOR THE WASHINGTON POST

**TOP:** Berenice Rubio, left, and Bernard Artiles eat lunch in the graffiti-covered dining room of Dave's Hot Chicken inside the old Tivoli Theatre. **ABOVE:** A Dave's No. 2, with fries and two sliders, medium and hot. Apocalyptic heat isn't the only level on the menu.

er employee in the joint repeated the word at the same volume.

If I had, even for a second, considered wimping out on the reaper-level chicken, I was now

committed to it. Any cowardice would be played out in public, probably with a spotlight shining on my table in a corner of the

CONTINUED ON NEXT PAGE

Dave's Hot Chicken outlet inserted artfully, playfully, into the former Z-Burger space inside the Tivoli Theatre in Columbia Heights. So I prepared as best as I could: I ordered a chocolate shake, fries slathered in cheese and a creamy kale slaw, all with the hope that they would douse whatever wildfire was about to erupt inside my mouth.

As I listened for my number to be called, I sort of felt like I was waiting my turn at the gallows, hoping some high-ranking official would swoop in and commute my sentence. The wait gave me time to think about my previous experiences at Dave's, the Los Angeles-based Nashville hot chicken chain that opened this, its first D.C. location, in March.

If you follow the fast-casual industry with even medium-casual curiosity, you've probably heard about Dave's. About six years ago, its founders pulled together enough scratch to host a pop-up in an East Hollywood, Calif., parking lot, frying up tenders to order underneath portable canopies. The dish that hid in plain sight for decades in Nashville's Black neighborhoods had already gone mainstream in 2015 when KFC got into the hot chicken business. But Dave's takes it to a whole other level, proving that a once-hyper-local sandwich has become popular enough to support a chain with grand ambitions. Dave's opened its 100th location in January, with 700 more reportedly in the pipeline. Its investors include Drake and Samuel L. Jackson, who should probably read Ezekiel 25:17 to anyone who orders the reaper chicken.

I had been pacing myself at Dave's, building up enough tolerance (and courage) to try the reaper-level tender. On my first visit — the dude at the entrance opened the door for me and shouted, "I got one guest walking in!" like I was Sinatra walking into the Sands — I ordered two chicken sliders with fries. I asked for the "hot" seasoning. Ordering anything less from a hot chicken concept, I thought, was a cop-out, even if Dave's provides options for the heat-averse, including "no spice," presumably for those who got lost on their way to KFC. I'm not sure anyone in Nashville would have recognized my sliders as "hot." The burn was moderate at best, though I must say that the chile-pepper pinch made for a nice contrast to the juicy halal-certified breast meat, which had



**ABOVE:** A Dave's No. 1 with two tenders (extra hot) and fries, along with a chocolate shake and kale slaw, at Dave's Hot Chicken. **LEFT:** The restaurant is located in the former Z-Burger space inside the Tivoli Theatre.



PHOTOS BY DEB LINDSEY FOR THE WASHINGTON POST

aromatic spices.

Ordering the reaper-level bird at Dave's has become something of a spectator sport. Many have taken on the "reaper challenge," including Usher, who informed his Instagram followers that "my head is itchy." He then started to dance "for no reason." Kelly Jackson has also accepted the reaper challenge. She's the Dave's Hot Chicken franchisee who opened the D.C. location. She owns the rights to franchise Dave's in Northern Virginia. Her next location will be in Tysons Corner, set to debut in June or July. As part of her due diligence, Jackson said she tasted everything on the Dave's menu, including the reaper chicken.

"I did take one bite of the reaper," Jackson told me, "and I will tell you, it burnt my face off."

When I finally grabbed my order of reaper chicken, I could feel the heat before I tasted it. Its mix of chile peppers, including the Carolina Reaper with its 2.2 million Scoville units, vaporized and entered my system via the nose, like a virus. If you want to know what fear smells like, this is it. I tore off a piece of tender and popped it in my mouth. The reaction was immediate. I started to cough. My mouth turned blisteringly hot, as if I had just mistaken a curling iron for a candy stick. Water was pooling around my tongue. I began to breathe heavily, with an open mouth, like a dog at the beach. I sucked down a third of my shake, which provided only brief comfort. I had two bites and quit.

The Velvet Underground's "Sweet Jane" was playing on the sound system. After all these years, I still don't know what the song is about. All I knew was I wanted it to stop, along with this burn. So, would I do it all over again? I think the better question is: Would I stop again at Dave's, given all the competition for spicy chicken? In a heartbeat — just not for a sandwich that threatens to stop my heart from beating.

If you go

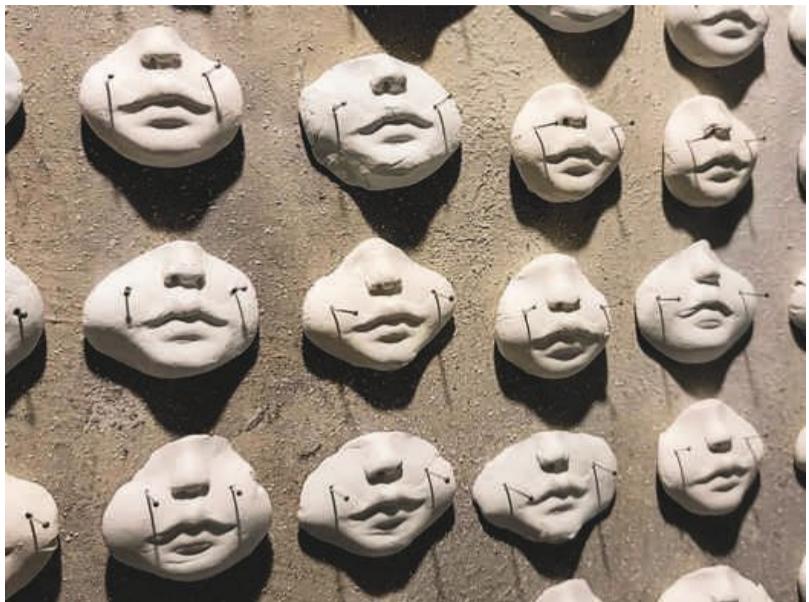
#### DAVE'S HOT CHICKEN

3301 14th St. NW, 771-200-3080; [daveshotchicken.com](http://daveshotchicken.com).

**Hours:** 11 a.m. to 10 p.m. daily.

**Nearest Metro:** Columbia Heights, with a short walk to the restaurant.

**Prices:** \$1.99 to \$13.99 for all items on the menu



# Mining her past, artist puts a face to the incarcerated

BY OLIVIA McCORMACK

Eighteen years ago, Traci Reynolds became a felon. Today she's an artist, hoping her latest work will prompt anyone who encounters it to stop and think about the lives of women who are behind bars.

Reynolds, now 57, is sitting in the George Mason University Art and Design building, draped in a gold dress and clutching a G-note singing bowl, which is supposed to assist with the healing of one's throat chakra. She just held a singing bowl performance to raise awareness for people affected by mass incarceration and encourage people to interact with her art.

In 2003, Reynolds graduated from Virginia Commonwealth University with an MFA in creative writing, but after multiple shoplifting convictions spurred on by a mental health crisis, a future that once felt bright started to dim.

"I was lost and spinning," explains Reynolds, a non-degree-seeking student at George Mason University. "I thought I could never make it back into the world again. There are so many bars for reentry. Especially for women — we fall through the cracks."

Unmedicated mania, trauma and addiction issues caused Reynolds, who was diagnosed with bipolar disorder in her early 20s, to become familiar with the criminal justice system. She would later learn this is common — 31 percent of women in jails are reported to have a serious mental illness.

Reynolds spent four separate oc-

casions in jail — the longest stay was almost three weeks — and multiple stints in psychiatric facilities. It has been almost two decades since that tumultuous period. She has spent much of her career working at an organization that protects and advocates for sexual assault survivors. And in recent years, she rediscovered her love of fine arts. She began taking classes at GMU two years ago to pursue her passion for art and make steps toward her ultimate goal of earning an MFA in visual art.

She's now using her experience to raise awareness about the impact of incarceration on women and girls through her mixed-media piece "Weep Sister Sing," which is on display at the George Mason University Art and Design building until June 15.

"Traci is a deeply committed person whose drive and determination [are] matched by the love in her heart," says her professor Wanda Raimundi-Ortiz, who encouraged Reynolds to work through the stigma of the subject matter to create her world.

When Reynolds began her piece, which was for an assignment in a mixed media course, she thought about her experience with the justice system. "There's this pipeline to incarceration [that] often starts in childhood," she says. She chose, as her starting point, an object that reflects that origin of innocence: a doll. The one she picked had a name, Nora, and reminded Reynolds of the type of doll she had as a child. "I took a doll's face and I made a mold of [it], and then I started pressing faces out of that single mold."

Using three types of clay to create bonelike artifacts and different pressures to create variations in shape, Reynolds molded 1,256 faces to represent the 172,700 women and girls incarcerated in the United States as of March 1. Each face represents about 138 incarcerated individuals.

The six canvases behind the faces, faux-finished to look like concrete, are a further reminder of the dull cells that incarcerated people inhabit. Reynolds wanted to stress the feeling of being caged, so she used dressmaker pins to hang the faces. When the light hits them just right, it appears as if the visages are behind bars.

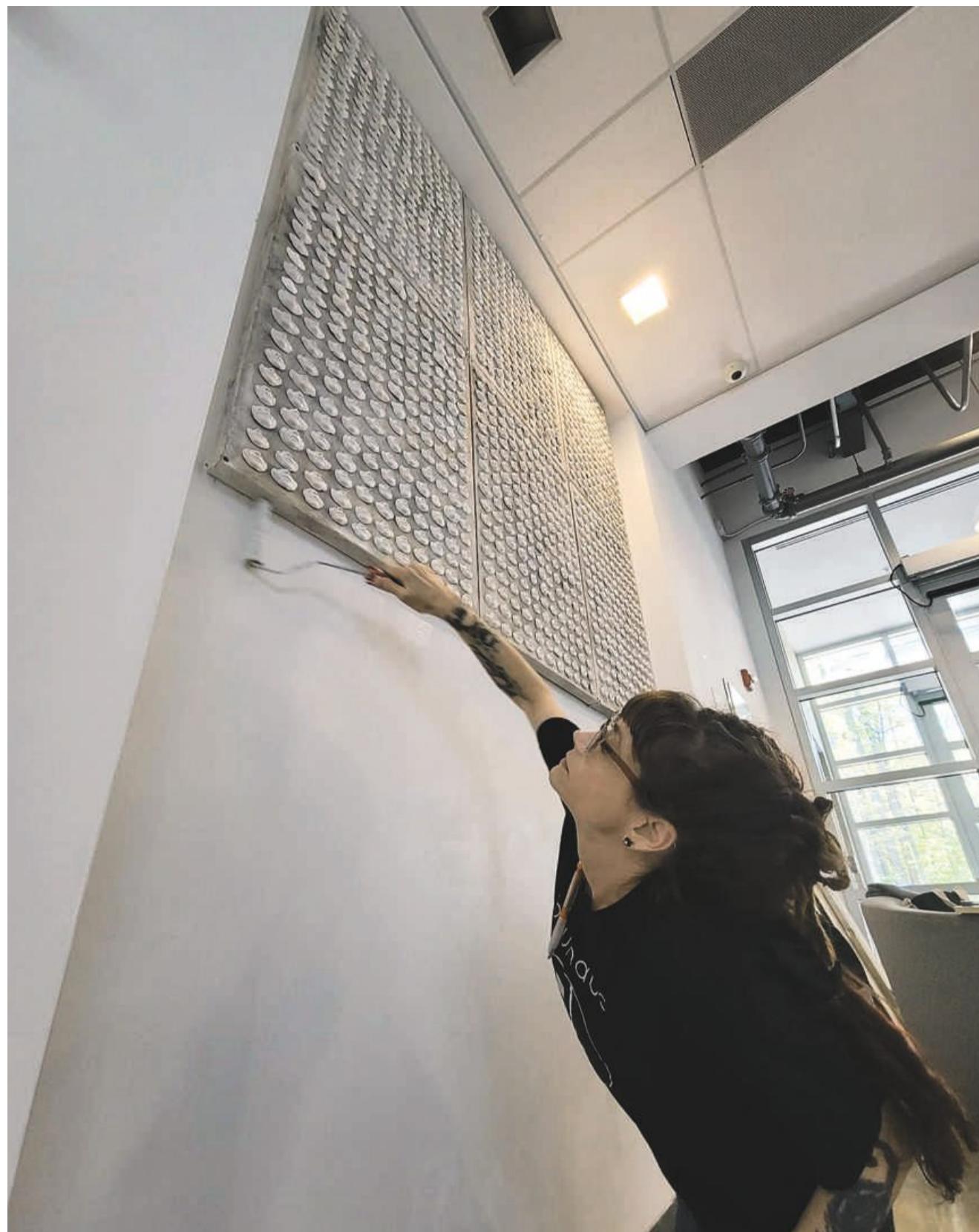
On a recent day in May, Reynolds brought along more clay faces and scattered them on the floor for her performance, to represent the women who are on parole or probation or have failed to gain reentry. "Maybe they're not behind bars now, but they're still remnants of who they were in a

former life and artifacts of themselves," says Reynolds. The fallen faces represent different healing journeys.

"Weep Sister Sing" is only partially lit. "One light working. The other light's not working," says Reynolds. "I don't want it to be on. Because in jail, the lights are never right. There's always a broken light."

Since displaying her artwork, Reynolds says, she has had people approach her to discuss their own experiences with the criminal justice system. "This is the first time I've come out about any of this. I've kept it shamefully locked inside for so long. But shame is part of the problem," she says. Her goal with the piece is to encourage women to continue fighting for the lives they deserve, even if they face additional barriers by being formerly incarcerated.

