

AN ADVERTISING SUPPLEMENT TO THE WASHINGTON POST

APRIL 21 - MAY 1, 2022 • FILMFESTDC.ORG

WASHINGTON, DC INTERNATIONAL FILM FESTIVAL

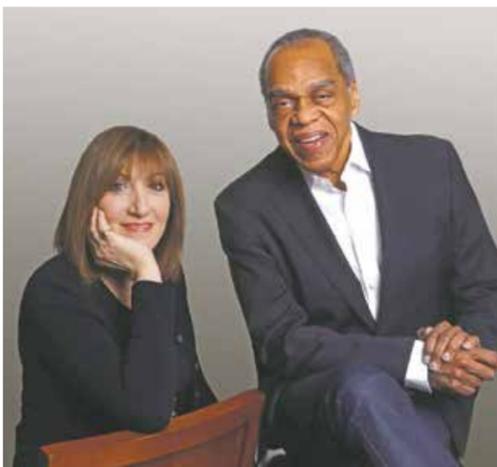
FILM FEST DC 22



FILMFEST DC IS BACK (IN MOVIE THEATERS)!

Welcome to the 36th Annual Washington, DC International Film Festival
April 21 – May 1, 2022

65 films • 35 countries • 11 days • 1 amazing festival



FILMFEST DC IS BACK! Welcome to the Washington, DC International Film Festival. While everyone likes to go to the movies, recently it hasn't been easy. That's why after so many obstacles kept us at a distance, we are excited to finally open our doors to welcome you back to Washington's largest and longest running film festival. This year's festival will be hybrid with screenings in movie theaters and streaming online. We are joining our city, especially downtown, as it recovers from the pandemic and moves forward into better times. Filmfest DC hopes to help revive Washington's cultural vitality by bringing the best in new world cinema to residents and visitors. Premieres, comedies, thrillers, dramas, social justice documentaries, and new films by Washington filmmakers will transport you. We invite you to take your seats for eleven days of delight, enlightenment, and fun. Filmfest DC is back!

Tony Gittens

Founder and Director
Washington, DC International Film Festival

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

TICKET INFORMATION

Filmfest DC is hybrid this year!

General admission is \$13 unless otherwise noted.

ADVANCE SALES

Visit filmfestdc.org to select the films you would like to see and make your purchase.

DAY OF SALES

Tickets can be purchased at the theater on the day of the show. Box office opens one hour before the venue's first screening of the day. Tickets will also be available online until noon on the day of the show.

DIRECTOR'S PASS:

A 10-ticket **Director's Pass** for \$100 (\$130 value) is available through advance sales only (applies to \$13 screenings only).

For complete details, ticket information, and updates on Filmfest DC, please visit filmfestdc.org

Theater Location

Landmark's E Street Cinema

555 11th Street N.W.

Take Metro Red, Orange, or Blue Line to Metro Center. Theater entrance is on E Street between 10th and 11th Streets. Three hours of reduced-rate parking available in adjacent garage with validation Monday – Friday after 5 p.m. and anytime on weekends.

Other Locations

Embassy of France

4101 Reservoir Road N.W.

Street parking available.

The Wharf

960 Wharf St. S.W.

Take Metro Blue, Orange, Silver, Yellow line to L'Enfant Plaza (8-minute walk) or Green to Waterfront Metro (5-minute walk). Paid public parking is available.

Martin Luther King Jr. Memorial Library Auditorium

901 G St. N.W.

Take Metro Green, Red, or Yellow Line to Gallery Place. Or Red, Blue, Orange or Silver to Metro Center.

National Gallery of Art

West Building Lecture Hall
6th Street & Constitution Ave., N.W.

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

Washington, DC International Film Festival

Information: filmfestdc.org • 202-234-FILM

Connect with us! @filmfestDC on

OPENING NIGHT

MISSION: JOY – FINDING HAPPINESS IN TROUBLED TIMES

Louie Psihoyos, Peggy Callahan

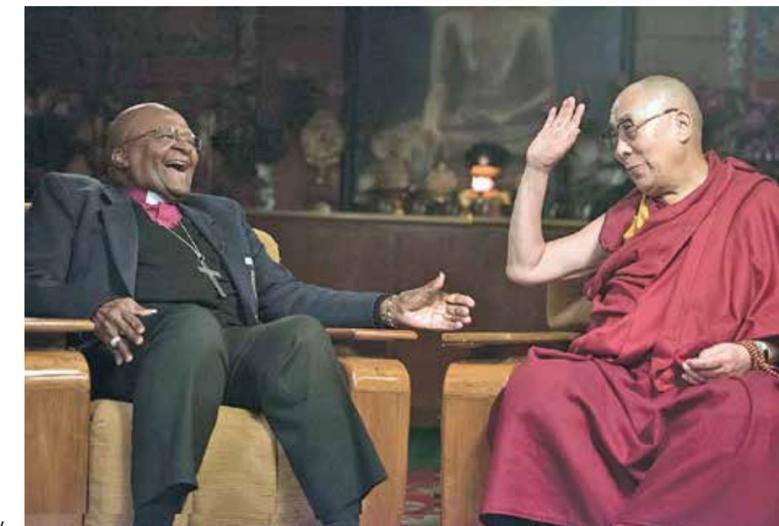
USA, 2021, 90 minutes

Academy Award®-winning director Louie Psihoyos teams up with co-director Peggy Callahan on *Mission: Joy – Finding Happiness in Troubled Times*, a documentary with unprecedented access to the unlikely friendship of two international icons who transcend religion: His Holiness the Dalai Lama and Archbishop Desmond Tutu. In their final joint mission, these self-described mischievous brothers give a master class on how to create joy in a world that was never easy for them.

Consisting largely of never-before-seen footage shot over 5 days at the Dalai Lama's residence in Dharamsala, the film invites viewers to join these two Nobel Peace Prize winners behind the scenes as they recount stories from their lives, each having lived through periods of incredible difficulty and strife. With genuine affection, mutual respect, and a healthy dose of teasing, these unlikely friends impart lessons gleaned from lived experience, ancient traditions, and the latest cutting-edge science. *Mission: Joy* is an antidote for the current times.—*Various sources*

Thursday, April 21, 7:00 p.m., Martin Luther King Jr. Memorial Library Auditorium
Followed by a Champagne reception, \$40.00

Face masks are required at MLK Library



Sponsored by: DC Public Library



DOWNTOWNDC

CLOSING NIGHT

US PREMIERE



FANTASIES

David Foenkinos, Stephane Foenkinos

France, 2021, 102 minutes

Crafted as an episodic, light-hearted look at people's often hidden desires, *Fantasies* plays out in six amusing chapters. The film offers revealing and clever takes, finding both the humor and humanity that goes on usually, but not always, behind closed doors. In the first episode, Louise (Suzanne Clément) tries to spice up her marriage by getting her husband, Vincent (Denis Podalydès, seen also in *The World of Yesterday*), into some frisky role-playing scenarios. Unfortunately, Vincent takes his parts as seriously as a method actor and, once in costume as a doctor or policeman, sticks a bit too closely to the petty details of the job. The glamorous Monica Bellucci and Carole Bouquet play a couple who can only find satisfaction at funerals. That their demand for ecstasy causes them to give death a helping hand is maybe not as extreme as it seems. Finally, a strict and demanding schoolteacher (Karin Viard) goes along with her husband's (Jean-Paul Rouve) wish to videotape their encounters. When one of the tapes goes viral, the couple discovers an exciting new world they never imagined.—*Dave Nuttycombe*

IN FRENCH WITH ENGLISH SUBTITLES

Sunday, May 1, Embassy of France, \$30.00

1st screening: 3:00 p.m., followed by a reception

2nd screening: 7:30 p.m., preceded by a reception from 6:30 - 7:30 p.m.

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

Please note that proof of vaccination (2 doses in accordance with D.C. regulation) will be required as well as an ID to enter the French Embassy grounds. Masks are required throughout the screening. Due to strict measures, please allow extra time for security screening.

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





The Black Square

THE LIGHTER SIDE International Comedies

A good laugh is a universal pastime and if the language of cinema is universal, then laughter is our common vocabulary.

- **7 Days** (USA)
- **Barakat** (South Africa)
- **The Black Square** (Germany)
- **Fantasies** (France)
- **Robust** (France)
- **We Are The Nobles** (Mexico)



La Civil

TRUST NO ONE Espionage, Crime, and Thrillers

Who done it?...The heist... Mystery...Suspense...Conspiracy... Betrayal. It's probably best to trust no one. This is edge-of-your-seat movie fun.

