Celebrating 15 Years of Revolutionary Cinema!

May 31 - June 2
Downtown White River Junction
WHERE IS THE FEST?

Barrette Center for the Arts
74 Gates St., White River Junction, VT
We screen at two venues at Barrette Center for the Arts. The Byrne Theater is the larger theater. Schleicher Studio is the smaller screening room, seating is limited at 75.

Briggs Opera House
5 South Main St.
White River Junction, VT
This is the venue for a slate of films, panels, and showcases, including the “Freedom and Unity Films” and more scheduled on Sunday, June 2. Check the program for details.

TICKETS
Tickets can be purchased either online or at the Barrette Center for the Arts box office. For free events, such as the 48-Hour Film Slam and the Freedom & Unity Youth Film Contest, we still encourage getting a ticket online or at the Barrette Center for the Arts box office to ensure you get a seat.

Ticket Prices:
• Friday Night Gala and Reception with Amazing Grace screening:
  $75 Adults
  $25 Students/Making Arts Accessible
  Includes post-screening Afterparty
• Festival Pass: $60*
  *Includes all films, workshops, panels. Does not include the Gala.
Festival Pass holders: You MUST reserve a seat for all events you choose to attend.
When you purchase a Festival Pass, you will receive a unique code you can use to reserve tickets online for films and workshops. You can also reserve tickets up to the day of the film/workshop at the box office, but ARE NOT guaranteed a seat unless you make a reservation and arrive 15 minutes prior to start time.

* A limited number of passes available. Festival Pass holders are not guaranteed a seat and should arrive at screenings 15 minutes prior to start time to secure a seat.

Buying Tickets
Buy tickets in advance online, or at the Barrette Center for the Arts Box Office during the festival. Please note that the Briggs Opera House and The Village locations will not have tickets available for sale.

Online: Buy Tickets in advance at www.wrif.org

BOX OFFICE HOURS:
Friday May 31:  9:30am - 7:00pm
Saturday June 1:  9:30am - 7:30pm
Sunday June 2:  9:30am - 7:15pm
Payment Methods accepted at Box Office:
Cash, Credit Card, Check

FRIDAY

CHILD OF GIANTS
3:00pm    Byrne
(2010) by Tom Ropelewski, 95 minutes,
Documentary, Unrated, US
As a child, Daniel Dixon, son of iconic photographer Dorothea Lange and visionary Southwestern painter Maynard Dixon, came to recognize his parents’ extraordinary gifts, but his view of them changed dramatically during the Depression, when he and his younger brother John were “farmed out” to a series of foster homes, never knowing when they might see their parents again. Daniel became a troubled teenage rebel – stealing and selling his mother’s cameras and his father’s artwork and living homeless on the streets of Oakland, California. Against all odds, he finally came to a surprising reconciliation with his parents’ lives and legacies. Telling the story of two of this country’s most original and maverick artists from a uniquely personal perspective, its articulate narrator, Daniel, Child Of Giants includes candid commentary from members of Dixon and Lange’s extended family, including screenwriter Leslie Dixon (Mrs. Doubtfire, Hairspray) and renowned Bay Area photographers Rondal Partridge and Christina Gardner.”
Q&A following the film with filmmaker Tom Ropelewski and screenwriter Leslie Dixon. Moderator: Nora Jacobson.
Sponsored by James A. W. Heffernan

AMAZING GRACE & ANNUAL WRIF GALA

AMAZING GRACE
7:30pm    Byrne
(2018) by Sydney Pollack, 87 minutes,
Documentary, Rated G, US
The new release, crafted from never before seen footage and featuring Aretha Franklin recording the most successful gospel album of all time, “Amazing Grace.” Recorded live at Reverend James Cleveland’s church in Watts, California in front of a lively congregation, the album would become the highest selling of Franklin’s career and the most

ANNUAL WRIF GALA
6:00pm    The Village
WRIF’s annual fundraiser and reception for the Upper Valley premiere of Amazing Grace. Food, friends, and live jazz with the Bill Craig Trio. Celebrations begin at the rooftop Terrace at The Village at White River Junction. We move next door to the Barrette Center for the 7:30 p.m. screening of the new Aretha Franklin documentary, Amazing Grace.
popular Gospel album of all time. When Franklin was planning her album in 1972, Warner Brothers agreed to film the session – but the film was never released publicly. It would be nearly 40 years before new digital technology could be used to match sound to picture and make a film out of the raw footage. Forty-seven years later, Amazing Grace is a testimony to the greatness of Aretha Franklin and a time-machine window into a moment in American musical and social history. Amazing Grace was not intended as a swan song, but would turn out to be an elegiac moment in American musical history as well as a salute to the gospel heritage that transformed American music in the 1960s.

