

Full Frame Documentary Film Festival

APRIL 5-8, 2018 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 21st Full Frame Documentary Film Festival! We are so excited that you're here! After a year full of "fake news" and "alternative facts," let's embrace this four-day respite of true stories shared as a community and engage in conversation and fellowship with the filmmakers who have traveled to Durham to celebrate with us.

Now more than ever, it is important that we honor the truth. *Truth*, as defined by the *Oxford English Dictionary*, is that "which is in accordance with fact or reality." But as we know, fact and reality are easily distorted. The act of observing a thing changes the nature of that thing. At its core, truth is relative; it occupies a space between the concrete and the utterly abstract. Documentary thrives in that gray area. Though documentary is nonfiction, it's not intended to be objective as journalism aspires to be. While documentary aims for authenticity, the story is told, if you'll pardon the pun, through a lens. It is truth that we produce together, watch together, and process together. Documentary is fundamentally a collaborative pursuit of the real, and that is why it has become such an accessible form. Watching documentary films together is unifying, even when we disagree about a film's premise, or its conclusion.

For me, there is a great sense of coming home to who we are as a festival this year. Full Frame is honoring two of documentary's all-time greats, Chris Hegedus and D A Pennebaker, with our 2018 Advocate Award, and renowned filmmaker Jehane Noujaim with our Tribute. Full Frame has played a fundamental part in the lives of so many filmmakers who have gone on to successful careers, and there is no better example of that spirit of fellowship, of paying it forward, than Chris and Penny's role in Jehane's early career, partnering with her on her first outing, *Startup.com*. As for Jehane and her films, I am a longtime fan of her ability to focus on exactly how reality belongs to those who tell the story. *Control Room* revealed the ways that "media bias" works long before it became a household phrase, and *The Square* defined a movement that continues to resonate not just in the Arab world but worldwide, amplifying citizen journalism over state media. We get a new look at a recurring theme in documentary film with Joe Berlinger's take on "Crime and Punishment." Documentary is striking in its ability to both exonerate the innocent and condemn the guilty, and contextualize what gets lost in the day-to-day grind of the American criminal justice system, especially when mainstream media distill the life of accused persons to a single soundbite.

So what better way to counteract that which is inauthentic and separatist and reductive than to gather together as one community to honor true accounts, made in accordance with fact, that occupy the rich, nuanced gray space of documentary. This is the magic of Full Frame. We watch, experience, and process these films with hundreds of other people—and as those who have been here before know, Full Frame fans are always eager to discuss the movies they've seen. So *listen*. And *speak*. Expand your understanding of what you believe to be true; discover perspectives you never thought you'd embrace. And then together, in one communal act of grace, let's draw our breath in, and let it out, with laughter, tears, and a collective sigh.

Again, welcome to Full Frame at 21.

DEIRDRE HAJ *Director, Full Frame Documentary Film Festival*



Every tool can become a weapon. We see evidence of this daily in the corruption of fact and the distortion of the real. The tremendous advances in communication that provide us with unprecedented potential for connectivity and community, through social media and other platforms, are being exploited to propagate stories that distort reality, mislead the public, and rupture our sense of the common good.

We now know that this pandemic of “fake news” has been supported, officially and unofficially, by representatives of both autocratic regimes and democratic governments across the globe. From Poland to Japan to Brazil to Burma, from Russia to China to Turkey, to here in the United States, we continue to witness rulemakers and lawmakers warp systems of justice by restricting journalists’ access to information, banning authors whose books contain unauthorized histories or points of view, and defunding or imprisoning artists who defy censorship.

But even one voice for truth can upend the illusionists. The truth, boldly told, routinely threatens power.

This year at the Full Frame Documentary Film Festival, as always, we witness together stories that shine a light—stories that illuminate because they are rooted in the real, in first-person accounts, and in evidence. In a world marked by alienation and powerlessness, by pervasive and perverse manipulations of the truth, the documentary form takes on particular significance and urgency. We are extraordinarily proud to host this festival, this vital, creative space where filmmakers and the community join together to form a resistance to censorship and information-as-commodity. All of us here, as witnesses to truth, can harness and activate our potential for collective power to seek justice and reassert a kind of people’s morality. As the Russian revolutionary and writer Victor Serge noted, “He who does not cry out the truth when he knows the truth becomes the accomplice of the liars and falsifiers.”

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

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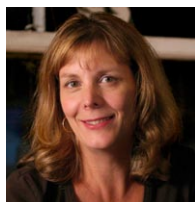


In appreciation of their dedication, support, and outstanding service, Full Frame is proud to present the inaugural 2018 Edie McMillan Volunteer Award to Sharon Reuss and Berry McMurray. For fifteen years, Sharon and Berry have been an integral part of the festival's artist services team, providing ground transportation for the hundreds of filmmakers who attend the festival each year. Their enthusiasm and grace under pressure have been invaluable to this enormous effort.

This annual award is presented in memory of longtime volunteer Edie McMillan. Full Frame lost a dear friend and avid supporter when Edie passed away in November 2017; her enthusiasm, energy, and positive attitude were mainstays of the festival's volunteer program. No undertaking was too much to ask, and no task was beneath her. In her sixteen-plus years of service, she capably assumed many responsibilities, from managing lines and tearing tickets to running registration and counting Audience Award ballots. She was generous with her time and with her inimitable spirit. Full Frame is grateful to her and to all of the wonderful volunteers without whom the festival could not exist.

The 2018 Edie McMillan Volunteer Award is sponsored by Whole Foods Market.

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Chris Hegedus
and D A Pennebaker

The Full Frame Documentary Film Festival is the recipient of an embarrassment of riches in so many ways, but most of all, in the filmmakers who call the festival home. These makers grace us with their time and expertise as allies, advisers, and friends, but two filmmakers, Chris Hegedus and D A Pennebaker, stand out among others for their long-standing devotion and amazing generosity to the festival.

Chris and Penny have been a part of Full Frame's DNA since it first sprang into being as an idea in former director and filmmaker Nancy Buirski's mind over twenty years ago. The very nature of Full Frame, as a filmmakers' festival first and foremost, was conceived in conversations among the three of them. As Chris says, "In the early days there was much discussion about what *kind* of festival Full Frame should be, and after much debate, it was decided that the festival would not be a 'marketplace' but a kind of home, where every spring, filmmakers would get together as a community to meet other filmmakers, talk about their craft, and share their work with each other and with an enthusiastic audience. Full Frame has fulfilled that ambition by firmly securing its reputation as a festival for filmmakers whose documentaries tell compelling stories that celebrate the extraordinary people in them."

Chris Hegedus and D A Pennebaker exemplify this spirit of the festival. As acclaimed and accomplished—and busy—as Chris and Penny are, they make Full Frame a priority and have rarely missed a festival in the last two decades. And they choose to screen their documentaries in Durham when they could have their choice of venues. At my own first festival, the opening night film was *Kings of Pastry*, in its North American premiere.

Attend any Speakeasy in which D A Pennebaker is on the panel, and you'll understand how thoughtful and instructive he is on the history and ethics of documentary film, and how rare and lucky the opportunity to be in the room with him is for filmmakers and audience members. Watch any contemporary documentary that engages with issues of gender equality, and you're witnessing the impact of Chris Hegedus's pioneering career as a filmmaker in a field dominated by men. Years before the Academy of Motion Picture Arts and Sciences was taken to task for its lack of gender diversity, Penny, who was the first documentary filmmaker to receive its award for Lifetime Achievement, insisted that the Oscar belonged to both him and Chris, his partner and collaborator on films spanning the last four decades.

It is impossible to capture the spirit of these two legends, and their profound impact on the field, in a few short paragraphs. Simply put, together, they revolutionized documentary film. Their cinema vérité films are a who's who of the late twentieth century, from Bob Dylan and Jimi Hendrix to the Kennedys and the Clintons. Not content to rest on their significant laurels, they still push forward, advancing the medium, creating new work. In their most recent film, *Unlocking the Cage*, they ask viewers to contemplate non-human rights, particularly the consciousness and emotions of primates held against their will to satisfy human ends. In so doing, they invite us to revisit the essence of what it means to be human.

It is not hyperbole to say that Full Frame would not be the festival that it has become without Chris and Penny's continued support and encouragement. Their work, their kindness, and their counsel are forever stitched into the fabric of the festival as an event and as an institution, and so it is with deep gratitude that we honor them with the 2018 Advocate Award.

DEIRDRE HAJ *Director, Full Frame Documentary Film Festival*

All gifts in honor of the 2018 Advocate Award recipients support the Full Frame Filmmaker Fund.

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The Carolina Theatre: Joey Infinito, Melanie Margarum, Rebecca Newton, Jeremy Smith, Carl Wetter

Charles E. Guggenheim Family: Davis Guggenheim

Chirba Chirba Dumpling Truck

The City of Durham: Thomas J. Bonfield, Thomas Leathers, Edward Nixon

Copa: Roberto Copa Matos, Elizabeth Turnbull

Counter Culture Coffee: Martha Johnson, Brian Ludviksen

The Cupcake Bar: Anna Branly

DesignHammer: Stephen Pashby

DTA Global: Bob Deutsch, Kevin Little, Shane Spruill

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, Fay Marin, Anthony Zefiretto

Durham Central Park: Erin Kauffman

Durham Convention Center: Derema Blue, Rebecca Bolton

Durham Convention & Visitors Bureau: Margaret Pentrack, Cara Rousseau

Durham Fire Department: Kenneth Crews

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

Durham Marriott City Center: Pamela Crockett, Mohamed Hashesh, Sue Muhammad

Durham Parks and Recreation: Felecia Griffin, Rich Hahn, Lauren McKinnis, Rhonda Parker

Durham Police Department: Rosemary Kearney, Cpl. Robert Paffel Jr.

Filmmaker Magazine/IFP: Jeryll Adler

FilmStruck: Sarah Chang, Pola Changnon, Steven Denker, Marya Gates, Mark Putnam

Freudenberg IT LP (FIT): Melissa Everitt, Nadia and Michael Heuberger, Julianna Long

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

Fullsteam Brewery: Ashley Cohn, Veda Gilbert, Kyle McKnight, Mary Eliza McRae, Amanda Whitton, Sean Lilly Wilson

Garrett Scott Documentary Development

Grant: Ian Olds, Thom Powers, Rachael Rakes, Esther Robinson

Audio Ltd: Marion Roskelly

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

GoDurham: Wendy Mallon

Greater Durham Chamber of Commerce: Pashara Black, Joshua Gunn, Myra Wooten

Guglhupf Bakery: Claudia Cooper

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

The Hushpuppies

IBM: Steve Pearson

IFP: Jeryll Adler

IMDbPro: Sara Mouser

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

KIND Snacks: Victoria Junell, Stephanie Lanier, Crystal Parker, Angelia Schmidt

KONTEK Systems: Frank Konhaus, Hillary French

LimeBike: Sidney McLaurin, Devin McLean, Mayank Mittal, Jack Song

Loaf: Ron Graff, Mary Turner

Lucky's Delicatessen: Drew Brown, Mary Deal

Lyft: Evan Calip

The Mary Duke Biddle Foundation: Mimi O'Brien

Maybelle's Biscuits & BBQ and Tyler's Taproom: Tyler Huntington

Mellow Mushroom: Casey Fox, Morgan Hicks

Merge Records: Mac McCaughan, Christina Rentz

Monuts: Rob Gillespie, Lindsay Moriarty

National Endowment for the Arts: Sarah Metz

Ninth Street Bakery: Ari Berenbaum

North Carolina Arts Council: Jeff Pettus

The Parlour: Vanessa Mazuz, Yoni Mazuz

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

PSAV: Denise Muldrow

Quince Imaging, Inc.: Ryan Crossley, Scott Williams

Raleigh-Durham Airport Authority: Linda Cline, Warren Creech, Patricia Rossi

Raleigh Music Brokerage: Cooper Cannady

The Reva and David Logan Foundation: Dan and Gloria Logan

Rise: Jason DeSilva, Brian Wiles

Rothschild Family: Barbra Rothschild

Saladella/Mad Hatter: Fida Ghanem, Robert Ghanem, Kristen Norris

Scratch Bakery: Mandy Genovese, Phoebe Lawless

Showtime Documentary Films: Leora Borzak, Janine Jacobs, Alex Mogil, Jordan Overstreet, Blaise Preau

S&H Transportation: Sami Hanna, Christy Lovette

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

Southern Exhibition Services: Aimee Uhrig

StoryDriven: Nathan Clendenin, Karli Newton

Sylvia Savadjian Public Relations: Sylvia Savadjian

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

Toast: Billy Cotter, Kelli Cotter

Tobacco Road Sports Cafe: Amy Amra, Rommie Amra

Total Production Services, Inc.: Rick Brydne

TROSA, Inc.: Kevin McDonald, Elisha McLawhorn

UNC-TV: Rachel Raney, Jasmine Smith

University Daily Rentals at University Ford: W. Grey Perry

Unscripted Hotels Durham: Jane Atendido, Carla Chirico

Velasquez Media: Piper Kessler, Monique Velasquez

Vickery's Airbnb: Debbie Vickery, Jim Vickery

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

Whole Foods Market Durham: Christopher Danz

Wine Authorities: Craig Heffley, Noah Skube

Individuals

Patrick Baker

Tom Bonfield

Joan Gillings

Eric Johnson

Mrs. Frank H. Kenan

Wyndham Robertson

Michael Schoenfeld

Molly Thompson

Jenny Warburg

Roger Ross Williams



2018 Full Frame Tribute Jehane Noujaim

In the late 1990s, Jehane Noujaim embarked on her first feature documentary, *Startup.com*. Directed with Chris Hegedus, the film follows two friends at the center of a promising multimillion-dollar company, intimately documenting the personal costs of govWorks.com's rise and fall. It's one thing to gain access to a story; it's another thing to keep it. So invested in recording unfolding events that she took to sleeping on the office couch, Noujaim managed to keep her camera rolling at the center of the action, even in the midst of upheaval. The film became a cautionary parable of the dot-com boom.

This same level of determination is evident in her subsequent films, which rely on secure access to individuals who are confronting extraordinary situations. Whether Noujaim is documenting a woman determined to pursue a better life for herself and her family, in spite of her husband's objections, or chronicling the uprising in Tahrir Square—a story that continued to develop with such intensity that Noujaim went back to continue filming after the movie had already premiered—the unique perspectives she captures in these works are the result of her rare ability to maintain her footing even as the ground is shifting.

These are potent, complicated, volatile stories without simple conclusions. They stretch viewers' understanding of international events and provide American audiences, in particular, with the opportunity to better understand circumstances in the Middle East. *Control Room*, for example, follows Al Jazeera journalists as they cover the Iraq War and creates an alternative narrative to the conflict's American mainstream media coverage. Though made in 2003, the film is strikingly prescient in its illustration of stark contrasts in how events are reported, and it's especially relevant now, as news media navigate attacks on journalistic integrity.

The Full Frame Documentary Film Festival is proud to celebrate the work of Jehane Noujaim with the 2018 Full Frame Tribute. We are not alone in recognizing the power of her films: Noujaim received an Academy Award nomination in 2014 for *The Square*, and this year for *The Breadwinner*, an animated feature that she executive produced. Her films have been released in theaters, broadcast on television, and screened at festivals around the world, including Full Frame. *Control Room* won several awards when it screened here in 2004, including the Full Frame Grand Jury Award. In 2006 Noujaim received the TED Prize, an award that celebrates a powerful idea with the potential to spark global change. That prize allowed her to create Pangea Day, a live, four-hour film event. Filmmakers from around the world contributed short films that were screened simultaneously in some 1,800 locations in 100 different countries. Noujaim, who lives between Cairo and New York City, is currently working on two new documentaries.

The festival will screen four of her films this weekend, *Control Room*, *Rafea: Solar Mama*, *The Square*, and *Startup.com*. In this interview, Jehane Noujaim speaks with Full Frame programming coordinator Kate Rogers about how she approaches collaboration in her work, develops trust with subjects, and makes decisions about documenting stories as they unfold.

SADIE TILLERY

Artistic Director, Full Frame Documentary Film Festival



KATE ROGERS

I understand you first studied photography in college. What drew you to pursue a career in filmmaking?

JEHANE NOUJAIM

Yes, I did study photography and still love taking photographs. I studied photography with Chris Killip, an incredible photographer. But I was seduced by the filmmaking that was happening in the basement of the Sever building at Harvard, where everyone was still editing on Steenbecks. I think those were the last few years in the Visual and Environmental Studies department that students actually used and cut film. At the time, Nina Davenport and Amanda Micheli, both wonderful filmmakers and colleagues, were working on their senior film theses. Nina was filming in India, and Amanda was working on *Just for the Ride* (1995). Both of them were inspiring ladies. I remember seeing bits and pieces of their films and being intrigued. I decided to meet with Robb Moss to see if I could be admitted to his film class. At the time, I was a premed student, so I didn't know if it was possible, but I was ecstatic when I got accepted. Robb is the kind of teacher that everyone dreams of having,

and has led me and many others into this crazy world of filmmaking.

In that filmmaking class, I saw the opportunity to live a life of continual learning, to be making films about subjects and people you want to understand, to experience life as close as you can get to it. Before that, I couldn't have imagined becoming a filmmaker. During my sophomore year of college—this has to do with the power of the image in both photography and film—I had an exhibit of photographs in Egypt at this United Nations conference on population and development. The pictures were ones I'd taken of women and children working and living in garbage-collecting communities. They were blown up to be life-sized photographs that lined the walls of the conference; I was very proud to have them displayed in this way. But there were Egyptian delegates there who said, "Why are we showing these photographs? They are insulting images." And then a number of other Egyptians who were attending the conference said, "Why are we showing negative sides of Cairo, the poor and dirty sides? Why didn't you cut this dead donkey out of the picture? Why don't you show the Sphinx and the Pyramids?" What I saw was the incredible strength and resistance of people living in difficult circumstances, with a joy that was hard to



understand. What others saw were “dirty” sides of our country, ones that should not be shown to foreigners visiting. The photographs were all removed by the end of the week. Even though it was a difficult experience, I was amazed by the power of the image and the kind of conversation it could provoke, and that stuck with me.

You’ve mentioned meeting with people for many weeks to establish trust—and throughout your work, the characters exude this warmth that really shows that they trust you. . . .

I think that when forming the kind of bond with a character that allows them to open up and trust you, there really are no shortcuts. One thing that helps is that I usually film people who I have great respect for, who are building something, or fighting for something, that they really believe in. They feel the admiration that I have for them, and that’s what opens them up to trust me—that I’m genuinely interested in them and that I care about their struggle. I’ve never been able to make a film about a person or subject that I don’t care about—this is not necessarily good for business, because I haven’t been able to take on all the projects that would have been good for me in other ways. But when I find a character that I want to share with the world, that is what motivates me to make a film.

What about access? And maybe this is something that your collaborators help you with, but to me, it just seems like you and the camera are always in the right place at the right time.

I move in with people!

Yeah [laugh], that would do it.

I’m only half-joking! With *Startup.com*, Kaleil Tuzman and I were roommates; with *Control Room*, I was living in a hotel in Qatar but then moved in with Hassan Ibrahim and his wife, Cathy. For *The Square* we rented a huge office space near Tahrir Square that the main character, Ahmed, worked in with the rest of our crew and lived most of the time. He would joke that he literally could not escape! [laugh]

But really, it’s about building a relationship with your characters in which they also feel invested in the story being told. If you’re not there with them at this crucial time in their lives, important moments are going to be missed. If you build the right relationships with people, they understand the importance of telling their story in real time; they also start to feel like something’s missing if you’re not there capturing it. On the other hand, there are also characters who are way too busy to be concerned about whether you’re there or not—and in that case, you become very good friends with their assistants!

*With the films *Control Room* and *The Square*, you seem to be combating an international media—and frankly, an American media—that has failed to objectively report those stories. Because your films are centered on individuals and on specific, on-the-ground perspectives, I think they bring us much closer to objectivity than reports from major news outlets. I’m wondering how you see your stories as telling the “truth.”*

I don’t think there is any one story that can tell the whole truth. My hope is that by going deep and specific with a character, we can give an audience a glimpse of what it was like to be there, in that person’s shoes. That’s a powerful truth to share. After *The Square* came out, the interviews in Egypt were mostly a barrage of questions like, “Why didn’t you get more of the army?” “Why not more of the Muslim Brotherhood?” “What about people outside of the Square?” There were thousands of truths to be told in the revolution, but with this film, we chose to tell the story from the perspective of three main characters in Tahrir Square. If the characters feel, as we talked about earlier, that the telling of their story is authentic, I feel I have been successful.

Having said that, with both *Control Room* and *The Square*, the releases were very challenging. In the U.S., with *Control Room*, there were initial reports that the film was Al Jazeera propaganda. And that was a scary time. The film came out before the days of YouTube, so people in the United States had only seen what mainstream news had chosen to show. The images in the film were shocking for most people, including local journalists. For months, you’d only seen distant images of bombs exploding—no dead bodies, no blood—it was a very clean war as portrayed on U.S. television, and there was no way of seeing other footage because people also didn’t have access to Al Jazeera or any other on-the-ground view. It’s hard to imagine now, but this was 2003. It was not until the *New York Times* wrote an excellent review that I felt like the film would be taken seriously. Then as more information came out about the Iraq War, that our government had lied to us, people became more open to the film, to the importance of seeing other perspectives.

*You are no stranger to collaboration. You co-directed *Startup.com* with Chris Hegedus and Rafea: *Solar Mama* with Mona Eldaief, and formed a filmmaking team with other protestors in Tahrir Square for *The Square*. Can you talk about how those collaborations came to be?*

I think that’s one of my favorite things about working in film. It’s a massive collaboration. And while that’s not without its ups and downs, I think the key to successful collaborations is respect, especially when you’re co-directing and both of you have to take the reins. When you deeply respect another person’s vision, it works out. I mean, just starting with my first collaboration, with Chris Hegedus, I had such a respect for her work. On her side, I didn’t have a feature film for her to watch and say, “Oh, I like the decisions she made.” But with her and Penny [D A Pennebaker], it was like partnering with mentors. It was a no-brainer for me to do, and I think she saw that I was coming back with footage that was very intimate because I knew the characters so well already. That intimacy and that access are important in the filmmaking process. As I was filming, I would continually check in with her, and I think the biggest question I had was, “When do you think I stop?” I often didn’t stop. Penny described what I had been filming as being like Proust’s writing: I just continued to film. Editing that film was a big challenge and a learning experience because there was so much footage. Chris led the edit with Erez Laufer, a wonderful filmmaker. I spent a lot of time going through the footage and pulling what I thought were great moments. We would edit through the day, and at night, when everyone had gone home, I would try out some scenes. Chris and Penny would look at them the next day, and some of them worked, and others were complete failures—but that’s the way you learn. That collaboration was instrumental for me in terms of learning so much on the job. I had never edited a feature film before, and I learned so much from Chris and Penny.

My next big collaboration was with a brilliant team on *Control Room*: Rosadel Varela, Alan Oxman, Julia Bacha, BJ Perlmutter, Emily Gardiner, and others. These films are never made alone—they would not exist without the dedication of many. My next directorial collaborations were working with Sherief Elkatsha on *Egypt: We Are Watching You*, and then Mona Eldaief on *Rafea: Solar Mama*. They are two of my dearest friends, wonderful filmmakers—Mona was my first boss as well and gave me my first job at MTV. She’s a brilliant filmmaker and cinematographer, and speaking of respect, she has the patience and the eye to capture incredible moments on film. I have been lucky enough to work with filmmakers who care deeply about the subjects, and share my feelings of responsibility toward the characters and getting their story right. Mona became so closely involved with Rafea and spent a great deal of time living in tents in the desert with her. She felt a deep need to tell her story

authentically—for Rafea and for all the women that would ultimately be inspired by her.

But you're right, *The Square* was perhaps the biggest collaboration of all. We all came together in the Square at a time when coming together to make a movie mirrored coming together to work for a better country. That was really the spirit of the time. I met Muhammad Hamdy, who was shooting in the Square, and he came in and taught everybody on our film team how to use the 5D. He is a brilliant cinematographer. Another protester, Cressida Trew, was there with her boyfriend, actor Khalid Abdalla, who later became her husband, and she spent a lot of time filming him. Ahmed Hassan, who also became one of the film's main characters, learned how to use the camera—he shot crucial scenes—and is now a great filmmaker working on a film of his own. An incredible crew came together to collaborate on *The Square*. I'm so happy and proud to say that many of the people who worked on that film, who hadn't worked on films before, have gone on to work on other projects and make films of their own. I also met Karim Amer, our producer, in the Square. I started filming him as a potential character, but after two weeks he said that he didn't want to be filmed anymore and was interested in producing the film. He later asked me to marry him, which I did, but that's another story and definitely my biggest collaboration.

I knew that I didn't want anyone who worked on the production to be coming from abroad, because at certain points, every day of filming was a risk. We didn't take people on purely for the film, which was important; everybody who worked on *The Square* would have been there anyway. We worked together in an environment where people were putting their lives on the line for something bigger, and that attitude was taken back to the production offices where the film was produced.

We all felt like the film was bigger than any one of us, so we weathered the storms and the roller coaster rides—of arrests, of disappearances, of injuries. We believed that we were creating something that would outlast these difficult, personal moments. When we moved to the United States to finish it, we completed the film with Pedro Kos, a Brazilian editor, who later became the godfather to my first child. Pedro is a filmmaker whose work has deeply moved me. He edits with soul and knowing. I knew that this rough film that we had, which was literally the blood and sweat of many, was in very good hands. Pedro and I loved working together, and we always talk about how we felt free to make mistakes with each other, and out of that freedom comes genius solutions. I feel like you

have to work with people that you're not afraid to look stupid in front of, because there's often a very thin line between an idea that doesn't work at all and a brilliant one. That happens when you're not afraid to throw things out there.

