



Photo Credit - Craig Weiman

Since 2014 this page has featured a picture of Baltimore's historic movie theater, the Parkway, opened in 1915 at the dawn of feature film. The Parkway served Baltimore-area moviegoers with different programming missions until it closed as an art-house cinema in 1978. We've been working on this project since 2011, and now you get a chance to experience the Stavros Niarchos Foundation Parkway as it begins its new life as a 21st century hub for filmmakers—emerging and established—and audiences.

We know of no movie theater quite like it; there aren't many pure movie houses of this vintage left, and our renovation has underscored and preserved the dramatic changes the building went through as it served a variety of audiences, and as the movie art form itself evolved from silent film to the new digital age.

The Parkway was once an elegant standout of about 150 movie theaters in Baltimore. Now, for the first time in its life, the Parkway is home to three state-of-the-art theaters—the gorgeous original auditorium plus two new screens built in an adjacent space—together with various lounges and food options. It will be a hub for a new film community in Baltimore, at almost the exact geographic center of the city. Regional audiences will have a chance to see many films that do not now come to Baltimore, and will continue the interaction with film artists that is a hallmark of our annual film festival and other events. Hopkins and MICA students are already contracted to use the building for film studies and showcasing student films. As the youth media movement continues to grow in Baltimore, the Parkway will be a center for film activities.

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Opening Night Shorts

60 MINUTES

In the vast world of film festivals, MdFF is a special champion of short films, a part of movie-making with limited paths to audiences. Unique in the film-festival world, we devote our Opening Night to a shorts program, so it is appropriate that this is our first film program in our new Stavros Niarchos Foundation Parkway.

Our hosts this evening are distinguished filmmakers **Josephine Decker** and **Kris Swanberg**. Josephine has acted in several films that have screened during past MdFFs, and she has directed several films we've screened, including part of last year's omnibus film *collective:unconscious*, and the features *Butter on the Latch* (2013) and *Thou Wast Mild and Lovely* (2014), the former of which premiered at MdFF. Over the years, we have programmed every feature film Kris has directed, most recently *Unexpected* (MdFF 2015), which premiered at Sundance. Kris was a filmmaker in residence for the newly expanded MICA film program in 2015, and pointed us to the developing MICA/JHU short, *Eden*, which screened in MdFF 2016. Josephine and Kris will also guide this Thursday's annual MdFF filmmakers conference.

-JED DIETZ



BALLOONFEST

7 MINUTES

DIRECTOR *Nathan Truesdell*

Cleveland attempts to overcome its nickname "The Mistake by the Lake" by launching a bunch of balloons.

Opening Night Shorts

60 MINUTES



COMMODITY CITY

11 MINUTES

DIRECTOR *Jessica Kingdon*

An observational documentary exploring the daily lives of vendors who work in the largest wholesale consumer market in the world: the Yiwu Market in China. The film explores moments of tension between commerce and individuality, between the goods for sale and the humans who sell them.



GAME

15 MINUTES

DIRECTOR *Jeannie Donohoe*

A new kid in town shows up at the high-school boys basketball tryouts and instantly makes an impression. Will talent and drive be enough to make the team?



RICHARD TWICE

10 MINUTES

DIRECTOR *Matthew Salton*

Richard Atkins, the singer and songwriter of the early 1970s California psychedelic folk duo Richard Twice, was on his way to stardom and a huge success with his first debut album when he mysteriously walked away from it all.



THEY CHARGE FOR THE SUN

17 MINUTES

DIRECTOR *Terence Nance*

In a dystopian future where people live nocturnally to avoid the harmful rays of the sun, a young black girl unravels the lie that has kept her and her sister in the dark.



SUNDAY MAY 7, 7:15PM PARKWAY 1

Closing Night Film: THE HERO

USA • 2017 • 96 MINUTES • DCP

DIRECTOR/HOST *Brett Haley*

CAST *Sam Elliott, Laura Prepon, Krysten Ritter, Nick Offerman, Katharine Ross*

SYNOPSIS Sam Elliott has built an admirable career playing small parts that have large impacts—The Stranger in *The Big Lebowski* and Lily Tomlin’s ex-husband Karl in *Grandma* are two examples—and his voice alone sustains several commercials currently running on national television. In *The Hero* he plays Lee Hayden, a Western film icon whose career is clearly fading into commercial voiceover. Then life, as it often does in movies, gets more complicated. Elliott is in almost every frame, and he is a key reason this movie should be seen.

The setting, Malibu, and the plot, a person alone forced by a crisis to evaluate the value of his life, are lifted beyond cliché by the script, co-writer and director Brett Haley’s gentle and skillful guidance, and by Elliott’s amazing performance. He is surrounded by a terrific cast including Nick Offerman, who plays his neighbor and admiring fellow actor, and Laura Prepon from *Orange Is the New Black*, who plays a much younger standup comedian who is going through her own self-evaluation. The cast also includes Elliott’s real-life wife, Katherine Ross, who was Butch Cassidy and the Sundance Kid’s partner-in-crime.

Premiering in competition at this year’s Sundance, *The Hero* was written for Elliott, and rightly so. He carries the movie so gracefully that it gives us a rare chance to celebrate a great artist performing at the very top of his craft. (Jed Dietz)

BIOGRAPHY *Brett Haley* earned a BFA in directing from the University of North Carolina School of the Arts. He co-wrote, edited, and directed *I’ll See You in My Dreams*, which premiered at the 2015 Sundance Film Festival. Blythe Danner was nominated for an IFP Gotham Award for best actress for her role in the film. Brett’s previous feature, *The New Year* (2010), won the Audience Award for best narrative feature film at the Sarasota Film Festival.



THURS. MAY 4, 5:00PM MICA BROWN CENTER • SUN. MAY 7, 11:15AM MICA BROWN CENTER

AUSTERLITZ

GERMANY • 2016 • 94 MINUTES • DCP

DIRECTOR *Sergei Loznitsa*

SYNOPSIS Each year, millions of people visit somber memorials housed on former Nazi extermination camps. While many of these sites have seen a vast uptick in visitors in the last five years, there is something incongruous about Holocaust sites as tourist destinations. Is it a desecration of these sacred places to have thousands of casual tourists briskly herding themselves through such hallowed ground?

Sergei Loznitsa spent months training his camera on the thousands of daily visitors coming through the gates and exhibits of former extermination camps (Dachau and Sachsenhausen). The resulting film reveals much more about the visitors and the nature of modern life than it does about the history of the sites themselves. Sifting through a seemingly endless parade of vulgar t-shirts and selfie sticks, Loznitsa observes an alternating current of the banal, the bewildering, the outrageous, and the outright depressing.