Introduced by founder and Producing Artistic Director of White River’s JAG Productions, Jarvis Antonio Green.

Sponsored by OnTrack Space @ 15 Railroad Row, Fat Hat Clothing and in memory of Jamie Kanzler by Janine Kanzler and Mike Tsapakos

WRIF FESTIVAL OPENER AFTERPARTY

After the screening of Amazing Grace, join us at Piecemeal Pie for the WRIF Opening Night Afterparty (admission included with your Gala ticket) for DJ and dancing!

SATURDAY

TRANSMILITARY

10:30am     Briggs Opera House

2018 by Gabe Silverman, 92 min, Documentary, Unrated, US

More than fifteen thousand transgender people serve in the U.S. military, where they must conceal their gender identity because military policies ban their service. In this timely documentary, Transmilitary chronicles the lives of four individuals defending their country’s freedom while fighting for their own. They put their careers and their families’ livelihoods on the line by coming out as transgender to top brass officials in the Pentagon in hopes of attaining the equal right to serve. The ban was lifted in 2016, but with President Trump now trying to reinstate it, their futures hang in the balance again. The film suggests there is hope for securing a public identity for this marginalized demographic.

Post-screening Skype Q&A with Director Gabe Silverman and Writer/Producer Jamie Coughlin. Moderated by Lamar Moss.

Sponsored by Karin K. Silverman, in honor of the late Dr. Stephen M. Silverman, always proud and grateful parents of Gabriel Silverman (Director of TransMilitary)

SHORT + FEATURE

2:00pm     Byrne Theatre

THE HYMNS OF MUSCOVY

(2018) by Dimitri Venkov, 14 minutes, Experimental short, Unrated, Russia

To tell a history through architecture and music, The Hymns Of Muscovy matches the styles of Moscow’s twentieth- and twenty-first-century buildings with electronic variations of the Soviet and Russian national anthem. The juxtaposition captures an aesthetic evolution driven by the evolution of ideology, described by our WRIF reviewer as the “most beautiful film I’ve seen in a long time. Highly recommended.”

THE GRAND BIZARRE

(2018) by Jodie Mack, 60 minutes, Experimental, Unrated, US, Regional

A postcard from an imploded society. Bringing mundane objects to life to interpret place through materials, The Grand Bizarre transcribes an experience of pattern, labor, and alien[-]nation[s]. A pattern parade in pop music pairs figure and landscape to trip through the topologies of codification. Following components, systems, and samples in a collage of textiles, tourism, language, and music, the film investigates recurring motifs and how their metamorphoses function within a global economy. “Life comes at you fast, and in Jodie Mack’s irresistible experimental travelogue The Grand Bizarre, life is but a blur, whirring by on planes, trains, and automobiles. Using fabrics as a means to explore the knotty issues around globalization, Mack weaves together a kaleidoscopic meditation on how we—our clothes, cultural identities, and other economic baggage—are tied together. A pattern emerges in her precisely orchestrated images: We are more similar than our greatest differences” (hyperallergic.com).

Post screening Q&A with Director Jodie Mack and film critic, scholar, and teacher David Sterritt.