Chris de la Torre is another dear friend who collaborated on *The Square*. He filmed and edited on the project and has gone on to work on his own films since. Geralyn Dreyfous, Regina Scully, Sarah Johnson, Jodie Evans, Ali Johnes—these brilliant women and others joined us to help finish the film, giving the team love and support when we desperately needed it. I met amazing people who were inspired by the story and helped it come alive on screen. These collaborations have been the most rewarding part of filmmaking. I'm friends for life with the people I've made films with; we've been through the darkness together.

That's really wonderful.

To quote Martin Luther King, "Only in the darkness can you see the stars." I would say that I've worked with some stars.

In 2008 you led a worldwide collaborative project, Pangea Day, as a wish for world peace and a celebration of global film. In what ways did that day impact the global film community—and what would a future iteration of it look like to you?

Well, the founder of Full Frame, Nancy Buirski, was instrumental in leading Pangea Day and coming on board to help commission the films. The most exciting part of the day was getting messages from audiences around the world, filmmakers and non-filmmakers alike, that they felt connected to the rest of the world in a way they never had before. Viewers felt like they were able to stand in another person's shoes, see the world from another person's eyes. In terms of the global film community, I would never pretend to say that this one day had an effect on it, but I have talked with people who were involved in Pangea Day—filmmakers and board members—who ask me when we are going to do it again, as it was an inspiring day for many. I would love to do it again. In some ways it would be easier because the technology is there to do it, and much more cheaply. In other ways, it's harder because people are so inundated with their social media. Anyone who reads this, who has any ideas about what a future iteration of this day could look like, come talk to me.



In general what obstacles do you encounter in funding your films?

Especially with films that take place outside of the U.S., like *Control Room* and *The Square*, there is the challenge of framing the footage so that it's understandable to potential funders, and therefore to audiences, without it losing authenticity and cultural flavor. With *The Square*, our first cut really felt like it was inside baseball—how do you make sure that you're telling a story about human beings that other human beings around the world can relate to? Oftentimes, that means that the more personal you get, the more specific you get, the wider the audience it will touch. When you can cry or laugh with someone, when you can understand a person's dreams because the film has taken you into their bedroom and introduced you to their parents—it doesn't matter what language the film is in, you can relate as a human being.

But the greatest obstacles in filmmaking really do come down to funding and access. And the biggest factor funding-wise comes when you decide whether you're going to make a commissioned film or not. There are pluses and minuses to both: If you're not commissioned, you're constantly scrambling to raise grants, keep funding coming in, keep going, but you have control over how long you're going to shoot and when the film is finished. If *The Square* had been a commissioned film, I'm not sure that our commissioner would have allowed us to go back and reshoot and re-edit after it

won the Audience Award at Sundance. Most people thought we were crazy to do that. But it was very important to everybody on the film. For us, it would've been impossible to release the film as it was. On the other hand, having the security of a commission is wonderful, because in theory, there's less time for worrying about financing and more time for concentrating on the film. But you have to work with commissioners that you trust and who trust you—especially with vérité films, because these films wander, and it takes a certain faith to know that you're going to find the story and the film amidst the chaos.

*After you premiered *The Square* at Sundance, you went back to reshoot and re-edit it, as you say, before screening it again at Toronto. When events are still unfolding after you have cut a film, what is your approach to integrating them? How do you know when the film is complete?*

We were able to keep going because at the same time that we premiered the film at Sundance, we did a Kickstarter campaign to raise money to go back and film some more. There were also some key people at Sundance who saw the film and supported us with grants. I think that a film is complete when the characters you have been following resolve the questions that they've been asking throughout the film, spoken or unspoken. Events are never over, political turmoil continues. But you're not a news service; you're making a film



about people's stories within a political or cultural movement. *The Square*, though, was the most difficult film to end. Just as we were getting ready to premiere it, not only were drastic things happening politically, but also our characters' journeys were evolving. If our characters hadn't been deeply involved in those political changes, perhaps we could have ended the film with a card at the end summarizing what was happening at that moment.

To be more specific, when we first ended the film, Morsi, the Muslim Brotherhood, was coming to power. We showed that film at Sundance, but our characters were continuing to protest against the Brotherhood leadership, and our character in the Muslim Brotherhood was faced with leaving the friends he had made in the Square behind in order to show loyalty to his political party. He was in anguish about what was happening in the country and by the loss of his friends. These kinds of important personal transformations were happening alongside the transformations in the political landscape. That's why we felt we had to keep filming and re-edit the film before releasing it again in Toronto.

Your trust is built on an understanding with the characters. They know that even if you're not able to include everything—which you never are, because the film is an hour and a half long, and you've left hundreds of hours of footage on the cutting-room floor—that it is your mission to have a deep emotional truth to your story. If that emotional truth isn't there, your film isn't finished.

Your films have followed two friends attempting to launch a successful startup in the dot-com boom; a U.S. military officer working with Al Jazeera and American journalists to redefine global reporting of the Iraq War; underprivileged women training to be solar engineers in India; and Egyptian citizens fighting against a dictatorial government. You depict seemingly ordinary people who are, in fact, extraordinary revolutionaries shaping decisive moments in history. How do you think about your films—are they vehicles for continuing the change that your characters are fighting for?

I try to find the bright lights, the revolutionaries who are offering clarity and wisdom in spaces that we don't understand. When I don't understand, I seek clarity—this is what makes me curious. I make films about questions that I'm struggling with myself. My hope is that the people I follow will allow me to see something unexpected, a vision for the future, and also, hopefully, entertain me and make me laugh along the way—and that they'll do the same for an audience. I look for characters that will take me into spaces that I want to learn more about; people who have the ability to show the world a way forward, who provide hope when the future seems hopeless. Films have the ability to show or imagine a different story or a different future for ourselves—which is sometimes what we need to see or feel before we can fight for it. I feel very excited when I see that these films are being shown in universities across the world, and I'm thrilled when I'm invited to speak with students about them, because I do feel



that films have such a power to be a vehicle for change. In the end, films do not change the world, but the people who watch them do.

As I watched your documentaries, it was profound to relive these moments of collective cultural, political, and technological change. I think that looking back allows us to reflect more deeply on the present; your films are time capsules that we can return to over and over.

Thank you. When I would spend those nights in Chris and Penny's offices trying to edit scenes together, never having edited a feature before, I would get frustrated. Sometimes when I would get stuck late at night, I would put the computer to sleep and watch some of Chris and Penny's old films—Bob Dylan and Joan Baez riffing in the back of a taxi, or George Stephanopoulos and James Carville sitting around a breakfast table figuring out how to get Clinton elected. To be in those spaces, those rooms, there's nothing like it. It's the closest you could ever come to time travel. I felt like if I could create that same experience of being there, especially for the Middle East, a place many people don't have a clear awareness or understanding of—to show how things happen, what it's like to be in the room with people having a conversation, allowing us to just be with them in these precious moments—that is exciting to me.



Control Room

It's 2003, and the United States is on the brink of war with Iraq. The producers and reporters of the Al Jazeera satellite channel will broadcast the conflict to some 40 million Arab viewers. *Control Room* follows these journalists as, championing free debate and squarely facing controversy, they strive to awaken viewers to the realities on the ground. Al Jazeera's coverage cuts through the American rhetoric, offering a stark counterpoint to the sanitized descriptions of war broadcast by the Bush administration. Viewers in the United States and those in the Middle East witness two vastly different versions of events. Moving between Al Jazeera's headquarters and the channel's post at Central Command, where news outlets from around the world have set up to cover the war, the film captures frank conversations about what stories receive airtime, which images are seen, and whose voices are heard. Intercutting these scenes with news footage, the film presents a complicated examination of the possibility of unbiased reporting and underscores the importance of an international news media. ST

Q&A following screening

2004 / US / 84 minutes

DIRECTOR: Jehane Noujaim

PRODUCERS: Rosadel Varela, Hani Salama

EXECUTIVE PRODUCERS: Nick Fraser, Andrew P. Hurwitz, Mette Hoffman Meyer, Abdallah Schleifer

CO-PRODUCERS: Alan Oxman, Bent-Jorgen Perlmutt

ASSOCIATE PRODUCERS: Emily Gardiner, Andrew Rossi

EDITORS: Julia Bacha, Lilah Bankier, Charles Marquardt, Alan Oxman

CINEMATOGRAPHERS: Jehane Noujaim, Hani Salama

info@noujaimfilms.com

Friday, April 6 — 7:40 pm

DAC / PSI THEATER



Rafea: Solar Mama

In the northeastern desert of Jordan lies a small village where upward mobility is tough. Perpetually unemployed, villagers often pass the day by drinking tea and smoking cigarettes. Raouf Dabbas, a senior adviser at Jordan's Ministry of Environment, envisions a future in which villages run on self-sustaining solar power engineered by women from within the community. Dabbas handpicks candidates to send to Barefoot College in India, where women from Kenya, Burkina Faso, Colombia, and Jordan excitedly embark on a six-month course to become solar engineers. For one participant, Rafea, taking part in the program enrages her husband and jeopardizes her access to her children—yet what she will learn is vital for all their futures. Filmmakers Mona Eldaief and Jehane Noujaim thoughtfully observe the immediate camaraderie formed between these women—hands guiding unsure hands during circuit-board lessons, reassuring pats on shoulders, and faces filled with laughter and smiles. Ever timely, *Rafea: Solar Mama* is a resounding testament to the power and necessity of equal access to education. KR

Q&A following screening

2012 / Denmark, US, Egypt / 75 minutes

DIRECTORS: Mona Eldaief, Jehane Noujaim

PRODUCER: Mette Heide

CO-PRODUCER: Karim Amer

EDITORS: Jean Tsien, Jenny Golden

CINEMATOGRAPHER: Mona Eldaief

info@noujaimfilms.com

Thursday, April 5 — 4:30 pm

CINEMA 3



The Square

A stunning and frank addition to Jehane Noujaim's oeuvre, *The Square* opens with coverage of the victorious 2011 Egyptian revolution in Tahrir Square that led to the removal of President Hosni Mubarak from office. As citizens quickly realize, however, striking a regime's leader does not end its power. The battle is just beginning as the film's central protesters, Ahmed, Khalid, and Aida, vehemently return to the streets to fight for the end of government corruption. Sparse and controlled international media coverage only proves the revolution murkier and intensifies the plea for protesters to pick up a camera and start filming. "As long as there is a camera, the revolution will continue," says Ahmed. Amid blurring definitions of traitors, heroes, friends, and enemies, the hope and resilience emanating from this footage remain unbreakable. Noujaim expertly matches each scene of urgency, violence, and terror with the fervor and joyous unity of protesters in the Square, creating an inimitable portrait of the fight for a new conscience—of the people. KR

Q&A following screening

2013 / UK, Egypt, US / 95 minutes

DIRECTOR: Jehane Noujaim

PRODUCER: Karim Amer

EXECUTIVE PRODUCERS: Mike Lerner, GERALYN Dreyfous, Sarah Johnson, Jodie Evans, Alexandra Johnes, Jeff Skoll, Khalil Noujaim

EDITORS: Pedro Kos, Muhamed El Manasterly, Christopher De La Torre, Pierre Haberer, Stefan Ronowicz

CINEMATOGRAPHERS: Muhammad Hamdy, Ahmed Hassan, Jehane Noujaim, Cressida Trew

info@noujaimfilms.com

Friday, April 6 — 5:00 pm

CINEMA 2

Saturday, April 7 — 4:40 pm

CINEMA 2



Startup.com

In the late 1990s, two high school friends attempt to turn the spark of an idea into a multimillion-dollar company. Kaleil Isaza Tuzman and Tom Herman believe govWorks.com will revolutionize how citizens interface with government agencies: bypassing long lines and rigid hours, users will be able to complete tasks like paying for parking tickets from the comfort of their living rooms. At the film's opening, Tuzman takes a leap of faith and leaves his job at Goldman Sachs to join the govWorks.com team full-time. We follow him as he traverses the country, pitching the new company and recruiting financiers. As the months pass, the staff grows from a team of eight to over 200 employees, investors clamor to contribute, and the site attracts national media attention, even as competitors nip at their heels. But when passion leads to tension and the dot-com rush gives way to the dot-com bust, can the two friends deliver on their dream? ST

Q&A following screening

2001 / US / 107 minutes

DIRECTORS: Chris Hegedus, Jehane Noujaim

PRODUCER: D A Pennebaker

EDITORS: Chris Hegedus, Erez Laufer

CINEMATOGRAPHER: Jehane Noujaim

info@noujaimfilms.com

Saturday, April 7 — 1:40 pm

DAC / PSI THEATER



Crime and Punishment

Joe Berlinger

I am fascinated by the American justice system, and I am not alone. Whether scripted or documentary, stand-alone films or television series, it seems that every time I turn around, there are new stories detailing crimes and their complicated legal aftermaths. Audiences are hungry to know what really happened—not just evidence and legal strategies, and ultimately, judgment, but how people reacted to events, what they felt as the trial progressed. Documentary film has long had a tradition of examining criminal justice, taking viewers inside courtrooms, and even more powerfully, inside the experiences of the people affected by the judicial process on all sides of a case.

It would be impossible to consider this genre without recognizing the work of Joe Berlinger. With films like *Brother's Keeper*, the *Paradise Lost Trilogy*, *Whitey: United States of America v. James J. Bulger*, and *Cold Blooded: The Clutter Family Murders*, not to mention series such as *The System with Joe Berlinger* and *The Wrong Man*, it would have been easy to organize a program around Berlinger's films alone. They are truly some of the strongest examples I know of documentary film's power to transform public understanding of the criminal justice process—from arrest and interrogations to courtroom tactics to jury deliberations—and as a result, impact legal outcomes.

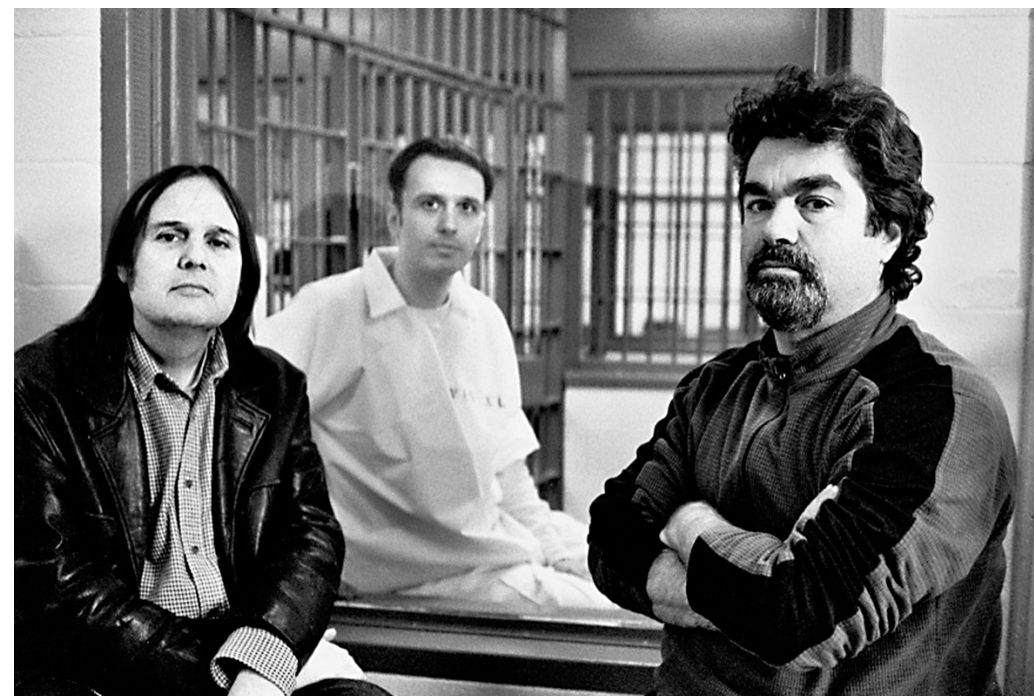
So we are delighted and honored that Berlinger has joined us to curate this year's Thematic Program, "Crime and Punishment." The eight films in this series deftly demonstrate the value of portraying a range of perspectives on a single case and allowing viewers to come to their own conclusions. Together, these films also offer us a look at the ways in which the documentary form has evolved over the years, and the different techniques that filmmakers have used to untangle complex legal dramas.

In addition to featuring Berlinger's latest series *Gone: The Forgotten Women of Ohio*, the program will include two of his films: *Brother's Keeper* and *Paradise Lost: The Child Murders at Robin Hood Hills*, both of which he directed with Bruce Sinofsky. It's worth taking a moment to acknowledge the significance of these two titles. When making *Brother's Keeper*, Berlinger and Sinofsky approached the documentary like a mainstream movie, using an original score, dramatic opening credits, and clever taglines, like "a heartwarming tale of murder," to draw attention to the film. They continued this partnership with *Paradise Lost*, which ultimately became a trilogy spanning over a decade and documented the case of the West Memphis Three. The filmmakers' tireless efforts kept the circumstances present for viewers, igniting a campaign to free the convicted men.

Berlinger's films have created openings for action and change and have had a groundbreaking impact on the documentary medium. In the following interview, he talks about "Crime and Punishment": our collective fascination with true crime, how he chose the other films for the program—*The Farm: Angola, USA*; *In Cold Blood*; *Scenes of a Crime*; *The Thin Blue Line*; and *Titicut Follies*—and why he's returned to this subject matter again and again over the course of his career.

SADIE TILLERY

Artistic Director, Full Frame Documentary Film Festival



SADIE TILLERY

It seems like there are more and more films, both narrative and documentary, and even television series, about crimes and legal proceedings. Why are audiences so fascinated with true crime?

JOE BERLINGER

People have always been fascinated with true crime stories, but there does seem to be an explosion of interest in the last few years, especially with the success of *Serial*, *The Jinx*, and *Making a Murderer*. In part, the proliferation of platforms has encouraged this expansion because true crime stories are particularly well suited for "binge watching." But crime has long been a staple of documentary filmmaking, which is why I wanted to focus on this subject matter for my thematic program. There is an inherent dramatic arc to these stories that pulls people in. There is the crime itself, the investigation and subsequent drama of a courtroom, and the finale of justice being served, or not. From an aesthetic standpoint, this kind of storytelling is a very satisfying experience. The dogged pursuit of justice, when well done, is thrilling. There is the understanding that we all live under these same influences—any one of us could be the victim of a crime or find ourselves on trial for a crime we didn't commit, facing down a corrupt prosecutor. True crime documentaries

are a safe way for audiences to vicariously engage with situations nobody would willingly put him- or herself in. And they can provide a sense of catharsis when the wrongs—the crime, the wrongful prosecution—are addressed.

*Over the course of your career, this is subject matter you have returned to over and over. We're screening *Brother's Keeper* and *Paradise Lost: The Child Murders at Robin Hood Hills*, two landmark documentaries that you directed with Bruce Sinofsky. What compels you to document stories that involve the justice system?*

The justice system is unique in its power to take from any one of us that which we hold most dear, our freedom. And unfortunately, the American justice system often fails the people who need it most. I think it's important that we as citizens make frequent, honest assessments of the systems that were built to protect us and determine whether or not they are doing their jobs. Storytelling can give hope to those who are seemingly without options, and the best storytelling effects real change. When Bruce and I set out to West Memphis to shoot *Paradise Lost*, we thought we were making a film about brutal child murderers, a real-life *River's Edge*. Neither of us could comprehend how three teenagers could so heartlessly murder three eight-year-old



boys, so we wanted to explore this crime. But once we started digging into the case and examining the evidence, we realized that the town and the local media had it wrong—these teenagers had been wrongfully accused based on prejudices and stereotypes. We soon realized that the real story was not about three killers, but about preconceived notions and the people who sent three teenagers to prison—two for life, another to Death Row. Our film helped spawn a worldwide movement to correct this egregious miscarriage of justice, and ultimately—after eighteen years—all three men were finally released from prison. If we had not captured this story on film, Damien Echols would have been put to death, and Jason Baldwin and Jessie Misskelley would most likely still be serving life-without-parole sentences. In that case, our art acted as a necessary answer to a failure of the justice system.

The justice system is not a self-cleaning organism, and artists who are inspired by the truth have a responsibility to hold power accountable. Everyone deserves due process, and everyone deserves to be heard, regardless of background and resources. Compelling, character-driven storytelling can spur people to think critically about trusted institutions, which, as I think our country is realizing, is more crucial now than ever.

There are any number of ways you could have approached curating a program around this topic—systematic examinations of crime and punishment come to mind, for example—but you've highlighted films that deal with individual murder cases. The series also includes two titles that focus on incarceration, Titicut Follies and The Farm: Angola, USA. How did you go about the selection process?

My first step was to compile a long list of the films that either inspired me to become a filmmaker, like *The Thin Blue Line* and *Titicut Follies*, and pursue storytelling about crime and justice, or films made by contemporaries that I admire. I think the most effective way to tell any story is through the very personal lens of the human experience—so, these are films about murder that shine a light on institutional issues by looking at individual experiences. My feeling is that in order to effect change and share something new with audiences, you sometimes have to become uncomfortably intimate with a subject or case. Murder is, obviously, inherently tragic and deeply personal. One murder will affect at least two families and take a toll on the community of both the murderer and the murdered. If both parties belong to the same community, the consequences are even more fraught. We need to be

constantly reminded of the costs of crime so that we don't become desensitized to them—and to do that you need to look at human collateral, not just at the system as a whole. The films I chose reveal painful truths about crime and criminal justice.

We should always be vigilant and respectful of the human cost of incarceration. And *Titicut Follies* is an intensely humane film that conveys that message. It was revolutionary, first and foremost, in terms of access. Never before had there been a film that so closely examined an institution through such an intimate, experiential approach. Frederick Wiseman had total and complete access to the Massachusetts Bridgewater State Hospital for the Criminally Insane. You can see it in the technical aspects of the film, as well as through his engagement with the subjects. The whole film was shot with whatever lighting and sound was available in the hospital and was subversive and groundbreaking—raw, unadorned, completely captivating, and deeply disturbing. It held a mirror up to society—to show people that out of sight should never mean out of mind. There was something *too* real, discomfitingly real, about the film that the state clearly found unflattering—so much so, they tried to shut it down and were successful in getting the film banned for nearly a quarter century. You know a film is good when the powers that be feel threatened by it. It's a classic of Direct Cinema, the movement pioneered by Wiseman, the Maysles brothers, Robert Drew, and D A Pennebaker, and represents the school of documentary making that inspired me to become a filmmaker, an influence that led directly to my first film, made with Bruce Sinofsky, *Brother's Keeper*.

I think *The Farm: Angola, USA* is necessary viewing for all Americans. The American penal system has lost sight of the rehabilitation it was meant to provide in favor of punishments that are incredibly damaging to inmates, and to the general public. Liz Garbus and Jonathan Stack's film takes an unflinching look at the racial politics of our prison system. African Americans and Hispanics make up 32 percent of the United States population and 56 percent of all incarcerated people. The power dynamics that exist in the film between white supervisors and a majority black prison population are disturbing and indicative of larger issues of race in our country. Again, all of these systemic points are made through the stories of the inmates, which elevates the film from a polemic to a powerful, emotional experience. That, and the filmmakers' incredible access to the prison guards and inmates, is what makes this film so persuasive.

Films that follow trials have an inherent narrative arc, a beginning, a middle, and an end. And court cases themselves are about storytelling, each side asserting an account and trying to persuade a jury in their determination of the truth. There's a line in Brother's Keeper where the defense attorney is speaking to community members and says of his strategy, "We're going to have this planned as if it is a Broadway show." Filmmakers who follow these kinds of proceedings have the responsibility to portray various perspectives for the audience, who becomes another jury of sorts. And so, it seems that filmmakers must decide whether a film will advocate for a particular side or whether it will allow viewers to arrive at their own conclusions. I'm curious about how you navigate these tensions in your own work and how you see them play out in the titles you've selected.

One of my guiding principles has been to treat the audience members like a jury, to trust that they will discover the truth by weighing all sides of an argument. When a filmmaker lectures at you with one point of view, that's a passive viewing experience. But when the audience is invited to weigh the pros and cons of a legal case, or any social justice argument, it is a much more active viewing experience; audience members arrive at their own conclusion about the events. And when the audience concludes that a miscarriage of justice has taken place, it is a very powerful and emotional experience. This was the key to success for the first *Paradise Lost* film. Tens of thousands of people around the world were moved to fight injustice and stand up for Damien, Jason, and Jessie's rights. It was not just seeing the defense's argument that swayed viewers; we were also able to show a warped system at work, the presumed guilt of those accused, the questionable credentials of the so-called experts, because we had engaged with both sides. Some of those moments are the most charged in the film, as you cannot help but question the process. You feel the deck stacked against the accused—really feel it—because you have been shown the whole picture and have been given the opportunity to make a judgment for yourself.

When I watch films that detail court cases, I am often struck by how complicated the U.S. justice system is, and how flawed. The way that trials are described in news headlines and TV soundbites seldom represents the nuances that are revealed in the courtroom. Circumstances that seem so clear and straightforward in print are much muddier in films. Do you see documentary film as a counterpoint to mainstream media coverage?