"I was enabled, in some way, to survive this," she says, "so I could help other women survive."



PHOTOS BY DAVID SHAFER

If you go

## WEEP SISTER SING

George Mason University, 4400 University Dr., Fairfax. art.gmu.edu.

**Dates:** Through June 15.

**Admission:** Free.

**ABOVE:** Traci Reynolds with her piece "Weep Sister Sing." **TOP LEFT:** A detail from the work, for which Reynolds molded 1,256 faces to represent 172,700 women and girls incarcerated in the United States. Reynolds herself spent time in jail and is now a student at George Mason University.



SCOTT SUCHMAN FOR THE WASHINGTON POST

**Yardbird**, located downtown, could be just the spot for a chatter's son who wants fried chicken for his 25th birthday. The restaurant is an import from the Miami-based 50 Eggs Hospitality Group.

**ASK TOM FROM 4**

high school graduation. It is a morning graduation, so we are looking to go to lunch afterwards. We need outdoor seating for eight people and have a family member who is a vegetarian with a dairy allergy (no fish). All my choices are closed for lunch on Mondays! Looking in Fairfax, Arlington, Tysons and Old Town Alexandria.

**A: Lebanese Taverna** in McLean is open for lunch on Monday, offers meatless mezze and counts a patio. You're welcome.

**Q:** Please recommend a restaurant you like in Silver Spring. Thank you.

**A:** No cuisine preference or budget? I like **Shalla** for Ethiopian, **Mandalay** for the flavors of Myanmar, and **Zinnia** (the former home of the long-running Mrs. K's Toll House) for American fare and one of the area's best outdoor expanses.

**Q:** Tom, we have our new in-laws visiting in late May. As they have not spent much time in D.C., we would like a place with some historic vibe, and good food, of course. We have used the Occidental Grill for this situation before so our visitors could relive the Cuban missile crisis, as well as the patio at the much-missed 701 next to the Navy Memorial global map and fountain. Where else do you find this combo?

**A: Old Ebbitt Grill**, near the Treasury! There's something for everyone on the menu, the servers are tops and the place has been around for what feels like forever. Founded in 1856, the

restaurant has been in its current location since 1983. The Victorian-inspired OEG is also one of the most popular places to eat in the country.

**Q:** After many years of living and dining in D.C., I finally made it to Rose's Luxury! And it was worth the wait. Just wanted to give them a shout-out — my husband and I went for our anniversary, and the wait staff/bartenders really went above and beyond to help us mark the occasion. From greeting us with glasses of champagne to sending out lots of little extra plates, they really made the night special. We will definitely go back! (And wow, that pork and litchi salad is as DELICIOUS as everyone says!)

**A:** You remind me, I need to get back there. I admire **Rose's Luxury** owner Aaron Silverman's mantra: "We're not in the restaurant business, but the

business of making people happy." And boy, do they.

**Q:** Hi, Tom! My mom is turning 60 on May 19, and I'm hoping you might be able to suggest a restaurant for her birthday dinner. She loves white wine, American and Italian cuisine, and rich foods! Any thoughts on a quiet but delicious spot that my dad can take her to? A plus if it's



REY LOPEZ FOR THE WASHINGTON POST

**Spicy shrimp with mustard greens at Mandalay, which brings the flavors of Myanmar (and plenty of heat) to Silver Spring.**

not too deep into D.C. and parking accessible as they'll probably be driving in from Silver Spring. Thanks so much, Tom! I know any restaurant recommended by you would make her day!

**A:** I'm all about making moms happy here. **Obelisk** in Dupont Circle fits the bill, with an indulgent feast of many courses, save for your parking concerns. What about the stylish **Centrolina** downtown? I'm a huge fan of chef Amy Brandwein's Italian cooking. Both restaurants are owned by women, in fact.

**Q:** Tom, I know you're a big fan of Popeyes, but do you have any favorite places for fried chicken that are a little more upscale? My son turned 25 yesterday and wants fried chicken for his birthday. He's a sophisticated

eater and has eaten at Bresca, Rose's and Rasika and loves the Kinship roast chicken, but he's just looking for some good old fried chicken. (Last year we went to Honeymoon Chicken.) Thanks!

**A:** I think I have just the spot for your son: **Yardbird**, an import from Miami, downtown. As its name suggests, the restaurant is best known for its fried chicken, which can be ordered within a biscuit, alongside waffles, as a whole bird and even gluten-free. Order "Lewellyn's Fine Fried Chicken" and you get, every time, chicken that's golden, crisp, juicy — something to cluck about, especially after a shake or two of the stinging housemade hot sauce.

Tom Sietsema hosts a weekly Q&A on Wednesdays at 11 a.m. at [live.washingtonpost.com](http://live.washingtonpost.com).



## In Focus: Hawaiian Voyaging and Dance

Saturday, May 13 and Sunday, May 14 | 10:30 a.m.–5:30 p.m.  
Free | National Mall

Bring the whole family and enjoy this celebration of Native Hawaiian culture featuring: demonstrations, hands-on activities, music and dance performances.

[AmericanIndian.si.edu](http://AmericanIndian.si.edu)

Hālau Pua Ali'i 'Ilima, courtesy of the artist.

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## MUSEUMS

The following special exhibitions are on view at area museums. For a complete list of all permanent, indefinite and long-term exhibitions, please consult individual museum websites. Museums marked with an \* are free. Note: The National Museum of Women in the Arts is temporarily closed for renovations.

**\*AMERICAN UNIVERSITY MUSEUM AT THE KATZEN ARTS CENTER**

"Madayin: Eight Decades of Aboriginal Australian Bark Painting From Yirrkala," through Sunday. The first major exhibition of Aboriginal Australian bark painting in the United States and the largest display of Aboriginal Australian art in the Western Hemisphere in 30 years.

"The Barlow Gilotty Collection," through May 21. Works selected from the art collection of Washington's Philip Barlow and Lisa Gilotty, whose collection, spanning 30 years, focuses on area artists.

"Gail Rebhan: About Time," through May 21. The first museum retrospective dedicated to the work of this D.C. artist, whose photographic practice explores the theme of time. 4400 Massachusetts Ave. NW. american.edu/cas/museum

**\*GEORGE WASHINGTON UNIVERSITY MUSEUM AND TEXTILE MUSEUM**

"Anne Lindberg: What Color Is Divine Light?" through July 1. An immersive installation of light and thread is a site for contemplation and reflection.

"Prayer and Transcendence," through July 1. An examination of the purpose and iconography of classical prayer rugs from across the Islamic world. 701 21st St. NW. museum.gwu.edu

**\*GLENSTONE** "Ellsworth Kelly at 100."

Ellsworth Kelly at 100, a comprehensive presentation of more than 70 works marking the centennial of American artist Ellsworth Kelly (b. 1923, d. 2015), will be on view in the Pavilions starting May 4. The exhibition will reflect Kelly's expansive practice with a wide range of media, including painting, works on paper, photography, sculpture, and multi-paneled reliefs. 12100 Glen Rd., Potomac. glenstone.org

**HILLWOOD ESTATE, MUSEUM AND GARDEN**

"Determined Women: Collectors, Artists and Designers at Hillwood," through June 18. A celebration of women featured in Hillwood's collection, many in portraits, and often by female artists. 4155 Linnean Ave. NW. hillwoodmuseum.org

**\*HIRSHHORN MUSEUM AND SCULPTURE GARDEN** "A Window Suddenly Opens: Contemporary Photography in China," through Jan. 7. A showcase featuring 186 photos and related artworks from 1993 to 2022.

"Put It This Way: (Re)visions of the Hirshhorn Collection," through fall. Named after pop artist Rosalyn Drexler's provocative 1963 painting of a man slapping a woman, the full-floor, mixed-media exhibition brings together pieces by 49 women and nonbinary artists from the museum's collections, including work by art history mainstays such as Louise Nevelson and Anni Albers and living artists such as Zanele Muholi and Sondra Perry.

"John Akomfrah: Purple," through summer. Showing vulnerable landscapes in Alaska, Tahiti and elsewhere interspersed with archival footage of coal mines, polluted lakes and factory labor, an hour-long immersive video installation and meditation on climate change.

"One With Eternity: Yayoi Kusama in the Hirshhorn Collection," through July 16. Yayoi Kusama's visions of eternity return to the Hirshhorn with an exhibition of five Kusama works from the museum's collection, including two of Kusama's popular "Infinity Mirror" rooms. (Free next-day timed passes are released daily at noon on the museum website.) Seventh Street and Independence Avenue SW. hirshhorn.si.edu

**KREEGER MUSEUM** "Doing the Work,"

Saturday through Aug. 5. This group exhibition features the work of Kyrae Dawaun, Cecilia Kim, Ara Koh, Samera Paz and Matthew Russo. 2401 Foxhall Rd. NW. kreegermuseum.org

**\*LIBRARY OF CONGRESS** "Not an Ostrich: And Other Images From America's Library," through fall 2024. Four hundred images from 1839 to the present day, selected from the library's collection of 14 million photographs, trace the medium's evolution



LIBRARY OF CONGRESS

This print of George Washington as a Freemason is part of "Join In: Voluntary Associations in America," an exhibit at the Library of Congress that focuses on the history of volunteerism and voluntary associations in the United States.

from daguerreotypes to digital images with an emphasis on the range of subjects in the collection and moments in history described as glorious, gut-wrenching and more.

"Join In: Voluntary Associations in America," through Dec. 31. A history of volunteerism and voluntary associations in America.

Thomas Jefferson Building, 10 First St. SE. loc.gov

**MUSEUM OF THE BIBLE** "Scripture and Science: Our Universe, Ourselves, Our Place," through Jan. 25. An examination of the impact of the Bible on science. 400 Fourth St. SW. museumofthebible.org

**\*NATIONAL AIR AND SPACE MUSEUM**

Eight galleries are open, including "The Wright Brothers and the Invention of the Aerial Age," which celebrates the life and legacy of pioneering aviators Wilbur and Orville Wright with the 1903 Wright Flyer as the centerpiece; "Nation of Speed," which explores America's efforts to become a fast nation by air, land and sea with vehicles such as Mario Andretti's Indy 500-winning racecar; and "Destination Moon," which builds on the museum's Mercury, Gemini and Apollo artifacts and traces how humans made it to the moon. Sixth Street and Independence Avenue SW. airandspace.si.edu

**\*NATIONAL ARCHIVES MUSEUM** "All American: The Power of Sports," through Jan. 7. A look at the history of sports and their power to unite citizens, teach values, bridge social divides, aid diplomacy and protest inequality. 701 Constitution Ave. NW. museum.archives.gov

**NATIONAL BUILDING MUSEUM** "The Wall/El Muro: What Is a Border Wall?" through

July 3. An immersive exhibition of photography, video and artifacts that examines the U.S.-Mexico border wall from a built environment perspective and addresses the role of design in national security and geopolitics.

"Alan Karchmer: The Architects' Photographer," through Aug. 14. A showcase of the work of the architect/photographer, in celebration of the bequest of Karchmer's professional archive to the museum. 401 F St. NW. nbm.org

**\*NATIONAL GALLERY OF ART** "This Is Britain: Photographs From the 1970s and 1980s," through June 11. Recently acquired photographs reveal a portrait of a disunited kingdom, beset by economic woes and racial strife.

"Looking Up: Studies for Ceilings, 1550-1800," through July 9. Some 30 examples of the evolution of ceiling decoration.

"Going Through Hell: The Divine Dante," through July 16. The exhibition explores the influence of Dante's "Divine Comedy" in some 20 works from the National Gallery's collection.

"Drawing in Britain, 1700-1900: New Additions to the Collection," through Aug. 6. An overview of two centuries of British art in a selection of recently acquired drawings and watercolors.

"Philip Guston Now," through Aug. 27. This retrospective charts the 50-year career of one of America's most influential modern artists through more than 150 paintings and drawings.

"The Interior Life: Recent Acquisitions," through Sept. 10. A selection of recently acquired artworks by 25 artists on the theme of inner life. Sixth Street and Constitution Avenue NW. nga.gov

**\*NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE**

"Reckoning: Protest. Defiance. Resilience." The exhibition focuses on the Black Lives Matter movement and art that depicts resistance and protest.

"Afrofuturism: A History of Black Futures," through March 24. A look at the history of Afrofuturist expression, a movement exploring the Black experience through science fiction, technology and other futuristic elements. 14th Street and Constitution Avenue NW. nmaahc.si.edu

**\*NATIONAL MUSEUM OF AFRICAN ART**

"From the Deep: In the Wake of Drexciya with Ayana V. Jackson," through April 2024. Artist Ayana V. Jackson uses animation, immersive video, installation, sound and scent in an exhibition inspired by the 1990s techno band Drexciya, whose albums imagined a mythical aquatopia populated by descendants of pregnant African women thrown (or who jumped) overboard into the Atlantic during the Middle Passage. 950 Independence Ave. SW. africa.si.edu

**\*NATIONAL MUSEUM OF AMERICAN HISTORY**

"Presente! A Latino History of the United States." The Molina Family Latino Gallery is the first gallery space of the new National Museum of the American Latino and tells U.S. history from the perspective of members of the diverse Latino community and covers themes such as immigration, identity and legacy.