The director's intent is to offer more questions than answers, making us aware of the contradictions inherent in the clash between the sacred halls of history and the profanity of modern existence. Can memorials, meant to serve as grim reminders of past horrors and warnings to subsequent generations, serve these functions in an increasingly fast-paced and unceremonious world? Does a sacrosanct place take on a different feel when turned into a tourist depot teeming with thousands, shuffling casually through each exhibit? Can we—or rather, should we—commodify such venerated sites for the sake of a CliffsNotes version of the Holocaust? Can a site preserved to teach and to fulfill the call to “never forget” survive the selfie age? (Scott Braid)



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SAT. MAY 6, 4:30PM PARKWAY 1 • SUN. MAY 7, 2:10PM PARKWAY 3

BEACH RATS

USA • 2017 • 95 MINUTES • DCP

DIRECTOR/HOST *Eliza Hittman*

CAST *Harris Dickinson, Madeline Weinstein, Kate Hodge*

SYNOPSIS With her debut feature *It Felt Like Love* (MdFF 2013), one of the most unflinching portraits of young female sexuality this side of Catherine Breillat, Eliza Hittman announced herself as a major force in American independent film. Now Hittman has returned with the brilliant *Beach Rats*, a thematic companion piece exploring male sexuality that's every bit as powerful and assured.

Beach Rats follows Frankie, a teenager on the sandy outskirts of Brooklyn hanging with a rough crowd. Over a lazy summer, Frankie and friends patrol the boardwalk, lifting wallets, popping pills, and flirting with girls—but when one takes a strong romantic interest in Frankie, he initially shrugs her off, much to her confusion. At home in his basement, one floor below the sickbed of his dying father, he starts going online to explore a gay webcam forum. There he encounters other men, mostly older, who live nearby and prove more than game to meet up. But while these men enjoy an openly gay lifestyle just miles away in gentrified areas, his family and friends remain rooted in Reagan-era levels of homophobia.

What emerges is a complex and often painful portrait of a young man struggling to find himself and define his sexual interests amidst a community enforcing stifling expectations regarding who he should be and what he should desire. Hittman's beautifully shot drama is at once tough and cinematic, bringing to mind works of filmmakers like Mike Leigh, Alan Clarke, Claire Denis (particularly *Beau Travail*), and Breillat. It's truly rare to find a voice so masterful so young in their career. A standout at Sundance 2017, boasting uniformly superb performances and virtuosic filmmaking, *Beach Rats* is the real deal. (Eric Allen Hatch)

BIOGRAPHY *Eliza Hittman* is an award-winning filmmaker from Flatbush, Brooklyn. Her debut feature *It Felt Like Love* premiered at the 2013 Sundance Film Festival, played in Rotterdam's Tiger Competition, was a *New York Times* Critics' Pick, and was nominated for two Film Independent Spirit Awards. Her *Beach Rats* screenplay was selected for Sundance Institute's 2015 January Screenwriters Lab.



FRI. MAY 5, 1:45PM MICA BROWN CENTER • SAT. MAY 6, 4:45PM MICA BROWN CENTER

THE BLOOD IS AT THE DOORSTEP

USA • 2017 • 98 MINUTES • DCP

DIRECTOR Erik Ljung **HOSTS** Erik Ljung and members of the Hamilton family

DOCUMENTARY SUBJECTS Dontre Hamilton, Maria Hamilton, Nathaniel Hamilton Sr., Nate Hamilton

SYNOPSIS While not as publicized as cases of police brutality and police shootings in cities like New York, Oakland, Ferguson, and right here in Baltimore, the 2014 killing of Dontre Hamilton in Milwaukee is as shocking and tragic as any. In broad daylight in an area not unlike our Inner Harbor, an officer responding to a complaint from a Starbucks employee approached Dontre Hamilton, an unarmed black man coping with paranoid schizophrenia resting in a public park. Minutes later, the officer shot Dontre 14 times.

The absolutely riveting and often angering documentary *The Blood Is at the Doorstep* digs deep into this case and its aftermath, following Dontre's family and surrounding community for three years. We get incredible access to Dontre's mourning mother Maria and determined older brother Nate, both of whom become committed activists in the wake of Dontre's killing. We also spend time with Milwaukee Police chief Ed Flynn, examining his response to Dontre's case and the still-unfolding legacy of that response.

Director Erik Ljung has meticulously crafted a piece of essential viewing, one that has much to contribute to our understanding of the ongoing epidemic of police violence. We get to know the victim, and watch his family's transformation into activists. We see the complex layers of engagement when a mourning family's desires diverge from those of fellow activists, and feel their frustration and anger with institutional responses. Importantly, we also see the often-ugly role police unions and "blue lives matter" rallies can play in preserving an oppressive status quo. The setting may be Milwaukee, but it could just as well be Baltimore—and it's a film every concerned citizen here should see. (Eric Allen Hatch)

BIOGRAPHY Erik Ljung is a freelance producer and director of photography. He has produced content for *The New York Times*, VICE News, Al Jazeera, PBS and *The Wall Street Journal*. In 2016 he won a Midwest Emmy for his work on public television's *Wisconsin Foodie*. His cinematography can be seen on CNN's *The 414's*, which premiered at Sundance, and *Almost Sunrise*, slated to air on POV in 2017.



SAT. MAY 6, 2:00PM PARKWAY 2 • SUN. MAY 7, 4:45PM PARKWAY 3

THE DEPARTURE

USA/JAPAN • 2017 • 86 MINUTES • DCP

DIRECTOR/HOST *Lana Wilson*

DOCUMENTARY SUBJECT *Ittetsu Nemoto*

SYNOPSIS As the singular documentary *The Departure* opens, Rinzai Zen priest Ittetsu Nemoto instructs a group of men and women to use blank sheets of paper to write down the most important things in their lives—perhaps music, food, their health, their pets, their family, their home, their love of travel. One by one, he asks them to choose one of these sheets to give up, tearing up those sheets to symbolize the loss of each thing in their lives, until only one sheet remains—the most important thing in each of their worlds. Then, finally, he asks them to tear up even that sheet, as a symbol for their own death—and as a reminder that each of them still has special things in life they would not want to do without.

Nemoto is a priest specializing in suicide counseling in Tokyo. He's also a person of endless surprises, from his aggressive punk-rock past to his still-indulged passions for motorcycles and dancing. But as *The Departure* brings us closer and closer to Nemoto, we learn also about the sad and deeply personal reasons he not only turned to this work but pursues it with obsessive energy (and very few boundaries)—and the extreme toll the life he's chosen has taken on his own physical health.

The Departure offers one of the most memorable character studies in recent documentary history. It's also a deeply emotional, nuanced exploration of the search for meaning in life, the struggle many people have just to keep going, and the grief that comes when someone takes their own life. Lana Wilson (co-director of MdFF 2013's excellent *After Tiller*) has accomplished something remarkable here, introducing us to incredible people and points of view that will live on in our minds for years to come. (Eric Allen Hatch)

BIOGRAPHY *Lana Wilson* is an Emmy-winning filmmaker based in New York. Her first film, *After Tiller* (MdFF 2013, co-directed by Martha Shane), went inside the lives of the four most-targeted abortion providers in the country. *After Tiller* premiered at Sundance in 2013, was theatrically released by Oscilloscope, nationally broadcast on PBS's POV, and won a 2015 Emmy Award for Best Documentary.