- **Arthur Rambo** (France)
- **La Civil** (Mexico)
- **The Replacement** (Spain)
- **The World of Yesterday** (France)

FILMFEST DC



The First Step

DC4REEL

Films from the creative community of filmmakers in DC

- **Fierceness Served! The ENIKAlley Coffeehouse** (USA)
- **The First Step** (USA)
- **Imagining the Indian** (USA)
- **Life After the Gunshot** (USA)



Beirut: Eye of the Storm

ARABIAN SIGHTS

The latest and most innovative films about the Arab world

- **Amira** (Egypt/Jordan)
- **Beirut: Eye of the Storm** (Lebanon)
- **Casablanca Beats** (Morocco)
- **Costa Brava, Lebanon** (Lebanon)
- **Peace by Chocolate** (Canada)
- **You Resemble Me** (France)

HIGHLIGHTS

CIRCLE AWARD

The *Circle Award* is a juried competition of selected films that deserve increased recognition. The *Circle Award* is named in honor of Ted and Jim Pedas, founders of Washington's Circle Theaters, which set the standard for innovative quality film programming in Washington, DC.

Films selected for this year's competition include:

- **Amira** (Egypt)
- **Barakat** (South Africa)
- **Happening** (France)
- **Once Upon a Time in Calcutta** (India)
- **One Second** (China)
- **Out of Sync** (Spain)

The Award Jury consists of:

Felix Angel

Former Curator, Inter-American Development Bank

Susan Barocas

Competition Coordinator, Writer/Producer

Manjula Kumar

President/Executive Director, Global Performing Arts

Gregory McGruder

National Geographic Society

Peggy Parsons

Film Curator Emerita

FILMFEST DC AUDIENCE AWARD

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

IMPACT PROJECT

As a part of Filmfest DC's commitment to encourage civic dialogue, the Impact Project works to facilitate connections between festival films and the broader DC community, especially those constituents who may not be the usual audience for a film festival. We do this by collaborating with producers of relevant festival films, providing access to community organizations and groups, and partnering with Teaching for Change to take films and filmmakers to DC school classes. This project is directed by Linda Blackaby, Filmfest DC senior programmer and supported by a grant from the Wyncote Foundation.



SIGNIS AWARD

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



FILMFEST DC TRAILERS

This year's Filmfest DC trailers were created by three very talented film students at George Mason University, Alyssa Chandler, Paul Lee, and Elissa Padula. Our trailers will be shown prior to festival screenings.

Please enjoy!

JUSTICE MATTERS

A competitive section of new films celebrating activism and creative responses to injustice to make the world a better place, the Justice Matters section features stories of people coming together to defend democracy, empower communities and to stand up and fight for their rights and the rights of others. We thank the CrossCurrents Foundation for their support in helping to make this series possible.

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

- **After Sherman** (USA)
- **Boycott** (USA)
- **The Janes** (USA)
- **Rabiye Kurnaz vs George W. Bush** (Germany)
- **We Still Here** (Puerto Rico)

The Award Jury consists of:

Jennifer Johnson, Esq.

Conrad Martin

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

Karen Thomas

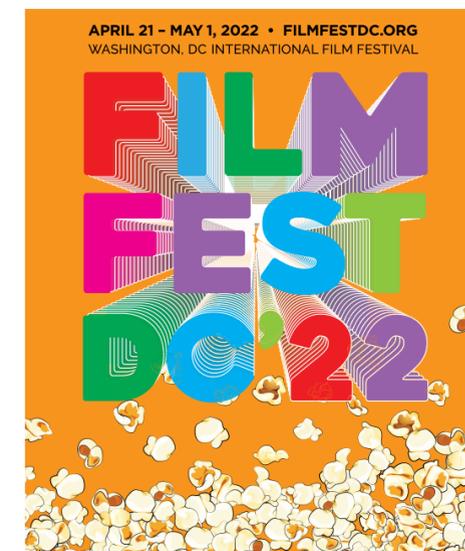
Producer/Director Film Odyssey



BE A PART OF
THE MOVIE BUZZ

Join the
Washington, DC
Film Society!

Go to dcfilmsociety.org
for more information



Catalog cover by Alexis Thornlow

**AFTER LOVE****Aleem Khan**
UK, 2021, 90 minutes

Writer-director Aleem Khan's film *After Love* is filled with the unexpected and set on the picturesque Dover coast and across the English Channel in Calais, France. Mary (Joanna Scanlan) is a middle-aged English woman who converted to Islam in her youth to marry an immigrant man from Pakistan. After her husband, Ahmed (Nasser Memarzia), dies suddenly, Mary sadly goes through the motions of cleaning up after the funeral and discovers that her supposedly faithful husband had some kind of relationship with a French woman, Genevieve (Nathalie Richard). Mary's daily prayers soon end in fits of tears. She plays and replays a saved phone message from Ahmed just to hear his voice. When Mary decides to travel across the channel and the two women finally come face to face, the film takes another surprising turn that will keep viewers second guessing and glued to the screen. Winner of Best Actress in a Leading Role at the 2022 British Academy Film Awards—*Dave Nuttycombe*

IN ENGLISH, FRENCH, URDU, AND ARABIC WITH ENGLISH SUBTITLES

Available online Monday, April 25 – Thursday, April 28

**JUSTICE MATTERS****AFTER SHERMAN****Jon-Sesrie Goff**
USA, 2022, 91 minutes

Growing up in the North, Jon-Sesrie Goff was always told by his father that his *homeplace* was in the South Carolina Lowcountry—Gullah country. When the father, Reverend Norvell Goff, returned to his ancestral Georgetown, the son followed, camera in hand. Goff is an accomplished experimental filmmaker as well as a documentarian, and he brings a distinct artist's eye to this project that is at once informative and strikingly visual, personal and broadly relevant. Goff deeply conveys many African Americans' desire to commune with a homeplace, going beyond DNA ancestry searches to "literally connect with their people." His exploration of generations of Gullah families' relation to land, inheritance, history, and religion was interrupted by the violence that took nine souls at his father's own church, Emanuel AME, in Charleston in 2015. Just as life took a turn, so does the film. Winner of Best Documentary Award at the Santa Barbara Film Festival—*Judy Bloch*

Thursday, April 28, 7:00 p.m., Landmark's E Street Cinema
Available online Friday, April 29 – Sunday, May 1**ARABIAN SIGHTS****AMIRA****Mohamed Diab**
Egypt/Jordan, 2021, 98 minutes

Many Palestinian political prisoners in Israeli jails have no hope of release. For their families, reprieve comes in snatched minutes together separated by glass. Teenage Amira (Tara Abboud) has only known her father in this way; she was conceived with sperm smuggled out of the prison. She is proud to be a "daughter of a hero," and her freedom-fighter father, Nawar (Ali Suleiman [*200 Meters*, FFDC 2021]), is the tenderest man in her life. When he suggests to her mother, Warda (Saba Mubarak), that they try for another child, events unfold that make Amira question who she is and where she belongs. As she and Warda negotiate a sudden new world, her uncles circle the wagons, revealing the vast difference between paternity and patriarchy. Identity, it seems, can be either strengthened by adversity or broken by it. *Amira* received three prizes at the Venice International Film Festival—*Judy Bloch*

IN ARABIC AND HEBREW WITH ENGLISH SUBTITLES

Available online Monday, April 25 – Thursday, April 28

**EAST COAST PREMIERE****THE ART OF UN-WAR****Maria Niro**
USA, 2021, 63 minutes

Internationally renowned artist Krzysztof Wodiczko has dedicated his work and life to denouncing militarization and war. Maria Niro's recent documentary *The Art of Un-War* follows Wodiczko's trajectory from his birth in Warsaw during the second World War and expulsion from Poland by the communist regime to the present day. Combining sculptural elements and technology, Wodiczko's projects often occur as public-space interventions that disrupt the valorization of state-sanctioned aggression. Since the 1980s, the artist's deft, site-specific projections of images onto office and government buildings have grown to incorporate recordings of personal stories told by war veterans, refugees, and immigrants, projected directly onto war memorials and often animating the busts of revered historic leaders. Niro documents many of Wodiczko's major works, including the as-yet unrealized project of transforming Paris' monument to war, Arc De Triomphe, into a temporary site for peace activism.—*Various sources*

IN ENGLISH, FRENCH, AND JAPANESE WITH ENGLISH SUBTITLES

Saturday, April 30, 2:00 p.m., National Gallery of Art, West Building Lecture Hall, **FREE**
To register go to: nga.gov/calendar/film-programs.html