Documentaries certainly have the power to act as a counterpoint to the mainstream media, but the onus is on the filmmaker. I don't believe that a documentary is meant to act as an alternative to fast-breaking, concise reporting but as an opportunity to go behind the attention-grabbing headlines and get at the more complicated realities of a story. Headlines distill events down to easily digestible sound bites. Often, headlines become detached from the necessary intricacies of a story. Crimes are composed of more than a handful of bold words; there are costs—human, emotional, financial, cultural, and societal—that hang in the balance. Documentarians have the luxury of time—they can chase new leads and follow the frayed edges of a story. Documentarians can exercise patience, and with that patience comes the confidence to move into the deeper story. I think the best true crime documentaries allow audiences to come to their own conclusions. Our world is more gray than it is black and white, and I think viewers appreciate the opportunity to mull over the gray. None of the true crime stories that stand the test of time are clear cut—they leave the audience with real, valid questions about our world and the legal checks and balances that are meant to keep people safe.

I've noticed the behind-the-scenes footage of news reporters in your films—not just the clips of what the reporters say on air, but what they say just before or just after, or even the multiple attempts to get a final take. Was the role of the media a factor in making your selections?

Media is pervasive in our world, a fact of nature. Stories come and go with lightning speed; everything is reported and then consumed, considered, and judged by the public. As much as we might want to think that the media doesn't influence the judicial process, I think that would be a naive assessment. Again, take *Paradise Lost* as an example. The local media had convicted the West Memphis Three long before the trial began and polluted the jury pool with outrageous stories of satanic ritual killings. The paper even printed a false confession on the eve of the trial. I have long documented the media reports that influence a case in my films as a way to explore their power to affect the outcome, for good and for bad. The same local media that helped convict the West Memphis Three in 1993 helped get them out of prison, after a decade and a half of wrongful incarceration, by reporting on new evidence demonstrating their innocence. The court of public opinion is strong, and I think it is important to remind viewers of the ways in which information is conveyed



to them. I want to engage people to stay critical of the whos, hows, and whys as they receive information. This is the criminal justice system—lives are on the line.

In their own way, each documentary in the program demonstrates remarkable access, to individuals on trial, law enforcement officers, lawyers, and the legal process. As a collection, the films also portray the way that the documentary form has evolved over the years—the ways that filmmakers have implemented new techniques and pushed artistic boundaries. How do you see that history operating within the series?

Access is absolutely crucial to any documentary. If there isn't trust between a filmmaker and a subject, then it is hard to tell a compelling, engaging, and meaningful story. This is true for any documentary, but it is especially true when making films about criminal justice. In any investigation or trial, there are almost always numerous versions of what took place, with many moving parts. It is important for filmmakers to interview people on every side of a story so that they can present a more accurate and informed interpretation of what might have happened—to really get to the heart of the matter. And that is no easy feat; engaging with people during what is often the worst part of their lives is a sensitive task. Some see the camera as an ally, others want nothing to do with it, and still others will just tell you what they think you want to hear. What is important is to take the time to earn a subject's trust. Bruce and I spent our first month in West Memphis without ever taking out a camera. We spent time with all of the subjects and their families, so they could get comfortable with us, and eventually, our cameras.

Documentary filmmaking is a living tradition—it is always growing and transforming as directors find new ways to tell engaging and informative stories. I tried to pick films for the program that show the range of techniques and approaches that many talented filmmakers



have used to draw attention to our justice system, from pure cinema vérité to re-creations.

For me, *The Thin Blue Line* is an iconic stepping stone in the progression of the documentary film. Centered around a wrongful conviction in a death penalty case, Errol Morris's film takes a form that genuinely addresses, and illuminates, questions of how we recognize what's true. In any criminal case there are multiple points of view: that of the prosecutor, the defense, the investigator, the alleged perpetrator. These perspectives are often at odds, but somewhere in the middle, the various viewpoints intersect and overlap, and that's where objective reality resides. *The Thin Blue Line* does a terrific job of examining these ideas of truth—as in *Rashomon*, one of cinema's greatest films, there are many versions of what takes place the night that the victim is murdered. As each story is shared, we are given a highly stylized and fragmented version of events: It is a disorienting and confusing visual experience that reflects the difficulties of understanding an event based solely on a single individual's recollections. The viewer moves through the process of piecing the larger story together in real time—and becomes engaged in a way that supports their outrage at the film's conclusion, when the full extent of the miscarriage of justice is revealed. *The Thin Blue Line* is a masterclass in using the form to

explore tensions between subjective and objective understandings of truth. The film also pushes the boundaries of what constitutes a documentary in its innovative and groundbreaking use of re-creations, which today have become so commonplace.

Picking up on the idea of structure, I want to ask you about In Cold Blood, a narrative film in the lineup that's based on Truman Capote's nonfiction novel. The film employs some documentary techniques by presenting authentic details from actual events within the scripted framework of the film; it's composed of layers of fact and fiction, fiction and fact. You recently made a documentary series about the same murders. What interested you about this film—why did you include it in the program?

The film is an undeniable classic; it is beautifully shot and masterfully acted, directed by Richard Brooks, and starring the likes of Scott Wilson, Robert Blake, John Forsythe, and Brenda Curran. It is one of my favorite films of all time because of how beautifully it synthesizes dramatic filmmaking with documentary-like authenticity. Groundbreaking in its day, the film pushes the boundaries of narrative film. Brooks shot on location at a time when that was an exception—he shot in the actual Clutter home, where the murders took place;

seven of the twelve jurors actually sat on the jury in the real case. I view what I have tried to do in my films as the inverse of what Brooks was trying to achieve—with *Brother's Keeper* and *Paradise Lost*, among others, I strived to imbue documentary with narrative technique in order to make it more cinematic.

Truman Capote's book was hugely influential in my development as a filmmaker. I did not always embrace my high school reading assignments, but I remember reading *In Cold Blood* . . . and then rereading it. Capote's masterpiece represented a new form of literature, the nonfiction novel, in which journalism is fused with fictional techniques. I am part of a school of filmmaking that reveres this idea of weaving narrative technique together with documentary journalism to create emotionally truthful and deeply revealing portraits of the human condition. This impulse is what gave birth to *Brother's Keeper*, which in its own way pushed the envelope of what a documentary could be back in 1992. When the film first came out, even though it was admired by film reviewers, some people in the documentary community felt that we had broken too many rules. We had an evocative opening title sequence, an original music score, and a lush photographic style—all things that were not considered "objective" and therefore shouldn't be in a documentary. Today, all of these techniques are very commonplace.

With my two-part television documentary, *Cold Blooded*, the challenge was to take a story that had already been so well told, both in literature and in film, and find a fresh way for audiences to experience the narrative. You are right when you say that through the book and the film we have a story that is made up of layers—the fact in fiction, the fiction in fact. What I hoped to do was peel back some of the cultural facades—the storytelling, the auteur's touch—that have influenced our understanding of what took place and really examine the underlying crime at the center in an unadorned, straightforward manner. Rarely does a book capture the zeitgeist of an era with such power and insight: *In Cold Blood* tapped deep into the confusion and fear of postwar America. The Clutter family embodied a god-fearing and law-abiding middle class, and their inexplicable, violent deaths felt like something greater than the crime—a symbolic assault on a way of life, with the two murderers representing an as-yet-invisible counterculture of nihilism and despair. The crime transcended its setting, and in turn, *In Cold Blood* transcends the facts of the crime to become an examination of a society on the edge of the unknown. It is because of this, the singular human story used as a prism through which to examine society, that *In Cold Blood* is a book and a film that I return to time and time again.

In your series Gone: The Forgotten Women of Ohio, you work with a forensic analyst and a criminal profiler to investigate a series of unsolved murders and disappearances in Chillicothe, Ohio. How did you make the decision to pursue your own lines of inquiry rather than rely on the statements you gathered from law enforcement, acquaintances, and family members?

When I learned of the disappearances and deaths of the women in Chillicothe, there were so many similarities between the cases of the missing women that we thought we were looking for a serial killer. But, not unlike my experience with *Paradise Lost*, this preconception would prove false. If I had stuck with that original hypothesis, I would have missed the real story. Once we got there, it became clear that this was not a story about a serial killer but about a small community that was overwhelmed by the effects of drug addiction and corruption and needed help and attention. After speaking with the families of the missing women, it became clear that they had a deep distrust of local law enforcement—they were hurting and felt ignored by the very institutions meant to safeguard their rights. I felt that in order to do the families justice and truly follow the story, I had to launch my own investigation, starting from scratch. Although we didn't identify the perpetrators, we uncovered some shocking aspects of what had happened and helped draw attention to various ills—from police corruption to addiction to opioids—that undermine and attack communities across the country. More importantly, by taking this boots-on-the-ground approach with the investigation, families felt listened to and felt they had a place—and a right—to express their frustration.

False confessions occur in several of these films. I can't help but consider the impact personal resources have on people who are charged with crimes and the ultimate outcome of their cases. This is particularly challenging for individuals who have to rely on overworked public defenders or who don't have someone advocating for them from the moment they are brought in for questioning, which is especially troubling if the accused are minors. How does access to resources—from experience and education to money to hire an attorney—play a role in the films you've chosen?

Throughout my career, I have seen excellent public defenders, and I have seen problematic or corrupt public defenders. Documentaries have the ability to expose the darker corners of human experience, and often when we examine the justice system, we see what a cruel mistress privilege, or a lack thereof, can be. With that in mind, I have made a concerted effort to focus my



camera on the stories of those who lack the resources to protect themselves. From the Ward brothers, three illiterate dairy farmers in Munnsville, New York, to the West Memphis Three to indigenous people in the Amazon who find their ancestral homeland poisoned by the bad oil-drilling practices of multinational corporations, I have used my camera as an advocate for those who either don't have access to resources or who are unaware of how limited their resources are; they may not know the right questions to ask or where to turn in a predicament. The Ward brothers were grievously ill equipped to negotiate the intricacies of the law. The idea that you should not speak to the police without a lawyer present, regardless of your guilt or innocence, is simply not familiar to everyone.

False confessions are a huge factor in wrongful convictions and still widely misunderstood. If faced with an accusation of murder, or any crime, it is difficult to fathom how someone could confess to an act he or she did not commit. In *Scenes of a Crime*, the filmmakers explore this idea and successfully lead the viewer to understand how and why innocent people confess—an act that cannot solely be blamed on police malfeasance. To accomplish this, filmmakers Grover Babcock and Blue Hadaegh focus on a single crime and incorporate sequences of police interrogation footage in an innovative and immersive way. This footage, shown in long, uninterrupted takes, places viewers in the room with the suspect and interrogators and allows them to experience and witness the interactions firsthand. We feel the same exhaustion, disorientation, and frustration that the suspect and officers do over the course of the ten-hour interrogation. By sharing the experience of both sides, the suspect and the police, you witness their vastly different understandings of what took place. For the police, they're playing it by the book using the tried-and-true methods of the Reid technique, a formal process for interrogations used all over the country. The suspect feels coerced and cajoled through false accusations, misleading promises, and outright lies—which are on the line

legally and ethically—to agree to his guilt. It is an astounding and unvarnished look at what happens when the boundary between the desire to close a case and the need to obtain justice becomes blurred.

A number of these films have affected legal outcomes: Scenes of a Crime, The Thin Blue Line, and your own Paradise Lost. What's unique about documentary in drawing attention to these cases and creating the opportunity for significant change? Some of these films go beyond documenting and enter the realm of investigating to explore the truth.

A recent study published in the *Proceedings of the National Academy of Sciences* concludes that a staggering 4.1 percent of defendants sentenced to death in the United States are later shown to be innocent—a mind-boggling 1 out of every 25 defendants. And that is only the death penalty cases. Many studies have indicated that as much as 5 percent of America's prison population are not guilty of the crimes for which they were convicted.

As the saying goes, truth is stranger than fiction. Documentaries are a deep dive into the strange and muddy waters of real life. Often, when you launch your own investigation, you discover stones unturned and lines left untapped, so to speak. Turning those stones over may not yield anything, but at the least, you have done your journalistic due diligence. As for the impact of investigative documentaries, grave miscarriages of justice will shock anyone who believes in—or simply lives under the influence of—our criminal justice system. Instances of wrongful conviction especially have the power to rock people to their core; there is that feeling of *Oh my god, this could happen to me. I could be a completely innocent person but go to prison for life or be put to death.* I think that inspires people to stand up to injustice, lest others remain silent should they find themselves in a similar situation.

Special thanks to Bob Richman, Derek Berg, and Joe Berlinger for supplying photographs for *Brother's Keeper*, *Gone: The Forgotten Women of Ohio*, and the *Paradise Lost Trilogy*



Brother's Keeper

A murder trial ignites the small farming community of Munnsville, New York, when Delbert Ward, an eccentric and uneducated man, confesses to suffocating his brother William. Delbert and William shared a bed in the dilapidated and isolated home where they lived a reclusive existence with their two other siblings. Was the killing an act of mercy? Was Delbert's confession coerced? In *Brother's Keeper*, a surprisingly complicated story emerges. As national media descend on the town, some community members rise to Delbert's defense, while others question whether a more complicated motive may exist. With incredible access to detectives, lawyers, and most amazingly, the Ward brothers themselves, the film reveals the ways that media representation and stereotypical narratives impacted the legal process. Delbert's humble way of life is shown in stark contrast to his ordeal in the courtroom, calling into question whether he is competent to fairly stand trial. Bold and cinematic, this stirring film invites the viewer to consider uncomfortable questions about a particularly thorny case and our own capacity for prejudice. ST

Q&A following screening

1992 / US / 104 minutes

DIRECTORS: Joe Berlinger, Bruce Sinofsky
PRODUCERS: Joe Berlinger, Bruce Sinofsky
EDITORS: Joe Berlinger, Bruce Sinofsky
CINEMATOGRAPHER: Douglas Cooper

CAROLINE HURWITZ
 hurwitz@radicalmedia.com

Friday, April 6 — 4:00 pm

CINEMA 1



The Farm: Angola, USA

"There are three things Angola will do to a man. Number one—it will bring you to the crossroads of a turning point. Number two—it will harden you. Number three—it will kill you." So tells Eugene Tannehill, inmate of the Louisiana State Penitentiary in Angola, known as "the Farm," the largest maximum security prison in the United States. With six complexes on over 18,000 acres, it holds approximately 5,000 inmates, roughly 85 percent of whom will die there. Shot over the course of three years, the film follows six men sentenced to life imprisonment. With Wilbert Rideau, the best-known inmate and now a respected journalist, and warden Burl Cain as our guides through the cells, dormitories, hospital, cemetery, and work fields, we are offered an eye-opening tour of one of the most infamous prisons in America. Prison life at Angola, as seen through the subtle revelations of inhabitants who may never again experience freedom, bears an uncanny resemblance to plantation life. ST

Q&A following screening

1998 / US / 93 minutes

DIRECTORS: Liz Garbus, Jonathan Stack
PRODUCERS: Liz Garbus, Jonathan Stack
EDITORS: Mona Davis, Mary Manhardt
CINEMATOGRAPHERS: Samuel Henriques, Bob Perrin

GABRIEL FILMS Jonathan Stack
 917.364.3467 jstack08@gabriefilms.com

Thursday, April 5 — 1:30 pm

CINEMA 3



Gone: The Forgotten Women of Ohio

In recent years, dozens of women have gone missing in Chillicothe, Ohio. Some are found to have been murdered, while the fates of others remain a mystery. Without strong leads, the women's disappearances leave both their loved ones and local law enforcement officers with more questions than answers. In this stunning series, Joe Berlinger travels to Chillicothe and begins the painstaking process of interviewing family members, friends, and local authorities to explore whether a serial killer is responsible. Unsatisfied by the absence of serious inquiry and information, Berlinger recruits a forensic analyst and a former FBI agent to help with his investigation. As their inquiry proceeds, harrowing details and a constellation of connections begin to emerge, highlighting the devastating intersections of addiction, prostitution, and violence in a community besieged by the opioid epidemic. This program features the first two hour-long episodes of the eight-part series. ST

Q&A following screening

2017 / US / 120 minutes

DIRECTOR: Joe Berlinger
PRODUCERS: Joe Berlinger, Catherine Park
EDITORS: Charlotte Stobbs, Jared DuBrino, Mike Brennan, Cy Christiansen, Daphne Gomez-Mena
CINEMATOGRAPHERS: Bob Richman, Luke Geissbuhler, Tony Hardman, Michael Richard Martin, Tom Kaufman, Brandon Riley, Matt Porwoll

CAROLINE HURWITZ
 hurwitz@radicalmedia.com

Saturday, April 7 — 10:30 am

DAC / PSI THEATER



In Cold Blood

An early venture into cinematic true crime narrative, *In Cold Blood* (based on the nonfiction novel by Truman Capote) portrays Perry Smith and Dick Hickock, who murdered four members of the Clutter family in 1959. Blending elements of reality and fantasy, filmmaker Richard Brooks used then-unknown actors who resembled the killers to retell the story onscreen, with filming taking place in the actual Clutter home and the prison cells in which Perry and Dick were held. Chillingly, the actors' performances add empathetic layers of humanity to men labeled first only as murderers. With vigilant editing and an accompanying frenetic score by jazz musician Quincy Jones, Brooks deftly re-creates both the fear and the thrill surrounding this motiveless crime. Stylistic choices for authenticity and realism, such as shooting in black and white and lighting the dead-of-night murder scenes with flashlights, are countered by the nonlinear chronology and unreliable narration—a stark reminder of the thin line between fact and fiction. KR

1967 / US / 134 minutes

DIRECTOR: Richard Brooks
PRODUCER: Richard Brooks
EDITOR: Peter Zinner
CINEMATOGRAPHER: Conrad L. Hall

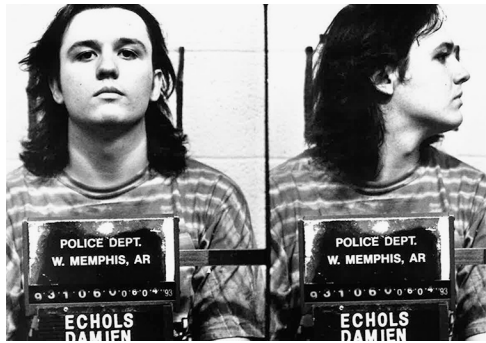
SWANK MOTION PICTURE, INC.
 800.876.5577

Friday, April 6 — 8:00 pm

CINEMA 2

Saturday, April 7 — 1:10 pm

CINEMA 2



Paradise Lost: The Child Murders at Robin Hood Hills

In 1993 three eight-year-old boys were brutally murdered, their mutilated bodies left in the woods of West Memphis, Arkansas. Desperate to identify the perpetrators, the police arrest Damien Echols, Jason Baldwin, and Jessie Misskelley, accusing the three teenagers of committing the crime as part of a satanic ritual. The case rests on Misskelley's confession—which he insists was coerced—that he witnessed Echols and Baldwin kill the children. But before they even reach the courtroom, the teenagers are convicted by their community—their clothes, taste in music, and interest in cults taken as confirmation of their capacity to commit the crime. By speaking with family members on both sides of the case, Bruce Sinofsky and Joe Berlinger present a powerful spectrum of the anger, grief, and despair for all involved, and their interviews with law enforcement officers and attorneys reveal biases and a rush to judgment, as well as missteps. Featuring music by Metallica, this potent document is the first film in a groundbreaking trilogy that follows the West Memphis Three over a period of 18 years. ST

Q&A following screening

1996 / US / 150 minutes

DIRECTORS: Joe Berlinger, Bruce Sinofsky
PRODUCERS: Joe Berlinger, Bruce Sinofsky
EDITORS: Joe Berlinger, Bruce Sinofsky
CINEMATOGRAPHER: Bob Richman

CAROLINE HURWITZ
 hurwitz@radicalmedia.com

Saturday, April 7 — 3:30 pm

CINEMA 1



Scenes of a Crime

In 2008 Adrian Thomas spent more than ten hours at the Troy, New York, Police Department being interrogated by officers convinced he'd killed his four-month-old son. In spite of his repeated pleas of innocence, officers followed interrogation protocol and hammered away at him until he finally signed a confession. Not until later did crucial information emerge that cast serious doubt on the outcome of the examination. Medical experts, police, and lawyers offer their opinions in this criminal exposé, but the film's focal point is the videotaped interrogation. Filmmakers use the tape, along with access to all parties, to expose deeper layers of the story, challenging the veracity of this confession and others like it. But a mystery still lingers, and it's unclear what the tape's impact ultimately will be. When Thomas's case finally makes it to trial, the jury weighs in and determines his future. RYS

2011 / US / 86 minutes

DIRECTORS: Grover Babcock, Blue Hadaegh
PRODUCERS: Grover Babcock, Blue Hadaegh
EDITOR: Robert DeMaio
CINEMATOGRAPHERS: David Elkins, Brian Mulchy

NEW BOX PRODUCTIONS LLC
 info@newboxproductions.com

Friday, April 6 — 1:40 pm

DAC / PSI THEATER



The Thin Blue Line

In this classic film, Errol Morris carefully and inventively sifts through the evidence in a case against a young man who, in 1976, is convicted for murder and sentenced to death. When Randall Dale Adams's car runs out of gas in Dallas, Texas, he is picked up by teenager David Ray Harris, and the two men end up spending the day and evening together. Late that night, the car is pulled over by police in a routine stop, and as one of the officers approaches the driver's side of the vehicle, he is shot multiple times and killed. When the investigation leads back to Harris, he claims Adams fired the gun. Morris's interviews with Adams and Harris, as well as with lawyers, detectives, and witnesses, reveal very different perspectives on the events, while reenactments demonstrate the inaccuracies and inconsistencies in the separate accounts. The film, innovative in its visual style and elevated by an original score by Philip Glass, is a searing indictment of a systemic failure to seek and find the truth. ST

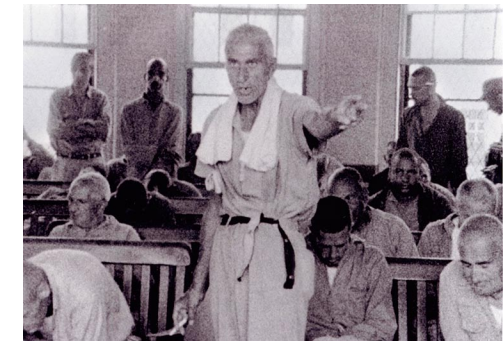
1988 / US / 103 minutes

DIRECTOR: Errol Morris
PRODUCER: Mark Lipson
EDITOR: Paul Barnes
CINEMATOGRAPHERS: Robert Chappell, Stefan Czapsky

IFC FILMS

Sunday, April 8 — 1:30 pm

DAC / PSI THEATER



Titicut Follies

In his first feature film, prolific documentarian Frederick Wiseman provides an unflinching examination of inmate life at the state prison for the criminally insane at Bridgewater, Massachusetts, in the mid-1960s. In recording the daily operations of this psychiatric institution, Wiseman captures heinous crimes by doctors, social workers, and guards perhaps rivaling those of which the inmates have been convicted. Without narration, onscreen text, or interviews, the image is all that remains as a record of countless atrocities that unfold seemingly per usual. A man who soils himself is marched nude down the hallway and taunted by staff; another who has stopped eating is force-fed through a tube thrust into his nose, his body later dressed in a suit and carefully prepared for burial. The viewer is left simply to scrutinize this treatment of patients who have been deemed criminally insane. While the film's title nods to a yearly talent show put on by the inmates, what's really at play is the definition of justice in mental health care. KR

1967 / US / 84 minutes

DIRECTOR: Frederick Wiseman
PRODUCER: Frederick Wiseman
EDITORS: Frederick Wiseman, Alyne Model
CINEMATOGRAPHER: John Marshall

ZIPPORAH FILMS Erica Hill
 1 Richdale Avenue, Unit 4 Cambridge, MA 02140
 617.576.3603 shipping@zipporah.com

Saturday, April 7 — 8:00 pm

CINEMA 2

Sunday, April 8 — 5:30 pm

CINEMA 2

NEW DOCS

We are honored to present 43 titles—32 features and 11 shorts—as part of our 2018 NEW DOCS program. Films completed within the last two years qualify, and Full Frame's selection committee recommended these titles from nearly 1,800 submissions.

The NEW DOCS program includes work from all over the world. Of the 43 selections, 20 films were produced outside of the United States. These works come from 25 different countries: Argentina, Belgium, Brazil, Canada, Chile, England, France, Germany, Ghana, Hungary, Ireland, Italy, Japan, Jordan, Kenya, Lebanon, Mexico, the Netherlands, Portugal, Qatar, Scotland, Spain, Sweden, Syria, and Turkey.

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 11 short films featured in NEW DOCS will screen a second time as part of four programs in the Full Frame Theater. Descriptions of these shorts programs are included at the end of this section, on pages 57–59.

NEW DOCS films are eligible for the Full Frame Audience Awards and are also shortlisted for a variety of additional prizes, listed on pages 60 and 61.

The award winners will be announced at the Awards Barbecue on Sunday, April 8. 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.