TH. MAY 4, 7:40PM PARKWAY 2 • FR. MAY 5, 4:50PM MICA GATEWAY • SU. MAY 7, 5:15PM PARKWAY 2

DR. BRINKS & DR. BRINKS

USA • 2017 • 88 MINUTES • DCP • WORLD PREMIERE

DIRECTOR Josh Crockett **HOSTS** Josh Crockett and Kristin Slaysman

CAST Kristin Slaysman, Scott Rodgers, Robert Longstreet, Ashley Spillers, Roger Guenveur Smith, Aalok Mehta

SYNOPSIS Estranged siblings Marcus and Michelle Brinks (Scott Rodgers and Kristin Slaysman) reunite after the unexpected death of their parents, globe-trotting doctors who were often absent in the Brinks siblings' upbringing. As the narrative develops, we learn about the peculiarity and distance between the Brinks family. Blending humorous dialogue and an entertaining cast, this film builds a pleasurable and voyeuristic space for viewers to revel and laugh amid the complications and secrets of love and family.

The film weaves in and out of the serious moments, the painful and the absurd, creating an enjoyable escape and, at times, camaraderie with the protagonists. Robert Longstreet plays Bill Tully, Marcus' father-in-law, whose presence further complicates the situation; Longstreet (*Take Shelter*, *Septien*, *The Catechism Cataclysm*) is, as always, a pleasure to watch.

This excellent dark comedy is a must-see for anyone who wants an entertaining distraction from all of the heaviness in the world. This is the first feature film from filmmaking duo Josh Crockett (director/co-writer/editor) and Kristin Slaysman (producer/lead actor), and we are honored to host the World Premiere at the 2017 Maryland Film Festival. (Margaret Rorison)

BIOGRAPHY **Josh Crockett** was born and raised in Baltimore. He has written and directed over a dozen short films, including *Dinner With Holly* (MdFF 2013), which is currently being developed as a television sitcom. He edited the feature *The Master Cleanse* (MdFF 2016), starring Johnny Galecki, Anjelica Huston and Oliver Platt, and directed by Bobby Miller. Josh is currently producing *The Icarus Line Must Die*, a narrative feature that takes place in the L.A. rock & roll scene.

Kristin Slaysman is a Los Angeles-based producer, actor, and director. As an actor, her feature-film work has premiered at Berlin, Sundance, and SXSW, among others. Kristin has written and directed several short films, including *Preggo* (MdFF 2015). You can see her in Zach Clark's *Little Sister* (SXSW and MdFF 2016), named the "Best Movie of 2016" by *The New Yorker*'s Richard Brody.

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THURS. MAY 4, 7:30PM PARKWAY 3 • SAT. MAY 6, 2:20PM PARKWAY 3

FAMILY LIFE

CHILE • 2017 • 80 MINUTES • DCP

DIRECTORS *Cristián Jiménez and Alicia Scherson*

CAST *Jorge Becker, Gabriela Arancibia, Blanca Lewin, Cristián Carvajal*

SYNOPSIS From Chile comes this offbeat, sexually explicit character study that patiently explores strange corners of human behavior. *Family Life* opens on a married couple with a young daughter preparing to leave their city home to vacation together in Paris. The father, a professor, cultivates an intellectual air while privately indulging a crude lascivious streak. He and his wife worry about not only their precocious daughter, who's started to exhibit anti-social behavioral problems, but also his cousin, the black sheep of the family, whom they haven't seen for years but have asked to housesit for them while away.

And then, suddenly, this family of three has left for Paris, and we find ourselves alone and embedded in the mysterious life of this black sheep of a cousin. Are the family's worries about their home justified? Oh yes — very much so. What follows is a striking tableau of domestic-set deception and low-key derangement.

The abrupt shift of focal characters in *Family Life* is executed quite simply—but, as in Lisandro Alonso's *Liverpool* (MdFF 2010), also feels quite radical, illustrating just how much trust we as viewers place in filmmakers and the characters they choose to share with us, how much feeling we invest in getting to know them, and how disorienting it can feel if they're suddenly stripped away.

Alternating between dark comedy, romance, and brooding drama, *Family Life* is a prime example of the audacious cutting-edge narrative film work coming from Latin America today. Cristián Jiménez and Alicia Scherson, two of the country's top filmmakers, have joined forces for this, the most intriguing, challenging, and rewarding foreign film I saw at Sundance 2017. (Eric Allen Hatch)



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FRI. MAY 5, 7:10PM MICA BROWN CENTER • SAT. MAY 6, 10:00PM MICA BROWN CENTER

FINDING JOSEPH I

USA • 2016 • 92 MINUTES • DCP

DIRECTOR James Lathos **HOSTS** James Lathos and Paul “HR” Hudson

DOCUMENTARY SUBJECTS Paul “HR” Hudson and Bad Brains

SYNOPSIS As the founder, vocalist, and guiding light of Bad Brains, Paul “HR” Hudson was a pivotal force in 20th century music. As the Washington-based, all-black band exploded on the punk-rock map with legendary live shows boasting rhythms, tempos, and energy levels that can only be described as next level, Bad Brains played a pivotal role in both forming the D.C. punk scene and creating the hardcore genre.

But every time Bad Brains came close to hitting it big, it seemed that HR’s strange behavior slammed shut the door of opportunity as quickly as it opened. As time went on, friends and bandmates alike began to see HR as unreliable, and efforts to keep the band’s momentum going, or even remain functional, faltered. Fans began to get wind of these stories, and those that met HR wondered about his mystical manner of attire and the strangely soft voice in which he spoke about his deeply personal and increasingly front-and-center spirituality. Was it genuine, a piece of performance art, a fuck you, an affliction?

Drawing on a wealth of archival materials and new interviews with HR, his bandmates, and musicians he’s inspired like Ian MacKaye, *Finding Joseph I: The HR From Bad Brains Documentary* is a complex and sensitive portrait that gets real answers—and lands right here in Baltimore, where HR lived in recent years, as it does so. For those already converted, catching this film is a no-brainer. And those who’ve never heard a beat of Bad Brains’ music will find here a great story, a sensitive and layered portrait, and an opportunity to get to know one of the greatest bands of the last 40 years all in one. (Eric Allen Hatch)

BIOGRAPHY James Lathos is a filmmaker, photographer, and published writer. He makes his directorial debut with the award-winning film, *Finding Joseph I*. James also co-authored the film’s companion book, *Finding Joseph I: An Oral History of HR From Bad Brains*. Lathos grew up in Prince George’s County, Maryland, and lived in Baltimore from 2006 to 2014. He now resides in Tampa, Florida with his wife, Sheila, and two children, Jordan and Mazzy.



