



Full Frame Documentary Film Festival

APRIL 6-9, 2017

DURHAM, NORTH CAROLINA

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The Full Frame Documentary Film Festival is a program of the Center for Documentary Studies at Duke University. Other CDS programs include exhibitions, awards, book publishing, radio programming, courses, fieldwork projects, and community training in the documentary arts—engaging local, regional, national, and international audiences.



www.fullframefest.org



www.documentarystudies.duke.edu



Welcome to the 20th Full Frame Documentary Film Festival!

Thank you for joining us as we celebrate two decades of documentary film, food, and fun, with a healthy dose of Bull City hospitality on the side! I often laud the power of the documentary medium to draw communities together, despite the ever-increasing gulf of thought that separates many in our state, our country, and our world. Today, it is clear that this chasm is wider than any of us imagined. As we celebrate during this annual gathering

that fosters our impulse to learn, to investigate, and to hear stories, and lifts us up as a community, we may be reminded yet again, through news and social media, that something within our world has fundamentally shifted.

Though our country may be divided, we are unified in our shared human needs—to provide for our loved ones and to live freely without fear. The documentary community has responded quickly to this shifting landscape in order to share, record, and reclaim our democratic rights by giving voice to the voiceless in ways that corporate news cannot. The films selected for this year's festival explore our world with aching simplicity and sharpen our focus on issues that may seem complex. They shine a light on both unseen atrocities and the small, everyday triumphs that are so often overlooked. Full Frame honors these filmmakers; their courageous work is rarely remunerative and often life-endangering.

Over the summer, the Full Frame team dreamed forward how we might commemorate this milestone festival, so you will see many new celebrations this weekend: recognition of longtime volunteers and sponsors, more open doors and free events, and for this milestone year, a new set of programming pulled together by our own artistic director, Sadie Tillery. In a curatorial feat, Sadie has selected films from over the last nineteen years of Full Frame that represent our essential and unique aesthetic. The titles she has chosen epitomize why documentary professionals attend the festival, to see films on the big screen that they might not see anywhere else.

We added new advisors to our national and Triangle advisory boards, including Leo Chiang, Marshall Curry, Eric Johnson, Bernardo Ruiz, Toby Shimin, and Roger Ross Williams; partnered with the Walker Art Center to screen a series of films, *Cinema of Urgency*, over seven months in Minneapolis; and hosted a highly successful speaker series. Full Frame continues to lead on a national level with the Film Festival Alliance and the International Documentary Association and to collaborate in diversifying the field, sustaining filmmakers, and bringing films to more and more of our neighbors.

Full Frame's mission states that we “nurture conversation between filmmakers, students, and the Full Frame audience.” To that end, as the largest event of our kind in the region, we have a responsibility to share our work with North Carolinians who cannot join us in Durham every April. In addition to our Full Frame Roadshow, situated here in the Triangle, we are exploring ways to bring documentaries to small towns and rural areas where a movie house may not be close by. Working with a small group of local advisors, many of whom hail from these regions, we want to share films we enjoy, and that remind us all of the things we have in common.

I am so proud that the Full Frame Documentary Film Festival takes place in North Carolina. Not only do we belong here, but now, more than ever, we are needed—to bring attention to the important work of the amazing artists we celebrate this weekend and all year long. Thank you for joining us! And happy twentieth birthday, Full Frame!

DEIRDRE HAJ *Director, Full Frame Documentary Film Festival*



In this time of political tumult and contested realities, the films in Full Frame's twentieth-anniversary-year lineup invite us to share in the actual, the lived experiences and stories of others. And they do so with great discernment.

Photographer Henri Cartier-Bresson once said, "Life isn't made of stories that you cut into slices like an apple pie. There's no standard way of approaching a story. We have to evoke a situation, a truth. This is the poetry of life's reality." And Full Frame celebrates this poetry and truth by screening documentaries that are made from a rich and provocative diversity of approaches and sensibilities. Whether short or long, improvisational or highly finessed, each film has its own singular voice that invites us to listen, attend, and embrace a fresh perspective. How vitally important this is now, when communities so need to engage with and try to understand what is true.

These filmmakers are not doing easy work. Folklorist and civil rights worker Worth Long reminds us how difficult it can be to share complex societal truths by way of a parable that he heard in the 1940s as a child in Chatham County, thirty miles southwest of Durham's Carolina Theatre:

Lie and Truth met one day, and Lie asked Truth whether he wanted to go swimming. Truth said, "Sure." Truth went to the water, took off his garments and jumped in, swimming all around. By and by, Truth couldn't find Lie nowhere. Thought he had sunk. Truth swam to the bottom of the water. Finally, when Truth came up, he was surprised to see that Lie was alive. And Lie was more than just alive: Lie had dressed up in Truth's clothing and was headed for town. Truth ran to the spot where Lie left, saw that there was some clothing there that he could put on, so that he could then chase Lie. But he thought. And then shook his head. And he said, "No. Before I wear Lie's clothing, I would rather be the naked Truth."

Truth is indeed a difficult, discomfiting witness in the world. Yet the practice of witness is at the core of all documentary work, connecting us to a richer sense of universal human realities. We travel different paths to arrive at Full Frame, but once here, we each find ways to become more at one with our global neighbors, and with ourselves.

We're so glad you're here with us this weekend—to gather, to behold, to converse, and to connect. There is perhaps no greater way to understand another person, to knit our communities together, than this simple practice of witness. Welcome in.

WESLEY HOGAN *Director, Center for Documentary Studies at Duke University*

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2017 FULL FRAME ADVOCATE AWARD Richard Brodhead

While we often recognize the many people who support Full Frame—donors, in-kind sponsors, filmmakers, and documentary professionals whose affection for the festival is unparalleled—there is a vital influence on the festival that is less obvious but no less profound: the relationship that has developed and flourished between Durham and Duke University. In his capacity as president,

Richard Brodhead has been a mindful and lively steward of this relationship, and of Full Frame, for many years. It is for this reason that we present him with the 2017 Advocate Award.

Richard Brodhead has a passionate belief that the arts are essential to a liberal arts education. His commitment to this ideal can be felt across campus, from the opening of the Nasher Museum of Art to the multimillion-dollar arts building that's under construction. When Full Frame most needed a friend, it was Dick Brodhead who committed the university as the festival's lead sponsor, and who asked regional business leaders to add their support as well. This has allowed Full Frame to thrive in its role as one of the many faces of Duke in the local community. That support also made Full Frame unique, in that it is the only film festival of its kind to be attached to a top-tier research university, a benefit to both the festival and the student body. Full Frame counts on the university to help protect the festival's interests, not the least of which is our freedom of speech—we are completely independent in choosing the films we present.

In addition to Dick's support of the work of Full Frame and the Center for Documentary Studies, he also encouraged the development of the Master of Fine Arts in Experimental and Documentary Arts program at Duke, the university's first MFA. Creating any new degree program is a daunting task, but to establish an MFA at an academic institution best known for its scholars, doctors, scientists, lawyers, engineers, and business leaders is a powerful statement about the importance of the documentary arts in the pursuit of knowledge and artistic expression.

Dick Brodhead's openness, recognition of the importance of documentary film, and glee and pride in what the festival has accomplished are deeply appreciated, and we are so pleased to honor him with this year's Full Frame Advocate Award. His vision and leadership, his many contributions to the life of Durham, the university, and Full Frame, will be remembered far into the future. He will be greatly missed.

DEIRDRE HAJ *Director, Full Frame Documentary Film Festival*

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Duke University: Sally Kornbluth, Scott Lindroth, Benjamin Reese, Michael Schoenfeld, Scott Selig

Duke University Box Office: Chuck Catotti, Marcy Edenfield, Jessica Reveal

Durham Arts Council: Margaret DeMott, Anthony Zefiretto

Durham Central Park: Erin Kauffman

Durham City Council: Mayor William Bell, Cora Cole-McFadden, Eddie Davis, Jillian Johnson, Don Moffitt, Charlie Reece, Steve Schewel

Durham Convention Center: Derema Blue, Rebecca Bolton

Durham Convention & Visitors Bureau: Shelly Green

Durham Fire Department: Kenneth Crews

The Durham Hotel: Kristin Bedinger, Craig Shipley, Craig Spitzer

Durham Marriott City Center: Pamela Crockett, Michael Melendez, Sue Muhammad

Durham Parks and Recreation: Felecia Griffin, Rich Hahn, Laura Nickel, Rhonda Parker

Durham Police Department: Cpl. Robert Paffel Jr.

French | West | Vaughan: Rick French

Freudenberg IT LP (FIT): Melissa Everitt, Theresa Fernandez, Nadia and Michael Heuberger

Full Frame Archive, Duke University Libraries: Lisa McCarty, Naomi Nelson

Fullsteam Brewery: Ryan Gunzel, Margot Ripley, Stuart Shefter, Amanda Whitton, Sean Lilly Wilson

Garrett Scott Documentary Development Grant: Ian Olds, Thom Powers, Rachael Rakes, Esther Robinson

Gaudio Ltd: Marion Roskelly

Giorgios Hospitality Group: Giorgios Bakatias, Yiannis Dontas, Igor Gacina, Joshua Weaver

Greater Durham Chamber of Commerce: Tracy Sternberg

Guglhupf Bakery: Claudia Cooper

Hartley Film Foundation: Sarah Masters

Hilton Garden Inn Raleigh-Durham/Research Triangle Park: Tara DeVault

Horizon Productions: Donna Mitchell, Sue Robinson

Hotel Indigo Raleigh Durham Airport: Jamie Frydlo

IBM: Steve Pearson

Indiewire: Jason Gonzalez

INDY Week: Gillian Morris

Julian Price Family Foundation: Anne Arwood, Laura Edwards, Clay Farland, Margaret Griffin, Pricey Harrison

KONTEK Systems: Frank Konhaus, Gigi Krapels

Lilly's Pizza: Jon Garrison

Loaf: Ron Graff, Mary Turner

The Lonesome Prairie Dogs

Lucky's Delicatessen: Drew Brown, Mary Deal

The Mary Duke Biddle Foundation: Mimi O'Brien

MATI Energy: Tatiana Birgisson, Madison Grover, Jessica Schreibeis

Mellow Mushroom: DJ Davage, Casey Fox

Merge Records: Mac McCaughan, Christina Rentz

Monuts: Rob Gillespie, Lindsay Moriarty

National Endowment for the Arts: Sarah Metz

New York Film Academy: Ariana Tonelli

Ninth Street Bakery: Ari Berenbaum

North Carolina Arts Council: Jeff Pettus

North Carolina State University: Ora Gelly

Old Havana Sandwich Shop: Roberto Copa Matos, Elizabeth Turnbull

Piedmont Restaurant: Crawford Leavoy, John May

Ponysaurus Brewing Co.: Josh Barton, Nick H-Johnson, Keil Jansen

PSAV: Denise Muldrow

Quince Imaging, Inc.: Ryan Crossley, Scott Williams

Raleigh-Durham Airport Authority: Warren Creech, Patricia Rossi

Raleigh Music Brokerage: Cooper Cannady

Republic Parking System: Jamichael McGoy

Residence Inn Durham McPherson/Duke University Medical Center: Maria Eaton

The Reva and David Logan Foundation: Peter Handler, Dan Logan

Rise: Ben Jenny

Rothschild Family: Barbra Rothschild

Saladelia/Mad Hatter: Fida Ghanem, Robert Ghanem, Tim Gonzales

Scratch Bakery: Phoebe Lawless

Showtime Documentary Films: Janine Jacobs, Alex Mogil

S&H Transportation: Sami Hanna, Christy Lovette

The Sign Shop of the Triangle: Elsa Connolly, Nicole Rowe

Southern Exhibition Services: Aimee Uhrig

TapSnap: Sean Hatfield

Theo Davis Printing: Mike Davis

Thomas S. Kenan Institute for the Arts at the University of North Carolina School of the Arts: Thomas S. Kenan, Lynda Lotich, Corey Madden

Thunder Mountain Media: Erin Cuevas, Bill Hayes

Toast: Billy Cotter, Kelli Cotter

Tobacco Road Sports Cafe: Amy Amra, Rommie Amra

Total Production Services, Inc.: Rick Bryda

Trailblazer Studios: Eric Johnson

TROSA, Inc.: Kevin McDonald, Elisha McLawhorn

UNC-TV: Rachel Raney

University Daily Rentals at University Ford: W. Grey Perry

Velasquez Media: Piper Kessler, Monique Velasquez

Vickery's AirbnB: Debbie Vickery, Jim Vickery

West End Wine Bar: Olivia Gray, Jessica Lane, Jared Resnick

Wine Authorities: Craig Heffley, Noah Skube

Withoutabox: Natasha Bishop, Sara Mouser

Individuals

Patrick Baker

Allen Creech

Joan Gillings

Steven Grove

Sally Hines and Ron Abramson

Eric Johnson

Mrs. Frank H. Kenan

Wyndham Robertson

Tyler Strickland

Molly Thompson

Jenny Warburg



DoubleTake

Celebrating Twenty Years of Full Frame

SADIE TILLERY

I WAS ENTIRELY OVERDRESSED. That's perhaps what I remember most vividly about my first day at Full Frame. I was still in college, and I'd shown up ready for my introduction to the organization as if I'd be perched at a desk for eight hours. Almost immediately, I was on the floor, alphabetizing and sorting VHS tapes. (Yes, those thousand or so submissions used to all come on VHS.) It's been fourteen years since I first walked in the doors of the Full Frame Documentary Film Festival, and even though we've traded tapes for screening links these days, and I'm no longer an intern, I'm not sure there's a job in this office that doesn't involve the occasional task on the floor. It's messy, wonderful, exhausting, creative work: reviewing, reflecting on, arguing about, and presenting documentaries each year. The films have always been, and continue to be, an education for me.

On the anniversary of Full Frame's twentieth year, there was much conversation about the most appropriate way to recognize this significant achievement, and together, the staff decided on a retrospective thematic program. Over the last two decades, we've screened nearly two thousand documentaries—a wide range of films and filmmakers, styles and subjects, from all over the world—and it would simply be impossible to distill that breadth in a program of nineteen documentaries.



Full Frame has always sought to screen work that demands something of the audience, and we're fortunate to have such engaged viewers.

Instead, what I focused on developing in this retrospective is what I've always appreciated most about programming—exploring what animates the space between works, the way that films speak to one another, and the inevitable sparks that fly, the connections that are made, when a hundred films are screened over the course of a single long weekend. I love that the festival makes filmgoers curators in their own right. At best, truly dedicated Full Framers can only see about twenty films, so they have to make careful decisions in creating their screening schedules. And when I thought about my own viewing experiences, I realized that there are films and themes that have struck a chord with me over my tenure, and that's what I set out to explore here. This retrospective is not a greatest-hits list, although it does include films that brought down the house. It's a more complicated undertaking than that. I approached curating this year's thematic program the way I do our annual lineup, as a nuanced way to consider and balance subject matter and style. I was interested in looking at films that illustrate the many

different forms that documentary can take, and I also wanted to give attention to works that are often harder to see, even online. Full Frame has always sought to screen work that demands something of the audience, and we're fortunate to have such engaged viewers. The films that I considered screening are a reflection of that commitment, on our part and yours.

In that spirit, I've selected one film from each of Full Frame's past nineteen seasons and called this anniversary program *DoubleTake*, a nod to the festival's earliest years. Full Frame was first founded in 1998 by Nancy Buirski as the DoubleTake Documentary Film Festival, and the festival operated under that banner until the name was officially changed in 2002. I could not have embraced or embarked on this project without considering Nancy's thoughts and impressions. Her memories, especially of the festival's early days, were essential, and it was exciting when individual films resonated for both of us. To that end, I also thought about the energetic conversations I've had with former colleagues, such as programming



director Phoebe Brush and programmers Stephanie Barnwell, Rebecca Mormino, and Emma Miller; our past debates and deliberations whirled in my mind. And it's especially, and equally, important to acknowledge that my perspectives have been influenced by the great programmers I've worked with, and by those who preceded me at Full Frame, including Karen Cirillo and Connie Di Cicco. Also, a confession: I did not come up with *DoubleTake* for the title of the program. That was my friend and longtime fellow programmer Ted Mott, who mentioned it over lunch this fall, just as I was beginning to imagine the shape the lineup might take.

Going through our old festival guides and visiting with past titles was a rewarding process for me. I love flipping through catalogues, remembering a particular film's scenes, even single moments, and the audience's reactions—laughter, shock, solemnity. There's nothing like watching films together, as a community. As is true of all of the programming at the festival, engaging with the perspectives and opinions

of others is a large part of how I do my job. While this series of documentaries carries my byline, and the final selections were mine, the process was truly collaborative.

There's a common phrase among our team that your first festival "happens to you," and that was definitely true in my case in 2006, my first year as a full-time member of the programming department. I was struck by so many films that year, but the screening I remember most clearly was Eric Daniel Metzgar's *The Chances of the World Changing*, which had its World Premiere at Full Frame that spring. The film falls into a category I've seen over the years—there are many ways of describing it, but "stranger than fiction" is most on point. It's the kind of work where I can't wait to tell someone: "You're not going to believe this." In *The Chances of the World Changing*, Richard Ogust sets out to save endangered turtles and tortoises, eventually sharing his apartment with some 1,200 of them. Metzgar's portrait



is compassionate, and layered with psychological considerations, which only increases the viewer's wonder and empathy as the circumstances unfold onscreen. It's usually not enough to simply astonish; I'm looking for deeper connections, and Metzgar's film is a strong illustration of that depth. It's an almost-unbelievable story that unfolds in personal and careful ways.

In 2009, I became the festival's director of programming, and my memories of that year, especially the lead-up to the festival, are particularly vivid. Discovering *12 Notes Down*, directed by Andreas Koefoed, is one such recollection. The twenty-six-minute film centers on an adolescent who is forced to abandon his long-standing role in the Copenhagen Royal Chapel Choir when his voice begins to change. This portrait of a young talent facing a time of transition felt exponentially greater than its brief length, and ended up winning the Full Frame Jury Award

for Best Short. The film captures so beautifully that singular time of change and stress, of profound learning, which is a particularly vulnerable space. I could not help but connect that idea of evolution and learning to Jean-Stéphane Bron's *The Way I Look at You: 5 Stories of Driving School*, an award-winner at the 2000 festival. The documentary follows five pairs of Swiss driving school instructors and their students; in the same way that *12 Notes Down* pulls us in to remember our own attempts to grow, change, and adapt, *The Way I Look at You* secures us in the front seat of that driving school car. The film also underscores how these relationships are fleeting: The interactions are time stamped, destined to conclude, or at least to alter in that moment in the future when the class ends and the students drive away. We witness the self-consciousness involved in adapting to something new. While one film features a child, and the

other, adults, the uncertain space that the characters inhabit is similar, and one we ourselves can understand. When people are trying to learn or master a skill, they possess a sense of openness and dependency that might not otherwise be present. I see that kind of receptivity in both of these films, and as a result, they become less about the characters' immediate circumstances and, more essentially, about human beings' abilities to connect with and challenge one another.

Another set of films in this series focuses on the challenges of learning, though in *Black Out* (2013) by director Eva Weber, the educational environment plays an especially important role as Guinean children, with no power at home, must walk miles to study for exams beneath airport, gas station, and parking lot lights. In 2016's *La Laguna*, Aaron Schock tells the story of a Mayan boy as he navigates a life-altering transition—the loss of childhood freedoms as family pressures push him to leave his beloved jungle to attend school in the city.

And in *Santa Cruz del Islote*, which won the award for best student film in 2014, Luke Lorentzen turns his lens on this remote island's residents, including the children who study without any idea of where their education might lead. In all three of these films, children are

affected by powerful outside forces—the impact of shifting cultures and environments and a lack of access to resources—that heighten the poignancy of their individual stories. Formally, the films are linked by exceptional photography, image making that immerses us in the movements and feeling of place. Whether we're hanging on as the camera plunges below water, moving through the green of lush jungle, or sitting beneath the yellow glow-hum of street lights, the filmmakers ground us in visual textures that guide our understanding of story and circumstance.

Paradise—Three Journeys in This World, from 2008, and *Sun Come Up*, from 2010, are also about negotiating transitions—and relocations. What does it mean to leave home? The deep connections of people to place are self-evident here, and the films convey the dizzying effects of feeling forced to journey into the unknown because of economic or environmental pressures. In *Paradise*, director Elina Hirvonen shares three personal stories of migration from Africa to Europe, communicating the emotional and physical strain of dislocation through more-abstract sequences, such as blurry nighttime streetlights or ominous, rolling ocean waves. Each character travels into an uncertain future





in hopes of finding financial opportunities that don't exist at home. In Jennifer Redfearn's *Sun Come Up*, Carteret Islanders must consider leaving as rising water levels threaten their ways of life. Both films succeed in translating the essence of a place, the subject's vital connections to it, and the hardship of leaving it behind.

Father's Day, *Phantom Limb*, and *In Harm's Way* compose a series of films rooted in personal stories expressed through the use of home movies and found footage. These short films are also related in that they are all eloquent meditations on pain and loss. In *Father's Day*, from 2004, Mark Lipman uses home movies in his search to know more about his father, who passed away when he was a teenager. In Jay Rosenblatt's *Phantom Limb*, which first screened at the festival in 2005, reflections on the death of his younger brother and the grieving he was denied as a child are expressed as collages of found imagery. In 1998's *In Harm's Way*, Jan Krawitz weaves excerpts from classroom "safety first" films of the 1950s and '60s

into her account of how she understood ideas around security growing up, and how those understandings evolved when she became the victim of a violent sexual assault; the short won the festival's very first Grand Jury Award. These are affectingly personal works. The filmmakers' voices, whether using narration or title cards, permeate the screen: The films incorporate footage from long ago, or even the footage of strangers, to amplify the makers' perceptions. *In Harm's Way*, for example, includes a recurring scene of a young girl skipping down the street. As Krawitz describes her memories of an increasingly unsafe (Cold War) world, the nameless girl becomes a metaphor, and a premonition. I can see the distress that Krawitz describes already weighing on the girl's young shoulders.

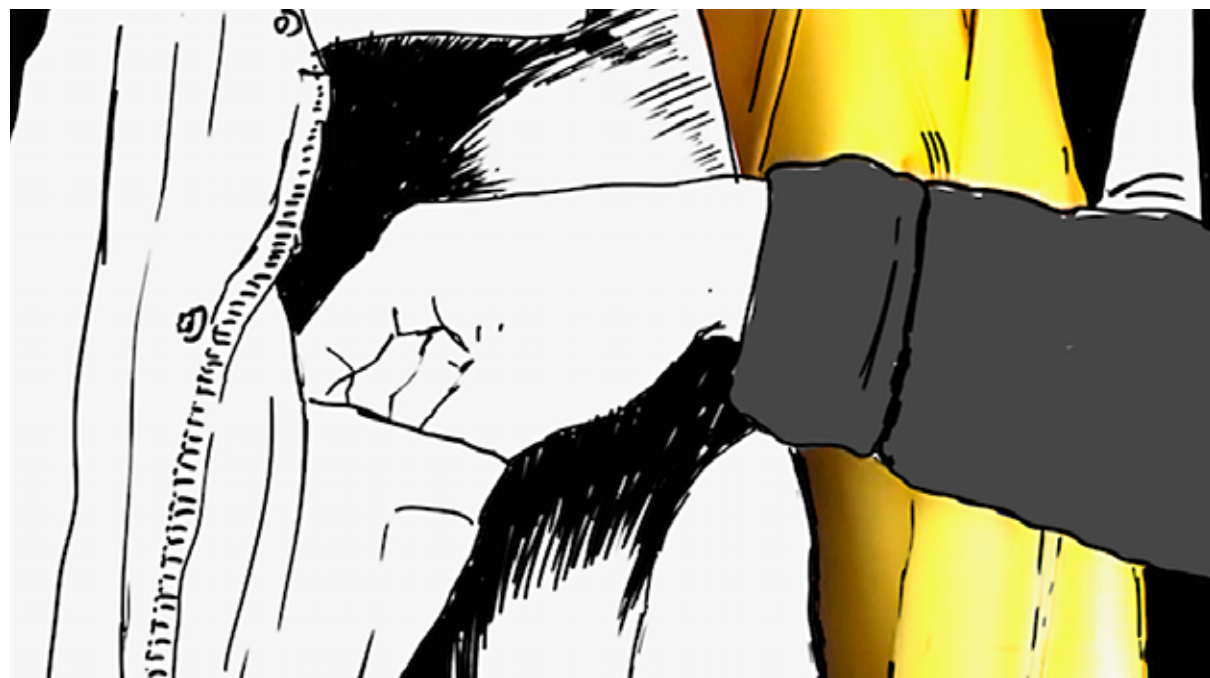
Last Day of Freedom and *Strong at the Broken Places: Turning Trauma into Recovery* demonstrate the power of testifying to the camera lens. Both films make ample room for individuals to describe their experiences in extended interviews. *Last Day of Freedom* is the story of a man

who discovers that his brother has committed a serious crime; filmmakers Nomi Talisman and Dee Hibbert-Jones use animation with great effect to beautifully and powerfully illustrate his words. The film won both the Jury Award for Best Short and the Center for Documentary Studies Filmmaker Award when it screened in 2015. In *Strong at the Broken Places*, from 1999, directors Margaret Lazarus and Renner Wunderlich take a more traditional, straightforward approach: The people interviewed sit before the camera, speaking directly to us, to describe the trauma they experienced and the way it shaped the course of their lives. Both films underscore the importance of the way filmmakers talk with people they interview—how they make space for a subject in the questions they ask, the time they take, and the way they develop the relationship. Those interactions are as crucial to the success of a film as the way it is lit, composed, and framed. Documentary draws extraordinary power from its ability to connect us to people on the screen, to hear their stories told in their own words. What we hear, especially in interviews that are allowed uninterrupted space, is as important as what we see.