"Entertainment Nation" features an ever-changing selection of objects and interactive experiences exploring how for over 150 years entertainment has been an expression of our national character. Constitution Avenue NW, between 12th and 14th Streets. americanhistory.si.edu

**\*NATIONAL MUSEUM OF THE AMERICAN INDIAN** "Why Serve: Native Americans in the United States Armed Forces," through Nov. 30. Personal stories of Native Americans, Native Hawaiians and Alaska Native veterans who have served in the armed forces of the United States. Fourth Street and Independence Avenue SW. americanindian.si.edu

**\*NATIONAL MUSEUM OF ASIAN ART**

"A Splendid Land: Paintings From Royal Udaipur," through Sunday. An exhibition celebrating the art and spirit of the White City of India, so called because of its granite and marble palaces.

"Unstill Waters: Contemporary Photography From India," through June 11. Works by Indian artists address global environmental and social issues.

"Anyang: China's Ancient City of Kings," through April 28, 2024. The first major U.S. exhibition dedicated to the capital of China's Shang dynasty.

"Ay-O's Happy Rainbow Hell," through Sept. 10. The first museum exhibition in the United States dedicated to pioneering Japanese artist Ay-O, a celebrated figure of the pop art movement.

"Words of Wisdom: Buddhist Calligraphy from Japan," through Feb. 25. This exhibition brings together different types of script presented in various formats to illustrate a journey of objects, knowledge and cultural identity.

"A Collector's Eye: Freer in Egypt," ongoing. An exhibition showcasing Egyptian art collected by the namesake of the Freer Gallery of Art, one of the museum's two galleries.

"The Art of Knowing in South Asia, Southeast Asia and the Himalayas," ongoing. A showcase of works from the permanent collection that explore religious and practical knowledge. 1050 Independence Ave. SW. asia.si.edu

**\*NATIONAL MUSEUM OF NATURAL HISTORY**

"Sea Monsters Unearthed: Life in Angola's Ancient Seas," through summer. A look at the fossil-packed cliffs of Angola, which was once home to real-life sea monsters, and how evolution, geology and the environment have shaped ocean life there in the past and present.

"Outbreak: Epidemics in a Connected World" looks at the work of epidemiologists, veterinarians, public health workers and citizens to identify and respond to such infectious diseases as HIV/AIDS, Ebola virus, influenza, Zika virus and others. 10th Street and Constitution Avenue NW. naturalhistory.si.edu

**\*NATIONAL PORTRAIT GALLERY** "I Dream A World: Selections From Brian Lanker's Portraits of Remarkable Black Women (Part II)," through Aug. 27.

"Kinship," through Jan. 27. More than 40 works by contemporary artists such as Njideka Akunyili Crosby, LaToya Ruby Frazier and Jess T. Dugan, who explore personal relationships, intergenerational bonds, and the way our connections endure and change.

"1898: U.S. Imperial Visions and Revisions," through Feb. 25. The exhibition examines the War of 1898 (often called the Spanish-American War), the congressional joint resolution to annex Hawaii, the Philippine-American War and their legacy. Eighth and F streets NW. npg.si.edu

**\*NATIONAL POSTAL MUSEUM** "Baseball: America's Home Run," through Jan. 5, 2025. A postal perspective on the national pastime that looks at the unlikely ways the mail service and baseball are intertwined. 2 Massachusetts Ave. NE. postalmuseum.si.edu

**PHILLIPS COLLECTION** "Pour, Tear, Carve: Material Possibilities in the Collection," through Sunday. This show features over 65 works from the museum's permanent collection, assembled to illustrate how artists have used both historical and contemporary art materials. Included are recent acquisitions by living artists Sanford Biggers, Diane Burko, Kevin Cole, Agnes Denes, Leonardo Drew, Jeffrey Gibson, Mimi Herbert, Martha Jarvis Jackson, Elias Sime and Joyce Wellman. 1600 21st St. NW. phillipscollection.org

**\*SMITHSONIAN AMERICAN ART MUSEUM**

"Artist to Artist," through Sept. 3. A small exhibit that pairs works representing two influential art figures whose careers intersected at vital moments, such as Yayoi Kusama and Joseph Cornell as well as Thomas Hart Benton and Jackson Pollock. G and Eighth Streets NW. americanart.si.edu



MARVIN JOSEPH/THE WASHINGTON POST

"Afrofuturism: A History of Black Futures," a showcase of artifacts at the National Museum of African American History and Culture gathered from the worlds of art, music, film, literature and history, takes visitors on an immersive trip — one that navigates and reimagines the past, present and future of the Black experience and the history of Black liberation.

On view through March 2024, the exhibition features cultural and historical objects relating to the concept of Afrofuturism, a term coined in 1993 to describe the work of Black scholars, writers and artists who used science fiction, technology and larger-than-life Black heroes to explore what was, what might have been

# You got to make your own worlds'

Immersive 'Afrofuturism' exhibit imagines a new narrative with Black people at the center

BY DENEEN L. BROWN

and what might yet be.

One such artifact is a sky-blue Olivetti Studio 46 typewriter used by the acclaimed sci-fi writer Octavia E. Butler, whose novels incorporated Black culture and featured Black heroes overcoming racism and oppression. Next to the typewriter are the original notes Butler used for her 1979 masterpiece, "Kindred," a novel about a Black woman who is transported through time and between worlds to explore the brutality and dehumanizing effects of enslavement.

"You got to make your own worlds," Butler wrote. "You got to write yourself in."

That's the real power of "Afrofuturism": It boldly goes "where no man has gone," to paraphrase

**Nona Hendryx wore this Larry LeGaspi-designed costume while performing with LaBelle.**

the opening of "Star Trek" — referenced in the show with the uniform worn by Nichelle Nichols's Lt. Nyota Uhura. As with Nichols's pioneering character, "Afrofuturism" recalibrates the stories told about Black people in world history, writing them into the forefront of the narrative, if only an imagined one.

Showstoppers include the "Scream" chair, used as a prop in the futuristic 1995 music video by Michael and Janet Jackson, whose lyrics proclaim: "Tired of the injustice, tired of the schemes, lies are disgusting, so

CONTINUED ON NEXT PAGE

what does it mean?" You'll also see a synthesizer used by jazz great Miles Davis; a red, yellow and blue wig worn by George Clinton while performing with Parliament-Funkadelic; a purple, star-spangled robe designed by musician Sun Ra to be worn by members of his "Arkestra"; and the form-fitting costume worn by actor Chadwick Boseman in the movie "Black Panther."

Full stop. Move closer. Stand in awe at its intricacy and importance — as a signifier of power.

The show unfolds like a maze, spinning us through a labyrinth that examines racism through the lens of the imagination, laying out how Black creatives used science fiction and speculative technology — navigating the stars on television, creating comic book superheroes, inventing new worlds in literature and film — as a form of escapism from the power structure that tried to repress (or exterminate) them, along with the Indigenous peoples of the Americas. In the story that weaves through its interconnected themes, "Afrofuturism" demonstrates how seemingly miraculous it is that an oppressed people overcame colonialism and racism to not only survive but thrive, in the process pushing the boundaries of culture.

Themes of survival and triumph thread through the objects on display: a costume worn by singer Nona Hendryx of Labelle; another created for keyboardist Bernie Worrell's 1996 Mothership Reconnection tour with P-Funk; and a bullet-riddled gray hoodie worn by Mike Colter as Luke Cage, the Marvel superhero sent to prison for a crime he did not commit — where he was subjected to experiments that led to his superhuman abilities, which include being impervious to bullets.

Here's how the museum interprets that potent garment: It "visually reinterprets the real-life killing of Trayvon Martin in an homage to his and other Black lives lost to violence."

Walking through the show, un-

## If you go

### **AFROFUTURISM: A HISTORY OF BLACK FUTURES**

National Museum of African American History and Culture, 1400 Constitution Ave. NW. nmaahc.si.edu.

**Dates:** Through March 24, 2024.

**Admission:** Free. Timed-entry passes are required.

der a haze of blue light that seems to distort chronology, can feel like time travel, as though one could really exist yesterday, today and tomorrow simultaneously.

"Afrofuturism is essentially reimagining of the past and conceptualizing the present to conceptualize new futures," says exhibition curator Kevin Strait, who paused during the show's opening celebration to discuss its themes. "It stems from literary theory, but it's surpassed that and become a real driver of culture. We see it in so many different ways: in film, television, music, literature and activism as well."

This show, in other words, is of the moment. "Afrofuturism has entered our lexicon and become more mainstream," Strait continues. "With movies like 'Black Panther' dominating the box office, more and more people are talking about the concept of Afrofuturism and how it applies to categories of art and expression."

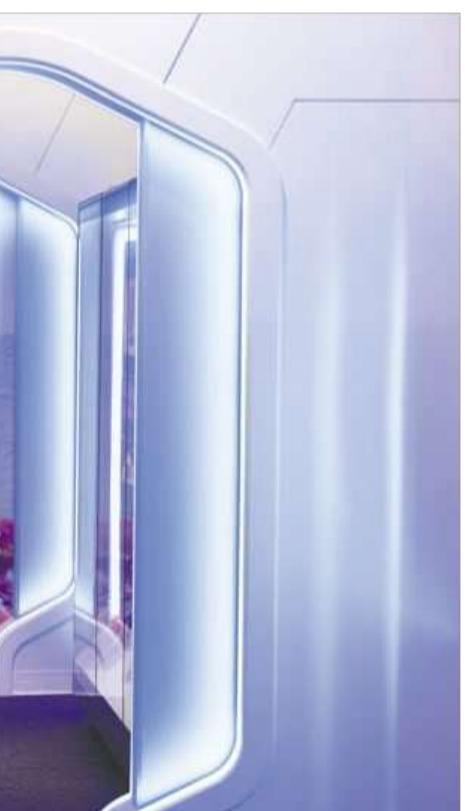
The show opens, after a short escalator ride down from the museum's ground floor entrance, with an Afrofuturism explainer — a necessity to orient the viewer. The term was coined by cultural critic and researcher Mark Dery, who in his 1994 essay "Black to the Future" wrote, "Speculative fiction that treats African American themes and addresses African American concerns in the context of twentieth-century techno-culture — and, more generally, African American signification that appropriates images of technology and a prosthically enhanced future —





PHOTOS BY MARVIN JOSEPH/THE WASHINGTON POST

**CLOCKWISE FROM TOP LEFT:** A costume worn by actor Chadwick Boseman in “Black Panther” is on display in “Afrofuturism: A History of Black Futures” at the National Museum of African American History and Culture; a section of the exhibit is dedicated to Black superheroes; artifacts are gathered from the field of music, as well as art, film, literature, theater, science and history; according to the museum, Afrofuturism can be seen in the pre-colonial kingdoms of Mali and Egypt, where it is found in art, philosophy and cultural traditions. African civilizations studied the stars — from the Dogon people of West Africa to the Yoruba — and the Egyptians developed technology based on celestial observation.



might, for want of a better term, be called 'Afrofuturism.'

Dery goes on: "Can a community whose past has been deliberately rubbed out, and whose energies have subsequently been consumed by the search for legible traces of its history, imagine possible futures?"

The show offers an answer to that question, while seemingly spanning galaxies, beginning with ancient history in Africa, where civilizations studied celestial maps and built pyramids that still hold mysteries, centuries after their construction.

According to the museum, Afrofuturism can be seen in the pre-colonial kingdoms of Mali and Egypt, where it is found in art, philosophy and cultural traditions. African civilizations studied the stars — from the Dogon people of West Africa to the Yoruba — and the Egyptians developed technology based on celestial observation. These cultures were able to forecast the weather, create calendars and navigate the seas. Astronomy developed by African civilizations set the stage for Afrofuturism.

The term itself, which looks backward as well as forward, can be used to describe the Black freedom fighters who saw beyond the limitations of enslavement. Also on display here: "Golden Legacy Illustrated History Magazine: The Saga of Harriet Tubman, the Moses of Her People," a 1967 publication demonstrating how scholars consider the abolitionist as an Afrofuturist.

"Afrofuturism" pays homage to W.E.B. Du Bois, the historian and sociologist who wrote: "The Negro is a sort of seventh son, born with a veil, and gifted with second sight in this American world, a world which yields him no true self-consciousness, but only lets him see himself through the revelation of the other world." To Du Bois, the veil is a metaphor, explaining how White society is blind to racism "that prohibits and obstructs the ability to 'see' Black citizenship and humanity."