In Person: director Maria Niro and film protagonist Krzysztof Wodiczko

**TRUST NO ONE****ARTHUR RAMBO****Laurent Cantet**
France, 2021, 86 minutes

Karim D., a confident French author with a new book, is a rare Arab rising star in Paris's intellectual hothouse. His social life pivots between glittering literary cocktails and hanging out with old friends from the suburbs. When Karim's teenage online identity as "Arthur Rambo" is revealed, the two worlds collide. Where Karim is now a nuanced author, Arthur Rambo was profane and blindly provocative, writing scandalous tweets intended to get a rise out of bourgeois France. Karim soon learns that the Internet is forever. Director Laurent Cantet crafts a layered moral drama about the precarity of being both French and Arab, outsider and establishment, angry and acceptable in France today. The film is inspired by the true story of Mehdi Meklat, who grew up in a French project, became a star journalist and celebrated author, and was publicly shut down after his tweets were revealed.—*Toronto International Film Festival*

IN FRENCH WITH ENGLISH SUBTITLES

Available online Monday, April 25 – Thursday, April 28

**THE LIGHTER SIDE****BARAKAT****Amy Jephta**
South Africa, 2020, 103 minutes

Two years after the death of her husband, Aisha Davids wants to gather her family before the Muslim holiday Eid-al-Fitr and share news about her relationship with a kind doctor who has just proposed. Of course, things don't work out so neatly. Everybody—from her sons to her busy-body neighbor to others in the close-knit community—has an opinion about Aisha's situation. This very amusing and heartwarming film about a middle-class Coloured Muslim family is set in a suburb of Cape Town. The community has been there for many generations but has rarely been represented on screen. It's the first feature film in the regional/cultural dialect of Afrikaaps. Screenwriter and first-time feature film director Amy Jephta and producer-screenwriter Ephraim Gordon offer audiences a South Africa not in the news. Barakat, an Arabic word meaning blessings, is a story about celebrating life, culture, and the importance of family. It's South Africa's entry for the Academy Awards®.—*Cornelius Moore*

IN ENGLISH AND AFRIKAAPS WITH ENGLISH SUBTITLES

Available online Monday, April 25 – Thursday, April 28

**NORTH AMERICAN PREMIERE****ARABIAN SIGHTS****BEIRUT: EYE OF THE STORM****Mai Masri**
Lebanon/France, 2021, 75 minutes

What if they gave a revolution and Covid came? Shortly after the October 2019 demonstrations in Beirut aimed at toppling Lebanon's corrupt government, the streets that had exploded with chanting and hope (followed by tear gas and gunfire) were eerily quiet. The pandemic put optimism in lockdown, and the country's economy was in freefall. Four female journalist-artists reflect on that whiplash effect in this captivating documentary. They are Hanine, a winningly self-analytical reporter; Iraqi camerawoman Lujain, liberated from an oppressive upbringing only to be locked in again; and wildly creative sisters Michelle and Noel, YouTube stars of the resistance. While revolution may be fun for a day or three, in intimate conversations these women address the humiliation of living under corruption. They are among the lucky ones who can record, process, and make art from it, by way of changing it: "Whoever has a voice should make it heard."—*Judy Bloch*

IN ARABIC WITH ENGLISH SUBTITLES

Available online Monday, April 25 – Thursday, April 28

**NORTH AMERICAN PREMIERE****THE LIGHTER SIDE****THE BLACK SQUARE****Peter Meister**
Germany, 2021, 100 minutes

Peter Meister's fast-paced debut feature includes what he calls "closed-room" and "cat-and-mouse" scenarios, in which characters can't escape from each other, and lots of twists and complications. Vincent (Bernhard Schütz), is a failed artist now seeking revenge by stealing paintings instead of painting them. He's on the run with a young partner, Nils (Jacob Matschenz), whose name he doesn't quite know. The pair stole a famous \$60 million canvas (the titular painting), but before they can meet the connection for their big payday, they must escape on a cruise ship. Unfortunately, they steal boarding passes from the ship's entertainers. Now they must keep up dual false identities, doing Elvis and Bowie impressions each night. And then the stolen painting disappears. Meanwhile, Nils finds a new joy in pretending to be Elvis and entertaining people and Vincent rekindles his love of art—but don't think anyone will get away simply.—*Dave Nuttycombe*

IN GERMAN WITH ENGLISH SUBTITLES

Sunday, April 24, 7:30 p.m., Landmark's E Street Cinema
Saturday, April 30, 8:15 p.m., Landmark's E Street Cinema



THE BOX

Lorenzo Vigas
Mexico/USA, 2021, 90 minutes

Tense opening shots of a young boy anxiously kicking the wall in a moving bus's bathroom set the mood for *The Box*. Young Hatzin (Hatzin Navarrete) is on a journey no 13-year-old should make: retrieving his father's ashes. On the bus ride home, Hatzin spots a man on the street who resembles the driver's license photo that is the only memento he has of his late father. And so begins a timely adventure that finds the orphaned teen, desperate for a familial connection, falling into the shadier side of international manufacturing. "We're at war with China," says one recruiter to a field of desperate wannabe workers. Hatzin's supposed dad, Elián (Hernán Mendoza), supplies human labor for the rapidly growing factories, which are not far from sweatshops. By turns fatherly and fierce, Elián decides he can use Hatzin's innocent skills, but the child must learn to separate hope and truth.—*Dave Nuttycombe*

IN SPANISH WITH ENGLISH SUBTITLES

Available online Monday, April 25 – Thursday, April 28



JUSTICE MATTERS

BOYCOTT

Julia Bacha
USA, 2021, 70 minutes

Consumer boycotts have been protected speech for a long time in the United States; recall the Montgomery bus boycott and the California grape boycott. However, recent laws in 33 states would force individuals and companies to pledge not to engage in the Israel boycott movement known as Boycott, Divestment, and Sanctions (BDS) in order to take home paychecks or receive investments. Would a tomato farmer and publisher in Arkansas, a speech therapist in Austin, and an attorney in Arizona even have occasion to boycott Israel? Not the point: all three have challenged these laws on First Amendment principles. *Boycott* has been called "a legal thriller with 'accidental plaintiffs' at the center of the story." As it unfolds, we see the American evangelical link to the anti-BDS movement (saving souls, not Israel); experience edge-of-seat ACLU court triumphs; and learn the frightening directions this curtailment of free expression still could take.—*Judy Bloch*

Thursday, April 28, 6:30 p.m., Landmark's E Street Cinema
Available online Friday, April 29 – Saturday, April 30



EAST COAST PREMIERE
ARABIAN SIGHTS

CASABLANCA BEATS

Nabil Ayouch
Morocco/France, 2021, 101 minutes

When first-time teacher Anas arrives at a Sidi Moumen district cultural center, his lecture on hip-hop's roots—from Tunisia to the United States to Morocco—falls on eager ears. Sidi Moumen is basically Casablanca's Bronx, and Anas's teenage students—scrappy or shy, opinionated or open—have all written their earnest raps before class even starts. But, as Anas claims, rap is born of humiliation, and his students and their lyrics will go through some changes before this high-spirited, street-music-infused film is over. The youths come to the arts center often from poverty, from families that police the girls and channel the boys—let's just say that "rockin' the casbah" is easier sung than done. Anas Basbousi is the real thing—a rapper turned teacher—and the young people he teaches here are nonprofessional actors playing fictionalized versions of themselves and honing their considerable talents before our eyes.—*Judy Bloch*

IN ARABIC WITH ENGLISH SUBTITLES

Available on Monday, April 25 - Thursday, April 28



ARABIAN SIGHTS

COSTA BRAVA, LEBANON

Mounia Akl
Lebanon, 2021, 106 minutes

In the forested hills above Beirut, the Badri family escape the city's physical and mental toxins by living—quite well, it must be said—off the grid. Walid (Saleh Bakri) and Soraya (Nadine Labaki), a writer and singer respectively, traded their dreams of changing the world for this personal resistance. (Their youngest child, little Rim, still talks a good political line, though.) In this spirited film, *Variety* notes "Akl's perceptive writing of this family as a collection of singular individuals who just happen to be related to one another." But when an enormous landfill is dug right outside their fence to rid Beirut of its persistent garbage problem in time for an upcoming election, it threatens to break the family's spirit. With the "garbage" of government corruption right at their door, family members begin to rethink their situation vis-à-vis their native city, survivalism versus survivors' guilt.—*Judy Bloch*

IN ARABIC WITH ENGLISH SUBTITLES

Sunday, April 24, 5:00 p.m., Landmark's E Street Cinema
Friday, April 29, 8:30 p.m., Landmark's E Street Cinema



