APRIL 21 – MAY 1, 2022 • FILMFESTDC.ORG
WASHINGTON, DC INTERNATIONAL FILM FESTIVAL
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

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

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 utterly 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

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 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

Sunday, May 1, Embassy of France, $30.00
1st screening: 3:00 p.m., preceded 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: Office of Cable Television, Film, Music & Entertainment and the Embassy of France

CLOSING 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 utterly 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

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


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.
- 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 Barcenas
Competition Coordinator, Writer/Producer
Manjula Kumar
President/executive Director, Global Performing Arts
Gregory McGruder
National Geographic Society
Peggy Parsons
Film Curator Emerita


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)


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.


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

Catalog cover by Alexis Thornlow
**ARMARO**

**Laurent Cantet**

**France**, 2021, 86 minutes

Karin D., a confident French author with a new book, is a rare Arab rising star in Paris’s intellectual hothouse. Her social life pivots between glittering fancy 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 profile 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 perplexity of being both French and Arab, outsider and establishment, and publicly shut down after his tweets were revealed.—**Toronto International Film Festival A**

**In French with English Subtitles**

Available online Monday, April 25 — Thursday, April 28

**BEIRUT: EYE OF THE STORM**

**Maalouf**

**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 whirlwind effect in this captivating documentary. They are Hanne, a winners self-analytical reporter, Hiba, a camerawoman, Layan, revealed from an oppressive upbringing only to be locked in again, and rebel Izyra, cofounder and journalist Michelle and Noel, who built a daily news service in the ever-changing, chaotic landscape. They take us on four investigative journeys to record, process, and make art out of it, by way of changing it. “ Whoever has a voice should make it heard.”—**Judy Blitch**

In Arabic with English Subtitles

Available online Monday, April 25 — April 28

**BIRDS OF PASSAGE**

**Edgar Galindo, Avendano**, 2018, 78 minutes

This documentary folloes the story of the Community -based Cali, Colombia, drug cartel, and their battles for power with their rivals. The film focuses on the struggles between the cartel and the police, and the challenges of building a just and equal society. With a focus on the community’s fight for justice and equality, this documentary highlights the importance of the community in the face of adversity. The film explores themes of power, justice, and equality, and the struggles of building a just and equal society in the face of adversity. With powerful cinematography and engaging storytelling, this documentary offers a unique perspective on the challenges faced by communities in Colombia and around the world.

**In Arabic with English Subtitles**

Available online Monday, April 25 — Thursday, April 28

**THE BLACK SQUARE**

**Peter Madsen**

**Germany**, 2021, 100 minutes

Peter Madsen’s 2018 documentary features a visual feast of Danish art history, focusing on the iconic black square that adorns the cupboard of the German artist Joseph Beuys. The film explores Beuys’s legacy and influence, as well as the cultural and historical context of the artwork. The documentary features interviews with artists, curators, and historians, providing a comprehensive look at the black square and its significance in modern art. With its compelling story and stunning visuals, this documentary offers a unique perspective on the world of contemporary art and the role of the black square in it.

In English

Available online Monday, April 25 — Thursday, April 28

**THE LIGHTER SIDE**

**Farhad Babakir**, **Ali Dib**

**USA**, 2021, 63 minutes

In this delightful, multi-award-winning film, Joseph Babakir’s protagonist Kyrsten Wodziak has dedicated his life to his family and theévangelical mission. It is his last mission, and he is determined to make it count. With a focus on family values and faith, the film explores themes of love, sacrifice, and devotion. With powerful cinematography and engaging storytelling, this film offers a unique perspective on the challenges faced by families in the face of adversity. The film explores themes of love, sacrifice, and devotion, and the challenges faced by families in the face of adversity. With powerful cinematography and engaging storytelling, this film offers a unique perspective on the challenges faced by families in the face of adversity. The film explores themes of love, sacrifice, and devotion, and the challenges faced by families in the face of adversity.
Tense opening shots of a young boy anxioulsy kicking the wall in a morning bus’s bathroom set the mood for The Box. Young Hatiz (Hatiz Nawarat), on a journey no 13-year-old should make, is retracing his father’s ashes. On the bus ride home, Hatiz 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 shadow side of international manufacturing. “We’re at war with China,” says one recruiter to a young Hatzín (Hatzín Navarrete) is on a journey of international manufacturing. “We’re at war with China,” says one recruiter to a

However, recent laws in 33 states would force individuals and companies to pledge

USA, 2021, 70 minutes

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In Person Screenings
All screenings at Landmark’s E Street Cinema unless otherwise noted

THURSDAY, April 21

OPENING NIGHT
6:00 p.m. Secret Name
6:30 p.m. The Middle Man
7:30 p.m. 7 Days
7:30 p.m. The Wharf
7:30 p.m. La Civil
8:00 p.m. Rabiyeh 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. Rabiyeh Kurnaz vs George W. Bush
7:30 p.m. We Are The Nobles
7:30 p.m. The Wharf

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

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 Calculita
4:30 p.m. The King of All the World
5:00 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

FESTIVAL SCHEDULE

Saturday, April 23
2:30 p.m. Short Stories 1
3:00 p.m. The Janes
6:00 p.m. Fierceness Served! The ENIAlley Coffeehouse
6:00 p.m. The King of All the World

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
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7:30 p.m. We Are The Nobles
7:30 p.m. The Wharf

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

SUNDAY, May 1

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

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.

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.

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 Monday, April 25 - Thursday, April 28, FREE
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
FILMFEST DC 2022
FilmfestDC.org FilmfestDC.org

36th Annual Filmfest DC
36th Annual Filmfest DC
**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 disabilities. Anne, a promising literature major, is somehow aware 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 death—and always from her point of view—by director Audrey Diwan. Anamaria Vartolomei’s Anne has a ferocity that may be plotted 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 ferocity 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 Blitch

In French with English subtitles  
Saturday, April 23, 6:00 p.m., Landmark’s E Street Cinema  
Saturday, April 30, 8:00 p.m., Landmark’s E Street Cinema

**IMAGINING THE INDIAN: THE FIGHT AGAINST NAÏVE MACROCOSTING**  
Avola Kempner and Ben West  
USA, 2021, 95 minutes

Imagining the Indian: The Fight Against Native American Macrotangling 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 peoples—stories of trauma, loss, and resilience.

In French with English subtitles  
Friday, April 29, 6:00 p.m., Landmark’s E Street Cinema

**THE KING OF ALL THE WORLD**  
Carlos Saura  
Mexico, 2021, 95 minutes

Like a few other great European authors 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, Flamencos, Flamencos), 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 Tria Domínguez.—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

**THE JANES**  
Tia Lessin and Emma Pildes  
USA, 2022, 110 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 record for the first time, The Janes tells the story of a group of unlikely outliers. Defying the state legislature that outlawed abortion, the Catholic Church that condemned it, and the Chicago Mob that threatened them, the members of Jane risked their careers, 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

In French with English subtitles  
Friday, April 22, 6:00 p.m., Landmark’s E Street Cinema  
Saturday, April 23, 3:00 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 (Katya Beydoun) 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 pain and potential in her, and promises to teach her the secrets of Parisian cuisine and Kung Fu. The film details the current uprising against the misappropriation of native culture 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.

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Saturday, April 30, 6:30 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 tell the story 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 sojourner—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, novel lives 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.—Comeaux Bolnick

Available online Monday, April 25 – Thursday, April 28, FREE
In a dusty village in 1970's 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 projector man (Tan Wei) is in the loft, too, and doesn’t? He knows? Meanwhile, a drifter (Zhang Yi) waits in over endless sand dunes with his own film can in hand. Branding a “bad element,” he falls in, then out, with another motif, 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 Sun) presents a story that is almost too beautiful to be true. A film factory is blown up, aspiring med student Tareq (Ayham Abou Ammar) gets a visa to Denmark, and a teenage orphan from Syria discovers the magic of a guitar. A darkly comic vision of small-town infighting and the lengths people will go for some kind of dignity when their options are limited. —Dave Nuttycombe

Available online Monday, April 25 – Thursday, April 28

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

ONE SECOND
Zhang Yimou
China, 2022, 103 minutes

OUT OF SYNC
Adriya Viktoria
Spain, 2021, 104 minutes

In Spanish 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

In the present, a machine is blowing up factory in hand. Branded a “bad element,” he falls in, then out, with another motif, 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 Sun) presents a story that is almost too beautiful to be true. A film factory is blown up, aspiring med student Tareq (Ayham Abou Ammar) gets a visa to Denmark, and a teenage orphan from Syria discovers the magic of a guitar. A darkly comic vision of small-town infighting and the lengths people will go for some kind of dignity when their options are limited. —Dave Nuttycombe

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In the present, a machine is blowing up factory in hand. Branded a “bad element,” he falls in, then out, with another motif, 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 Sun) presents a story that is almost too beautiful to be true. A film factory is blown up, aspiring med student Tareq (Ayham Abou Ammar) gets a visa to Denmark, and a teenage orphan from Syria discovers the magic of a guitar. A darkly comic vision of small-town infighting and the lengths people will go for some kind of dignity when their options are limited. —Dave Nuttycombe

Available online Monday, April 25 – Thursday, April 28

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

ONE SECOND
Zhang Yimou
China, 2022, 103 minutes

OUT OF SYNC
Adriya Viktoria
Spain, 2021, 104 minutes

In Spanish 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

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

Friday, April 22, 8:30 p.m., Landmark’s E Street Cinema
Saturday, April 23, 8:00 p.m., Landmark’s E Street Cinema
Sunday, April 24, 7:15 p.m., Landmark’s E Street Cinema

THE RIGHT TO HAPPINESS
Claudia Rossini
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 wishes, sometimes in fickle. It sounds like a book lover's fantasy, and maybe it is. The bookseller, Libero (Ramo Grimani), knows most of his rather eccentric customers and can brighten himself to take their money (although taxes 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 his story, 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 double. —Dave Nuttycombe

In Spanish with English subtitles

Friday, April 22, 8:30 p.m., Landmark’s E Street Cinema
Saturday, April 23, 8:00 p.m., Landmark’s E Street Cinema
Sunday, April 24, 7:30 p.m., Landmark's E Street Cinema

RABHYE KURNAZ VS GEORGE W. BUSH
North American Premiere

Arabian Sights — based on actual events from 1982, this thriller tells the story of Andrés (Ricardo Saldívar), a hard-charging German detective sent to the supposedly quiet Spanish town with big vistas, somewhere in Italy. It sounds like a book lover's fantasy, and maybe it is. The bookseller, Libero (Ramo Grimani), knows most of his rather eccentric customers and can brighten himself to take their money (although taxes 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 his story, 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 double. —Dave Nuttycombe

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THE REPLACEMENT
Oscar Alix
Spain/Belgium, 2021, 115 minutes

Based on actual events from 1982, this thriller tells the story of Andrés (Ricardo Saldívar), a hard-charging German detective sent to the supposedly quiet Spanish town with big vistas, somewhere in Italy. It sounds like a book lover's fantasy, and maybe it is. The bookseller, Libero (Ramo Grimani), knows most of his rather eccentric customers and can brighten himself to take their money (although taxes 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 his story, 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 double. —Dave Nuttycombe

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An Advertising Supplement to The Washington Post
FilmfestDC.org 36th Annual Filmfest DC

**ROBUST**
Constance Meyer
France, 2021, 96 minutes
In this comedy of opposites, Édard Depardieu plays Georges, a coarse-fingered 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 ex-wit, watching TV, and firing 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, Alisia (Théobald Lukaumwe), the field black woman to ever win a French César Award, a semi-professional moonlighting for the security firm. Alisia is just finding success in her field and cannot understand Georges’ addicted behavior. After he is finally cast in a period movie, Georges avoids filming classes, meetings with the director, and even reading his script—although Alisia manages to learn all of his lines. When Georges takes an interest in Alisia’s private life, the difficult status quo must change.—Dave Nuttycombe

**THREE FLOORS**
Constance Meyer
France, 2021, 120 minutes
A multi-layered 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 nee-dowed son of two esteemed judges (Moretti and Margherita Buy), Andrea (Alessandro Sperduti) kills a pedestrian while swerving to avoid hitting Monica (Alba Rohrwacher), who is going into labor and desperate for a ride to the hospital. Andrea winds up picking her up into the living room of Lucio (Richard Meimoun), who, after they broke up, left Andrea under an order he could not obey when his young daughter goes missing while being cared for by an elderly neighbor. Each of these characters inhabits the same Rome apartment complex. Neizly, pathos, guilt, sorrow, 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

**THE WORLD OF YESTERDAY**
Diastème
France, 2022, 89 minutes
Part morality tale, part keen political thriller, and a vivid portrait of our current moment, Part of France of Holender is set in modern France yet the issues also reflect America’s current political landscape. Diastème skewers 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 Secret- 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. Ordoñez makes us really feel the all-consuming force of re-ven-politics. Helmed by the monastically Diastème, the film poses many timely questions, including, what happens when state secrets are personal?—Dave Nuttycombe

**YOU RESEMBLE ME**
Dina Amer
USA, 2022, 54 minutes
In 2017, Hurricane Maria left Puerto Rico physically and psychically devastated. Faced with the Trump Administration’s hostile response to the loss of those U.S. citizens believed to be Europe’s first female suicide bomber in the Paris attacks of November 2015, investigative-turned-director Dina Amer concludes 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’ journeys to and from Europe. From the moment they meet, it is clear Hasna is pulled in by a jihadist cousin’s promises. Hasna Aït Boulahcen was found guilty of terrorism charges and is currently awaiting trial. How can a woman live two lives? How do you decide where to live? Hasna’s story is a timely reminder to the world about the importance of understanding the lives of those who stay and of the rebirth of one town, Comerío, in body and spirit. We Still Here

**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, punished for resisting the predatory man of the house. Nélie (Séma Khoutri) 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 young soldier (Diastème). Named Khoudri) finds her way into the Red Cross, tending to soldiers on the front lines. While her script—although Aïssa manages to learn all his lines. When Georges takes an interest in Alisia’s private life, the difficult status quo must change.—Dave Nuttycombe

**WE STILL HERE**
Dina Amer
USA, 2022, 54 minutes
Located high in the lush central mountains, Comerío 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 “therapeutic design.” 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. Ordoñez makes us really feel the all-consuming force of re-ven-politics. Helmed by the monastically Diastème, the film poses many timely questions, including, what happens when state secrets are personal?—Dave Nuttycombe

**THE LIGHTER SIDE**
Awards and Special Features

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**WE ARE THE NOBLES**
Gaz Alazraki
France, 2022, 108 minutes
This smash-hit comedy inspired several international remakes, and an English-language Netflix remake is currently in the works. Workaholic businessman (Gazoni Guedira) wakes up a child of the streets and then later-énarin young woman (Mounia Septimus). She soon is squandered by his three spoiled kids if left to their own devices. The language Netflix remake is currently in the works. Workaholic businessman (Gazoni Guedira) wakes up a child of the streets and then later-énarin young woman (Mounia Septimus). She soon is squandered by his three spoiled kids if left to their own devices. The

**SUNSET CINEMA AT THE WHARF**

Enjoy a special Filmfest DC outdoor film on the big screen at The Wharf!
### An eclectic mix of commentary, narrative and documentary from around the world

#### SHORT STORIES 1

**BUMP**
Maiyaat Chhatam
Canada, 2021, 7 minutes, narrative
When a man is accidentally jostled on the mean streets of Toronto, justice just doesn’t spring forth.

**THE GIRL WITH THE ACCENT**
Diana de la Rosa and Raphael Eshlaban
Philippines, 2021, 15 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 HEADNAMER**
Arielle Salzinger and Rachel Eshlaban
Philippines, 2021, 15 minutes, narrative
Learning her family home, lyrical traverses the harrowing roads of the Cordillera, a remote region of Northern Luzon, Philippines, to try her luck in the city as a country singer. This short won the Sundance Short Film Grand Jury Prize.

**REVIRESIBLE EYES**
Jung Seung-hee
S. Korea, 2021, 9 minutes, animation
Children encounter the insouciant 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.

**MINYAN DUTY**
Angela Garcia Combs
USA, 2021, 15 minutes, narrative
A recovering addict suffers the dangers and rewards of communal responsibility.

**SONGS OF TOLEDO**
Monty Cole
UK, 2021, 15 minutes, narrative
After watching the early morning news of his younger brother’s murder, a nineteen-year-old construction worker begins to feel his future unravel.

**JURAIN**
Jinn Hernandez
USA, 2021, 11 minutes, documentary
A newswoman in rural Nepal is left with her mother’s husband’s business and her baby sister, in the days as past with no contact, longing turns into loneliness.

**SHORT STORIES 2**

**AU REVOIR JÉRÔME!**
Adam Silfani, Gabrielle Solivet, and Chloé Farr
USA, 2021, 16 minutes, animation
Having just arrived in heaven, Jérôme tells out his story to our host, with his late wife, Marylyn.

**MAISQUERADE**
Olive Nwosu
Nigeria, 2021, 15 minutes, narrative
After years apart, Sawela returns to Nigeria for her mother’s funeral, feeling much like a foreigner in her own home.

**F*G’EM R!GHT B@¢K**
The Girl With the Accent
USA, 2022, 13 minutes, narrative
Mohammed, a bookseller construction worker in Beirut, finds solace in a most unusual place—the cabin of the tallest and most dangerous crane in Lebanon.

**SONORAS**
Mohammad, a bookseller construction worker in Beirut, finds solace in a most unusual place—the cabin of the tallest and most dangerous crane in Lebanon.

**NO SAFETY WITH SURVEILLANCE**
Mohammad, a lonely construction worker by day and black queer employee by night, goes to his hairdresser lengths to avoid getting fired after a co-worker discovers an un Editing our auditors.

**SONATA**
Sawana Barcha
USA, 2021, 15 minutes, documentary
Dorothy, a Javanese-American as she pays tribute to her heritage through a new mural in a soon-to-open Indonesian coffeehouse.

**LISTEN TO THE BEAT OF OUR IMAGES**
Eli Prysant
France, 2021, 8 minutes, animation
In the dark swamps of a nocturnal forest, a group of snails confront an unwelcome interloper.

**ZERO**
Adam Sillard, Gabrielle Selnet, and Juliet Burch
USA, 2021, 11 minutes, animation
This film reframes archival footage celebrating France’s 1968 establishment of its space station in South America, this experimental documentary explores the effortlessness of the unstoppable Dorothy Ocella Sandoval, a part-time black town clerk.

**KICKING THE CLOUDS**
Fragile and notoriously most dangerous crane in Lebanon.

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