The show celebrates Black science fiction writers and storytellers, including Samuel Delany, whose novels were set in space, and Nuotama Bodomo, a Ghana-

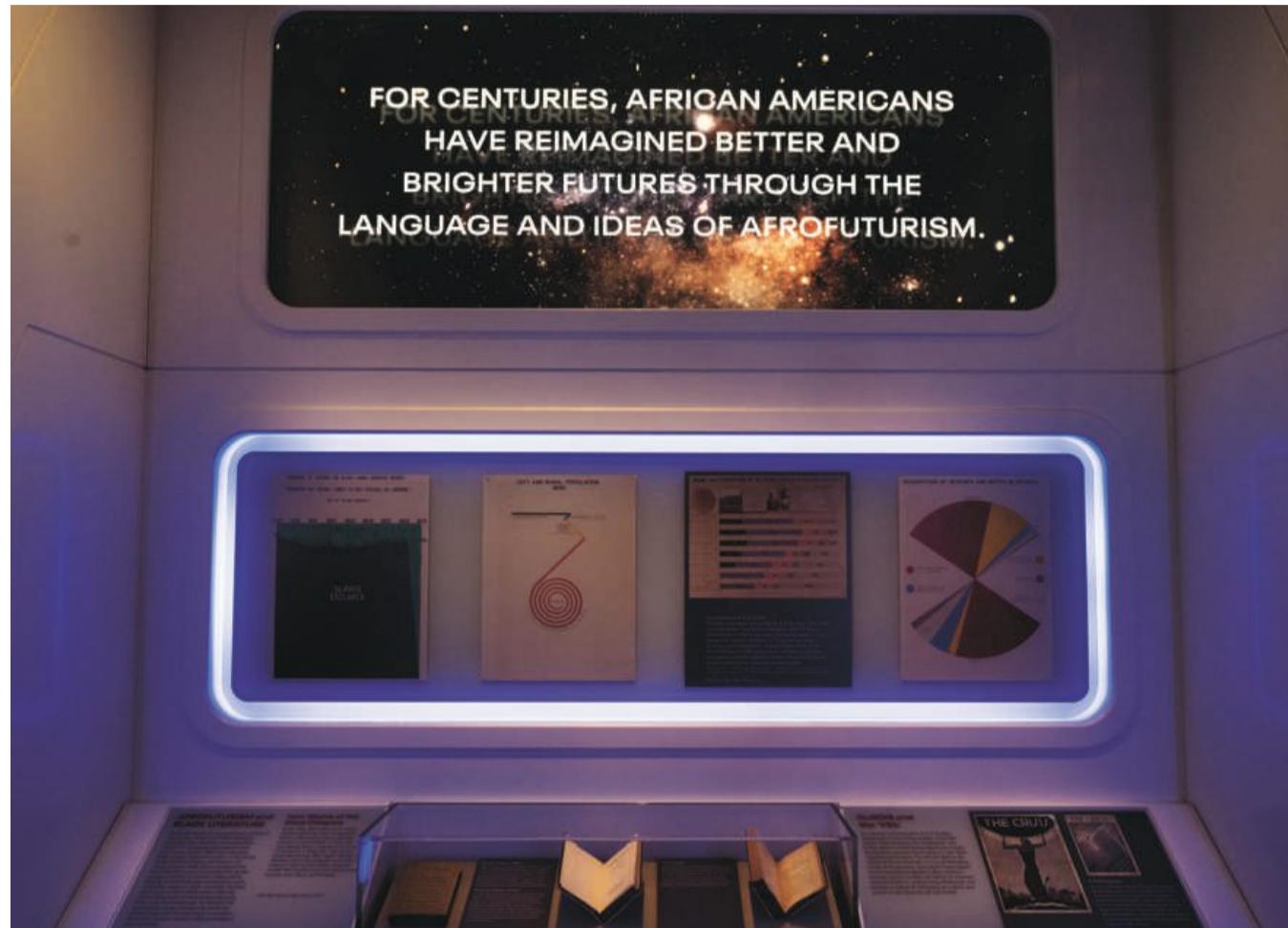
ian filmmaker whose short film "Afronauts" tells the true story of Zambia's National Academy of Science, Space, Research and Philosophy and its effort to launch a 17-year-old astronaut into space.

Examining the perils of racialized medicine and the history of experimentation on Black bodies, the exhibition delves into several horror stories: the work of James Marion Sims, sometimes called the father of gynecology, who performed surgeries on enslaved women without anesthesia; the "Tuskegee Study of Untreated Syphilis in the Negro Male," a secret experiment conducted by the U.S. Public Health Service to study the progression of the deadly venereal disease, without treatment; and the story of Henrietta Lacks, a young housewife and mother of five whose "immortal" cells refused to die, leading to advances in scientific research, two Nobel Prizes and the development of vaccines, cancer treatments, in vitro fertilization and a genome sequence.

Moving through the exhibition, the ticking of the clock stops and space jumps galaxies, sending viewers deeper and deeper into an unfolding concept of Afrofuturism. Over here is a case containing Meshell Ndegeocello's bass guitar; another displays a headdress from singer Erykah Badu. Over there is a nod to Roger Troutman's synthesizer "talkbox," heard in songs like "California Love," and the Memorymoog synthesizer played by Herbie Hancock.

Near the exit of the show hangs the Hooded Justice costume from HBO's 2019 series "Watchmen," which reimagined Black people as masked heroes fighting racism and retold the real-world horror of the 1921 Tulsa Race Massacre, when White mobs killed as many as 300 Black people. On view is the costume worn by the Oscar-winning actress Regina King as "Watchmen's" protagonist, Sister Night.

"People who wear masks are driven by trauma," King's character is told on the show. "They're obsessed with justice because of some injustice they suffered, usually when they were kids. Ergo, the mask. It hides the pain."



PHOTOS BY MARVIN JOSEPH/THE WASHINGTON POST

**"Afrofuturism: A History of Black Futures"** recalibrates the stories told about Black people in world history, writing them into the forefront of the narrative, if only an imagined one. The show unfolds like a maze, spinning us through a labyrinth that examines racism through the lens of the imagination.

# From politics to a star turn on ‘Atlanta’

Q&A with Robert Powell III on his comedy roots, his political past and a memorable appearance on TV as a scatterbrained barber

BY THOMAS FLOYD

For the better part of a decade, Robert Powell III decided to pull his punchlines. Although the budding comedian had dabbled in stand-up while studying at the University of Louisiana at Monroe, a career in the guarded world of politics — first working for the mayor’s office in Monroe, then the administration of Gov. Bobby Jindal — left him reluctant to step onstage.

But in 2012, Powell pledged to take a break from serving others and campaign for himself. So he left politics behind and boarded the stand-up circuit.

“I said, ‘You know what? I’ve been giving other men the majority of my life the last 10 years. What would happen if I tried to make myself great?’” Powell says. “So I said I was going to try to do that for myself for five years and see where it took me.”

Within a year, Powell landed a spot on Shaquille O’Neal’s All-Star Comedy Jam tour. In 2016, he taped a set for HBO’s “All Def Comedy.” And he reached a new level of recognition in 2018, when he memorably played the scatterbrained barber Bibby in a Season 2 episode of the FX comedy series “Atlanta.”

Having recently returned from another stand-up hiatus — four years this time, largely prompted by the pandemic — Powell will take the stage this weekend at the Arlington Drafthouse. Speaking over the phone last month from Texas, Powell discussed his comedy roots, how his political past affects his stand-up and the “Atlanta” appearance that changed his life.

(This interview has been edited for length and clarity.)

**Q:** Let’s talk about your origins in comedy. How did you get your start as a comic?

**A:** My family always knew I’d be some sort of comic or public speaker because I just always had it in me. When I was younger, my mom and her friends would be up playing spades late at night and she would wake me up to say, “Come tell them the jokes you told me today.” So I’d be performing in our living room for my mom and her friends. That happened for years. When I got to middle school and high school, teachers literally would bargain with me that if I would be quiet in class, they would let me talk for 15 minutes at the end of class. That became a good deal, too.

**Q:** Then you spent a decade working in

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**Robert Powell III performs Friday and Saturday at the Arlington Drafthouse. Before joining the stand-up circuit, Powell worked for the mayor’s office in Monroe, La., and the administration of Gov. Bobby Jindal.**

# the GUIDE to the Lively Arts

| SHOW NAME  | DATES & TIMES  | DESCRIPTION  | DETAILS  | PRICE   | ADDITIONAL   |  |
|--|--|--|--|---|--|--|
| <b>THEATRE</b>   |  |  |  |   |  |  |
|  <b>GALA</b><br><b>Valor</b><br>by Alfredo Sanzol       | Thru May 14<br>Fri - Sat at 8 pm<br>Sun at 2 pm                                  | Two sisters feud over the sale of the family summer home. As tensions rise in this comedic romp, spooky visitors to the house appear. Who are these visitors?  | <b>GALA Theatre</b><br>3333 14th Street NW<br>202-234-7174<br><a href="http://www.galatheatre.org">www.galatheatre.org</a>   | \$25 - \$48   | In Spanish with English surtitles                        |  |
|  <b>Shear Madness</b><br>The Kennedy Center Theater Lab | Regular Schedule:<br>Tuesday-Friday at 8<br>Saturday at 6 & 9<br>Sunday at 3 & 7 | Take a stab at catching the killer at this wildly popular comedy whodunit that keeps audiences laughing all over the world. "Shrieks of laughter night after night at the Kennedy Center." (Washington Post) | <b>The Kennedy Center Theater Lab</b><br>Student Rush Tickets Available<br>Tickets: 202-467-4600<br>Groups: 202-416-8400<br><a href="http://www.shearmadness.com">www.shearmadness.com</a>   | Tickets Available at the Box Office. Great Group Rates for 15 or More   | Added Shows: Mon at 8PM Tue at 5PM Wed at 5PM Thu at 5PM |  |
| <b>MUSIC - CONCERTS</b>  |  |  |  |   |  |  |
|  <b>IN SERIES</b>                                       | <b>CHUCK &amp; EVA</b>   | Thursday, June 1 and Friday, June 2 at 7p.m.   | An experience that brings to life the legendary album "The Other Side" by DC and MD musical legends Chuck Brown and Eva Cassidy.   | <b>The True Reformer Building</b><br>1200 U St NW, WDC 20009<br>202 204-7763<br><a href="http://www.inseries.org">www.inseries.org</a>  | \$35, \$45, \$55   | Music from the Great American Songbook             |
|  <b>ALDEN</b><br>SMALL STAGE. BIG TALENT.              | <b>"The Lusty Month of May"</b><br>Jennifer Cutting Ocean Celtic Quartet         | Sunday, May 14, 5 p.m.   | Come hear Washington, D.C.'s award-winning folk and Celtic ensemble, the Ocean Celtic Quartet, in a program of traditional and original music celebrating the return of the sun and the greening of the land.  | <b>McLean Central Park</b><br>1468 Dolley Madison Blvd.<br>McLean, Virginia 22101<br>703-790-0123, TTY: 711<br><a href="http://aldentheatre.org">aldentheatre.org</a>                               | Free Outdoor Concert                                     | Free, onsite parking                               |
|   | <b>André Rieu and his Johann Strauss Orchestra</b>                               | Saturday, September 16, 2023 7:30 P.M.   | Join André Rieu and his Johann Strauss Orchestra for a magical night of fun, dance and romance.  | <b>Capital One Arena</b><br>601 F St. NW, Washington DC 20004<br><a href="http://www.capitalonearena.com">www.capitalonearena.com</a>   | \$79+  |  |
|  THE US ARMY BAND<br><b>PERSHING'S OWN</b>            | <b>Army Orchestra</b><br>The Romantics Spring Eternal                            | Friday May 19 7:30 PM  | Romantic symphonic masterworks featuring Dvorak's New World Symphony (Mvt. 3&4). 2023 Young Artist Competition winners Jessica Zhu and Kyle Cho will join the orchestra for Korngold's lush violin concerto and Kalliwoda's virtuosic oboe concertino.   | <b>Schlesinger Concert Hall and Arts Center, NVCC</b><br>4915 Netherton Dr Alexandria, VA 22302<br><a href="http://usarmyband.com">usarmyband.com</a>   | Register FREE  | Register and find schedule at usarmyband.com       |
| <b>MUSIC - CHAMBER</b>   |  |  |  |   |  |  |
|  <b>eclipse</b><br>Chamber Orchestra                  | <b>Eclipse Chamber Orchestra</b><br>Recital Series                               | Sunday, May 14 at 3 PM   | Josef Suk: Elegie for Piano, Violin and Cello Op.23<br>Franz Schubert: Trio No. 2 in E-flat Major, D. 929  | <b>Alexandria Lyceum</b><br>201 S. Washington St Alexandria, VA 22314<br><a href="http://www.eclipseco.org">www.eclipseco.org</a>   | \$25/\$30  | Children and Students Free Admission               |
|  NATIONAL CHAMBER ENSEMBLE                            | <b>Marvelous European Masters</b>  | Sat May 27, 2023 7:30 PM   | Exciting Season Finale feaures works by Schubert, Glinka, Boccherini and the sublime Piano Quintet in A Minor by Antonin Dvorak.   | <b>Gunston Arts Center - Theater One</b><br>2700 S. Lang St. Arlington, VA 22206<br>Info only(703)0685-7590<br><a href="http://www.nationalchamberensemble.org">www.nationalchamberensemble.org</a> | Gen admission \$38, student \$19                         | Celebrate the conclusion of NCE's Sweet 16 Season! |
| <b>OPERA</b>   |  |  |  |   |  |  |
| <i>Bel Cantanti</i><br>Opera   | <b>Franz Lehar King of Operetta</b>  | FRI May 26 - 7:30 p.m.<br>SAT May 27 - 7:30 p.m.<br>SUN May 28 - 3 p.m.  | A gala Bel Cantanti Opera concert featuring the works of Austro-Hungarian composer Franz Lehar.  | <b>Bender Jewish Community Center</b><br>6125 Montrose Rd, Rockville<br><a href="http://www.belcantanti.com">www.belcantanti.com</a>  | \$40   | Tickets online and at the door                     |
| <b>MUSIC - CHORAL</b>  |  |  |  |   |  |  |
|  CANTATE<br>Victoria Gau, Music Director              | <b>Pieces of Nature</b>  | Sunday, May 21, at 5:00pm  | Cantate Chamber Singers concludes the season with a program in which music director Victoria Gau shares her love of the natural world. Music by Morten Lauridsen, Dan Forrest, Andrew Earle Simpson, Craig Hella-Johnson and more draws together a program that is at turns meditative and joyful. | <b>St. Paul's Lutheran Church</b><br>4900 Connecticut Ave NW Washington DC 20008<br><a href="https://www.cantate.org">https://www.cantate.org</a>   | \$0 - \$45   |  |

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POWELL FROM 17

politics. How much does that experience inform your stand-up?

**A:** Well, not a lot because at first I just wanted to be funny. I didn't have the audience to rub anybody the wrong way, so I purposefully set out to be as neutral as possible. I think if you did a poll of my show, 99 percent of Republicans would say they love me and then 99 percent of Democrats would tell you they love me. So it didn't inform it [initially], but it's informing it more now because I'm in a position where I can be more brave.