DARK RED FOREST

Jin Huaqing
China, 2021, 85 minutes

Each year, during the hundred coldest days of winter, some 10,000 nuns at the remote Tibetan Buddhist monastery of Yarchen Gar partake in a sacred retreat, each chanting alone in her tiny cloth-covered hut, meeting only for communal activities of daily life. As the title implies, and the film's visuals confirm, the red-robed nuns are like a force of nature, as if trees in a forest were attempting to attain transcendence. Of course the nuns are human, as check-ins with their probing, funny, yet unyielding lama reveal. Some are too shy to speak; others don't have it in them to study. Their worst fear is not of their teacher, not of the Chinese government that will likely close down the monastery, but of their personal impediments to enlightenment. We shouldn't describe this film in too much detail because, as one learns, uncertainty is the road to compassion.—*Judy Bloch*

IN TIBETAN WITH ENGLISH SUBTITLES

Sunday, April 24, 3:15 p.m., Landmark's E Street Cinema
Available online Monday, April 25 – Thursday, April 28



DC4REEL

FIERCENESS SERVED! THE ENIKALLEY COFFEEHOUSE

Michelle Parkerson
USA, 2021, 34 minutes

From 1982 to 1989, the legendary, though often overlooked, ENIKAlley Coffeehouse was a gathering and performance space for Black queer culture and activism. It laid the foundation for what is able to exist today. Venues for social activities and support and safe havens against racial discrimination and homophobia were desperately needed, especially during the worst years of the AIDS epidemic. Artists from all over the country joined local performers to deliver electrifying poetry and prose readings and to play glorious music. Among them were Essex Hemphill, Larry Duckette, Wayson Jones, Barbara Smith, Audre Lorde, and this documentary's director, Michelle Parkerson, as well as project director Christopher Prince. The film features visual and audio recordings of performances from the era as well as contemporary reenactments. *FIERCENESS SERVED! The ENIKAlley Coffeehouse* recognizes and preserves important history in danger of being lost to gentrification.—*Cornelius Moore*

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



DC4REEL

THE FIRST STEP

Brandon Kramer
USA, 2021, 90 minutes

D.C.-based City of Trees director Brandon Kramer returns to FilmFest DC with another insightful documentary, this time following activist Van Jones on his quest to get prison reform legislation passed. The journey goes from inside the White House and Congress to the homeless camps and battered streets of Los Angeles and West Virginia as Jones tries "bringing people together to help people at the very bottom." His twin sister tells him, "People have always thought that you were tilting at windmills." Jones takes considerable heat, especially from those in the Black community who feel betrayed and say that Jones is legitimizing the Trump Administration, whose support is needed to pass the First Step bill. "You can't fight an opponent you don't understand," counters Jones, who is shown at conservative rallies, at town hall meetings, and inside prisons. The intimate cinematography captures the great perseverance required to create change.—*Dave Nuttycombe*

Friday, April 22, 6:00 p.m., Landmark's E Street Cinema
Sunday, April 24, 3:15 p.m., Landmark's E Street Cinema



GRACIOUS NIGHT

Mika Kaurismäki
Finland, 2020, 90 minutes

It's early in the pandemic, and Helsinki is deserted on May Day. In his empty bar, Heikki (Pertti Sveholm) sits down to dinner alone, contemplating the possibility of having to close down the pub, his whole life. Risto (Kari Heiskanen), a doctor, knocks on the door; a few glasses of good red wine later, Risto is himself in an existential crisis. Enter Jussi (Timo Torikka), antsy and haunted, forcing attention to him. *Gracious Night* takes a Chekhovian turn as three men contemplate the world and ask how, as the jukebox song goes, "can everything be finished when nothing is done." Kaurismäki owns a beloved bar in Helsinki, which is the set for the bar in this film—the Corona Bar.—*Judy Bloch*

IN FINNISH WITH ENGLISH SUBTITLES

Co-presented with:



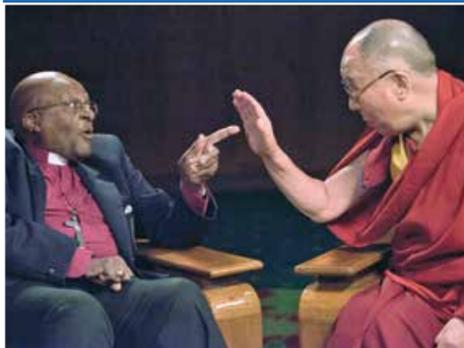
Thursday, April 28, 6:00 p.m., Landmark's E Street Cinema
Saturday, April 30, 6:00 p.m., Landmark's E Street Cinema

In Person Screenings

All screenings at Landmark's E Street Cinema unless otherwise noted

THURSDAY, April 21

OPENING NIGHT



MISSION: JOY – FINDING HAPPINESS IN TROUBLED TIMES

Martin Luther King Jr. Memorial Library Auditorium
Thursday, April 21, 7:00 p.m.
Followed by a reception

Friday, April 22

- 6:00 p.m. **The First Step**
- 6:00 p.m. **Haute Couture**
- 6:00 p.m. **The Janes**
- 6:00 p.m. **Robust**
- 8:00 p.m. **The Right to Happiness**
- 8:15 p.m. **One Second**
- 8:30 p.m. **Out of Sync**
- 8:30 p.m. **The World of Yesterday**

Saturday, April 23

- 2:30 p.m. **Short Stories 1**
- 3:00 p.m. **The Janes**
- 6:00 p.m. **Fierceness Served! The ENIKAlley Coffeehouse**
- 6:00 p.m. **The King of All the World**

- 6:00 p.m. **Secret Name**
- 6:30 p.m. **The Middle Man**
- 7:30 p.m. **7 Days**
The Wharf
- 7:30 p.m. **La Civil**
- 8:00 p.m. **Rabiye Kurnaz vs George W. Bush**
- 8:15 p.m. **Kung Fu Zohra**
- 8:30 p.m. **The Replacement**

Sunday, April 24

- 2:00 p.m. **Short Stories 2**
- 3:15 p.m. **Dark Red Forest**
- 3:15 p.m. **The First Step**
- 5:00 p.m. **Costa Brava, Lebanon**
- 5:00 p.m. **Three Floors**
- 5:15 p.m. **Happening**
- 5:15 p.m. **One Second**
- 7:15 p.m. **The Right to Happiness**
- 7:30 p.m. **The Black Square**
- 7:30 p.m. **Out of Sync**
- 7:30 p.m. **Rabiye Kurnaz vs George W. Bush**
- 7:30 p.m. **We Are The Nobles**
The Wharf



The King of All the World



Haute Couture

Thursday, April 28

- 6:00 p.m. **Gracious Night**
- 6:00 p.m. **Peace by Chocolate**
- 6:30 p.m. **Boycott**
- 7:00 p.m. **After Sherman**

Friday, April 29

- 6:00 p.m. **Imagining the Indian**
- 6:00 p.m. **Peace by Chocolate**
- 6:00 p.m. **Robust**
- 6:30 p.m. **We Still Here**
- 8:00 p.m. **La Civil**
- 8:30 p.m. **Costa Brava, Lebanon**
- 8:30 p.m. **The Replacement**
- 8:30 p.m. **Secret Name**



Rabiye Kurnaz vs George W. Bush

Saturday, April 30

- 2:00 p.m. **The Art of Un-War**
National Gallery of Art **FREE**
- 2:45 p.m. **MetroShorts**
- 2:45 p.m. **Once Upon a Time in Calcutta**
- 4:30 p.m. **The King of All the World**
- 6:00 p.m. **Gracious Night**
- 6:00 p.m. **Haute Couture**
- 6:00 p.m. **Three Floors**
- 6:30 p.m. **Kung Fu Zohra**
- 8:00 p.m. **Happening**
- 8:15 p.m. **The Black Square**
- 8:30 p.m. **The Middle Man**
- 8:30 p.m. **The World of Yesterday**

SUNDAY, May 1

CLOSING NIGHT



FANTASIES

Embassy of France
Sunday, May 1

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

2nd Screening
7:30 p.m., preceded by a reception
at 6:30 p.m.

Our Virtual Festival

The following films will be available online.
Please be mindful of your film's availability dates.
No refunds will be issued if you miss your screening.

AFTER LOVE

Available online Monday, April 25 – Thursday, April 28

AFTER SHERMAN

Available online Friday, April 29 – Sunday, May 1

AMIRA

Available online Monday, April 25 – Thursday, April 28

ARTHUR RAMBO

Available online Monday, April 25 – Thursday, April 28

BARAKAT

Available online Monday, April 25 – Thursday, April 28

BEIRUT: EYE OF THE STORM

Available online Monday, April 25 – Thursday, April 28

THE BOX

Available online Monday, April 25 – Thursday, April 28

BOYCOTT

Available online Friday, April 29 – Saturday, April 30

CASABLANCA BEATS

Available online Monday, April 25 – Thursday, April 28



ARTHUR RAMBO

DARK RED FOREST

Available on Monday, April 25 – Thursday, April 28

LIFE AFTER THE GUNSHOT

Available online Monday, April 25 – Thursday, April 28,
FREE

METROSHORTS

Available online Sunday, May 1

ONCE UPON A TIME IN CALCUTTA

Available online Monday, April 25 – Thursday, April 28

SHORT STORIES 1

Available online Monday, April 25 – Thursday, April 28

SHORT STORIES 2

Available online Monday, April 25 – Thursday, April 28

WE STILL HERE

Available online Saturday, April 30 - Sunday, May 1

YOU RESEMBLE ME

Available online Monday, April 25 – Thursday, April 28



ONCE UPON A TIME IN CALCUTTA

COVID PROTOCOL

- The MLK Jr. Memorial Library requires masks at all times.
- The Embassy of France requires masks at all times and proof of vaccination card.
- Landmark's E Street Cinema requires masks for anyone not vaccinated.
- We encourage you to wear masks at all times.



HAPPENING

Audrey Diwan

France, 2021, 100 minutes

France, 1963: Abortion is illegal. The taboo is so complete that college girls live in fear of their punishable desires. Anne, a promising literature major, is somehow as fearless as she is smart, but when she finds herself pregnant, she is utterly alone against a conspiracy of silence. Anne's journey through a hostile medical establishment to the frightening alternatives is conveyed with depth—and always from her point of view—by director Audrey Diwan. Anamaria Vartolomei's Anne has a fierceness that may be private but isn't internalized: Her performance has intelligence to match her character's. Back in the day, Anne might have been played with a different fierce intensity by the formidable Sandrine Bonnaire, and grown-up Bonnaire appears here as Anne's mother. Based on a novel by Annie Ernaux, *Happening* is a period piece, but make no mistake: Southwestern France in 1963 might as well be Paris, Texas, in 2022.—*Judy Bloch*

IN FRENCH WITH ENGLISH SUBTITLES

Sunday, April 24, 5:15 p.m., Landmark's E Street Cinema
Saturday, April 30, 8:00 p.m., Landmark's E Street Cinema



HAUTE COUTURE

Sylvie Ohayon

France, 2021, 119 minutes

Nearly 50 years after her film debut in Truffaut's *Day for Night*, French icon Nathalie Baye plays Esther, head of the dressmaking studio at Christian Dior. After her purse is stolen, it's reluctantly returned by streetwise Jade (Lyna Khoudri) and an unlikely mentor-protégé relationship is born. This winning and winsome pairing is no formulaic Cinderella story: Esther and Jade have complicated lives of their own and matching bullheadedness and biases to overcome, and the high-end fashion milieu, in style capital Paris itself, is not an easy mistress to serve. But with its fascinatingly meticulous attention to stunningly detailed couture creation, writer-director Sylvie Ohayon's beguiling film turns us—and the initially resistant Jade—into converts. *Haute Couture* also weaves into its fabric the ways in which the Parisian old guard of high fashion steadily gives way to new talent, reflecting the increasingly diverse demographics of gifted young creatives.—*Mill Valley Film Festival*

IN FRENCH WITH ENGLISH SUBTITLES

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



IMAGINING THE INDIAN: THE FIGHT AGAINST NATIVE AMERICAN MASCOTING

Aviva Kempner and Ben West

USA, 2021, 95 minutes

Imagining the Indian: The Fight Against Native American Mascoting is a documentary that examines the movement behind ending the use of Native American names, logos, and mascots in the world of sports and beyond. The film details the current uprising against the misappropriation of native culture in a national reckoning about racial injustice that has succeeded in the removal of Confederate imagery, toppling statues of Christopher Columbus, and forcing corporate sponsors of Washington's NFL team to demand that it change its most-offensive name. The film examines the origin and proliferation of the words, images, and gestures that many native people and their allies find offensive. *Imagining the Indian* explores the impact that stereotyping and marginalization of native history have had on native people.—*Various sources*

Friday, April 29, 6:00 p.m., Landmark's E Street Cinema



THE JANES

Tia Lessin and Emma Pildes

USA, 2022, 102 minutes

In 1972, police raided an apartment on the South Side of Chicago where seven women who were part of a clandestine network were arrested and charged. Using code names, fronts, and safe houses to protect themselves and their work, the accused had built an underground service for women seeking safe, affordable, and illegal abortions. They called themselves Jane. In first-hand accounts from the women at the center of the group, many speaking on the record for the first time, *The Janes* tells the story of a group of unlikely outlaws. Defying the state legislature that outlawed abortion, the Catholic Church that condemned it, and the Chicago Mob that was profiting from it, the members of Jane risked their personal and professional lives to help women in need. In the pre-Roe v. Wade era, the Janes provided low-cost and free abortions to an estimated 11,000 women.—*From HBO Documentary Films/Various sources*

Friday, April 22, 6:00 p.m., Landmark's E Street Cinema
Saturday, April 23, 3:00 p.m., Landmark's E Street Cinema



THE KING OF ALL THE WORLD

Carlos Saura

Mexico/Spain, 2021, 95 minutes

Like a few other great European auteurs who began working in the twentieth century, Spain's Carlos Saura has steadily worked on a film every year or two for decades. Much of his recent work has been devoted to documentaries centered on music and dance from Spain, Portugal, and Argentina (Fados; Flamenco, Flamenco), so it's not surprising that his first narrative film in almost 20 years is a musical about theatre and dance. In fact, *The King of All the World* is one long rehearsal, the making of a piece of music and dance told in a story about the process of creation and the highs and lows endured by its creators. Captured by cinematographer Vittorio Storaro (*Apocalypse Now*, *The Last Emperor*), some amazing, beautifully shot and lit scenes feature vibrant contemporary dance set to Mexican music by Lila Downs, Carlos Rivera, and Fela Dominguez.—*ScreenAnarchy*

IN SPANISH WITH ENGLISH SUBTITLES

Saturday, April 23, 6:00 p.m., Landmark's E Street Cinema
Saturday, April 30, 4:30 p.m., Landmark's E Street Cinema



KUNG FU ZOHRA

Mabrouk El Mechri

France, 2022, 100 minutes

A romantic chance meeting in a North African village grows into something quite different for Zohra (Sabrina Ouazani) and Omar (Ramzy Bedia) after a few years of marriage in the Paris suburbs. Now Zohra wears sunglasses to hide her bruises. But there is a child to consider, and Omar is the quintessential loving father/abusive husband. Taking a job at a gym, Zohra meets a Chinese kung fu master (Tien Shue) who has one word for her: "Kitchen." A stern if enigmatic teacher, he senses the stakes for Zohra. With her supple physical prowess and deep-throated laugh, Ouazani is as convincing a kung fu student as we could want to root for as she trains for what we know (from every kung fu film ever) is coming. A feel-good film about domestic abuse may seem incongruous, but director Mabrouk El Mechri strikes the balance in this audience award-winner at the International Film Festival Rotterdam.—*Judy Bloch*

IN FRENCH WITH ENGLISH SUBTITLES

Saturday, April 23, 8:15 p.m., Landmark's E Street Cinema
Saturday, April 30, 6:30 p.m., Landmark's E Street Cinema



LA CIVIL

Teodora Ana Mihai

Belgium/Romania/Mexico, 2021, 134 minutes

The Belgium-based, Romanian-born director Teodora Ana Mihai teamed with Mexican writer Habacuc Antonio de Rosario to tell of every Mexican mother's nightmare: the kidnapping of her child by local cartels. Inspired by true events, *La Civil* is a close-up portrait of a woman, Celio, and a snapshot of a culture of enforced amorality to which the disappearance of her teenage daughter opens her eyes. The police are indifferent, so Celio turns to a soldier whose methods mirror the gangs' but might work. Arcelia Ramirez (*Like Water for Chocolate*) positively inhabits Celio as she transforms from a placid mother doing the best she can to a warrior who will do anything for a child who may or may not be alive. Belgium's Dardenne brothers produced *La Civil*—a prize-winner at Cannes—so you know the focus on the protagonist's experience will be unwavering, loyal where no one else is.—*Judy Bloch*

IN SPANISH WITH ENGLISH SUBTITLES

Saturday, April 23, 7:30 p.m., Landmark's E Street Cinema
Friday, April 29, 8:00 p.m., Landmark's E Street Cinema



LIFE AFTER THE GUNSHOT

Joseph Richardson, Che Bullock

USA, 2021, 98 minutes

In the United States, 100,000 people are shot annually. The threat is particularly pronounced in poor urban communities. To halt the cycle of escalating violence, university professor Dr. Joseph Richardson launched a unique hospital-based, multi-year project in the Washington, D.C. area to deeply engage with those who are rarely heard—young Black men who have endured and survived these assaults. Dr. Richardson teamed up with violence intervention worker Che Bullock, himself a survivor of an attack. (Warning: The film shows frightening security footage of actual shootings and gun battles.) *Life After the Gunshot* follows 10 men who share their past experiences, reveal their physical and emotional scars, and describe their desire for a different life. Unfortunately, 45% of the young men who are shot or stabbed return to the hospital with similar injuries. Using a trauma-informed approach, this project and film strive to change that reality.—*Cornelius Moore*

Available online Monday, April 25 – Thursday, April 28, FREE



THE MIDDLE MAN

Bent Hamer

Germany/Denmark/Canada/Norway, 2021, 95 minutes

In this film, Cologne, Germany, somehow looks a lot like any failing American Rust Belt town. Despite its multi-international pedigree, *The Middle Man* hits close to home with a darkly comic vision of small-town infighting and the lengths people will go for some kind of dignity when their options are limited. Pål Sverre Hagen plays Frank, a suitably stoic underachiever who is given the job of Middle Man by the strange "commission" that runs things: the Sheriff, a Doctor, and a Pastor. The job is open because so many accidents are occurring and someone needs to deliver the bad news to loved ones. Warned that he will "get blamed for everything," Frank nonetheless eagerly accepts the task, partly because he's given business cards. When accidents happen to people close to him, Frank makes decisions that have humorously unpleasant consequences. Maybe this time the blame will be deserved.—*Dave Nuttycombe*

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

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

US PREMIERE



ONCE UPON A TIME IN CALCUTTA

Aditya Vikram Sengupta

India/France/Norway, 2021, 133 minutes

Aditya Vikram Sengupta presents the irresolvable contradictions of modern life with clarity and invention, depicting a society in constant flux. The memory of Bengali poet, social reformer, and presiding artistic spirit Rabindranath Tagore looms over Sengupta's sprawling yet intimate drama of contemporary urban life, an intricately constructed mosaic of people dealing with loss, economic disparity, industrial growth, and questions of basic human morality. Working with consummate Turkish cinematographer Gökhan Tiryaki (*Once Upon a Time in Anatolia*), Sengupta brings an elegant compositional aesthetic to his story of a grieving mother and former actress (the magnetic Sreelekha Mitra, in a richly inhabited performance) whose attempts at overcoming tragedy and moving on are consistently complicated by the needs of others in her orbit.—*Film at Lincoln Center*

IN BENGALI WITH ENGLISH SUBTITLES

Saturday, April 30, 2:45 p.m., Landmark's E Street Cinema

Available online Monday, April 25 – Thursday, April 28



ONE SECOND

Zhang Yimou

China, 2021, 103 minutes

In a dusty village in 1970s China, the movie theater is a bring-your-own-chair affair that, on any particular day, draws the entire populace to see *Heroic Sons and Daughters*—again. The projectionist (Fan Wei) is the town hero, and doesn't he know it! Meanwhile, a drifter (Zhang Yi) wafts in over endless sand dunes with his own film can in hand. Branded a "bad element," he falls in, then out, with another misfit, the teenage Orphan Liu (Liu Haocun). But keep your eye on the film can. It holds a clue about what really matters in life, even among revolutionaries. In this homage to film itself, veteran director Zhang Yimou (*Red Sorghum*, *Raise the Red Lantern*) shows he has only become more refined with the years, simplified in a good, and good-natured, way. With painterly sets and broad vistas, he still knows how to fill a wide screen.—*Judy Bloch*

IN MANDARIN WITH ENGLISH SUBTITLES

Friday, April 22, 8:15 p.m., Landmark's E Street Cinema

Sunday, April 24, 5:15 p.m., Landmark's E Street Cinema



OUT OF SYNC

Juanjo Giménez Peña

Spain, 2021, 104 minutes

As in the Oscar-winning film *Sound of Metal*, Juanjo Giménez Peña's hypnotic *Out of Sync* gives viewers a disorienting sensation of what the screen characters are experiencing. And C. (Marta Nieto) is going through a lot. C. is a sound engineer who adds audio effects to films: shoes crunching on leaves, slaps to the head, etc. Her work includes making sure the sound is perfectly synced with the action, but her ears are deceiving her more and more in her daily life. Clapping her hands in front of her face yields a smack seconds later, and the disturbing effect is growing. Defiantly, C. shuns treatment and ignores the texts on her phone, which leads to problems at work. When C must return to her mother's house, difficulties ensue. As C's place in the modern world becomes increasingly shaky, secrets from the past reveal a possible solution.—*Dave Nuttycombe*

IN SPANISH, CATALAN, AND GALICIAN WITH ENGLISH SUBTITLES

Friday, April 22, 8:30 p.m., Landmark's E Street Cinema

Sunday, April 24, 7:30 p.m., Landmark's E Street Cinema



PEACE BY CHOCOLATE

Jonathan Keijser

Canada, 2022, 96 minutes

Based on the inspiring true story of a Syrian refugee family who fled their war-torn homeland to find hope in the freezing snow of small-town Canada, this light-hearted yet serious film could not be more timely. After his father's chocolate factory is blown up, aspiring med student Tareq (Ayham Abou Ammar) gets a visa to escape to Canada. Although his English is impeccable, life in such a foreign culture is anything but simple. Neither is finding a way to continue his studies. As the situation at home deteriorates, Tareq's parents reluctantly join him in Nova Scotia. Soon, dad (Hatem Ali) is taking over his host family's kitchen to make better treats than the locals have experienced, much to the chagrin of the town's candy store owner. Dad's entrepreneurial dreams suddenly are being realized, but Tareq must choose between his ambition and keeping his family together.—*Dave Nuttycombe*

IN ENGLISH AND ARABIC WITH ENGLISH SUBTITLES

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

Friday, April 29, 6:00 p.m., Landmark's E Street Cinema

ARABIAN SIGHTS

Co-presented with:



THE REPLACEMENT

Óscar Aibar

Spain/Belgium, 2021, 115 minutes

Based on actual events from 1982, this thriller tells the story of Andrés (Ricardo Gómez), a hard-charging big-city detective sent to the supposedly quiet Spanish coast to replace an officer who died mysteriously. Aided by a cynical old-timer (Pere Ponce) dismissively nicknamed "Columbo" by the other officers, Andrés performs an unauthorized investigation that turns up increasingly disturbing details and leads to the discovery of a group of successful German ex-pats who turn out to be actual Nazis in hiding. When Andrés spends less time with his complaining wife and more time with a bright young doctor, Eva (Vicky Luengo), who can offer insight on the case, his life begins unraveling. Is there anyone in the town he can trust? The film is framed by a modern young reporter's interview about the case with the now-retired Eva (Susi Sánchez), and the final word spoken is truly a shocker.—*Dave Nuttycombe*

IN SPANISH WITH ENGLISH SUBTITLES

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

Friday, April 29, 8:30 p.m., Landmark's E Street Cinema

TRUST NO ONE



RABIYE KURNAZ VS GEORGE W. BUSH

Andreas Dresen

Germany, 2022, 119 minutes

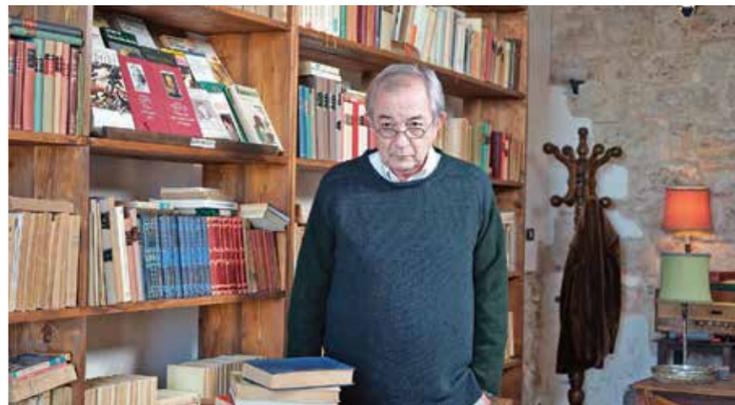
Middle-class Turkish-German housewife Rabiye (Meltem Kaptan) stresses when her son, Murat, is late for lunch. So imagine her fears when, from her Bremen kitchen, she learns that this young man waffling between identities has wandered to Pakistan and is caught up in the U.S.'s Al-Qaeda dragnet. Through cajoling and cooking, Rabiye engages a pro bono lawyer (Alexander Scheer) as dedicated to justice as she is to her luckless son. Andreas Dresen's film takes a quixotic approach to a dire true-life story, thanks to its batty but wily protagonist, Rabiye, played only sometimes against type by popular German comedian Kaptan. Murat Kurnaz's case eventually landed before the United States Supreme Court, but he spent years in Guantánamo, betrayed by his government and ours, a stark reminder of the post-9/11 era's judicial abuses. If today Murat is himself a middle-class guy in Bremen, he has Rabiye to thank for it.—*Judy Bloch*

IN GERMAN AND TURKISH WITH ENGLISH SUBTITLES

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

Sunday, April 24, 7:30 p.m., Landmark's E Street Cinema

NORTH AMERICAN PREMIERE
JUSTICE MATTERS



THE RIGHT TO HAPPINESS

Claudio Rossi Massimi

Italy, 2021, 80 minutes

The Right to Happiness centers on a small used book store in a small plaza in a small town with big vistas, somewhere in Italy. It sounds like a book lover's fantasy, and maybe it is. The bookseller, Libero (Remo Girone), knows most of his rather eccentric customers and can barely bring himself to take their money (although fascists pay double). When a young boy, Essien (Didie Lorenz Tchumbu), an émigré from Burkina Faso, happens on the shop, Libero begins lending him books of increasing difficulty. From *Pinocchio* to *Moby Dick*, Essien can read as fast as Libero can lend, and the two form a bond over reading and meaning. "Books should be read twice," Libero says. "Once to understand them, and once to think." Life should probably be lived like that too, but the bookseller's name means "free," and freedom is what Libero bequeaths to Essien.—*Judy Bloch*

IN ITALIAN WITH ENGLISH SUBTITLES

Friday, April 22, 8:00 p.m., Landmark's E Street Cinema

Sunday, April 24, 7:15 p.m., Landmark's E Street Cinema

Co-presented with:





THE LIGHTER SIDE

ROBUST

Constance Meyer

France, 2021, 95 minutes

In this comedy of opposites, Gérard Depardieu plays Georges, a once-famous actor long beyond his prime but still living a privileged lifestyle. Georges demands a security guard to run his life, which consists mostly of feeding his exotic fish, watching TV, and fighting on the phone with managers trying to get him work. When his regular guard goes on vacation, the replacement is a bright-eyed young woman, Aïssa (Déborah Lukumuena, the first black woman to ever win a French César Award), a semi-pro wrestler moonlighting for the security firm. Aïssa is just finding success in her field and cannot understand Georges' lackluster behavior. After he is finally cast in a period movie, Georges avoids fencing classes, meetings with the director, and even reading his script—although Aïssa manages to learn all his lines. When Georges takes an interest in Aïssa's private life, the difficult status quo must change.—*Dave Nuttycombe*

IN FRENCH WITH ENGLISH SUBTITLES

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

Friday, April 29, 6:00 p.m., Landmark's E Street Cinema



SECRET NAME

Aurélia Georges

France, 2021, 112 minutes

At the dawn of World War I, a young servant woman is literally tossed onto the street, punishment for resisting the predatory man of the house. Nélie (Lyna Khoudri) finds her way into the Red Cross, tending to soldiers on the front lines. As the medical unit's wagons travel through the woods, they come upon a lone woman, Rose (Maud Wyler). Rose's father has just died, but she has a letter of introduction to the wealthy widow of her late father's friend. When German shells leave Rose lifeless, Nélie steals her papers and fancy overcoat and makes her way to the French countryside and the regal estate of Lady Eléonore (Sabine Azéma). As Nélie/Rose becomes more comfortable in the lush surroundings, and Lady Eléonore depends on the young woman more and more, a shocking surprise occurs that threatens everyone's understanding.—*Dave Nuttycombe*

IN FRENCH WITH ENGLISH SUBTITLES

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

Friday, April 29, 8:30 p.m., Landmark's E Street Cinema



US PREMIERE

THREE FLOORS

Nanni Moretti

Italy/France, 2021, 120 minutes

A multi-tiered morality tale that poses complex questions, this latest work from Palme d'Or-winning director, writer, and actor Nanni Moretti is a network narrative in which every transgression holds the potential for transcendence. The ne'er-do-well son of two esteemed judges (Moretti and Margherita Buy), Andréa (Alessandro Sperduti) kills a pedestrian while swerving to avoid hitting Monica (Alba Rohrwacher), who is going into labor and is desperate for a ride to the hospital. Andréa winds up crashing his car into the living room of Lucio (Riccardo Scamarcio), who will soon face his own legal ordeal when his young daughter goes missing while being cared for by an elderly neighbor. Each of these characters inhabits the same Rome apartment complex. Years pass, paths cross, plots thicken, and one generation succeeds another. Only gradually, after much turmoil and hard-won forgiveness, will long-elusive truths finally come to light.—*Toronto International Film Festival*

IN ITALIAN WITH ENGLISH SUBTITLES

Co-presented with:



Sunday, April 24, 5:00 p.m., Landmark's E Street Cinema

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



JUSTICE MATTERS

WE STILL HERE

Eli Jacobs-Fantauzzi

USA, 2022, 54 minutes

In 2017, Hurricane Maria left Puerto Rico physically and psychically devastated. Faced with the Trump Administration's hostile response, the lives of these U.S. citizens seemed permanently upended and thousands left the island. *We Still Here* tells of those who stayed and of the rebirth of one town, Comerio, in body and spirit. Located high in the lush central mountains, Comerio was not on any government-relief radar. Volunteers such as the women-led mission La Maraña were dedicated not only to rebuilding but to participatory design and planning—what they call a just recovery. When the townspeople took this on, Brigada Palomas was born to reconstruct homes and infrastructure and to give those who left something to return to. Mariangelie became a community leader, even going to Washington; Yeyo became a filmmaker. Some planned gardens and others planned the future. Lives were permanently upgraded, because a just recovery is not just recovery.—*Judy Bloch*

Friday, April 29, 6:30 p.m., Landmark's E Street Cinema

Available online Saturday, April 30 - Sunday, May 1



NORTH AMERICAN PREMIERE

THE WORLD OF YESTERDAY

Diastème

France, 2022, 89 minutes

Part morality tale, part keen political thriller, and a vivid portrait of our current moment, *The World of Yesterday* is set in modern France yet the issues also reflect America's fractured politics. Léa Drucker plays the French president, who has decided to step down and has thrown her support to a successor, but a potential scandal could toss the upcoming election to a right-wing demagogue (Thierry Godard). "If France falls, so does Europe," warns the president's canny adviser, the Secretary-General (Denis Podalydès, in an impressive departure from his comic take in *Fantasies*). With only 3 days to act, the apparent only course of action is unthinkable. Or is it? And the president has another secret weighing her down. Drucker makes us really feel the all-consuming force of no-win politics. Helmed by the mononymous Diastème, the film poses many timely questions, including, what happens when state secrets are personal?—*Dave Nuttycombe*

IN FRENCH WITH ENGLISH SUBTITLES

Friday, April 22, 8:30 p.m., Landmark's E Street Cinema

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



ARABIAN SIGHTS

YOU RESEMBLE ME

Dina Amer

France, 2021, 90 minutes

Moroccan-French sisters Hasna and Mariam are sent to different foster homes. When Hasna (Lorenza Grimaudo) runs away, she becomes a child of the streets and then later a street-smart young woman (Mouna Soualem). Ever in search of a family, Hasna is fatally pulled in by a jihadist cousin's promises. Hasna Ait Boulahcen was believed to be Europe's first female suicide bomber in the Paris attacks of November 2015. Journalist-turned-director Dina Amer, convinced that Hasna had to be more than a footnote to the Paris attacks, corrects the record with this compelling narrative executive produced by Spike Lee and Spike Jonze. Cinematographer and co-writer Omar Mullick is equally invested, with a camera that traces the sisters' and then grown Hasna's emotional acrobatics in the streets of Paris. But the issue is only partly personal. When Hasna asks, "Do I resemble you?" it is to France that she directs her question.—*Judy Bloch*

IN FRENCH AND ARABIC WITH ENGLISH SUBTITLES

Available online Monday, April 25 - Thursday, April 28

SUNSET CINEMA AT THE WHARF

Enjoy a special Filmfest DC outdoor film on the big screen at The Wharf!



7 DAYS

Roshan Sethi

USA, 2021, 86 minutes

Set up on an arranged date by their old-fashioned Indian parents, Ravi (Karan Soni) and Rita (Geraldine Viswanathan) seemingly have nothing in common. He's conservative and clearly nervous, and she's doing her best to politely keep smiling. Then the unthinkable happens: As the Covid outbreak intensifies, their afternoon stuck together stretches toward a full week. Ravi and Rita develop an unlikely bond that grows into something stronger in the face of a heartbreaking turn of events.—*Tribeca Film Festival*

Saturday, April 23, 7:30 p.m., The Wharf



WE ARE THE NOBLES

Gaz Alazraki

Mexico, 2013, 108 minutes

This smash-hit comedy inspired several international remakes, and an English-language Netflix remake is currently in the works. Workaholic businessman German Noble (Gonzalo Vega) realizes the fortune he's inherited and massaged will soon be squandered by his three spoiled kids if left to their own devices. The answer? A fake bankruptcy, forcing his kids to get jobs. A shrewd, inventive satire about the economic gulf in modern Mexico; stay through the closing credits for a final surprise.—*Eddie Cockrell*

IN SPANISH WITH ENGLISH SUBTITLES

Sunday, April 24, 7:30 p.m., The Wharf

An eclectic mix of animation, narrative and documentary from around the world

SHORT STORIES 1

Total running time: 101 minutes

BUMP

Mazyar Khatam
Canada, 2021, 3 minutes, narrative
When a man is accidentally jostled on the mean streets of Toronto, justice must be served.

THE GIRL WITH THE ACCENT

Nadia Durry
United Arab Emirates, 2021, 10 minutes, narrative
Through home recordings and archival footage, an Ethiopian woman recounts her experience as a young refugee and how she came to understand her position as a black girl in America.

THE HEADHUNTER'S DAUGHTER

Don Josephus and Raphael Eblahan
Philippines, 2021, 15 minutes, narrative
Leaving her family home, Lynn traverses the harrowing roads of the Cordilleran highlands, a remote region of the Philippines, to try her luck in the city as a country singer. This short won the Sundance Short Film Grand Jury Prize.

INVISIBLE EYES

Jung Seung-hee
S. Korea, 2021, 9 minutes, animation
While playing in the forest, three children encounter the insouciant power and dark mystery of nature.

UMAH

Shoayb Khattab
United Arab Emirates, 2021, 8 minutes, documentary
A story of community and sardines.

PRECIOUS HAIR & BEAUTY

John Ogunmuyiwa
UK, 2021, 11 minutes, narrative
From the window of a U.K. African hair salon, an impromptu community of hairdressers and customers observe the quotidian comings and goings of the world outside on what turns into a rather unusual day.

ONCE I PASSED

Martin Gerigk
Germany, 2022, 10 minutes, animation
Based on Walt Whitman's "Once I Pass'd Through a Populous City," this audiovisual collage pays homage to a moment in time spent with a man in an anonymous city.

LISTEN TO THE BEAT OF OUR IMAGES

Audrey Jean-Baptiste and Maxime Jean-Baptiste
French Guiana/France, 2021, 15 minutes, documentary
This film reframes archival footage celebrating France's 1968 establishment of its space station in Kourou, French Guiana, by including stories of displacement from the inhabitants of the village to explore how colonialism ignored the area's majority people of color population.

SONS OF TOLEDO

Monty Cole
USA, 2021, 20 minutes, narrative
After receiving the early morning news of his younger brother's murder, a mourning barber pushes through the muddy waters of grief to find courage to do the impossible.

Saturday, April 23, 2:30 p.m., Landmark's E Street Cinema
Available online Monday, April 25 – Thursday, April 28

SHORT STORIES 2

Total running time: 104 minutes

AU REVOIR JÉRÔME!

Adam Sillard, Gabrielle Selnet, and Chloé Farr
France, 2021, 8 minutes, animation
Having just arrived in heaven, Jérôme sets out on an odyssey to reunite with his late wife, Maryline.

MASQUERADE

Olive Nwosu
Nigeria/UK, 2021, 15 minutes, narrative
After years away, Sawela returns to Nigeria for her mother's funeral, feeling much like a foreigner in her own homeland.

F^CK 'EM RIGHT B@CK

Harris Doran
USA, 2022, 13 minutes, narrative
@DapperDanMidas, government employee by day and black queer rapper by night, goes to hilarious lengths to avoid getting fired after accidentally consuming an edible at a gig.

ZOON

Jonatan Schwenk
Germany, 2021, 4 minutes, animation
In the dark swamps of a nocturnal wood, forest dwellers encounter a group of gleaming axolotls.

JUNKO

Minsho Limbu
Nepal, 2021, 15 minutes, narrative
A newlywed in rural Nepal is left with her mother as her husband seeks work in India. As the days pass with no contact, longing turns into loneliness.

KICKING THE CLOUDS

Sky Hopinka
USA, 2021, 16 minutes, documentary
This thoughtful reflection on descendants, ancestors, and place centers around a 50-year-old audio recording of the filmmaker's grandmother as she learns the Pechanga language from her mother, a member of the Pechanga group of Luiseño Native Americans.

THE PANOLA PROJECT

Rachael DeCruz and Jeremy S. Levine
USA, 2021, 17 minutes, documentary
This inspiring documentary chronicles the efforts of the unstoppable Dorothy Oliver to vaccinate her rural black town of Panola, Alabama, in a state with one of the lowest Covid vaccination rates in the country.

WARSHA

Dania Bdeir
Lebanon/France, 2021, 16 minutes, narrative
Mohammad, a lonely construction worker in Beirut, finds solace in a most unusual place—the cabin of the tallest and notoriously most dangerous crane in Lebanon.

Sunday, April 24, 2:00 p.m., Landmark's E Street Cinema
Available online Monday, April 25 – Thursday, April 28

METROSHORTS

The fifth edition of our popular program of films from the vibrant community of filmmakers in Washington, D.C., and the immediate Metro area.

Total running time: 105 minutes

Check website for screening order

Guests expected in person:

Jon Gann, producer Miss Alma Thomas; Angela Garcia Combs, director and Asher Huey, writer American Dream; Joe Gentle, director No Safety With Surveillance; Ivan Kander, director Minyan Duty; Johnny Holder, director Sonora; and Sara T. Gama, director Miss Chelove

Saturday, April 30, 2:45 p.m., Landmark's E Street Cinema
Available online Sunday, May 1

AMERICAN DREAM

Angela Garcia Combs
USA, 2021, 21 minutes, narrative
A recovering addict suffers the dangers and indignities of gig work in the wealthy homes of the privileged few.

MINYAN DUTY

Ivan Kander
USA, 2021, 14 minutes, narrative
Hoping to say Kaddish after their mother's death, Leah and Ariel find themselves one person short of a Minyan—the quorum of 10 Jewish adults required for evening prayer service. As a result, they turn to an unconventional solution.

MISS ALMA THOMAS: A LIFE IN COLOR

Cheri Gaulke
USA, 2021, 20 minutes, documentary
This vibrant documentary shines a light on trailblazing black painter Alma Thomas from her early years in Washington, D.C., through her national acclaim late in life.

MISS CHELOVE

Sara T. Gama
USA, 2021, 15 minutes, documentary
D.C. artist Cita Sadeli, a.k.a. MISS CHELOVE, reflects on her identity as a Javanese-American as she pays tribute to her heritage through a new mural in a soon-to-open Indonesian coffeehouse.

NO SAFETY WITH SURVEILLANCE

Joe Gentle
USA, 2021, 11 minutes, documentary
Through the lens of their research and experience, three activists offer an incisive look into the fight against data collection and surveillance within the tech industry.

SONORA

Johnny Holder and Pablo Camacho
Colombia, 2021, 24 minutes, documentary
Lushly filmed in the nature preserves of Colombia, South America, this experimental documentary explores the human sensory connection to nature from the perspective of Juan Pablo Culasso, a blind birder who has collected recordings of the vocalizations of more than 1,100 different bird species.



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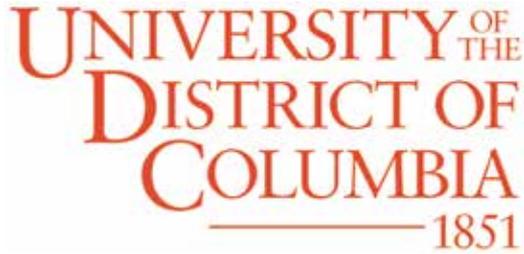
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