FRI. MAY 5, 10:30PM PARKWAY 1 • SAT. MAY 6, 2:00PM MICA BROWN CENTER

GOLDEN EXITS

USA • 2017 • 94 MINUTES • DCP

DIRECTOR/HOST *Alex Ross Perry*

CAST *Adam Horovitz, Emily Browning, Chloë Sevigny, Jason Schwartzman, Mary-Louise Parker, Analeigh Tipton*

SYNOPSIS Alex Ross Perry, an extraordinary writer/director, has always been interested in the conflict between self-interest and the opposite stabilizing instinct to empathize and care for other humans—especially those you’re closest to, like family and longtime friends.

Nick (Adam Horovitz of the Beastie Boys and such films as *While We’re Young*) is an archivist who has built a life of routine. His environment and daily patterns are essential to his character. He stops at the same bar in his Brooklyn neighborhood, as does putative music impresario Buddy (Jason Schwartzman), who has his own comfortable patterns with his wife, Jess (Analeigh Tipton). Nick is married to Alyssa (Chloë Sevigny) and she and her sister Gwendolyn (Mary-Louise Parker) have commissioned him to archive their father’s materials. Naomi (Emily Browning), an attractive young Australian, bounces into Nick’s life to help on this project, unintentionally challenging the equilibrium.

Shot beautifully by Sean Price Williams in and around handsome Brooklyn brownstones in a neighborhood that Perry and his crew obviously cherish, *Golden Exits* opens questions that will unsettle and probe. Keegan DeWitt’s score is astonishing in its imagination and fit, and Robert Greene has edited deftly. Though tightly scripted, Perry and his remarkable cast have delivered performances that are so specific and skilled, the core questions that emerge do so in pauses and interactions between the words while characters try to not say what they mean. This is a fascinating, highly accomplished film that Perry refers to as “mellow drama,” but with no easy answers. (Jed Dietz)

BIOGRAPHY *Alex Ross Perry* was born in Bryn Mawr, Pennsylvania, in 1984. He attended the Tisch School of the Arts at New York University and worked at Kim’s Video in Manhattan. He is the director of the films *Impolex*, *The Color Wheel*, *Listen Up Philip*, and *Queen of Earth*.





FRI. MAY 5, 4:30PM PARKWAY 3 • SAT. MAY 6, 1:45PM MICA GATEWAY

HERMIA & HELENA

ARGENTINA/USA • 2016 • 86 MINUTES • DCP

DIRECTOR *Matías Piñeiro* **HOST** *Keith Poulson*

CAST *Agustina Muñoz, Keith Poulson, Dustin Guy Defa, Mati Diop, Dan Sallitt, María Villar*

SYNOPSIS Matías Piñeiro has built an exciting body of work in his native Argentina with films like *Viola* and *The Princess of France*, often employing modern-day characters whose passions for Shakespeare are reflected by Bard-ian ripples in their daily lives. Now relocated from Buenos Aires to New York, Piñeiro's immensely enjoyable *Hermia & Helena* offers an intriguing blend of his fresh sensibility and Shakespearean concerns with a who's who of today's U.S. independent film scene.

The film itself shuttles between New York and Buenos Aires, and past and present, as we get to know Camila (Agustina Muñoz), who accepts a fellowship in New York to work on a new Spanish translation of *A Midsummer Night's Dream*. But as she digs into her work, she falls prey to the endless attractions, distractions, and colorful characters offered by the Big Apple—and decides to embark on a personal quest to track down her biological father.

For his first New York picture, a major voice in contemporary Argentine cinema has offered us a real gift, bursting with a love for his new city and the incomparable cinephilia one finds there. Nearly every on-screen performer in *Hermia & Helena* reflects back to us an affection for today's cinema, from MdFF favorites like Keith Poulson and Dustin Guy Defa (whose *Person to Person* is also part of MdFF 2017) to acclaimed filmmakers Mati Diop and Dan Sallitt.

Playful, poignant, and vibrantly multi-cultural, *Hermia & Helena* speaks with a voice all its own. Oh—and you need not know a thing about Shakespeare, nor Piñeiro's prior work, to fully enjoy! (Eric Allen Hatch)

BIOGRAPHY **Keith Poulson** is a Brooklyn-based actor, filmmaker, and musician. His acting credits include *Somebody Up There Likes Me*, *Listen Up Philip*, *Bad at Dancing* (MdFF 2015), *Hellaware*, *Stinking Heaven* (MdFF 2015), and *Little Sister* (MdFF 2016). He has also worked once or twice as a DIT, casting associate, PA, sound mixer, key grip, best boy electric, songwriter, and extra.



THURS. MAY 4, 5:15PM MICA GATEWAY • SAT. MAY 6, 11:30AM PARKWAY 2

THE HUMAN SURGE

ARGENTINA/MOZAMBIQUE/THE PHILIPPINES/BRAZIL • 2016 • 97 MINUTES • DCP

DIRECTOR Eduardo Williams

CAST Sergio Morosini, Shine Marx, Domingos Marengula, Chai Fonacier

SYNOPSIS Arguably the most challenging and risk-taking film in this year's MdFF lineup, for a very special subsection of cinephiles, *The Human Surge* will also prove the most rewarding.

In a 1981 interview discussing his film *Stalker*, master filmmaker Andrei Tarkovsky said, "If you start searching for meaning during the film you will miss everything that happens. The ideal viewer is someone who watches a film like a traveler watching the country he is passing through: because the effect of an artistic image is an extra-mental type of communication." Working at times on image-capturing formats that didn't exist in Tarkovsky's day, and containing transgressive sexual content that would likely have him rolling in his grave, *The Human Surge* nevertheless speaks best to the type of viewer described above.

Opening in Argentina as a young man wades through flooded streets to make his way to a supermarket, Eduardo Williams' film initially occupies a slow-cinema mode that recalls Lisandro Alonso and Gus van Sant, before taking radical departures that would surely make those directors grin and nod while Tarkovsky spit-takes from the beyond. To be sure, there are characters here (who, taken together, suggest international counterparts to the milieu of *Gummo*), and a plot of sorts (which has something to do with the points of intersection between the internet, the natural world, water rights, and masturbation)—but following these are far less important than each viewer locating, and trusting, the emotional and cerebral pathways activated by these at times truly strange images.