**Q:** What do you remember from your experience playing Bibby on "Atlanta"?

**A:** There was fear every day at every moment. Other than a stand-up set, I had never been on a TV set in my life. I remember asking my wife the night before on the phone, and I said, "I don't even know how loud I'm supposed to talk." I had no idea how loud my inflection was supposed to be because I'd never filmed a television show in this way. But we just figured it out.

**Q:** That episode was essentially a two-hander starring you and Brian Tyree Henry. Were you surprised by the size of your role?



MARC LANGSAM

**Robert Powell III says he always had comedy in him. He recalls that when he was younger, his mother would wake him up so he could repeat his jokes to her friends when they'd play spades at night.**

**A:** That was out of control! I don't remember ever having a star calling somebody else and turning over their Golden Globe-winning show to a person. And I don't mean having them on the episode or giving them a large role — I mean turn it over. I think I'm on-screen every second of that episode, except like 15 seconds. I can't find another time

when that's happened.

**Q:** It turned out to be a particularly beloved episode that earned an Emmy nomination for writing. How did your career change after that episode aired? **A:** I was able to give myself a little validation, and that helped me. It did something for me that I needed. I was thrilled when it

did something for everybody else — that made it better, I will say. I always wanted to put a product out in the world that I thought was great. I think a lot about every word, every pause, every phrase, every ABC, and so much of what people do now is so haphazard. But I remember "Atlanta" fondly because it turned out great. It certainly

made me more popular, and it showed people what I could do if given the right tools.

**Q:** You mentioned validation. At that point, were you doubting yourself in any way?

**A:** No, not really. I was doubting the process of comedy. We were going through a time where comedy was bending toward Instagram and YouTube comics. The club owners and improvs and Funny Bones and Laugh Factories, even they were bending to them. They don't anymore, by the way, but they were at this time. It broke my heart to see something like that because I started at the clubs the right way. But when I got on "Atlanta" and ["All Def Comedy"], it reinforced that what I was doing was right and what I was doing was going to last.

**Q:** What can audiences expect from your set when you come to the Drafthouse?

**A:** Oh, man, I may get to change it because in D.C. I can talk about politics a little more than I can in some other cities. In some places, I just have to go straight to a different kind of comedy. But when I get D.C., I may get political. I'll go through my life story, tell my side of some stories and then let things fall where they may.

## the GUIDE to the Lively Arts

| SHOW NAME  | DATES & TIMES  | DESCRIPTION   | DETAILS   | PRICE                                      | ADDITIONAL                              |
|--|--|---|---|--|---|
| <b>MUSIC - CHORAL</b>  |  |   |   |  |   |
| CATHEDRAL CHORAL SOCIETY<br><br>HERITAGE SIGNATURE CHORALE<br> | <b>Our Work Unfinished:</b><br>A Black Composers Retrospective<br>Sunday, May 14, 2023 at 4pm                                      | Cathedral Choral Society and Heritage Signature Chorale join forces; with a full orchestra and Stanley J. Thurston on the podium, the chorus will explore music that reflects the African American experience, including Adolphus Hailstork's Done Made My Vow. | Washington National Cathedral<br>3101 Wisconsin Ave NW<br>Washington DC 20016<br>cathedralchoralsociety.org | Tickets start at \$20                      |   |
| <b>EXHIBITIONS</b>   |  |   |   |  |   |
|   | <b>Tephra ICA Arts Festival (formerly titled the Northern Virginia Fine Arts Festival)</b><br>May 20, 10am–6pm<br>May 21, 10am–5pm | Visit the Tephra ICA Arts Festival at the Reston Town Center where over 200 contemporary artists and artisans will travel from across the country to present original handmade artwork to share with Festival audiences.  | Reston Town Center<br>11900 Market St<br>Reston, VA 20190<br>703.471.9242<br>www.tephraica.org/festival     | Free entrance.<br>\$10 donation suggested. |   |
| <b>SPECIAL EVENTS</b>  |  |   |   |  |   |
| THE US ARMY BAND PERSHING'S OWN<br>   | Welcome Home!<br>Vietnam War Commemoration Concert<br>Saturday May 13 1PM  | A program with live music, video montages and multimedia features, telling the story of the Vietnam War period and paying tribute to our Vietnam veterans, their families, and those who supported them.  | West Potomac Park<br>2912 Independence Ave SW, Washington, DC 20418<br>usarmyband.com                       | FREE                                       | Full concert schedule at usarmyband.com |

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Book Club: The Next Chapter ★★★★☆

# These ladies deserve a more novel plot

It's fun to watch the wry Candice Bergen and her co-stars, but the script is stale and the gags corny

BY ANN HORNADAY

A movie like "Book Club: The Next Chapter" might as well be reverse-engineered to plunge a self-respecting critic into an existential crisis. As art, this sequel to the surprise 2018 hit — a giggly, feather-light mom-com starring Jane Fonda, Candice Bergen, Diane Keaton and Mary Steenburgen — is borderline indefensible. Directed by Bill Holderman from a script he co-wrote with Erin Simms, this choppily paced, tonally uneven series of corny gags and heartfelt girl talks has the brightly lit, banal aesthetic that signals Hollywood at its most lazily mediocre.

And yet. As such recent films as "Ticket to Paradise," "A Man Called Otto" and "80 for Brady" indicate, there is a place in the cinematic firmament for just this kind of shallow but essentially harmless escapism. More to the point, "The Next Chapter" performs at least one act of distinguished public service in providing one of the screen's most talented comedienne a too-rare chance to share her sublimely dry wit and flawless timing yet again.

That gifted artist is Bergen, of course, who began her career as a thinking man's sex symbol only to reveal later in life that she had the wiseacre instincts of a borscht belt pro. In the "Book Club" movies, she plays a judge named Sharon, who as "The Next Chapter" opens is having a Scotch and struggling with the titular group's Zoom meetings. As a look back at the beginnings of the pandemic, the opening sequence has a wistful, nostalgic air — everyone thinks the lockdown will last a couple of weeks — and it explains the longish gap between installments: Finally, with the travel bans finally lifted, Sharon and her friends Diane (Keaton), Viv (Fonda) and Carol (Steenburgen) are going to Italy, with the stated purpose of celebrating Viv's upcoming marriage to her lost-then-found love, Arthur.

It's something of an inside joke that Arthur is played by Don Johnson — whose daughter Dakota starred in the adaptation of "50 Shades of Grey," the novel that the "Book Club" ladies were reading last time. (This year's inspo is Paulo Coelho's "The Alchemist," references to which are forced into the dialogue like so much



RICCARDO GHILARDI/FIFTH SEASON/FOCUS FEATURES

soppressata.) It's also telling that, to find a believable love interest for Fonda, the filmmakers had to find a man several years her junior: At 85, she still looks smashing, deploying her lithe physique with dancerly grace and precision, and proudly showing it off during a fizz-fueled wedding-dress montage. Viv, a lifelong singleton, harbors gnawing doubts about matrimony, as does Diane, who is still with Mitch (Andy Garcia), the yummy guy she met five years ago. Carol, her Los Angeles restaurant a covid-era casualty, now pours all her energy into controlling her health-challenged husband, Bruce (Craig T. Nelson). The conflicts of these prosperous, privileged women of a bangin' age are decidedly low-stakes, even when "The Next Chapter" piles one trivial crisis on top of the last.

Plotty, preposterous and — let's be honest — more than a tad pa-

From left, Diane Keaton, Jane Fonda, Candice Bergen and Mary Steenburgen in "Book Club: The Next Chapter." The sequel to 2018's giggly, featherweight mom-com takes the women on a vacation to Italy as they celebrate the upcoming nuptials of Fonda's character. The actresses are a pleasure to watch, even if the banal material doesn't do them justice.

tronizing, "The Next Chapter" doesn't deviate from a familiar playbook of similarly frisky wish-fulfillment fantasies: It's "80 for Brady" without the bedazzled jerseys and Patriots patois. Instead of promiscuous NFL product placement, we get touristy scenes in Rome, Venice and Tuscany, accompanied by barely believable oohs and aahs suggesting these well-heeled dames have never tasted prosecco before (or met a risqué meatball joke they didn't like).

You don't have to suspend disbelief to enjoy the cheerfully ersatz world "The Next Chapter" inhabits as much as jettison it

entirely: "White Lotus" fans might find themselves longing for Jennifer Coolidge to crash the proceedings on a Vespa, her Monica Vitti scarf flowing. Then, it's simply a matter of accepting the scant but undemanding pleasures of watching these accomplished, preternaturally appealing actresses claiming their rightful space on the big screen, albeit with material that doesn't nearly do them justice.

That goes double for Bergen, who as in the first "Book Club" gets most of the laughs by way of wry, sarcastically muttered asides. Alongside her more fash-

ion-forward co-stars, she's styled to make Sharon look as frumpy as possible, right down to the nerdy fanny pack she displays over her sensible stretch-knit khakis. It's only during one of the film's more amusing sequences, when Sharon has a mid-canal fling with a handsome man she meets in Venice — played with silky charisma by Hugh Quarshie — that "The Next Chapter" reveals the truth, which is that, when she's allowed to be, Bergen is just as hot as ever. So, by the way, is Giancarlo Giannini as an Italian police officer who becomes Sharon's teasingly grouchy nemesis. Even amid the corny jokes, awkward segues, forced conflicts and predictable resolutions, Bergen and Giannini manage to develop a low-simmer chemistry between the insults. Perhaps in future editions, that frisson can blossom into something more than a footnote.

**BlackBerry** ★★★★☆



PHOTOS BY IFC FILMS

# A fun blend of comedy, comeuppance

Corporate biopic about once-ubiquitous phone is ruefully insightful

BY ANN HORNADAY

"BlackBerry," a funny, insightful corporate biopic, tells the unlikely story of how a ragtag team of Canadian computer nerds invented the titular device — a combination "pager, cellphone and email machine" that would revolutionize modern communications until it became known as the thing you owned before you got an iPhone.

That last line is taken almost verbatim from "BlackBerry," which follows a rags-to-riches-back-to-rags story arc serving as both an entertaining cautionary tale and a fond look back at the Before Times, when we weren't hunched over our handheld dingsuses, rabbit-holing through our personal silos. In a jagged, mock-documentary style reminiscent of Christopher Guest comedies and "The Office," director Matt Johnson — working from his and Matthew Miller's adaptation of Jacquie McNish and Sean Silcoff's book — infuses "BlackBerry" with jolts of manic energy and



pop nostalgia that are both alarming and soothing: Here's what we were once, the film seems to say, before we let ourselves become the self-indentured serfs of our info-tech overlords.

Johnson plays Doug Fregin, who as "BlackBerry" opens is accompanying his colleague and best friend Mike Lazaridis on dog-and-pony calls in hopes of finding financial backing for the newest invention from Research in Motion, the data technology company they run out of a disheveled office in a Waterloo, Ontario, office park. Fregin is a mop-topped gaming fan with the bedside manner of the guy in the

record store who reflexively sneers at your musical taste; the more mild-mannered, prematurely gray Lazaridis is his polar opposite, stammering and underselling himself until the duo is inevitably shown the door.

The team's fortunes change when they intersect with Jim Balsillie, a corporate shark played with cold-eyed ferocity by Glenn Howerton. His head shaved to resemble a heat-seeking bullet, Howerton injects a note of giddy ambition (and, eventually, tragic overreach) to "BlackBerry," which breathlessly chronicles the myriad missteps that turned Fregin and Lazaridis's good idea into a historical footnote. Apple lurks

TOP: Jay Baruchel, left, as Mike Lazaridis and Glenn Howerton as Jim Balsillie in "BlackBerry." LEFT: Baruchel with director Matt Johnson, who also plays Doug Fregin. This story of a ragtag team of computer nerds traces their arc from rags to riches back to rags.

like the great white in "Jaws" while the engineers revel in their good fortune and Balsillie goes berserk trying to buy hockey teams and, at one point, the American NHL; picture "Succession" or "Billions" with better manners and more poutine, and you get the idea of "BlackBerry's" appealing combination of antic comedy and wistful moral comeuppance.

Anyone who misses that satisfying thumb-click of their first BlackBerry — who's with me? — will appreciate Johnson's homage to the smartphone that started it all, just as they'll cringe when a character arrogantly asks, "Why would anybody want a phone without a keyboard?" Of course, that question was answered a few years ago, in "Steve Jobs," which wasn't nearly as funny or ruefully insightful. Like the best brand-driven movies, "BlackBerry" isn't just about the dingus. It's about us, with dings intact.

**R.** At area theaters. Contains crude language throughout. 124 minutes.

## Ratings guide

Masterpiece

★★★★★

Very good

★★★★☆

Okay

★★★☆☆

Poor

★★☆☆☆

## Also reviewed

### R.M.N.

The latest film from Romanian new wave auteur Cristian Mungiu is a masterful return to form. **22**

### Still: A Michael J. Fox Movie

Davis Guggenheim directs a documentary portrait of the actor. **22**

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New movies and shows to stream online **24**

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## Opening next week

**Fast X** is the 10th film in the Fast & Furious action franchise.

Paul Schrader's **Master Gardener** is a dramatic thriller about a horticulturalist with a dark past (Joel Edgerton).

**The Starling Girl** follows the relationship between a teenager (Eliza Scanlen) and a youth pastor (Lewis Pullman).

Yogi Berra is the subject of the documentary **It Ain't Over**.

A childless woman (Virginie Efira) develops a bond with her boyfriend's daughter in **Other People's Children**.

R.M.N. ★★★★☆

# Director Cristian Mungiu turns his keen eye toward Transylvania

BY ANN HORNADAY

Some directors can be recognized within the first minute of their film: Such is the case with Cristian Mungiu, whose rigor, intense focus and painterly sense of composition can be immediately discerned in the opening shot of “R.M.N.” A quiet, still image of an empty Romanian village washed in wintry hues of blue and gray, the scene is classic Mungiu, exemplifying his gifts for plunging viewers into an environment, then suffusing that environment with understated but undeniable tension.

The village in question is a tightknit community in Transylvania, best known as the home of Dracula. But most of the monsters in “R.M.N.” are unseen, and the most vampiric force abroad in the land is that of global capitalism at its most pitilessly rational. As the movie opens, a butcher named Matthias (Marin Grigore) is working at a German slaughterhouse, where he head-butts a manager after being called a “lazy Gypsy.” Matthias heads back to his hometown in Romania, where environmental concerns have closed the local mine, forcing most of his peers to seek employment elsewhere. He’s greeted with chilly



MOBRA FILMS/IFC FILMS

**From left, Marin Grigore, Mark Edward Blenyesi and Macrina Barladeanu in “R.M.N.” Director Cristian Mungiu’s rigor and painterly sense of composition are on display from the film’s first shot.**

indifference by his wife, Ana (Macrina Barladeanu), who has been concerned about the couple’s 8-year-old son, Rudi (Mark Edward Blenyesi), who saw something in the woods that frightened him so much he stopped speaking. Meanwhile, Matthias’s former lover Csilla (Judith State), who manages a bakery, is trying to find enough workers to qualify for a badly needed grant from the European Union.

No villagers have answered Csilla’s ads, so she hires two laborers from Sri Lanka, a move that will eventually send the village into a tailspin of xenophobia, ethnic chauvinism and selective historical amnesia: The title of “R.M.N.” refers to “nuclear magnetic resonance,” or what Americans would call an MRI; in the film, Matthias’s father undergoes the procedure to diagnose a brain disorder, but Mungiu clearly intends for the surrounding story to be a microscopic investigation of the pathologies infecting his countrymen — not to mention the rest of the world. In a series of carefully observed and often beautifully staged and choreographed encounters, Mungiu delves into the daily rituals that define his

SEE R.M.N. ON 23

Still: A Michael J. Fox Movie ★★★★☆

# Documentary shows actor’s vulnerability, but also his tenacity

BY MICHAEL O’SULLIVAN

“Still: A Michael J. Fox Movie” opens with a reenactment of the moment when the film’s subject, the star of the “Back to the Future” film trilogy and the sitcoms “Family Ties” and “Spin City,” experienced the first symptom, while filming “Doc Hollywood” in 1990, of what would come to be diagnosed as Parkinson’s disease. “I woke up with a ferocious hangover. I placed my left hand across the bridge of my nose to block the sunlight. A moth’s wing fluttered across my right cheek. I put my hand in front of my face so I could finger-flick the little beastie across the room. That’s when I noticed my pinkie: auto-animated. ... The trembling was a message from the future.”

The scene in the new, formally inventive and emotionally powerful documentary by Davis Guggenheim (“He Named Me Malala”) — based on several memoirs written by Fox, and liberally borrowing snippets of their text as



APPLE TV PLUS

**Michael J. Fox in “Still: A Michael J. Fox Movie,” which draws on the actor’s memoirs about living with Parkinson’s disease.**

narration — is shot using a combination of a body double for the then-29-year actor and clips from his films. It segues to a more recent shot of Fox, who turns 62 next month, getting out of bed and putting his slippers on.

The rest of the film incorporates new sit-down interviews (with Fox and his wife, Tracy Pollan), scenes at home with their kids and archi-

val footage, along with more film and TV clips and reenactments, giving “Still” the air of a time-travel drama, as its subtitle suggests. The effect doesn’t come off as gimmicky, but rather makes for a deeply poignant story, told largely in Fox’s own words. Those that are spoken by the actor in response to Guggenheim’s questions can be halting and sometimes slurred, in

stark contrast to the film’s more precise narration, some of which we see Fox recording for an audiobook with a speech therapist. Fox’s most recent memoir, “No Time Like the Future: An Optimist Considers Mortality,” came out in November 2020.

The consideration of mortality looms large here. Guggenheim asks Fox at one point about the source of an obvious injury to his face: a fall that resulted in a cheekbone fracture and pins in his skull. Other broken bones — common to those with Parkinson’s — are mentioned, and we see the actor take an alarming tumble on the sidewalk while working out with his physical therapist. When Guggenheim asks Fox to reflect on something 20 years from now, the actor replies that, if he’s even around at that point, he will be either cured or a “pickle.”

The joke is one of many that Fox drops in a conversation that conveys how excruciating it must be to have largely been robbed of the

ability — or at least the circumstances — to make audiences laugh on a regular basis. Seeing Fox today (in pain, as he finally notes toward the end of the film) and then seeing him in the old clips that are ingeniously woven into the story that Guggenheim and his subject want to tell — volatile, hyperactive, a ball of nervous energy — makes for a bold and bravely vulnerable form of nonfiction narrative.

The title of “Still” is of course ironic. Fox says he wouldn’t know what it was like to be motionless, even before his diagnosis. But it also has another meaning: Michael J. Fox hasn’t given up yet. He still has an immensely likable and funny on-camera persona, and now he is using that gift — along with a different one, this nakedly honest film memoir — to share hope, joy and perhaps a sense of acceptance with others.

**R.** At area theaters. Contains coarse language. 95 minutes.

## Also opening



KETCHUP ENTERTAINMENT

Ben Affleck and Alice Braga star in **"Hypnotic,"** a thriller by Robert Rodriguez ("Sin City: A Dame to Kill For") about a detective looking for his missing daughter and the psychic who is assisting him. *R.* At area theaters. Contains violence. 93 minutes.

From husband-and-wife filmmakers Felix van Groeningen, director of the Oscar-nominated "The Broken Circle Breakdown," and Charlotte Vandermeersch, who collaborated on the screenplay for that 2012 film, **"The Eight Mountains"** follows the story of two friends who met as boys in the Italian Alps: Pietro, from the big city (Luca Marinelli), and Bruno (Alessandro Borghi). *Unrated.* At area theaters. In Italian with subtitles. 147 minutes.



SIDESHOW/JANUS FILMS

**LEFT:** Ben Affleck in **"Hypnotic"** as a detective who works with a psychic to find his missing daughter. **ABOVE:** Luca Marinelli and Alessandro Borghi as friends who met as boys in the Alps in **"The Eight Mountains,"** from husband-and-wife filmmakers Felix van Groeningen and Charlotte Vandermeersch.

## R.M.N. FROM 22

characters both as individuals and as a collective. We see Csilla, at night, shedding her practical persona to drink wine in her attractively appointed cottage while practicing the cello. And Mungiu draws particularly rich portraits of communal life in the village, whether it's at a lively Christmas pageant featuring adorably costumed children or an atavistic parade of grown-ups dressed as the bears that lurk at the outer edges of their town.

As in Jafar Panahi's "No Bears" earlier this year, ursine metaphors are rife in **"R.M.N."**, which features a subplot involving a French researcher who has come to Transylvania to do a wildlife census. He stands in for the E.U.'s earnest brand of liberalism that comes in for a drubbing in **"R.M.N."**'s most powerful scene, a raucous town hall that Mungiu films in a bravura continuous shot reminiscent of a similarly riveting dinner-table confrontation in his 2007 masterpiece **"4 Months, 3 Weeks and 2 Days."**

That film was a raw, naturalistic portrait of a young woman trying to terminate a pregnancy in post-Soviet Romania; here, the political context is far different and, arguably, much more complex as the ethnic Hungarians, Romanians and Roma citizens of **"R.M.N."**'s small village argue



MOBRA FILMS/IFC FILMS

about who rightfully belongs there and why. Male anxiety and aggression form a jittery ostinato to the proceedings, as Matthias tries to train Rudi in masculinist skills like fishing, fending and fighting. The trick, he tells his son, is to stop feeling pity. "Those who feel pity die first," he says. "I want you to die last."

So much fear and misplaced anger are at play in Matthias's increasingly hysterical behavior that **"R.M.N."** might as well be an X-ray of contemporary America. But his brutishness and attraction to violence also raise the question of why someone as sensitive as

**Marin Grigore, left, and Mark Edward Blenyesi in **"R.M.N."**, whose story takes place within a tightknit community in Transylvania.**

Csilla would be attracted to him. What's more, Mungiu's delicately disciplined realism fails him in **"R.M.N."**'s final moments, when the story collapses into a muddle of a sudden and unexplained apology and a clumsy exercise in literalism.

Up to that point, however, **"R.M.N."** is as gripping and scrupulously humane as Mungiu's ad-

mirers have come to expect from an artist of supreme discipline and dramatic skill. It's one thing to be a master of mise-en-scene; it's all the more impressive when that talent for detail — pictorial and behavioral — results in an illumination of the world that's both ruthless and surpassingly compassionate.

**Unrated.** At the AFI Silver. Contains profanity, nudity, smoking, disturbing images and adult themes. In English, Romanian, Hungarian, German, French and Sinhala with subtitles. 125 minutes.

## ALSO PLAYING

Star ratings are from Post reviews; go to [washingtonpost.com/goingoutguide/movies](http://washingtonpost.com/goingoutguide/movies) for the full-length reviews. For showtimes and directories, see the Movie Directory.

### ★★★☆ AIR

We all know how the tale of Michael Jordan and Nike ends up, but Ben Affleck's film about it is a smart and entertaining delight. *(R, 112 minutes)*

### ★★★☆ ARE YOU THERE GOD? IT'S ME, MARGARET

Writer-director Kelly Fremon Craig finds the humor in adolescence without mocking her heroine (PG-13, 106 minutes)

### ★★★☆ BEAU IS AFRAID

Ari Aster, the auteur behind "Hereditary" and "Midsommar," turns his attention to the horrors of the maternal relationship. *(R, 179 minutes)*

### ★★★☆ CARMEN

The ambitious directorial debut of dancer and choreographer Benjamin Millepied is puzzlingly uneven. *(R, 116 minutes)*

**New movies and shows to stream online**

BY WASHINGTON POST STAFF

**Air**

Director Ben Affleck's funny, moving and surprisingly meaningful tale of how Nike came to create Air Jordan basketball shoes might have been a real snore. We all know how the story ends, and do we really need a movie that perpetuates yet another David-and-Goliath myth about a world-dominating corporation? Apparently, the answer is yes. *R*.

**Where to watch:** Prime Video

**Class of '09**

Featuring Brian Tyree Henry ("Atlanta") and Kate Mara ("The Martian"), this limited series follows a class of FBI agents who at three different points in time grapple with the changes to the U.S. criminal justice system caused by artificial intelligence. The thriller spans multiple decades and is told through interweaving timelines. *TV-MA*.

**Where to watch:** Hulu

**Crater**

This sci-fi film centers on a teenager (Isaiah Russell-Bailey) living in a lunar mining colony who embarks on an adventure with his friends. McKenna Grace of "The Handmaid's Tale" also stars. *PG*.

**Where to watch:** Disney Plus

**The Five Devils**

Newcomer Sally Dramé plays a young girl with a supernatural sense of smell in this haunting French drama, with Adèle Exarchopoulos ("Blue Is the Warmest Color") as her mother, whose secrets are exhumed in a haunting story that blends time travel and personal intrigue. *Unrated*.

**Where to watch:** Mubi

**The Great, Season 3**

Russia's most dysfunctional couple is back and trying to make their complicated relationship work. Catherine (Elle Fanning)



ERIC MILNER/NETFLIX

Jennifer Lopez in "The Mother" as a reformed assassin who tries to save the daughter she's never met.



IFC FILMS



ANA CARBALLOSA/PRIME



MUBI

Owen Wilson in the silly comedy "Paint."

Viola Davis as Deloris Jordan, Michael Jordan's mother, in "Air."

begins to make a name for herself beyond her country's borders, while Peter (Nicholas Hoult) attempts to busy himself as first husband but is plagued by visions of his father (Jason Isaacs) belittling him. *TV-MA*.

**Where to watch:** Hulu

**The Mother**

In this action thriller, Jennifer Lopez plays a reformed assassin who comes out of hiding to save the daughter she has never met from violent thugs. *R*.

**Where to watch:** Netflix

**Mulligan**

The minds behind "30 Rock" and "Unbreakable Kimmy Schmidt" have created this animated comedy set in a post-apocalyptic future where humanity is trying to rebuild after aliens destroyed much of the planet and the human race. Tina Fey, Nat Faxon, Sam Richardson, Dana Carvey, Chrissy Teigen and Phil LaMarr will be regular voices in the cast with Daniel Radcliffe, Ayo Edebiri and Ronny Chieng as recurring guests. *TV-14*.

**Where to watch:** Netflix

**Paint**

In this silly comedy, Owen Wilson plays a chauvinistic artist, very loosely based on the late Bob Ross, whose gig hosting a long-running public television painting show is threatened by the station's hiring of a young woman (Ciara Renée) in another time slot. *PG-13*.

**Where to watch:** Apple TV Plus, Google Play, Prime Video, YouTube

**The Tutor**

In this thriller, Garrett Hedlund ("Mudbound") plays Ethan, a tutor whose newest client — the son of a billionaire — takes an unhealthy interest in his teacher's private life, threatening to expose Ethan's secrets to his girlfriend (Victoria Justice). *R*.

**Where to watch:** DirecTV

## Common Sense Media

What parents need to know

### Love Again (PG-13)

Age 13+

*Music soars in so-so rom-com about how a heart will go on.*

"Love Again" is a romantic comedy about finding love after loss; it's based on the book "Text for You" by Sofie Cramer. Singer Céline Dion co-stars as herself, using her music and personal experiences to guide main characters Mira (Priyanka Chopra Jonas) and Rob (Sam Heughan) on their emotional journey. Romance is core to the story: There's kissing, and supporting characters make blunt references to pursuing casual sex ("We're going to smash," "I'm getting laid" and "Get the 'D'"). But their crass attitude actually makes it more meaningful when Mira and Rob thoughtfully decide to become intimate. (After they do, the scene cuts to the morning after, with them lying under the covers, only backs and shoulders shown.) Mira sees her boyfriend get fatally hit by a car. Characters drink, and language includes "d--head," "s---" and more. While there are lots of positive messages about the power of love, some viewers may be put off by the way that Rob tracks Mira down using the information in her texts. (107 minutes)

### Book Club: The Next Chapter (PG-13)

Age 13+

*BFFs enjoy Italy in comic sequel with wine, salty language.*

"Book Club: The Next Chapter" is the sequel to "Book Club" and reunites stars Diane Keaton, Jane Fonda, Candice Bergen and Mary Steenburgen. This time around, the story takes the four lifelong besties to Italy and loosely follows themes from their current read, "The Alchemist." They demonstrate that life definitely isn't over at 70: Romance, adventure and fun are still ready and waiting. While the sequel is less of a rom-com than the first one was, it still promotes the idea (too rarely expressed in mainstream entertainment) that senior women are sexually appealing — and sexually active. That said, it's not quite as racy as the original movie. One scene shows a woman emerging from a hookup looking rumpled but happy, but otherwise it's more talk than action, with sexually suggestive dialogue and plenty of double entendres (for example, a sexy chef tells the women, "There are so many things I want to put in your mouth!"). Rome, Venice and some of Florence/Tuscany are portrayed in a dazzling light, as are some of Italy's famous



DISNEY PLUS



DISNEY/MITCH HAASETH



LIAM DANIEL/SCREEN GEMS/SONY PICTURES ENTERTAINMENT



FIFTH SEASON/FOCUS FEATURES

**FROM TOP:** A scene from "Crater," which follows a group of teenagers on the moon; from left, Zoot, Dr. Teeth, Floyd Pepper, Animal, Janice and Lips in "The Muppets Mayhem"; Sam Heughan, left, and Priyanka Chopra Jonas in "Love Again"; and, from left, Diane Keaton, Jane Fonda, Candice Bergen and Mary Steenburgen in "Book Club: The Next Chapter."

half-hour episodes)  
*Available on Disney Plus.*

### Crater (PG)

STREAMING

Age 10+

*Diverse teen group faces peril, absent parents on moon.*

"Crater" is about a diverse group of teenagers living on the moon more than 200 years in the future. They end up in potentially life-threatening situations, including almost flying off into space and getting hit by meteors, as well as practically running out of oxygen. One of the group, Marcus (Thomas Boyce), has an enlarged heart and nearly collapses when he forgets to take his medication. They also take their fate into their own hands, demonstrating courage and perseverance as they push through challenges to help recently orphaned Caleb (Isaiah Russell-Bailey) fulfill his father's dying wishes, taking care of one another along the way. Adults can't be relied upon in general, parents regularly leave kids behind due to death or abandonment, and one is presumed to have died via suicide. Language mostly involves taunts and exclamations like "damn," "loser," "sucks," "p---ing," "stupid," "idiot," "jeez," "dumb," "weird," "peculiar," "coward" and "oh, my God." The film has positive messages about appreciating and preserving planet Earth. (105 minutes)  
*Available on Disney Plus.*

beverages — wine, limoncello and spritz are sipped frequently throughout (to excess for at least one character). Language includes "s---," two uses of "f---" and "oh, my God." (107 minutes)

### The Muppets Mayhem (TV-PG)

STREAMING

Age 8+

*Funny, family-friendly musical series has lots of charm.*

"The Muppets Mayhem" is a comedy series about the Muppets' iconic rock band, Dr. Teeth and the Electric Mayhem, and their new manager, Nora (Lilly Singh). It's family-friendly fun, with lots of music and guest stars including Lil Nas X, Danny Trejo and Tommy Lee. There's some mild peril — like when the Mayhem's van hangs off a cliff — and language, while mostly mild, has some insults like "imbecile." Characters drink alcohol out of red cups at a party, and one of the band members has a mai tai. (10



Common Sense Media helps families make smart media choices. Go to commonsensemedia.org for age-based and educational ratings and reviews for movies, games, apps, TV shows, websites and books.

# MOVIE DIRECTORY

Friday, May 12, 2023

www.washingtonpost.com/movies

## DISTRICT

**AMC Georgetown 14**

3111 K Street N.W.

*John Wick: Chapter 4 (R)*

CC: 1:05-4:45-8:20-10:05

*Guardians of the Galaxy Vol. 3 (PG-13)* CC: 2:45-

6:00-9:15

*The Super Mario Bros. Movie (PG)* CC: 12:00-2:55-

5:15-7:40-9:50

*Hypnotic (R)* CC: 12:35-

2:55-5:20-7:45-10:20

*Are You There God? It's Me, Margaret. (PG-13)* CC:

2:00-4:40-9:55

*Polite Society (PG-13)* CC:

2:25-7:20

*Love Again (PG-13)* CC:

1:05-6:35

*Evil Dead Rise (R)* CC: 1:05-

3:30-5:55-8:20-10:45

*Guardians of the Galaxy Vol. 3: The IMAX 2D Experience (PG-13)* CC: 12:30-7:00-

10:30

*Air (R)* CC: 1:50-4:35-7:25*Sisu (R)* CC: 12:05-5:00*Guardians of the Galaxy Vol. 3 3D (PG-13)* CC: 1:00-

4:30-8:00-10:00

*Guardians of the Galaxy Vol. 3: An IMAX 3D Experience (PG-13)* CC: 3:45*Fool's Paradise (R)* CC:

12:55-3:20-5:45-8:10-10:35

*Guardians of the Galaxy Vol. 3 (PG-13)* CC: 12:00-

3:15-6:30-9:45

*Book Club: The Next Chapter (PG-13)* CC: 12:00-1:00-2:30-

3:30-5:00-7:30-9:45

*Air (R)* CC: 1:15*BlackBerry (R)* CC: 12:25-3:00-

7:30-10:00

*Still: A Michael J. Fox Movie (R)* CC: 12:45-7:15**Landmark E Street Cinema**

555 11th Street Northwest

*The Rocky Horror Picture Show (R)* CC: 11:55*Perfect Blue (Pafekuto buru) (1997) (R)* CC: 11:55*Showing Up (R)* CC: 4:15-7:25-

10:15

*Guardians of the Galaxy Vol. 3 (PG-13)* CC: 12:15-3:45-4:45-

7:00-8:00-9:30-10:00

*Beau Is Afraid (R)* CC: 11:50-

3:15-6:45-9:45

*The Eight Mountains* CC: 12:30-

3:25-7:25-10:20

*Book Club: The Next Chapter (PG-13)* CC: 12:00-1:00-2:30-

5:00-8:00

*Book Club: The Next Chapter (PG-13)* CC: 10:40-

1:20-4:00-6:40-9:15

**AMC Center Park 8**

4001 Powder Mill Rd.

*John Wick: Chapter 4 (R)*

CC: 1:10-4:10-6:40-9:40

*Guardians of the Galaxy Vol. 3 (PG-13)* CC: 1:00-4:30-

7:30-10:10

*The Super Mario Bros. Movie (PG)* CC: 1:45-4:00-

7:40-10:20

*Hypnotic (R)* CC: 2:00-4:40-

7:50-10:00

*Evil Dead Rise (R)* CC: 1:20-

4:50-7:15-10:45

*Guardians of the Galaxy Vol. 3 3D (PG-13)* CC: 2:15-

5:45-9:00

*Book Club: The Next Chapter (PG-13)* CC: 1:30-

4:15-6:50-9:30

*Love Again (PG-13)*

11:40-2:20

*Book Club: The Next Chapter (PG-13)* CC: 1:00-4:10-

7:10-10:10

*Are You There God? It's Me, Margaret. (PG-13)* CC: 12:10-

3:10-6:10-9:10

*Love Again (PG-13)*

11:40-2:20

*Book Club: The Next Chapter (PG-13)* CC: 1:00-4:10-

7:10-10:10

*Evil Dead Rise (R)* CC: 5:10-

7:50-10:40

*Sisu (R)* CC: 3:40-10:25*Fool's Paradise (R)*

11:20-2:10

*Guardians of the Galaxy Vol. 3 (PG-13)* CC: 2:15-4:45-

7:00-8:30-9:30

*Book Club: The Next Chapter (PG-13)* CC: 1:00-11:5AM**AMC Columbia 14**

10300 Little Patuxent Parkway

*John Wick: Chapter 4 (R)*

CC: 11:30-3:10-6:50-9:45

*Guardians of the Galaxy Vol. 3 (PG-13)* CC: 11:30-3:00-

6:30-10:00

*The Super Mario Bros. Movie (PG)* CC: 1:45-2:15-

4:45-8:30-9:30

*Hypnotic (R)* CC: 11:40-

4:40-7:15-9:50

*Guardians of the Galaxy Vol. 3 (PG-13)* CC: 12:00-3:30-

7:00-10:30; 11:00-2:30-

6:00-9:30

## MARYLAND

**AFI Silver Theatre Cultural Center**

8633 Colesville Road

*Baby Face (1933) (NP)* 3:00*Le Bonheur (1965)* 5:00*Millennium Mambo (Qianxi manbo) (R)* 7:00*42nd Street (1933) (NR)* 1:00*Invaders from Mars (1953) (NR)* 9:30**AMC Academy 8**

6198 Greenbelt Road

*John Wick: Chapter 4 (R)*

CC: 6:50-9:30

*Guardians of the Galaxy Vol. 3 (PG-13)* CC: 1:00-4:10-

7:15-10:00

*The Super Mario Bros. Movie 3D (PG)* CC: 3:15-6:00-

7:30-10:15

*Hypnotic (R)* CC: 2:45-5:15-

7:45-10:30

*Love Again (PG-13)* CC: 1:10-

1:30-3:50-6:30-9:10

*Evil Dead Rise (R)* CC: 2:00-

4:45-7:10-10:40

*Big George Foreman (PG-13)* CC: 3:45*Guardians of the Galaxy Vol. 3 3D (PG-13)* CC: 2:15-5:45-

9:00-10:30

*Book Club: The Next Chapter (PG-13)* CC: 3:00-5:30-

8:00-10:30

*Hypnotic (R)* CC: 2:45-5:15-

7:45-10:15

*Love Again (PG-13)* CC: 2:30-

5:20-8:10

*Chevalier (PG-13)* CC:

7:45-10:25

*The Pope's Exorcist (R)*

CC: 10:45

*Evil Dead Rise (R)* CC: 2:30-

5:00-7:30-10:10

*Guardians of the Galaxy Vol. 3 (PG-13)* CC: 1:30-4:30-

5:00-8:00-8:30

*The Super Mario Bros. Movie (PG)* CC: 12:30-3:00-

3:00-5:30-6:00-7:00-7:45-

*Exhibition on Screen: Vermeer - The Blockbuster Exhibition* 10:30AM**AMC Annapolis Mall 11**

1020 Annapolis Mall Road

*John Wick: Chapter 4 (R)*

CC: 11:30-3:10-6:50-10:00

*Guardians of the Galaxy Vol. 3 (PG-13)* CC: 10:00-11:00-

12:00-2:30-3:30-6:00-7:00-

8:10-9:30-10:00

*Pop-Up at Union Market*

550 Penn Street NE - Unit E

*Guardians of the Galaxy Vol. 3 (PG-13)* CC: 11:15-12:45-3:45-

7:00-9:40

*Hypnotic (R)* CC: 1:15-3:20-5:30-

7:40-10:00

*Book Club: The Next Chapter (PG-13)* CC: 11:00-2:30-

4:50-7:15-9:45

*Avalon Theatre*

5612 Connecticut Avenue

*Are You There God? It's Me, Margaret. (PG-13)* CC: 12:00-

2:20-4:45-7:15

*Book Club: The Next Chapter (PG-13)* CC: 12:30-2:50-

5:15-7:45

*Exhibition on Screen: Vermeer - The Blockbuster Exhibition* 10:30AM**Landmark Atlantic Plumbing Cinema**

## MOVIES FROM 23

**★★★☆☆ CHEVALIER**

Biopic about the 18th-century mixed-race composer and musician Joseph Bologne, Chevalier de Saint-Georges, plays a little fast and loose with history. (PG-13, 107 minutes)

**★★★☆☆ DUNGEONS & DRAGONS: HONOR AMONG THIEVES**

"Honor Among Thieves" comes with a lot of D&D baggage, but the fantasy adventure is fun enough for even non-players to enjoy. (PG-13, 134 minutes)

**★★★☆☆ EVIL DEAD RISE**

Formulaic installment in the horror franchise about parasitic demons has big shoes to fill but gets the job done. (R, 96 minutes)

**★★★☆☆ GUARDIANS OF THE GALAXY VOL. 3**

The poignant origin story of Rocket Raccoon is a bittersweet nugget of storytelling, smothered in special-effects sauce. (PG-13, 150 minutes)

**★★★☆☆ GUY RITCHIE'S THE COVENANT**

Jake Gyllenhaal stars as an American soldier who feels compelled to rescue his Afghan interpreter, in hiding and hunted by the Taliban. (R, 123 minutes)

**★★★☆☆ JOHN WICK: CHAPTER 4**

BEN KING/SONY PICTURES CLASSICS



MARVEL STUDIOS

**MOVIE DIRECTORY**

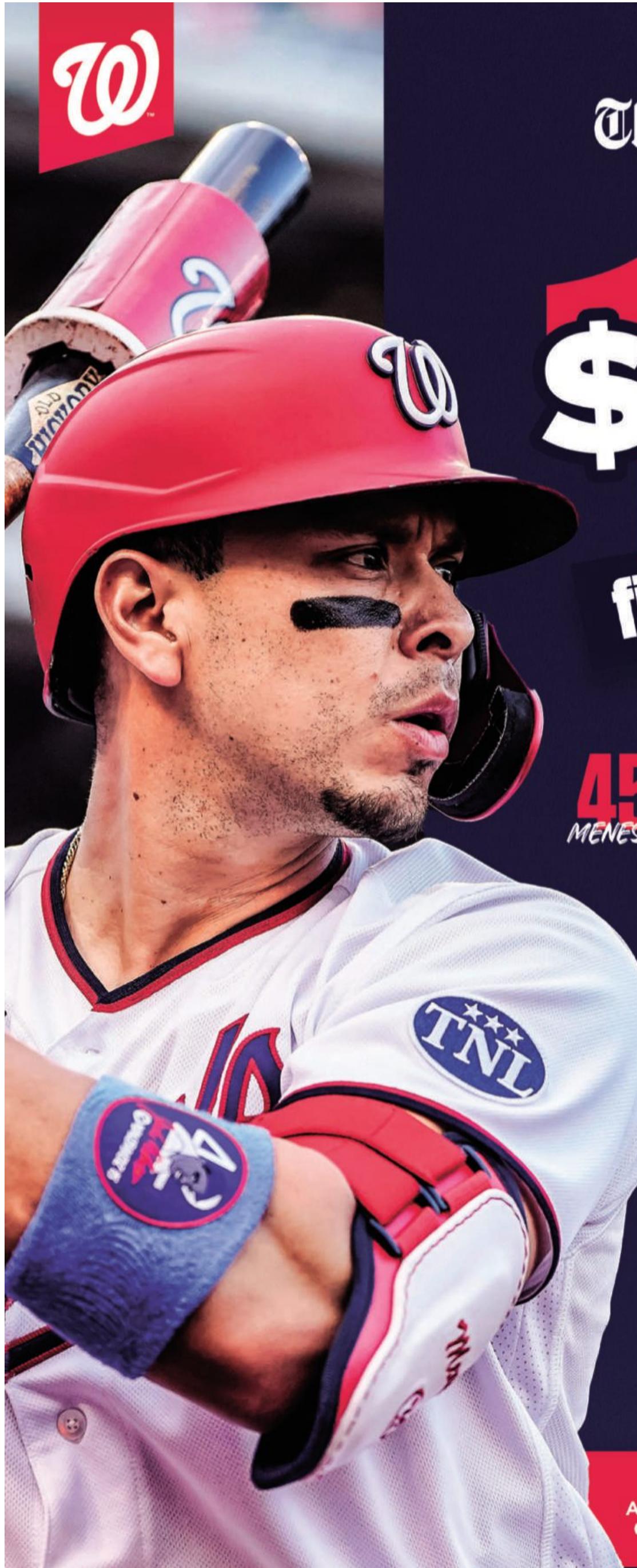
Friday, May 12, 2023

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**The Super Mario Bros. Movie (PG) CC: 11:30-12:50-3:10-5:40-8:00-10:00**  
**Are You There God? It's Me, Margaret. (PG-13) CC: 11:40-2:20-5:00-7:40-10:25**  
**Love Again (PG-13) CC: 11:20-2:00-4:40-7:20-9:55**  
**Air (R) CC: 1:50-4:30-7:10-10:50**  
**Guardians of the Galaxy Vol. 3 3D (PG-13) CC: 12:00-3:20-6:40**  
**Book Club: The Next Chapter (PG-13) CC: 11:05-1:40-4:20-7:00-9:40**  
**AMC Tysons Corner 16**  
**Guardians of the Galaxy Vol. 3 (PG-13) CC: 11:00-2:30-6:00-9:30**  
**Hypnotic (R) CC: 11:30-4:30-7:00-9:35**  
**Guardians of the Galaxy Vol. 3: The IMAX 2D Experience (PG-13) CC: 12:30-7:30-9:45**  
**Knights of the Zodiac (PG-13) CC: 1:15-4:15-7:15-10:55**  
**Guardians of the Galaxy Vol. 3 An IMAX 3D Experience (PG-13) CC: 4:00-6:00-9:45**  
**Cards of the Galaxy Vol. 3 (PG-13) CC: 10:45-1:15-4:45-7:45-10:45**  
**Alamo Drafthouse Cinema - One Loudoun 20575 East Hampton Plaza**  
**CMX Village 14**  
**1600 Village Market Boulevard**  
**Guardians of the Galaxy Vol. 3 (PG-13) CC: 11:20-3:10-7:00**  
**The Super Mario Bros. Movie (PG) 9:10**  
**Evil Dead Rise (R) 8:30**  
**Guardians of the Galaxy Vol. 3 (PG-13) CC: 10:30-12:30-1:30-2:15-4:15-5:15-6:00-8:00-9:00-9:45**  
**Guardians of the Galaxy Vol. 3 3D (PG-13) CC: 10:45**  
**The Super Mario Bros. Movie (PG) 10:50-11:00-12:00-1:00-2:30-3:30-4:30-5:30-6:45-7:45-8:45-9:45**  
**Book Club: The Next Chapter (PG-13) CC: 3:30-6:00-9:15**  
**AMC Worldgate 9**  
**13025 Worldgate Drive**  
**John Wick: Chapter 4 (R) CC: 12:30-2:45-5:15-9:00**

**Guardians of the Galaxy Vol. 3 (PG-13) CC: 12:00-12:45-4:00-7:30-9:30**  
**The Super Mario Bros. Movie (PG) 10:30-12:45-3:00-5:20-7:30-9:50**  
**Hypnotic (R) CC: 1:00-4:45-7:00-10:00**  
**Are You There God? It's Me, Margaret. (PG-13) 9:50-12:25-2:45-4:55-7:20-9:35**  
**Somewhere in Queens (R) 10:00-12:15-2:25-4:40-7:15-9:25**  
**The Eight Mountains 10:40-1:55-5:00-8:15**  
**Carmen (R) 1:40**  
**Knights of the Zodiac (PG-13) 11:00-1:50-4:35-7:15-10:00**  
**Ponniyin Selvan - Part Two (Tamil) 1:10-3:20-6:00-9:15**  
**Guardians of the Galaxy Vol. 3 3D (PG-13) CC: 3:15-6:30**  
**Book Club: The Next Chapter (PG-13) CC: 12:45-3:30-6:15-9:15**  
**Alamo Drafthouse Cinema - One Loudoun 20575 East Hampton Plaza**  
**CMX Village 14**  
**1600 Village Market Boulevard**  
**Guardians of the Galaxy Vol. 3 (PG-13) 2:15-3:30-4:00-5:00-5:45-6:15-7:00-7:40-8:30-9:15-10:15**  
**The Super Mario Bros. Movie (PG) 3:20-4:35-6:30-9:00**  
**Are You There God? It's Me, Margaret. (PG-13) 2:25-5:10-7:55**  
**Hypnotic (R) 2:05-4:45-7:20-9:55**  
**Custody (Telugu) 1:35**  
**Guardians of the Galaxy Vol. 3 3D (PG-13) 10:00-1:30-5:00-8:30**  
**The Kerala Story (Hindi) 10:20-5:10**  
**Air (R) 10:10-2:05**  
**Custody (Telugu) 1:35**  
**Guardians of the Galaxy Vol. 3 3D (PG-13) 10:00-1:30-5:00-8:30**  
**The Super Mario Bros. Movie (PG) 10:30-11:35-1:00-2:05-3:35-4:35-7:05-9:35**  
**Are You There God? It's Me, Margaret. (PG-13) 10:50-1:35-4:25-7:15-10:10**  
**Evil Dead Rise (R) 1:40-4:15-7:30-10:15**  
**Sisu (R) 5:30-8:15**  
**Guardians of the Galaxy Vol. 3 3D (PG-13) 11:30-3:00-6:30-10:00**  
**IB 71 10:20**  
**Book Club: The Next Chapter (PG-13) 11:00-1:45-4:30-7:15-10:00**  
**Guy Ritchie's The Covenant (R) 7:10-10:10**  
**Air (R) 5:30-8:15**  
**Rally Road Racers (PG) 2:55**  
**The Super Mario Bros. Movie (PG) 10:05-11:20-12:35-1:50-3:05-4:20-6:50-9:20**  
**Are You There God? It's Me, Margaret. (PG-13) 10:50-1:45-2:50-7:30-10:00**  
**BlackBerry (R) 12:15-3:25-6:40-9:55**  
**Hypnotic (R) 5:40-11:15**  
**Book Club: The Next Chapter (PG-13) 12:45-2:40-4:20-7:20-10:20**

**Guardians of the Galaxy Vol. 3 3D (PG-13) CC: 12:00-12:45-4:00-7:30-9:30**  
**The Super Mario Bros. Movie (PG) 10:30-12:45-3:00-5:20-7:30-9:50**  
**Hypnotic (R) CC: 1:00-4:45-7:00-10:00**  
**Book Club: The Next Chapter (PG-13) CC: 12:45-2:40-4:20-7:20-10:20**  
**Regal Ballston Quarter**  
**671 North Glebe Road**  
**Guardians of the Galaxy Vol. 3 (PG-13) 10:50-11:50-2:20-3:20-6:00-7:00-9:30-10:20**  
**Evil Dead Rise (R) 10:40**  
**Hypnotic (R) 11:10-1:50-4:30-7:20-9:50**  
**Book Club: The Next Chapter (PG-13) 10:55-1:40-4:25-7:10-9:55**  
**Cinemark Fairfax Corner and XD**  
**11900 Palace Way**  
**Fast & Furious (PG-13) 7:30**  
**Dungeons & Dragons: Honor Among Thieves (PG-13) 10:05-1:00-4:00-7:00-9:45**  
**Book Club: The Next Chapter (PG-13) 9:40-12:00-12:45-6:55**  
**Guardians of the Galaxy Vol. 3 (PG-13) XD: 1:30-3:30-5:00-7:00-8:30-10:30**  
**Hypnotic (R) 11:10-1:40-4:15-6:45-9:15**  
**Rally Road Racers (PG) 10:40-1:10-3:40**  
**Cinemark Centreville 12**  
**6201 Multiplex Drive**  
**Fast & Furious (PG-13) 7:30**  
**Hypnotic (R) 4:55-8:20-10:15**  
**Book Club: The Next Chapter (PG-13) 9:40-12:00-12:45-6:55**  
**Guardians of the Galaxy Vol. 3 3D (PG-13) XD: 1:30-3:30-5:00-7:00-8:30-10:30**  
**Hypnotic (R) 11:10-1:40-4:15-6:45-9:15**  
**Rally Road Racers (PG) 10:40-1:10-3:40**  
**Guy Ritchie's The Covenant (R) 3:55-10:10**  
**Custody (Telugu) 6:10-9:45**  
**Guardians of the Galaxy Vol. 3 3D (PG-13) XD: 12:00**  
**The Super Mario Bros. Movie (PG) 11:00-12:00-1:00-1:45-2:30-3:30-4:30-5:15-6:00-7:05-8:00-8:45-9:30-10:35**  
**Hypnotic (R) 11:10-1:40-4:15-6:45-9:15**  
**Rally Road Racers (PG) 10:40-1:10-3:40**  
**Guy Ritchie's The Covenant (R) 3:55-10:10**  
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**Hypnotic (R) 11:10-1:40-4:15-6:45-9:15**  
**Rally Road Racers (PG) 10:40-1:10-3:40**  
**Regal Ballston Quarter**  
**671 North Glebe Road**  
**Guardians of the Galaxy Vol. 3 (PG-13) 10:50-11:50-2:20-3:20-6:00-7:00-9:30-10:20**  
**Evil Dead Rise (R) 10:40**  
**Hypnotic (R) 11:10-1:50-4:30-7:20-9:50**  
**Book Club: The Next Chapter (PG-13) 10:55-1:40-4:25-7:10-9:55**  
**Regal Fairfax Towne Center**  
**4110 West Ox Road**  
**Guardians of the Galaxy Vol. 3 (PG-13) 3:30-7:00**  
**Regal Fox & IMAX**  
**22875 Brambleton Plaza**  
**John Wick: Chapter 4 (R) 2:50-6:45**  
**Guardians of the Galaxy Vol. 3 (PG-13) 11:50-7:00-10:35**  
**Hypnotic (R) 11:10-1:40-4:15-6:45-9:15**  
**Regal Kingstowne & RPX**  
**5910 Kingstowne Towne Center**  
**John Wick: Chapter 4 (R) 4:30-7:10-9:55**  
**Guardians of the Galaxy Vol. 3 (PG-13) 11:50-7:00-10:35**  
**Hypnotic (R) 11:10-1:40-4:15-6:45-9:15**  
**Regal Manassas & IMAX**  
**11380 Bullrich Drive**  
**John Wick: Chapter 4 (R) 4:30-7:10-9:50**  
**The Super Mario Bros. Movie (PG) 11:20-2:20-5:00**  
**Love Again (PG-13) 2:10-4:20-9:20**  
**Sisu (R) 6:50-9:40**  
**Guardians of the Galaxy Vol. 3 3D (PG-13) 1:10-20-5:30-8:30**  
**Hypnotic (R) 11:10-1:50-4:30-7:10-9:50**  
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**Sisu**



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