Benjamin Smoke, which screened at the 2001 festival and won the Grand Jury Award, is the

hardest of these selections to describe, which may in part be why I felt compelled to include it. Jem Cohen and Peter Sillen's entirely surprising, raw yet tender, portrait introduces us to Benjamin, the lead singer of the band Smoke. Through performance footage, home vignettes, and uncommonly compelling interviews, we come to appreciate Benjamin's music and the place he calls home. Benjamin's words take on their own rhythm, almost like an incantation, and the filmmaker hangs back to allow the viewer to make their own associations. *Benjamin Smoke* is a poem, a sensory experience, and we are immersed in its strange logic. Different moments will find traction with different viewers: It's as if Sillen and Cohen handed over a carefully curated selection of artifacts for us to assemble.

Il Capo and *Helvetica* are, respectively, a short without words and a feature with more than enough words. Though remarkably different, these paired films meditate on the very different ways that humans communicate. The films both had a certain amount of buzz when they screened at the festival, *Helvetica* in 2007 and *Il Capo* in 2011. Filmmaker Yuri Ancarani's *Il Capo* is one of those rare discoveries, a brief but lasting portrait. In the mountains of Italy,





a shirtless conductor wordlessly guides a bulldozer in cutting enormous slabs of marble. And *Helvetica*, shining a spotlight on the iconic (but also almost-unseen) typeface, is not so much a story as an investigation. The eighty-minute film is in search of a font, and in director Gary Hustwit's hands, the subject matter is thoroughly entertaining and engaging. He has a way of bouncing interviews off of one another so that they spark connections; he knows how to fuse this commentary with crisp footage to further heighten the observations of his subjects. The film pays as much attention to design as it does to subject, proving that it doesn't take a narrative to make a film utterly cinematic, just a brilliant, luminescent idea.

In the process of selecting films for the retrospective, it was easy to see how documentary has changed over the years. Image quality, for one, is vastly different today. Cameras have become smaller and pictures, sharper, but that doesn't make older works any less current. As I contemplated what we might show this year,

it was tempting to program an entire slate of films that were released years ago but that still powerfully speak to issues we face now: race, gentrification, poverty, bias, access. Three features in the retrospective speak to this impulse, saying as much about the times we're living in as they did when they were made. In *Flag Wars*, from 2003, Linda Goode Bryant and Laura Poitras gain access to many points of view within a divided community, documenting the gentrification of an African American working-class neighborhood in Ohio, where the white newcomers are mostly gay and middle class. Peter Nicks's gripping vérité film *The Waiting Room*, from 2012, immerses us in a scene of tough choices and bureaucracy as it follows patients, caregivers, and loved ones navigating an Oakland hospital's emergency room. And in *Two Towns of Jasper*, from 2002, filmmakers Whitney Dow and Marco Williams employ the use of two separate crews—one black, one white—to explore the true nature of life in Jasper, Texas, after the shocking murder of



a black man. Each of these films approach their stories in stirring and innovative ways: They are all intimate, place-specific stories, but we see national concerns and fears play out through individual actions. It's worth noting that all three of these films received awards when they screened at Full Frame. Both *Two Towns of Jasper* and *Flag Wars* won the Center for Documentary Studies Filmmaker Award, and Peter Nicks received the Charles E. Guggenheim Emerging Artist Award.

For me, the power and endless potential of documentary is rooted in its ability to connect us with real people. That fundamental act of allowing us to share in and experience some part of others' lives is of critical value, now more than ever—no matter what the story is about, no matter what format or image resolution or editing pace or narrative style the filmmaker employs. The films presented in *DoubleTake* epitomize the immense elasticity and strength of documentary. My engagement with these films, and with their makers, has shaped my outlook on the form, and on the world we share. I'm honored to reflect on the deep, multifaceted history of Full Frame, to look again at the

wonderful films that we have shared with audiences over the years, and to present you with *DoubleTake* as part of our twentieth-anniversary celebration. I'm humbled to have been a part of the festival for the last fourteen years, and I sincerely look forward to all that is to come.



12 Notes Down

How do you decide when it's time to let go? For young Jorgis, the star voice of the Copenhagen Royal Chapel Choir, the moment is upon him. With just a few weeks to go before an important concert, his voice has suddenly begun to break, forcing the 14-year-old into a state of transition he is not prepared for. He must choose between damaging his vocal cords trying to hit the high notes and dashing his hopes by walking away in this tender portrayal of a universal, yet intensely personal, rite of passage.

Sadie Tillery, 2009 Festival

2008 / Denmark / 26 minutes

DIRECTOR: Andreas Koefoed

PRODUCER: Caroline Blanco

EDITOR: Jacob Schulsinger

CINEMATOGRAPHER: Talib Rasumussen

ANDREAS KOEFOED

andkoef@yahoo.dk

Thursday, April 6 — 10:00 am

CINEMA 1



Benjamin Smoke

Benjamin Smoke is a haunting portrait of Robert Dickerson, known as Benjamin, lead singer of the Atlanta-based band Smoke. Made with a filmmaking approach as distinctive as the artist himself, the documentary moves between performances, artifacts, and snapshots to construct a collage representation, rather than a chronological account, of this unique soul. Interviews with Benjamin are almost like confessions—his unguarded recollections and impressions unspool like lyrics, as he talks about music, sexuality, drugs, and his general place in the world. Describing his work, Benjamin notes, "If you write it down, you don't have to carry it with you, or it don't hurt as much to have it." The same could be said of creating such an evocative portrait of this complex talent on film.

Sadie Tillery, 2002 Festival

Filmmaker Q&A following screening

2001 / US / 80 minutes

DIRECTORS: Jem Cohen, Peter Sillen

PRODUCERS: Noah Cowan, Gravity Hill, Pumpernickel Inc.

EDITORS: Jem Cohen, Nancy Roach, Peter Sillen

CINEMATOGRAPHERS: Jem Cohen, Peter Sillen

JEM COHEN PETER SILLEN

gravityhill@mindspring.com pete@c41media.com

Saturday, April 8 — 9:40 pm

CINEMA 4



Black Out

Schoolchildren in Guinea are willing to make enormous sacrifices for their education in hopes of escaping the circumstances of their parents. Determined to do well on their exams but lacking electricity at home, many young students walk miles to study beneath the glow of parking lot, airport, and gas station lights. Eva Weber's incredibly photographed film explores these surreal images of students who hit the books not in the quiet and comfort of a library but on the cold pavement of bizarre and makeshift urban study halls. More personally, Weber documents the hopes and circumstances of several individual children and the teacher who does his best to support their efforts. These accounts also reveal the danger of this nightly pilgrimage, which may or may not ultimately lead to a better life.

Sadie Tillery, 2013 Festival

2012 / UK / 47 minutes

DIRECTOR: Eva Weber

PRODUCERS: Claire Neate James, Kat Mansoor

EDITORS: Emiliano Battista, Eva Weber

CINEMATOGRAPHER: Mattias Nyberg

AUTLOOK FILMSALES

Spittelberggasse 3/14 1070 Vienna, Austria

43 720 346934 print@autlookfilms.com

Saturday, April 8 — 4:40 pm

DAC / PSI THEATER



Il Capo

In Carrara, Italy, one man directs his small crew as they carve glacier-white hunks of marble out of the side of a mountain. Yuri Ancarani's wordless film is a treat for the senses; he shoots the massive slabs of marble from a wide variety of angles and perspectives, some of which reveal the epic scale of the excavations while others make the rocks seem dwarfed by the machines at work. The gigantic stones glide down to earth in slow motion, with a muted soundtrack, which adds to the surreal feeling of the whole enterprise. And presiding over it all is *il capo* (the boss), conducting a symphony for quarry machines with a flurry of movements and hand gestures.

Rebecca Mormino, 2011 Festival

2010 / Italy / 15 minutes

DIRECTOR: Yuri Ancarani

PRODUCERS: N.O. Gallery, Gemeg, Deneb Media, Dada Meeting Point

EDITOR: Yuri Ancarani

CINEMATOGRAPHER: Ugo Carlevaro

SLINGSHOT FILMS

Salita di Grotta 7/1 34136 Trieste, Italy

+39 3476273390 info@slingshotfilms.it

Saturday, April 8 — 10:00 am

CINEMA 1



The Chances of the World Changing

What began as a desire to help save endangered turtles becomes an all-consuming passion for New Yorker Richard Ogust, who eventually shares his apartment with 1,200 rare specimens of tortoises from around the globe. Forced to a personal and financial breaking point because of his desire to help, Ogust must now try to find a way to rebuild his shattered life and ensure the survival of his precious charges, two ventures whose chances of success, Ogust muses, are as low as those mentioned in the title. Luminous cinematography informs this look at a man whose devotion to nature has effectively taken him out of the world.

Jim Haverkamp, 2006 Festival

2005 / US / 99 minutes

DIRECTOR: Eric Daniel Metzgar

PRODUCERS: Eric Daniel Metzgar, Nell Carden Grey

EDITOR: Eric Daniel Metzgar

CINEMATOGRAPHER: Eric Daniel Metzgar

ERIC DANIEL METZGAR

158 Diamond Street San Francisco, CA 94114

917.586.0516 ericmetzgar@gmail.com

Friday, April 7 — 4:50 pm

CINEMA 2

Saturday, April 8 — 7:50 pm

CINEMA 2



Father's Day

Filmmaker Mark Lipman's father died suddenly when Lipman was just 17 years old, that pivotal time when children are starting to glimpse their parents as people. As Lipman remembers it, "I was just beginning to talk to him." Years later, Lipman sits down with his relatives to discuss the father he knew so little about, seeking to understand the circumstances around his death and who he was as a man. Home movies, snapshots, and footage of outdoor scenes visually underscore Lipman's own recollections and those of his family members. Sometimes they look at the images together, pointing out people, recounting particulars of the moment, and considering the nuances of facial expressions and intricate emotions at play. In their search for answers, these candid exchanges reveal facets of a complicated man and highlight the limits of truly knowing even those we're closest to.

Sadie Tillery, 2004 Festival

Filmmaker Q&A following screening

2003 / US / 38 minutes

DIRECTOR: Mark Lipman

PRODUCER: Mark Lipman

EDITOR: Mark Lipman

CINEMATOGRAPHER: Mark Lipman

NEW DAY FILMS

PO Box 165 Blooming Grove, NY 10914

888.367.9154 orders@newday.com

Friday, April 7 — 7:40 pm

DAC / PSI THEATER



Flag Wars

Gentrification, class war, poverty, gay culture, and free speech all come together under one banner in *Flag Wars*, a stark journey into the heart of a divided community. Filmed over the course of four years, *Flag Wars* documents the gentrification of an African American working-class neighborhood in Columbus, Ohio. But the distinction here is that the white newcomers are mostly gay. Showing all sides of the story with equal passion (and including an unforgettable judge caught in the middle), *Flag Wars* takes on the complexities of a community trying to get along with humor, poetry, and brutal honesty.

Rodrigo Dorfman, 2003 Festival

Filmmaker Q&A following screening

2003 / US / 95 minutes

DIRECTOR: Linda Goode Bryant

CO-DIRECTOR: Laura Poitras

PRODUCERS: Linda Goode Bryant, Laura Poitras

EDITORS: Linda Goode Bryant, Erez Laufer

CINEMATOGRAPHER: Laura Poitras

LINDA GOODE BRYANT

lbryant@activecitizenproject.com

Saturday, April 8 — 7:40 pm

DAC / PSI THEATER



Helvetica

This vibrant investigation of our visual culture charts the global impact of the iconic typeface. Featuring interviews with designers and scholars, *Helvetica* moves across the United States and Europe to examine the way the font is used and the creative choices involved in its use in written communication. Expertly composed objects and cityscapes are entertainingly woven together with the commentary of his subjects to create an essay far more dynamic than the seeming sum of its parts. *Helvetica* is more than just a joyous exploration of a font: it encourages us to consider the myriad ways that type and design impact our lives.

Sadie Tillery, 2007 Festival

Filmmaker Q&A following screening

2007 / US / 80 minutes

DIRECTOR: Gary Hustwit

PRODUCER: Gary Hustwit

EDITOR: Shelby Siegel

CINEMATOGRAPHER: Luke Geissbuhler

GARY HUSTWIT

info@hustwit.com

Saturday, April 8 — 10:00 am

CINEMA 1



In Harm's Way

In this affecting portrait, filmmaker Jan Krawitz thinks back on feelings of vulnerability she had as a child, and how those feelings impacted her later, at a pivotal time in her life. Krawitz came of age at a time when talk of the atomic bomb occupied the airwaves and fear of attack came in many forms beyond that, be it the neighbor's candy or the stranger on the bus. Excerpts from "safety first" films shown in school classrooms during the 1950s and '60s underscore her words, as she recounts her impressions of events that challenged her feelings of security. Krawitz was headed off into the big, precarious world, but society had prepared her with a rule book—a moral set of instructions on how to act—that would keep her safe. Decades later, those years of upbringing were undone one night by a stranger in an Odessa, Tx., hotel room, when Krawitz survived a violent sexual assault. While she poignantly describes her experience, images of landscapes and machinery illustrate the trauma she endured. Throughout, the visual metaphors are as striking, and moving, as her deeply personal account.

Sadie Tillery, 1998 Festival

Filmmaker Q&A following screening

1996 / US / 27 minutes

DIRECTOR: Jan Krawitz

PRODUCER: Jan Krawitz

EDITOR: Jan Krawitz

CINEMATOGRAPHERS: Thomas Ott, Ferne Pearlstein, Jan Krawitz, Chris Emmanouildes

DEPARTMENT OF ART & ART HISTORY,

STANFORD UNIVERSITY Jan Krawitz

355 Roth Way Stanford, CA 94305

650.723.0704 krawitz@stanford.edu

Friday, April 7 — 7:40 pm

DAC / PSI THEATER



La Laguna

Yu'uk, a young Mayan boy, happily devotes his days to childhood adventures with his cherished little brother, José. Together they explore the Lacandon Jungle by their home in Metzabok, Mexico; climb impossibly high trees; spy on newly hatched baby vultures; and chase fish in the lagoon. But their play turns to practicalities as Yu'uk attempts to teach José how to swim, fish, and forage on his own. Yu'uk's father is aging, and increasing interest in the jungle is bringing in more people and leaving less land, resulting in the diminishment of the family's traditional subsistence ways of living. As a result, Yu'uk must move to the city to learn Spanish and help his mom support the family from afar—which will mean leaving José behind. With this exquisitely photographed film, director Aaron Schock brings a visually lyrical and poignant view of a childhood on the precipice, as development in Mexico endangers not only the natural maturation of the rain forest but also that of its smallest explorers.

Winifred Fordham Metz, 2016 Festival

Filmmaker Q&A following screening

2016 / US, Mexico / 40 minutes

DIRECTOR: Aaron Schock

PRODUCER: Aaron Schock

EDITOR: Johnny Bassett

CINEMATOGRAPHER: Aaron Schock

HECHO A MANO FILMS

35-40 87th Street Jackson Heights, NY 11372

917.650.1114 aaronschocknyc@gmail.com

Saturday, April 8 — 4:40 pm

DAC / PSI THEATER



Last Day of Freedom

"When they started bringing the death penalty back, I embraced it," Bill Babbitt tells us. "It was okay for someone else's family members. Then one day it came knocking on my door." Bill's younger brother Manny, a decorated Vietnam veteran, suffers from PTSD. When Bill finds evidence that ties Manny to a murder, he agonizes over what to do. Thinking that it not only is the right thing to do but might also be a way to get his brother help, Bill goes to the police. In the ensuing trial, Bill testifies for both the prosecution and the defense, haunted by his recollection of Manny's last day of freedom. The filmmakers have beautifully animated Bill's narrative in a variety of styles: simple line drawings for primary interview, watercolors for flashbacks, and photos of newspaper articles. Sound effects and a spare musical score by Fred Firth lend emotional depth. *Alan Teasley, 2015 Festival*

Filmmaker Q&A following screening

2015 / US / 32 minutes

DIRECTORS: Dee Hibbert-Jones, Nomi Talisman
PRODUCERS: Dee Hibbert-Jones, Nomi Talisman
EDITORS: Dee Hibbert-Jones, Nomi Talisman
CINEMATOGRAPHER: Nomi Talisman

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 415.516.5383 hjdee@ucsc.edu

Friday, April 7 — 7:50 pm

CINEMA 2

Saturday, April 8 — 4:50 pm

CINEMA 2



Paradise – Three Journeys in This World

"Only death can stop me from going to Europe," says a young man from Chad midway through his story. The despair and displaced idealism in his voice fill the lives of all the characters we encounter in this film, which lays bare the powerful fiction of Europe as imagined by Africans: paradise in an aging land renewed by the labor of young postcolonial hearts and minds and bodies. Some of the migrants, like Bakary, know the price one pays to live in paradise: 25 percent of what he earns ends up in the hands of the banks that transfer his money to his family in Mali. Visually breathtaking and at times poetic, the film frames its characters' migratory experiences, their ideas and hopes, as well as those of the families they leave behind. *Pedro Lasch, 2008 Festival*

Pedro Lasch, 2008 Festival

2007 / Finland / 51 minutes

DIRECTOR: Elina Hirvonen
PRODUCERS: Sari Lempiäinen, Elina Hirvonen
EDITOR: Annukka Lilja
CINEMATOGRAPHER: Jarkko Virtanen
SOUND DESIGNER: Kimmo Vanttinen

AALTO UNIVERSITY Saara Toivanen
 saara.toivanen@aalto.fi

Friday, April 7 — 4:40 pm

DAC / PSI THEATER



Phantom Limb

When he was just nine years old, Jay Rosenblatt was faced with the death of his younger brother. Unable to express his sadness or share his feelings of guilt for having survived his sibling, he pays a high emotional cost for his family's tacit refusal to discuss what's happened. In this experimental fusion of found footage and home movies, Rosenblatt takes us through the grieving process he was denied as a child. The poetic and provocative visual associations in this film transform assembled bits and pieces of family and cultural history into an expression of the most profound human experience: loss.

Tom Wallis, 2005 Festival

2005 / US / 28 minutes

DIRECTOR: Jay Rosenblatt
PRODUCER: Jay Rosenblatt
EDITOR: Jay Rosenblatt
ARCHIVAL RESEARCH AND ASSISTANT EDITOR: Lucas Morrison
CINEMATOGRAPHERS: Ara Corbett, Todd Curtis, Jay Rosenblatt

JAY ROSENBLATT
 jayr@jayrosenblattfilms.com

Friday, April 7 — 7:40 pm

DAC / PSI THEATER



Santa Cruz del Islote

Fifty miles off the coast of Cartagena, Colombia, is a three-acre plot of land. Although small, Santa Cruz del Islote is one of the most densely populated islands in the world. While neighbors there embrace their need to coexist, ways of life are changing. Fishing doesn't offer the same return it used to—the supply has been oversourced by boats with bigger motors—and children study without a clear understanding of where their education will lead. Beautifully photographed, director Luke Lorentzen's film submerges us in the tides of this rare place for which the future is uncharted and unclear. *Sadie Tillery, 2014 Festival*

Filmmaker Q&A following screening

2014 / US, Colombia / 19 minutes

DIRECTOR: Luke Lorentzen
PRODUCER: Luke Lorentzen
EDITOR: Luke Lorentzen
CINEMATOGRAPHER: Luke Lorentzen

LUKE LORENTZEN
 luke.lorentzen@gmail.com

Saturday, April 8 — 4:40 pm

DAC / PSI THEATER



Strong at the Broken Places: Turning Trauma into Recovery

In this gripping film, four individuals who have experienced unbelievable tragedy reveal their personal accounts of trial and survival to the camera. Though from disparate circumstances—the death camps of Cambodia, the violent streets of South Boston, the ward of a VA hospital, and a prison cell with an alcohol- and drug-addicted inmate—they each describe the hardships they endured, and how their experiences shaped the lives they went on to lead, with profound candor. *Strong at the Broken Places* provides a forum for these survivors to speak to the unspeakable. The powerful connection between their accounts lies in their ability to heal by acting to help others. *Sadie Tillery, 1999 Festival*

1998 / US / 38 minutes

DIRECTORS: Margaret Lazarus, Renner Wunderlich
PRODUCERS: Margaret Lazarus, Renner Wunderlich
EDITOR: Renner Wunderlich
CINEMATOGRAPHERS: Jim Frances, Jeff Kleinmann, Joe Vitagliano

CAMBRIDGE DOCUMENTARY FILMS, INC.
 3099 Hidden Valley Lane Santa Barbara, CA 93108
 617.484.3993 mail@cambridgedocumentaryfilms.org

Friday, April 7 — 7:50 pm

CINEMA 2

Saturday, April 8 — 4:50 pm

CINEMA 2



Sun Come Up

Carteret Islanders have no time for debate about climate change. They are too busy counting the days they have left on their beloved islands before they succumb to the South Pacific Ocean. Already the rising waters have saturated their crops, requiring them to seek emergency aid from afar. Now they are forced to make the painful choice of whether to evacuate and resettle on a larger island or cling to their land and unique way of life. Either way, their 1,000-year-old culture—they have no electricity or running water and still trade with seashells, not money—is on the brink of change. The island to which these peaceful people will most likely move, Bougainville, still suffers the aftershocks of a violent civil war; guns, violence, substance abuse, and HIV are all prevalent there. The plight of the Carteret Islanders, so tenderly depicted here, puts them at the intersection of global warming and human rights. They are among the world's first climate refugees. *Robyn Yigit Smith, 2010 Festival*

2010 / US / 38 minutes

DIRECTOR: Jennifer Redfearn
PRODUCERS: Jennifer Redfearn, Tim Metzger
EDITOR: David Teague
CINEMATOGRAPHER: Tim Metzger

JENNIFER REDFEARN
 hello@redantelopefilms.com

Friday, April 7 — 4:40 pm

DAC / PSI THEATER



Two Towns of Jasper

In 1998, when three white men in Jasper, Texas, took it into their heads to drag a black man, James Byrd Jr., behind a truck until he was ultimately decapitated, the resulting murder case made national headlines. But *Two Towns of Jasper* suggests that perhaps the real defendant in Byrd's murder should have been Jasper, the town, and its two separate communities, which are divided along racial lines. Directors Whitney Dow and Marco Williams went to Jasper with two crews—one black, one white—to get at the truth of what life in Jasper is all about. The resulting testimonies, from black residents as told to the black crew and white residents as told to the white crew, indict the town's inhabitants as possible accomplices to Byrd's murder. *Two Towns of Jasper* causes viewers to examine their own racial prejudices and politics, and raises the question, "Could this happen where I live?" *Natalie Bullock Brown, 2002 Festival*

Filmmaker Q&A following screening

2002 / US / 85 minutes

DIRECTORS: Whitney Dow, Marco Williams
PRODUCERS: Whitney Dow, Marco Williams
CO-PRODUCERS: Jennifer Latham, Steven Miller
EDITOR: Melissa Neidich
CINEMATOGRAPHERS: Steven Miller, Jonathan Weaver

WHITNEY DOW
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 917.520.2312 whitneybdow@gmail.com

Friday, April 7 — 1:40 pm

DAC / PSI THEATER



The Waiting Room

Peter Nicks's rigorous vérité film spends 24 hours in an Oakland Emergency Room, his camera evenly maneuvering through the complex environment. A stoic nurse intercepts boisterous patients before they are admitted. A physician laments slow bed turnover; he can't discharge his stabilized patient because it's clear the man has nowhere else to go. A young couple faces expensive treatment without having insurance to cover the procedure. Methodically, Nicks's steady lens peels back layers of frustration, imbalance, and tension; patients feel manipulated, physicians are overwhelmed, the system is exhausted. The film also records the mechanics of this ever-shifting space: admittance, beds, prescriptions, testing, discharge. Every move is pressurized by the burden of limited resources. *The Waiting Room* offers a portrait of contemporary health care, but the greater focus is the human beings who consistently feel its impact. This treatment is meant to be a last resort, yet for many it's the first and only option. *Sadie Tillery, 2012 Festival*

Filmmaker Q&A following screening

2012 / US / 82 minutes

DIRECTOR: Peter Nicks
PRODUCERS: Linda Davis, William B. Hirsch, Peter Nicks
EDITOR: Lawrence Lerew
CINEMATOGRAPHER: Peter Nicks

PETER NICKS
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Sunday, April 9 — 1:40 pm

DAC / PSI THEATER



**The Way I Look at You:
5 Stories of Driving School
(La bonne conduite:
5 histoires d'auto-école)**

This uniquely insightful film portrays the relationships that develop between five pairs of driving school instructors and students in Lausanne, Switzerland, many of whom moved to the city from other parts of the world. In the process of teaching and learning, personalities shine through the obligatory routine. One instructor makes inappropriate jokes, while another encourages his student to be generous with other drivers on the road. Over time this small talk gives way to deeper cultural exchange. Most of the relationships are marked by a distinct expiration date—the classes will end when the students pass their exam. The confines of this set period, and of the vehicle itself, foster communication. Staring at the road ahead, side by side, allows discussions that might not otherwise occur, and the conversations are captured here for us to view.

Sadie Tillery, 2000 Festival

1999 / Switzerland / 60 minutes

DIRECTOR: Jean-Stéphane Bron

PRODUCER: Jean-Stéphane Bron

EDITOR: Karine Sudan

CINEMATOGRAPHER: François Bovy

BANDE À PART FILMS

info@bandeapartfilms.com

Thursday, April 6 — 10:00 am

CINEMA 1

NEW DOCS

We are honored to present 48 titles—27 features and 21 shorts—as part of our 2017 NEW DOCS program. Films completed within the last two years qualify, and Full Frame's selection committee recommended these titles from over 1,750 submissions.

The NEW DOCS program includes work from all over the world. Of the 48 selections, 27 films were produced outside of the United States. These works come from 24 different countries: Belgium, Cambodia, Canada, China, Croatia, Czech Republic, Denmark, England, France, Germany, Guatemala, India, Iran, Italy, Japan, Mexico, the Netherlands, Nigeria, Poland, Scotland, Serbia, Spain, Sweden, and Syria.

Many of the filmmakers will be in attendance to present their films. Twenty-minute question-and-answer sessions will follow screenings, where listed. Please note that the schedule times include these Q&As.

This year, the 21 short films featured in NEW DOCS will screen a second time as part of six programs in the Full Frame Theater. Descriptions of these shorts programs are included at the end of this section, on pages 58–61.

NEW DOCS films are eligible for the Full Frame Audience Awards and are also shortlisted for a variety of additional prizes, listed on pages 62 and 63.

The award winners will be announced at the Awards Barbecue on Sunday, April 9. That afternoon, a selection of award-winning and previously sold-out films will be rescreened as the Sunday Encore programs. Encore screening times and venues will be available online and at the box office early Sunday afternoon following the barbecue.



116 Cameras

★ WORLD PREMIERE ★

What better way to learn from history than to sit down and converse with it? Filmmaker Davina Pardo follows an incredible subject—Holocaust survivor Eva Schloss, who decided in 1986 to speak out about her experiences to allow others to learn from her past. Now, she participates in an interactive hologram project, preserving her stories and image for conversations with future generations. Surrounded by a twinkling constellation of cameras in what she calls “the cage,” Eva relives difficult stories from the camps while demonstrating her aptitude for healing and rebirth. KR

Filmmaker Q&A following screening

2017 / US / 16 minutes

DIRECTOR: Davina Pardo

PRODUCER: Davina Pardo

EDITOR: Lila Place

CINEMATOGRAPHER: Emily Topper

DAVINA PARDO

321 Dean Street #6 Brooklyn, NY 11238

718.701.5040 info@birdlings.com

Thursday, April 6 — 4:00 pm

CINEMA 1



All Skate, Everybody Skate

Each day, Miss Doris leaves her house and walks next door to run her post office. As evening falls, she walks upstairs to run her roller-skating rink. Here, she leads games, easily skating among her customers, as she's been doing for over 50 years. Organized rows of skates line the walls, a record player bellows classic pop hits, and Miss Doris gets on the microphone to lead a dance skate elimination round. One is immediately at home in this rink tucked into a quaint town on Topsail Island, N.C. As Miss Doris begins sharing personal stories, the images alternate between the magnificent sunsets and storms of the coastal town and lovingly lit scenes of the rink. Mixing in interviews with Miss Doris's admirers, filmmaker Nicole Triche creates a beautiful sense of place and character, centered on the timeless thrill of circling the rink on roller skates. KR

Filmmaker Q&A following screening

2016 / US / 19 minutes

DIRECTOR: Nicole Triche

PRODUCER: Nicole Triche

EDITOR: Nicole Triche

CINEMATOGRAPHERS: Nicole Triche, Matt Carter

NICOLE TRICHE

AllSkateEverybodySkate@gmail.com

Friday, April 7 — 4:10 pm

CINEMA 4



Anatomy of a Male Ballet Dancer

Marcelo Gomes has been a dancer with American Ballet Theater in New York City for almost 20 years. Since his childhood in Brazil, he has aspired to dance the great roles in classical ballet, and he has succeeded. But a dancer's career is short. Men in ballet typically achieve their physical peak around the age of 30, but Gomes may last another ten years as the hero in ballets such as *Swan Lake*, *Giselle*, and *Romeo and Juliet*. Praised as a singular combination of dancer, actor, and technician, Gomes has matured as an artist, while his body is still responsive to the killing demands of classical dance. The rare male dancer who relishes partnering work, he has a precise and selfless devotion to making female dancers look exquisitely ethereal that is deeply appreciated by his collaborators. From rehearsal halls to the stage, this is an intimate look at a warm and engaging artist who, while achieving his wildest dreams, knows that his moment in the spotlight is fleeting. LB

Filmmaker Q&A following screening

2017 / US / 83 minutes

DIRECTORS: David Barba, James Pellerito

PRODUCERS: David Barba, James Pellerito

EDITORS: David Barba, James Pellerito

CINEMATOGRAPHERS: David Barba, James Pellerito

RETRIBUTION MEDIA

272 Manhattan Avenue #2H New York, NY 10026

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Friday, April 7 — 4:20 pm

CINEMA 3



Asiyeh

★ US PREMIERE ★

What can we learn about the role of traditional methods in global health care from a bonesetter in northwestern Iran? Known around the community as the go-to person to “wrap bones,” Asiyeh Karimi sees patients in her house and makes trips on horseback to a teahouse to offer her services. Observational scenes with patients emphasize Auntie Asiyeh's non-nonsense character; occasional smash cuts underscore the power of her approach to the healing arts. The film's humor (one of Asiyeh's neighbors guesses “she is about 40, 50, or 60”) and keen eye allow for a warm and nuanced cinematic excursion. The filmmaker, Leila Merat, is occasionally heard asking questions: “You are a bonesetter too?” she mischievously inquires of a rival of Asiyeh's. A dramatic sequence at the teahouse demonstrates Asiyeh's counseling role. “You didn't fall off the steps,” Asiyeh informs one woman who is accompanied by her husband. Through persistence and gentleness, Asiyeh finds out some uncomfortable truths. NK

2016 / Iran / 34 minutes

DIRECTOR: Leila Merat

PRODUCER: Leila Merat

EDITOR: Keyhan Shadvar

CINEMATOGRAPHER: Akbar Jafari

LEILA MERAT

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Thursday, April 6 — 4:00 pm

CINEMA 1



Balloonfest

In 1986 the United Way of Cleveland set out to break a world record with a plan to release over a million balloons in the air. A curious scene developed. Residents inflated rounds with helium until they had to bandage their fingers, while an undulating mass of colored orbs loomed over the city, waiting to go up, up, and away. But liftoff did not go as planned, and unexpected consequences stretched far wider than the downtown city blocks. Utilizing news footage from the event and the days that followed, *Balloonfest* resonates beyond its length, encouraging us to consider how our actions might affect those farther downwind. ST

2016 / US / 6 minutes

DIRECTOR: Nathan Truesdell

PRODUCERS: Charlotte Cook, J. Gonçalves

EDITOR: Nathan Truesdell

J. GONÇALVES

3812 Seneca Avenue Los Angeles, CA 90039

847.418.1393 jmesconcalves@gmail.com

Friday, April 7 — 4:00 pm

CINEMA 1



The Botanist

Self-made botanist Raïmberdi can identify 300 types of plants growing in the seemingly hardscrabble expanse of the Shaymak region of Tajikistan. And, having performed years of geographical fieldwork—painstakingly exploring the countryside and carefully collecting samples in handmade herbariums—he knows how to use their roots, stems, leaves, and flowers for the most benefit. Initially wanting to complete formal training at university, Raïmberdi was drafted into the army's internal troops instead. Now, years after the fall of the Soviet Union, Raïmberdi applies the same careful approach and consideration to scouring the countryside in attempts to make do without essential staples like gasoline, kerosene, and flour. Lacking matches, he created a machine to make fire. When he accidentally found an electromagnetic generator in the dump, he turned it into a hydroelectric station, providing much-needed energy to his compound. Clearly a gentle genius of resource, Raïmberdi undeniably proves you can't "know one's mind by looking at his forehead." WFM

2016 / Canada / 20 minutes

DIRECTORS: Maude Plante-Husaruk, Maxime Lacoste-Lebuis

PRODUCERS: Maude Plante-Husaruk, Maxime Lacoste-Lebuis

EDITOR: Maude Plante-Husaruk

CINEMATOGRAPHER: Maude Plante-Husaruk

MAUDE PLANTE-HUSARUK

514.222.4666 maudeplh@gmail.com

Saturday, April 8 — 4:10 pm

CINEMA 4



City of Ghosts

In 2014, darkness descended on the Syrian city of Raqqa. Devastated and terrified residents watched as the forces of the Islamic State captured and strangled their beautiful homeland. *City of Ghosts* chronicles the story of brave citizen-journalists who refuse to stand by during the violent and continued onslaught. Arming themselves with information, these anonymous activists found the group "Raqqa is Being Slaughtered Silently" in order to document and report human rights abuses. Through video footage, still photographs, and firsthand accounts, they share the harrowing details of ISIS's occupation of Raqqa with the world. Intrepid filmmaker Matthew Heineman gained unprecedented access to members of the group now working outside of the country, having had to leave Syria to continue their efforts. Their bold actions come at a significant cost—they endure surveillance and threat of torture and death—but they have no intention of stopping. Powerfully cinematic and deeply personal, *City of Ghosts* is both an intimate document of an unbelievable team of people and a reflection on the perils that result from choosing to take action. ST

Filmmaker Q&A following screening

2017 / US / 91 minutes

DIRECTOR: Matthew Heineman

PRODUCER: Matthew Heineman

EXECUTIVE PRODUCERS: Alex Gibney, Molly Thompson

EDITORS: Matthew Hamacheck, Pax Wassermann, Matthew Heineman

CINEMATOGRAPHER: Matthew Heineman

KYLE THORPE

323.656.1303 Kyle@KyleThorpePR.com

Saturday, April 8 — 7:00 pm

CINEMA 1



Depth Two (Dubina Dva)

When evidence of war crimes committed between 1999 and 2002 is discovered across sites in war-torn Serbia—including a truck filled with bodies at the bottom of the Danube and mass graves in suburban Belgrade—film director Ognjen Glavonić begins a years-long examination of the unexamined and exploration of the inexplicable. The resulting document is at once an accomplished elegy and a powerful inquiry into bearing witness, as testimonies from survivors and perpetrators alike shed light on dark deeds from dark times. As co-conspiracies of silence and genocide are uncovered, the film employs an inventive and compelling contrast of sights and sounds: a riveting narrative audio track exhumes the past, while the visual accompaniment exhibits the scenes of the crimes as they appear today. A ghostly evocation emerges in this pensive yet vivid thriller, as incisive, poetic and meticulously rendered juxtapositions implore the viewer to contemplate how and why memories, like fossils and photographs, are the products of time being imprinted onto space. TM

2016 / Serbia, France / 80 minutes

DIRECTOR: Ognjen Glavonić

PRODUCERS: Dragana Jovović, Sandra Orlović

EDITOR: Jelena Maksimović

CINEMATOGRAPHER: Tatjana Krstevski

HERETIC OUTREACH

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Saturday, April 8 — 1:00 pm

CINEMA 1



Donkeyote

The grandest adventure is afoot for Spanish septuagenarian Manolo, his mischievous shepherd, Zafrana, and his stalwart donkey, Gorrión, if only they can survive chronic arthritis, impertinent travel agents, shipping concerns, and just one more bridge. Director Chico Pereira deftly delivers a lyrical meditation on the quest for individual liberty among infinite borders. Equal parts larger-than-life dauntless explorer and average aging joe, Pereira's Uncle Manolo fancies roaming freely as he has before, this time heading to America to walk the Trail of Tears, and wouldn't dream of doing so without his donkey and shepherd at his side. But how to accomplish this in a world full of lines, barbed-wire fences, rivers, and oceans barring their path? Well, to start, with humor, grit, a trusty fold-up cot, and a song in his heart—and, most assuredly, with steadfastly resolute Gorrión and gregarious instigator Zafrana alongside him. Together, these two equal a sage-like Sancho Panza to Manolo's charmingly inflexible Quixote. Mind the windmills and let the journey begin! WFM

2017 / Germany, Scotland, Spain / 86 minutes

DIRECTOR: Chico Pereira
PRODUCERS: Ingmar Trost, Sonja Henrich
EDITOR: Nick Gibbon
CINEMATOGRAPHER: Julian Schwanitz

SCOTTISH DOCUMENTARY INSTITUTE Ben Cook
 74 Lauriston Place Edinburgh EH3 9DF, Scotland UK
 +44 131 6515762 bencook@scottishdocinstitute.com

Saturday, April 8 — 7:20 pm

CINEMA 3



Dysphoria: Inside the Mind of a Holocaust Survivor

★ WORLD PREMIERE ★

Ladislav Løb was one of the lucky ones. Painfully shy, lonely, and persecuted, he was sent to a ghetto in Cluj, Transylvania, after his mother died of tuberculosis. He then spent the winter of 1944 in Bergen-Belsen with his father before ultimately landing in Switzerland as part of Reszö Kasztner's deal with Adolf Eichmann to liberate almost 1,700 Hungarian Jews. More than 70 years later, student filmmaker Joseph Edward has created a rich and moving exploration of Løb's earliest memories. Here, Løb plaintively recounts chilling elements of his childhood and recurring nightmares of bombers overhead—all the while pondering symptoms of dysphoria and wondering, more largely, if people ever really feel comfortable in their own skin. This arresting, haunting visual narrative combines compelling images of the landscapes of Marghita, Cluj-Napoca, Brighton, and Bergen-Belsen with Løb's emotionally wrought memories of childhood to such vivid effect, you'll be hard pressed to look away. WFM

2016 / United Kingdom / 16 minutes

DIRECTOR: Joseph Edward
PRODUCERS: Faye Delahunt, Siân Sycamore, Andrew Tindale-Paul
EXECUTIVE PRODUCERS: Hwei Tan, Andrew Tindale-Paul
EDITOR: Siân Sycamore
CINEMATOGRAPHER: Joseph Edward

JOSEPH EDWARD
 31 Dukes Drive Tunbridge Wells, Kent TN2 5FA, UK
 7865421091 dysphoria@joseph-edward.com

Saturday, April 8 — 1:00 pm

CINEMA 1



The Earth Did Not Speak (La Tierra No Habló)

In Guatemala in the early 1980s, nearly 200,000 indigenous people were murdered in a series of massacres, the Mayan genocide, under the military rule of infamous general Efraín Ríos Montt. *The Earth Did Not Speak* gives voice to those who survived the 1982 massacre of 177 Maya Achi in the town of Rio Negro. When the community decided to resist forced relocation for the construction of the Chixoy Dam, the military retaliated. This silent and observational film tells the stories of the children who hid in the mountains and watched as their mothers were abused and murdered, then witnessed the flooding of their ancestral homeland. An exquisite mix of natural sound and visuals is interrupted by the voices of Rio Negro's survivors. The film flows quietly, revealing the devastating emotional and environmental impact of the massacre and the way the Maya Achi are coping with trauma by remembering and rebuilding their town on the banks overlooking the dam. MRS

2016 / Guatemala, US / 31 minutes

DIRECTOR: Javier Briones
PRODUCER: Javier Briones
EDITOR: Javier Briones
CINEMATOGRAPHER: Chris Tipton-King

JAVIER BRIONES
 48 Woodward Street San Francisco, CA 94103
 415.318.6004 jrcbriones@gmail.com

Friday, April 7 — 10:10 am

CINEMA 4



Far Western

★ NORTH AMERICAN PREMIERE ★

Country and western music may be the soulful sound of the mountain, far, and Deep South, but after World War II, it also shaped a generation growing up in the Far East. *Far Western* is a music-fueled, character-driven film about Japan's history and obsession with American country music. The Far East Network, established just after the war, broadcast the music to the soldiers stationed in Japan during the U.S. occupation. While the tunes soothed the troops, the music also captured the imaginations of a "ghost" audience of young but very committed Japanese listeners. Through the stories of colorful musicians, fans, and venue owners, the film explores how this simple yet profound form crossed geographies, languages, and histories to create a strange cultural channel between two countries and those who enjoy it in the Far East as well as the Far West. MRS

Filmmaker Q&A following screening

2016 / US, Japan / 83 minutes

DIRECTOR: James Payne
PRODUCERS: Matt Leach, James Payne
EDITOR: Matt Leach
CINEMATOGRAPHER: David McMurry

THIS LAND FILMS
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 918.527.0718 Matt@thislandpress.com

Friday, April 7 — 7:10 pm

CINEMA 4



The Force

Full Frame alumnus and award-winner Peter Nicks (*The Waiting Room*) returns to Oakland for an illuminating vérité profile of the city's police department and its earnest new chief, who is tasked with ushering the embattled institution out of a decade of controversy and federal scrutiny. Following the chief, his delegation, new recruits, and veteran officers for over two years, the film reveals the challenges of rebuilding and reform in a time of intense, and well-earned, public skepticism. With unique access and remarkable cinematography, this captivating documentary alertly records scandal, stultifying bureaucracy, public relations, and clashes in the streets—forces themselves that exert strain on the department and those it has sworn to protect. Nicks's discerning and probing study asks, can a connection between the police and the public be drawn with only a thin blue line? TM

Filmmaker Q&A following screening

2017 / US / 93 minutes

DIRECTOR: Peter Nicks

PRODUCERS: Linda Davis, Peter Nicks, Lawrence Lerew

EXECUTIVE PRODUCER: Jon Else

ASSOCIATE PRODUCER: Sean Havey

EDITOR: Lawrence Lerew

CINEMATOGRAPHER: Peter Nicks

PETER NICKS

510.220.6940 pete@openhood.org

Saturday, April 8 — 4:30 pm

FLETCHER HALL



Funne – Sea Dreaming Girls (Funne – Le ragazze che sognavano il mare)

★ NORTH AMERICAN PREMIERE ★

One day, in the tiny Italian mountain village of Daone, a group of gregarious grannies led by chain-smoking, forthright Erminia, quietly lovely Jolanda, and wry pragmatist Armida begin planning a trip in honor of their Rododendro club's 20th anniversary. They quickly agree on a trip to the sea, where many of their dearest members have never ventured. Ever. But how will they raise enough money so that everyone can wiggle their toes in the surf? Director Katia Bernardi joyfully captures this whimsical tale of women on the verge of a grand adventure—underscoring that dreams never age and age must never restrict dreaming. Think *Calendar Girls* with an Italian-cinema sensibility (substituting sturdy British humor with a bit of pink neorealism). The pithy narration, plucky score, and cast of charming characters—including Massimo, the youngish, attractive metropolitan photographer; a gaggle of firefighters; and one ridiculously cute nerdy grandson—emphasize the film's fairy-tale quality as the grannies realize their dreams and more. WFM

2016 / Italy, Croatia / 77 minutes

DIRECTOR: Katia Bernardi

PRODUCERS: Alessandro Carroli, Luigi Pepe, Vanja Jambrovic, Katia Bernardi

EDITOR: Diego Volpi

CINEMATOGRAPHERS: Nicola Cattani, Sebastiano Luca Insinga, Simone Cargnoni

ALESSANDRO CARROLI

Via Guastalla, 4 10124 Torino, Italy

+39 3311642205 alessandro@eiefilm.com

Friday, April 7 — 4:10 pm

CINEMA 4



The Great Theater (Wielki Teatr)

Sławomir Batyra's evocative and visually rich film showcases a Polish opera theater's production of *Madama Butterfly* from behind (and below) the stage. The film is an observational tour de force; Krzysztof Gromek's camera investigates, without narration or talking heads, the innards and secrets of the Grand Theatre in Warsaw. The variegated offstage world of this theater has more heft and mystery, the film seems to assert, than the opera performance onstage. Batyra highlights the creativity and seriousness of the theater staff: costumers, cobblers, carpenters, stagehands, musicians, and, at the controls, a commanding stage manager. The beauty and wit of the filmmaking go well beyond a tour of a working theater's systems and structure into the realm of metaphor: a costumed player in silent meditation in the midst of preshow bustle, or the building's improbable M. C. Escher—like “ascending and descending” staircase. NK

2016 / Poland / 30 minutes

DIRECTOR: Sławomir Batyra

PRODUCER: Adam Sokołowski

EDITOR: Daniel Sokołowski

CINEMATOGRAPHER: Krzysztof Gromek

DELORD CO.

Dwitego Bonifacego 112 02-909 Warsaw, Poland

0048228472050 agata@delord.pl

Saturday, April 8 — 1:30 pm

CINEMA 3



Heaven Is a Traffic Jam on the 405

Taking the concept of Gestalt art therapy to a spectacular level, Mindy Alper's exuberant artworks breathe life directly into the spaces they inhabit. Alper's extraordinary sculptures, drawings, and paintings reveal her singularity as an artist who has lived her entire life with a mental disorder. Alper is honest, self-critical, insightful, and sweetly funny in talking about her family, her daily routine, and her growth as an artist, daughter, and friend. Director Frank Stiefel gives Alper ample room to voice her thoughts in interviews and most of all through her works, which animate the screen with intensity and deep emotion. In a compelling portrait of an innovative artist who must constantly strive to maintain her equilibrium and express herself through speech that doesn't come easily, this message comes through with clarity: life is chaotic, and creativity fosters love. DP

2016 / US / 40 minutes

DIRECTOR: Frank Stiefel

PRODUCER: Frank Stiefel

EDITOR: Ting Poo

CINEMATOGRAPHER: Frank Stiefel

FRANK STIEFEL

833 San Vicente Boulevard Santa Monica, CA 90402

310.488.0773 frank@stiefelco.com

Friday, April 7 — 10:20 am

CINEMA 3



I'M OKAY

★ NORTH AMERICAN PREMIERE ★

In a year that saw over one million refugees arrive in Germany, filmmaker Pia Lenz follows the families of Djaner, a 7-year-old Roma boy, and Ghofran, an 11-year-old girl from Syria, as they settle in their adoptive home of Hamburg. But settled their lives are not, as revealed in this longitudinal portrait of coming of age while one's homeland is coming apart. Djaner holds the screen like a modern-day Antoine Doinel, his 400 blows taking the form of schoolyard culture clashes and a household under threat of estrangement and expulsion. As Djaner enduringly looks ahead, Ghofran struggles with looking back, longing for the life she knew in Syria, and a reunited family. Conflicts writ large and small, tender and tragic, mount over the course of a year, while the brave young protagonists gamely search for themselves in their new world, one brought about by dissolution and disillusion. TM

Filmmaker Q&A following screening

2016 / Germany / 95 minutes

DIRECTOR: Pia Lenz
PRODUCERS: Carsten Rau, Hauke Wendler
EDITOR: Stephan Haase
CINEMATOGRAPHER: Pia Lenz

PIER 53 FILMPRODUKTION Andrea Pittlik
 Clemens-Schultz-Strasse 50 D - 20359 Hamburg, Germany
 49 40 89726927 pittlik@pier53.de

Saturday, April 8 — 4:20 pm

CINEMA 3



Island Soldier

★ WORLD PREMIERE ★

It's hard to imagine why Sapuro Nena ever wanted to leave his island home in Micronesia. A serene paradise in the middle of the Pacific, Kosrae boasts abundant fish, perfect diving reefs, and several thousand residents who treat each other like family. In the first few minutes of this film Nena returns home. But he arrives in a coffin draped with an American flag, a casualty of the U.S. conflict in the Middle East. In 1986 the United States signed an agreement with the Federated States of Micronesia that boosted local economies and allowed islanders to serve in the U.S. military. Today so many Micronesians enlist they outnumber recruits from any single U.S. state. Filmed over five years from Kosrae to Afghanistan, *Island Soldier* tells the story of several recruits, including Sgt. Nena, who left home in search of world adventure and a dependable paycheck. Those who return find themselves veterans of a country where they have no citizenship and on an island home with an uncertain future. RYS

Filmmaker Q&A following screening

2017 / US / 85 minutes

DIRECTOR: Nathan Fitch
PRODUCERS: Nathan Fitch, Fivel Rothberg, Bryan Chang
EDITORS: Bryan Chang, Nathan Fitch
CINEMATOGRAPHERS: Nathan Fitch, Bryan Chang

ISLAND SOLDIER LLC
 521 Graham Avenue Brooklyn, New York 11222
 303.519.5718 islandsoldiermovie@gmail.com

Saturday, April 8 — 1:20 pm

CINEMA 4



The Kodachrome Elegies

This carefully constructed homage to the popular Kodachrome film stock of the 1950s and '60s unfolds in three parts. The first part looks at how we grow, the warmth of people laughing and smiling, a parent with a newborn baby. The second examines how we learn and create, cutting together scenes of people exploring subjects and completing projects. Finally, in the third part, in the eerie footage of JFK's assassination, we are reminded of how ephemeral our lives can be. Taken together, these vibrant, nostalgic capsules of an earlier time observe the cyclical nature of life through a lens of loss. KR

2017 / US / 11 minutes

DIRECTOR: Jay Rosenblatt
PRODUCER: Jay Rosenblatt
EDITOR: Jay Rosenblatt
CINEMATOGRAPHERS: Jerome Rosenblatt, Roberta Rosenblatt

JAY ROSENBLATT
 4159 20th Street San Francisco, CA 94114
 415.641.8220 jayr@jayrosenblattfilms.com

Friday, April 7 — 10:00 pm

CINEMA 4



Last Men in Aleppo

Urgent and harrowing, this film documents the White Helmets' unrelenting efforts to save fellow Syrians. When air strikes devastate homes, they descend on the wreckage to rescue buried men, women, and children, refusing to leave their people or their city behind. While careful not to sensationalize events, the film does not shy away from the harsh realities of what it means to live through bombings, and in following the civil defense group's work, we bear witness to a brutal cycle of destruction. When the White Helmets arrive at a triage site, a crowd will gather, attracting the attention of pilots, who take aim at the mass of onlookers. Attacks in the middle of a mission are not uncommon and further escalate the risks of this dangerous work. And yet life and hope continue. At one point, a volunteer rescue worker leaves to attend a wedding—new beginnings are celebrated, even as many endings must be endured. Focusing on three volunteers, Khaled, Mahmoud, and Subhi, *Last Men in Aleppo* shows that spirit still thrives amid a landscape of debris. ST

2017 / Denmark, Syria / 104 minutes

DIRECTOR: Feras Fayyad
CO-DIRECTOR: Steen Johannessen
PRODUCERS: Søren Steen Jespersen, Kareem Abeer
EDITORS: Steen Johannessen, Michael Bauer
CINEMATOGRAPHERS: Thaar Mohammed, Mojahed Abo Aljoud

DR SALES Kim Christiansen
 kimc@dr.dk

Friday, April 7 — 1:00 pm

CINEMA 1



The Last Pig

★ US PREMIERE ★

Bob Comis set out to do the right thing. He believed that there was a way to give animals a good life before they went to slaughter. Though he's been farming pigs for years, Comis finds that his views are beginning to shift, and he questions the foundations of the work he poured his soul into. Is there really a humane way to kill? *The Last Pig* beautifully captures the farmer's changing outlook over the course of several seasons. Glorious footage immerses us in the ways of his farm. Happy beasts enjoy the mud, and lush pastures glow onscreen, a hint of dew further illuminating this place in the sun. But we also see the hardship involved when the day comes each week for pigs to meet their end. Comis's psychological conflict manifests in small moments of decision making and reflection, most poignantly as he questions the difference between his relationship to his pig and his relationship to his dog. Quiet yet expressive, *The Last Pig* offers space for expansive thought within the margins of one person's story. ST

Filmmaker Q&A following screening

2017 / US / 54 minutes

DIRECTOR: Allison Argo

PRODUCERS: Allison Argo, Joseph Brunette

EDITORS: David Kennedy, Allison Argo

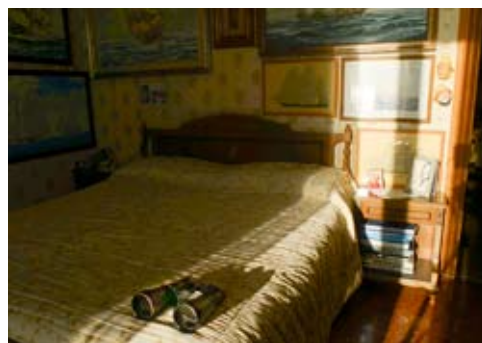
CINEMATOGRAPHER: Joseph Brunette

ALLISON ARGO

157 Owl Pond Road Brewster, MA 02631
508.240.0006 thelastpigfilm@gmail.com

Saturday, April 8 — 4:10 pm

CINEMA 4



Life in Riva (Tra ponente e levante)

★ NORTH AMERICAN PREMIERE ★

People in a small Italian town on the Ligurian Sea reflect on more than a century of boat building, net making, fishing, and community life. The shipyards in Riva Trigoso built large vessels, some for transatlantic travel and some for war. They also built smaller boats, especially the *leudi*, with lateen rigs for tacking into the wind on shorter voyages around the Mediterranean—trading cheese from Sardinia, wine from Elba. With a rich combination of archival material and a sharp look at the present, this quiet and contemplative film observes everyday life in a place “between west and east,” a place where the sea has always held the promise of life as well as the threat of death. As offscreen voices recount the days of sailing ships and abundant fish, their raspy, melodic cadences rise and fall like the ever-present sound of the sea. TW

2016 / Italy / 58 minutes

DIRECTOR: Lorenzo Giordano

PRODUCER: Lorenzo Giordano

EDITORS: Enrico Giovannone, Ippolito Simion

CINEMATOGRAPHER: Lorenzo Giordano

MARGHERITA GARRONE

Via San Donato 2 10144 Turin, Italy
+39 3393967086 Lorenzo@sowhatpictures.com

Friday, April 7 — 10:00 am

CINEMA 1



Luis & I

After a lifetime of performing death-defying stunts as one half of a father-son circus act, an aging Luis continues to live life under the big top—although with far less fanfare, precision, and accuracy than in days past. The former human cannonball now works to capture the laughs of circus goers rather than the oohs and ahhs reserved for the over-the-top spectacles he once helped make famous. Using audio recordings, photos, and home movies, *Luis & I* gently weaves together a palpable story of family, triumph, and love. TD

2016 / Spain / 21 minutes

DIRECTORS: Roger Gómez, Dani Resines

PRODUCER: Cristina Sánchez

EDITOR: El Cangrejo

CINEMATOGRAPHERS: Roger Gómez, Luis Raluy, Lluís Raluy

FREAK INDEPENDENT FILM AGENCY

Calle Gil Cordero, 17, entreplanta 10001 Cáceres, Spain
0034 927 248 248 internacional@agenciafreak.com

Friday, April 7 — 10:20 am

CINEMA 3



Mommy's Land

★ WORLD PREMIERE ★

Cambodia's government routinely evicts landowners, profiting from lucrative international real estate deals brokered at the expense of the country's most vulnerable citizens—that is, until the corrupt politicians meet their match in “Mommy.” Refusing to abandon what's rightfully hers, this elderly grandmother holds her ground in the face of escalating physical and legal threats. Her stalwart courage inspires the neighborhood's younger women to mount a more organized resistance. As law enforcement officers resort to increasingly violent tactics for disrupting the protests, the movement garners political momentum and a groundswell of local and international support. Although it unfolds in Phnom Penh's poorest district, *Mommy's Land* hits close to home. The exploitation of the poor is the direct result of a global economy in which U.S. real estate developers and the World Bank are the ultimate beneficiaries of Cambodia's land grabs. Mommy's struggle against this political profiteering presages this year's global women's response to our own real estate mogul—cum—president. TAW

Filmmaker Q&A following screening

2017 / Cambodia, US / 68 minutes

DIRECTOR: Garret Atlakson

PRODUCER: Philip Atlakson

EDITOR: Garret Atlakson

CINEMATOGRAPHER: Garret Atlakson

PHILIP ATLAKSON

1800 S. Colorado Avenue Boise, ID 83706
208.761.5887 downhousetheatre@gmail.com

Friday, April 7 — 10:10 am

CINEMA 4



My Father's Film (Película de mi padre)

★ WORLD PREMIERE ★

To Priscilla González Sainz, her father was like Elvis. After all, they were born the same year, and that's the way she recalls his essence. His favorite place was his garage, where he would spend hours listening to music and making beautiful things. And that's where she goes to connect with him now that he is gone. Constructed from the filmmaker's own recollections, this portrait immerses us in his beloved space, still painstakingly kept intact, and interlaces family snapshots, home movies, and excerpts from old Western films to develop a likeness of the parent she's lost. As she carefully describes their unique relationship, and the ways it differed from those with her siblings, it becomes evident he's embodied through the artifacts, and the people, left behind. ST

Filmmaker Q&A following screening

2016 / US / 8 minutes

DIRECTOR: Priscilla González Sainz

PRODUCER: Priscilla González Sainz

EDITOR: Priscilla González Sainz

CINEMATOGRAPHER: Priscilla González Sainz

PRISCILLA GONZÁLEZ SAINZ
priscillagonzalezsainz@gmail.com

Saturday, April 8 — 10:20 am

CINEMA 4



One October

★ WORLD PREMIERE ★

In October 2008, as part of what he calls a "radio experiment," WFMU reporter and commentator Clay Pigeon takes to the streets of New York City to interview people about their lives, their dreams, and their relationship with the city. In the nicest way possible he asks intrusive questions ("Are you guys an item?" "Has he popped the question?" "Who got the seven-year itch?" "When did you become a woman?") and gets people to share intimate details of their lives. Between the interviews, shots of life in the city provide a vivid portrait of New York at a crossroads. It's the last month of the 2008 presidential campaign, and the country is in the throes of an economic crisis. Some New Yorkers are angry and worried; others are hopeful about the chances of candidate Barack Obama. The issues they face—gentrification, income inequality, affordable housing, finding an accepting community—concern us still. AT

Filmmaker Q&A following screening

2017 / US / 57 minutes

DIRECTOR: Rachel Shuman

PRODUCERS: Rachel Shuman, Garret Savage

EDITOR: Rachel Shuman

CINEMATOGRAPHER: David Sampliner

RACHEL SHUMAN
rachelshuman@me.com

Saturday, April 8 — 1:30 pm

CINEMA 3



The Original Richard McMahan

Richard McMahan spends his days scouring bookstore aisles in search of his next project: perhaps the image of a gilt-framed masterpiece from the Hermitage will catch his eye, or maybe one of Picasso's renowned paintings. There is no particular logic to what inspires him. He is simply driven by a savant-like talent to re-create the masterpieces of art history in stunning, miniature detail. Working with common household materials like cardboard and manila folders, McMahan painstakingly assembles Lilliputian replicas of works such as Van Gogh's *The Starry Night* or King Tutankhamun's tomb. This might entail mimicking Van Gogh's brushwork exactly, or dutifully including each artifact from the Egyptian leader's tomb, down to the tiny, embalmed organs. Housed in his own personal Mini Museum, his collection is mind-blowing in scope, with over 1,000 pieces representing the periods of art history from antiquity through modern times. Whether intended as homages or replicas, these artistic constructions are wholly original and very Richard McMahan. RM

Filmmaker Q&A following screening

2016 / US / 21 minutes

DIRECTOR: Olympia Stone

PRODUCER: Olympia Stone

EDITOR: Olympia Stone

STORY EDITOR: Jody Becker

CINEMATOGRAPHER: Simone Keith

OLYMPIA STONE
404 Hillsborough Street Chapel Hill, NC 27514
919.357.4177 olympiastone@gmail.com

Friday, April 7 — 10:20 am

CINEMA 3



Plastic China

At a recycling center in the Chinese countryside, two families survive between seas of plastic bottles and wrappers shipped from the United States and other countries. Processing this waste has become their burden, and yet for their children, they dream of a better life. Eleven-year-old Yi-Jie's parents work long hours sorting through the remnants, leaving her to watch her younger siblings. When the owner of the center, Kun, decides it's time for his son to go to school, he encourages Yi-Jie's parents to follow suit. Tensions rise, with the families at odds about how to balance their work lives and care for their children. Through close and careful camerawork, director Jiu-liang Wang portrays the conflict, saying much without words. *Plastic China* documents with sensitivity the stark realities of both this astounding setting and those charged with managing the fallout of modern excess. ST

Filmmaker Q&A following screening

2016 / China / 82 minutes

DIRECTOR: Jiu-liang Wang

PRODUCER: Ruby Chen

EXECUTIVE PRODUCERS: Ben Tsiang, Jean Tsien,
Chao-wei Chang, Hsiao-ming Hsu

EDITORS: Jean Tsien, Bob Lee

CINEMATOGRAPHERS: Jiu-liang Wang, Gang-bing Li

CNEX FOUNDATION LIMITED Cho Liu
2F, Warehouse No. 1, Jing Yuan, No. 3 Guangqu Road,
Chaoyang District 100124 Beijing, China
+86 13718269373 cho@cnex.org.cn

Friday, April 7 — 4:00 pm

CINEMA 1



QUEST

Filmed over the course of ten years, *QUEST* is a thoughtful and nuanced observation of the Rainey family—led by father Christopher (“Quest”) and mother Christine (“Ma”). From the start, first-time filmmaker Jonathan Olshefski captures tender images of this family’s love: Ma braids her husband’s and daughter PJ’s hair, joking and laughing; Quest brings PJ to school on the front of his bike each day; and both work tirelessly to ensure financial and emotional support for each other. Planted in the middle of a North Philadelphia block, the Rainey house is a sublimely run neighborhood hub. Quest’s creation of a weekly drop-in basement radio show draws a constant flux of characters while illustrating the strong sense of community within this neighborhood. As Quest and Ma raise their children, Olshefski weaves pivotal life experiences with grander issues of poverty, politics, and gun violence. *QUEST* is an ode to the unwavering love and resilience of a specific family, and a universal reminder that family can give us the strength to keep on going. KR

Filmmaker Q&A following screening

2017 / US / 105 minutes

DIRECTOR: Jonathan Olshefski
PRODUCER: Sabrina Schmidt Gordon
EDITOR: Lindsay Utz
CINEMATOGRAPHER: Jonathan Olshefski

THE FILM COLLABORATIVE Jeffrey Winter
 137 N. Larchmont Boulevard #606 Los Angeles, CA 90004
 323.207.8321 festivals@thefilmcollaborative.org

Saturday, April 8 — 1:00 pm

FLETCHER HALL



The Rain Will Follow

A hazy sunset envelops a dark farmhouse while a tractor barrels along. Sunflowers sway unanimously to the right in a brightly lit field. An unhinged door opens to a decaying kitchen. Outside, a rusty chain clanks against a pole. A husky narrator begins telling the origin story of his time on this barren land. Soon, swift, machinated sounds of automatic doors and wheelchair lifts fill the air, as the image of 90-year-old Melvin joins his narrated voice. From here, an astute tension emerges between the glowing images of North Dakotan farmland and Melvin’s poignant and often tearful recollections of wartime and strife. Quietly, thoughtfully, and in so few words, filmmaker Eugene Richards captures the disappointment of a generation of unhappy settlers while creating a powerful meditation on life. KR

Filmmaker Q&A following screening

2016 / US / 15 minutes

DIRECTOR: Eugene Richards
PRODUCER: Janine Altongy
EDITOR: Sam Richards
CINEMATOGRAPHER: Eugene Richards

MANY VOICES, INC.
 472 13th Street Brooklyn, NY 11215
 718.788.5342 janine.altongy@gmail.com

Friday, April 7 — 10:00 am

CINEMA 1



Samuel in the Clouds

For generations, Samuel Mendoza’s family operated the lift of the world’s highest ski resort on Mount Chacaltaya in the Bolivian Andes, elevation 17,785 feet. Samuel continues this tradition with quiet stoicism. From just outside La Paz, tourists come to this precarious, breathtaking destination to walk out in the clouds, onto a summit higher than the base camp of Mount Everest. Samuel treats them to tea and sympathy even as some succumb to altitude sickness. A few hundred feet below, at the Chacaltaya GAW Station, scientists monitor symptoms of climate change from the highest atmospheric observatory on earth. The mountain’s 18,000-year-old glacier has melted, and Samuel’s way of life is dissolving along with it. DP

2016 / Belgium, The Netherlands / 70 minutes

DIRECTOR: Pieter Van Eecke
PRODUCER: Hanne Phlypo
EDITORS: Octavio Iturbe, Dannel Dannel
CINEMATOGRAPHER: Johan Legraie

CLIN D’OEIL FILMS
 Rue Decoster 2 1320 Beauvechain, Belgium
 +32 (0) 10 73 03 82 info@clindoeilfilms.be

Thursday, April 6 — 1:10 pm

FLETCHER HALL



Shivani

★ WORLD PREMIERE ★

Three-year-old Dolly Shivani is an archery prodigy. Her parents fervently believe this is because she is a reincarnation of her dead brother, Lenin, a champion archer who dreamed of bringing an Olympic medal to India. At an age when many children struggle to eat with a spoon, the preternaturally gifted Dolly wins one archery competition after another. You may scoff, but her ability with the bow and arrow at such a tender age hints at uncanny origins. LB

Filmmaker Q&A following screening

2017 / US / 21 minutes

DIRECTOR: Jamie Dobie
PRODUCERS: Jamie Dobie, Vijay Pamarathi
EDITOR: Melanie Vi Levy
CINEMATOGRAPHER: Michael Fuchs

HOOK & GRIP FILMS
 27 Grace Court #10 Brooklyn, NY 11201
 631.617.3151 hookandgripfilms@gmail.com

Friday, April 7 — 1:10 pm

CINEMA 4



Slowerblack

★ WORLD PREMIERE ★

In this stylish short, a hand-poke tattoo artist in Brooklyn reflects on her unique style and approach to inking. As she sees it, her work is essentially a “meticulously placed wound,” one that will wear and age with the recipient for many years to come. Eschewing machines for her painstaking process, prick by prick she emblazons signature figures on limbs and torsos—her latest undertaking is a full back. Working with a variety of clients, she describes the gravity involved. These are not mere brief exchanges, but personal expressions by an artist who values her work, accepts the pressure of knowing it will be with her client forever, and relishes the idea that it is walking around on display for the world to see. ST

Filmmaker Q&A following screening

2017 / US / 9 minutes

DIRECTOR: Jessica Edwards

PRODUCER: Jessica Edwards

EDITOR: Amir Husak

CINEMATOGRAPHER: Luke Geissbühler

FILM FIRST

61 Greenpoint Avenue #505 Brooklyn, NY 11222
718.643.7300 info@filmfirstco.com

Saturday, April 8 — 7:10 pm

CINEMA 4



Socotra, the Island of Djinn (Socotra, la Isla de los Genios)

★ US PREMIERE ★

The main character of this film is an island: the mysterious and remote Socotra on the edge of the Indian Ocean. This legendary nesting place of the phoenix, laden with frankincense, myrrh, and dragon's blood trees, is home to numerous flora and fauna found nowhere else on earth. In this alien land we join a group of camel herders making its way to the island's isolated inner region before the rainy season begins. By day they lead their camels across rocky terrain singing haunting tunes in a dialect so ancient it's almost forgotten. By night they prepare food using age-old methods and gather around crackling fires, where they tell tales of djinn and other supernatural beings whose antics seem no more mystifying than the men themselves. This gorgeous film is shot in black and white and features no narration. The sound design is crisp and bewitching—clouds wisp through mountain passes, camels crunch along dusty trails, and campfires never sounded so enchanting. RYS

2016 / Spain / 64 minutes

DIRECTOR: Jordi Esteve

PRODUCER: Jordi Esteve

EDITOR: Santy Borricón

CINEMATOGRAPHERS: Albert Serradó, Jordi Esteve, Albert Buendía

JOHANNA TONINI

Arago 336 08009 Barcelona, Spain
+34 676560286 info@moviesforfestivals.com

Saturday, April 8 — 1:40 pm

DAC / PSI THEATER



Still Tomorrow

Yu Xiuhua is a poet. Yu Xiuhua lives on a farm in Hengdian, in central China's Hubei Province. Yu Xiuhua is a woman. Yu Xiuhua has cerebral palsy. Yu is outspoken, wry, articulate, and ardent. Her frankly sexual poem “Crossing Half of China to Sleep with You” went viral on Chinese social media in January 2015, turning her into a nationwide sensation. Director Jian Fan follows Yu as literary fame opens up new possibilities for her at the age of 40. She embraces her new life eagerly, with no-nonsense aplomb. The text of Yu's poetry is rendered beautifully onscreen accompanied by lush, languid visuals. Through Yu's story, Fan subtly uncovers the conflicting dynamics of desire at play between urban and rural life, between men and women, and between an individual and societal norms. DP

2016 / China / 88 minutes

DIRECTOR: Jian Fan

PRODUCERS: Hongmiao Yu, Zitao Xu

EDITORS: Matthieu Laclau, Jian Fan

CINEMATOGRAPHERS: Ming Xue, Jian Fan

PAN JIALIANG

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100013 Beijing, China
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Thursday, April 6 — 1:20 pm

CINEMA 4



Storyboard P, a stranger in Sweden

This profile of an artist using his mind, body, and spirit to explore the human soul explodes onscreen as Storyboard P cannot help but to “bruk up” from wake to rest. The filmmaking mirrors his flawless and chic movement style in a story full of adventure, emotional challenges, and, of course, dancing. Masterful filmmaker Matthew D'Arcy immediately connects us to Storyboard P's world, punctuating his shots with images of the mental and physical costs of the dancer's art. Storyboard P puts his craft above everything else—paying for food, owning possessions, even his friendships. His intriguing trip to Sweden to teach and perform tests boundaries with his peers. On the dance floor, though, his influence undulates to others; his class unanimously mimics his movements, and a smile fills Storyboard P's perspiring face. Alone, he exudes the same movements much more seriously, and his expressions of pain and conflict illustrate an undying devotion to his art form. BC

2016 / Sweden / 52 minutes

DIRECTOR: Matthew D'Arcy

PRODUCER: Erik Pauser

EDITOR: Jussi Rautaniemi

CINEMATOGRAPHER: Matthew D'Arcy

AMP FILM Fredrik Wassermeyer
Grindsgatan 31 11852 Stockholm, Sweden
46 736 86 05 66 fredrik@ampfilm.se

Saturday, April 8 — 7:10 pm

CINEMA 4



Strong Island

In 1992 filmmaker Yance Ford's older brother William was fatally shot during an argument with an auto mechanic. When the white assailant goes unindicted for the killing of the young black Long Island schoolteacher, the Ford family, like an appalling number of families in the years that follow, faces life-altering grief and incomprehensible outrage. A formally inventive investigation and memoir, the film unearths histories both personal and procedural and confronts perception and memory with Proustian and Varda-esque tact. Succumbing, but decidedly not surrendering, to injustice, Ford undertakes a soulful and cinematic inquisition, fashioning interviews, family photos, and soliloquy into an innovative form of storytelling. By turns assertive and intimate, *Strong Island* is a deeply affecting passage, taking viewers across the variegated shades of gray between black and white. TM

Filmmaker Q&A following screening

2016 / US, Denmark / 107 minutes

DIRECTOR: Yance Ford
PRODUCERS: Joslyn Barnes, Yance Ford
EDITOR: Janus Billeskov Jansen
CINEMATOGRAPHER: Alan Jacobsen

NETFLIX Adria Saldivar
 310.975.8940 asaldivar@netflix.com

Friday, April 7 — 4:30 pm

FLETCHER HALL



The Submarine

The aptly named Juan Mariné is a film restorer and technician at the Film School of Madrid. The university's basement film lab, dubbed The Submarine, is home to the immense and imposing machine he maintains and operates to clean and restore celluloid prints that are only slightly older than his own 95 years. Working on both ends of film's technological spectrum to breathe new life into lost light and broken shadows, the human subject and his mechanical contraption are rendered in crystalline black and white, recalling a bygone era and enhancing the lyrical (and literal) onscreen immersion. TM

2016 / Spain / 21 minutes

DIRECTOR: Wenceslao Sczoryk
PRODUCERS: Wenceslao Sczoryk, Olga Barba
EDITOR: Wenceslao Sczoryk
CINEMATOGRAPHER: Wenceslao Sczoryk

ISMAEL MARTÍN
 Calle Juan de Orduña nº3 28228 Madrid, Spain
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Saturday, April 8 — 10:30 am

CINEMA 3



The Swirl (El Remolino)

Perched on the bloated banks of the Usumacinta River in Chiapas, Mexico, El Remolino was forged decades ago by five families who saw promise in the area's dense jungle and lightly mountainous landscape. Today, the town struggles to keep its school open, its farms dry enough to yield viable crops, and its livestock from drowning in the rainy season deluge. While many have fled, strikingly graceful and stoic siblings Pedro and Esther Benitez remain to conquer not only the flooded terrain but also the ghosts of a painful shared childhood. Pedro dreams of finding a loving husband and adopting a child. Esther wants to resurrect her studies and see her children graduate into thriving careers. Considerations of feminine identity and power, memory, and the influence of family poignantly converge in director Laura Herrero Garvin's languid and beautifully filmed observation. This is a documentary shot with such dreamy yet acute depth and clarity that one can see almost anything in the water's reflection. WFM

2016 / Mexico / 73 minutes

DIRECTOR: Laura Herrero Garvin
PRODUCERS: Anaïs Vignal Novelo, Julio López Fernández
EDITOR: Lorenzo Mora Salazar
CINEMATOGRAPHER: Laura Herrero Garvin

LA SANDÍA DIGITAL
 Anaïs Vignal Novelo, Laura Herrero Garvin
 +52 155 55 4949 2777 anaïssignal@gmail.com
 +34 640 24 22 74 lauraherrerogarvin@gmail.com

Saturday, April 8 — 10:20 am

CINEMA 4



They Took Them Alive

★ WORLD PREMIERE ★

In 2014, 43 college students disappeared from a bus in Iguala, Mexico. Here, their loved ones seek answers and describe the lingering impact of not knowing what became of their sons, husbands, nephews, and grandchildren. An international human rights association appoints a panel of experts to investigate the incident, and the families travel to hear the findings. They learn that there is reason to believe the Mexican government has not given the investigators all the information they need, and that it has denied their request for more time to seek answers. Still, the relatives refuse to forget. Moving between personal recollections and on-the-ground confrontations with police, *They Took Them Alive* considers the personal toll of a still-unfolding mystery. Perhaps these families will never know the truth, but—as evident here—it's impossible to stop searching for answers. ST

Filmmaker Q&A following screening

2016 / US / 19 minutes

DIRECTOR: Emily K. Pederson
PRODUCER: Patricia Benabe
EDITOR: Rojas Felice
CINEMATOGRAPHER: Bruno Santamaría

PATRICIA BENABE EMILY K. PEDERSON
 646.279.6632 patricia@rayuelafilms.com,
 emilykpederson@gmail.com

Thursday, April 6 — 4:00 pm

CINEMA 1



Through the Repellent Fence

In the southwestern United States, the earth and sky connect in never-ending expanses. These vistas inspired revolutionary artists like Robert Smithson and Nancy Holt to create the Land Art movement in the 1960s. Making geography their canvas, the artists of this movement highlighted humans' impermanence within the natural environment and brought a new sense of scale to contemporary art. *Through the Repellent Fence* intercuts lush images of the movement's most iconic works with the story of the artist collective Postcommodity, who draw on the tradition of Land Art for a piece about the U.S.-Mexico border. Massive yellow balloons are tethered in a straight line, crossing each side of the border and stretching a mile in either direction. Reinforcing the notion that boundaries are an illusion, the project seeks to unite the cultures of both regions, emphasizing their connection despite the physical barriers that may exist. RM

Filmmaker Q&A following screening

2017 / US, Mexico / 74 minutes

DIRECTOR: Sam Wainwright Douglas

PRODUCERS: Julianna Brannum, Jeffrey Brown, David Hartstein

EDITOR: Sam Wainwright Douglas

CINEMATOGRAPHER: David Layton

BIG BEARD FILMS

Austin Studios 1901 East 51st Street Red Building #208

Austin, TX 78723

917.856.8451 sam@bigbeardfilms.com

Thursday, April 6 — 8:10 pm

CINEMA 3



Timberline

★ WORLD PREMIERE ★

For nearly 60 years, Pendleton County, W.Va., was home to Sugar Grove Naval Base. The 450-resident base supplied employees to a nearby underground bunker in the mountains operated by the National Security Agency, code-named Timberline. When Sugar Grove goes on sale, interviews with these residents, along with real estate agents and archival film, unpack the options for the future of the building and the town. Meanwhile, Timberline continues to operate with an unknown number of NSA agents. In less than 15 minutes, filmmaker Elaine McMillion Sheldon impressively taps into the layers of this small town—dissecting the dissonance between what one is told and what is the truth. KR

Filmmaker Q&A following screening

2017 / US / 13 minutes

DIRECTOR: Elaine McMillion Sheldon

PRODUCER: Elaine McMillion Sheldon

EXECUTIVE PRODUCERS: Laura Poitras, AJ Shnack, Charlotte Cook

EDITOR: Elaine McMillion Sheldon

CINEMATOGRAPHERS: Kerrin Sheldon, Elaine McMillion Sheldon

FIELD OF VISION

contact@fieldofvision.org

Thursday, April 6 — 1:10 pm

FLETCHER HALL



Tribal Justice

Anne Makepeace's beautifully photographed film introduces us to two dynamic Native American women who are reimagining conventional approaches to justice in California. As the chief judges for the state's largest Indian tribes, Abby Abinanti (Yurok) and Claudette White (Quechan) have unobstructed views of the modern-day challenges that plague tribe members. In striking contrast with state-run courtrooms, these two judges tap Native American tradition and village wisdom to guide their rulings. Tribal justice allows for more interaction with defendants and urges healing and remediation over jail time and punishment. The system is so new the rules aren't even clear. But it's working. *Tribal Justice*, which took four years to make, follows the dramatic stories of several defendants deferred by the state to tribal court, where they're given a chance to rebuild their lives. Among them is a meth addict who's one strike away from 25 years in prison and a family of teenage brothers on probation. The strength of the judges' system is tested. Not all will succeed. RYS

Filmmaker Q&A following screening

2017 / US / 87 minutes

DIRECTOR: Anne Makepeace

PRODUCER: Anne Makepeace

EXECUTIVE PRODUCER: Ruth Cowan

EDITOR: Russell Greene

CINEMATOGRAPHER: Barney Broomfield

ANNE MAKEPEACE

76 Lincoln City Road Salisbury, CT 06068

860.435.0542 amakepeace@aol.com

Friday, April 7 — 1:20 pm

CINEMA 3



Two Worlds (Dwa Swiaty)

"When I was three years old I was already helping my parents," recalls Laura, now age 12. Her deaf parents, Aneta and Adam, rely on Laura to mediate the logistics of day-to-day life. She is the translator and go-between for her parents, helping with a loan, dealing with doctors, and choosing cell phones—and also finessing a parent-teacher conference. "Sometimes my parents only understand half of what I'm interpreting for them," she confesses. Director Maciej Adamek's perceptive study of family relationships includes subtle visual and aural humor, which balances the weight of adult responsibility on a 6th-grader. Laura's duties seem so much greater than those of her schoolmates, and the film has a glance at the incipient teenager to come. Vérité footage of the family at home, scenes of Laura at school, and sequences from old home movies amplify the film's compelling character portraits. NK

2016 / Poland / 52 minutes

DIRECTOR: Maciej Adamek

PRODUCER: Jacek Kucharski

EDITOR: Slawek Gozdziak

CINEMATOGRAPHER: Mateusz Skalski

KAROLINA SOCHA-KALINOWSKA

Woronicza 17 00-999 Warszawa, Poland

+48 601600939 Karolina.Socha-Kalinowska@tvp.pl

Friday, April 7 — 1:10 pm

CINEMA 4



Waiting for Hassana

The breaking news in April 2014 of 276 student girls kidnapped by Boko Haram while taking their year-end exams at a Nigerian school still burns—most of them remain missing. Through the eyes of Jessica, a student who escaped, the viewer glimpses both the terror and the confusion of this night while learning of the electric force of her dear friend Hassana. This film astutely masters the tension between the joy of surviving and the guilt for doing so. For Jessica, there is strength and healing in sharing her story. KR

Filmmaker Q&A following screening

2017 / Nigeria / 11 minutes

DIRECTOR: Ifunanya Maduka

PRODUCERS: Ifunanya Maduka, Uzodinma Iweala

EDITOR: Jennifer Tiexiera

CINEMATOGRAPHER: Victor Okhai

IFUNANYA MADUKA
waitingforhassana@gmail.com

Thursday, April 6 — 4:00 pm
CINEMA 1



Winter's Watch

Quiet, chilly corridors may be unappealing for some, but for the longtime winter caretaker of the Oceanic Hotel off the choppy coast of New England, these are welcoming channels of solitude during the long cold months. With careful framing and gorgeous lighting of the rooms, hallways, and coast, this elegant short documents how one inhabits an abandoned place. For the caretaker, this is a welcome period for introspection and productivity. KR

Filmmaker Q&A following screening

2017 / US / 14 minutes

DIRECTOR: Brian Bolster

PRODUCERS: Brian Bolster, Thomas Harrington

EDITORS: Brian Bolster, Paul Szynol, Amy Glickman Brown

CINEMATOGRAPHER: Brian Bolster

BRIAN BOLSTER
1839 1/2 Grace Avenue Hollywood, CA 90028
646.549.1824 briansbolster@icloud.com

Saturday, April 8 — 1:40 pm
DAC / PSI THEATER



Zaatari Djinn

★ NORTH AMERICAN PREMIERE ★

The Syrian Civil War has displaced millions of Syrians, creating an unforeseen humanitarian crisis. In the middle of the Jordan desert is the city of Zaatari, home to over 80,000 refugees—80 percent of whom are children. Ferras, 10, gets nosebleeds every day and is tormented by his father's remarriage; Fatma, 12, loves to wear makeup, and her best friend is a rooster; Hammoudi, 8, can afford anything but will sacrifice everything for his unborn brother; and Maryam, 15, is an aspiring thespian despite her parents' religious objections. With evocative imagery and surprising intimacy, director Catherine van Campen details what it is like to grow up in a refugee camp—the unexpected normalcy juxtaposed against the harsh setting. This pensive film is more than the stories of refugees—it is a story of childhood and the resilience of innocence. BD

Filmmaker Q&A following screening

2016 / The Netherlands / 91 minutes

DIRECTOR: Catherine van Campen

PRODUCERS: Iris Lammertsma, Boudewijn Koole

EDITOR: Albert Markus

CINEMATOGRAPHERS: Jean Counet, Jefrim Rothuizen

IRIS LAMMERTSMA
De Kempenaerstraat 11B 1051 CJ Amsterdam,
North-Holland, Netherlands
+31 (0)20 6885049 info@witfilm.nl

Friday, April 7 — 10:30 am
FLETCHER HALL



Zuzana: Music Is Life

★ WORLD PREMIERE ★

The life story of eminent Czech harpsichordist Zuzana Ruzickova, while deeply affecting, transcends the personal to comment on the redemptive power of art. This intensely personal encounter with Ruzickova convincingly demonstrates the existence of hope and perseverance throughout the Czech Republic's turbulent 20th century. Can the beauty of Bach's music provide healing from the atrocities of the Holocaust and the subsequent persecution of artists by Stalinist regimes? Some familiar archival footage is used judiciously in this context, but the film is mostly a paean to the music of Bach as well as the extraordinary talent of this influential harpsichordist. Directors Peter Getzels and Harriet Getzels provide us with a history lesson not to be forgotten, especially in times of totalitarian threats. AM

Filmmaker Q&A following screening

2017 / Czech Republic, US / 83 minutes

DIRECTORS: Peter Getzels, Harriet Getzels

PRODUCERS: Peter Getzels, Harriet Getzels

EDITOR: Catherine Shields

CINEMATOGRAPHER: Tony Miller BSC

GETZELS GORDON PRODUCTIONS
4833 Ruby Avenue, Suite 402 Bethesda, MD 20814
301.312.8510 harriet@getzelsgordon.com

Saturday, April 8 — 10:30 am
CINEMA 3



SHORTS PROGRAMS

This year, the 21 short films featured in NEW DOCS will screen a second time as part of six programs in the Full Frame Theater:

SHORTS: IN PIECES

116 Cameras; They Took Them Alive; Asiyeh

SHORTS: INSPIRED VISIONS

Slowerblack; All Skate, Everybody Skate; Heaven Is a Traffic Jam on the 405

SHORTS: TAKING PLACE

Timberline; Winter's Watch; The Rain Will Follow; The Great Theater

SHORTS: TIES BETWEEN US

My Father's Film; Luis & I; Shivani; Waiting for Hassana

SHORTS: TO BE EXACT

The Original Richard McMahan; The Botanist; The Submarine

SHORTS: WHAT REMAINS

Balloonfest; The Kodachrome Elegies; Dysphoria: Inside the Mind of a Holocaust Survivor; The Earth Did Not Speak

These themed compilations offer audiences another opportunity to take in Full Frame's short-form selections, which typically screen in front of feature films. In the descriptions that follow, the specific titles in each program are listed in screening order.



SHORTS: In Pieces

This program explores how to navigate traumatic circumstances, the strength of femininity, and finding the will to rebuild. In *116 Cameras*, directed by Davina Pardo, Holocaust survivor Eva Schloss is surrounded by a twinkling constellation of cameras and records her stories for an interactive hologram project, preserving her experience for future generations. In *Asiyeh*, directed by Leila Merat, an intelligent, no-nonsense bonesetter in northern Iran has been healing the people in her community for as long as anyone can remember. *They Took Them Alive*, directed by Emily K. Pederson, concludes this series. In 2014, 43 students disappeared from a bus traveling in Iguala, Mexico. Their families seek answers as the official investigation comes to a troubling and suspicious halt.

Friday, April 7 — 2:00 pm

FULL FRAME THEATER



SHORTS: Inspired Visions

This program examines the distinct ways three women find fulfillment in making a living through their art. In *Slowerblack*, directed by Jessica Edwards, a hand-poke tattoo artist in Brooklyn reflects on her unique style and approach to inking. Directed by Nicole Triche, *All Skate, Everybody Skate* follows Miss Doris's roller-skating rink in a town tucked away on picturesque Topsail Island, N.C. The rink pops with energy as Miss Doris leads her customers in games and skates—something she's done for over 50 years. To conclude, in *Heaven Is a Traffic Jam on the 405*, directed by Frank Stiefel, animated drawings and extraordinary shots of Mindy Alper's sculptures create a lovely portrait of the artist. Alper unabashedly examines her experiences with a mental disorder, which prevented her from speaking, while discussing art, love, and life.

Saturday, April 8 — 2:00 pm

FULL FRAME THEATER



SHORTS: Taking Place

Enthralling places and how one occupies them are the subjects of this program. Directed by Elaine McMillion Sheldon, *Timberline* documents a West Virginia town caught between transitional pressures: an abandoned naval base is up for auction, and the NSA occupies a station just down the road. What will become of the locals for whom this place is home? *Winter's Watch*, directed by Brian Bolster, follows a longtime winter caretaker of the Oceanic Hotel off the coast of New England, who welcomes months of solitude and relishes the opportunity for introspection and productivity. In *The Rain Will Follow*, directed by Eugene Richards, 90-year-old Melvin Wisdahl shares poignant recollections of war-time and strife from his chair in a retirement home in this deeply personal account set aglow by beautiful images of North Dakotan farmland. In *The Great Theater*, directed by Sławomir Batyra, a meandering camera takes a graceful, evocative journey through the spaces and operations of Warsaw's Grand Theatre as it presents the opera *Madama Butterfly*.

Friday, April 7 — 8:00 pm

FULL FRAME THEATER



SHORTS: Ties Between Us

These stories delve into the emotions that accompany complicated relationships. *My Father's Film*, directed by Priscilla González Sainz, follows a daughter who crafts a portrait of her father through the spaces he occupied, a meditation shaped by the tools he left behind. *Luis & I*, directed by Roger Gómez and Dani Resines, is narrated by the wife of a human cannonball who describes their life in the circus and the ways their love has endured decades of this itinerant lifestyle. *Shivani*, directed by Jamie Dobie, is a unique tale of grief and healing in which three-year-old Dolly Shivani, believed by her parents to be the reincarnation of their dead son, trains as an Olympic archer. In *Waiting for Hassana*, directed by Ifunanya Maduka, Jessica, an escapee, recollects a friendship shattered by the 2014 kidnapping of 276 Nigerian girls by Boko Haram.

Saturday, April 8 — 5:00 pm

FULL FRAME THEATER

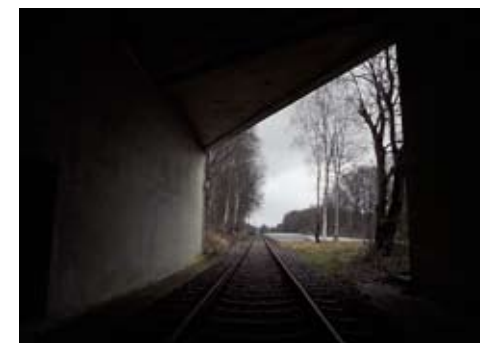


SHORTS: To Be Exact

Three artists of different crafts spend each day honing their skills in this program of perfectionism. In *The Original Richard McMahan*, directed by Olympia Stone, a visionary artist painstakingly re-creates the masterpieces of others, producing thousands of intricate miniature replicas of works made across centuries, from Van Gogh's *The Starry Night* to King Tutankhamun's tomb. *The Botanist*, directed by Maude Plante-Husaruk and Maxime Lacoste-Lebuis, is a breathtaking short that follows Raïmberdi as he ingeniously constructs a hydroelectric generator to better survive in the mountains of Tajikistan. Finally, *The Submarine*, directed by Wenceslao Scyzoryk, follows a 95-year-old cinematographer who returns to his lab each day to perfect his invention—a machine that repairs celluloid damage.

Friday, April 7 — 5:00 pm

FULL FRAME THEATER



SHORTS: What Remains

In unique approaches, these shorts intelligently unpack tragedy and nostalgia. *Balloonfest*, directed by Nathan Truesdell, is the story of the United Way of Cleveland, which in 1986 set out to break a world record, releasing over a million balloons in the air. But the event had unexpected consequences when the liftoff didn't go as planned. *The Kodachrome Elegies*, directed by Jay Rosenblatt, is a short and lyrical ode to Kodachrome film stock that reflects on family, loss, and the end of an era. *Dysphoria: Inside the Mind of a Holocaust Survivor*, directed by Joseph Edward, is a poetic and visually arresting exploration of one man's memories that takes an inventive and sensory approach, immersing the viewer in his experiences. *The Earth Did Not Speak (La Tierra No Habló)*, directed by Javier Briones, follows survivors of the 1982 government-sponsored massacre in Rio Negro, Guatemala, who share their stories while the camera quietly pans across seemingly tranquil places that once were home.

Saturday, April 8 — 8:00 pm

FULL FRAME THEATER

NEW DOCS AWARDS & JURIES

Prizes will be awarded on Sunday, April 9, at the Awards Barbecue.

The festival offers the following awards:

THE REVA AND DAVID LOGAN GRAND JURY AWARD

\$15,000

Sponsored by The Reva and David Logan Foundation

Chris Clements

Filmmaker (*Weiner; Life, Animated; Abacus: Small Enough to Jail*)

Penelope Falk

Editor (*STEP, Joan Rivers: A Piece of Work, Maidentrip*)

Yoruba Richen

Filmmaker (*The New Black, Promised Land*)

FULL FRAME JURY AWARD FOR BEST SHORT

\$5,000

Provided by Drs. Andrew and Barbra Rothschild

Claire Aguilar

Director of Programming & Policy,
International Documentary Association

Whitney Dow

Filmmaker (*Two Towns of Jasper, When the Drum Is Beating*)

Aaron Schock

Filmmaker (*La Laguna, Circo, Song of Roosevelt Ave.*)

FULL FRAME AUDIENCE AWARDS

Audience Award Feature

\$5,000

Sponsored by BlueCross BlueShield of North Carolina

Audience Award Short

\$2,500

The Audience Awards are determined by counting audience ballots filled out during the festival.

CENTER FOR DOCUMENTARY STUDIES FILMMAKER AWARD

\$7,500

Provided by the Center for Documentary Studies at Duke University

The CDS Filmmaker Award recognizes documentary films that combine originality and creativity with firsthand experience in examining central issues of contemporary life and culture. In keeping with the Center's mission, the award was created to honor and support documentary artists whose works are potential catalysts for education and change.

For the Center for Documentary Studies:

Randolph Benson

Wesley Hogan

Katie Hyde

Caitlin Johnson

Lynn McKnight

Dan Partridge

Rahima Rahi

Elena Rue

April Walton



CHARLES E. GUGGENHEIM EMERGING ARTIST AWARD

\$5,000

Provided by the Charles E. Guggenheim Family

This prize is awarded to a first-time documentary feature filmmaker as a way to foster the work of new directors, young and old. It recognizes the extraordinary care that Charles Guggenheim took with the filmmakers whom he mentored and counseled throughout the filmmaking process.

Patricia Benabe

Filmmaker (*The Hand That Feeds, Reportero, They Took Them Alive*)

Lyric R. Cabral

Filmmaker (*(T)ERROR*)

Cynthia Hill

Filmmaker (*Private Violence, A Chef's Life, The Guestworker*)

FULL FRAME ENVIRONMENTAL AWARD

\$5,000

Sponsored by Discovery Communications

This award honors the film that best depicts the conflict between the drive to improve living standards through development and modernization and the imperative to preserve natural environments and cultural heritages.

S. Leo Chiang

Filmmaker (*Out Run, Mr. Cao Goes to Washington*)

Ben Fowle

Executive Director, Points North Institute

Nomi Talisman

Filmmaker (*Last Day of Freedom*)

FULL FRAME INSPIRATION AWARD

\$5,000

Sponsored by the Hartley Film Foundation

This award is presented to the film that best exemplifies the impact of religions and spirituality on today's global issues.

Brad Barber

Filmmaker (*Peace Officer, States of America*)

Jan Krawitz

Filmmaker (*In Harm's Way, Big Enough, Perfect Strangers*)
Professor, Stanford University

Sarah Masters

Managing Director, Hartley Film Foundation

FULL FRAME PRESIDENT'S AWARD

\$5,000

Sponsored by Duke University

The President's Award recognizes up-and-coming filmmakers; the prize is awarded to the best student film.

Representatives on behalf of the
President's Office of Duke University

KATHLEEN BRYAN EDWARDS AWARD FOR HUMAN RIGHTS

\$5,000

Sponsored by the Julian Price Family Foundation

In memory of Melanie Taylor

This award is presented to a film that addresses a significant human rights issue in the United States. By inspiring advocacy, increasing awareness, and promoting equity and justice, the winning film will honor the legacy of Kathleen Bryan Edwards's passion and activism for human rights.

For the Kathleen Bryan Edwards Family:

Anne Arwood

Laura Edwards

Clay Farland

Margaret Griffin

Pricey Harrison





Abacus: Small Enough to Jail

Thomas Sung relates to George Bailey, Jimmy Stewart's character in *It's a Wonderful Life*. In the 1980s, he was a busy lawyer in New York City, but he saw a need. There was no bank serving the Chinese immigrant community. Institutions were willing to take in millions in deposits from Chinese families but were unwilling to extend them credit so that they could buy homes and develop roots in the city. Motivated to help, Sung founded Abacus Federal Savings Bank in Manhattan's Chinatown. In the decades that followed, his daughters Jill and Vera joined him at the family company, and the business grew.

And then, in the wake of the 2008 financial crisis, Abacus was the only U.S. bank accused of mortgage fraud. This stunning film chronicles the Sung family's legal battle as they fight to defend their business and their family name. The New York County District Attorney's Office indicted the bank on evidence surrounding a single incident, which Abacus had willingly disclosed, claiming that the Sung family and other employees had conspired to commit fraud. Through interviews with people with vastly different points of view—journalists covering the trial, defense lawyers, the DA's office, including District Attorney Cyrus Vance, Jr.—James provides a fully realized portrait of the complicated realities of the case. Courtroom sketches and transcripts illustrate the daily events of the trial, but the heart of the film is in its intimate access to the Sung family. In addition to Thomas, Jill, and Vera, the film features Thomas's wife, Hwei Lin, and daughters Heather, a physician, and Chanterelle, a former prosecutor for the district attorney who has left the office to help her family. We see their resilience through the day-by-day stress of the trial, including scenes around family meals and interviews that reveal the very personal wear and tear of these accusations. With humor and energy, this remarkable film tracks the many twists and turns of the case, while introducing us to a family that shares an unforgettable bond. ST

Moderated conversation following screening

2016 / US / 88 minutes

DIRECTOR: Steve James

PRODUCERS: Mark Mitten, Julie Goldman

EDITORS: John Farbrother, David E. Simpson

CINEMATOGRAPHER: Tom Bergmann

ERIN OWENS

11 Treadwell Avenue Westport, CT 06880

917.940.1687 eeowens@pbs.org

Thursday, April 6 — 7:30 pm

FLETCHER HALL

INVITED PROGRAM

Full Frame is proud to showcase a selection of 25 exceptional films screened outside of competition. The Invited Program includes the festival's Opening Night and Center Frame films, which feature extended conversations with filmmakers and special guests after the screenings. The program also presents three evening showings that are free and open to the public: the Closing Night Film on Sunday and outdoor screenings at Durham Central Park on Friday and Saturday.



May It Last: A Portrait of the Avett Brothers

May It Last captures the Avett brothers at a defining moment in both their careers and their personal lives. Scott and Seth Avett grew up in Mount Pleasant, N.C., with a deep attachment to family and an uncanny talent for writing lyrics and playing music. Their songs come from places of joy and pain, pure reflections of the experiences they've lived. The film follows the brothers as they record a soul-searching new Avett Brothers album with producer Rick Rubin in California. In the process, we meet band members Bob Crawford and Joe Kwon, and come to understand the strong ties that have developed between these men. Together, they have endured hardships and built more than a band: they've built a family. While the scope of their music and the scale of their audiences has grown over the years, it's unclear how the future will unfold. With intimate access to the recording studio, stage shows, and life at home, directors Michael Bonfiglio and Judd Apatow approach their subjects with the same intimacy that Scott and Seth Avett approach their songwriting, leaving space for the music to become its own vital and compelling character. ST

Moderated conversation following screening

2017 / US / 104 minutes

DIRECTORS: Judd Apatow, Michael Bonfiglio

PRODUCERS: Judd Apatow, Michael Bonfiglio

EDITOR: Paul Little

CINEMATOGRAPHER: Jonathan Furmanski

RADICAL MEDIA Michael Bonfiglio

435 Hudson St., 6th floor

New York, NY 10014

212.462.1500 Bonfiglio@radicalmedia.com

Saturday, April 8 — 7:30 pm

FLETCHER HALL



Purple Dreams

★ WORLD PREMIERE ★

Northwest School of the Arts, a public magnet school in Charlotte, N.C., is chosen to be the first high school permitted to perform *The Color Purple*—the Broadway musical adaptation of Alice Walker's Pulitzer Prize-winning novel. Under the leadership of theater arts teacher and director Corey Mitchell, students and faculty members are called on to work hard to bring the production to life, doing justice to the adult themes of the material but also dealing with issues in their own lives that mirror what they portray onstage. From auditions to opening night and beyond, the filmmakers follow these students and their teachers as they pursue their dreams. Watching these amazing students grapple with presenting the story of Celie, Mister, and Shug, we are inspired by the journeys of Mekhai, Britany, Keston, Phillip, Danielle, and Javontre—who not only find fulfillment in acting, singing, and dancing but also create paths forward in their lives after high school. AT

Moderated conversation following screening

2016 / US / 73 minutes

DIRECTOR: Joanne Hock
PRODUCERS: Robin Grey, Sara Patel
EDITOR: John Disher
CINEMATOGRAPHER: John Disher

GREYHAWK FILMS
 2021 N. Davidson Street Charlotte, NC 28205
 704.343.0220 robin@greyhawkfilms.com

Friday, April 7 — 7:40 pm
 FLETCHER HALL



The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble

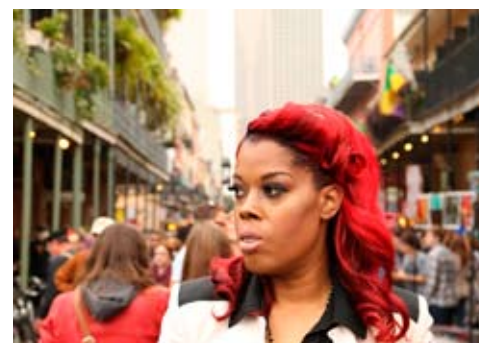
Cellist Yo-Yo Ma didn't set out to become a musician. Rather, his prodigious talent as a child propelled him into a decades-long and celebrated musical career. By 2000, Ma was eager for new challenges; he wanted to stretch his creative muscles and forge cross-cultural connections. His solution was to form the Silk Road Ensemble, gathering musicians from around the world to share influences and ideas. With *The Music of Strangers*, Morgan Neville (*20 Feet from Stardom*) delivers a vibrant portrait of artistic passion and sacrifice, combining performance footage, interviews, and archival materials to tell the stories of Ma and a number of Silk Road Ensemble members. We meet Cristina Pato, a formidable Galician bagpipe player; Kinan Azmeh, a Syrian clarinetist; Wu Man, a master of the pipa, a lute-like Chinese instrument; and Kayhan Kalhor, an Iranian fiddle virtuoso. Together, their fervent dedication to craft and collaboration shows the power of music as universal language and unifying force. EM

2015 / US / 96 minutes

DIRECTOR: Morgan Neville
PRODUCERS: Morgan Neville, Caitrin Rogers
EDITORS: Helen Kearns, Jason Zeldes
CINEMATOGRAPHER: Graham Willoughby

RO*CO FILMS Kristin Cooney
 415.332.6471 kristin@rocofilms.com

Friday, April 7 — 8:30 pm
 DURHAM CENTRAL PARK



Presenting Princess Shaw

Singer-songwriter Samantha Montgomery is waiting for her big break. By day, she works at a nursing home in New Orleans, but she spends her free time attending open mics and posting confessional video blogs and a cappella riffs to YouTube under the handle "Princess Shaw." Despite her soulful voice and heartfelt lyrics, Samantha's followers are few—her videos seem to float adrift in a vast digital sea of undiscovered content. But little does she know that she has a fan across the world in the form of Kutiman, an Israeli composer, producer, and media artist acclaimed for his mashups of YouTube videos posted by amateur musicians. The enigmatic Kutiman's admiration for Samantha's songs and spirit might just propel Princess Shaw from anonymity to global renown. This delightful story of two unlikely collaborators 7,000 miles apart, and one talented woman's quest to realize her dreams, exemplifies connectivity and creativity in the Internet age. EM

2015 / Israel / 80 minutes

DIRECTOR: Ido Haar
PRODUCER: Liran Atzmor
EDITOR: Ido Haar
CINEMATOGRAPHER: Ido Haar

SWANK MOTION PICTURE, INC.
 800.876.5577

Saturday, April 8 — 8:30 pm
 DURHAM CENTRAL PARK



STEP

STEP follows three students at the Baltimore Leadership School for Young Women over the course of their senior year. The school, founded in 2009, is based on the precept that all of its pupils will go on to attend college. As the inaugural class prepares to graduate, pressures are high for Cori, Blessin, and Tayla, but they are not alone. Counselor Paula Dofat is determined to help them reach higher education, no matter how much effort or tough love is involved. They also find support and a creative outlet through their school step dance team, the "Lethal Ladies." With the intrepid Coach G pushing them to excellence, the step team becomes a welcome escape, and together, the women are determined to be a competitive threat during the season ahead. Moving between practice, home, and school, the film captures the complex struggles in each of these women's young lives, underscoring just how hard it is to attain your dreams when other forces stand in the way. Highlighting inspiring connections and vibrant performances, this dynamic film may just rouse you to your feet. ST

Filmmaker Q&A following screening

2016 / US / 83 minutes

DIRECTOR: Amanda Lipitz
PRODUCERS: Steven Cantor, Amanda Lipitz
EDITOR: Penelope Falk
CINEMATOGRAPHER: Casey Regan

FOX SEARCHLIGHT PICTURES
 10201 W. Pico Boulevard Los Angeles, CA 90064
 310.369.0002 Russell.nelson@fox.com

Sunday, April 9 — 7:30 pm
 FLETCHER HALL



500 Years

As the culmination of her Guatemala trilogy (starting with *When the Mountains Tremble* and *Granito: How to Nail a Dictator*), Pamela Yates's *500 Years* chronicles the populist uprising in 1955 that led to President Otto Pérez Molina's resignation and imprisonment. Beginning with the 2013 trial of former president Efraín Ríos Montt for genocide and crimes against humanity, the film weaves between history and present to illustrate Guatemala's current political situation. However, the true story lies in the Mayan narratives, whose protagonists have long been oppressed, criminalized, and dehumanized by the Guatemalan elites who hold power over the country. It is their struggle—one that began 500 years ago with the colonization of Guatemala by the Spanish—that finally achieves a victory with Pérez Molina's incarceration, as well as slight justice for years of pillaging and slaughter by the government. There is still much work to be done, but after 500 years, there is finally hope. **BD**

2017 / US / 108 minutes

DIRECTOR: Pamela Yates

PRODUCER: Paco de Onís

EDITOR: Peter Kinoy

CINEMATOGRAPHERS: Melle van Essen, Rene Soza

SKYLIGHT Autumn Robinson
14 Dekalb Avenue 3rd Floor Brooklyn, NY 11201
718.797.3125 paco@skylight.is

Thursday, April 6 — 4:20 pm
CINEMA 4



Austerlitz

Elie Wiesel famously and passionately articulated the necessity of Holocaust memorialization: "For the dead and the living, we must bear witness." But what happens to the dead when commemoration transforms into culture industry? Embracing an austere observational style, *Austerlitz* patiently watches the throngs of tourists as they amble about Germany's concentration camps, open once again for a different kind of business. Does the casual banality of couples posing behind selfie sticks and wearing garish T-shirts neutralize the horror that unfolded at these sites? Do the sounds of dingy phones, monotone docents, and chatty visitors shuffling through decaying corridors exorcise the ghosts of the prisoners whose deaths were precision planned? Refusing to fetishize the physical relics of the Holocaust, this reflective film instead invites us to bear witness to the past by scrutinizing the remembrance rituals of the present. **TAW**

2016 / Germany / 94 minutes

DIRECTOR: Sergei Loznitsa

PRODUCER: Sergei Loznitsa

EDITOR: Danielius Kokanauskis

CINEMATOGRAPHERS: Sergei Loznitsa, Jesse Mazuch

IMPERATIV FILM
Kaiserstraße 11 12209 Berlin, Germany
+49 176 20728452 info@loznitsa.com

Sunday, April 9 — 10:10 am
CINEMA 4



Bronx Gothic

★ **WORLD PREMIERE** ★

For the first half hour of Okwui Okpokwasili's powerful one-woman stage show *Bronx Gothic*, she stands with her back to the audience, trembling and jittering in a feverish, ballistic trance. Dripping with sweat, she finally turns to face a room pulsing with her unsettled energy and unspools a tale of cruelty and violence drawn from her childhood in New York's most troubled borough. Her immigrant Nigerian parents were pathbreaking settlers in a middle-class white neighborhood, but that didn't spare her the brutal milieu of the local schools. She describes a coming of age stained by trauma, complementing her narrative with visceral choreography that conveys the pain of growing up brown in a country that habitually abuses black bodies. This film blends performance footage with intimate scenes of Okpokwasili's personal life and her interactions with student audience members, and her penetrating discussion of her purpose and process. **MM**

Filmmaker Q&A following screening

2017 / US / 91 minutes

DIRECTOR: Andrew Rossi

PRODUCERS: Andrew Rossi, Okwui Okpokwasili

EDITOR: Andrew Coffman

CO-EDITORS: Thomas Rivera Montes, Andrew Rossi

CINEMATOGRAPHERS: Bryan Sarkinen, Andrew Rossi

ANDREW ROSSI
205 St. Johns Place Brooklyn, NY 11217
929.295.9739 andrew.r.rossi@gmail.com

Saturday, April 8 — 4:00 pm
CINEMA 1



Buzz One Four

"Broken Arrow" is the U.S. military code name for an accident involving nuclear weapons. In one such incident in January 1964, Buzz One Four, a B-52 long-range bomber, crashed on a mountainside near Grantsville, Md., with two thermonuclear bombs on board. The accident had the potential to poison the entire Eastern Seaboard with radiation. It was a tragedy for the crew members lost; however, as was the case with dozens of other Broken Arrow incidents (some likely caused by the crews using amphetamines to stay awake during 30-hour flights), the damage was, miraculously, limited. The pilot of Buzz One Four was the filmmaker's grandfather, making this a family story as well as a thoughtful artistic meditation on the destructive power of nuclear weapons. With skillful use of archival materials and a clear view of history, the horrors of the Cold War doctrine of mutually assured destruction are laid bare. **TW**

Filmmaker Q&A following screening

2017 / US / 60 minutes

DIRECTOR: Matt McCormick

PRODUCER: Matt McCormick

EDITOR: Matt McCormick

CINEMATOGRAPHER: Matt McCormick

RODEO FILM COMPANY
822 N. River Street Portland, OR 97227
info@rodeofilmco.com

Sunday, April 9 — 10:00 am
CINEMA 1



The Challenge

Miles of barren desert provide the backdrop for this surreal compilation of images, as participants descend on the Qatar dunes to take part in a remote falconry tournament. The latest visionary achievement by director Yuri Ancarani (*Il Capo, Da Vinci*) takes us on another fantastic ride, peeling back the curtain to observe intricate preparations for the event, and even attaching cameras to the birds so that we may soar with them through the air. The film does not dwell on the details involved: where and who are seemingly less important than *what* we are seeing—and there is plenty to see. A fleet of masked falcons bob their heads in the cabin of a private jet; expensive vehicles backfire and spin their wheels before accelerating off, leaving tire channels in the sand; and a man winds his way through the landscape, driving along with his pet cheetah perched in the front seat. Each bizarre scene seems more unbelievable than the last in this stirring visual essay. ST

2016 / France, Italy / 69 minutes

DIRECTOR: Yuri Ancarani

PRODUCERS: Christophe Gougeon, Fabrizio Polpettini, Pierre Malachin, Tommaso Bertani

EDITOR: Yuri Ancarani

CINEMATOGRAPHERS: Yuri Ancarani, Luca Nervegna, Jonathan Ricquebourg

SLINGSHOT FILMS

Salita di Greta 7/1 34136 Trieste, Italy
+39 3476273390 info@slingshotfilms.it

Saturday, April 8 — 10:00 pm

CINEMA 1



Dina

Meet Dina, an eccentric 49-year-old woman living in suburban Philadelphia, who's engaged to Scott, a Walmart door greeter. She has spent countless hours watching *Sex and the City* and *Keeping Up with the Kardashians*, is interested in sex, and wants to be closer to the man she is set to marry, but she discovers that they don't share the same expectations around intimacy. By turns touching, hilarious, tender, and uncomfortable, *Dina* is the story of a woman in love who is not afraid to ask for the life she wants. Bolstered by the support of her married best friends, and with the input of her mother, she approaches her impending nuptials. She has faced her fair share of past hardship, but she's resilient and irrepressible. Whether plunging into the surf during a day trip to Ocean City, entertaining a stripper as part of her wild bachelorette party, or drawing a bath in a champagne flute-shaped whirlpool in the Poconos, Dina throws herself into the experiences the world has to offer, wholly committed to being in love while being true to herself. ST

Filmmaker Q&A following screening

2016 / US / 101 minutes

DIRECTORS: Dan Sickles, Antonio Santini

PRODUCERS: Dan Sickles, Antonio Santini

EXECUTIVE PRODUCERS: Dan Cogan, Danny Levinson, Christine Vachon, Jenny Raskin, Robert Fernandez, Stephanie Choate

EDITOR: Sofia Subercaseaux

CINEMATOGRAPHER: Adam Uhl

THE ORCHARD Dan Goldberg

6725 W. Sunset Boulevard, Suite 230

Los Angeles, CA 90028

323.256.3030 dgoldberg@theorchard.com

Friday, April 7 — 7:20 pm

CINEMA 3



EXPRMNTL

★ US PREMIERE ★

When experimental film emerged as an international phenomenon in the mid-20th century, nothing was more important to its ascendance than the five EXPRMNTL film festivals held in Knokke, Belgium, between 1949 and 1974. With copious clips from radical films plus recollections by Jonas Mekas, Peter Kubelka, Agnes Varda, Birgit Hein, Harun Farocki, Shirley Clarke, and others, this documentary provides a sweeping overview of these sometimes chaotic festivals, replete with controversies and confrontations. At the center of it all was Jacques Ledoux, an impresario whose festivals featured not only experimental film but other avant-garde art forms as well, all presented in a swanky seaside casino. Bringing things up to date (as if to prove that innovation never sleeps), Michael Snow presents a condensed version of *Wavelength*—lasting 30 seconds! With highlights ranging from the political upheaval of 1968 to nascent video art in 1974, this lively film presents Knokke as the flickering star of experimental film. TW

2016 / Belgium / 68 minutes

DIRECTOR: Brecht Debackere

PRODUCER: Steven Dhoedt

EDITOR: Beppe Leonetti

CINEMATOGRAPHER: Steven Dhoedt

VISUALANTICS Steven Dhoedt

Vlaamse Steenweg 89 B-1000 Brussels, Belgium

+32 494 084702 stephen@visualantics.net

Friday, April 7 — 10:00 pm

CINEMA 4



The Good Postman

Ivan has grand ambitions. As the postman for a dying Bulgarian village situated adjacent to the Turkish border, he takes daily ambles through the wreckage of his town, eyeing the Syrian asylum seekers who routinely sneak around its perimeter on their quest for safe haven. Rather than idly watch his world crumble, he runs for mayor on a bold political platform: invite the refugees to stay, bringing with them fresh hopes and ambitions that will help fill the empty homes and rebuild the dilapidated infrastructure. But over the course of his canvassing, Ivan finds himself confronting his neighbors' xenophobic ire and their nostalgia for Communism as articulated in his political rival's campaign rhetoric. Setting its wry observations of the idiosyncrasies of small-town electioneering against the backdrop of global geopolitical and economic crises, *The Good Postman* maintains a complex emotional tone that balances droll satire with understated melancholy. TAW

2016 / Finland, Bulgaria / 80 minutes

DIRECTOR: Tonislav Hristov

PRODUCERS: Kaarle Aha, Tonislav Hristov

EDITOR: Nikolai Hartmann

CINEMATOGRAPHER: Orlin Rievski

FILMRISE Jess Mills

34 35th Street, Floor 4 Unit 27 Brooklyn, NY 11232

718.369.9090 jess@filmrise.com

Thursday, April 6 — 4:10 pm

FLETCHER HALL



The Grown-Ups

Andres and Anita met at school during catering class, began dating, and fell in love. With their classmates Ricardo and Rita, they fill baking sheet after baking sheet with pristine pastries and colorful frosting, and sneak chocolate into their pockets when they think no one is looking. But as each day echoes the last, they voice their boredom with the class—and their lives. Andres and Anita dream about marriage, but when they raise this desire with their parents and a priest, Chilean law shatters their hopes. People with Down syndrome cannot be legally married in Chile. For Ricardo, a big frustration is the inability to be financially independent. Working two jobs, he makes little money, and his dream of saving enough to rent his own place feels impossible. The classmates have attended this school for 40 years, and as the viewer joins them for each repetitive day, the limitations on their lives become extremely apparent. They want to experience the life they read, see, and hear about—go on dates, drive cars, be parents, have jobs—but the world refuses to allow them in. With sensitivity, humor, and elegance, filmmaker Maite Alberdi lets the four protagonists speak for themselves—treating them as the grown-ups they are. KR

2016 / Chile, The Netherlands, France / 80 minutes

DIRECTOR: Maite Alberdi

PRODUCER: Maite Alberdi

EDITORS: Menno Boerema, Juan Eduardo Murillo

CINEMATOGRAPHER: Pablo Valdés

CAT&DOCS

info@catndocs.com

Thursday, April 6 — 8:00 pm

CINEMA 1



An Insignificant Man

Arvind Kejriwal, a North Indian tax officer, decides to dedicate himself to combating widespread corruption in national politics. It's common knowledge that his country is living in a "scam raj," where politicians of all parties consider themselves above the law, helping themselves shamelessly to oceans of cash with no accountability. Established parties refuse to enact measures curbing their own greed, but Arvind—precise, calm, and relentless—raises his voice against corruption and rallies citizens to join in participatory democracy. Can honesty win elections? Can one man with a dream of fairness in government win victory amid the muddy streams of backdoor politics? Arvind's anticorruption passion is inspiring and demonstrates how hard work and relentless campaigning can dislodge entrenched, tacitly sanctioned evil. A lesson for us all? LB

2016 / India / 96 minutes

DIRECTORS: Khushboo Ranka, Vinay Shukla

PRODUCERS: Khushboo Ranka, Vinay Shukla, Anand Gandhi

EDITORS: Abhinav Tyagi, Manan Bhat

CINEMATOGRAPHERS: Khushboo Ranka, Vinay Shukla, Vinay Rohira

MEMESYS CULTURE LAB

naomi@memesyslab.com

vinay@memesyslab.com

Sunday, April 9 — 10:20 am

CINEMA 3



Life – Instruction Manual (Leben – Gebrauchsanleitung)

★ NORTH AMERICAN PREMIERE ★

Compared to others in the animal kingdom, newborn humans are notorious for what we can't do on our own. Yet within moments after birth we are learning, developing skills, and responding to our environment in meaningful ways. Filmmakers Jörg Adolph and Ralf Bücheler observe the myriad ways we depend on learning—particularly on instruction from others—as we develop the skills necessary for getting on with life: from childbirth classes for pregnant couples to elementary school children being taught how to cross the street; from mastering complex job-related skills to learning the proper way to zip a body bag. Each segment reminds us of such moments in our own lives and how this sharing of expertise is embedded in our social contract. AT

2016 / Germany / 90 minutes

DIRECTORS: Jörg Adolph, Ralf Bücheler

PRODUCERS: Fidelis Mager, Oliver Gernstl

EDITORS: Anja Pohl, Jörg Adolph

CINEMATOGRAPHERS: Jörg Adolph, Ralf Bücheler

MEGAHERZ GMBH

Sielderstrasse 2 85774 Unterfoehring, Bavaria, Germany

+49 89 950004 0 ogernstl@megahertz.org

Thursday, April 6 — 4:30 pm

CINEMA 3



Long Strange Trip

In Amir Bar-Lev's comprehensive and freewheeling history of the Grateful Dead, the legendary band and their unprecedented influence are center stage, illuminated under an appropriately audacious and lively spotlight. Expertly interweaving archival footage, rarely seen performances, and accounts from band members, family, and fans, *Long Strange Trip* traces the highs (as it were) and lows of the group, from their bluegrass Beat origins to the peak of their powers as deep space explorers. Conjuring style from substance (and substances), the band—and its innovative and enigmatic leader, Jerry Garcia, in particular—inspired a raucous countercultural reverence. Ultimately, however, its wild success proved tragically unsustainable. Cautionary and candid interviews reveal that personal lives were sacrificed to preserve the fervent, and suddenly profitable, adulation; the musical magi reluctantly transformed into an entertainment machine. As music history and Bar-Lev's moving treatment show, the Grateful Dead did not just leave their mark: they left a groove. TM

Filmmaker Q&A following screening

2017 / US / 238 minutes

DIRECTOR: Amir Bar-Lev

PRODUCERS: Eric Eisner, Nick Koskoff, Alex Blavatnik, Justin Kreutzmann, Ken Dornstein

EDITORS: Keith Fraase, John Walter

CINEMATOGRAPHER: Nelson Hume

KYLE THORPE

323.656.1303 Kyle@KyleThorpePR.com

Friday, April 7 — 7:00 pm

CINEMA 1

Sunday, April 9 — 1:30 pm

CINEMA 1



Project X

The eerie time of night when all is quiet and still, and most people are asleep, is the perfect setting for filmmaker Laura Poitras to investigate the elusive journey from the National Business Park to a windowless skyscraper in downtown Manhattan. Elevated by the understated narration of guidelines from classified National Security Agency documents (read by familiar voices Rami Malek and Michelle Williams), this is a thrilling proposal of the degree to which government secrets are unknown to the public. Directed with Henrik Moltke—a journalist who collaborated with Poitras in reporting on the Snowden documents—*Project X* is an exemplary dissection of espionage. KR

2016 / US / 11 minutes

DIRECTORS: Laura Poitras, Henrik Moltke
PRODUCERS: Laura Poitras, AJ Shnack, Charlotte Cook
EDITOR: Nels Bangerter
CINEMATOGRAPHERS: Jared Alterman, Henrik Moltke

FIELD OF VISION
 contact@fieldofvision.org

Sunday, April 9 — 10:00 am
CINEMA 1



School Life

For more than 40 years, John and Amanda Leyden have taught children at Headfort, a rare Irish primary-age boarding school. When the film opens, the new school year is just beginning. Boys and girls bid farewell to their parents, the pangs of their uncertainty palpable. But the air of possibility hovers above the creaking floorboards—here, there is potential for each and every child. Over the course of a year, we observe the wonder the Leydens bring to their classrooms and roll with the joys and challenges that the changing seasons bring their young pupils. The film also captures the essence of the spaces they occupy—most poignantly a band clubroom where John spends hours desperately coaching inharmonious musicians through pop song melodies. Throughout, the couple delicately navigate the needs of their young wards, sharing the occasional cigarette while they discuss the intricacies of instilling both scholastic rigor and emotional support. With grace and humor, this *vérité* portrait submerges us in the ebb and flow of this special place and two teachers at the heart of its magic. ST

2016 / Ireland, Spain / 100 minutes

DIRECTORS: Neasa Ní Chianáin, David Rane
PRODUCER: David Rane
EDITOR: Mirjam Strugalla
CINEMATOGRAPHER: Neasa Ní Chianáin

MAGNOLIA PICTURES
 49 West 27th Street, 7th Fl. New York, NY 10001
 212.924.6701 publicity@magpictures.com

Friday, April 7 — 1:30 pm
FLETCHER HALL



TAKE EVERY WAVE: The Life of Laird Hamilton

Laird Hamilton is a big wave surfing legend, some say the greatest of all time. He's also disobedient, innovative, fearless, and devastatingly self-assured. Hamilton holds back nothing in this film, which explores his lifelong quest to challenge himself and push the boundaries of his sport. The cinematography and archival footage are fantastic—this mesmerizing flirtation with danger almost demands to be seen on a big screen. But it's director Rory Kennedy's trek to the inner sanctum of Hamilton's larger-than-life persona that makes this more than just a surfing flick. The film begins with Hamilton's turbulent 1960s childhood in Hawaii and features interviews with his wife—volleyball champion Gabrielle Reese—and a slew of iconic pro surfers like Gerry Lopez and Buzzy Kerbox, who tell behind-the-scenes stories of adventure and conflict. What unfolds is an unflinching yet inspiring portrait of an incomparable athlete for whom everything but the ocean is just a sideshow. RYS

Filmmaker Q&A following screening

2016 / US / 118 minutes

DIRECTOR: Rory Kennedy
PRODUCERS: Rory Kennedy, Paul Speaker, Mark Bailey, Jack Youngelson
EDITOR: Azin Samari
CINEMATOGRAPHERS: Alice Gu, Don King

JASON REM
 147 Bay Street Santa Monica, CA 90405
 310.497.9525 jrem@worldsurfleague.com

Sunday, April 9 — 10:30 am
FLETCHER HALL



Tell Them We Are Rising: The Story of Black Colleges and Universities

This monumental, essential, and compelling survey of Historically Black Colleges and Universities (HBCUs) arrives during a period of financial stress when the future of some is in jeopardy. Filmmaker Stanley Nelson thoroughly covers roughly 170 years of American history, presenting an impressive array of archival photos, video clips, and letters enlivened with personal and informative interviews from educators, historians, and present-day students. Nelson sets up a series of vignettes delving into topics such as Booker T. Washington's push for black academia (to detrimental effect, the film proposes), the Greensboro sit-ins, and the 1972 Southern University protests that left two students dead. HBCUs are credited with facilitating the creation of the black middle class and professionals of color. The film is a dynamic depiction that stresses the necessity of keeping them functioning, for communities of color to have safe spaces devoted solely to their growth and higher education. KR

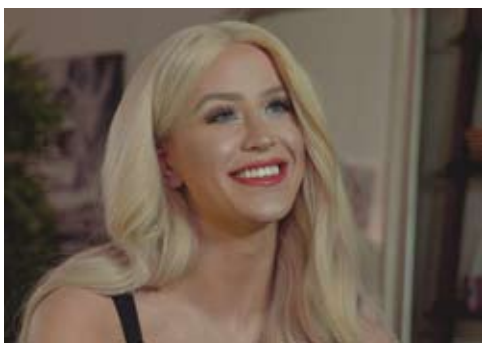
Filmmaker Q&A following screening

2017 / US / 85 minutes

DIRECTOR: Stanley Nelson
PRODUCERS: Stanley Nelson, Marco Williams, Cyndee Readdean, Stacey L. Holman
EDITOR: Kim Mülle
CINEMATOGRAPHER: Antonio Rossi

MONICA BERRA
 monica@firelightmedia.org

Saturday, April 8 — 10:10 am
FLETCHER HALL



This Is Everything: Gigi Gorgeous

Gregory Lazzarato is many things—a national diving star, an animated performer, and a lover of makeup. Early on his “Gregory Gorgeous” YouTube tutorials garner a large following. Gregory unabashedly discusses coming out as a gay male and maintaining self-worth in the face of bullies, and his openness fosters a wide network of supporters. In home videos and interviews with family members, Gregory’s mother emerges as a loving and strong role model for him and his family. Her death sparks another confession—Gregory is transgender. From here, Gigi Gorgeous endearingly continues her YouTube channel, mixed with humorous and hard moments with her family as they navigate this path by her side. Filmmaker Barbara Kopple captures Gigi’s transition, undying support from her family, and remarkable interactions with her loyal fans, while new opportunities continue to ignite Gigi’s passion for makeup. Throughout it all, Gigi emanates self-awareness, forgiveness, and excitement for life, illustrating what a truly phenomenal person she is. KR

2017 / US / 91 minutes

DIRECTOR: Barbara Kopple

PRODUCERS: Barbara Kopple, David Cassidy

EXECUTIVE PRODUCERS: Adam Wescott, Scott Fisher, Ian Sander, Kim Moses

EDITORS: Michael Culyba, Anne Fratto, Hemal Trivedi

CINEMATOGRAPHER: Gary Griffin

CABIN CREEK FILMS

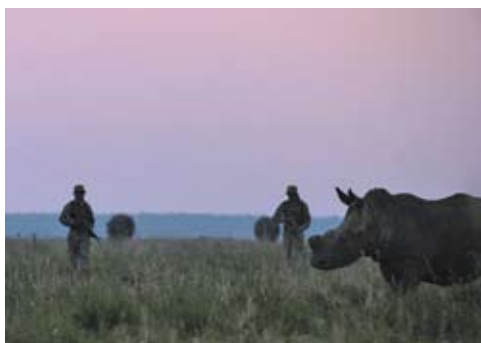
270 Lafayette Street Suite 710

New York City, NY 10012

212.343.2545 cabincreekfilms@aol.com

Sunday, April 9 — 2:10 pm

CINEMA 4



Trophy

A revelatory and exquisitely photographed investigation, *Trophy* traces the largely unseen connections and surprising paradoxes among animal conservation efforts, big game hunting, and the commodification of rare species. The intricate web of wildlife commerce and consequence spans continents, ranging from bucolic savannas to bustling convention centers, as resolute men and women on each side of the debate exhibit conflicting means of prizing the animal kingdom. As extinction rates climb, so does the value of endangered animals, emboldening poachers and challenging their protectors. All this is keenly observed in scenes of startling drama, candor, and awe. Uncompromising and fearsome yet visually sumptuous and intellectually nuanced, the film invites dialogue and philosophical inquiry, as humankind’s diverse and contentious manipulations and rationales threaten to irretrievably reshape the circle of life. TM

Filmmaker Q&A following screening

2017 / US / 108 minutes

DIRECTOR: Shaul Schwarz

CO-DIRECTOR: Christina Clusiau

PRODUCERS: Lauren Haber, Julia Nottingham

EXECUTIVE PRODUCERS: Sharon Chang, Lilly Hartley, Jeffrey Tarrant, Maxyne Franklin, Kate Townsend, Victoria Steventon, Lars Knudsen, Tom Hardy, Dean Baker, Dan Cogan, Thomas Benski, Lucas Ochoa

EDITORS: Halil Efrat, Jay A. Sterrenberg

CINEMATOGRAPHERS: Shaul Schwarz, Christina Clusiau

THE ORCHARD Dan Goldberg

6725 W. Sunset Boulevard, Suite 230

Los Angeles, CA 90028

323.256.3030 dgoldberg@theorchard.com

Thursday, April 6 — 1:00 pm

CINEMA 1



Whose Streets?

To watch this account made by the black people who were in Ferguson, Mo., after Michael Brown’s murder is to know what happened there. Activists, neighbors, friends, parents, and artists unite over the loss of an innocent life, in the fight for the right to live. Frank, unhurried, and fearless, this film was made using a camera immersed in the protest alongside the activists. Scenes of police brutality—some caught clearly and audibly on cell phones—alternate with interviews of protestors calling out major news networks for not being there to record these militaristic actions. Footage of former president Obama’s speech (after the reading of officer Darren Wilson’s verdict) asking Ferguson law enforcement officials to maintain care and restraint is intercut with images of police starting to fire on crowds. These powerful and artfully constructed sections of media reportage at odds with activists’ accounts pave the way for several personal stories of activists in Ferguson. Undaunted by the violence and grief, these activists fight hard to tell the real story—for it is no one’s but theirs to tell. KR

Filmmaker Q&A following screening

2017 / US / 103 minutes

DIRECTOR: Sabaah Folayan

CO-DIRECTOR: Damon Davis

PRODUCERS: Jennifer MacArthur, Sabaah Folayan, Damon Davis, Flannery Miller

CO-PRODUCER: Chris Renteria

EDITOR: Christopher McNabb

ASSISTANT EDITOR: Simone Varano

CINEMATOGRAPHER: Lucas Alvarado-Farrar

MAGNOLIA PICTURES

49 West 27th Street, 7th Fl. New York, NY 10001

212.924.6701 publicity@magpictures.com

Thursday, April 6 — 10:10 am

FLETCHER HALL

GARRETT SCOTT DOCUMENTARY DEVELOPMENT GRANT

Only thirty-seven years old at the time of his death, Garrett Scott made a distinctive mark on the documentary genre during his brief career. With no formal training, he directed *Cul de Sac: A Suburban War Story* and went on to make *Occupation: Dreamland*, co-directed by Ian Olds.

Created by family, friends, and colleagues, the Garrett Scott Documentary Development Grant recognizes first-time filmmakers who, like Garrett, bring a unique vision to the content and style of their documentary films. The recipients are selected based on their works-in-progress and are provided with travel and accommodations at the festival. Full Frame is honored to host these filmmakers and looks forward to their finished work.

Now in its eleventh year, the grant has honored an impressive collection of filmmakers. Their completed works have gone on to screen at the Sundance Film Festival, the Berlin International Film Festival, SXSW, and numerous other venues, including Full Frame. Previous grant recipients include Lyric Cabral for *(T)ERROR*, Joanna Hamilton for *1971*, Jason Osder for *Let the Fire Burn*, Mike Attie and Meghan O'Hara for *In Country*, and Katherine Fairfax Wright and Malika Zouhali-Worrall for *Call Me Kuchu*.

The 2017 Garrett Scott Documentary Development Grant has been awarded to Bing Liu for *Minding the Gap* and Kavita Pillay for *Stalin, Lenin, and Other Tales from South India* (working title). The recipients will present excerpts from their works-in-progress at 1:00 pm on Saturday, April 8, prior to the screening of *QUEST*, directed by 2016 grant recipient Jonathan Olshefski.

The Garrett Scott Documentary Development Grant is made possible with generous support from Joan Gillings.



Minding the Gap

BING LIU

Minding the Gap follows a group of skateboarders as they struggle with their family relationships. Bing, a 24-year-old Chinese American filmmaker and skateboarder, returns to his hometown and reconnects with two boys he used to film more than a decade ago: Keire, an African American 17-year-old, and Zack, a white 23-year-old. They all survived violent homes in their youth; now Zack struggles with being a young father, Keire copes with his father's recent death, and Bing confronts his estranged mother and half brother. Over the next three years, even as their paths diverge, they remain bonded through skateboarding.



Stalin, Lenin, and Other Tales from South India (working title)

KAVITA PILLAY

Absent from lists of Cold War hot spots, the Indian state of Kerala made history in 1957 by bringing the world's first Communist government to power via elections. In turn, Kerala's rare political tradition of democratically elected Communist politicians inspired a lesser-known cultural phenomenon: children with Soviet-influenced names, especially Stalin and Lenin. Structured as a series of vignettes set against a background of dramatic political shifts worldwide, this film shows how Kerala's Stalins and Lenins offer a darkly comic inroad into a society grappling with Communism and capitalism, democracy and demagoguery, the ghosts of the past and the demons of the present.

Saturday, April 8 — 1:00 pm
FLETCHER HALL

	Cinema 2	Cinema 3	Cinema 4	Fletcher	DAC	Cinema 1	Elsewhere
9:00							
10:00				10:10 – 12:20		10:00 – 11:30	
11:00				Whose Streets?		12 Notes Down	
						The Way I Look at You: 5 Stories of Driving School	
Noon							
1:00							
2:00			1:20 – 2:55	1:10 – 3:00		1:00 – 3:15	
			Still Tomorrow	Timberline		Trophy	
				Samuel in the Clouds			
3:00							
4:00							
5:00		4:30 – 6:05	4:20 – 6:35	4:10 – 5:30		4:00 – 5:45	
		Life – Instruction Manual	500 Years	The Good Postman		116 Cameras Waiting for Hassana	
6:00						They Took Them Alive	
						Asiyeh	
7:00							
8:00				7:30 – 9:45			
		8:10 – 9:50		OPENING NIGHT FILM		8:00 – 9:30	
9:00		Through the Repellent Fence		Abacus: Small Enough to Jail		The Grown Ups	
10:00							
11:00							10:00 – 12:00 OPENING NIGHT PARTY Durham Armory ticket required
12:00							LATE NIGHT BASH 21c Museum Hotel FREE no ticket required
1:00							

FILM CATEGORY

NEW DOCS

Thematic Program

Invited

Conversations

FILM & EVENT SCHEDULE * Friday, April 7

	Cinema 2	Cinema 3	Cinema 4	Fletcher	DAC	Cinema 1		FF Theater	Speakeasy	Elsewhere
9:00									9:15 – 10:15 Speakeasy One	
10:00						10:00 – 11:40			FREE no ticket required	
11:00		10:20 – 12:10 The Original Richard McMahan Luis & I Heaven Is a Traffic Jam on the 405	10:10 – 12:15 The Earth Did Not Speak Mommy's Land	10:30 – 12:25 Zaatari Djinn						
Noon										
1:00									12:15 – 1:15 Speakeasy Two	
2:00		1:20 – 3:15 Tribal Justice	1:10 – 2:50 Shivani Two Worlds	1:30 – 3:15 School Life	1:40 – 3:35 Two Towns of Jasper	1:00 – 2:50 Last Men in Aleppo			FREE no ticket required	
3:00							2:00 – 3:35 SHORTS: In Pieces			
4:00									3:15 – 4:15 Speakeasy Three	
5:00	4:50 – 6:55 The Chances of the World Changing	4:20 – 6:10 Anatomy of a Male Ballet Dancer	4:10 – 6:10 All Skate, Everybody Skate Funne – Sea Dreaming Girls	4:30 – 6:45 Strong Island	4:40 – 6:15 Sun Come Up Paradise – Three Journeys in This World	4:00 – 5:55 Balloonfest Plastic China			FREE no ticket required	
6:00							5:00 – 6:30 SHORTS: To Be Exact			
7:00										
8:00	7:50 – 9:25 Last Day of Freedom Strong at the Broken Places	7:20 – 9:25 Dina	7:10 – 9:00 Far Western	7:40 – 9:30 CENTER FRAME Purple Dreams	7:40 – 9:40 Father's Day Phantom Limb In Harm's Way	7:00 – 11:35 Long Strange Trip	8:00 – 9:40 SHORTS: Taking Place			8:30 – 10:10 OUTDOOR SCREENING The Music of Strangers
9:00										DURHAM CENTRAL PARK FREE no ticket required
10:00			10:00 – 11:25 The Kodachrome Elegies							
11:00			EXPRMNTL							
12:00										
1:00										

FILM CATEGORY

NEW DOCS

Thematic Program

Invited

Conversations

VENUE LOCATIONS

THEATER / CAPACITY LOCATION

Fletcher Hall	1000	Carolina Theatre 309 W. Morgan St.
Cinema 1	225	Carolina Theatre 309 W. Morgan St.
Cinema 2	50	Carolina Theatre 309 W. Morgan St.
Cinema 3	440	Durham Convention Center 301 W. Morgan St.
Cinema 4	385	Durham Convention Center 301 W. Morgan St.
DAC/PSI Theater	170	Durham Arts Council 120 Morris St.
Outdoor Screenings	400	Durham Central Park 534 Foster St.
Speakeasy	60	The Durham Hotel 315 E. Chapel Hill St.
Full Frame Theater	99	American Tobacco Campus 320 Blackwell St.

PLEASE NOTE — Ticketholders must be in line 30 minutes before showtime. All unclaimed seats will be filled from the Last Minute Line prior to showtime. If you arrive after Last Minute Line sales conclude, your ticket no longer guarantees a seat. At that time all remaining seats will be forfeited. Out of respect for exhibiting filmmakers, we strongly discourage entrance to theaters after showtime. Passes and tickets are non-refundable.

FILM & EVENT SCHEDULE * Saturday, April 8

	Cinema 2	Cinema 3	Cinema 4	Fletcher	DAC	Cinema 1		FF Theater	Speakeasy	Elsewhere
9:00									9:15 – 10:15 Speakeasy Four	
10:00									FREE no ticket required	
11:00		10:30 – 12:40 The Submarine	10:20 – 12:05 My Father's Film The Swirl	10:10 – 12:00 Tell Them We Are Rising: The Story of Black Colleges and Universities		10:00 – 12:00 Il Capo Helvetica				
Noon		Zuzana: Music Is Life								
1:00									12:15 – 1:15 Speakeasy Five	
2:00		1:30 – 3:25 The Great Theater	1:20 – 3:10 Island Soldier	1:00 – 3:40 Garrett Scott Grant QUEST	1:40 – 3:25 Winter's Watch Socotra, the Island of Djinns	1:00 – 2:40 Dysphoria: Inside the Mind of a Holocaust Survivor Depth Two			FREE no ticket required	
3:00		One October						2:00 – 3:35 SHORTS: Inspired Visions		
4:00									3:15 – 4:15 Speakeasy Six	
5:00	4:50 – 6:25 Last Day of Freedom	4:20 – 6:20 I'M OKAY	4:10 – 5:50 The Botanist The Last Pig	4:30 – 6:30 The Force	4:40 – 6:50 Santa Cruz del Islote La Laguna Black Out	4:00 – 5:55 Bronx Gothic			FREE no ticket required	
6:00	Strong at the Broken Places							5:00 – 6:25 SHORTS: Ties Between Us		
7:00										
8:00	7:50 – 9:55 The Chances of the World Changing	7:20 – 8:50 Donkeyote	7:10 – 8:35 Slowerblack Storyboard P, a stranger in Sweden	7:30 – 9:55 CENTER FRAME May It Last: A Portrait of the Avett Brothers	7:40 – 9:40 Flag Wars	7:00 – 8:55 City of Ghosts		8:00 – 9:30 SHORTS: What Remains		8:30 – 9:50 OUTDOOR SCREENING Presenting Princess Shaw
9:00										DURHAM CENTRAL PARK FREE no ticket required
10:00			9:40 – 11:25 Benjamin Smoke			10:00 – 11:15 The Challenge				
11:00										
12:00										
1:00										

FILM CATEGORY

NEW DOCS

Thematic Program

Invited

Conversations

VENUE LOCATIONS

THEATER / CAPACITY	LOCATION
Fletcher Hall 1000	Carolina Theatre 309 W. Morgan St.
Cinema 1 225	Carolina Theatre 309 W. Morgan St.
Cinema 2 50	Carolina Theatre 309 W. Morgan St.
Cinema 3 440	Durham Convention Center 301 W. Morgan St.
Cinema 4 385	Durham Convention Center 301 W. Morgan St.
DAC/PSI Theater 170	Durham Arts Council 120 Morris St.
Outdoor Screenings 400	Durham Central Park 534 Foster St.
Speakeasy 60	The Durham Hotel 315 E. Chapel Hill St.
Full Frame Theater 99	American Tobacco Campus 320 Blackwell St.

PLEASE NOTE — Ticketholders must be in line 30 minutes before showtime. All unclaimed seats will be filled from the Last Minute Line prior to showtime. If you arrive after Last Minute Line sales conclude, your ticket no longer guarantees a seat. At that time all remaining seats will be forfeited. Out of respect for exhibiting filmmakers, we strongly discourage entrance to theaters after showtime. Passes and tickets are non-refundable.

	Cinema 2	Cinema 3	Cinema 4	Fletcher	DAC	Cinema 1	Elsewhere
9:00							
10:00						10:00 – 11:35	
11:00		10:20 – 12:00 An Insignificant Man	10:10 – 11:50 Austerlitz	10:30 – 12:55 TAKE EVERY WAVE: The Life of Laird Hamilton		Project X Buzz One Four	
Noon							11:30 – 1:00 AWARDS BARBECUE Durham Armory ticket required
1:00	AWARDS & ENCORE SCREENINGS ANNOUNCED 1PM ONLINE AND AT THE BOX OFFICE						
2:00					1:40 – 3:30 The Waiting Room	1:30 – 6:05 Long Strange Trip	
3:00	2:30 – 3:30 School of Doc FREE no ticket required	2:20 SUNDAY ENCORE 2	2:10 – 3:50 This Is Everything: Gigi Gorgeous	2:00 SUNDAY ENCORE 1			
4:00							
5:00		5:00 SUNDAY ENCORE 6	4:50 SUNDAY ENCORE 5	4:40 SUNDAY ENCORE 4	4:30 SUNDAY ENCORE 3		
6:00							6:00 – 8:00 CLOSING NIGHT PARTY 21c Museum Hotel FREE no ticket required
7:00							
8:00				7:30 – 9:20 CLOSING NIGHT FILM STEP FREE ticket required		7:20 SUNDAY ENCORE 7	
9:00							
10:00							
11:00							
12:00							
1:00							

FILM CATEGORY

NEW DOCS

Thematic Program

Invited

Conversations

A&E INDIEFILMS SPEAKEASY



Full Frame is proud to present the A&E IndieFilms Speakeasy for the sixth year in a row. The venue hosts a number of panel conversations over the course of the festival that are free and open to the public. The Speakeasy offers a casual setting in which a small audience can listen in, and participate, as industry leaders talk about topics close to the heart of the documentary community. Most discussions at the Speakeasy are filmed and available to view online.

Last year's A&E IndieFilms Speakeasy featured spirited and engaging discussions and debates with professionals working at the highest levels. This not-to-be missed series of conversations takes place on Friday and Saturday in the Durham Hotel. Specific panel topics, participants, and further details will be available online and on-site at the festival.

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TEACH THE TEACHERS

Now entering its seventh year, Teach the Teachers, Full Frame's enormously successful documentary literacy program, allows eight Durham Public School teachers to attend the festival free of charge. These education professionals watch and discuss films, and learn to apply the principles set forth in John Golden's book *Reading in the Reel World: Teaching Documentaries and Other Nonfiction Texts* (National Council of Teachers of English, 2006). Participating teachers receive educational credit for completed work, and the cost of their substitutes is covered by Full Frame to place as little financial burden on the schools as possible. The teachers then utilize these skills as they create lesson plans for films in Full Frame's Lending Library, housed at the School for Creative Studies, as well as for our Free Youth Screenings. We are thrilled at the synergy these programs provide for educators and our local schools.

The 2017 Teach the Teachers program is made possible with generous support from Alan Teasley.

The Fall 2016 Youth Screening was supported by the Mary Duke Biddle Foundation.



SCHOOL OF DOC

Full Frame's popular School of Doc returns again this summer. Professional filmmakers conduct this free camp for teens who are interested in learning the art of documentary filmmaking. A select group of high school students from the Durham Public School system attend the four-week workshop, complete their own short documentary film, and learn real-world applications for the techniques they have acquired. In addition to learning basic filmmaking skills, students gain self-esteem from working as a group to tell their own stories. Our 2016 class of young filmmakers will attend Full Frame this year to learn more about the documentary medium, and will screen the work they created for the public on Sunday.

The 2016 School of Doc was made possible with generous support from the Academy of Motion Picture Arts and Sciences, the Baskerville Fund at the Triangle Community Foundation, the Fenhagen Family and Helen's Fund, IBM, and the Mary Duke Biddle Foundation.



FULL FRAME FELLOWS PROGRAM

The Full Frame Fellows Program is designed to educate, motivate, and nurture students interested in the documentary form. During the four days of the festival, participating students have the opportunity to immerse themselves in everything Full Frame has to offer: films fresh on the circuit, classics from years past, engaging panel discussions, and the filmmaking community as a whole. Fellows also enjoy private master classes with legendary filmmakers. Previously, we have hosted sessions with D A Pennebaker and Chris Hegedus, Stanley Nelson, Kirsten Johnson, Steve James and Peter Gilbert, Marshall Curry, Albert Maysles, Julie Goldman, and James Longley, among others.

This year, 160 students from 18 different programs will participate as Full Frame Fellows. Students from the following schools are visiting the festival this year:

American University	New York University
California State University, Long Beach	North Carolina Central University
Davidson College	North Carolina State University
Duke University	Stanford University
Elon University	University of Alabama
Florida State University	University of California, Los Angeles
Hollins University	University of North Carolina at Chapel Hill
Lehigh Valley Association of Independent Colleges	University of North Carolina School of the Arts
New York Film Academy	Wake Forest University

The Fellows Program is made possible with generous support from the Thomas S. Kenan Institute for the Arts at the University of North Carolina School of the Arts, North Carolina State University, and the New York Film Academy.

THE FULL FRAME ARCHIVE

The Full Frame Archive preserves award-winning films of the Full Frame Documentary Film Festival to ensure a lasting legacy for the films and their creators, and for the festival itself. Now in its tenth year, the collection has grown to include nearly one hundred titles and includes winners dating back to Full Frame's founding in 1998. A preservation master of each film is archived in a secure, climate-controlled storage facility at Duke University for the benefit of future generations.

Part of the Archive of Documentary Arts in the David M. Rubenstein Rare Book & Manuscript Library at Duke University, the Full Frame Archive, established in 2007, is one of the few festival collections in the nation dedicated to preserving documentary films. This collaborative partnership between the Full Frame Documentary Film Festival and Duke University Libraries was reinforced by the festival's return to Duke as a program of the Center for Documentary Studies.

Non-circulating DVD copies of each preserved film are available for individual research use in the reading room of the Rubenstein Library. Films in the archive have been steadily viewed by researchers and screened by students as part of campus events. For more information, including a link to the Full Frame Archive finding aid, please visit the Archive of Documentary Arts' website.

library.duke.edu/rubenstein/documentaryarts

Passes

Passes enable you to reserve tickets to any ticketed event before they go on sale to the general public. The number of tickets you can acquire varies depending on the type of pass. With the exception of the Closing Night Film, free events do not require a ticket for admittance. This page explains how to use your pass to get Passholder Tickets and admission to events.

HOW TO GET PASSHOLDER TICKETS

Passholder Tickets can be selected online until April 4, or redeemed in the Festival Box Office or in the Last Minute Line at the event venue. The number of tickets you can redeem varies depending on the type of pass.

Online Tickets

—Tickets that a passholder selects online before the festival will be included with their pass and can be picked up (ID required) in the Durham Convention Center:

Wednesday 2:00 – 7:00 pm

Thursday – Saturday 9:00 am – 9:00 pm

Sunday 9:00 am – 12:00 pm

Box Office Tickets

—Limit: 1 ticket per passholder per event

—Free for passholders until individual pass ticket limit is reached

—Available in the Festival Box Office, located in the Durham Convention Center:

Wednesday 2:00 – 7:00 pm

Thursday – Saturday 9:00 am – 10:00 pm

Sunday 9:00 am – 8:00 pm

Last Minute Tickets

—Limit: 1 ticket per person; first come, first served

—Free for passholders

—Available in the Last Minute Line of the event's venue after ticketholders are seated

PLEASE NOTE—Ticketholders must be in line 30 minutes before showtime. All unclaimed seats will be filled from the Last Minute Line prior to showtime. If you arrive after Last Minute Line sales conclude, your ticket no longer guarantees a seat. At that time all remaining seats will be forfeited. Out of respect for exhibiting filmmakers, we strongly discourage entrance to theaters after showtime. Passes and tickets are non-refundable.

HOW TO GET INTO AN EVENT

There are three seating lines for all ticketed film screenings.

The **Green Line** offers first admittance to programs and is where the following passholders line up: *Filmmaker Pass, Priority Pass, Patron Pass, and First Team Pass.*

The **Blue Line** seats after the Green Line and is where single ticketholders and the following passholders line up: *Fanatic Pass, Flex Pass, Doc Pass, Fellows Pass, Student Flex Pass, Makers Pass, and Press Pass.*

The **Last Minute Line** seats after the Green and Blue Lines. Last Minute Line tickets can be purchased for any remaining seats; availability is not guaranteed. Last Minute Line tickets are cash only.



Tickets

Tickets can be purchased online, in the Festival Box Office, or in the Last Minute Line at the event venues. Ticketholders use the Blue Line for seating at screening venues. With the exception of the Closing Night Film, free events do not require a ticket for admittance. Tickets are limited, and many shows do sell out. If you are a passholder and looking for Passholder Ticket information, see **How Things Work – Passes** on the facing page.

HOW TO GET TICKETS

Tickets can be purchased online, in the Festival Box Office, or in the Last Minute Line at the event venues.

Online Tickets

Tickets that are purchased online can be picked up in the Festival Box Office, located in the Durham Convention Center:

Wednesday 2:00 – 7:00 pm

Thursday – Saturday 9:00 am – 10:00 pm

Sunday 9:00 am – 8:00 pm

Box Office Tickets

—\$16 all films (no fees)

—Limit: 8 tickets per event

—Free for passholders until individual pass ticket limit is reached

—Available in the Festival Box Office, located in the Durham Convention Center:

Wednesday 2:00 – 7:00 pm

Thursday – Saturday 9:00 am – 10:00 pm

Sunday 9:00 am – 8:00 pm

Last Minute Tickets

—\$15 all films (cash only)

—Limit: 1 ticket per person; first come, first served

—Free for passholders

—Available in the Last Minute Line of each event's venue after ticketholders are seated

HOW TO GET INTO AN EVENT

There are three seating lines for all ticketed film screenings.

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SCREENING VENUES

THEATER / CAPACITY	LOCATION
Fletcher Hall 1000	Carolina Theatre / 309 W. Morgan St.
Cinema 1 225	Carolina Theatre / 309 W. Morgan St.
Cinema 2 50	Carolina Theatre / 309 W. Morgan St.
Cinema 3 440	Durham Convention Center / 301 W. Morgan St.
Cinema 4 385	Durham Convention Center / 301 W. Morgan St.
DAC/PSI Theater 170	Durham Arts Council / 120 Morris St.
Outdoor Screenings 400	Durham Central Park / 534 Foster St.
Full Frame Theater 99	American Tobacco Campus / 320 Blackwell St.

NOTE: Food and drinks are not allowed in the DAC/PSI and Full Frame theaters. The Carolina Theatre, Convention Center, and Central Park venues offer concessions.

FESTIVAL VENUES

Festival Box Office / Will Call

Durham Convention Center
WEDNESDAY 2:00 – 7:00 pm
THURSDAY – SATURDAY 9:00 am – 10:00 pm
SUNDAY 9:00 am – 8:00 pm

The Festival Box Office provides tickets to purchasers and pass-holders. Tickets are available until they sell out or 30 minutes before showtime. At that point, tickets may still be available in the Last Minute Line at event venues. The Festival Box Office accepts Visa / Mastercard / American Express / Discover and cash. Will Call tickets can also be picked up in the Festival Box Office.

Pass Pick Up / Information

Durham Convention Center
WEDNESDAY 2:00 – 7:00 pm
THURSDAY – SATURDAY 9:00 am – 9:00 pm
SUNDAY 9:00 am – 12:00 pm

All passes (excluding Press) are picked up in the Durham Convention Center. Valid ID is required to pick up a pass. In addition to passes, the Convention Center is also where you can get general information, learn more about the event schedule and pass benefits, and find maps and recommendations for local sites and restaurants. Lost & Found is also located at Pass Pick Up.

The Plaza

Corner of Foster and Morgan Streets
THURSDAY – SUNDAY 9:00 am – 9:00 pm
Located at the heart of the festival between the Armory, Marriott, Convention Center, and Carolina Theatre, the Plaza features Giorgios Bakatsias's outdoor café, with grilled Mediterranean specialties, sandwiches, and salads. Saladelia Café and Mad Hatter's Bakeshop will be serving fresh pastries, sweets, on-the-go snacks, and specialty coffee drinks. On Sunday afternoon, there will be food trucks and a live music performance by Art of Cool. The Plaza is also home to seating lines for Fletcher Hall performances.

The Full Frame Hospitality Suite

Carolina Theatre, Connie Moses Ballroom
THURSDAY 9:00 am – 4:00 pm
FRIDAY & SATURDAY 9:00 am – 7:00 pm
SUNDAY 9:00 am – 5:00 pm
Located on the second floor of the Carolina Theatre, the Hospitality Suite provides refreshments and light fare daily to the following passholders: *Filmmaker Pass, Priority Pass, Patron Pass, First Team Pass*, and *Press Pass*. Presented by Showtime Documentary Films.

Press Lounge

Carolina Theatre, Donor Lounge
THURSDAY – SATURDAY 9:00 am – 7:00 pm
SUNDAY 9:00 am – 5:00 pm
Located on the third floor of the Carolina Theatre, the Press Lounge is where members of the press pick up passes, inquire about press availabilities, and contact festival staff. Sponsored by French I West I Vaughan.

A&E IndieFilms Speakeasy

The Durham Hotel
The A&E IndieFilms Speakeasy will host a number of panel conversations during the festival—check the schedule in this Program Book for details. Free and open to the public, capacity of 60, no ticket required. Sponsored by A&E IndieFilms.

Merch

Durham Convention Center
THURSDAY – SUNDAY 10:00 am – 8:00 pm
Official Full Frame merchandise is available during the festival in the Durham Convention Center, located between Cinemas 3 and 4, and also in the Festival Box Office during Box Office hours. Visa / Mastercard / American Express / Discover and cash accepted.

SERVICES

ATM

An ATM is located in the Marriott's main lobby and in the Durham Convention Center corridor near the restrooms. **Last Minute Tickets are cash only.**

Map

A map of Full Frame venues, participating restaurants, and accommodations can be found at the back of this Program Book and online at fullframefest.org.

Parking

Centre Garage (300 W. Morgan St.)
American Tobacco North Deck (305 W. Pettigrew St.)
American Tobacco South Deck (705 Willard St.)
Chapel Hill Garage and Lot (326 E. Chapel Hill St.)
Corcoran Street Garage and Lot (101 Corcoran St.)

Ground Transportation

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Durham's Best Cab Company	919.680.3330

Thursday, April 6

CHAMPAGNE RECEPTION

Carolina Theatre, Connie Moses Ballroom
6:00 pm
Hosted by Toast, Wine Authorities, and Ponsysaurus Brewing Co.
BY INVITATION

Thursday, April 6

OPENING NIGHT PARTY

Durham Armory
10:00 pm – Midnight
Hosted by Café Parizade and Ponsysaurus Brewing Co.
Live Music by Art of Cool
OPEN TO THE PUBLIC
TICKET REQUIRED (\$27)

Thursday, April 6

LATE NIGHT BIRTHDAY BASH

21c Museum Hotel Durham, Main Gallery
10:00 pm – Midnight
Hosted by 21c Museum Hotel Durham, RUNAWAY, and Bull City Burger and Brewery
FREE AND OPEN TO THE PUBLIC

Friday, April 7

FREE OUTDOOR SCREENING

The Music of Strangers:
Yo-Yo Ma and the Silk Road Ensemble

Durham Central Park
8:30 pm
Food Truck Roundup at 5:30 pm
Music by Carolina Soul
Lawn Seating – chairs and blankets welcome
FREE AND OPEN TO THE PUBLIC

Friday, April 7

FILMMAKER PARTY

Fullsteam Brewery
10:00 pm – Midnight
Sponsored by Showtime Documentary Films
Hosted by Fullsteam Brewery, Pie Pushers, Chirba Chirba, and The Parlour
Music by DJ Yammy
BY INVITATION

Saturday, April 8

FREE OUTDOOR SCREENING

Presenting Princess Shaw
Durham Central Park
8:30 pm
Food Truck Roundup at 5:30 pm
Music by Carolina Soul
Lawn Seating – chairs and blankets welcome
FREE AND OPEN TO THE PUBLIC

Saturday, April 8

SATURDAY NIGHT PARTY

West End Billiards
10:00 pm – Midnight
Sponsored by A&E IndieFilms
Music by Merge Records
Hosted by West End Billiards
BY INVITATION

Sunday, April 9

AWARDS BARBECUE

Durham Armory
11:30 am – 1:00 pm
Hosted by Giorgio's Hospitality Group
Live Music by the Lonesome Prairie Dogs
OPEN TO THE PUBLIC
TICKET REQUIRED (\$27)

Sunday, April 9

CLOSING NIGHT PARTY

21c Museum Hotel Durham, Main Gallery
6:00 pm – 8:00 pm
Hosted by 21c Museum Hotel Durham, Merge Records, and Bull City Burger and Brewery
FREE AND OPEN TO THE PUBLIC

Sunday, April 9

FREE CLOSING NIGHT FILM STEP

Carolina Theatre, Fletcher Hall
7:30 pm
FREE AND OPEN TO THE PUBLIC
TICKET REQUIRED (FREE)



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The City of Durham has historically supported the arts, and we are committed to continuing that tradition through events such as: the American Dance Festival; Bimbé Cultural Arts Festival; CenterFest; Bull Durham Blues Festival; the Durham Ballet Theater's Annual Performance for the Special Needs Community; and the Art of Cool Music Festival and Moogfest; as well as events at the Durham Performing Arts Center; the History Hub and the historic Carolina Theatre. We also offer a myriad of restaurants, sporting activities, shopping venues and nightlife guaranteed to complement your time in Durham.



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- Durham One Call 919-560-1200





The Green Team represents Full Frame's commitment to waste reduction and recycling at the festival. The 2017 Green Team volunteers will monitor and collect recycling and composting containers to keep waste properly sorted.

The 2016 Green Team diverted 2.3 tons of material from landfills:

- 3,400 pounds of food and paper waste composted
- 3,400 pounds of comingled recyclables

**Help us!
LOOK BEFORE YOU TOSS!**

Recycle bottles and cans in the blue bins located throughout the festival.

Compost food and compostable plates, forks, and cups on the Plaza, at the Opening Night Party, in the Hospitality Suite, and Volunteer Lounge.

Bring a reusable water bottle with you to refill at water fountains located throughout the festival.

Full Frame wants to thank Discovery Communications, The City of Durham Solid Waste Department, Brooks Contractors, TROSA, and our incredible Green Team volunteers for assisting these efforts.

GREEN TEAM



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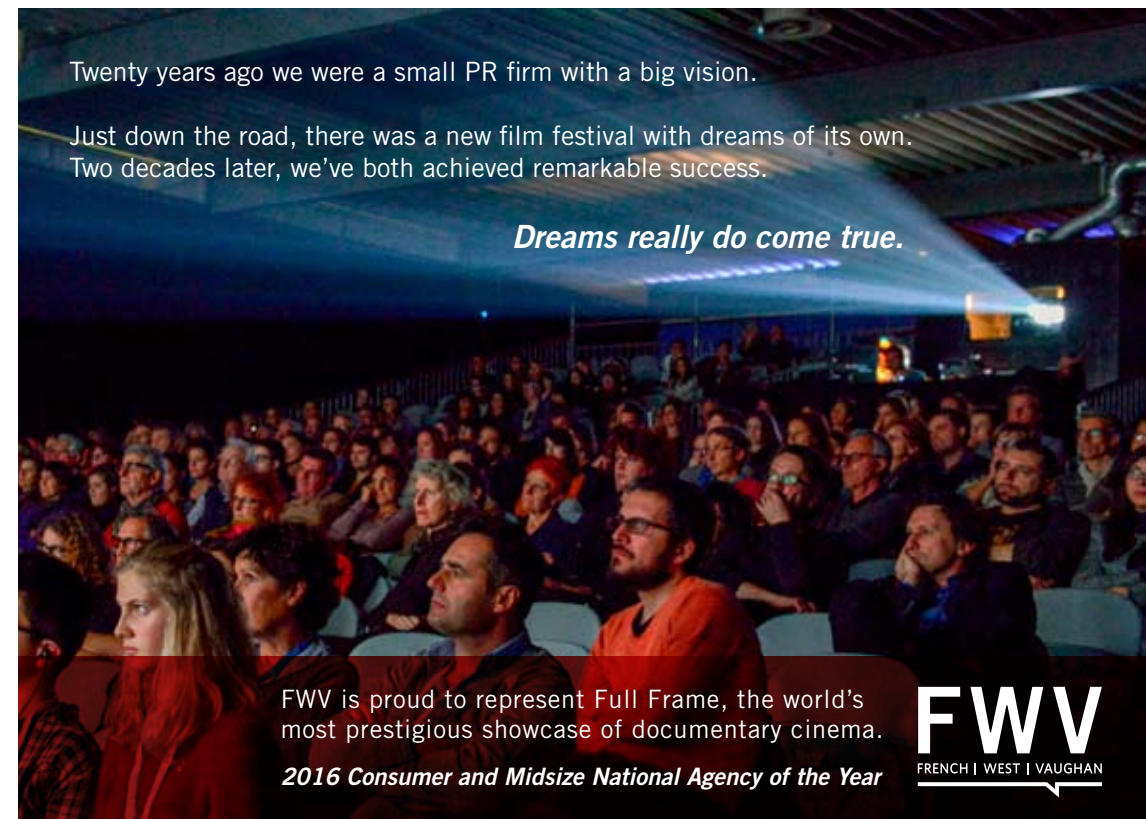
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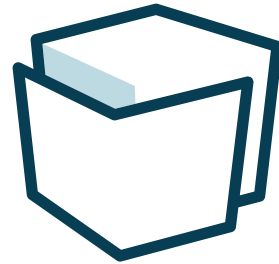


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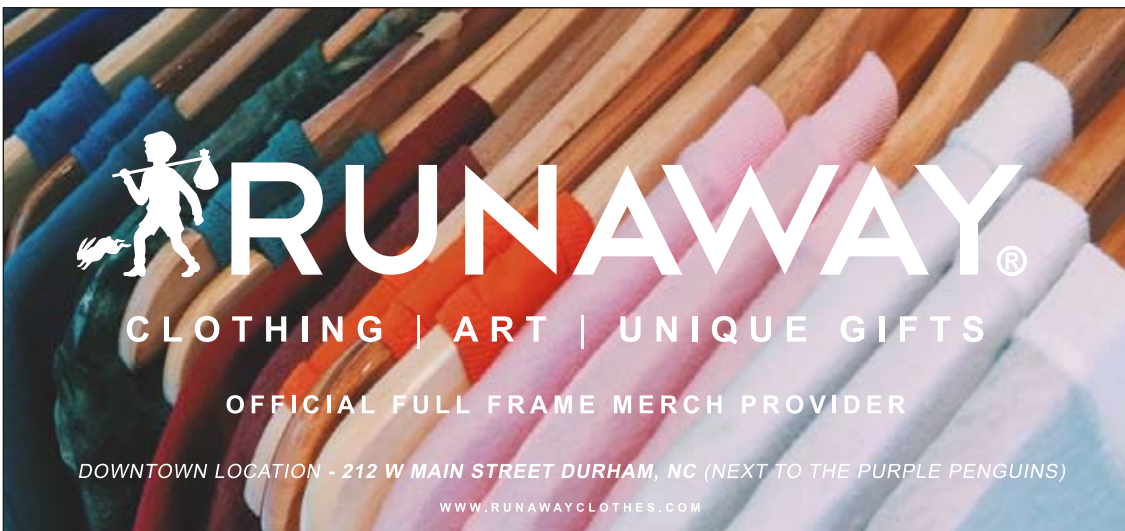
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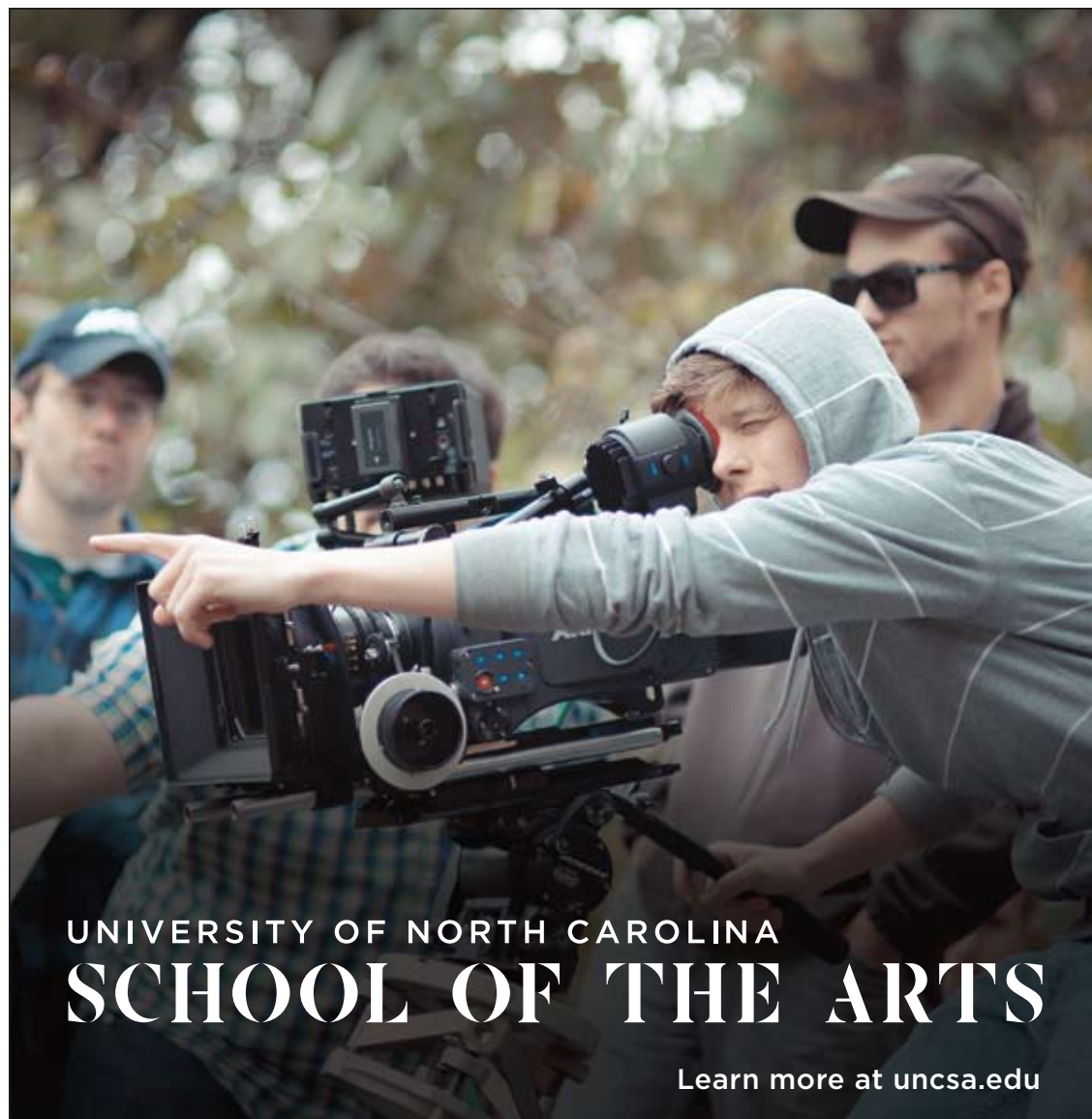
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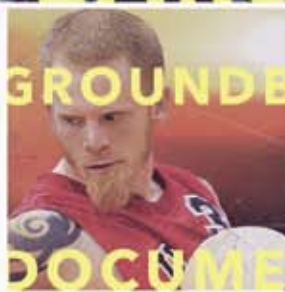
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