Sponsored by Revolution
COOKED: SURVIVAL BY ZIP CODE

4:30pm  Byrne Theatre
(2018) by Judith Helfand, 82 minutes, Documentary, Unrated, US

In July 1995, a heat wave overtook Chicago: high humidity and a layer of heat-retaining pollution drove the heat index up to more than 126 degrees. City roads buckled, rails warped, electric grids failed, thousands became ill, and people began to die — by the hundreds. Cooked tells the story of this heat wave, the most traumatic in U.S. history, in which 739 Chicago citizens died in a single week, most of them poor, elderly, and African American. Balancing the serious and somber with her respectful, albeit ironic and signature quirky style, Peabody award-winning filmmaker Judith Helfand explores this drama that, when peeled away, reveals the less newsworthy but long-term crisis of pernicious poverty, economic, and social isolation and racism. Cooked is a story about life, death, and the politics of crisis in an American city.

Post-screening Q&A with director Judith Helfand. Moderated by Liz Blum.

Sponsored by DPF Design

DOUBLE FEATURE

7:00pm  Byrne Theatre
LITTLE BEERI’S MARCH


There’s the Iliad. There’s War and Peace. Now, there’s Little Beeri’s March—a sweeping film epic that’s got love, death, war, peace, music, and borscht. A peasant family sells goods and services to soldiers of battling armies. War treats them well until the youngest male in the family—Little Beeri—is conscripted. A favorite with WRIF reviewers, this “strange and wonderful” re-telling of Brecht’s Mother Courage will leave you wanting more. Shot in high-contrast black and white, the dreamlike sequences of Little Beeri’s March are powerful and involving, and carry Brecht’s spirit. Starring Faith Catlin of Lyme along with a cast of other New Hampshire and Vermont actors...


Sponsored by Chelsea Green Publishing and Tim and Margaret Caldwell

THE CLEANERS

(2018) by Hans Block and Moritz Riesewieck, 88 minutes, Documentary, GERMANY, BRAZIL, in English and Tagalog with English subtitles

When you post something on the web, can you be sure it stays there? Who is controlling what we see ... and what we think? Enter a hidden shadow industry of digital cleaning in this “neon-lit documentary shot like a noir thriller” (Variety). Here we meet five “digital scavengers” among the thousands outsourced from Silicon Valley whose job is to delete “inappropriate” content. (In a parallel struggle, we meet people around the globe whose lives are dramatically affected by online censorship.) A typical “cleaner” must observe and rate thousands of often deeply disturbing images and videos every day, leading to lasting psychological impacts. Yet underneath their work lie profound questions around what makes an image art or propaganda and what defines journalism. Described as “a riveting documentary about how social media might be ruining the world. A movie of the moment” (The Verge), The Cleaners charts the rise and fall of social media’s utopian ideology. A “smart, stylish doc [that] exposes must-discuss issues regarding the companies who dominate the Internet.” (The Hollywood Reporter)

Post-screening Q&A with Gerd Gemunden

Sponsored by Nancy the Girl

SUNDAY

THE MODERN JUNGLE (LA SELVA NEGRA)

11:30am  Byrne
(2016) by Charles Fairbanks & Saul Kak, Documentary, 72 minutes, Mexico/USA, in Zoque & Spanish with English subtitles

A portrait of globalization filtered through the fever dream of a Mexican shaman, The Modern Jungle tells the story of don Juan, who falls under the spell of a pyramid-scheme-marketed nutritional supplement. Juan’s neighbor Carmen lives simply, in harmony with the land her martyred husband paid for with his life. The film documents their struggles and encounters with outside forces: capitalism and commodity fetish, the culture of cinema—
and the directors of this film. Described by reviewers as “gorgeous,” “superb,” “fascinating,” and “masterfully shot,” and by our WRIF reviewer as simply “magical,” The Modern Jungle is an intimate portrait of Zoque culture, commodity fetish, and the predicament of the documentary itself.

Post-screening Q&A with Nora Jacobson.

DOUBLE FEATURE

A BREAD FACTORY PART I: FOR THE SAKE OF GOLD

12:00pm Schleicher Studio
(2018) by Patrick Wang, Comedy/Drama, Unrated, 122 minutes, USA

After 40 years of running The Bread Factory, an arts space that hosts movies, plays, dance, exhibits, Dorothea and Greta are suddenly fighting for survival when a celebrity couple—performance artists from China—come to Checkford and build an enormous complex down the street, catapulting big changes into their small town. With Altman-style ensemble acting, the underlying themes of art and community make the two-hour length of A Bread Factory well worth the investment.

Post-screening Q&A with actor Noah Averbach-Katz. Moderated by Don Kollisch.

Sponsored by Don Kollisch and Pat Glowa

A BREAD FACTORY PART II: WALK WITH ME A WHILE

3:00pm Schleicher Studio
(2018) by Patrick Wang, Comedy/Drama, Unrated, 120 minutes, USA

The saga continues. At The Bread Factory, they rehearse the Greek play, Hecuba. But the real theatres are outside the theater, where the town of Checkford has been invaded by bizarre tourists and mysterious tech start-up workers. There is a new normal in town—if it is even really Checkford any longer.

SAFE

1:45pm  Byrne
(1995) by Todd Haynes, 119 minutes, Narrative, United States, Rated R

Julianne Moore gives a breakthrough performance as Carol White, a Los Angeles housewife in the late 1980s who comes down with a debilitating illness. After the doctors give her no clear diagnosis, she comes to believe that she has frighteningly extreme environmental allergies. A profoundly unsettling work from the great American director Todd Haynes, SAFE functions on multiple levels: as a prescient commentary on self-help culture, as a metaphor for the AIDS crisis, as a drama about class and social estrangement. “Safe plays out a bit like a horror film – only the monster that torments the protagonist is invisible and never explained. Julianne Moore beautifully conveys her character’s anguish...bringing to Carol the suggestion of a deep well of untold and unarticulated thoughts that intrigues as much as it mystifies” (Little White Lies: Truth in Movies). A revelatory drama that was named the best film of the 1990s in a Village Voice poll of more than fifty critics.

Introduction and post-screening Q&A with film critic, author, teacher, and scholar David Sterritt

Sponsored by Harper Environmental

THE GUILTY

5:30pm Briggs Opera House
(2018) by Gustav Möller, 88 mins, Narrative thriller, Rated R, Denmark, in Danish with English subtitles

A high suspense, high concept thriller that features only one character – a cop answering 911 calls in Copenhagen. The drama that unfolds skillfully doles out information and plays out entirely within this one locale and this one person, and is both external (events unfold on the other end of the telephone line) and internal (the officer handling the calls reveals his own history and comes to terms with it) and creates an amazingly dense, complex nail-biter.
Annual WRIF Gala and screening of AMAZING GRACE

WRIF’s annual fundraiser and reception for the Upper Valley premiere of AMAZING GRACE. Food, friends, and live music with Bill Craig Trio. Celebrations begin at the rooftop Terrace at The Village at White River Junction. We move next door to the Barrette Center for the 7:30 p.m. screening of the new Aretha Franklin documentary, AMAZING GRACE.

Screening at 7:30 p.m., introduced by Founder and Producing Artistic Director of JAG Productions, Jarvis Antonio Green.

After the screening join us at Piecemeal Pie for the WRIF Opening Night Afterparty (admission included with your Gala ticket) for DJ and dancing!
An interactive VR project that immerses players in a fantastical undersea civilization devastated by climate change. Guided by a seal spirit—the last of its kind—players tend to secret gardens of coral threatened by pollution, create habitats for mermaids, and try to resurrect the destroyed civilization, in the process learning the impact of their real world actions.

Visit www.wrif.org/event/the-lost-city-of-mer/ to sign up.
DOUBLE FEATURE

5:00pm       Byrne Theatre

A GIRL IN THE RIVER: THE PRICE OF FORGIVENESS

(2015) by Sharmeen Obaid-Chinoy, Short/Documentary, 40 minutes, Rated PG, Pakistan/USA, in Punjabi with English subtitles

In the Punjab region of Pakistan, a young man and woman fall in love and decide to marry. Saba, 18, and Qaiser, 21, have known each other for four years, and Saba’s father is helping plan their wedding. But Saba’s uncle protests the union, saying that his family are of lowly status, and the family ultimately forbids the marriage. Determined to be together, they are married at a local courthouse. A Girl In The River follows the story of Saba, shot and left for dead by her father and uncle in an “honor” killing. Incredibly, she survived. But with father and uncle awaiting trial in jail, Saba is pressured by the community to forgive and forget — and release the sole breadwinner of her large family from prison. Since Pakistani law allows a woman’s next of kin to forgive her murderers, and because Pakistani women are often killed by relatives, this “forgiveness law” permits thousands of perpetrators to evade punishment. Nominated for an Academy Award® for Best Documentary Short, the film is a scathing examination of the contradictions between modernism and tradition within Pakistani society.

WHITE RIGHT: MEETING WITH THE ENEMY

(2017) BY Deeyah Khan, 60 minutes, Documentary, Unrated, United Kingdom

In this award-winning documentary, acclaimed Muslim filmmaker Deeyah Khan meets U.S. neo-Nazis and white nationalists face to face and attends the now-infamous Unite the Right rally in Charlottesville as she seeks to understand the personal and political motivations behind the resurgence of far-right extremism. In a series of interviews, even when her own prejudices are challenged and her tolerance tested, she establishes empathy with present and former white supremacists, neo-Nazis, and skinheads, many of whom appear never to have questioned their worldview before. The results are remarkable. When she finds herself in the middle of America’s biggest and most violent far-right rally in recent years, Deeyah’s own safety is jeopardized. Can she find it within herself to try to befriend the fascists she meets? The Times of London said: “Khan uses hard and soft skills to discover what drives such hatred and forces people to face her, their so-called enemy: it gets under their skin and yields results.”

STYX

7:45pm       Byrne Theatre

(2018) by Wolfgang Fischer, 94 minutes, Narrative, Unrated, German/Austria, in English and German with English subtitles

Breathless, powerful, and almost hard to watch, Styx is a tale of impossible choices. Austrian director Wolfgang Fischer casts actress Susanne Wolff as a woman alone at sea, a thirty-something German doctor who sets out on a solo yachting trip and encounters a leaky trawler filled with refugees. Calling to mind Redford’s fight against the elements in All Is Lost, here the protagonist is faced with agonizing choices — and the Western world’s indifference to the refugee crisis. Wolff’s performance is “never less than remarkable” in the demanding role, weathering a spectacular nighttime storm off the coast of Mauritania and completing the portrayal with little dialogue. A “stark, impressively pared-back parable that … focuses on one woman’s impossible position between following the orders of the frustratingly invisible coastguard — who tell her to stay completely out of the matter beyond reporting it — and her sense of empathy and duty toward up to 100 human beings who might not survive if no one intervenes in time” (Hollywood Reporter).

Post-screening Q&A with Nora Jacobson.

Sponsored by Liora Alschuler

SPECIAL PROGRAMS

48-HOUR FILM SLAM

11:30am-1:30pm Saturday       Byrne Theatre

WRIF and CATV team up once again for the 7th annual 48-Hour Film Slam. Teams had two days to whip together a short film and audience members get to watch the results of this pedal-to-the-metal film shooting. Don’t miss this audience favorite!

Post-screening Q&A with Nora Jacobson.

Sponsored by Liora Alschuler
### FREEDOM & UNITY FILMS

12:30pm-5:15pm  Sunday  Briggs Opera House

Inspired by *Freedom and Unity: The Vermont Movie*, this contest invites young Vermonters to create films that explore the life and culture of the Green Mountain State, past and present, from their point of view. The program features the winning films and invites you to participate in a Q&A with the young filmmakers.

*Sponsored by the Stettenheim Foundation, the Green Mountain Foundation, Nat Wintrop, and Jill Michaels*

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<td>2pm-3:30pm  Saturday  Schleicher Studio</td>
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Join VPR's Angela Evancie of *Brave Little State* & NHPR's Andrew Parrella, producer of *Something Wild*, as they discuss podcasting, the art of storytelling and finding inspiration from community.

### WHAT IS A SCREENPLAY?

4pm-5:30pm  Saturday  Schleicher Studio

So you want to write a screenplay or make a movie? Or are you a film aficionado curious about the process? Join Harriette Yahr, film educator and award-winning filmmaker, for a window into the basics of what a screenplay is—and isn’t—and how a screenplay evolves from concept to completed film. What does a screenplay look like and how do you think like a screenwriter? What about the workflow process of directing and producing? Harriette Yahr (Dartmouth ’87) brings decades of film world experience into her “fast-forward” filmmaking and screenwriting classes that motivate and inform. This is an informal talk and there will be time for questions. See HarrietteYahr.com and UVFilmWorks.com for more background information.

### TALES FROM THE HOLLYWOOD TRENCHES

10am-11:30am  Sunday  Schleicher Studio

Tom Ropelewski (Dartmouth ’77) is a successful Hollywood screenwriter and director who has worked in film, television and documentary. His wife Leslie Dixon is a screenwriter and producer whose credits include *Mrs. Doubtfire*, *The Thomas Crown Affair*, *Hairspray* and *Limitless*. They’ll share their war stories about how they made their way through the Hollywood minefields and survived encounters with the likes of Kevin Spacey and Harvey Weinstein.

*The WRIF WORKS Film & Media Workshops are sponsored by The Leslie Center for the Humanities, Dartmouth College.*
**CINÉ SALON’S MORNING MANIAC MOVIES: A TRIBUTE TO JONAS MEKAS**

10am-12pm Sunday Briggs Opera House

**Jonas Mekas** (1922-2019)

Two months after his arrival in New York in 1949, Jonas Mekas borrowed money to buy his first Bolex camera and began to record brief moments of his life. He soon got deeply involved in the American Avant-garde film movement. In 1954, together with his brother Adolfo, he started *Film Culture* magazine... In 1958, he began his legendary “Movie Journal” column in *The Village Voice*. In 1962, he founded the Film-Makers’ Cooperative, and in 1964 the Film-Makers’ Cinematheque, which eventually grew into Anthology Film Archives, one of the world’s largest repositories of avant-garde cinema. Widely regarded as the “godfather of American avant-garde cinema,” Jonas Mekas, one of cinema’s most remarkable artist provocateurs, died on January 23, 2019 aged 96. The loss is immense and to fully reconcile his life’s work would involve hundreds of screenings. Instead, Ciné Salon presents an inspired electric experience with two films by Mekas and three extreme art films saved and championed by Mekas.

**EXCERPT FROM WALDEN: DIARIES, NOTES AND SKETCHES**


“Mekas expounds much in the same way as Proust would on the passages of time and memory.”

_Courtesy Re:Voir_

**NOTES FOR JEROME**

(1978) by Jonas Mekas 16mm 45 mins.

“This elegy for Jerome Hill is dedicated to the wind of Lithuania. Filmed in 1966, 1967 and 1974.”

_Courtesy Miami-Dade Public Library_

**CHRISTMAS ON EARTH**

(1963) by Barbara Rubin 16mm 29 mins.

“A study in genital differentiation and psychic tumult.”

Dual screen projection, live soundtrack collage by Rich Fedorchak.

_ADULT CONTENT_

_Courtesy Filmmakers Cooperative_

**A LEGEND FOR FOUNTAINS**

(1957-70) by Joseph Cornell, Rudy Burckhardt, Larry Jordan 16mm 16½ mins. Music by Satie and Gliere.

Based on two different translations of Lorca’s “Tu Infancia en Menton.”

**4-SCREEN BALLET MÉCANIQUE**

(1924-2000) Fernand Léger, Dudley Murphy, George Antheil Digital 15 mins.

Multiple versions authored by Léger coupled with Antheil’s music scores of 1924 and 1953

_Courtesy G. Schirmer Music Publisher_

Ciné Salon, hosted by Bruce Posner, has been meeting at the Howe Library for over 20 years. Beginning in 1980, Posner collaborated with Mekas to preserve and restore many neglected art films.

_Sponsored by Howe Library, Hanover_
Thanks to our friends at Northern Stage for supporting WRIF 2019.

A partnership between VTIFF and VPBS, in collaboration with WRIF.

Films from Northern New England and Québec.

October 18, 19, & 20, 2019

Briggs Opera House, White River Junction

Filmmakers:
Find details and forms for submitting at Film Freeway: FilmFreeway.com/vtiff
The views expressed in programs presented by White River Indie Festival are not necessarily views held by White River Indie Festival.