306 Hollywood

With boundless creativity and an irrepressible bouncing energy, *306 Hollywood* memorializes and honors the life of the filmmakers' grandmother Annette Ontell. Housewife, fashion designer, and beloved family member, Ontell lived seven decades in the same house—306 Hollywood Avenue in Hillside, New Jersey. Ultimately a profound reflection on how we examine and deal with the past, the film can also be viewed as a quirky instruction manual on how to live in the present. By turns elegiac, celebratory, and edgy, with extrapolations ranging from the Rockefellers to Rome, *306 Hollywood* moves unexpectedly but inevitably, like a beautiful murmur of birds. It remains intellectually adventurous while playfully peeking into odd corners and exploring shifts in scale. With a lovely familial touch and a fresh musical score, it is also a crazy smart fun watch. TBW

Q&A following screening

2018 / US, Hungary / 94 minutes

DIRECTORS: Elan Bogarín, Jonathan Bogarín

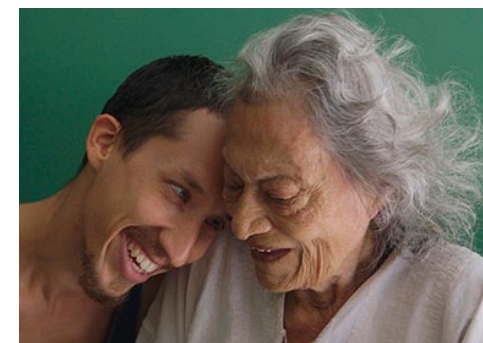
PRODUCERS: Elan Bogarín, Jonathan Bogarín, Judit Stalter

EDITORS: Nyneve Laura Minnear, Elan Bogarín, Jonathan Bogarín, Troy Herion

CINEMATOGRAPHERS: Elan Bogarín, Jonathan Bogarín, Alejandro Mejía

ELAN BOGARÍN
14 West 17th Street #7N New York, NY 10001
646.621.5352 elanbogarin@gmail.com

Friday, April 6 — 1:20 pm
FLETCHER HALL



América

For Diego, life is easygoing, full of circus tricks and marijuana, while he works by day at a surf shop along a stretch of tourist beaches in Mexico. When his grandmother América falls from her bed, Diego's father is jailed for elder neglect and Diego moves home to Colima to assume responsibility for her care with his two brothers, Rodrigo and Bruno. This unexpected time together is at once challenging and essential for a family whose members have been separated for some time. Lucid and meditative, the film beautifully balances scenes of the intimate relationship between generations of family with the less pleasant realities of dementia. Diego and his brothers flit from playfulness to scorn as they learn to adapt to a lifestyle none of the family asked for, least of all América. With charm and humor, the brothers remain genuine and loving in their interactions with their grandmother—a woman without whom they would not exist. KR

Q&A following screening

2018 / US / 76 minutes

DIRECTORS: Erick Stoll, Chase Whiteside

PRODUCERS: Erick Stoll, Chase Whiteside

EDITORS: Erick Stoll, Chase Whiteside

CINEMATOGRAPHER: Erick Stoll

CHASE WHITESIDE
163 Troutman Street #3L Brooklyn, NY 11206
347.517.6717 cwhiteside@gmail.com

Friday, April 6 — 10:00 am
CINEMA 1



The Area

★ WORLD PREMIERE ★

In the heart of the South Side of Chicago, an 85-acre area abutting a railyard means different things to different people. For more than 400 African American families, it is home. For Norfolk Southern railroad company, it is space to expand its train-to-truck intermodal depot. Predictably, Chicago city officials frame a narrative of economic revitalization and “urban blight.” *The Area* begins in 2012, when the railroad company has already bought out over half the area’s residents and is picking off the holdouts. Middle-aged homeowner Deborah Payne puts off her plans to move; instead, she digs in and becomes an ad hoc community organizer. As her neighbors jump ship and houses are pulled down, property values implode. Valiant and stubborn, Payne fights for fair-value buyouts and respect for those who remain. Aided by an exquisite, pitch-perfect score from electronic-music artist Phœnix, director David Schalliol brings a sensitive ear and a fine documentary aesthetic to this all-too-typical urban tale. MM

Q&A following screening

2018 / US / 93 minutes

DIRECTOR: David Schalliol
PRODUCERS: Brian Ashby, David Schalliol
EDITORS: Brian Ashby, Peter Galassi
CINEMATOGRAPHER: David Schalliol

SCRAPPERS FILM GROUP Brian Ashby
 400 N. May Street, Suite 201 Chicago, IL 60642
 312.846.6782 brian@scrappersfilmgroup.com

Friday, April 6 — 7:20 pm

CINEMA 3



The Bastard

“I’ve been looking for my father for 47 years now,” says Ethiopian Daniel Hoek, whose grappling with his half-Dutch identity drives this absorbing story. Daniel’s relationship with his half brother in the Netherlands brings him closer to the answers he seeks, but their father’s own fraught family relationships have an enduring grip on the present. In tour-de-force cross-cut sequences, the characters recount how they first met and their feelings toward their respective fathers. Romance, politics, and family dynamics tighten the film’s coiled plotline. How does Daniel’s situation shine a light on the Ethiopian experience of European resource extraction? And how does Daniel’s checkered past intrude on his reliability as the narrator? As the storytelling gains momentum, *The Bastard’s* imaginative cinematography and multilayered characters keep the surprises coming. NK

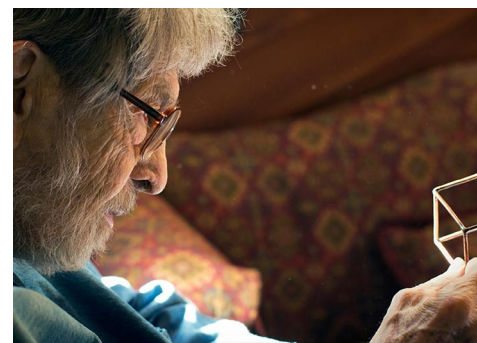
2018 / The Netherlands / 83 minutes

DIRECTOR: Floris-Jan van Luyn
PRODUCERS: Hasse van Nunen, Renko Douze
EDITOR: Gys Zevenbergen
CINEMATOGRAPHER: Stef Tijdink, NSC

RENKO DOUZE
 De Kempenaerstraat 11-B 1051 CJ
 Amsterdam, The Netherlands
 +31208943628 info@eenvandjongens.nl

Thursday, April 5 — 10:00 pm

CINEMA 1



Bending Lines: The Sculpture of Robert Wiggs

★ WORLD PREMIERE ★

Robert Wiggs’s art is rooted in the intricate patterns of the natural world. His sculptures are inspired by the structures he observes all around him, from cracks in dried mud to pine cones and armadillo scales. Fascinated by these patterns, he breaks them down and categorizes them into essential building blocks, or “sutures.” When he discovers a complex polyhedron he calls the “twist octahedron,” Wiggs achieves international recognition from the scientific community. Wiggs’s elegant, seemingly simple sculptures reveal the interplay of mathematics and art; with an artist’s eye, he illustrates the principles underlying quantum theory and particle physics. Steeped in the repeating geometry of nature, his works occupy the space between art and science—a marvelous space that *Bending Lines* invites viewers to share. DP

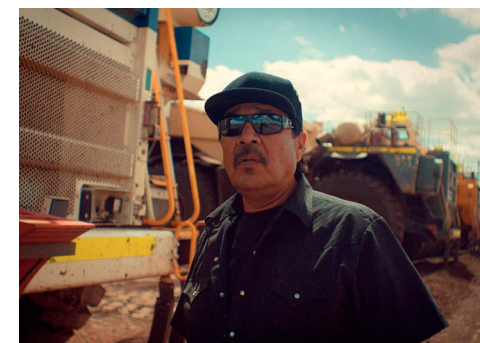
2017 / US / 82 minutes

DIRECTORS: Peter DeHart, Allison Bohl DeHart
PRODUCER: Lisa Osborn
EDITORS: Peter DeHart, Allison Bohl DeHart
CINEMATOGRAPHERS: Allison Bohl DeHart, Matt S. Bell

MAKEMADE
 522 Tolson Road Lafayette, LA 70508
 337.739.8866 peter@makemade.com

Friday, April 6 — 10:20 am

CINEMA 3



The Blessing

★ WORLD PREMIERE ★

Set in the shadow of Black Mesa, a sacred mountain for the Navajo, *The Blessing* is a portrait of Lawrence, a Navajo coal miner, and his teenage daughter Caitlin. Black Mesa sits atop billions of dollars’ worth of coal, which has been mined by an entirely Native workforce for corporate giant Peabody Energy since the 1960s. For Lawrence, his work is profoundly troubling, but it is also necessary: coal drives the tribal economy, and it has allowed him to provide for his family. As Lawrence struggles to reconcile his role in the destruction of Black Mesa with his closely held spiritual beliefs, Caitlin—who is both a football player and homecoming queen—struggles to define her own identity while managing family and cultural expectations. With remarkable access, the filmmakers craft a story that is intimate in detail yet broad in scope; these deeply personal stories are set against the backdrop of our shifting energy economy and the uncertain future it creates for the Navajo Nation. SB

Q&A following screening

2018 / US / 72 minutes

DIRECTORS: Hunter Robert Baker, Jordan Fein
PRODUCERS: Jordan Fein, Hunter Robert Baker
EXECUTIVE PRODUCER: Raoul Max Trujillo
EDITORS: Ricardo Acosta CCE, Brett Banks, Jordan Fein, Lance Edmands
CINEMATOGRAPHER: Hunter Robert Baker

HUNTER ROBERT BAKER
 467 Keap Street #4A Brooklyn, NY 11211
 732.895.5409 fourmountainsfilms@gmail.com

Saturday, April 7 — 1:00 pm

CINEMA 1



Cielo

Enter a wondrous exploration of the meeting of heaven and Earth in this dynamic exchange between humans and the starry skies above Chile's Atacama Desert and Andes Mountains. Spectacular photography by cinematographer Benjamin Echazarreta brings us into an upward gaze as if we, too, are there, soaking in the beauty. Filmmaker Alison McAlpine interjects in parts with a poetic narration that contemplates the mysticism of sights above and the significance of people she encounters on the land below. Various portraits emerge: A practical astronomer speculates on how the human priority should be fixing the abundance of problems on Earth; a husband and wife argue about the definition of gravity and whether the Earth is flat; another man matter-of-factly describes his sightings of apparitions he expects have always been part of this world. McAlpine's inquisitive journey profoundly transcends the typical narrative-driven cinematic story, in a lovely ode to people and the heavens. KR

2017 / Canada, Chile / 78 minutes

DIRECTOR: Alison McAlpine

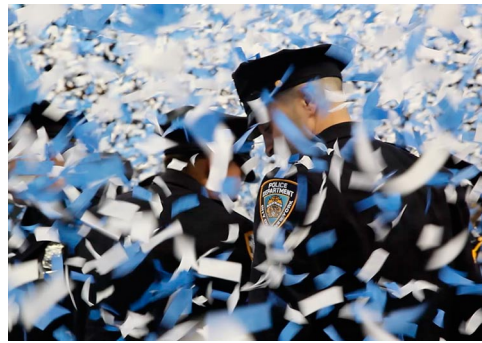
PRODUCERS: Alison McAlpine, Paola Castillo, Carmen Garcia

EDITOR: Andrea Chignoli

CINEMATOGRAPHER: Benjamin Echazarreta

JUNO FILMS Elizabeth Sheldon
elizabeth@junofilms.com

Saturday, April 7 — 10:20 am
CINEMA 3



Crime + Punishment

Celebratory blue and white confetti swirls around the newly anointed New York Police Department (NYPD) cadets at their graduation, but this mesmerizing signifier of hope is a facade. We immediately hear from Officer Gonzales of the NYPD, who explains how senior colleagues within the squad forced him and other officers of color to make arrests—many of them false—to meet illegal and discriminatory quota laws. Experiencing retaliation when they refuse to comply, Gonzales and 11 other officers—the NYPD 12—take their employer to court. Clearly holding the trust of his subjects, filmmaker Stephen Maing uses hidden cameras placed on officers to capture damning evidence uttered by supervisors behind closed doors. By incorporating the perspectives of multiple officers and an ambitious private investigator, as well as insight from the minority population being targeted, Maing creates a fresh and combustive portrait of an issue long reported in the news. The bravery these individuals exhibit by coming forward is truly heroic and a concrete step toward dismantling this unjust systemic practice in America's police forces. KR

Q&A following screening

2018 / US / 111 minutes

DIRECTOR: Stephen Maing

PRODUCERS: Stephen Maing, Ross Tuttle, Eric Daniel Metzgar

EDITORS: Eric Daniel Metzgar, Stephen Maing

CINEMATOGRAPHER: Stephen Maing

THE FILM COLLABORATIVE Kathy Susca
818.929.4771 kathy@thefilmcollaborative.org

Saturday, April 7 — 7:30 pm
FLETCHER HALL



David. The Return to Land (David. El regreso a la tierra)

★ NORTH AMERICAN PREMIERE ★

David has reached a pinnacle: After defending and passing his doctoral examination, he will become a doctor in law. However, life has a call. As a black man in France, born Haitian but French and Jewish by adoption, David has yet to find his place in the world. This mostly observational piece follows David as he tries to get to the root of his identity. In a scope format, *David. The Return to Land* shows the dizzying life of Paris, with its frantic streets, metro, and train stations, facing the warmth and lush green landscape of Haiti. The film depicts the dreams and fears of those with an uncertain identity, as well as the contrasts and similarities of a world that marginalizes difference, whether skin color, culture, religion, or nationality. David is an alien in his own land and a stranger among his fellow Haitians. MRS

Q&A following screening

2017 / Mexico / 95 minutes

DIRECTOR: Anaïs Huerta

PRODUCERS: Anaïs Huerta, Raúl Cuesta

EDITORS: Anaïs Huerta, Patrick Danse, Pablo Enciso

CINEMATOGRAPHER: Raul Cuesta

GLORIA MASCORRO
Insurgentes Sur 674 Col. Del Valle Del. Benito Juárez
03100 Mexico City, Mexico
+525554485345 festivals@imcine.gob.mx

Friday, April 6 — 10:10 am
CINEMA 4



The Deminer

★ NORTH AMERICAN PREMIERE ★

Without regard for his personal safety, Fakhir, a former Iraqi soldier, steps out every day into land mine-covered terrain in Mosul to disarm roadside car bombs and land mines. His son Abdulla narrates as we see home-movie footage of Fakhir's time as a soldier during the Iraq War—the explosions, the disarming of countless bombs, the interrogation of suspects, the camaraderie between U.S. and Iraqi soldiers, and the myriad horrors of war. Even after he loses his right leg in a terrible attack, Fakhir's determination and courage are relentless. As we watch each scene unfold, we cannot be sure that Fakhir will make it out alive; with every step there looms the possibility of an explosion and the end of his brave mission. BD

2017 / Sweden / 83 minutes

DIRECTOR: Hogir Hirori

CO-DIRECTOR: Shinwar Kamal

PRODUCERS: Antonio Russo Merenda, Hogir Hirori

EDITOR: Hogir Hirori

CINEMATOGRAPHERS: Shinwar Kamal, Firas Bakrmani, Erik Vallsten

SWEDISH FILM INSTITUTE Sara Ruster
Borgvägen 3 115 53 Stockholm, Sweden
+46 8 665 11 41 sara.ruster@sfi.se

Saturday, April 7 — 4:40 pm
DAC / PSI THEATER



A Friendship in Tow/Toe (Até a pró/cima!)

On a mild winter's night shortly before Christmas, spirited septuagenarian Maria Idalina begins the arduous task of ascending five long flights of stairs in a lonely part of Lisbon on her way to dine at a local café. Fortunately, Maria meets a helpful young man new to Portugal, who aides her in her journey. Hand in hand, they begin to climb, and an intriguing conversation ensues. Crisply shot in black and white, director Atsushi Kuwayama's gorgeous short shows a lot can be packed into an evening stroll. A few steps in, the cheeky Maria has proposed marriage to her slightly bemused assistant. A couple flights later, the pair amiably agrees Portuguese grammar can be difficult. Language and age barriers aside, their conversation yields plenty: a lesson in adoration, a primer on nuns, and a mystery surrounding Maria's six previous husbands. We're not quite sure what Maria might say next. If only we could have joined them for dinner. WFM

2017 / Portugal, Japan, Hungary, Belgium / 10 minutes

DIRECTOR: Atsushi Kuwayama

PRODUCER: Atsushi Kuwayama

EDITOR: Atsushi Kuwayama

CINEMATOGRAPHER: Anna Schlenker

ATSUSHI KUWAYAMA

376 Campo Grande 1749-024 Portugal

+351935523205 sushikwym@gmail.com

Friday, April 6 — 1:10 pm

CINEMA 4



From Parts Unknown

Behind a neighbor's house, with little more than a mattress and a few tires, Jesse Lawson began wrestling to channel the feelings of pain he felt in a community that offered him few other outlets. Finding in wrestling a hard-won performance art, he founded and carefully crafted the Spokane Anarchy Wrestling League. In this humane, subtly haunting vérité short, we meet Jesse as he transitions to managing the league and introspectively aches for his former outlet. Witnessing Jesse's home, matches, and the relationships with friends and family he anchors around the ring, we see how the sport has come to be the center of his community and catharsis. Rendered deeply memorable by the grizzle of Jesse's voice, *From Parts Unknown* is a mysteriously felt film, bleak but enduringly earnest about the methods through which only we can make sense of our deepest selves. SD

Q&A following screening

2018 / US / 28 minutes

DIRECTOR: Michael T. Workman

PRODUCERS: Michael T. Workman, Sean Rudolf, Ryan Seitz

EDITOR: Michael T. Workman

CINEMATOGRAPHER: Michael T. Workman

MICHAEL T. WORKMAN

216 E. Central Avenue Missoula, MT 59801

406.529.9147 mtworkman@gmail.com

Friday, April 6 — 4:40 pm

DAC / PSI THEATER



Girl-Hearted (Mädchenseele)

Gracefully, and with open hearts, seven-year-old Nori and her mother, Josephin, reflect on their experiences together and on the ways they've traversed society's expectations of them—and, perhaps more importantly, their own expectations of one another. Nori, born a boy, is actually a girl. Comfortable amid the gentle spaces of childhood—parks, performances, and the costume shop where Josephin is employed—Nori shines with assurance about her identity, while Josephin is forthcoming about the ambiguities she's faced and the difficulties of learning to let her daughter take the lead. A film whose heart reaches past its 37 minutes, *Girl-Hearted* feels as though we've been let into an inner world. Harsh realities may play right around the edges, but we're allowed to linger in the imaginative territory where only Nori and Josephin rule and where, despite the occasional humorous spat, their guiding principle might ultimately be the love they share. SD

2017 / Germany / 37 minutes

DIRECTOR: Anne Scheschonk

PRODUCER: Anne Scheschonk

EDITOR: Marc Böhlhoff

CINEMATOGRAPHER: Markus Kloth

AUG&OHR MEDIEN

Riemannstr.21 10961 Berlin, Germany

selections@augohr.de

Friday, April 6 — 4:40 pm

DAC / PSI THEATER



The Good Struggle

★ WORLD PREMIERE ★

Filmmaker Celia Peterson's stunningly photographed study complicates the timelessness that can shroud monasteries when seen solely from the outside. How does one commit to a lifetime on a majestic mountain? And how do those who have made this commitment reflect on their life-altering choice decades later? As the monks of a Greek Orthodox monastery in Lebanon go about their routines—silently crafting candles, engraving wood with Christian icons, and lowering crates of produce down the monastery's mountain by crane—their voice-overs disclose their personal struggles. The monks recount how they first felt joining the monastery, recollect the family and friends who still yearn for them, and describe how, ultimately, they've developed spiritually from their difficulties. Solemn and tense with the dedication of the devout, *The Good Struggle* offers perspectives on both the monks' stone-carved surroundings and their individual sacrifices. SD

Q&A following screening

2018 / Lebanon / 34 minutes

DIRECTOR: Celia Peterson

PRODUCER: Celia Peterson

EDITORS: Celia Peterson, Rym Noujaim Saade

CINEMATOGRAPHER: Celia Peterson

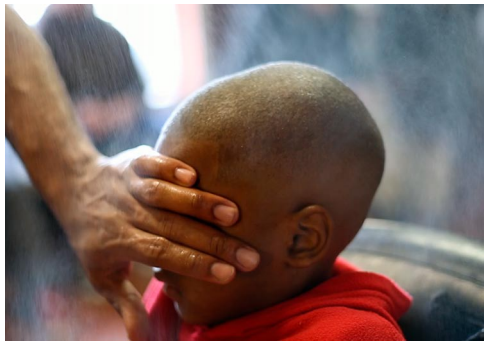
CELIA PETERSON

PO Box 72336 Dubai, UAE

+ 971 50 425 9174 celia@celiapeterson.com

Saturday, April 7 — 7:40 pm

DAC / PSI THEATER



Hale County This Morning, This Evening

What is the arc of our dreaming? Filmmaker RaMell Ross's intimate and impressionistic film is a humanist observational exploration of the community of Hale County, Alabama, where mostly black, working-class families live, work, dream, celebrate, and struggle together. Assembling a collection of seemingly innocuous occurrences, the film captures fleeting moments that make visible the very idea of interiority, giving insight into how we fashion an image of ourselves and of others and, in so doing, opens up new notions of seeing. Ross's skill as a photographer is evident in this arresting work of visual poetry, in which the landscape is key. Music also plays a role, and Ross is not afraid to let the camera linger where others might move on, allowing interactions and experiences to develop in their own time, as they do in life. The result is a lyrical portrait of the everyday lives of people in the rural south, one that disrupts and pushes beyond the conventional, constrictive narratives that historically have surrounded black men and women in America. TS

Q&A following screening

2018 / US / 76 minutes

DIRECTOR: RaMell Ross
PRODUCERS: RaMell Ross, Joslyn Barnes, Su Kim
EDITOR: RaMell Ross
EDIT TEAM: Robb Moss, Joslyn Barnes, Maya Krinsky
CINEMATOGRAPHER: RaMell Ross

CINETIC MEDIA Jason Ishikawa
 555 W. 25th Street, 4th Floor New York, NY 10001
 212.204.7979 jason@cneticmedia.com

Thursday, April 5 — 4:10 pm
 FLETCHER HALL



I Am Bisha

★ WORLD PREMIERE ★

What options do victimized populations have left when faced with a genocidal oppressor? One brave young Sudanese artist offers an answer in this short film directed by Roopa Gogineni. Ganja, the 26-year-old pacifist son of a rebel commander, travels across the Nuba Mountains of Sudan with a puppet of the dictatorial president Omar al-Bashir. In his performances, some of which include the participation of villagers, he satirizes "Bisha" and his ruthless and corrupt political dealings. Not only does he provide a modicum of hope and joy to the villages that have been ravaged by the Sudanese government's bombs, but with his webcasts of the performances, he keeps the spirit of resistance alive. AM

Q&A following screening

2018 / US, Kenya / 15 minutes

DIRECTOR: Roopa Gogineni
PRODUCER: Roopa Gogineni
EXECUTIVE PRODUCER: Kathleen Lingo
COORDINATING PRODUCER: Lindsay Crouse
EDITORS: Roopa Gogineni, Andrew Joseph Cross, Andrew Blackwell
CINEMATOGRAPHER: Roopa Gogineni

ROOPA GOGINENI
 1608 Kirklee Road Charleston, WV 25314
 304.744.6621 roopa.gogineni@gmail.com

Friday, April 6 — 4:10 pm
 CINEMA 4



Inventing Tomorrow

The world's largest high school science competition takes place in Los Angeles. Each year, the Intel International Science and Engineering Fair invites some 1,800 finalists, who come together to compete but also to connect with their peers from around the globe. This inspiring film follows six participants from Indonesia, India, Mexico, and Hawaii. Spending time with them at home before the competition, it's clear that their research is personal. Each competitor's project revolves around environmental issues in their community, with challenges like foaming toxic lakes and arsenic contamination. These are significant and complicated problems to solve, but the students' innovative inventions may just hold the answers. The competition itself is a sight to behold: the scale of the event, the incredibly talented pool of participants, and of course, the anxious preparations leading up to their final presentations to the judges. These moments are not without excitement, but the film is not really about winning. When these brilliant young minds consider our collective future, we've all already won. ST

Q&A following screening

2018 / US / 104 minutes

DIRECTOR: Laura Nix
PRODUCERS: Diane Becker, Melanie Miller, Laura Nix
EDITOR: Helen Kearns
CINEMATOGRAPHER: Martina Radwan

FISHBOWL FILMS
 323.620.3806 diane@fishbowl-films.com

Saturday, April 7 — 1:30 pm
 FLETCHER HALL



The Issue of Mr. O'Dell

★ WORLD PREMIERE ★

In his mid-90s, Jack O'Dell is one of the oldest living participants of the civil rights movement and perhaps one of its least celebrated leaders—and still as outspoken as ever. A self-proclaimed supporter of both the 1950s Communist Party and the 1960s civil rights movement, O'Dell was executive assistant to Dr. Martin Luther King Jr. and one of King's most trusted advisers in the years before the March on Washington. In 1963 President John F. Kennedy named him the number five Communist in the United States. This film tells the significant story of Jack O'Dell and the circumstances that led him to become part of the legacy of trailblazing, unsung heroes in American history. The issue of Mr. O'Dell is complicated at best. TD

Q&A following screening

2018 / Canada / 35 minutes

DIRECTOR: Rami Katz
PRODUCER: Rami Katz
EDITOR: Rami Katz
CINEMATOGRAPHER: Felix Oltean

RAMI KATZ
 303-55 E. 14th Avenue Vancouver BC V5T2M4, Canada
 778.998.0153 ramikatz@gmail.com

Thursday, April 5 — 10:00 am
 CINEMA 1



Lovers of the Night

Rugby enthusiast and monk Alberic would miss supper but not prayers to watch his favorite Irish team, Munster, play a game on television. An excellent multitasker, Brother Francis reads Psalms while exercising on his treadmill. At their Cistercian monastery, these men are two of seven remaining members, who openly and humorously muse on their spiritual journeys and way of life. Immediately after listing off the deceased versus living men in a monastery portrait, one monk points out his favorite painting of cows on an adjoining wall. While striking landscape shots of the monks' serene farm pastures and home visually tie body and mind to land, this connection is inevitably fleeting, as the men profess uncertainty of the building's future without new young monks to keep it going. Regardless, for Alberic and company, the beauty remains in the simple, daily devotion to God and each other. Lovingly and delicately, filmmaker Anna Frances Ewert captures the ebullient side of a world so often portrayed with solemnity. KR

2018 / Germany, Ireland / 57 minutes

DIRECTOR: Anna Frances Ewert

PRODUCERS: Anna Frances Ewert, Áine Film, HFF Munich

EDITOR: Hauke von Stietencron

CINEMATOGRAPHER: Anna Frances Ewert

HOCHSCHULE FÜR FERNSEHEN UND FILM MUNICH
Anna Frances Ewert

Bernd-Eichinger-Platz 1 80333 Munich, Germany
+49 (0) 176 64769279 mail@annafrancesewert.com

Thursday, April 5 — 10:00 am

CINEMA 1



Maj Doris

★ NORTH AMERICAN PREMIERE ★

In this beautifully composed documentary, we first see an eccentric old woman taking care of a herd of reindeer in the northern part of Sweden. Gradually, it becomes clear that this wise and highly charismatic person is Sami actress and artist Maj Doris, a folk legend who has traveled all over the world to promote the cultural legacy of her people. We follow her daily existence in the arduous environment of her small cottage, beginning in December 2016 and ending as the reindeer depart with the arrival of early summer, when the fascinating septuagenarian is able to go on a trip to South America. It's a contemplative and multifaceted film that explores topics such as the preservation of indigenous cultures, strong artistic women, the sense of displacement experienced by Afghani expatriates in Sweden, and the complexities of being a role model. AM

Q&A following screening

2018 / Sweden / 73 minutes

DIRECTOR: Jon Blåhed

PRODUCER: Göran Hedemalm

EDITOR: Jimmy Sundin

CINEMATOGRAPHER: Jimmy Sundin

SWEDISH FILM INSTITUTE Sara Ruster
Borgvägen 3 115 53 Stockholm, Sweden
+46 8 665 11 41 sara.ruster@sfi.se

Saturday, April 7 — 7:40 pm

DAC / PSI THEATER



The Mauritania Railway: Backbone of the Sahara

★ WORLD PREMIERE ★

Camels, nomadic Moors, earth movers, and giant dump trucks slope languidly across the screen in this stunningly photographed and hypnotically paced short. Here, director MacGregor deftly captures the lifeline that is the Mauritania Railway running through the gorgeous yet desolate landscape. Opened in 1963 with the sole purpose of transporting one of the country's many natural resources and its primary export, iron ore, the single train line extends 704 kilometers through the Sahara desert from Zouerat to the port of Nouadhibou. But it is the return trip that has become even more important, as dozens of men brave riding atop dangerous hopper cars to bring back fish and other essential goods much needed by the villages along the train's lonely path. This graceful, mesmerizing imagery almost belies the harsh reality of the brutal heat and hardtack life of the desert and will stick with you long after the train ride ends. WFM

2017 / US, Spain / 12 minutes

DIRECTOR: MacGregor

PRODUCER: MacGregor

EDITOR: MacGregor

CINEMATOGRAPHER: MacGregor

ADRIANA SIU
15205 E. Avenue Q-1 Palmdale, CA 93591
213.503.6568 siuadriana@gmail.com

Friday, April 6 — 1:20 pm

CINEMA 3



MELTING SOULS (NORILSK, L'étreinte de glace)

★ NORTH AMERICAN PREMIERE ★

Sited well above the Arctic Circle, Norilsk is a "city of science fiction"—a hellish industrial landscape in an otherwise barren tundra. Joseph Stalin developed the area to mine its natural resources and to house a virtually inescapable gulag. Today, industrial waste spews from the factories in what has become an otherworldly metropolitan area locked in the middle of an icy nowhere. Although Norilsk's forced labor camp closed in 1956, most residents still can do little more than dream of leaving for Moscow's sunnier climes. Hemmed in by limited economic opportunity, a stagnant real estate market, and thousands of kilometers of inhospitable terrain, the city's inhabitants are stuck in a "vortex town." But life in Norilsk isn't without beauty; its bored residents dance, transform decaying industrial architecture into makeshift recreational facilities, and translate factory noise into pulsing music. Atmospheric and wryly observant, *MELTING SOULS* captures the dismal poetry of one of the most isolated and toxic cities on Earth. TAW

2017 / France / 87 minutes

DIRECTOR: François-Xavier Destors

PRODUCER: Sébastien Teze

EDITOR: Matthieu Augustin

CINEMATOGRAPHER: Jean-Gabriel Leynaud

LES FILMS D'UN JOUR
74, rue du Cardinal Lemoine 75005 Paris, France
+33 180899000 distribution@filmsdunjour.com

Friday, April 6 — 7:30 pm

CINEMA 4



Messenger on a White Horse (El mensajero)

★ NORTH AMERICAN PREMIERE ★

Following Argentina's 1976 coup, General Jorge Videla was installed as the country's new leader. Few seemed to notice or care when military police began kidnapping and killing opposition leaders. Public indifference was, in large part, the result of Videla's strict control of the press. Disinformation campaigns branded his opponents as subversives and terrorists, thus providing political cover for the murders of thousands of liberal activists. But when an alliance of distraught mothers began demanding information regarding their "disappeared" sons and daughters, the *Buenos Aires Herald* started to pay attention to their stories. Under Robert Cox's editorial leadership, the staff resisted legal and death threats to become the only local newspaper to report on the atrocities. Their efforts drew international attention to the brutal abuse of power. Set 40 years in the past, *Messenger on a White Horse* is an object lesson for our own "fake news" era, reminding us that a free press and human rights go hand in hand. TAW

Q&A following screening

2017 / Argentina / 102 minutes

DIRECTOR: Jayson McNamara
PRODUCER: Jayson McNamara
EDITOR: Ernesto Doldán
CINEMATOGRAPHERS: Agustina Gonzalez Bonorino, Santiago Carrica

JAYSON MCNAMARA
 +549 11 3408 4025 jayson@cabezon-films.com

Thursday, April 5 — 4:00 pm
 CINEMA 1



Minding the Gap

How far can nostalgia for childhood carry us into our futures? With equal fluidity and command, filmmaker Bing Liu trails skateboarders through the streets of Rockford, Illinois, with the ease and speed of one who can only be skating too. Peppered with home video he shot of his friends' skateboarding antics over more than a decade, *Minding the Gap* is a fearless, introspective saga of the journey from youth to adulthood. For Liu and his friends Zach and Keire, their violent family histories are as linked to their identities as the hours spent on grinds and ollies. Liu affectingly explores the virtue and damage of their past and present experiences. Keire struggles to be independent in the aftermath of his father's death, while Zach is a new father and battles alcoholism. Liu respectfully confronts his own mother amid his troubling realization of Zach's abusive nature. For the trio to heal, Liu films; in filming, they grow. With this maturity arrives the knowledge that friendships can be remembered, if not always kept. KR

Q&A following screening

2018 / US / 98 minutes

DIRECTOR: Bing Liu
PRODUCERS: Bing Liu, Diane Quon
EDITORS: Joshua Altman, Bing Liu
CINEMATOGRAPHER: Bing Liu

KARTEMQUIN FILMS Tim Horsburgh
 1901 Wellington Avenue Chicago, IL 60657
 773.472.4366 tim@kartemquin.com

Saturday, April 7 — 4:20 pm
 CINEMA 3



Las Nubes

Director Juan Pablo González drives through a remote area of rural Mexican countryside, stopping to see the land where his father used to harvest agave and to visit the small ranches abutting the former farm. González listens attentively as his guide points out notable landmarks along the way. Soon the conversation takes a more intimate turn: González asks his companion when he sent his daughter away, and so begins a harrowing account of loss of family, loss of business, years of daily harassment, and extortion at the hands of the local cartel. González's deft approach heightens the experience of this undeniably compelling narrative; a seemingly single 20-minute take is thoughtfully and tightly focused on his subject's eyes, with only a glimpse of the passing countryside and a slice of clouds above serving as background. Intermittent flashes of anger, wistfulness, and regret effectively punctuate this raw story, leading us to wonder how far we might go to protect our own. WFM

2017 / Mexico / 21 minutes

DIRECTOR: Juan Pablo González
PRODUCERS: Makena Buchanan, Jamie Gonçalves
EDITOR: Juan Pablo González
CINEMATOGRAPHER: Jim Hickcox

SIN SITIO CINE
 347.762.5362 cine@sinsitiocine.com

Saturday, April 7 — 10:00 am
 CINEMA 1



Of Fathers and Sons

Four years after his groundbreaking documentary *Return to Homs*, Talal Derki brings us another intimate and unwavering view of his former homeland, Syria. Astonishing access combined with precise and faintly elegiac cinematography yields bone-chilling insight into a world rarely glimpsed by anyone outside jihadist circles. Here, Derki trains his camera on a family of young boys stringently ruled by their father, Abu Osama. A fighter for Al-Nusra, Abu Osama openly shares his views of Al-Qaeda and his ardent desire to strengthen an Islamic caliphate. As the film progresses, we witness him shoot from a sniper's perch, harshly berate his wife, and send his sons to a rigorous military training camp; we also observe his fatherly pride and raw affection, as he continually pulls his sons in close for long hugs. Ultimately, we see that Abu Osama is single minded in his pursuits, at all costs. Neither loss of limb nor loss of his sons' childhoods will deter his aim. WFM

2017 / Germany, Syria, Lebanon, Qatar / 98 minutes

DIRECTOR: Talal Derki
PRODUCERS: Ansgar Frerich, Eva Kemme, Tobias N. Siebert, Hans Robert Eisenhauer
EDITOR: Anne Fabini
CINEMATOGRAPHER: Kahtan Hasson

AUTLOOK FILMSALES Max Mohr
 Spittelberggasse 3/14 1070 Vienna, Austria
 +43720346934 max@autlookfilms.com

Friday, April 6 — 1:00 pm
 CINEMA 1



Our New President

Alternately satirical and sobering, *Our New President* is a found-footage documentary by Maxim Pozdorovkin assembled from YouTube videos and Russian television clips broadcast during Donald Trump's presidential campaign. Timely, provocative, and unabashed, the compilation reveals and effectively renders a schematic of meme mechanics and propaganda—not to mention connecting some ominous dots—as demonstrated in the pro-Trump/anti-Clinton mission of Russia's state-run media. As clip after clip of audacious fabrications unfold, the distinction between absurdity and veracity is blurred beyond recognition (and belief), and the film continues in the path of Dziga Vertov, Ken Jacobs, and Bruce Conner: critiques born not in camera, but in compilation. The resulting assemblage is sometimes irreverent, sometimes bracing; the relentless distortion on display manifests as a fun-house mirror, reflecting Trump's U.S. origin story as much as depicting its Russian parallel. As becomes abundantly and disturbingly clear, modern misinformation knows no bounds, or borders. TM

Q&A following screening

2018 / US / 78 minutes

DIRECTOR: Maxim Pozdorovkin

PRODUCERS: Maxim Pozdorovkin, Joe Bender, Charlotte Cook

EDITORS: Maxim Pozdorovkin, Matvey Kulakov

JOE BENDER

506 Greene Avenue #1 Brooklyn, NY 11216
857.498.4670 joe@thirdpartyfilms.com

Friday, April 6 — 10:00 pm
FLETCHER HALL



Owned: A Tale of Two Americas

★ WORLD PREMIERE ★

How many of us know the dark backstory behind the creation of suburbia? Director Giorgio Angelini's visually rich, energetic film untangles the complex history of homeownership in America. Revealing the roots of its racist underpinnings and the systematic unequal division of opportunity between whites and blacks in the U.S. housing economy, the film demonstrates how racial inequality was institutionalized in the postwar U.S. housing market, with effects that continue to reverberate today. Distinctly different narratives of contemporary Americans in New York, Los Angeles, and Baltimore form the basis for this engaging exploration—among them, a retired New York City cop and his friends; a bombastic realtor in tony Orange County; a young, aspiring “house flipper” in the black neighborhoods of Baltimore; and an interracial couple living in the mid-century modern utopian community of Mar Vista, California. Through their stories, the tangled legacy of middle-class homeownership in America is unwound, revealing how the conception of the American Dream came to be reality for some, but not others. TS

Q&A following screening

2018 / US / 82 minutes

DIRECTOR: Giorgio Angelini

PRODUCERS: Giorgio Angelini, Maggie Burns

EDITOR: Drew Blatman

CINEMATOGRAPHER: Guy Mossman

SECTION PERSPECTIVE FILMS Giorgio Angelini
379 W. Broadway New York, NY 10012
512.636.8840 gangelini@gmail.com

Friday, April 6 — 10:30 am
FLETCHER HALL



PATRIMONIO

★ NORTH AMERICAN PREMIERE ★

In Todos Santos in Baja California Sur, Mexico, generations of people have made a modest but comfortable living from the sea and the arid land, fishing and ranching and waiting out the droughts. Their life is secure, but the ecological balance is delicate. When a multinational corporation plans to build a resort community with hotels and houses, the locals have reason to be concerned. They already struggle with a lack of water, and the planned development would triple the local population. Will they stand by as fishing gives way to tourism? With everything at stake, they stand up and fight. The conflict drags on with unexpected twists—families are split, the beach is threatened. Their traditional way of life is in danger of disappearing. This expertly crafted film stays with the fight, capturing the resolve of the people as they battle to protect their heritage, their *patrimonio*, their right to the water and the land. TBW

Q&A following screening

2017 / Mexico / 83 minutes

DIRECTORS: Lisa F. Jackson, Sarah Teale

PRODUCERS: Sarah Teale, Lisa F. Jackson

EDITOR: Pilar Rico

CINEMATOGRAPHER: Lisa F. Jackson

TEALE PRODUCTIONS INC. Sarah Teale
41 Union Square West, Suite 1030 New York, NY 10003
917.941.0481 sarah@tealeproductionsinc.com

Friday, April 6 — 4:10 pm
CINEMA 4



Personal Truth

“Pizzagate” was a 2016 conspiracy theory centering on a D.C. pizza place that gained brief, media-fueled attention before being widely debunked. Through a frenetic mash of footage spurred by this bizarre turn of events, filmmaker Charlie Lyne wrestles with the idea that conspiracy theories are more believable than we'd like to admit and grapples personally with his uneasy, lingering identification with Pizzagate believers. Rife with flourishes from late-night private-investigator programs, *Personal Truth* is a stylish and eerily thrilling video diary of one filmmaker's closer look at his own truth-making mechanisms. At its end we're left to wonder, as our information's integrity comes increasingly under fire, how we each separate beliefs from the perils of “fake news,” healthy skepticism from the throes of conspiracy thinking. SD

2018 / US, UK / 18 minutes

DIRECTOR: Charlie Lyne

PRODUCERS: Catherine Bray, Anthony Ing, Charlie Lyne

EDITOR: Charlie Lyne

CINEMATOGRAPHER: Charlie Lyne

MARK LUKENBILL

114 Fifth Avenue New York, NY 10011
443.834.3203 mark@fieldofvision.org

Friday, April 6 — 10:00 pm
FLETCHER HALL



The Providers

★ WORLD PREMIERE ★

Much of the population of rural America does not have adequate access to health care. The El Centro Family Health system in northern New Mexico covers 22,000 square miles and has a chronic shortage of health care providers. This film follows three practitioners in the El Centro system in their daily work and private lives. A primary care physician treats her patients stricken by the opioid epidemic with common sense and grace. A nurse practitioner provides home care visits infused with consideration and kind regard that keep his patients alive while his own home life suffers. A native New Mexican, rooted in his community as a health care administrator, battles personal demons to keep his clinic open and create opportunities for those who are willing to remain and give back as he has done. These three stories put a human and humane face on the health care crisis facing the United States today. DP

Q&A following screening

2018 / US / 85 minutes

DIRECTORS: Laura Green, Anna Moot-Levin

PRODUCERS: Laura Green, Anna Moot-Levin

EDITORS: Chris Brown, Laura Green, Anna Moot-Levin

CINEMATOGRAPHERS: Laura Green, Anna Moot-Levin

STRAY PONY PRODUCTIONS LLC

anna@strayponyproductions.com

Friday, April 6 — 1:20 pm

CINEMA 3



The Pushouts

★ WORLD PREMIERE ★

Loving husband, father, award-winning professor, author, speaker, and mentor, Dr. Victor Rios is many things to many people. Growing up impoverished and practically alone in West Oakland, California, a young Victor could not have forecast this life for himself. With no time to dream, he was struggling to survive—stealing cars, joining a gang, and quitting school. Luckily, Victor refused to be pushed out of the school system, and 20 years later we see him return to his old neighborhood to help other “pushouts” reengage. Joined by an impressive team of his former university students, Victor is intent on arresting the school-to-prison pipeline for a group of teens in Yo! Watts, a program for out-of-school youth directed by one of his mentors, Martin Flores. Victor puts a premium on the teens’ finding trust in themselves and others as they begin the process of crafting their own stories of resilience and success. WFM

Q&A following screening

2018 / US / 55 minutes

DIRECTOR: Katie Galloway

CO-DIRECTOR: Dawn Valadez

PRODUCERS: Katie Galloway, Dawn Valadez, Daniella Brower Sueuga

EXECUTIVE PRODUCER: Sharon Tiller

EDITOR: Stephanie Mechura

CINEMATOGRAPHER: Mario Furloni

DANIELLA BROWER SUEUGA

732 Coventry Road Kensington, CA 94707

510.593.1031 danielasueuga@gmail.com

Saturday, April 7 — 4:10 pm

CINEMA 4



Rebuilding in Miniature

Ali Alamedy was born in Karbala, Iraq, in the midst of the Iran-Iraq War. His father was a political prisoner, and as a young boy, he took refuge in books, fantasizing about faraway lands. As an adult, he began crafting detailed miniature dioramas of places he longed to visit. Using tweezers, razor knives, a miniature lathe, paint, glue, and an incredible eye for detail, he summons amazingly lifelike tiny scenes from places like Paris, London, New York, and Havana. The threat of ISIS spurred Alamedy to flee with his family to Turkey, where he continues his painstaking hobby, a refugee now in body as well as in mind. Director Veena Rao squeezes a world of detail and texture into eight minutes, and Alamedy’s handiwork is a visual feast. MM

Q&A following screening

2017 / Turkey / 8 minutes

DIRECTOR: Veena Rao

PRODUCER: Veena Rao

EDITOR: Veena Rao

CINEMATOGRAPHER: Veena Rao

VEENA RAO

646.894.0456 veenamakesfilms@gmail.com

Friday, April 6 — 10:20 am

CINEMA 3



The Rescue List

In a Ghanaian safe house, a team works to rehabilitate two boys who were trafficked into slavery on Lake Volta. Fishermen seeking cheap labor target vulnerable families, forcing young hands to paddle their boats and cast their nets under grueling conditions. Childhoods are lost on the lake. Even those who are saved are scarred—by their own experiences and by the memories of those they left behind. Twelve-year-old Edem watched as his friend dove below the water to untangle nets and never came back up. Seventeen-year-old Peter can’t stop thinking about his best friend, who is still enslaved to their master. As it moves from daring rescue operation to intimate healing process, *The Rescue List* follows the boys through their recovery and reveals the extraordinary dedication of their rescuer, Kwame. Going name by name, he combs the lake, confronting fishermen and removing children from their care in hopes of restoring young lives. ST

Q&A following screening

2018 / Ghana / 81 minutes

DIRECTORS: Alyssa Fedele, Zachary Fink

PRODUCERS: Alyssa Fedele, Zachary Fink, Davis Coombe

EDITORS: Alyssa Fedele, Davis Coombe

CINEMATOGRAPHER: Zachary Fink

COLLECTIVE HUNCH

San Francisco, CA

415.413.8229 filmprint@collectivehunch.com

Saturday, April 7 — 7:10 pm

CINEMA 4



Shirkers

For teenager Sandi Tan in Singapore in 1992, her film-lover's dream quickly turned to a nightmare. She and her two friends embarked on writing and producing the country's first road movie, *Shirkers*—until her mysterious mentor-director, Georges Cardona, stole the 16mm footage and tauntingly withheld it. A true cinephile, Tan wrote the screenplay and starred as the teenage assassin: She was inspired by the early American independent film movement and French New Wave, and the film's unnerving, original score echoes the ingenuity of those periods. Now, recounting this time in her documentary *Shirkers*, Tan uniquely arranges video footage and materials from an impressive personal paper archive, mixing in modern interviews with the same filmmaking friends, whose hilarious and often biting commentaries invigorate the love between them. When the lost footage shows up on Tan's doorstep two decades later, she is compelled to set out on a mission to find Georges's whereabouts. *Shirkers* is a quirky, nostalgic, and cathartic diary, whose bright ode to cinema and moving story of friendship and failure are the ultimate lesson in reconciliation—with oneself. KR

Q&A following screening

2017 / US / 96 minutes

DIRECTOR: Sandi Tan
PRODUCERS: Sandi Tan, Jessica Levin, Maya Rudolph
EDITORS: Sandi Tan, Lucas Celler, Kimberley Hassett
CONSULTING EDITOR: Enat Sidi
CINEMATOGRAPHER: Iris Ng

NETFLIX

Thursday, April 5 — 7:10 pm

CINEMA 1



A Singular Garden (Um Jardim Singular)

★ WORLD PREMIERE ★

Palm trees line the garden next to the former presidential palace in Rio de Janeiro. Now a public park complete with plastic playground equipment, the garden once hosted more formal affairs of state. Without narration, this short visually conflates the past and present, deftly reworking more than a century's worth of images into a sometimes dreamlike state. An evocative soundtrack hints at the historically significant events that occurred there, but the emphasis remains on what is directly observed, either in the sepia-toned past or in the full-color present. Here, the place is the thing. TBW

Q&A following screening

2017 / Brazil / 16 minutes

DIRECTOR: Monica Klemz
PRODUCER: Monica Klemz
EDITOR: Thiago Simas
CINEMATOGRAPHER: Ricardo Aleixo

MONICA KLEMZ
 Av Sete de Setembro 140/802 Icaraí
 24230-252 Niterói-RJ, Brazil
 +5521998466364 monicaklemz2013@gmail.com

Friday, April 6 — 7:30 pm

CINEMA 4



Sky and Ground

A dank refugee camp at the Greek-Macedonian border houses Guevara Nabi's family. They fled from both Islamic militants and the Assad regime in devastated Aleppo, Syria, navigating toward freedom. Countless desperate people sleep in tattered tents and shipping containers in the Idomeni camp while trying to contrive a way to enter Europe for asylum. Nabi, a Syrian activist who named himself after Che Guevara, says his family will go mad if they have to spend any more time in the bleak and miserable camp; using his wits, the counsel of his brothers already in Berlin, and GPS, he plans to depart on foot with his family in search of a better life. The group ranges in age from Guevara's elderly mother to his youngest niece, 13, who refuses to leave behind her pink stuffed bunny rabbit Aboudi. Partly shot by family members, this film follows the refugees step by step on their perilous trek toward freedom. LB

Q&A following screening

2017 / US / 86 minutes

DIRECTORS: Talya Tibbon, Joshua Bennett
PRODUCERS: Joshua Bennett, Talya Tibbon, Maro Chermayeff, Jeff Dupre
EDITORS: Howard Sharp, Emma Morris, Oren Sarch
CINEMATOGRAPHER: Axel Baumann

SHOW OF FORCE Joshua Bennett
 304 Hudson Street, Suite 602 New York, NY 10013
 212.247.3057 josh@showofforce.com

Saturday, April 7 — 10:10 am

CINEMA 4



Tempting Promises (Le allettanti promesse)

★ NORTH AMERICAN PREMIERE ★

Tucked quietly away in the Italian Alps near the Swiss border, the tiny and bucolic village of Esino Lario (population 745) is the seemingly illogical host of the 2016 Wikimania conference—an annual meeting of international Wikipedia contributors and digital culture enthusiasts, which previously convened in such decidedly nonpastoral settings as Hong Kong, London, Washington, D.C., and Frankfurt. The villagers' preparations for the event include gamely and cheerfully learning their impending visitors' languages and customs, as well as attempts at being politely conversant in otherwise unfamiliar matters such as coding and tech jargon (in the Alps there are clouds, not The Cloud). Unlike in other cinematic culture clashes, in Esino Lario, modernity and tradition patiently comele, and the film's savvy sequencing offers impressionistic metaphors for the gentle redirection of technological colonization efforts. Earnest and open-armed like its resident subjects, *Tempting Promises* subtly, and often sweetly, raises and illustrates many of today's pressing questions around identity and inclusion, ultimately suggesting we cannot have one without the other, whether the community is actual or virtual. TM

2017 / Italy / 68 minutes

DIRECTORS: Chiara Campara, Lorenzo Faggi
PRODUCER: Andrea Zanoli
EDITOR: Letizia Caudullo
CINEMATOGRAPHER: Chiara Campara

LAB 80 FILM Martina Fiorellino
 Via Serassi 7 24125 Bergamo, Italy
 martina@lab80.it

Friday, April 6 — 1:10 pm

CINEMA 4



This Is Home

The whiteboard in a Baltimore classroom reads “I’m lost,” one of many English-language basics for newly arrived refugees. It’s an example of *This Is Home*’s visual approach to the myriad details of the refugee experience. Through brilliant observational filmmaking, *This Is Home* tells the story of four Syrian families on the path to self-sufficiency and eventual success in the United States. Refugee integration assistance, overseen by State Department—contracted resettlement agencies, provides an apartment and other services for only eight months—after that, families are expected to manage independently. Refugee breadwinners must accept the first job they are offered, learn English, and figure out transportation, the supermarket, school, and cultural norms. The inherent optimism and capability of the refugees undergird the film’s revelatory narrative, with an ensemble cast highlighting the drama and humor of the newcomers’ interactions at home and with helpers, teachers, and friends. NK