For those of us who believe that cinema is as alive today as ever before, *The Human Surge* is arguably the film that defines our moment. Speaking frankly, many viewers won't be ready—but those who are will find an unforgettable work that clears a new path for what film can be; a grimy and multi-forked dirt path that's at once meditative, abrasive, playful, and punk as fuck. (Eric Allen Hatch)



SAT. MAY 6, 4:15PM MICA GATEWAY • SUN. MAY 7, 11:05AM PARKWAY 3

INTENT TO DESTROY

USA/ARMENIA/TURKEY/SPAIN • 2017 • 115 MINUTES • DCP

DIRECTOR Joe Berlinger **HOST** Cy Christiansen

DOCUMENTARY SUBJECTS Terry George, Christian Bale, Paul Boghossian, Fatma Müge Göçek, Eric Bogosian

SYNOPSIS Joe Berlinger is no stranger to digging into grim and contentious subject matter. Along with the late Bruce Sinofsky, he directed such bracing documentary classics as the *Paradise Lost* trilogy and *Brother's Keeper*. A masterful storyteller and relentless truth-seeker, Berlinger is able to distill the complexities of a given topic down to its essentials, sifting through facts and fabrications to get to the bigger picture. Regardless of the topic, his approach offers the audience a deeper insight into the world of his subjects. With *Intent to Destroy*, Berlinger and company shine a light on the tendentious topic of the Armenian genocide and its aftermath in the global sphere.

In 2015, Terry George (writer/director of *Hotel Rwanda*) began production on *The Promise*, starring Christian Bale, the first mainstream film to portray the Armenian genocide. Berlinger and his crew were invited to embed themselves on set for the making of the film. Berlinger and editor Cy Christiansen use the behind-the-scenes footage to build a framework to explore the oft-overlooked events surrounding the genocide and its ramifications, particularly in the world of politics and art. Employing interviews with former government officials, historians, filmmakers, artists, and educators—as well as genocide deniers—Berlinger and Christiansen weave a complex account of the genocide itself and the near century since of suppression and denial by the Turkish government. (Scott Braid)

BIOGRAPHY *Cy Christiansen* has edited a wide variety of work for both film and television, including portraits of Britney Spears and Nicki Minaj, master classes with Oprah, documentary shorts about boxers and cowboys, and the feature *The Weird World of Blowfly*, which screened within SXSW 2010. His collaborations with Joe Berlinger include episodes of the series *The System with Joe Berlinger* (2014), as well as the features *Tony Robbins: I Am Not Your Guru* (2016) and *Intent to Destroy* (MdFF 2017).



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FRI. MAY 5, 4:55PM PARKWAY 1 • SUN. MAY 7, 2:15PM MICA GATEWAY

KÉKSZAKÁLLÚ

ARGENTINA • 2016 • 72 MINUTES • DCP

DIRECTOR *Gastón Solnicki* HOST *Matt Porterfield*

CAST *Laila Maltz, Lara Tarlowski, Katia Szechtman, Denise Groesman*

SYNOPSIS The title of Gastón Solnicki's mesmerizing *Kékszakállú* comes from the Hungarian name of Béla Bartók's opera *Bluebeard's Castle*. Bartók's opera provides the unlikely inspiration for this exploratory narrative about the lives of a group of Argentine girls on the precipice of adulthood who are grappling with the complexities of the transition. The young girls come from Argentina's vanishing upper class, and while their lives offer them a number of advantages, their malaise is largely a product of their insular, entitled upbringings. Unprepared for the world they are being thrust into, each girl finds life outside of the womb of privilege to be unexpectedly challenging.

Solnicki employs cinematographers Diego Poleri and Fernando Lockett to stunning effect. Together the team creates a collection of some of the more indelible images that have graced festival screens in recent years, cinematic tableaux that use time and place to highlight the isolation of the characters and patiently observe their tentative steps into a complicated new phase of life. Associate produced by Baltimore's own Matt Porterfield, *Kékszakállú* is a bold new approach to the coming-of-age film. Fans of Michelangelo Antonioni and Tsai Ming-liang should take note of this stunning work. (Scott Braid)

BIOGRAPHY Co-producer and co-writer **Matt Porterfield** is the writer/director of such Baltimore-made features as *Hamilton* (MdFF 2006), *Putty Hill*, (MdFF 2010), and *I Used To Be Darker* (MdFF 2013), and the short film *Take What You Can Carry* (MdFF 2015). Porterfield was a featured artist in the 2012 Whitney Biennial, and teaches screenwriting, theory, and production at Johns Hopkins University. His forthcoming feature, also shot in Baltimore, is *Sollers Point*.



THURS. MAY 4, 10:00PM MICA BROWN CENTER • SAT. MAY 6, 7:10PM MICA GATEWAY

LEMON

USA • 2017 • 90 MINUTES • DCP

DIRECTOR Janicza Bravo **HOSTS** Janicza Bravo and Brett Gelman

CAST Brett Gelman, Michael Cera, Judy Greer, Nia Long, Gillian Jacobs, Rhea Perlman, Martin Starr

SYNOPSIS We've never seen a comedy quite like *Lemon*, the most uproarious and piercing film at Sundance 2017. With his acting career in a serious decline, Isaac Lachmann (Brett Gelman, who also co-wrote) invests all his experience—and jealous misery—into mentoring wannabe actors in Los Angeles. At his acting workshops, he mercilessly berates all those present, particularly women—with the exception of the highly successful Alex (Michael Cera, whose haircut alone lets us know we're in for a good time here), over whom Isaac obsequiously fawns. But as his 10-year relationship with his blind girlfriend Ramona (Judy Greer) falls apart and his relationship with Alex morphs from envious awe to obsessive jealousy, everything else in Isaac's life falls in step and rushes straight for the shitter.

A wildly sardonic look at thespian pretensions and male ego, director Janicza Bravo's hilarious and relentless feature debut falls somewhere between the depressive dark humor of Todd Solondz's *Happiness* and the frenzied iconoclasm of Eric Andre. Drawing no doubt on her extensive experience in theater, and assembling an A+ cast, Bravo establishes herself as one of the top talents to watch within the alt-comedy golden era in which we happily find ourselves today. If you grew up on *Mr. Show*, stay up late to catch the likes of *Too Many Cooks* and *Unedited Footage of a Bear* on Adult Swim, or ever find yourself thinking Tim and Eric play a little too nice, this one's emphatically for you. (Eric Allen Hatch)

BIOGRAPHIES **Janicza Bravo** is a writer/director based in Los Angeles. She studied directing and design for theatre at NYU. Her first short, *Eat* (2011), premiered at SXSW. Her follow-up, *Gregory Go Boom* (2013), played in competition at Sundance and took home a Short Film Jury award. *Filmmaker Magazine* named her one to watch. **Brett Gelman** is a member of the Upright Citizens Brigade. He recently wrapped shooting David Lynch's *Twin Peaks* and Judd Apatow's *Love* and can currently be seen on Amazon's smash hit *Fleabag*, as well as his third comedy special for Adult Swim, *Brett Gelman's Dinner in America*. He has also appeared in such films as *Joshy* (2016) and *Wilson* (2017).



THURS. MAY 4, 10:45PM MICA GATEWAY • SAT. MAY 6, 9:40PM MICA GATEWAY

THE LITTLE HOURS

USA • 2017 • 96 MINUTES • DCP

DIRECTOR/HOST *Jeff Baena*

CAST *Alison Brie, Dave Franco, Kate Micucci, Aubrey Plaza, John C. Reilly, Molly Shannon, Fred Armisen, Jemima Kirke, Nick Offerman, Jon Gabrus*

SYNOPSIS There have been a number of film adaptations of Giovanni Boccaccio's *The Decameron*. From the silent age to the present, Boccaccio's work has inspired more than a handful of memorable films, most notably Italian maestro Pier Paolo Pasolini and his 1971 film, *Il Decameron*, which created a sensation in its day with its abundant nudity, sex, slapstick, and scatological humor. It only took 46 years, but the world has finally found a worthy successor to Pasolini's irreverent take on Boccaccio's classic, the wickedly funny *The Little Hours* from writer/director Jeff Baena (*Life After Beth*, *Joshy*).

This free-wheelin' adaptation of *The Decameron* strikes comedic gold in the first few minutes of screen time, and keeps the belly laughs coming at a quick clip all the way through to its delirious finale. Baena directs an all-star cast in this bawdy, raunchy, and at times straight-up bonkers film. Medieval nuns Alessandra (Alison Brie), Fernanda (Aubrey Plaza), and Ginevra (Kate Micucci) are trying to live a simple life of piety in their convent. However, overwhelming boredom and mounting sexual frustration lead to some less-than-sisterly behavior. After the aggressive nuns drive a peasant worker away, Father Tommaso (John C. Reilly) brings on new laborer Massetto (Dave Franco), a studly young servant who was forced from his last post by a series of indiscretions with his lord's wife. The young hunk's presence tips the scales for the repressed sisters, and it isn't long before their libidos get the best of them. The whole convent erupts in an orgy of sex, drugs, and defrocking woes. (Scott Braid)

BIOGRAPHY *Jeff Baena* is a writer and director currently living in Los Angeles. He grew up in Miami, Florida, and studied film production at NYU's Tisch School of the Arts. Baena co-wrote Fox Searchlight's *I Heart Huckabees* with David O. Russell. His directorial debut, *Life After Beth*, premiered in the U.S. Dramatic Competition at the 2014 Sundance Film Festival. Baena's second feature, *Joshy*, premiered in the same competition in 2016.



THURS. MAY 4, 9:55PM PARKWAY 1 • SUN. MAY 7, 1:40PM MICA BROWN CENTER

LOVE AFTER LOVE

USA • 2017 • 92 MINUTES • DCP

DIRECTOR/HOST *Russell Harbaugh*

CAST *Andie MacDowell, Chris O'Dowd, James Adomian, Juliet Rylance, Dree Hemingway, Gareth Williams*

SYNOPSIS While their father Glenn (Gareth Williams) wages a traumatizing at-home battle with a terminal disease at a relatively young age, Chris (James Adomian) and his older brother Nicholas (Chris O'Dowd) try in their own ways to be there for their mother, Suzanne (Andie MacDowell). But as the family grapples with loss, both sons engage with the simultaneous mid-life pulls of their own struggles with careers, relationships, and emotional dysfunction.

Thrust directly into their literary New York milieu with no hand-holding, the characters come at us fully formed, feeling as real as people in our lives. These results are delivered the only way they could be: through impeccable craftsmanship and a palpable faith in cinema too-often lacking in this era of content-creation and binge-watching. From the uniformly excellent performances to the autumnal chill captured by cinematographer Chris Teague and the resonant score from David Shire, every element here shines.

It's no surprise that Harbaugh's first feature would deliver. His acerbic, assured short *Rolling on the Floor Laughing* (MdFF 2012) remains a decade's best; the manic-depressive dynamo of a feature he co-wrote, *The Mend* (MdFF 2014), awaits astonished discovery by those who slept on it. But to have his promise confirmed with a directorial-debut feature on this level is a cause for celebration. Recalling Leigh's *High Hopes*, Lonergan's *You Can Count on Me*, Allen's *Hannah and Her Sisters*, and Claire Denis' *35 Shots of Rum*, this is as good as sophisticated adult dramas get. MdFF audiences will be some of the first in the world to see *Love After Love*, which premiered just days ago at Tribeca. Don't miss it. (Eric Allen Hatch)

BIOGRAPHY *Russell Harbaugh's* short *Rolling on the Floor Laughing* screened within Sundance 2012, MdFF 2012, and dozens of other festivals around the world. He also co-wrote the story of John Magary's feature *The Mend* (MdFF 2014), which premiered at SXSW 2014. Harbaugh participated in the 2013 Sundance Screenwriter and Director Labs with *Love After Love*. He currently lives in Brooklyn.



FRI. MAY 5, 2:15PM MICA GATEWAY • SAT. MAY 6, 11:45AM PARKWAY 3

MAINELAND

USA/CHINA • 2107 • 90 MINUTES • DCP

DIRECTOR/HOST *Miao Wang*

DOCUMENTARY SUBJECTS *Stella Xinyi Zhu, Harry Junru He, students and faculty of Fryeburg Academy*

SYNOPSIS Miao Wang, the director of MdFF 2010's *Beijing Taxi*, returns with another meditative and beautifully composed exploration of contemporary socioeconomic issues in China. *Maineland* opens on a series of interviews conducted between young teenage Chinese students and admission boards for American boarding academies. We learn that since the U.S. economic crisis, U.S. private schools have aggressively courted foreign students, with many coming from China's new wealthy elite.

The film finds its center in two very different students, extroverted Stella and philosophically minded Harry, and the Fryeburg Academy in Maine, where they both land. Both pupils aspire to a Western ideal: Stella seeking the Hollywood experience of the American high school à la cheerleading, dance, and cute boys; Harry in search of a freer form of critical thinking he associates with America. But culture shock proves sharp for both students, landing in a small-town New England school very different than their images of U.S. life. Will they find the American experience they're looking for in Fryeburg?

Following these students from admission interviews to graduation, *Maineland* offers us the chance to get to know two very different Chinese teenagers at a very specific moment for both themselves and their home country. With mesmerizing cinematography from Sean Price Williams and sensitive direction from Wang that's at once poetic and journalistic, *Maineland* delivers both a loving coming-of-age portrait and the rare opportunity to see our own country through another culture's eyes. (Eric Allen Hatch)

BIOGRAPHY *Miao Wang* is an award-winning filmmaker who focuses on creative and cinematic documentaries that inspire cultural understanding and a humanist perspective of the world. Her documentaries *Beijing Taxi* and *Yellow Ox Mountain* have screened at over 70 festivals including SXSW, and have had both U.S. theatrical releases and nationwide broadcasts. She also directed *Made by China in America*, a 2014 documentary short in Morgan Spurlock's acclaimed *We the Economy* series.



FRI. MAY 5, 2:00PM PARKWAY 3 • SAT. MAY 6, 11:30AM MICA GATEWAY

MIMOSAS

MOROCCO • 2016 • 93 MINUTES • DCP

DIRECTOR *Oliver Laxe*

CAST *Ahmed Hammoud, Shakib Ben Omar, Saïd Aagli, Ikram Anzouli, Ahmed El Othemani, Hamid Fardjad*

SYNOPSIS *Mimosas* centers around the epic voyage of an elderly sheikh's caravan as they try to find their way through a stretch of Morocco's seemingly insuperable Atlas Mountains. He wishes to return to the village of his birth, so that he may die where he was born. Unfortunately, death comes before the sheikh can arrive, and the rest of the caravan refuses to go on. Two strangers cross paths with them and offer to continue on with the sheikh's body through the treacherous mountains. What motivates these men, and do they really know the way through the craggy mountain paths back to the sheikh's village?

Oliver Laxe's *Mimosas*, a Grand Prize winner at the 2016 Cannes Critics' Week, has alternately been referred to as mystical travelogue and Sufi Western. Though each observation offers a glimpse of what the film is, no clever catchphrase can encapsulate this profound and arresting work. At the outset, some viewers will be reminded of other epic mountain crossings of cinema past. Werner Herzog's *Aguirre, the Wrath of God* or even *Fitzcarraldo* may come to mind. Tiny human dots move through breathtaking and impossibly treacherous mountain vistas. The caravan runs into all manner of obstacles of the human variety, too. As with *Aguirre*, *Mimosas* looks into the depths of human selfishness and desperation, but unlike Herzog's irredeemable *Aguirre*, Laxe believes in the power of transformation for his characters; even though they are flawed and act poorly at times, there resides in them a desire to quench their spiritual thirst. On the surface, the film is about the physical journey of these men and the consequences of their actions, but the filmmaker is inviting the viewer to take a greater journey, a journey of perception and transformation, a journey of faith in the mysteries and magic of cinema. (Scott Braid)



FRI. MAY 5, 4:25PM MICA BROWN • SUN. MAY 7, 2:00PM PARKWAY 1

MOTHERLAND

USA/THE PHILIPPINES • 2017 • 94 MINUTES • DCP

DIRECTOR/HOST *Ramona S. Diaz*

DOCUMENTARY SUBJECTS *The staff and patients of the Dr. Jose Fabella Memorial Hospital*

SYNOPSIS Baltimore-based documentarian Ramona Diaz has taken us into Imelda Marcos' closets, has explored the world of Filipino women recruited to teach in U.S. public schools, and has shown the odd challenges of being the new lead singer for an iconic rock band after being found on YouTube. This time, Diaz and her team take us into one of the world's busiest maternity wards, in Manila's National Maternity Hospital.

It is an incredible place, almost overwhelmed by the relentless volume, poverty, and limited resources. It is also an exemplar of human health care. Against multiple odds, mothers and health-care professionals do all they can to care for each other and their newborns. In some cases, the maternity ward is where some mothers first learn about pregnancy and real birth control. We are immersed in this remarkable place because the filmmaker resists any staged interviews or explanatory graphics. Diaz is the perfect guide through the chaos. Her eye and editing instincts are so good we see telling details and linger long enough with individual women, and sometimes their partners, to care deeply about them.

Filled with an empowering human spirit, *Motherland* has had screenings at both this year's Sundance and Berlin Film Festivals. (Jed Dietz)

BIOGRAPHY *Ramona S. Diaz* is an award-winning Asian-American filmmaker best known for her compelling character-driven documentaries that combine a profound appreciation for cinematic aesthetics and potent storytelling. While her films focus on the Filipino and Filipino-American experience, they transcend their specificity and are universal in spirit. Her prior films include *Spirits Rising* (1996), *Imelda* (MdFF 2004), *The Learning* (MdFF 2011), and *Don't Stop Believin': Everyman's Journey* (2012). Her films have been broadcast on POV and Independent Lens and have screened and won awards at Sundance, Berlin, Tribeca, IDFA, and many other top film festivals.



FRI. MAY 5, 2:20PM PARKWAY 2 • SAT. MAY 6, 11:20AM MICA BROWN CENTER

PARK

GREECE • 2016 • 100 MINUTES • DCP

DIRECTOR Sofia Exarchou

CAST Dimitris Kitsos, Dimitra Vlagkopoulou, Enuiki Gvenatadze, Lena Kitsopoulou, Yorgos Pandleakakis

SYNOPSIS Sofia Exarchou's striking debut feature examines the lives of a group of bored Athenian teens as they while away their summer in the abandoned Olympic Park left over from the 2004 Athens games. The deserted park, once the site of Olympic glories, now serves as defiled clubhouse for the restless group, who seem beholden only to their raging hormones and their own whims. At the center of the group are Anna (Dimitra Vlagkopoulou) and Dimitri (Dimitris Kitsos), who are beginning to explore their attraction to each other. Their newfound infatuation unfolds amongst the Olympic ruins, an apt setting that mirrors the decay taking place in the larger outside world.

At first, the two lovers are able to share personal vulnerabilities with one another that they otherwise mask in front of the group. The two take off on a romantic visit to a nearby seaside resort where they cavort with tourists, but an initially fun visit takes a dark turn. As their time together wears on, it becomes clear that this is no grand romance, but rather teenage infatuation in the pressure-cooker of adolescent machismo and economic decline.

Exarchou's expert direction of the largely non-professional ensemble is impressive, particularly for a first-time helmer, while director of photography Monika Lenczewska's stellar camerawork becomes a part of the action, a character unto itself, weaving its way in and out of the teens' chaotic days and nights. With much to offer fans of the Greek New Wave and Larry Clark alike, *Park* is an urgent portrait of teenagers searching for their place in an increasingly turbulent world. (Scott Braid)

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THURS. MAY 4, 7:20PM MICA BROWN CENTER • FRI. MAY 5, 7:20PM MICA GATEWAY

PERSON TO PERSON

USA • 2017 • 84 MINUTES • DCP

DIRECTOR *Dustin Guy Defa* **HOST** *Ashley Connor*

CAST *Abbi Jacobson, Michael Cera, Tavi Gevinson, Philip Baker Hall, Bene Coopersmith, George Sample III*

SYNOPSIS Dustin Guy Defa's *Person to Person* is a pure cinematic joy punctuated with a cast of quirky Big Apple characters. The overly eager newspaper reporter Phil (Michael Cera) and his new co-worker Claire (Abbi Jacobson) are trying to pry crucial evidence about a suspicious death from a watch repairman (Philip Baker Hall). Meanwhile, Benny (Bene Coopersmith), an obsessive record collector, is trying to avoid getting burned on a rare record deal. At the same time, he is helping his lovesick friend rebound from some bad decisions he made during a recent break-up. The film rolls out one fascinating character after another, offering up an engrossing, low-key, slice-of-life comedy.

While wholly its own cinematic endeavor, *Person to Person* should make fans of '70s Altman and Ashby feel a certain warmth in their cinephile souls. That the film is ripe with quirk and originality should come as no surprise to festival-goers familiar with the singular Defa's work. His abrasive and compelling debut feature *Bad Fever* played in MdFF 2011. His short film *Person to Person*, upon which this feature is based, played in MdFF 2014, as have a number of his other short films. Here he ups the ante, directing an outstanding ensemble cast through scenes that require great nuance and a delicate touch to land their comedic punches. Equally crucial to the film's success is its employment of the incredible eye of cinematographer Ashley Connor, whose 16mm camerawork is alone worth the price of admission. (Scott Braid)

BIOGRAPHY *Ashley Connor* is a New York-based director of photography. Her work on Josephine Decker's *Butter on the Latch* (MdFF 2013) and *Thou Wast Mild and Lovely* (MdFF 2014) prompted *New Yorker* film critic Richard Brody to name her alongside Darius Khondji and Fabrice Arago as one of the year's best cinematographers. Most recently Connor lensed *Appropriate Behavior* director Desiree Akhavan's second feature *The Miseducation of Cameron Post*, starring Chloë Grace Moretz.



UNPRESIDENTED 15 MINUTES • USA • **DIRECTOR** *Jason Giampietro*

A New Yorker comes to regret betting on the 2016 election.

WORLD PREMIERE



TH. MAY 4, 8:00PM MICA GATEWAY • FR. MAY 5, 11:30AM MICA GATEWAY • SA. MAY 6, 4:40PM PARKWAY 3

PRINCESS CYD

USA • 2017 • 96 MINUTES • DCP • WORLD PREMIERE

DIRECTOR/HOST *Stephen Cone*

CAST *Rebecca Spence, Jessie Pinnick, Malic White, James Vincent Meredith, Tyler Ross, Matthew Quattrocki*

SYNOPSIS 16-year-old Cyd decides to take a break from her depressive single father and spend a summer in Chicago with her aunt Miranda, a well-known novelist. Soon after her arrival, Cyd encounters Katie, a young barista behind the counter. The two make plans to meet up after Katie's shift and a new, charged relationship begins. The Chicago landscape expands, and we navigate intimate and fragile moments between Cyd and Katie as they explore their new attraction. Miranda functions as a counterpart to young Cyd's new explorations of sexuality and love, and as the summer continues they develop a strong relationship founded on a shared openness and healthy criticism of particular personal moments.

Sensitive to the contradictions and confusion of the ever-changing self, Stephen Cone has created a film that reimagines that distinct summer feeling when adolescence creeps in, skin is bared, emotions emerge, and everything begins to feel more complicated. His cast of characters maintains a strong chemistry throughout the film, while cinematographer Zoë White's color palette and composition creates the perfect atmosphere and help sensualize nostalgic summer love. Stephen Cone's *Henry Gamble's Birthday Party* had its world premiere within MdFF 2015. We are honored to once again host the world premiere of Stephen Cone's newest feature film at the 2017 Maryland Film Festival. (Margaret Rorison)

BIOGRAPHY *Stephen Cone* is a Chicago-based filmmaker, educator, and actor. His film *Henry Gamble's Birthday Party*, an MdFF 2015 world premiere, is streaming on Netflix, was featured in *The New York Times*' "Anatomy of a Scene" series, screened in BAMcinemaFest, and won the Silver Q Hugo Award at the Chicago International Film Festival. His film *The Wise Kids* (2011) was a *New York Times* Critics' Pick and won the Outfest Grand Jury Awards for U.S. Feature and Screenwriting. Stephen also teaches acting and filmmaking at Northwestern University and Acting Studio Chicago.



IMAGO 8 MINUTES • USA • **DIRECTOR** *Liz Cardenas Franke*

The courageous, life-altering decision to never let anyone bully him ever again—not even his own father—leads a 15-year-old gay teen to fully embrace his true identity. Based on a true story.

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TH. MAY 4, 7:25PM PARKWAY 1 • FR. MAY 5, NOON PARKWAY 1 • SA. MAY 6, 10:00PM PARKWAY 1

RAT FILM

USA • 2017 • 82 MINUTES • DCP

DIRECTOR *Theo Anthony* **HOSTS** *Theo Anthony, Dan Deacon*

DOCUMENTARY SUBJECTS *Rats, redlining, and the City of Baltimore*

SYNOPSIS Theo Anthony's extraordinary *Rat Film* is many things at once. At its core, Anthony's film uses the problem of rat infestation in Baltimore as a window into our city's systemic history of segregation. Archival maps and photos illuminating redlining, poverty, and racism collide with striking images of Baltimore today, as we meet Baltimore residents who "fish" for rats in alleyways at night, and embed ourselves with a charismatic city worker who takes a philosophical approach to rat eradication.

From its first kinetic images of a panicked rat struggling to leap out of the trash bin in which it's trapped, *Rat Film* offers an experience both cerebral and visceral. Drawing on the film-essay tools exemplified by Chris Marker and Harun Farocki and the augmented-truth approach to documentary found in Werner Herzog's filmography, Anthony (who also shot and edited the film) has delivered a fully-formed, genre-defying piece that shines as a work of history, journalism, criticism, portraiture, and entertainment.

But first and foremost, even as it travels around the world via prestigious festivals such as Locarno, Rotterdam, True/False, and SXSW, this is a film by and for Baltimoreans— one with the potential to broaden and transform our sense of ourselves as much as did the iconic images of *Pink Flamingos*, *The Wire*, *Putty Hill*, and *12 O'Clock Boys*. As the film proclaims, "There's never been a rat problem in Baltimore, it's always been a people problem." Featuring an original score by Dan Deacon, *Rat Film* is an aesthetically radical and politically incisive achievement of the highest order. (Eric Allen Hatch)

BIOGRAPHY *Theo Anthony* is a writer, photographer, and filmmaker based in Baltimore, MD. His work has been featured by the *The Atlantic*, *Vice*, Agence France-Presse (AFP), and other international media outlets. His films have received premieres at TIFF, Locarno, Rotterdam, and Anthology Film Archives. In 2015, he was named one of Filmmaker Magazine's "25 New Faces of Independent Film." His short films include *Chop My Money* (MdFF 2015) and *Peace in the Absence of War* (MdFF 2016).



FRIDAY MAY 5, 7:15PM PARKWAY 1

ROAR PRESENTED BY JOHN WATERS

USA • 1981 • 102 MINUTES • DCP

DIRECTOR Noel Marshall **HOST** John Waters

CAST Tippi Hedren, