

VERMONT INTERNATIONAL
FILM FESTIVAL

VTIFF

OCTOBER 20-29, 2017
DOWNTOWN BURLINGTON



TICKETING

Purchase online by clicking on the **BUY TICKETS** button on each event page at [VTIFF.ORG](http://vtiff.org), where you may book tickets to multiple screenings. You will receive a confirmation email and an e-ticket to print or bring the confirmation displayed on your phone.

VTIFF All Access and Patron Members can book tickets through this system but will not be charged, using a special code that will be sent to them.

We highly recommend purchasing tickets in advance and printing at home. This saves you time at the box office and alleviates some of the burden for our box office volunteers.

TICKETS CAN ALSO BE PURCHASED IN PERSON

Before festival: Oct 10-19, 12-2pm daily - 100 College St.

During the festival: Oct 20-29 at the box office daily from 1 hour before the first screening until start of last screening.

Note to Patron Members and Gold Pass holders: If you book in advance we will hold your seats up to 10 minutes before the screening begins, after which we cannot guarantee you a seat if the screening proves very popular. Only All Access members have guaranteed seats at all times.

TICKET PRICES

GENERAL ADMISSION	\$10.00
SENIOR (62 & UP)	\$8.00
CHILDREN (12 AND UNDER) & COLLEGE STUDENT (W/ID)	\$5.00
GOLD PASS	\$125.00
<i>(includes unlimited admission to all films and events*)</i>	
VERMONT FILMMAKERS' SHOWCASE FILMS	FREE
<i>(with a suggested donation of \$5.00 or more)</i>	
LUNCHTIME SHORTS AT BCA	GENERAL AD. INCLUDES LUNCH

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ENJOY THE FESTIVAL FOR FREE! FILM IS ONE OF THE MOST DEMOCRATIC, ACCESSIBLE AND TRANSFORMATIVE FORMS OF ART. YOUR MEMBERSHIP ENSURES WE ARE ABLE TO PRESENT THE WORLD TO VERMONT THROUGH FILM.

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VENUES

MAIN STREET LANDING PERFORMING ARTS CENTER

The Festival Information desk and box office from Oct 20 thru Oct 29 will be located at Main Street Landing Performing Arts Center. Enter either from Battery Street or from 60 Lake St and take elevator to 3rd floor. Screenings at MSL will take place in Film House and the Black Box Theater.

BURLINGTON CITY ARTS (BCA)

Burlington City Arts at 135 Church Street is the screening venue for the weekday **Lunchtime Shorts**, 12 noon – 1pm, Monday through Wednesday, and Friday.

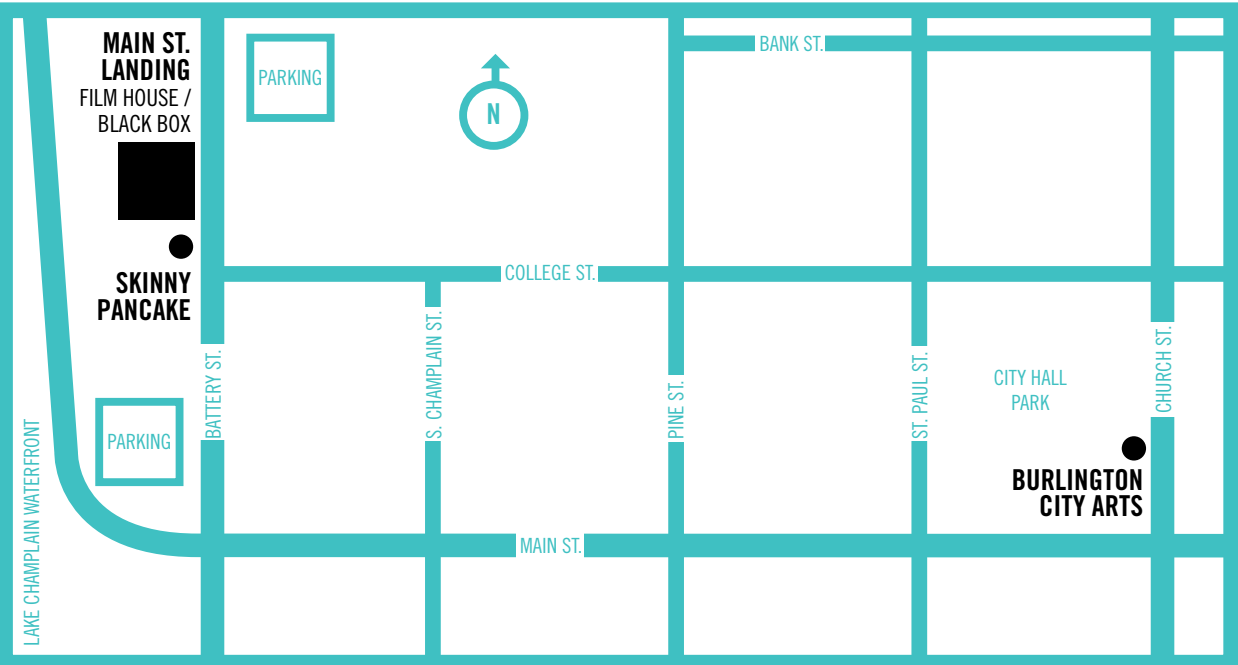
ACCESSIBILITY – All venues are wheelchair accessible. Headset receivers are available for the hearing-impaired upon request for the Film House screenings only. Please contact us in advance if you are in need of a headset.

PARKING & TRANSPORTATION

The Main Street Landing parking lot kitty corner from Main Street Landing and the Merrill Lynch parking lot on Lake Street are free after 6pm weekdays and free on weekends.

On-street, metered parking on College Street and Lake Street is free after 6pm and Sundays.

The venues are located on regular Chittenden County Transit routes. There is a shuttle on College Street that leaves every 15 minutes. For more info visit CCTAride.org



WHERE TO EAT, WHERE TO MEET

GRAB A BITE AND TALK MOVIES!

Daily receptions 6pm-7pm in the Festival Lake Lobby, free appetizers (cash bar by Zero Gravity Brewery, the official beer of VTIFF 2017)

Skinny Pancake	Gold Pass holders receive 20% discounts – 1 per person per day.
Penny Cluse Café	169 Cherry Street – great place for breakfast or lunch
Honey Road	156 Church Street – delicious Mediterranean food
A Single Pebble	133 Bank St, Burlington - gourmet Chinese food; their food truck – Friday, Oct 27 only, outside Foam Brewery, a few steps from the festival
The Great Northern	716 Pine Street – fresh and inviting
Zero Gravity	716 Pine Street - local craft beers in a great atmosphere
American Flatbread	115 St. Paul Street – good pizzas and Zero Gravity beer
Pizzeria Verita	156 St. Paul Street - gourmet pizzas
Kountry Kart Deli	Delicious sandwiches from KKD provided at the Lunchtime Shorts at BCA (included in the price of the ticket).
Esperanza Restaurante	180 Battery - for the hottest fusion food in town
Leunig's Bistro	115 Church - a little bit of Paris in Burlington
Dedalus Wine Shop Market & Wine Bar	388 Pine - For best wine selections and gourmet specials

WELCOME TO VTIFF 2017!



Welcome to the 32nd year of the Vermont International Film Festival - our flagship event. This is where we see our mission fulfilled to its utmost - 10 solid days of enriching the community and bringing the world to Vermont through film. This year we bring to you 45 feature length films (of which 6 are by Vermont filmmakers) and 23 shorts (of which 5 are by Vermont filmmakers). And we're very happy that for the first time in a long while all five continents are represented.

Film is one of the most democratic and transformative forms of art, with the power to educate, inform, and give pleasure — all in the space of a couple hours. When you study this guide and select your films, my hope is that you'll also take a few risks - choose one or two that you might not normally be drawn to. This is an opportunity to make discoveries. VTIFF is a curated festival and the programming committee has been working for many months to put together a program that is varied, complementary and representative of a wide variety of styles, genres, cultures and countries of origin. The more films you watch the more connections we believe you'll make between them.

Attending a film festival is an immersive experience and is more than passively going to the movies. It creates a community. Hang around between screenings and talk to others. Listen to their recommendations and exchange views. We've tried to make this easier for you by using tried and tested seduction methods - food and drink. We're grateful to all the wonderful restaurants and caterers who are sponsoring our daily early evening receptions - check out the special events and also the back page of this guide. Also on the back page, please browse the list of all our supporters – grantors, sponsors, individual donors and VTIFF members - together they make it all possible.

If you use social media - please check in to the festival and its screenings, share our events with friends - the more we spread the word, the stronger we'll be. Old-fashioned word of mouth is equally powerful!

I'll be at the festival most of the time. Feel free to come up to me, or to any of our board members, staff and dedicated volunteers, and let us know what you think.

Special thanks to Main Street Landing for being this year's Host Sponsor of Opening Day!

Orly Yadin,
Executive Director, VTIFF

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MEET THE VTIFF TEAM

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Orly Yadin

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full list for this year at VTIFF.ORG/Volunteering

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Tally Ho Design

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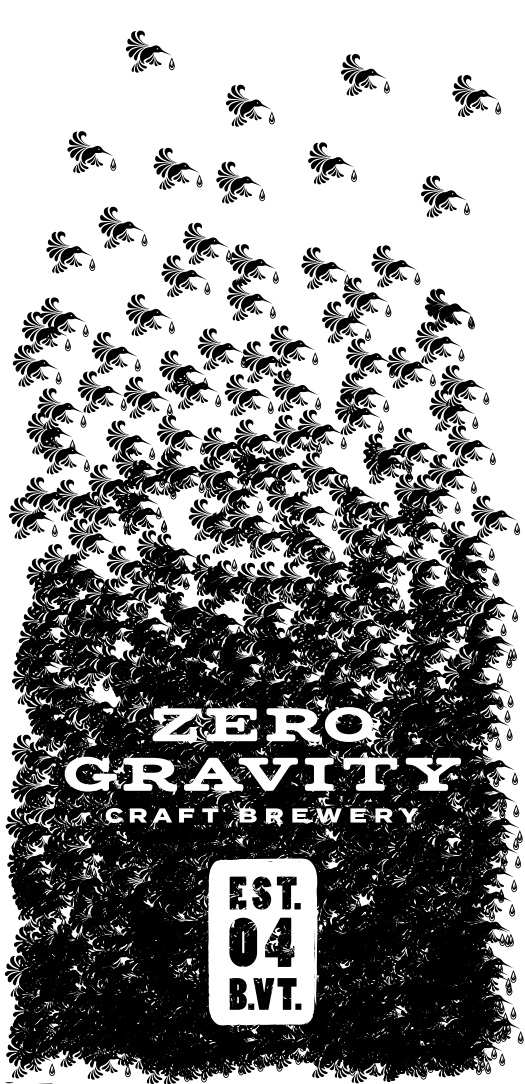
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AFTER THE STORM

Directed by Hirokazu Kore-eda
Japan | 2016 | Fiction | 117 min
Japanese w/English subtitles

Film Source: Film Movement
Awards/premier festivals: Cannes

SHOWTIMES
TUES, OCT 24 | 4:15PM | BB
SAT, OCT 28 | 2:30PM | BB

Ryôta has a dark cloud over his head. His once-promising career as an author has evaporated into a case of writer's block. His marriage has fallen apart. To support his gambling problem, his work as a private investigator has sunk to blackmailing the cheating spouses he's supposed to be investigating. But as a typhoon looms in the forecast, Ryôta attempts to reconcile with his estranged ex-wife and son by examining the source of his problems: himself. Written and directed by Hirokazu Kore-eda (*Still Walking; Like Father, Like Son*), *After the Storm* deftly blends light comedy with kitchen-sink drama. With sharp dialogue and understated performances from Kore-eda veterans Hiroshi Abe and Yôko Maki, *After the Storm* is a sensitive family portrait from a modern master of the form. ~LB



ANIMALS (TIERE)

Directed by Greg Zgilinski
Austria/Switzerland/Poland | 2017 | Fiction | 95 min
German w/English subtitles

Film source: Be For Films

SHOWTIME
SAT, OCT 29 | 9:30PM | FH

Time warps and reality bends after a married Viennese couple on their way to an alpine vacation in a Swiss chalet collide with a sheep on the road in this concussed, broken mirror psychological thriller. Playfully sinister and cleverly constructed, this entertainingly enigmatic headtrip was loosely inspired by Dutch artist MC Escher's "Relativity". Polish-born, Switzerland-based director Greg Zgilinski took over the script from the French-born, German-raised Austrian writer and director Jörg Kalt after Kalt committed suicide while developing the work. The film's transcontinental, polyglot pedigree reflects its indeterminate identity and resistance to classification – just as the story's chimerical architecture and talking-cat's-cradle structure reflect the shifting, illusory nature of the characters' relationships. Evoking David Lynch and Roman Polanski – or maybe an impishly malevolent Charlie Kaufman – *Animals* offers an alluringly delirious trompe l'oeil for the adventurous filmgoer. It's a constantly twisting cinematic labyrinth that viewers will enjoy getting lost in. ~SJ



THE B-SIDE: ELSA DORFMAN'S PORTRAIT PHOTOGRAPHY

Directed by Errol Morris
USA | 2017 | Documentary | 76 min

Film Source: Neon
Sponsor: Judith Gerber | Co-sponsor: Barbara Zucker

SHOWTIMES
MON, OCT 23 | 2:30PM | FH
FRI, OCT 27 | 7:00PM | BB

The Polaroid camera has never been held in high regard by photography aficionados. The boxy apparatus, which spit out white-framed photos that developed within minutes, was a camera for the masses, be it instant keepsakes from family reunions or cops snapping crime-scene photos. The portrait photography of Elsa Dorfman was a notable exception. In the late 1970s, Dorfman (who had already made a name for herself with candid shots of Beat Generation icons such as Allen Ginsberg) began working with a large-format Polaroid camera (one of six in existence) that produced 20-by-24-inch exposures. The resulting prints were both intimate and capacious, capturing subjects' personalities in amplified detail. Director Errol Morris, better known for investigative docs like *The Thin Blue Line* and *The Fog of War*, here takes an intimate approach to his subject, interviewing Dorfman in a conversational style as she pores over decades' worth of outtakes in her photo archives. Morris' heartfelt portrait of the photographer — whose work bridged the gap between traditional photography and the instant gratification of the digital era — serves as a nostalgic remembrance of a bygone era and a gentle reminder of the importance of film preservation. ~LB



CITY OF JOY

Directed by Madeleine Gavin
Democratic Republic of Congo | 2016 | Documentary | 74 min

Film Source: Film Sales Corp
New England premiere
Sponsor: The Caroline Baird Crichfield Fund for Women in Need
Director Gavin will be in attendance - Sunday

SHOWTIME
SUN, OCT 22 | 7:00PM | BB
FRI, OCT 27 | 4:45PM | BB

This documentary manages to achieve the near impossible – exposing a painful, brutal truth while creating a feeling of hope and optimism in the audience. For 20 years, Congolese women have experienced rape as a weapon of war as rotating factions attempt to control their country and its mineral rights. Where do these women turn to for help when their own communities turn them away? Three devoted pioneers (2016 Nobel Peace Prize nominee Dr. Denis Mukwege, women's rights activist Christine Schuler-Deschryver and radical feminist Eve Ensler, author of *The Vagina Monologues*) come together to create a place, City of Joy, that hopes to turn the women's pain into power. Madeleine Gavin, a successful narrative film editor, expands her role to include both director and editor of this powerful portrait of a special school that aims to transform the lives of its students and set graduates up in a position to lead their troubled country in a new direction. The audience is given access to the journey of City of Joy's first class. Watch as they move past pain, through self-discovery and into empowerment. You will be cheering for the women, the founders and the power of the human spirit. ~JS



DIVINE ORDER

Directed by Petra Volpe
Switzerland | 2017 | Fiction | 96 min
German w/English subtitles

Film Source: Zeitgeist
Awards/premier festivals: Tribeca - Best Actress and Audience Award.
New England Premiere
Sponsor: Pat Robins and Lisa Schamberg

SHOWTIMES
MON, OCT 23 | 7:00PM | BB
TUE, OCT 24 | 2:30PM | FH

Political and religious leaders in Switzerland cited the divine order as the reason why women still did not have the right to vote as late as 1970. When unassuming and dutiful housewife Nora is forbidden by her husband to take a part-time job, her frustration leads to her becoming the poster child of her town's suffragette movement. Her new-found celebrity brings humiliation, threats, and the potential end to her marriage. But, refusing to back down, she convinces the women in her village to go on strike—and, in the process, makes a few startling discoveries about her own liberation. With meticulous attention to period details, this warm, thoroughly enjoyable tale about the fight for equality is both humorous and inspirational. ~OY



THE ENDLESS

Directed by Justin Benson & Aaron Moorhead
USA | 2017 | Fiction | 122 min

Film Source: Well Go USA

SHOWTIME
THURS, OCT 26 | 9:30PM | FH

Horror/Sci Fi filmmaking team Justin Benson and Aaron Moorhead (2014's *Spring*) produce, write, direct, shoot and edit this mind-bending new American indie effort. Brothers Justin (Benson) and Aaron (Moorhead) receive a mysterious videotape, seemingly sent from a former "death cult" that they escaped from years before. With their lives and past in question, the two brothers trek through the desert, returning to seek understanding about their lives, as well as solve a mystery fit for a Lovecraft novel. What they find is beyond belief and comprehension, as they are propelled into an impossible nightmare filled with metaphysical horrors. Benson and Moorhead have crafted a completely compelling, edge-of-your-seat, genre-bending thriller. And at the same time have crafted a story that is human and totally relatable. Fans of films like John Carpenter's *In The Mouth of Madness*, Nacho Vigalondo's *Timecrimes* or Shane Carruth's *Primer* should take note. ~EF

VENUES
FH: FILM HOUSE
BB: BLACK BOX THEATER
Both in Main Street Landing

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FACES PLACES (VISAGES, VILLAGES)

Directed by Agnès Varda & JR
France | 2017 | Hybrid Doc | 89 min
French w/English subtitles

Film Source: Cohen Media Group
Awards/premier festivals: Cannes - Golden Eye documentary prize; TIFF - People's Choice Documentary Award
Sponsor: Todd Lockwood

OPENING NIGHT FILM
FRI, OCT 20 | 7PM | FH

Agnès Varda has been making movies for more than 60 years. *Faces Places* is among the 89-year-old director's very best. A hybrid documentary that's more doc than narrative, *Faces Places* follows Varda and visual artist JR as they travel the French countryside seeking subjects for JR's large-format outdoor photographic art installations. While the film's off-the-cuff road-movie format humorously downplays its philosophical musings about the state of the working-class French population, its hybrid aesthetic speaks to the power of cinema as a unifier of multiple art forms. The 34-year-old JR, who's never seen without his trademark dark sunglasses, bears an uncanny resemblance to a young Jean-Luc Godard, providing an ironic link to Varda's youthful work as one of the seminal figures of the French New Wave. If *Faces Places* proves to be Varda's cinematic swan song, she'll go out with a masterful bang. ~LB



FOOTNOTES (SUR QUEL PIED DANSER)

Directed by Paul Calori & Kostia Testut
France | 2016 | Fiction | 83 min
French w/English subtitles

Film Source: Visit Films
Sponsor: Lyric Theatre

CLOSING NIGHT FILM
SUN, OCT 29 | 7PM | FH

The musical is in the midst of an unexpected renaissance. Though *La La Land* got the Oscar buzz (and, for a few minutes, the Oscar) *Footnotes* is no less an heir to the films of Jacques Demy, whose *The Umbrellas of Cherbourg* and *The Young Girls of Rochefort* broke ground by integrating musical numbers into everyday situations. *Footnotes* concerns the stumbling adventures of a twenty-something who shuffles between dead-end jobs before landing at a shoe factory that makes designer styles out of step with current fashion trends. She soon finds herself entangled in a feminist labor strike and a romance with a competing trucker that jeopardize her much-needed rent money. With a delightful performance by Pauline Etienne as the girl-next-door heroine, *Footnotes* is a blue-collar musical that hides its proletarian politics behind frothy entertainment and cleverly executed songs and dances. ~LB



THE FORCE

Directed by Peter Nicks
USA | 2017 | Documentary | 93 min

Film Source: Kino Lorber
Awards/premier festivals: Sundance - Directing Award / U.S. Documentary

SHOWTIMES
SAT, OCT 21 | 2:45PM | FH

“Sprawling, immediate, and complex, Peter Nicks's vérité documentary moves like a pulsing, timely thriller. In 2014, after over a decade of federal monitoring for misconduct and civil rights abuses, the Oakland Police Department hires Chief Sean Whent ... in hopes of bridging an historically tense divide between its officers and the community they serve. *The Force* captures everything; it hovers over Oakland's evening skies and rides inside speeding police vehicles, granting viewers breathless firsthand access to some of law enforcement's most dangerous jobs. With fly-on-the-wall intimacy, we see a department trapped in transition, desperate to shed its corrupt image but also challenged by an increasingly organized and urgent Black Lives Matter movement erupting right outside its doorstep.”
~Harry Vaughn, *Sundance Film Festival*



THE GOOD POSTMAN (HYVÄ POSTIMIES)

Directed by Tonislav Hristov
Bulgaria | 2016 | Documentary | 80 min
Bulgarian w/English subtitles

Film Source: Film Rise
Co-Sponsors: VT Council on World Affairs, Nick and Bridget Downey-Meyer

SHOWTIMES
SUN, OCT 22 | 4:30PM | BB
WED, OCT 25 | 2:15PM | FH

A small village in Bulgaria sets the stage for a story that will feel somehow familiar. Elderly postman Ivan decides to run for mayor of his tiny village (he's one of only a few dozen mostly elderly residents). Dealing with issues of refugee resettlement, Ivan sees a path to the future in welcoming refugees to restore vitality. His opponents want to close borders and reintroduce communism, returning to the “glory days”. Director Tonislav Hristov's direct cinema approach holds up a cultural mirror – its central set piece is a village that could be Anytown, USA. It's a place preoccupied by poverty, economic stagnation and fear of the unknown, whose people feel powerless and unheard by the government. The *Good Postman* is a fascinating study in character and place, often sweet and humorous and always poignant. It offers viewers a chance to witness a culture in a far-off land that is not too dissimilar from their own back yard. ~EF



GRADUATION

Directed by Cristian Mungiu
Romania/France/Belgium | 2016 | Fiction | 128 min
Romanian w/English subtitles

Film Source: IFC/Sundance Selects
Awards/premier festivals: Cannes - Best Director

SHOWTIMES
THURS, OCT 26 | 3:45PM | FH
SAT, OCT 28 | 7:00PM | BB

Graduation presents a classic moral dilemma: Does the end justify the means when your child's future is at stake? When his 18-year-old daughter is sexually assaulted and injures her writing arm before a crucial exam that will determine her scholarship eligibility at a prestigious British university, Romeo (the excellent Adrian Titieni) must decide whether to use his influence as a respected doctor to tip the scales of educational justice in her favor. In a style reminiscent of Michael Haneke's *Caché*, Cristian Mungiu (director of the 2007 Palme d'Or winner *4 Months, 3 Weeks and 2 Days*) imbues the film with a sense of menace lurking beneath the ostensible normalcy of a Romanian society still scarred by the authoritarian communist rule of the Nicolae Ceausescu era. Expertly blending drama and suspense, *Graduation* probes the sacrifices an oppressed generation continues to make for the uncertain future of Romania's youth. ~LB



IN BETWEEN (BAR BAHAR)

Directed by Maysaloun Hamoud
Israel/France | 2016 | Fiction | 96 min
Arabic/Hebrew w/English subtitles

Film source: Film Movement
Awards/premier festivals: Cannes - Women in Motion Young Talents Award Award; Haifa International Film Festival - Best Debut Feature
Sponsor: Burlington-Bethlehem-Arad Sister City Program

SHOWTIMES
TUES, OCT 24 | 7:00PM | BB
FRI, OCT 27 | 4:30PM | FH

This film could easily be described as an engaging romantic comedy in which a shy small-town girl comes to the big city to live with two rebellious, outgoing, sophisticated roommates. But that would miss the point. These young women are Palestinians living in Tel Aviv, Israel. Sometimes they easily glide between the seemingly bohemian, cosmopolitan world of the city and the religions and traditions of their families and past. Other times the racism they encounter on the street, at work and in their relationships seems to seep into their views of themselves. But these women have each other to lean on, and they strive to grow past the restrictions and expectations in all of their worlds. The film resulted in the first Palestinian fatwa in almost 70 years. But death threats have not silenced the director and actresses. Instead, they have found a community of artists from around the world coming forward to support them. Show your support and come experience this groundbreaking film. ~JS

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IN SYRIA (AKA INSYRIATED)

Directed by Philippe Van Leeuw
Belgium | 2017 | Fiction | 85 min
Arabic w/English subtitles

Film Source: Film Movement
Sponsor: Eleanor Lanahan

SHOWTIMES
FRI, OCT 27 | 2:30PM | FH
SUN, OCT 29 | 5:00PM | BB

What is it like to live in the midst of war-torn Syria? This narrative film takes us inside a Damascus apartment as a mother tries to shelter her children, elderly father and neighbors from the horror occurring on the street just a few stories down from her apartment. Most of the film takes place inside the apartment, but the director uses her experience as a cinematographer to give life and movement to the space. The acting is so exceptionally open and vulnerable that, as the characters are forced to make choices and define their own rules and morality in a world seemingly devoid of both, the audience, too, cannot help explore how it would react in a similar situation. The film also makes us think about how we do act, or not, in reaction to the atrocities we see on nightly news from across the globe and around the corner. ~JS



JASPER JONES

Directed by Rachel Perkins
Australia | 2017 | Fiction | 102 min

Film Source: Film Movement
Sponsor: Nokian Tyres

SHOWTIMES
SUN, OCT 22 | 11:45AM | FH
WED, OCT 25 | 7:00PM | BB

Centered on a 14-year-old boy caught up in a murder mystery involving a part-Aboriginal suspect, this outstanding adaptation of Craig Silvey's novel of the same name speaks to both adult and teenage audiences. Set in 1969 in the fictitious town of Corrigan, director Rachel Perkins does a wonderful job evoking the community with its small-town secrets, struggling local cricket team and long-established social hierarchy. These elements, and the subtext of racial prejudices, are woven seamlessly into the thriller style narrative. *Jasper Jones* is supported by great acting—especially the wonderful Toni Collette—and the stunning cinematography helps bring to life a sense of place. ~OY



KID FLIX: BEST OF NY INTERNATIONAL CHILDREN'S FILM FESTIVAL

Program of short films for ages 8 plus | 74 min

Film Source: NYCFF

SHOWTIME
SUN, OCT 28 | 11:00 | FH

Overview: A teenage monster confronts a bully in *Welcome to My Life* (USA), a Japanese-Australian boy finds adventure in his lunchbox in *Riceballs* (Australia), and a competitive swimmer must prove that big talent can come in small packages in *Little Mouse* (Hungary). Kid Flix 2 features live action and animated shorts for ages 8 and up from the 2017 New York International Children's Film Festival.

Note: for detailed descriptions of each film, visit the VTIFF website.

VENUES

FH: FILM HOUSE
BB: BLACK BOX THEATER
Both in Main Street Landing



KILLS ON WHEELS

Directed by Atilla Till
Hungary | 2017 | Fiction | 105 min
Hungarian/Serbian/Russian w/English subtitles

Film Source: Kino Lorber
Co-presented with Flynn Center for the Performing Arts with support from the Ford Foundation

SHOWTIMES
TUES, OCT 24 | 2:00PM | BB
THURS, OCT 26 | 7:15PM | FH

A thriller, a coming of age tale, a film about disability. Two aspiring comic book twentysomethings with disabilities from a Budapest rehab center enter a new realm when they become involved with a wheelchair-bound hitman. Recruiting the pair as his accomplices, the hitman initiates them into the fast-paced world of gangsters, guns, and Serbian crime lords. No spoilers here to say that this action-packed journey is the taut skin over a more tender tale, the rich imagination of the men in which the lines between reality and fantasy defy expectation at every turn. ~OY



LANTOURI

Directed by Reza Dormishian
Iran | 2017 | Fiction | 115 min
Farsi w/English subtitles

Film Source: Iranian Independents

SHOWTIME
WED, OCT 25 | 7:15PM | FH

Dormishian is one of the most prominent and controversial directors of the new disenfranchised generation of Iranian filmmakers, whose previous film *I'm not angry!*, is banned in Iran. Lantouri is the name of a gang of extortionists, thieves and blackmailers in Tehran. Maryam, a social activist/journalist who started the campaign “No to Violence“, tries to convince the families of the crime victims to forgive the murderers. But all this changes when she herself becomes the victim of an acid attack. Will she ask for *lex talionis* – the law, applicable in Iran, of ‘an eye for an eye’? While this dilemma drives the suspenseful narrative, the film is as much about issues of corruption, human-rights violations and the struggle for women's rights. Stylistically *Lantouri* mixes fictional interviews and media reports to provide contradictory views of a single event. The style creates a rich tapestry of non-linear sequences, made all the more powerful by its superb sound design. ~OY



LUCKY

Directed by John Carroll Lynch
USA | 2017 | Fiction | 88 min

Film Source: Magnolia Pictures
Awards/premier festivals: SXSW
Sponsor: Wake Robin

SHOWTIMES
THURS, OCT 26 | 1:45PM | FH
SUN, OCT 29 | 3:00PM | BB

An irreverent, funny, spiritual journey of a 90-year-old curmudgeon, *Lucky* stars Harry Dean Stanton (*Paris, Texas*) — who passed away last month at the age of 91 — in the performance of his lifetime. But more than a shaggy-dog ramble, the film is a thoughtful meditation on community and mortality. The humor of the film permeates throughout, but we challenge you to forget the soliloquy by David Lynch (yes, *the* David Lynch) at the local bar, expressing his respect and longing for his missing pet tortoise, President Roosevelt. Lynch's character and his transformation acts as counterbalance to Lucky's shrinking future. The first feature film directed by veteran actor John Carroll Lynch (*Fargo*; *Zodiac*) is made all the more poignant by serving as the final statement of Stanton, one of Hollywood's finest character actors. ~OY

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MA' ROSA

Directed by Brillante Mendoza
Philippines | 2016 | Fiction | 110 min
Tagalog w/English subtitles

Film Source: First Run Features

SHOWTIME
SUN, OCT 22 | 4:15PM | FH

Ma' Rosa premiered at the 2016 Cannes Film Festival just nine days after the election of Philippine President Rodrigo Duterte, whose nicknames include “The Punisher” and “Duterte Harry.” The timing was prescient. The protagonists of Brillante Mendoza's neorealist drama are the same type of low-level dealers who became targets in Duterte's brutal war on drugs, while the film's portrayal of police officers on the take provides a glimpse of the broader governmental corruption and corresponding social discontent that contributed to Duterte's victory at the polls. Shot with handheld cameras on the streets of Manila, *Ma' Rosa* is anchored by the performance of Jaclyn Jose (who won Best Actress at Cannes) as the stoic matriarch who will go to any length to keep her family afloat. ~LB



MANIFESTO

Directed by Julian Rosefeldt
Australia/Germany | 2015 | Fiction/Experimental | 95 min

Film Source: Film Rise
Sponsor: Andrea Rogers

SHOWTIME
SUN, OCT 28 | 12:30PM | BB

Manifesto originated as an art installation, consisting of filmed readings of artistic and political manifestoes, from Marx and Engels's 1848 *Communist Manifesto* to the Dada movement's announcement of the death of art, through Lars von Trier's Dogme 95 rules for filmmaking. It is rare that adaptations from one medium to another are successful, but Rosefeldt's film is a definite exception. The “texts” are performed by the chameleon-like Cate Blanchet, with a *tour-de-force* embodiment of each. The fact that Blanchet is a movie star as well as an actor adds to the complex and ambitious focus of the film, as she plays every single role and each manifesto is set in a different place and time. The award-winning sound design by Fabian Schmidt and Markus Stemler, is stunning. *Manifesto* is a cerebral film that is both witty and provocative, challenging our preconceptions of what art is, or should be. Another film in the festival, *The Square*, attacks similar issues in a very different way, and watching both could lead to an even richer experience. ~OY



THE NILE HILTON INCIDENT

Directed by Tarik Saleh
Sweden/Egypt | 2017 | Fiction | 110 min

Film Source: Strand
Awards/premier festivals: Sundance World Cinema Grand Jury Prize for Dramatic Film

SHOWTIMES
SUN, OCT 22 | 2:00PM | FH
MON, OCT 23 | 4:00PM | BB

A policeman who follows his own set of rules (in classic film noir style) investigates the killing of a woman at the Nile Hilton Hotel in the days before the 2011 Egyptian Revolution in this narrative thriller. Writer/ Director Tarik Saleh takes the audience on a fast paced journey through the streets of Cairo, giving us a front row view of a society crumbling from within as corruption at all levels sends citizens into the street in the background, barely noticed by the expert camera. Instead, the lens is focused on the daily lives of Egyptians under the soon to be toppled regime, offering an inside view into the struggles that sparked the Arab Spring. ~JS



POP AYE

Directed by Kirsten Tan
Thailand/Singapore | 2017 | Fiction | 102 min
Thai w/English subtitles

Film Source: Kino Lorber
Sponsor: Duncan Wisniewski Architecture
Awards/premier festivals: Sundance

SHOWTIMES
WED, OCT 25 | 4:30PM | BB
FRI, OCT 26 | 7:15PM | FH

Tan's debut film *Pop Aye* (and the first film from Singapore to play at Sundance Film Festival) co-stars the eponymous elephant Pop Aye, who both by definition and - dare we say - charisma, dominates and illuminates the frame. His co-star is Thana, a sad-sack architect undergoing a mid-life crisis. On a chance encounter, Thana bumps into his long-lost elephant and takes him on a journey across Thailand in search of the farm where they both grew up. For Thana, Pop Aye is both a friend and a metaphor for loss. This road movie, full of humor, is a touching journey for both of them. On the way they encounter some interesting characters, including a lonely transgender sex worker and a very wise drifter but Pop Aye's unpredictable actions help drive the story as much as any of the human actors. This engrossing film progresses at an elephant's serene pace without ever dipping into cutesiness or sentimentality. ~OY



POWER STRUGGLE

Directed by Robbie Leppzer
USA/Japan | 2017 | Documentary | 104 min

Film Source: Filmmaker
Director Leppzer will be in attendance. Screening will be followed by a panel discussion with nuclear whistleblowers Arnie and Maggie Gundersen (appearing in the film) and others, moderated by author and journalist David Goodman

SHOWTIME
SUN, OCT 29 | 3:30 | FH

Power Struggle chronicles the grassroots political battle in Vermont to close the Vermont Yankee nuclear power plant. Seven years in the making, this film documents a huge environmental issue that has affected Vermont, arguing that it will have long-lasting repercussions for the state for decades to come, as the high-level nuclear waste will remain indefinitely on the banks of the Connecticut River. *Power Struggle* is also a quintessential story about grassroots activism and participatory democracy in Vermont. ~OY



PSYCHO

Presented by Tuesdays at Main Street Landing
Directed by Alfred Hitchcock
USA | 1960 | Fiction | 109 min

SHOWTIME
TUES, OCT 24 | 7PM | FH | FREE

While *Vertigo* is my own personal favorite, no Hitchcock film better walked the line of art-house masterwork and mainstream popcorn fare than *Psycho*. Immortal for its contribution to cinema, *Psycho* is constantly hailed as one of the greatest achievements in the history of filmmaking. In *Psycho*, Hitchcock not only created a blazing masterpiece, he spawned a new cinematic genre – the slasher. How many slasher films have had scenes where an attractive female character takes a shower? How many involve out-of-the-way places where the hospitable locals turn out to be dangerous? How often have you cringed as someone made the foolish decision to go into the basement, or thrown up your hands in frustration as the local police proved ineffective? These modern horror clichés all trace their roots back to *Psycho*. It's hard to imagine a movie that will ever change horror history the way the Master of Suspense did when he invited us into the rooms of the Bates Motel to have tea in the raptor room with our host Norman Bates and then left us afraid to shower ever again. ~ MR



QUEST

Directed by Jonathan Olshefski
USA | 2017 | Documentary | 104 min

Film Source: Filmmakers Collaborative
Awards/premier festivals: Sundance, Grand Jury prizes at Full Frame, Riverrun, Dallas and Ashland
Sponsors: Ducky and Frank Donath
Followed by Q&A with Director Olshefski

SHOWTIME
SAT, OCT 28 | 7:15 | FH

Jonathan Olshefski’s first feature film is many things. It’s a snapshot of the African-American experience during the Obama administration. It’s a celebration of the perseverance of art in the face of poverty. It’s a chance encounter with the effects of gun violence on innocent bystanders. But most of all it’s a moving portrait of a family that bows but doesn’t break. Christopher “Quest” Rainey is a hip-hop producer in North Philadelphia who supports his small home-based enterprise with a paper route. His wife, Christine’a, helps makes ends meet by working at a domestic violence shelter. Time passes subtly in Olshefski’s documentary. He spent a decade making the film, sometimes sleeping on the Rainey family’s couch. During that time his camera witnessed setbacks and little victories, the gradual coming of age of the couple’s gay daughter, and the countless small moments that give life meaning. ~LB

VENUES

FH: FILM HOUSE
BB: BLACK BOX THEATER
Both in Main Street Landing



THE REHEARSAL

Directed by Alison Mclean
New Zealand | 2016 | Fiction | 102 min

Film Source: Pascale Ramonda
Sponsors: Champlain College

SHOWTIMES
TUES, OCT 24 | 4:15PM | FH
THURS, OCT 26 | 4:15PM | BB

This powerful film follows a group of students in New Zealand’s top theater school as they navigate through relationships with friends, teachers, parents and lovers. They face choices that force them to define their own views of an artist’s responsibility to both tell the truth of the human condition and protect the humanity of those people in an artist’s life. The film’s fun, quirky, kiwi sensibility hides a deep complexity just as the young actors’ good looks and lack of experience cause adults in the film to overlook the deep emotional lives of the students. ~JS



RUMBLE: THE INDIANS WHO ROCKED THE WORLD

Directed by Catherine Bainbridge & Alfonso Maiorana
Canada | 2017 | Documentary | 103 min

Film Source: Kino Lorber
Awards / premier festivals: Sundance -World Cinema Special Jury Award; Hot Docs - Best Canadian Documentary & Audience Award
Sponsor: John Douglas
Director Bainbridge and Executive Producer Ernest Webb will be in attendance - Sat 28 screening

SHOWTIMES
MON, OCT 23 | 4:15PM | FH
SAT, OCT 28 | 12:45PM | FH

“Be proud you’re an Indian, but be careful who you tell.” Robbie Robertson, musician and songwriter for seminal rock outfit The Band, recalls receiving this piece of cautionary advice as a young man. The rollicking and eye-opening *Rumble* attempts to dismantle the second part of that warning by proudly proclaiming the heritage of the numerous Native American musicians who made significant contributions to the development and popularity of American music. The film was produced by Rezolution Pictures Int’l - an Aboriginal-owned film and television company based in Montreal. Director Catherine Bainbridge (whose credits also include *Reel Injun* about the representation of Native Americans in Hollywood films and television), acts as a corrective to years of music history, exploring and re-asserting the Native influence across genres and time periods, through assimilated styles, borrowed techniques, and shared craftsmanship. It features a range of notable musicians, from Mildred Bailey and Charley Patton to Robertson and Jimi Hendrix, as well as less heralded but still consequential figures such as session guitarist Jesse Ed Davis and heavy metal drummer Randy Castillo. The film covers the governmental efforts to suppress much of this music and history and the struggles of politically outspoken artists like Buffy Sainte-Marie and John Trudell. The title takes its name from the seismic 1958 number by Link Wray – one of the first songs to pioneer distortion and power chords – which had a profound effect on rock’n’roll but which was also banned from the U.S. airwaves for its dangerous, delinquency-inducing swagger... despite being an instrumental track! *Rumble* is the must-see rock-doc of the year. ~SJ



SAMI BLOOD

Directed by Amanda Kernell
Sweden/Denmark/Norway | 2017 | Fiction | 110 min
Swedish/Sami w/English subtitles

Film Source: Kino Lorber
Sponsor: Barbara McGrew

SHOWTIMES
WED, OCT 25 | 4:15PM | FH
THURS, OCT 26 | 7:00PM | BB

This sensitive coming of age film brings audiences back in time to Northern Sweden in the 1930s and the colonial oppression of the indigenous Sami people. Expertly helmed by first time Swedish-Sami writer-director Amanda Kernell, the film follows a young girl caught between her family and her dreams for the future – all while raising questions about whose dreams she is chasing: her own, or those she has ingested through her Swedish education. The director and talented actress have created a very real depiction of female sexuality without the usual Madonna/Whore stereotypes. This is not a tortured story of an occupied people, but rather a complex tale of a strong young woman searching for her future, her dreams, her connections and her identity. ~JS



LE SAMOURAI
50TH ANNIVERSARY SCREENING

Directed by Jean-Pierre Melville
France | 1967 | Fiction | 105 min

Source: Criterion

SHOWTIME
SUN, OCT 29 | 1:15 PM | FH

An excuse is never needed to screen a Jean-Pierre Melville film, but this year is a particularly apt occasion. 2017 marks not only the 50th anniversary of Melville’s masterpiece, but also the 100th anniversary of the birth of the director known as the godfather of the French New Wave. *Le Samourai* stars the dashing cool Alain Delon as a modern-day contract killer who lives by the ancient Japanese samurai code. When a hit goes wrong, he’s targeted by both the police and the shadowy group that hired him. Melville’s direction mirrors the icy restraint of his antihero: not a shot or camera movement feels out of place. The cat-and-mouse game reaches its apex during an extended sequence in the Paris Metro which is on the short list of the greatest chase scenes ever filmed. Often imitated but never duplicated, *Le Samourai*’s essential viewing. ~LB

VENUES

FH: FILM HOUSE
BB: BLACK BOX THEATER
Both in Main Street Landing



THE SENSES (LOS SENTIDOS)

Directed by Marcelo Burd
Argentina | 2017 | Documentary | 72 min | Spanish w/English subtitles

Film Source: Filmmaker

SHOWTIME
SUN, OCT 22 | 2:45PM | BB

Olacapato, the highest town in Argentina, is located in a mountainous area. It is a tiny community limited by its harsh environment. *The Senses* reveals not only the ties between local teachers, children and their families, but also the desires and hardships of a community facing challenges in the near future. It is refreshing to see a film about the power of education that deals with ordinary people and doesn’t resort to the familiar narrative of reformed juvenile delinquents. More than any other film that I saw at the Buenos Aires International Human Rights Film Festival, this was the one that stayed with me long after the screening. ~OY

VENUES

FH: FILM HOUSE
BB: BLACK BOX THEATER
Both in Main Street Landing

FRI. OCT. 20	SAT. OCT. 21	SUN. OCT. 22	MON. OCT. 23	TUES. OCT. 24
<div>1:30PM</div> <div>LEAHY'S FIRST RUN FOR THE SENATE</div> <div>(60) VT, DOCUMENTARY BB PG. 27</div>	<div>12:15PM</div> <div>WAKING A SLEEPING GIANT</div> <div>(93) VT, DOCUMENTARY BB PG. 26</div>	<div>11:45AM</div> <div>JASPER JONES</div> <div>(102) FAMILY, FICTION FH PG. 10</div>	<div>12PM</div> <div>LUNCHTIME SHORTS SUNDANCE SHORTS FILM TOUR: PART 1</div> <div>(60) BCA PG. 28</div>	<div>12PM</div> <div>LUNCHTIME SHORTS SUNDANCE SHORTS FILM TOUR: PART 2</div> <div>(60) BCA PG. 28</div>
<div>3PM</div> <div>LOOKING BACK AT ME</div> <div>(26) VT, DOCUMENTARY BB PG. 26</div>	<div>12:30PM</div> <div>THE SUMMER IS GONE</div> <div>(106) FICTION FH PG. 18</div>	<div>12:45PM</div> <div>THE WOUND</div> <div>(88) FICTION BB PG. 20</div>	<div>2:00PM</div> <div>WULU</div> <div>(95) FICTION BB PG. 20</div>	<div>2:00PM</div> <div>KILLS ON WHEELS</div> <div>(105) FICTION BB PG. 11</div>
<div>HIDDEN BLUEPRINTS</div> <div>(15) VT, HYBRID BB PG. 26</div>	<div>2:30PM</div> <div>BURNED: ARE TREES THE NEXT COAL?</div> <div>(76) VT, DOCUMENTARY BB PG. 26</div>	<div>2:00PM</div> <div>NILE HILTON INCIDENT</div> <div>(110) FICTION FH PG. 12</div>	<div>2:30PM</div> <div>THE B-SIDE</div> <div>(76) DOCUMENTARY FH PG. 6</div>	<div>2:30PM</div> <div>DIVINE ORDER</div> <div>(96) FICTION FH PG. 7</div>
<div>4:30PM</div> <div>VAMP</div> <div>(90) VT BB PG. 24</div>	<div>2:45PM</div> <div>THE FORCE</div> <div>(80) DOCUMENTARY FH PG. 8</div>	<div>2:45PM</div> <div>THE SENSES</div> <div>(72) DOCUMENTARY BB PG. 15</div>	<div>4:00PM</div> <div>THE NILE HILTON INCIDENT</div> <div>(110) FICTION BB PG. 12</div>	<div>4:15PM</div> <div>AFTER THE STORM</div> <div>(107) FICTION BB PG. 6</div>
<div>7PM</div> <div>OPENING NIGHT FACES PLACES</div> <div>(89) VT, FICTION FH PG. 8</div>	<div>4:15PM</div> <div>IT'S CRIMINAL</div> <div>(78) VT, DOCUMENTARY BB PG. 26</div>	<div>4:15PM</div> <div>MA' ROSA</div> <div>(110) FICTION FH PG. 12</div>	<div>4:15PM</div> <div>THE REHEARSAL</div> <div>(102) FICTION FH PG. 14</div>	<div>4:30PM</div> <div>THE REHEARSAL</div> <div>(102) FICTION FH PG. 14</div>
	<div>4:30PM</div> <div>TALES OF AN IMMORAL COUPLE</div> <div>(95) FICTION FH PG. 19</div>	<div>4:30PM</div> <div>THE GOOD POSTMAN</div> <div>(80) DOCUMENTARY BB PG. 9</div>	<div>7:00PM</div> <div>DIVINE ORDER</div> <div>(96) FICTION BB PG. 7</div>	<div>7:00PM</div> <div>IN BETWEEN</div> <div>(96) FICTION B PG. 9</div>
	<div>6:45PM</div> <div>KAIROS DIRT AND THE ERRANT VACUUM</div> <div>(92) VT, EXPERIMENTAL BB PG. 27</div>	<div>7:00PM</div> <div>CITY OF JOY</div> <div>(74) DOCUMENTARY BB PG. 7</div>	<div>7:15PM</div> <div>WHOSE STREETS?</div> <div>(103) DOCUMENTARY FH PG. 20</div>	<div>7:15PM</div> <div>PSYCHO</div> <div>(109) FICTION FH PG. 13</div>
	<div>7:15PM</div> <div>SPETTACOLO</div> <div>(91) DOCUMENTARY FH PG. 18</div>	<div>7:15PM</div> <div>THE SQUARE</div> <div>(142) FICTION FH PG. 18</div>		
	<div>8:45PM</div> <div>THE CREST</div> <div>(82) VT, DOCUMENTARY BB PG. 27</div>			
	<div>9:30PM</div> <div>THELMA</div> <div>(116) FICTION FH PG. 19</div>			

LOCATION GUIDE

FH - FILM HOUSE

60 Lake Street, 3rd Floor
at Main Street Landing, Performing Arts Center (MSL)

BB - BLACK BOX THEATER

60 Lake Street, 3rd Floor
at Main Street Landing, Performing Arts Center (MSL)

BCA - BURLINGTON CITY ARTS

135 Church Street

WED. OCT. 25	THURS. OCT. 26	FRI. OCT. 27	SAT. OCT. 28	SUN. OCT. 29
<div>12PM</div> <div>LUNCHTIME SHORTS WORLD SHORTS</div> <div>(60) BCA PG. 28</div>	<div>1:45PM</div> <div>LUCKY</div> <div>(88) FICTION FH PG. 11</div>	<div>12PM</div> <div>LUNCHTIME SHORTS ANIMATION FROM THE NATIONAL FILM & TELEVISION SCHOOL</div> <div>(60) BCA PG. 28</div>	<div>11:00AM</div> <div>KID FLIX</div> <div>(80) FAMILY, FICTION FH PG. 10</div>	<div>10:30AM</div> <div>SCRATCHATOPIA ANIMATION WORKSHOP</div> <div>ATRIUM PG. 25</div>
<div>2:15PM</div> <div>THE GOOD POSTMAN</div> <div>(80) DOCUMENTARY FH PG. 9</div>	<div>2:00PM</div> <div>SUMMER IS GONE</div> <div>(106) FICTION BB 18</div>	<div>2:00PM</div> <div>THE SQUARE</div> <div>(142) FICTION BB PG. 18</div>	<div>12:30PM</div> <div>MANIFESTO</div> <div>(95) FICTION BB PG. 12</div>	<div>1:00PM</div> <div>THE WOUND</div> <div>(88) FICTION BB, PG. 20</div>
<div>2:30PM</div> <div>SPETTACOLO</div> <div>(91) DOCUMENTARY BB PG. 18</div>	<div>3:45PM</div> <div>GRADUATION</div> <div>(128) FICTION FH PG. 9</div>	<div>2:30PM</div> <div>IN SYRIA</div> <div>(85) FICTION FH PG. 10</div>	<div>12:45PM</div> <div>RUMBLE</div> <div>(103) DOCUMENTARY FH PG. 14</div>	<div>1:15PM</div> <div>LE SAMOURAI</div> <div>(107) FICTION FH PG. 15</div>
<div>4:15PM</div> <div>SAMI BLOOD</div> <div>(110) FICTION FH PG. 15</div>	<div>4:15PM</div> <div>THE REHEARSAL</div> <div>(102) FICTION BB PG. 14</div>	<div>4:30PM</div> <div>IN BETWEEN</div> <div>(96) FICTION FH PG. 9</div>	<div>2:30PM</div> <div>AFTER THE STORM</div> <div>(107) FICTION BB PG. 6</div>	<div>3:00PM</div> <div>LUCKY</div> <div>(88) FICTION BB PG. 11</div>
<div>4:30PM</div> <div>POP AYE</div> <div>(102) FICTION BB PG. 13</div>	<div>7:00PM</div> <div>SAMI BLOOD</div> <div>(110) FICTION BB PG. 15</div>	<div>4:45PM</div> <div>CITY OF JOY</div> <div>(74) DOCUMENTARY BB PG. 7</div>	<div>3:15PM</div> <div>WELCOME TO THE MEN'S GROUP</div> <div>(130) FICTION FH PG. 19</div>	<div>3:30PM</div> <div>POWER STRUGGLE</div> <div>(104) DOCUMENTARY FH PG. 13</div>
<div>7:00PM</div> <div>JASPER JONES</div> <div>(102) FICTION BB PG. 10</div>	<div>7:15PM</div> <div>KILLS ON WHEELS</div> <div>(105) FICTION FH PG. 11</div>	<div>7:00PM</div> <div>THE B-SIDE</div> <div>(76) DOCUMENTARY BB PG. 6</div>	<div>4:45PM</div> <div>WULU</div> <div>(95) FICTION BB PG. 20</div>	<div>5:00PM</div> <div>IN SYRIA</div> <div>(85) FICTION BB, PG. 10</div>
<div>7:15PM</div> <div>LANTOURI</div> <div>(115) FICTION FH PG. 11</div>	<div>9:30PM</div> <div>THE ENDLESS</div> <div>(122) FICTION FH PG. 7</div>	<div>7:15PM</div> <div>POP AYE</div> <div>(102) FICTION FH PG. 13</div>	<div>7:00PM</div> <div>GRADUATION</div> <div>(128) FICTION BB PG. 9</div>	<div>7:00PM</div> <div>CLOSING NIGHT FOOTNOTES</div> <div>(83) FICTION FH PG. 8</div>
		<div>9:30PM</div> <div>PARTY WORDS</div> <div>MULTIMEDIA BB PG. 27</div>	<div>7:15PM</div> <div>QUEST</div> <div>(104) DOCUMENTARY FH PG. 14</div>	
			<div>9:30PM</div> <div>ANIMALS</div> <div>(95) FICTION FH PG. 6</div>	

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SPETTACOLO

Directed by Jeff Malmberg & Chris Shellen
USA | 2017 | Documentary | 91 min
Italian w/English subtitles

Film Source: Grasshopper
Awards / premier festivals: Hot Docs; SXSW
Sponsors: 05401 / 05401PLUS
[Post screening Q&A with directors Malmberg and Shellen - Sat screening](#)

SHOWTIMES
SAT, OCT 21 | 7:15PM | FH
WED, OCT 25 | 2:30PM | BB

Villagers in the tiny Tuscan town of Monticchiello come up with a remarkable way to confront their issues: they turn their lives into a play. Every summer, their piazza becomes a stage and residents of all ages play a part - the role of themselves. Founded in the 1960s to honor the village's stand against Nazis during World War II, the theatrical company used to write works tackling sexism, corruption, and workers rights. Now the the villagers spend each year searching for new angles on the region's ongoing economic decline addressing the fact that most of its members are on the verge of retirement or death. The town is a major tourist attraction, set in a natural landscape for Instagram, and the film's structure, divided into four seasons, represents the varying fairy-tale landscapes. But this fly-on-the-wall documentary is primarily focused on process and the interweaving of the fictional characters with their real life counterparts. Jeff Malmberg and Chris Shellen, whose superb documentary *Marwencol* played at VTIFF in 2010, have produced a bittersweet look at the passing of traditions and and efforts to adjust and cope. ~OY



THE SQUARE

Directed by Ruben Östlund
Sweden/Germany/France/Denmark | 2017 | Fiction | 142 min
Swedish/Danish/English w/English subtitles

Film Source: Magnolia Pictures
Awards/premier festivals: Cannes - Palme d'Or
Sponsor: Middlebury College

SHOWTIMES
SUN, OCT 22 | 7:15PM | FH
FRI, OCT 27 | 2:00PM | BB

Ruben Östlund is not afraid to tackle the Big Ideas in his satirical Palme d'Or winner. Among the themes of this satirical film: how we live together, our responsibility towards one another, and, in the context of the art world, what is artistic merit. As in his previous film *Force Majeure*, Östlund uncannily dupes us into initially stereotyping the players (the character played by Elizabeth Moss is but one example) and then, one stealthy script page turn after another, undermining our assumptions. As you laugh at the performance art scene in the museum, so will your laughter grow into unease, and you may find yourself questioning not only the art patrons' reactions but also your own. This is one scene you will not forget, and this is one bold film. ~OY



THE SUMMER IS GONE (BA YUE)

Directed by Dalei Zhang
China | 106 min | Fiction
Mandarin w/English subtitles

Film Source: Pad International
Sponsor: A Single Pebble

SHOWTIMES
SAT, OCT 21 | 12:30 | FH
THURS, OCT 26 | 2:00PM | BB

Beautifully shot in widescreen black and white, *The Summer Is Gone* is set in Inner Mongolia in the early 1990s, during the sweltering months before aimless 12-year-old Xialoei is due to enter the great unknown of middle school. On the surface a coming-of-age story, this autobiographical film from first-time director Dalei Zhang is positioned against the backdrop of the Chinese economic reforms of the post-Tiananmen Square era, when the privatization of state-owned institutions led to mass layoffs. With shades of Edward Yang and early Jia Zhang-ke in its unhurried pace and subtle political commentary, *The Summer Is Gone* marks the emergence of a significant new voice in Chinese cinema. ~LB



TALES OF AN IMMORAL COUPLE
(LA VIDA INMORAL DE LA PAREJA IDEAL)

Directed by Manolo Caro
Mexico | 2017 | Fiction | 95 min
Spanish w/English subtitles

Film Source: Hola Mexico Film Festival
New England premiere
Sponsor: Anna Blackmer

SHOWTIME
SAT, OCT 21 | 4:30 | FH

Director Manolo Caro, who also wrote the script for *Tales of an Immoral Couple*, is one of Mexico's biggest-grossing filmmakers. This is the first time that a film of his has been released theatrically in the U.S. VTIFF is not known for featuring rom-coms, but Hollywood and Mexico have different sensibilities, and cinephiles will be interested in comparing the two — and enjoying a humorous and sensual story along the way. *Tales* moves back and forth between ardent/romantic past and farcical present, between youthful pop music and adult opera set in arts-centric, beautiful San Miguel de Allende. As the teenage lovers unexpectedly run into each other 25 years later, they both pretend to be in happy marriages. An ensuing comedy of errors, supported by a superb ensemble cast, keeps the film moving along at a breathtaking pace. ~OY



THELMA

Directed by Joachim Trier
Norway | 2016 | Fiction | 116 min
Norwegian w/English subtitles

Film Source: The Orchard
Awards/premier festivals: Norway's submission to the Academy Awards

SHOWTIME
SAT, OCT 21 | 9:30PM | FH

Director Joachim Trier's (*Oslo, August 31st*, *Louder Than Bombs*) latest film is ostensibly a science fiction tale, but also serves as a nuanced story of both coming of age and coming to terms with one's true self. Thelma (Eili Harboe) has lived a sheltered life as the daughter to two devout, conservative Christian parents. As she begins her freshman year at university, she must try to fit in – not only is Thelma unequipped with social skills, but she is also experiencing alarming health issues that seem to get more intense with stress. As a new love interest develops with her classmate and only friend, Thelma begins to recall troubling memories from her childhood which reveal violent and disturbing powers that are out of her control. Visually arresting and superbly acted, *Thelma* is a film that begs to be seen on the big screen. ~EF



WELCOME TO THE MEN'S GROUP

Directed by Joseph Culp
USA | 2017 | Fiction | 130 min

Film Source: Filmmaker
Sponsor: The Men's Room
[Director Culp will be in attendance](#)

SHOWTIME
SATURDAY, OCTOBER 28 | 3:15PM | FH

This comedy-drama takes us inside the intimate dynamic of an all-male support group as they gather for their monthly ritual breakfast. As one of the men appears headed for a breakdown, and long-standing conflicts threaten the trust between the men, the meeting descends into chaos. Using humor to highlight the men's discomfort at revealing their weaknesses, the film delves frankly into themes of male identity, competition, sexuality and grief. Director Joseph Culp also stars in the film alongside veteran actors Timothy Bottoms, Phil Abrams and others. ~OY

VENUES

FH: FILM HOUSE
BB: BLACK BOX THEATER
Both in Main Street Landing

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WHOSE STREETS?

Directed by Sabaah Folan & Damon Davis
USA | 2017 | Documentary | 103 min

Film Source: Magnolia
Awards and major festivals: Sundance
Sponsor: ACLUVT
*Followed by a panel discussion led by James Lyall
Executive Director of ACLUVT*

SHOWTIME
MONDAY, OCT 23 | 7:15PM | FH

Whose Streets? is an account of the Ferguson, Mo., uprising as told by the people who lived it, expressing the myriad issues that led to the outrage over Mike Brown’s death and the birth of the Black Lives Matter movement. The film provides riveting, uncomfortable and at times terrifying viewing, while the use of cell phone footage mixed with other formats lends an immediacy befitting the urgency of the issues. The depth of the relationships Sabaah Folan and co-director Damon Davis were able to establish with the people they met is immediately apparent: from scenes of nursing student and activist Brittany Ferrell (who became key to the protest moving forward) interacting with her daughter, to Copwatch videographer David Whitt trying to explain to his toddler son why he has to leave their home to go out and protest. This powerful documentary provides a much-needed and rarely seen ground-level look at the story — one that privileges the point-of-view of predominantly working-class and poor African-Americans in a suburb of St. Louis. If you’re seeking a “on the one hand/on the other hand” type of account, then this film is not for you. ~OY



THE WOUND (INXEBA)

Directed by John Trengove
South Africa/Germany/Netherlands/France | 2017
Fiction | 88 min
Xhosa/Afrikaans/English w/English subtitles
Film Source: Kino Lorber
Awards and major festivals: Berlin, Sundance

SHOWTIMES
SUN, OCT 22 | 1:00PM | BB
SAT, OCT 28 | 12:30PM | BB

Using a coming-of-age ritual as its setting (a Xhosa rite involving circumcision and an eight-day fast), *The Wound* examines ideas of masculinity and queer identity, simultaneously depicting two aspects of South African culture rarely seen on screen. After the circumcision in the wilderness, during the time the wound takes to heal, the boys are sequestered from society until their manhood is thus proven. Inevitably, personal and sexual insecurities come violently to the surface. The film has proven controversial in South Africa, and its creators released a statement revealing that cast members had been threatened because of their roles in the project, including threats to burn lead actor Nakhane Touré alive. Although ostensibly about remote, minority practices, the film speaks universally about how once-traditional notions of masculinity can grow increasingly toxic in the hands of those who cling to outmoded ways rather than accept that things have changed. ~OY



WULU

Directed by Daouda Coulibaly
Mali | 2017 | Fiction | 95 min
Bambara/French w/English subtitles

Awards/premier festivals: New Directors/New Films
New England premiere

SHOWTIMES
MON, OCT 23 | 2:00PM | BB
SAT, OCT 28 | 4:45PM | BB

Coulibaly’s assured and suspenseful film, with excellent characterization and a meticulous script, belies the fact that this is a first feature. Set in Bamako in 2007, against a backdrop of rising fundamentalism, the film has universal resonance. Ladji, a 20 year old man, works hard as a prantiké (bus driver) to get his older sister, Aminata, out of prostitution. When he doesn’t get the promotion he was expecting, he decides to contact a drug dealer who owes him a favor. This “*Scarface* in Mali” film, portrays a culture and a country that have been underrepresented in film. ~OY

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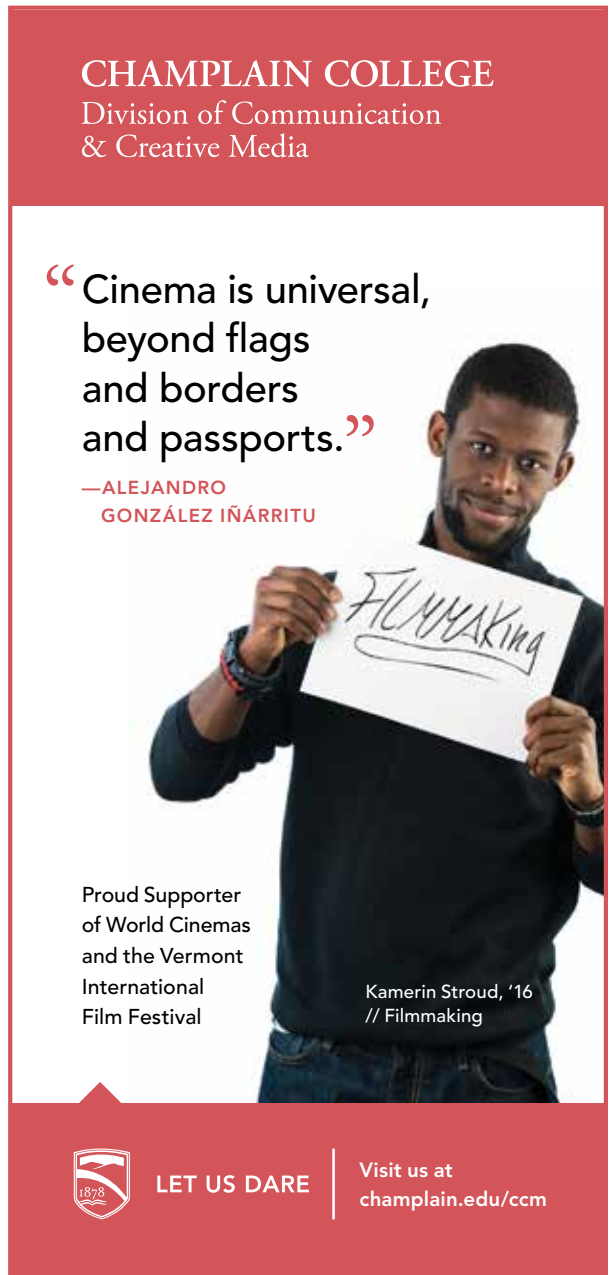
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SHOWTIMES
FRIDAY, OCTOBER 20 | 4:30PM | 90 MIN | BB
FREE, RECOMMENDED DONATION \$5

THE PROGRAM WILL INCLUDE



A RIVER OF MILK

USA | 1986 | 16mm | 22 min
Directed/Produced/Edited by Deb Ellis
Ellis will be in attendance

Recently remastered and digitized by VTIFF as part of its VAMP (Vermont Archive Movie Project) Program. An intimate portrait of a Vermont woman who lived on her farm in Middlebury with fifty horses. Eddy, who was born on the farm in 1918, inherited it from her father in 1956 and turned it into one of Vermont's first riding schools.

RUTH STONE (EXTRACT)

Recently remastered and digitized by VAMP
Introduced by Nora Jacobson

THE RESTORATION PROJECT

by Jesse Kreitzer, a 6-minute film about the restoration of his father's 8mm movies.

VAMP ONLINE DATABASE PRESENTATION



A RIVER OF MILK

Produced by Vermont Educational Television in cooperation with the University of Vermont Extension Service.

Garry Simpson: Writer-Director,
Lou Phillips: Cinematographer
Broadcast premiere: December 19, 1972.

Awards: National Broadcast Media Award, Silver Award from the International Film and TV Festival of New York 11/73, Red Ribbon Award from the AAACE annual motion picture contest 5/73
Running 27 minutes

The film, shot all over the state, documents the changes in Vermont dairy farming over the past 100 years.

FILMMAKERS, PRESENTERS
& PANELISTS

CATHERINE BAINBRIDGE & ERNEST WEBB
(RUMBLE: THE INDIANS WHO ROCKED THE WORLD)

PHILIP BARUTH
(LEAHY WALTON FILM)

JOSEPH CULP
(WELCOME TO THE MEN'S GROUP)

ALAN DATER, LISA MERTON, CHRIS HARDY
(BURNED: ARE TREES THE NEW COAL?)

DEB ELLIS
(DORIS EDDY)

JON ERICKSON & JACOB SMITH
(WAKING THE SLEEPING GIANT)

ALEX ESCAJA
(LOOKING BACK AT ME)

MADELEINE GAVIN
(CITY OF JOY)

ARNIE AND MAGGIE GUNDERSEN, DAVID GOODMAN
(POWER STRUGGLE)

JACK KANE
(THE CREST)

AL LARSON & JOHN RASMUSSEN
(PARTY WORDS)

ROBBIE LEPPZER
(POWER STRUGGLE)

JAMES DUFF LYALL
(WHOSE STREETS?)

JONATHAN OLSHEFSKI
(QUEST)

JEFF MALMBERG & CHRIS SHELLEN
(SPETTACOLO)

JEREMY LEE MACKENZIE
(HIDDEN BLUEPRINTS)

MADSEN MINAX
(KAIROS DIRT AND THE ERRANT VACUUM)

SIGNE TAYLOR
(IT'S CRIMINAL)

DOROTHY TOD
(LEAHY WALTON FILM)

STEVE WOLOSHEN
(ANIMATION WORKSHOP)

FAMILY FRIENDLY FILMS
AND EVENTS



ANIMATION WORKSHOP FOR ALL AGES

SHOWTIMES
SUNDAY, OCTOBER 29 | 10:30AM | ATRIUM | FREE

World renowned animator and festival favorite Steve Woloshen returns to VTIFF to run an animation workshop for the whole family. Learn the secrets of painting directly on film, make your own short and see it directly on the screen!



JASPER JONES

Film is suitable for ages 8+.

SHOWTIMES
SUN, OCT 22 | 11:45AM | FH

(ALSO SHOWING WED, OCT 24 | 7:00PM | BB)
See page 8 for full description

SPECIAL ANNIVERSARY
SCREENINGS

LE SAMOURAÏ

See page 15

PSYCHO

See page 13

PARTIES AND
RECEPTIONS

DAILY RECEPTIONS

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Make this your daily routine as the place to meet and talk about films you've seen or plan to see.

OPENING NIGHT PARTY

FRIDAY, OCTOBER 20 | 8:45PM (LL)

Sponsors: Mirabelles and Penny Cluse
Following the opening night film

CLOSING NIGHT PARTY

SUNDAY, OCTOBER 29 | 8:45PM (LL)

Sponsors: American Flatbread
Following the closing night film



VTIFF AFTER DARK
LATE EVENING SCREENINGS

THE ANIMALS

See page 6

THE ENDLESS

See page 7

THELMA

See page 19

FRIDAY OCT 20
BLACKBOX THEATER, 3PM



LOOKING BACK AT ME

Directed by Alex Escaja
Documentary | 2017 | 26 Min
Awards: 2nd Place Winner Freedom & Unity Film Festival - High School Category, Personal Narratives, Vermont Folklife Center Ethnographic Award - Freedom & Unity Film Festival; Audience Choice Award - Phillips Academy Interscholastic Film Festival

Sade Bolger is an 18-year-old musician from Vermont who has recently come out as non-binary. *Looking Back at Me* highlights Sade in relation to their passion for music, their unapologetic authenticity, and their life in Vermont. As part of a genuine effort to influence the future, both online and in person, Sade represents and gives voice to the trans and non-binary people in the world who constantly combat stigma and erasure. Sade's story embodies the intersectionality between identities, passions, and the places we call home. ~AB



HIDDEN BLUEPRINTS: THE STORY OF MIKEY

Directed by Jeremy Lee MacKenzie
Documentary | 2017 | 15 min
World Premiere

A fighting praying mantis named Mikey, a prison uprising, hidden drawings, and classical mythology retold—all are elements in this story about the transformative power of art. Blending elements of documentary and narrative, this film is a memoir, a fable, and a unique commentary on incarceration and freedom. ~AB

SATURDAY OCT 21
BLACKBOX THEATER



WAKING THE SLEEPING GIANT: THE MAKING OF A POLITICAL REVOLUTION

Directed by Jon Erickson & Jacob Smith
Documentary | 2017 | 92 min

SHOWTIME
12:15PM

Waking the Sleeping Giant tells the story of building a 21st century progressive movement in the United States by focusing on five remarkable individuals who wrestle with issues of persistent racial injustice, growing economic inequality, and the corrupting influence of money in politics. From the presidential campaign trail with Senator Bernie Sanders to a local political race in the failing economy of rural West Virginia, from a mass sit-in on the U.S. Capitol steps to racially charged police commission hearings in Los Angeles, this first feature film about the 2016 election addresses with the state of American politics, Donald Trump's dramatic electoral victory, and the challenges ahead for those hoping to build a re-energized progressive movement. ~AB



BURNED: ARE TREES THE NEXT COAL?

Directed by Alan Dater & Lisa Merton
Documentary | 2017 | 76 min

SHOWTIME
2:30PM

Burned tells the little-known story of the accelerating destruction of our forests for fuel, and probes the policy loopholes, huge subsidies, and blatant green-washing of the burgeoning biomass power industry. A dedicated group of forest activists, ecologists, carbon scientists, and concerned citizens are fighting to establish the enormous value of our forests, protect their communities, debunk this false solution to climate change, and alter energy policy both in the US and abroad. It's not too late. ~AB



IT'S CRIMINAL

Directed by Signe Taylor
Documentary | 2017 | 78 Min

SHOWTIME
4:15PM

It's Criminal is a potent critique of the economic and social inequities that divide the United States. Shot in an intimate verite style, the film explores the life-changing experiences of incarcerated women and Dartmouth College students working together to write and perform an original play about the lives of the imprisoned women. It delves into privilege, poverty and injustice and asks viewers to think about who is in prison and why. While exploring disparities, the movie also shares poignant, personal stories about how empathy is a powerful force that can help bridge the divide. ~AB

Sponsors: Ben & Jerry's, Grace Jones Richardson Trust, and a grant from the Vermont Community Foundation



KAIROIS DIRT AND THE ERRANT VACUUM

Directed by Madsen Minax
Experimental | 2017 | 90 Min

SHOWTIME
6:45PM

Kairos Dirt & the Errant Vacuum follows a middle school lunch lady and her multiple lovers, her religious co-worker, a gender-queer student, and a phone sex operator/psychic medium. Through collective dreams, a trans-worldly ghost invades the characters' sleep to reveal an alternate realm of wanton, subconscious desire. Amid the post-industrial decay of the American South, television monitors, radio frequencies, orifices and dreams all become portals to access this mysterious carnal dimension. ~AB



THE CREST

Directed by Mark Covino
Documentary | 2017 | 82 min
Vermont Premiere

SHOWTIME
8:45PM

Two cousins who live on opposite coasts in the U.S.--both surfers and both unaware of the other's existence--discover they are descendants of An Ri, the last King of the Basket Islands. A collection of rocky islands off the western-most point of Ireland, the Blaskets, surrounded by treacherous ocean, are home to a community of people whose culture was until recently untouched by outside influence. Exploring themes of family, emigration, and the value of tradition and culture, the film follows the cousins as they meet for the first time in Ireland on a quest to explore their shared heritage, to learn what has been passed down to them from those who came before, and to surf the waters of their ancestors. ~AB



The awards will be announced at the Opening Night film, all except the *Audience Favorite* which will be announced at the Closing Night film.

We encourage everyone to fill out the ballots as you exit the screenings.

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\$500 cash prize for Best Documentary

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\$350 cash prize for Best Screenplay, sponsored by Hawk Ostby

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FOOTAGE FARM USA AWARD

Credit for stock footage worth \$600 from the Footage Farm collection given for most creative use of archival footage

HOTEL VERMONT AWARD

\$250 cash prize, given to a film that creates the Best Sense of Place

URBAN RHINO VISUAL AWARD

\$250 cash prize given for Best Cinematography

VCAM AUDIENCE FAVORITE AWARD
\$200 by popular ballot



PARTY WORDS

SHOWTIME

SATURDAY, OCTOBER 28 | 9:30PM | BB

Produced and written by Champlain College professors Al Larson & John Rasmussen

Party Words is a mock game show, modeled on *Hollywood Squares*, featuring multiple vignettes (channel flip style) drawing from television history. The production explores the compression of language, time, and politics. It will be presented as a mixture of film/theater/art installation. VTIFF will be "Party Words" premiere.



LEAHY'S FIRST RUN FOR THE SENATE

Directed by Dorothy Tod
USA | 1975 | 16mm | 30 min

SHOWTIME

FRI, OCT 20 | 1:30PM | BB

Introduced by Senator Philip Baruth (*Senator Leahy: A Life in Scenes*) and director Tod.

Most Vermonters know Senator Pat Leahy's love for the Caped Crusader - he's appeared in a handful of blockbuster Batman films, including Christopher Nolan's *Dark Knight* trilogy. But few know that his hopeless run for the Senate in 1974 was saved in its final days by the prime-time debut of a 30-minute campaign film by Vermont filmmaker Dorothy Tod. This panel features a screening of the movie that Tod still refers to as the Leahy Walton film, and a talk with her about the making of the film and its impact on Vermont's political culture. And a bonus: Leahy confronting the late Heath Ledger as the Joker, in what might be the most memorable performance for either man. ~PB

5 FILMS ABOUT TECHNOLOGY
Written and directed by Peter Huang | 2016 | Canada
5 min.



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