Q&A following screening

2018 / Jordan, US / 91 minutes

DIRECTOR: Alexandra Shiva
PRODUCERS: Lindsey Megrue, Alexandra Shiva
EDITOR: Toby Shimin
CINEMATOGRAPHER: Laela Kilbourn

THE FILM SALES COMPANY Graham Fine
 165 Madison Avenue, Suite 601 New York, NY 10016
 212.481.5020 graham.fine@filmsalescorp.com

Friday, April 6 — 4:20 pm

FLETCHER HALL



THREE IDENTICAL STRANGERS

This film reveals the incredible story of Bobby Shafran, Eddy Galland, and David Kellman. When they were teenagers, a chance encounter led the three young men to discover that they were triplets. They grew up in separate families within hours of each other, never knowing the others existed. Sharing this undeniable bond, they become fast friends and embark on living their lives together: They move into an apartment, appear on television programs, and eventually open a popular restaurant. But as time goes by, they discover that the roots of their separation are more sinister than they could have imagined. *THREE IDENTICAL STRANGERS* combines home movies, footage of television appearances, interviews with family members, and stunning reenactments to recount this stranger-than-fiction story that evolves into a poignant exploration of nature versus nurture. Alongside their profound connection, there was a darker side to their love for one another, and a lingering pain from having been apart. ST

Q&A following screening

2017 / US / 96 minutes

DIRECTOR: Tim Wardle
PRODUCERS: Becky Read, Grace Hughes-Hallett
EDITOR: Michael Harte
CINEMATOGRAPHER: Tim Cragg

SARA CUSHMAN
 22 N 6th Street Austin, TX 78701
 805.453.4273 sara@neonrated.com

Friday, April 6 — 7:10 pm

FLETCHER HALL



Thy Kingdom Come

In Osage County, Alabama, a mysterious yet familiar clergyman arrives and bears witness to soulful accounts from residents sharing a heartrending array of moving memories. Some subjects have suffered, some have caused suffering, all are struggling as they confront death, life, and demons both within and without. The camera and counsel alike stand by faithfully, receiving and eliciting candor and calm in equal measure as the poignant vignettes unfold. Heartbreak, regret, faith, resignation: all resonate profoundly in a succession of exquisitely photographed scenes of intimate communion, imbued with a fitting palette of shadowy blues. Part confessional, part tone poem, part folk ballad, *Thy Kingdom Come* is a deeply personal and uniquely conceived interpretation of Americana and its portraiture, as the subjects speak their hearts and minds, narrating their own ever-present pasts to the pensive and beguiling observer. The camera is often compared to a discerning eye, but under Eugene Richards’s lyrical direction, we sense it can also be a sympathetic ear. TM

Q&A following screening

2018 / US / 42 minutes

DIRECTOR: Eugene Richards
PRODUCERS: Javier Bardem, Nicolas Gonda, Janine Altongy
EDITOR: Sam Richards
CINEMATOGRAPHER: Eugene Richards

JANINE ALTONGY
 472 13th Street Brooklyn, NY 11215
 917.968.9405 eugenerichardsphotography@gmail.com

Saturday, April 7 — 10:00 am

CINEMA 1



Time Trial

Scottish professional cyclist David Millar had it all—his early career littered with won stages of the Tour de France, the Vuelta a España, and World Championships—until he didn’t. Suspended from racing for two years on doping charges in 2004, Millar returns apologetic and determined to reform his public image. Here, the 37-year-old continues on his path to redemption, competing in a series of races to qualify for the 2014 Tour de France. Traveling alongside Millar for every breath, turn, and fall, *Time Trial* is a sensory ride through the thrill and hardship of professional cycling. Racers whiz by in a blur of hues, painfully wipe out ahead, or wince as torrents of relentless rain pelt their bodies. Netted with race footage is a present-day interview with Millar championing for “just one race won the right way,” but the physical toll is undeniable. Although he’s surrounded by coaches, team members, and competitors, Millar’s trial lies within. KR

2017 / Scotland / 81 minutes

DIRECTOR: Finlay Pretsell
PRODUCERS: Sonja Henrici, Finlay Pretsell
EDITORS: Kieran Gosney, Dino Jonsäter
CINEMATOGRAPHER: Martin Radich

AUTLOOK FILMSALES Max Mohr
 Spittelberggasse 3/14 1070 Vienna, Austria
 +43720346934 max@autlookfilms.com

Thursday, April 5 — 8:00 pm

CINEMA 4



The Unafraid

★ WORLD PREMIERE ★

Banned by the state from attending Georgia's top five public universities and unable to qualify for in-state tuition at other public colleges, DACA students Alejandro, Silvia, and Aldo unite through their activist work with an immigrants' rights group. President Trump's 2016 campaign rhetoric simmers in the background of these gripping and vital personal stories, filmed in vérité style over nearly four years. The emotional stress of teenage life is taxing on its own, but the determined students are committed to earning their college degrees and continue to protest the unjust policies that constrain them. Amid constant threat of deportation, and of losing their DACA status and access to education, the three experience their own struggles: Alejandro attempts to help his father with his health problems, Silvia learns she is pregnant and must tell her family, and Aldo, unable to afford the high cost of university classes, drops out. In a film that is timely, wrenching, and brimming with hope, these students are unafraid to demand the rights they deserve. KR

Q&A following screening

2018 / US / 85 minutes

DIRECTORS: Heather Courtney, Anayansi Prado

PRODUCERS: Heather Courtney, Anayansi Prado

EDITOR: Colin Nusbaum

ADDITIONAL EDITING: Mary Lampson, Miranda Yousef

CINEMATOGRAPHERS: Heather Courtney, Anayansi Prado

ADDITIONAL CINEMATOGRAPHY: Nausheen Dadabhoy, Hilda Mercado, Jay Williams

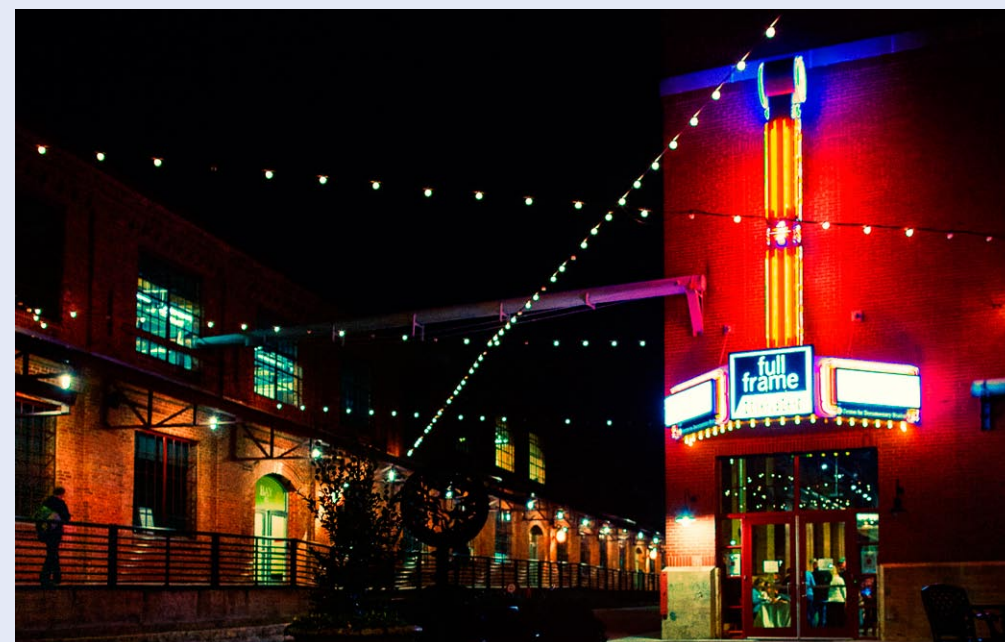
PRESENTE FILMS

3425 Marathon Street Los Angeles, CA 90026

323.251.7787 presentefilms@gmail.com

Saturday, April 7 — 1:10 pm

CINEMA 4



SHORTS PROGRAMS

This year, the 11 short films featured in NEW DOCS will screen a second time as part of four programs in the Full Frame Theater:

SHORTS: CONFRONTATIONS

Personal Truth; I Am Bisha; From Parts Unknown

SHORTS: CONNECTIONS

Rebuilding in Miniature; A Friendship in Tow/Toe; Girl-Hearted

SHORTS: HORIZONS

The Mauritania Railway; Backbone of the Sahara; A Singular Garden; The Good Struggle

SHORTS: REFLECTIONS

Las Nubes; The Issue of Mr. O'Dell

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: Confrontations

In three realities rife with deceit, pressure, and violence, the force from these evils is funneled into artistic retaliation against the questionable power structures in place. Spurred by the “Pizzagate” scandal, *Personal Truth*, directed by Charlie Lyne, is a frenetic and provocative observational film about the power of “fake news” that suggests conspiracy theories may be more believable than we might like to admit. In Roopa Gogineni’s *I Am Bisha*, as an act of pure creative resilience, Ganja and his friends film a humorous and satirical puppet-based web series, *Bisha TV*, to combat the violent, genocidal regime of Sudanese president Omar al-Bashir. Directed by Michael T. Workman, *From Parts Unknown* is a poignant experience of a young man who determines an unlikely outlet for his pain and hardships: In local wrestling, he finds catharsis, community, and a sense of purpose.

Q&A following screening

Friday, April 6 — 8:00 pm
FULL FRAME THEATER

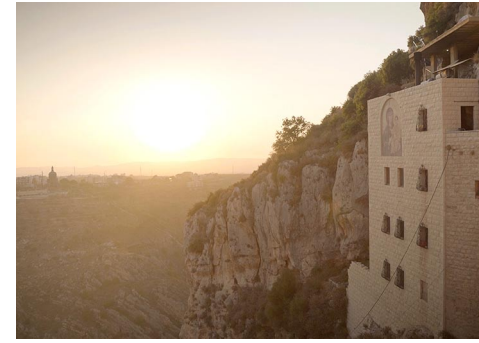


SHORTS: Connections

Whether displaced from their physical home, thrust into an unforeseen exchange, or mystified as to why others do not see their real selves, these charismatic figures find strength and solace in their bonds to people and art in this inspirational program. In Veena Rao’s *Rebuilding in Miniature*, miniaturist Ali Alamedy, an Iraqi refugee, painstakingly creates exquisitely detailed dioramas of places he’s never been in an attempt to heal his disrupted relationship to home. Meanwhile, in a brief ascent up a flight of stairs, a pair of strangers find a rapport across languages and generations in Atsushi Kuwayama’s *A Friendship in Tow/Toe*. Then, gracefully, and with open hearts, seven-year-old Nori, who was born a boy but is actually a girl, and her mother, Josephin, reflect on their life together in Anne Scheschonk’s *Girl-Hearted*.

Q&A following screening

Saturday, April 7 — 8:00 pm
FULL FRAME THEATER

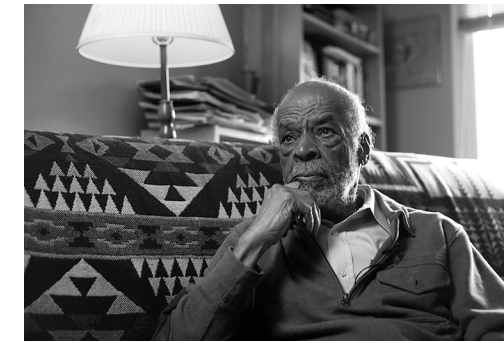


SHORTS: Horizons

By skyline or perspective, these shorts offer new and unique insight into unseen spaces in which characters and ideas cyclically live, ruminate, and survive. In an expansive, gorgeously composed short—*The Mauritania Railway: Backbone of the Sahara*, directed by MacGregor—we ride atop the railway car that serves as a 704-kilometer-long lifeline supplying goods and iron ore to people in different towns of the Sahara desert. Monica Klemz’s experimental documentary *A Singular Garden* blends old and new images of the garden next to the presidential palace in Rio de Janeiro and incorporates natural sound as a way to connect past and present. In Celia Peterson’s *The Good Struggle*, although few words are spoken between them, monks at a Greek Orthodox monastery in Lebanon provide voice-overs to their daily routines—their devout thoughts echoing the beauty of their solitude.

Q&A following screening

Saturday, April 7 — 5:00 pm
FULL FRAME THEATER



SHORTS: Reflections

Through films candid, unhurried, and pensive, life stories unfold in a single conversation. At their centers, two orators dissect the impact of volatile political forces on their lives. In *Las Nubes*, directed by Juan Pablo González, as a father drives through unidentified countryside, his car becomes a space for reflection while he recounts the impact of cartel violence on his home and family. In *The Issue of Mr. O’Dell*, directed by Rami Katz, the work of Jack O’Dell is revealed through a conversation with the activist, now in his mid-90s, who delves into his historical involvement in the civil rights struggle (he once worked alongside Dr. Martin Luther King Jr.), as well as the movement’s contemporary incarnation under the stewardship of groups like Black Lives Matter.

Q&A following screening

Friday, April 6 — 5:00 pm
FULL FRAME THEATER

NEW DOCS AWARDS & JURIES

Prizes will be awarded on Sunday, April 8, 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

Yance Ford

Director, Producer (*Strong Island*)

Lindsay Utz

Editor (*QUEST, In Country, Bully*)

Nelson Walker

Director, Producer, Cinematographer
(*Lumo, Summer Pasture, In Transit*)

FULL FRAME JURY AWARD FOR BEST SHORT

\$5,000

Provided by Drs. Andrew and Barbra Rothschild

Ann Fessler

Director, Producer (*A Girl Like Her*)

Carrie Lozano

Director, Producer (*The Ballad of Fred Hersch, Utopia, Part 3: The World's Largest Shopping Mall*)
Enterprise Documentary Fund,
International Documentary Association

Esther Robinson

Producer, Director (*Memories of A Penitent Heart, Strong Island, A Walk Into The Sea: Danny Williams and the Warhol Factory*)

FULL FRAME AUDIENCE AWARDS

Audience Award Feature

\$5,000

Audience Award Short

\$2,500

Sponsored by Thunder Mountain Media

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:

Randy Benson

Wesley Hogan

Katie Hyde

Lynn McKnight

William Page

Dan Partridge

Elena Rue

Lani Simeona

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.

Lewis Erskine

Editor, ACE (*Free Angela and All Political Prisoners, Freedom Riders, Jonestown*)

Dean Otto

Curator of Film, Speed Art Museum

Lynn True

Director, Producer (*Lumo, Summer Pasture, In Transit*)

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

THE FULL FRAME ARCHIVE

The Full Frame Archive preserves the festival's award-winning films to ensure a lasting legacy for the films and their creators, and for the festival itself. Now in its eleventh 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. Part of the Archive of Documentary Arts in the David M. Rubenstein Rare Book & Manuscript Library at Duke University, the Full Frame Archive is one of the few festival collections in the nation dedicated to preserving documentary films.





RBG

Whether inspired by or opposed to her interpretation of the law, public fascination with U.S. Supreme Court Justice Ruth Bader Ginsburg has made the “Notorious RBG” a household name. However, characterizations are in the eye of the beholder and are deeply polarized: some see her as a cunning adversary, while others describe her as a real-life superhero. Regardless of vantage point, what is undeniable is the significant change brought about by her tireless efforts to champion the rights of women.

Directors Julie Cohen and Betsy West’s film is as dynamic as its subject; it invites the 84-year-old Ginsburg to revisit pivotal moments in her life and law career, reflecting on decades of landmark cases and decisions. Footage from her 1993 Supreme Court confirmation hearing and recordings of her arguments are woven with present-day interviews, highlighting her vital work with the ACLU Women’s Rights Project and her experience on the U.S. Court of Appeals. The comprehensive documentary also analyses her role on the Supreme Court, complete with discussions of her searing dissenting opinions.

While the film celebrates the immense accomplishments of Justice Ginsburg, it also allows us to see Ruth, the woman, wife, mother, and grandmother, equally devoted to her work and to her family. The film beautifully captures her love affair with her husband, Marty, who was responsible for encouraging her to pursue law in the first place and continued to champion her career. With wit, candor, and captivating intimacy, including stories from those who know her best and in-depth interviews with the woman herself, *RBG* is a rare portrait of a cultural icon and her still-unfolding legacy. ST

Moderated conversation following screening

2017 / US / 97 minutes

DIRECTORS: Betsy West, Julie Cohen
PRODUCERS: Betsy West, Julie Cohen
EDITOR: Carla Gutierrez
CINEMATOGRAPHER: Claudia Raschke

MARTIN WENDEL
 49 West 27th Street, 7th Floor New York, NY 10001
 212.379.9708 mwendel@magpictures.com

Thursday, April 5 — 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 Film, along with a number of screenings that feature extended conversations with filmmakers and special guests. 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.



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

2016 / US / 83 minutes

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

CRITERION PICTURES USA
 800.890.9494

Friday, April 6 — 8:30 pm
 DURHAM CENTRAL PARK



Kings of Pastry

Every four years, top chefs compete for the French pastry world's highest honor: Meilleur Ouvrier de France, or MOF. Each competitor must execute over 40 handmade concoctions in just three days, everything from delicate chocolates adorned with gold foil to towering sculptures of blown sugar encircled with colorful candied ribbon. With the dexterity and flourish of seasoned chefs, D A Pennebaker and Chris Hegedus trace the journey of Jacqy Pfeiffer, co-founder of the French Pastry School in Chicago, through the 2008 competition. The tension is palpable as each competitor works under the scrutiny of a panel of master chefs and the ticking hand of the clock. The white-knuckle suspense as each masterpiece is presented to the judges makes the thin line between dream and obsession all the more tenuous. After the triumph and tears, the exuberance and exhaustion, it is no exaggeration to call these artisans the Kings of Pastry. ST

2009 / US / 84 minutes

DIRECTORS: Chris Hegedus, D A Pennebaker

PRODUCERS: Frazer Pennebaker, Flora Lazar

EDITOR: Chris Hegedus

CINEMATOGRAPHERS: Chris Hegedus, D A Pennebaker, Nick Doob

FRAZER PENNEBAKER

fpenne@aol.com

Saturday, April 7 — 8:30 pm

DURHAM CENTRAL PARK



America to Me

This stunning ten-part documentary series from director Steve James offers a profound examination of diversity and equity at Oak Park and River Forest High School in Chicago. With incredible access to the school—home to over 3,000 students, nearly half of whom identify as people of color—the series takes us inside classrooms, administrative meetings, and even school board discussions to consider how race and resources play a role in students' and educators' ability to succeed. These issues emerge from a variety of remarkably personal stories—a wrestler aiming to lose weight so he can start on the varsity team, a freshman excited to attend his first school dance, or a teacher struggling to break through to a promising student. Observational footage and in-depth interviews highlight moments of connection and friction, achievements and missteps, revealing the ways that bias manifests across the institution. By turns affirming and distressing, *America to Me* is immense in both scale and heart. This program features the first two one-hour episodes of the series. ST

Q&A following screening

2018 / US / 120 minutes

DIRECTOR: Steve James

SEGMENT DIRECTORS: Bing Liu, Rebecca Parrish, Kevin Shaw

PRODUCERS: John Condne, Risé Sanders-Weir

EXECUTIVE PRODUCERS: Jeff Skoll, Diane Weyermann, Steve James, Justine Nagan, Gordon Quinn, Betsy Steinberg

EDITORS: Leslie Simmer, David E. Simpson, Steve James

CINEMATOGRAPHERS: Kevin Shaw, Rebecca Parrish, Bing Liu, Steve James

Sunday, April 8 — 7:30 pm

FLETCHER HALL



12th and Clairmount

12th and Clairmount uses a range of different sources to tell the story of the violent 1967 civil disturbance in Detroit, from contemporary interviews, home movies, and photographs to newsreel footage, dispatch recordings, educational films, and drawings. With Jerome P. Cavanagh as the city's progressive mayor in the early 1960s, Detroit had attracted large sums of federal support for urban renewal and downtown investment, but underlying racial tensions persisted. Housing policies and police actions created unrest. Were the events of 1967 a "riot" or an "insurrection"? Those who lived through it—black and white; wealthy, middle class, and poor; suburban and downtown inhabitants alike—describe their hour-by-hour experience of the disturbance, put it in context, and try to explain how it came about. As these Detroiters tell the highly particular story of their city, their narrative resonates with our current debates over urban development, gentrification, and police misconduct. AT

Q&A following screening

2017 / US / 82 minutes

DIRECTOR: Brian Kaufman

PRODUCERS: Kathy Kieliszewski, Bill McGraw

EDITOR: Brian Kaufman

ORIGINAL ARTWORK: Rashaun Rucker

DETROIT FREE PRESS Kathy Kieliszewski

160 W. Fort Street Detroit, MI 48226

313.223.4435 kkieliszewski@freepress.com

Sunday, April 8 — 5:10 pm

CINEMA 4



Bisbee '17

In the summer of 1917, Bisbee, Arizona—home to a massive copper mine and a large population of Mexican and Eastern European immigrants—was the site of a shocking series of events. As miners unionized and went on strike, tensions mounted, culminating in the deputizing of 2,000 men at the behest of the mining company. This posse then took the unfathomable action of rounding up over 1,200 striking miners, putting them on cattle cars, and taking them to New Mexico, where they were abandoned in the desert. Known as the Bisbee Deportation, this dark day in the town's history occasions a peculiar centennial commemoration: a large-scale reenactment, binding the present to a not-distant-enough past. As the town prepares for the re-creation, interviews and observations reveal that while some resident participants were unaware of the deportation, others knew all too well—haunted by the actions of their ancestors on both sides of the struggle. Searing and insightful, formally inventive and dynamic, *Bisbee '17* reconsiders the meaning of George Santayana's aphorism, "Those who cannot remember the past are condemned to repeat it." TM

Q&A following screening

2017 / US / 118 minutes

DIRECTOR: Robert Greene

PRODUCERS: Douglas Tirola, Susan Bedusa, Bennett Elliott

EDITOR: Robert Greene

CINEMATOGRAPHER: Jarred Alterman

SUSAN BEDUSA

27 W. 20th Street, Suite 1006 New York, NY 10011

212.974.0082 info@4throwfilms.com

Sunday, April 8 — 2:10 pm

CINEMA 4



Boom for Real: The Late Teenage Years of Jean-Michel Basquiat

This sprightly addition to the existing Basquiat canon, examining the lead-up to the late iconic artist's professional recognition, is as much a microcosm of the radical New York arts scene in the 1970s and '80s as it is of his formative experiences. Pristine archival footage is deftly arranged to reveal the early habits of an incessantly hardworking genius who took every opportunity to integrate material from his surroundings into incredible creations. During a period when he was often homeless, the affable Basquiat is lovingly remembered in interviews with friends and fellow visionaries like rapper Fab 5 Freddy, filmmaker Jim Jarmusch, and graffiti artist Lee Quiñones. By focusing on Basquiat's early days in New York as part of street artist duo SAMO, musician in the noise band Gray, and partier at Mudd Club and Club 57, and on his involvement with self-made artist venues like Colab, filmmaker Sara Driver memorably shows how city and man embodied pure creative expression. KR

2017 / US / 78 minutes

DIRECTOR: Sara Driver
PRODUCERS: Rachel Dengiz, Sara Driver
EDITOR: Adam Kurnitz
CINEMATOGRAPHER: Adam Benn

MARTIN WENDEL
49 West 27th Street, 7th Floor New York, NY 10001
212.379.9708 mwendel@magpictures.com

Saturday, April 7 — 10:10 pm
CINEMA 1



Capturing The Flag

★ WORLD PREMIERE ★

In 2013, in *Shelby County v. Holder*, the Supreme Court invalidates the part of the 1965 Voting Rights Act requiring certain states to submit changes in voting laws to the Justice Department for approval. Almost immediately, certain states take voter suppression measures such as enacting voter ID laws, redrawing district boundaries, and repealing same-day registration. Three months before the 2016 election, a group of volunteers across the country mobilizes to work on voter protection—to observe elections and to assure that all those who wish to vote are legally allowed to do so. Laverne Berry, Steven Miller, and Claire Wright are assigned to North Carolina. Five days before Election Day, they arrive in Fayetteville to familiarize themselves with the local situation. On Election Day itself, they station themselves at the polls to answer questions. Through their work on this one day, we see just what's involved in protecting the cornerstone democratic principle of "one person, one vote." AT

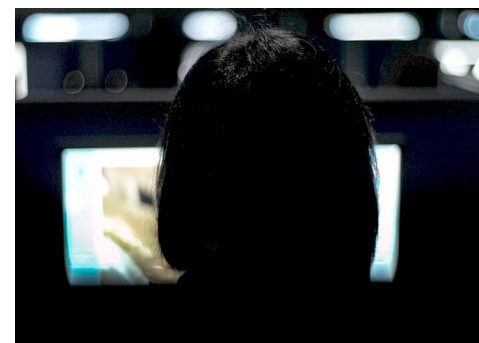
Moderated conversation following screening

2018 / US / 76 minutes

DIRECTOR: Anne de Mare
PRODUCERS: Laverne Berry, Anne de Mare, Elizabeth Hemmerdinger
EDITORS: Satoko Sugiyama, Aljernon Tunsil
CINEMATOGRAPHERS: Nelson Walker III, Anne de Mare

PROVIDENCE PRODUCTIONS
555 Fifth Avenue, 16th Floor New York, NY 10017
212.687.5154 info@providence-productions.com

Sunday, April 8 — 2:00 pm
FLETCHER HALL



The Cleaners

In the Philippines, a team of "cleaners" specialize in identifying and eliminating obscene content from the internet. As they describe their experience evaluating harrowing scenes like executions and child pornography in rapid succession, their remarkable accounts of the pressures and personal judgments inherent in their work give way to a broader examination of the global impact of manipulating content on social media. Citing scenarios around the world, the film highlights the consequences of censorship. An artist's Facebook page is seized after she posts an unflattering nude painting of Donald Trump, while activists in Turkey lose the use of social media tools to organize when the government blocks access based on IP addresses. Through a range of examples, and by viewing some of the disturbing content in question, we see the ripple effects of decisions made millions of miles away and the challenges involved in determining what should be suppressed. Ultimately, the internet is not a free space, and the responsibility to monitor it comes at a significant cost. ST

Q&A following screening

2018 / Germany, Brazil / 88 minutes

DIRECTORS: Hans Block, Moritz Riesewieck
PRODUCER: Christian Beetz
EDITORS: Philipp Gromov, Hansjörg Weißbrich, Markus CM Schmidt
CINEMATOGRAPHERS: Axel Schnepat, Max Preiss

GEBRUEDER BEETZ FILMPRODUKTION
Heinrich-Roller-Strasse 15 10405 Berlin, Germany
+49 30 695 669 10 info@gebrueder-beetz.de

Saturday, April 7 — 7:20 pm
CINEMA 1



Dark Money

A century ago, so-called Copper Kings infiltrated Montana's political system, buying legislative support for their exploitative mining and business practices. To reclaim local control of Big Sky Country, Montana's citizens pushed for stringent campaign finance laws curtailing corporate influence over state politics. In 2010 the U.S. Supreme Court's *Citizens United* decision rendered these laws as quaintly anachronistic as the tiny bungalow that still houses the office for Montana's commissioner of political practices. It didn't take long before locally minded politicians from both parties found themselves outgunned by their opponents' insurmountable campaigns, secretly funded by a new generation of robber barons expecting political favors in return for their investment. *Dark Money* is a sobering account of how contemporary politics has become a financial shell game. Yet it is also an inspiring portrait of tenacious activism, following an underfunded but intrepid journalist and attorneys as they work to expose pay-to-play corruption and to return control of Montana's politics to its people. TAW

Moderated conversation following screening

2018 / US / 98 minutes

DIRECTOR: Kimberly Reed
PRODUCERS: Kimberly Reed, Katy Chevigny
EDITOR: Jay Arthur Sterrenberg
CINEMATOGRAPHERS: Kimberly Reed, Eric Phillips-Horst, Jay Arthur Sterrenberg

EMILY ROTHSCHILD
2100 Crystal Drive Arlington, VA 22202
eerothschild@pbs.org

Sunday, April 8 — 10:20 am
CINEMA 3



Generation Wealth

For 25 years Lauren Greenfield has documented affluence around the world. In this astonishing overview of her immense body of work, the filmmaker and photographer reconnects with subjects of her images to consider their relationships to wealth, then and now. Some have let go of their financial aspirations, recognizing their dreams of the future involve milestones that money cannot buy, while others hold fast to the longing for more and more. Moving through a mosaic of perspectives, these values reflect and collide with one another and expose a materialistic culture obsessed with the idea of being, and looking, rich. In the process, the conversation expands beyond money—we're yearning not only for bigger houses and designer clothes, but for perfect bodies and professional success. Greenfield carefully allows herself to be part of the inquiry, turning the camera on her family to examine her childhood, her role as a parent, and the ways her own desires manifest in her work. ST

Q&A following screening

2018 / US / 106 minutes

DIRECTOR: Lauren Greenfield

PRODUCERS: Frank Evers, Lauren Greenfield, Wallis Annenberg

EDITORS: Aaron Wickenden ACE, Michelle Witten, Victor Livingston, Dan Marks

CINEMATOGRAPHERS: Robert Chappell, Lauren Greenfield, Shana Hagan, Jerry Risius, Lars Skree

MARTIN WENDEL

49 West 27th Street, 7th Floor New York, NY 10001
212.379.9708 mwendel@magpictures.com

Thursday, April 5 — 1:10 pm

FLETCHER HALL



Hal

For some filmmakers, completing their next project requires several years; Hal Ashby needed no more than nine to create seven exemplary additions to the American film canon—among them *The Landlord*, *Harold and Maude*, *Shampoo*, and *Being There*. Ashby's (then) controversial films about race, sex, politics, and unconventional love made him a Hollywood rarity in the 1970s—he was a director who made films outside studio control. This loving remembrance by Amy Scott is rich with input from peers celebrating the iconoclastic filmmaker and elevated by archival audio from Ashby himself. Interviewees describe a man who barely slept and a mind that constantly churned; above all, his excitement for authentic stories that were cultural critiques of society fed him creatively and attracted artists to being in his company. The combination of such energy and success came with some personal cost, and *Hal* openly chronicles Ashby's failed relationships, extensive drug use, and reclusiveness after the making of *Being There*. Still, Ashby's compassion and uncompromising nature for the craft earned him a place as one of our most sublime artists. KR

2018 / US / 90 minutes

DIRECTOR: Amy Scott

PRODUCERS: Christine Beebe, Lisa Janssen, Brian Morrow, Jonathan Lynch

EDITORS: Amy Scott, Sean Jarrett, Brian Morrow

CINEMATOGRAPHERS: Jonathon Narducci, Adam Michael Becker, Alexandre Naufel

JONATHAN LYNCH

4514 N. Figueroa Street Los Angeles, CA 90065
310.774.1113 jonathan@sharkpig.com

Friday, April 6 — 4:20 pm

CINEMA 3



The Jazz Ambassadors

★ WORLD PREMIERE ★

The Jazz Ambassadors is a beautifully crafted film about a worldwide public relations campaign to support the United States in its "cultural duel" with the Soviet Union. Peeling away layers of irony, the film reveals how the United States, in its zeal to "friend-raise," exploited African American musicians and composers to sell a country that restricted their freedom. Beginning in the late 1950s, Dizzy Gillespie, Louis Armstrong, and Duke Ellington were hired by the U.S. government to promote America's merits to African and Asian nations in an era of decolonialization. Artists also toured Eastern Europe and the USSR. Luscious archival footage of overseas concerts and fascinating interviews not only showcase the music but also explain the politics of the day. Scholar Robin D. G. Kelley, in a star turn, clarifies this story's interplay of history, music, human rights, and propaganda. NK

Q&A following screening

2018 / US, UK / 90 minutes

DIRECTOR: Hugo Berkeley

PRODUCER: Mick Csáky

EDITOR: Nse Asuquo

CINEMATOGRAPHERS: Andre Lascaris, Dewald Aukema

PBS DISTRIBUTION

10 Guest Street Boston, MA 02135
800.PLAY.PBS pbsd@pbs.org

Sunday, April 8 — 10:10 am

CINEMA 4



The Judge

The Judge tells the remarkable story of the first woman judge in the family court system of the West Bank. Women have been judges in the civil, criminal, and administrative court system there since the 1970s, but family, or Sharia, courts handle divorce, child support, and domestic abuse. Judge Kholoud al-Faqih is extremely strict and works at top speed, enforcing decorum and pointedly cutting to the chase during hearings of her cases. Kholoud has two "shifts": before and after her day at work, she devotes herself to her role at home. Experts weigh in on the "cocktail" of origins of the current system and its reputation for tolerance as being grounded in the many governments that have ruled over this land: Ottoman, British, Jordanian, and Israeli. Opinions are divided on the new opportunities for women to serve, but in a conservative society, it is men who make the decisions about who can be a family court judge. NK

Q&A following screening

2017 / Palestine, US / 81 minutes

DIRECTOR: Erika Cohn

PRODUCER: Erika Cohn

EDITORS: Sara Maamouri, Ken Schneider

CINEMATOGRAPHER: Amber Fares

THE FILM COLLABORATIVE Jeffrey Winter
Jeffrey@thefilmcollaborative.org

Thursday, April 5 — 10:10 am

FLETCHER HALL



Larger Than Life: The Kevyn Aucoin Story

A brutally bullied boy from southern Louisiana moves to New York City in the 1980s and transforms himself into the world's greatest makeup artist. Models had previously done their own makeup, but Kevyn Aucoin's confidence and charm convinced the fashion pooh-bahs that they needed him to create the aura of ultimate glamour, and he became a new kind of beauty celebrity. *Larger Than Life* is a delightful deep dive, filled with intimate interviews with Kevyn, the sisters on whom he practiced his craft as a burgeoning fashionista, and the 1980s supermodels he glorified—Linda, Christy, Naomi, Paulina, Cindy, Brooke, and Kate. It also features priceless archival fashion footage, as well as Kevyn, refusing to conform to expectations and just being himself. Kevyn felt that making someone else beautiful was to find the beauty in yourself, and he lived his too-short life by that generous philosophy. LB

Q&A following screening

2017 / US / 102 minutes

DIRECTOR: Tiffany Bartok

PRODUCERS: Jayce Bartok, Troy Surratt, Bronwyn Cosgrave

EDITOR: Ezra Paek

CINEMATOGRAPHER: Andres Karu

VINYL FOOTE PRODUCTIONS Kelli Reilly
242 Adelphi Street #3 Brooklyn, NY 11205
917.216.2628 kelli@vinylfoote.com

Saturday, April 7 — 8:00 pm

CINEMA 3



Love Means Zero

Nick Bollettieri is, unequivocally, a prolific, powerful, and controversial coach. Founder of the world's first tennis academy, he has taught many students-turned-stars, including Andre Agassi, Jim Courier, Serena and Venus Williams, Kathleen Horvath, Anna Kournikova, and Maria Sharapova. Soothing Dean Martin lyrics about loving memories meld with the churn of a ball machine and subsequent thwack of a racket, deceptively suggesting the start of a sweet sports story, until Bollettieri's gruff, biting voice jolts us into the reality—his reality—that nothing matters more than winning. At the film's core, director Jason Kohn keenly attempts to address the public breakup between Bollettieri and his star player Agassi (whose refusal to participate in the film is immediately noted), but the coach's contempt for discussing mistakes of the past is rigid. Former pros and colleagues share their mentor's rigorous training methods and provide some insight into his character. The man before us, and in intercut archival footage, is someone at once obsessed with success and terrified of revealing emotion. KR

Q&A following screening

2017 / US / 89 minutes

DIRECTOR: Jason Kohn

PRODUCERS: Amanda Branson Gill, Jason Kohn, Anne White, Jill Mazursky, David Styne

EDITORS: Jack Price, Michael Flores

CINEMATOGRAPHER: Eduardo Mayen

SHOWTIME NETWORKS

Sunday, April 8 — 5:20 pm

CINEMA 3



MAYNARD

In *MAYNARD*, director Sam Pollard delivers a powerful profile of Atlanta's first African American mayor, Maynard Jackson Jr. More than the story of a man who grew up in the segregated south to be leader of the "gateway of the New South," this is a 360-degree look at how the tenacious Jackson maneuvered and managed the building of Atlanta as a world-class city. The film chronicles his successes and "learning opportunities," his personal triumphs and political battles. Through in-depth interviews with many of Mayor Jackson's friends, family members, and political associates, as well as activists and other prominent newsmakers, we see and hear from the folks who loved him, competed against him, and challenged him throughout his life. BC

Q&A following screening

2017 / US / 99 minutes

DIRECTOR: Sam Pollard

PRODUCERS: Wendy Eley Jackson, Maynard Jackson III, Winsome Sinclair, Dolly Turner, Daphne McWilliams, Jason Orr, Donald Jarmond, Autumn Bailey-Ford

EDITOR: Jeff Cooper

CINEMATOGRAPHER: Henry Adebonojo

AUBURN AVENUE FILMS
P.O. Box 110090 Atlanta, GA 30311
404.505.8188 maynardmovie@gmail.com

Saturday, April 7 — 1:20 pm

CINEMA 3



A Murder in Mansfield

Gregarious and precocious, 12-year-old Collier Boyle had a wonderful childhood, largely due to his affectionate relationship with his mother, Noreen. After his mother is killed in 1989 and his father, John, is accused of her murder, Collier's testimony as witness to the crime puts his father in jail. Still imprisoned more than 25 years later, John maintains his innocence. In this sensitive examination of reconciling with the past, Collier, now age 38, returns to his Ohio hometown for the first time. Using footage from Collier's court appearance and present-day visits with significant people from Collier's life, filmmaker Barbara Kopple scrutinizes a heinous crime whose consequences still linger. Letters written between Collier and his father during this tenure are read aloud, indicating a troubling power struggle still at play. Intimate interviews between Collier and his therapist unmask the severe mental toll exacted when "the guilty" is synonymous with "Dad." KR

Q&A following screening

2017 / US / 87 minutes

DIRECTOR: Barbara Kopple

PRODUCERS: Barbara Kopple, David Cassidy, Ray Nowosielski

EDITOR: Rob Kuhns

CINEMATOGRAPHERS: Gary Griffin, Tony Hardmon

CHRISTY LAMBERJACK
270 Lafayette Street, Suite 710 New York, NY 10012
212.343.2545 Christy.Lamberjack@gmail.com

Thursday, April 5 — 4:20 pm

CINEMA 4



On Her Shoulders

When ISIS devastated her Yazidi community in 2014, survivor Nadia Murad became the predominant voice for her people. ISIS militants invaded her village in Iraq, killed hundreds of people, and kidnapped Murad and other women, holding them as sex slaves. After she escaped, Murad dedicated her life to speaking out against the atrocity. *On Her Shoulders* follows the 23-year-old as she recounts her harrowing experience time and again, speaking to reporters and diplomats, giving speeches at rallies, and even addressing the United Nations general assembly. We see the substantial preparations these opportunities require, the exhausting barrage of questions, and the uncomfortable ways some listeners choose to respond. Even as she strives for change and powerfully inspires audiences around the world, she's living a life she'd never envisioned, and the effects of trauma—and of this existence—are lasting. Documenting the quiet moments between public appearances, this film intimately details the burden of imploring the world to intervene. ST

Q&A following screening

2018 / US / 94 minutes

DIRECTOR: Alexandria Bombach
PRODUCERS: Hayley Pappas, Brock Williams
EDITOR: Alexandria Bombach
CINEMATOGRAPHER: Alexandria Bombach

OSCILLOSCOPE LABORATORIES
 140 Havemeyer Street Brooklyn, NY 11211
 212.219.4029 x 29 Cameron@oscilloscope.net

Thursday, April 5 — 1:00 pm

CINEMA 1



The Price of Everything

In an art market where paintings go for unfathomable sums and access to coveted works seems increasingly limited, the buying and selling of masterpieces remains an expensive and capricious form of investment. With a uniquely inquisitive sensibility, director Nathaniel Kahn roams galleries, auction houses, artist studios, and a stunning private collection, unpacking the factors and forces that influence the commodification of art and the art of commodification. Enlightening interviews with artists present a spectrum of outlooks and expectations, from Jeff Koons, whose sculptures sell for tens of millions—including those that have yet to be created—to Larry Poons, who left market pressures behind to privately pursue his own rogue vision. Experts and dealmakers reveal the strategies of art-world decision-making and expand on the thrill of the chase, while a collector discusses approaches to acquisition, balancing his deep attachment to specific works with the techniques involved in making them his own. Our fascination with art is clearly personal, so why do sales define success? ST

Q&A following screening

2018 / US / 98 minutes

DIRECTOR: Nathaniel Kahn
PRODUCERS: Jennifer Blei Stockman, Debi Wisch, Carla Solomon
CO-PRODUCERS: Lisa Remington, Kayla Malahiazar
EDITOR: Sabine Krayenbühl
ADDITIONAL EDITORS: Brad Fuller, Phillip Schopper
MUSIC: Jeff Beal
CINEMATOGRAPHER: Bob Richman

SIM INTERNATIONAL Lisa Remington
 1017 N. Las Palmas Avenue Hollywood, CA 90038
 323.785.1550 lisa.remington@gmail.com

Sunday, April 8 — 10:30 am

FLETCHER HALL



The Rape of Recy Taylor

At the age of 24, mother, wife, and sharecropper Recy Taylor becomes a victim of gang rape. Attacked by six white men on her walk home from church in 1944 Alabama, Recy, a black woman, promptly identifies the perpetrators to the police, but to no avail—the men are not indicted. Utilizing home video, archival footage, and excerpts from the “race films” of the day—movies created for black audiences and featuring black casts—filmmaker Nancy Buirski weaves facts from that night with old audio of Recy describing the attack and extensive present-day interviews with her brother Robert and sister Alma. Providing rich cultural critique, Crystal Feimster, an associate professor at Yale, discusses Recy’s work with Rosa Parks—then the lead investigator of sexual assault for the NAACP—and the broader impact on the civil rights movement. For Recy, who died in December 2017 at the age of 97, her remaining 73 years brought no justice and further hardship: She lost her family to death and divorce. Her legacy as outlined in this film is a stark call to acknowledge America’s history of sexual assault against black women and to assess how far, or how little, the nation has progressed. KR

Moderated conversation following screening

2017 / US / 91 minutes

DIRECTOR: Nancy Buirski
PRODUCERS: Nancy Buirski, Beth Hubbard, Claire L. Chandler, Susan Margolin
EDITOR: Anthony Ripoli
CINEMATOGRAPHER: Rex Miller

AUGUSTA FILMS
 C/O Cineflix 55 Broad Street, Floor 21 New York, NY 10004
 312.636.3226 info@therapeofrecytaylor.com

Saturday, April 7 — 4:30 pm

FLETCHER HALL



Rodents of Unusual Size

When the Great Depression hit Louisiana hard, Tabasco heir Edward McIlhenny decided to inject the stagnant economy with a surefire moneymaker: importing nutria from Argentina to bolster the local fur trade. Prolific breeders, these 20-pound rodents with gigantic orange teeth quickly ate their way across the bayou, turning Louisiana’s wetlands into a wasteland. As the fur trade bottomed out, trappers stopped keeping nutrias’ numbers down and the rate of land loss exploded. Still reeling from a series of devastating hurricanes, Louisianans have rallied to address these rodents running amuck through their marsh and help abate the erosion. Further incentivized by a five-dollar bounty for every nutria tail collected, fishermen and other locals are now on the hunt, having found a welcome source of income in the off-season. Evil invasive species, cuddly pet, or highly sustainable local resource? Directors Quinn Costello, Chris Metzler, and Jeff Springer let you decide. Whichever way you fall, this quirky environmental doc delivers a highly engaging tale. WFM

Q&A following screening

2017 / US / 71 minutes

DIRECTORS: Quinn Costello, Chris Metzler, Jeff Springer
PRODUCERS: Chris Metzler, Quinn Costello, Jeff Springer
EDITOR: Quinn Costello
CINEMATOGRAPHER: Jeff Springer

TILAPIA FILM
 2940 16th Street, Suite 201 San Francisco, CA 94103
 310.497.6005 filmmakers@tilapiafilm.com

Saturday, April 7 — 10:00 pm

CINEMA 4



Solitary Land (Tierra Sola)

★ NORTH AMERICAN PREMIERE ★

Easter Island is the most remote inhabited place in the world, a dot in the Pacific 1,000 miles from the closest populated island and 2,000 miles from the coast of Chile. Best known to outsiders for its monumental moais, the island has been the home of the Rapanui people for a millennium. Mining a rich collection of documentaries, amateur movies, and archival audio recordings, *Solitary Land* articulates a critique of ethnographic film and colonialism even as it shows various aspects of Rapanui life today. Focusing on the island's modest prison raises the question: Where would a fugitive go? In colonial days some Rapanui, isolated and virtually enslaved, tried to escape in small boats, a desperate and dangerous journey recounted by survivors. With hard cuts and a quiet, thoughtful pace, this unusual documentary disrupts a tradition of trying to explain mystery and demonstrates that we all still have much to learn. TBW

2017 / Chile / 107 minutes

DIRECTOR: Tiziana Panizza

PRODUCERS: Macarena Fernández, Soledad Silva

EDITORS: Coti Donoso, Tiziana Panizza

CINEMATOGRAPHER: Pablo Valdés

NICOLÁS TABILO

Willie Arthur #1968, Depto 403, Providencia 7511088

Santiago, Chile

+56 9 90882921 ntabilos@gmail.com

Sunday, April 8 — 10:00 am

CINEMA 1



Studio 54

Rare footage transports viewers back in time and behind the velvet rope into the famed Manhattan disco, an ambitious and audacious venture conceived by college friends Steve Rubell and Ian Schrager. In the frenetic weeks leading up to Studio 54's debut, while designers worked on lighting and layout, Rubell worked on the most important design decision: the composition of the clientele. The carefully curated guest list of celebrities and personalities built buzz among A-listers of all stripes, and in no time the club became both famous and infamous. Outside, the lines grew longer and the crowds more frustrated as desperate hopefuls were artfully denied access. Inside, the raucous reputation was earned nightly: music, dancing, sex, and drugs adorned a space where people were uncommonly free to be themselves. But the party to end all parties did indeed end, when one morning the IRS arrived with charges of tax evasion. A striking collection of insiders, including Schrager himself, recall the glorious rise and intense fall of the iconic cultural landmark. ST

Q&A following screening

2018 / US / 98 minutes

DIRECTOR: Matt Tyrnauer

PRODUCERS: Matt Tyrnauer, Corey Reeser, John Battsek

EDITOR: Andrea Lewis

CO-EDITORS: Jason Hardwick, Morgan Hanner

CINEMATOGRAPHER: Tom Hurwitz, ASC

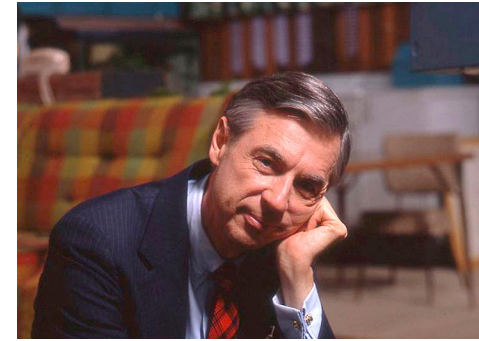
CINETIC Eric Sloss

555 W. 25th Street, 4th Floor New York, NY 10001

212.204.7979 eric@cinecticmedia.com

Friday, April 6 — 7:00 pm

CINEMA 1



Won't You Be My Neighbor?

Fred Rogers transformed children's television with *Mister Rogers' Neighborhood*. Rogers was an ordained Presbyterian minister who believed that love was the pathway to personal growth and development. With his groundbreaking show, he provided a space for intimate and straightforward exchange. In his gentle discussions with young guests, listening became a revolutionary act; he acknowledged the fears, worries, and hardships of growing up. Through a cast of puppets, he also managed to broach topics like disability and race, offering families the tools to speak frankly about the world around them. Morgan Neville's stunning film reveals the origins of the show, the ways it connected to current events, and its significant impact on the lives of children, and adults, across the country. Interviews with family, friends, and colleagues reveal that Rogers was indeed a visionary, but he was also human, and he faced his own share of shortcomings and self-doubt. In his life, Rogers contributed singular authentic exchange both on and off the air. ST

Q&A following screening

2017 / US / 93 minutes

DIRECTOR: Morgan Neville

PRODUCERS: Caryn Capotosto, Nicholas Ma, Morgan Neville

EXECUTIVE PRODUCERS: David J. Cornfield, Linda A. Cornfield, David Stone, David Boies III, Rick Rosenthal, Nancy Stephens

EDITORS: Jeff Malmberg, Aaron Wickenden

CINEMATOGRAPHER: Graham Willoughby

FOCUS FEATURES

DomesticDistribution@focusfeatures.com

Saturday, April 7 — 10:30 am

FLETCHER HALL

GARRETT SCOTT DOCUMENTARY DEVELOPMENT GRANT

Only 37-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 twelfth 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 Jonathan Olshefski for *QUEST*, 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 2018 Garrett Scott Documentary Development Grant has been awarded to Lucas Habte for *Shadow of His Wings* and Débora Souza Silva for *Black Mothers*. The recipients will present excerpts from their works-in-progress at 4:20 pm on Saturday, April 7, prior to the screening of *Minding the Gap*, directed by 2017 grant recipient Bing Liu.

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



Black Mothers

DÉBORA SOUZA SILVA

Police violence. Viral videos. Outrage. Media frenzy. Indictments. Impunity. Repeat. Too many times, communities of color are brutalized first by law enforcement, then by our justice system. Victims' mothers, in the grip of anguish, are thrust into the role of activists—a role they never planned for. After the media spotlight fades, their struggle continues. *Black Mothers* follows the journey of two women—one as she navigates the agonizing cycle of injustice in the immediate aftermath of her son's violent attack, the other as she channels her grief into inspiring other mothers to fight for—and win—concrete change and justice.



Shadow of His Wings

LUCAS HABTE

Shadow of His Wings tells director Lucas Habte's story of self-discovery through his relationships with his father and with his lover. In Addis Ababa, he falls in love with a young Ethiopian man who must flee homophobic threats at home to become France's first LGBT refugee from Ethiopia. Meanwhile, in the hopes of reconciling with his son, Lucas's estranged Ethiopian father returns to Addis after 40 years of exile. The film intersects these two stories of migration—a departure and a return home—and traces how exile and persecution impact the people at the heart of these narratives, across generations and continents.

Saturday, April 7 — 4:20 pm

CINEMA 3

	Cinema 2	Cinema 3	Cinema 4	Fletcher	DAC	Cinema 1	Elsewhere
9:00							
10:00						10:00 – 12:00	
11:00				10:10 – 11:55 The Judge		The Issue of Mr. O'Dell Lovers of the Night	
Noon							
1:00							
2:00		1:30 – 3:25 The Farm: Angola, USA		1:10 – 3:20 Generation Wealth		1:00 – 3:00 On Her Shoulders	
3:00							
4:00							
5:00		4:30 – 6:10 Rafea: Solar Mama	4:20 – 6:15 A Murder in Mansfield	4:10 – 5:50 Hale County This Morning, This Evening		4:00 – 6:10 Messenger on a White Horse	
6:00							
7:00							
8:00				7:30 – 9:55 OPENING NIGHT FILM RBG		7:10 – 9:10 Shirkers	
9:00			8:00 – 9:25 Time Trial				
10:00						10:00 – 11:30 The Bastard	10:00 – 12:00 OPENING NIGHT PARTY Durham Armory ticket required
11:00							
12:00							
1:00							

FILM CATEGORY

Tribute

NEW DOCS

Thematic Program

Invited

Conversations

FILM & EVENT SCHEDULE * Friday, April 6

	Cinema 2	Cinema 3	Cinema 4	Fletcher	DAC	Cinema 1	FF Theater	Speakeasy	Elsewhere
9:00								9:15 – 10:15 Speakeasy One <small>FREE no ticket required</small>	
10:00		10:20 – 12:05 Rebuilding in Miniature Bending Lines: The Sculpture of Robert Wiggs	10:10 – 12:10 David. The Return to Land	10:30 – 12:20 Owned: A Tale of Two Americas		10:00 – 11:40 América			
11:00									
Noon								12:15 – 1:15 Speakeasy Two <small>FREE no ticket required</small>	
1:00		1:20 – 3:20 The Mauritania Railway The Providers	1:10 – 2:35 A Friendship in Tow/Toe Tempting Promises	1:20 – 3:20 306 Hollywood	1:40 – 3:15 Scenes of a Crime	1:00 – 2:40 Of Fathers and Sons			
2:00									
3:00									
4:00								3:15 – 4:15 Speakeasy Three <small>FREE no ticket required</small>	
5:00	5:00 – 7:00 The Square	4:20 – 5:55 Hal	4:10 – 6:15 I Am Bisha PATRIMONIO	4:20 – 6:15 This Is Home	4:40 – 6:10 From Parts Unknown Girl-Hearted	4:00 – 6:10 Brother's Keeper	5:00 – 6:20 SHORTS: Reflections		
6:00									
7:00									
8:00	8:00 – 10:20 In Cold Blood	7:20 – 9:20 The Area	7:30 – 9:35 A Singular Garden MELTING SOULS	7:10 – 9:10 THREE IDENTICAL STRANGERS	7:40 – 9:30 Control Room	7:00 – 9:05 Studio 54	8:00 – 9:25 SHORTS: Confrontations		
9:00								8:30 – 10:00 OUTDOOR SCREENING STEP DURHAM CENTRAL PARK <small>FREE no ticket required</small>	
10:00				10:00 – 12:00 Personal Truth				9:00 – 11:00 LATE NIGHT BASH Unscripted Durham <small>FREE no ticket required</small>	
11:00				Our New President					
12:00									
1:00									

FILM CATEGORY

Tribute

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.



Take our survey for a chance to win passes for Full Frame 2019!

FILM & EVENT SCHEDULE * Saturday, April 7

	Cinema 2	Cinema 3	Cinema 4	Fletcher	DAC	Cinema 1	FF Theater	Speakeasy	Elsewhere
9:00								9:15 – 10:15 Speakeasy Four <small>FREE no ticket required</small>	
10:00		10:20 – 11:45 Cielo	10:10 – 12:00 Sky and Ground	10:30 – 12:30 Won't You Be My Neighbor?	10:30 – 12:55 Gone: The Forgotten Women of Ohio	10:00 – 11:25 Las Nubes Thy Kingdom Come			
11:00									
Noon									
1:00	1:10 – 3:30 In Cold Blood	1:20 – 3:25 MAYNARD	1:10 – 3:00 The Unafraid	1:30 – 3:40 Inventing Tomorrow	1:40 – 3:55 Startup.com	1:00 – 2:40 The Blessing		12:15 – 1:15 Speakeasy Five <small>FREE no ticket required</small>	
2:00									
3:00									
4:00						3:30 – 6:25 Paradise Lost: The Child Murders at Robin Hood Hills		3:15 – 4:15 Speakeasy Six <small>FREE no ticket required</small>	
5:00	4:40 – 6:40 The Square	4:20 – 6:50 Garrett Scott Grant Minding the Gap	4:10 – 5:30 The Pushouts	4:30 – 6:35 The Rape of Recy Taylor	4:40 – 6:10 The Deminer		5:00 – 6:30 SHORTS: Horizons		
6:00									
7:00			7:10 – 8:55 The Rescue List	7:30 – 9:50 Crime + Punishment	7:40 – 9:50 The Good Struggle Maj Doris	7:20 – 9:15 The Cleaners			
8:00	8:00 – 9:30 Titicut Follies	8:00 – 10:10 Larger Than Life: The Kevyn Aucoin Story					8:00 – 9:20 SHORTS: Connections		8:30 – 10:00 OUTDOOR SCREENING Kings of Pastry <small>DURHAM CENTRAL PARK FREE no ticket required</small>
9:00									
10:00			10:00 – 11:35 Rodents of Unusual Size			10:10 – 11:15 Boom for Real: The Late Teenage Years of Jean-Michel Basquiat			
11:00									
12:00									
1:00									

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.



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FILM CATEGORY

- Tribute
- NEW DOCS
- Thematic Program
- Invited
- Conversations

	Cinema 2	Cinema 3	Cinema 4	Fletcher	DAC	Cinema 1	Elsewhere
9:00							
10:00						10:00 – 11:55	
11:00		10:20 – 12:35 Dark Money	10:10 – 12:05 The Jazz Ambassadors	10:30 – 12:35 The Price of Everything			
Noon							11:30 – 1:00 AWARDS BARBECUE Durham Armory <small>ticket required</small>
1:00	AWARDS & ENCORE SCREENINGS ANNOUNCED 1PM ONLINE AND AT THE BOX OFFICE						
2:00					1:30 – 3:15 The Thin Blue Line	2:00	
3:00	2:30 – 3:30 School of Doc <small>FREE no ticket required</small>	2:20 SUNDAY ENCORE 2	2:10 – 4:35 Bisbee '17	2:00 – 3:50 Capturing The Flag		SUNDAY ENCORE 1	
4:00							
5:00				4:40 SUNDAY ENCORE 4	4:30 SUNDAY ENCORE 3	5:00 SUNDAY ENCORE 5	
6:00	5:30 – 7:00 Titicut Follies	5:20 – 7:15 Love Means Zero	5:10 – 7:00 12th and Clairmount				6:00 – 8:00 CLOSING NIGHT PARTY 21c Museum Hotel <small>FREE no ticket required</small>
7:00							
8:00				7:30 – 9:55 CLOSING NIGHT FILM America to Me <small>FREE ticket required</small>		8:00 SUNDAY ENCORE 6	
9:00							
10:00							
11:00							
12:00							
1:00							

FILM CATEGORY	Tribute	NEW DOCS	Thematic Program	Invited	Conversations
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A&E INDIEFILMS SPEAKEASY



Full Frame is proud to present the A&E IndieFilms Speakeasy for the eighth 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.



TEACH THE TEACHERS

Now entering its eighth year, Teach the Teachers, Full Frame's enormously successful documentary literacy program, allows 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. In 2017 Full Frame began a partnership with PBS's POV to leverage the successful Teach the Teachers model with POV's vast library of resources for educators. Full Frame's education coordinator, Ashley Solesbee, presented a national webinar training session, based on the Teach the Teachers program, that is available on YouTube. Full Frame looks forward to continuing its partnership with POV in 2018 and beyond.

The 2018 Teach the Teachers program is made possible with generous support from Alan Teasley and the Michael Hershfield and Susan Rosenthal Family Fund.



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 Durham Public Schools attend the five-week intensive workshop, complete their own short documentary film, and learn real-world applications for the skills they have acquired. In addition to learning basic filmmaking techniques, students gain self-esteem through collaboration, cooperation, and planning ahead. In summer 2017 our School of Doc students spent a day visiting with Academy Award-winning filmmaker Roger Ross Williams, who shared his experience and knowledge with the students. Participants in that class of young filmmakers are attending the 2018 festival to learn more about the documentary medium, and they will be screening their School of Doc work for the public on Sunday.

The 2017 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.



YOUTH SCREENING

Each fall, Full Frame hosts an annual Youth Screening, drawing hundreds of students and teachers from across Durham, Wake, and Orange counties to fill the Carolina Theatre in downtown Durham. For this screening, Full Frame presents a carefully selected documentary and brings the filmmakers and/or film subjects to speak with students. The students are provided with a viewing guide created by educators who have participated in Full Frame's Teach the Teachers program; the guide encourages students to experience the film in ways that connect it to their classroom learning. In 2017 the film selected for the Youth Screening was Katie Dellamaggiore's *Brooklyn Castle*, and the teachers taking part benefited from Full Frame's partnership with PBS's POV by having access to POV's educator resources for the film. For many young people, this is their first exposure to documentary film.

The 2017 Youth Screening was supported by 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: We have hosted sessions with Stanley Nelson, Kirsten Johnson, Steve James, Marshall Curry, Peter Nicks, Julie Goldman, and James Longley, among others.

This year, 150 students from 19 different programs will participate as Full Frame Fellows. Students from the following schools are visiting the festival this year:

American University	New York University
Bennett College	North Carolina Central University
Davidson College	North Carolina State University
Duke University	University of Alabama
Elon University	University of North Carolina at Chapel Hill
Florida State University	University of North Carolina School of the Arts
Hollins University	University of North Carolina Wilmington
Howard University	University of the Arts, Philadelphia
Lehigh Valley Association of Independent Colleges	Wake Forest University
New York Film Academy	

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.

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 3, 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 9:00 am – 8:00 pm

FRIDAY & SATURDAY 9:00 am – 9:00 pm

SUNDAY 9:00 am – 5:00 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 9:00 am – 8:00 pm

FRIDAY & SATURDAY 9:00 am – 9:00 pm

SUNDAY 9:00 am – 7:00 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, Fun Pass, Sunday Pass, Doc Pass, Fellows 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 9:00 am – 8:00 pm

FRIDAY & SATURDAY 9:00 am – 9:00 pm

SUNDAY 9:00 am – 7:00 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 9:00 am – 8:00 pm

FRIDAY & SATURDAY 9:00 am – 9:00 pm

SUNDAY 9:00 am – 7:00 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.

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.*

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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	9:00 am – 8:00 pm
FRIDAY & SATURDAY	9:00 am – 9:00 pm
SUNDAY	9:00 am – 7:00 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	9:00 am – 8:00 pm
FRIDAY & SATURDAY	9:00 am – 9:00 pm
SUNDAY	9:00 am – 5:00 pm

All passes (excluding Presses) 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 – 7:00 pm
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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. Saladella 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.

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

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

GoDurham	919.485.RIDE
LimeBike	LIMEBIKEFF for \$3 credit (valid April 2–30)
Lyft	FULLFRAME18 for \$5 off two rides
S&H Transportation	919.680.0700

Thursday, April 5

CHAMPAGNE RECEPTION

Carolina Theatre, Connie Moses Ballroom

6:00 pm

Hosted by Toast, Wine Authorities, and Ponsyaurus Brewing Co.

BY INVITATION

Thursday, April 5

OPENING NIGHT PARTY

Durham Armory

10:00 pm – Midnight

Hosted by Café Parizade and Ponsyaurus Brewing Co.

Music by Carolina Soul

OPEN TO THE PUBLIC

TICKET REQUIRED

Friday, April 6

SPOTLIGHT HAPPY HOUR

Unscripted Durham, All Day Café

8:00 pm – 9:00 pm

Hosted by Unscripted Durham and Fullsteam Brewery

BY INVITATION

Friday, April 6

FREE OUTDOOR SCREENING STEP

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 6

LATE NIGHT BASH

Unscripted Durham

9:00 pm – 11:00 pm

Hosted by Unscripted Durham

FREE AND OPEN TO THE PUBLIC

Friday, April 6

FILMMAKER PARTY

Fullsteam Brewery

10:00 pm – Midnight

Sponsored by Showtime Documentary Films

Hosted by Fullsteam Brewery and Chirba Chirba

Music by DJ Yammy

BY INVITATION

Saturday, April 7

FREE OUTDOOR SCREENING

Kings of Pastry

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 7

SATURDAY NIGHT PARTY

West End Billiards

10:00 pm – Midnight

Sponsored by A&E IndieFilms

Music by Merge Records

Hosted by West End Billiards and Bull City Burger and Brewery

BY INVITATION

Sunday, April 8

AWARDS BARBECUE

Durham Armory

11:30 am – 1:00 pm

Hosted by Giorgio's Hospitality Group

Live Music by the Hushpuppies

OPEN TO THE PUBLIC

TICKET REQUIRED

Sunday, April 8

CLOSING NIGHT PARTY

21c Museum Hotel Durham, Main Gallery

6:00 pm – 8:00 pm

Hosted by 21c Museum Hotel Durham and Merge Records

FREE AND OPEN TO THE PUBLIC

Sunday, April 8

FREE CLOSING NIGHT FILM America to Me

Carolina Theatre, Fletcher Hall

7:30 pm

FREE AND OPEN TO THE PUBLIC

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what will you discover?

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Image (detail) from *Severance*, by 2017 Lange-Taylor Prize winner Katherine Yungmee Kim. CDS is accepting applications for the \$10,000 award through May 15, 2018.



KATINA PARKER

Filmmaker, Durham, NC

North Carolina is Home to Some of Today's Best Documentary Filmmakers

As a documentary artist, Katina Parker has been on the front lines of social justice events since the 1990s, when she filmed the Million Man March in Washington, DC. A 2016-17 North Carolina Arts Council Artist Fellowship recipient, her piercing insights come from being there, on the ground where history is happening, as this image of her from the Ferguson protests in 2014 shows. Like many other visionary North Carolina filmmakers, she opens new windows onto our world, helping us to see it differently.



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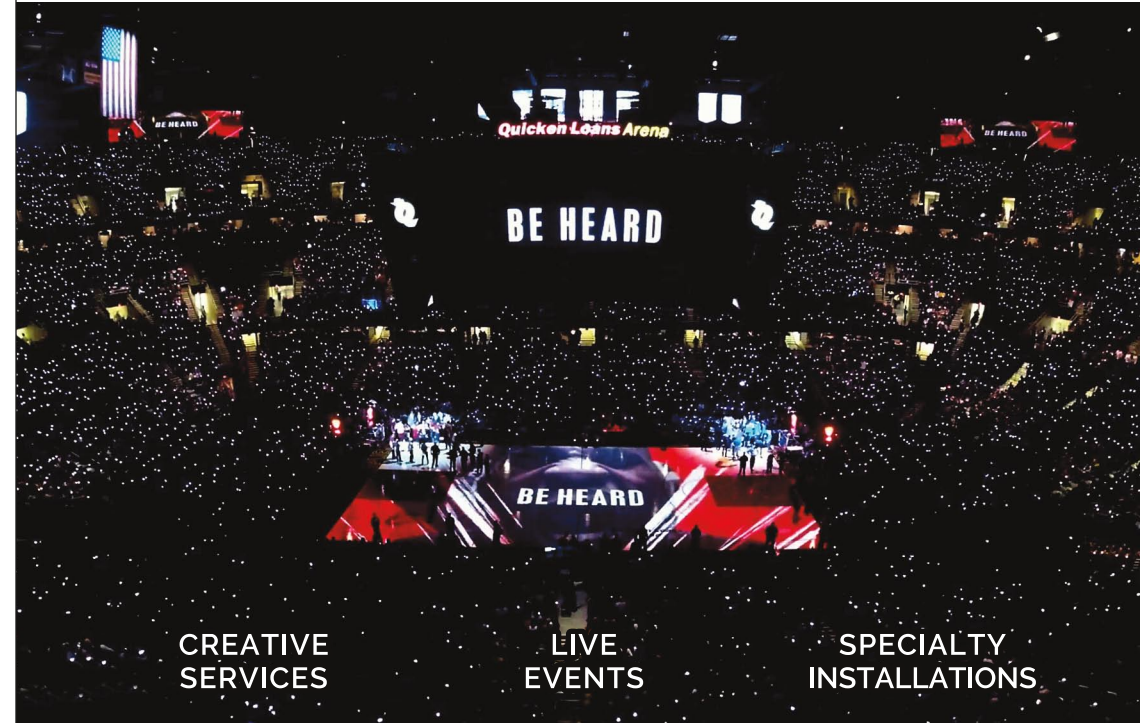
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20 THESIS EXHIBITION 18

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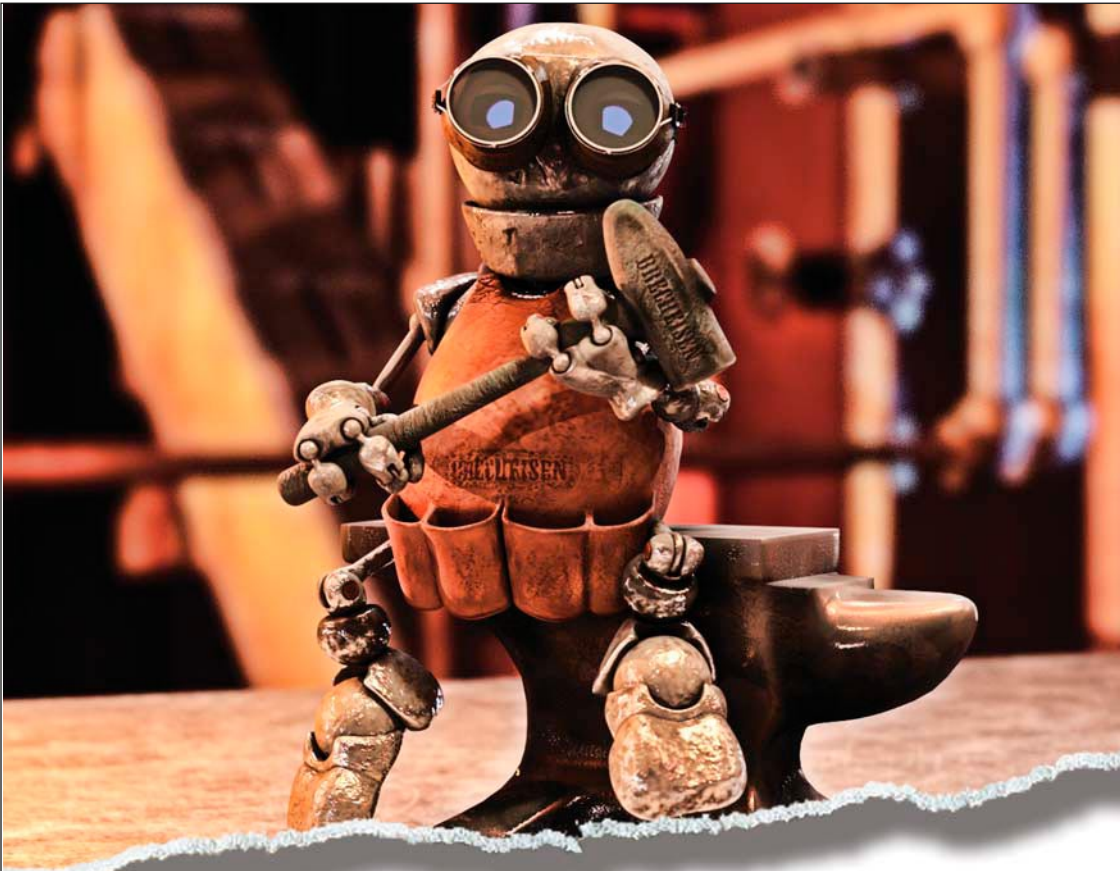
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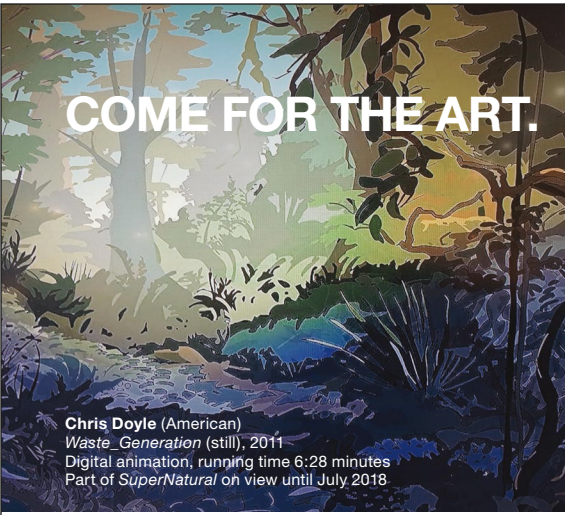
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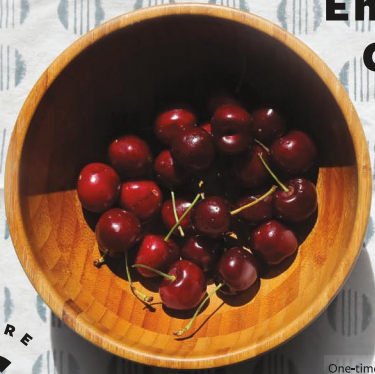
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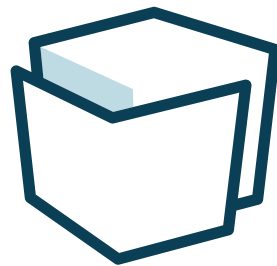
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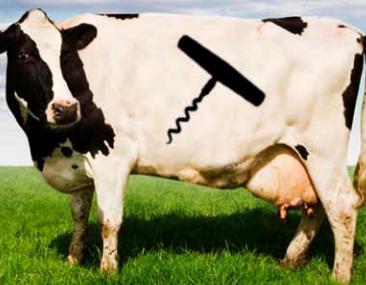
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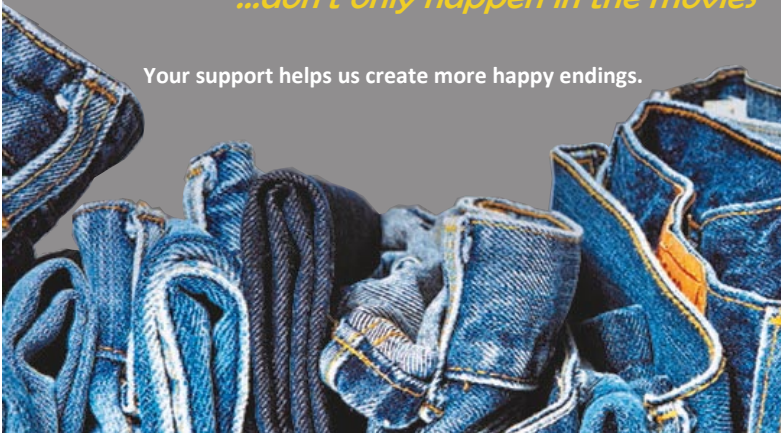


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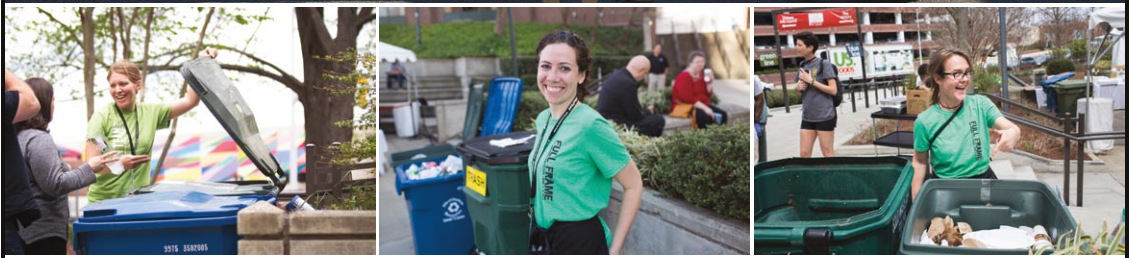


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The Green Team represents Full Frame's commitment to waste reduction and recycling at the festival. The 2018 Green Team volunteers will monitor and collect recycling and composting containers to keep waste properly sorted.

2017

- ~ 1,547 pounds commingled bottles, cans and paper recycled, City of Durham
- ~ 500 pounds (est) flattened corrugated cardboard recycled, City of Durham
- ~ 17 pounds plastic bags and film recycled, Harris Teeter grocery store
- ~ 3400 pounds food and paper waste composted, Brooks Contractor
- ~ 25 pounds electronic cables repurposed or recycled at Triangle E-Cycle
- ~ 20 pounds red-checked plastic table covering, and green bubble wrap reused at the Scrap Exchange
- ~ 1 pound wine corks reused at the Scrap Exchange
- ~ 2 pounds cloth hangers reused at Cardinal Cleaners

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 thanks The City of Durham Solid Waste Department, Brooks Contractors, TROSA, and our incredible Green Team volunteers for assisting these efforts.







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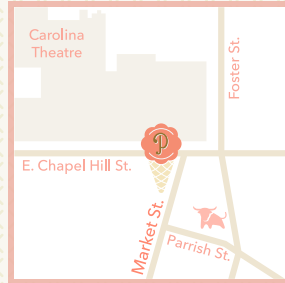
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Full Frame also presents free screenings of films selected for the Academy®'s shortlist for Best Documentary with the Winter Series at the Carolina Theatre in downtown Durham.

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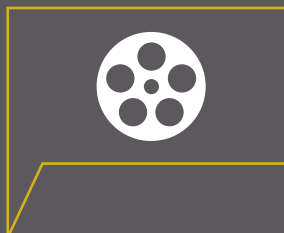
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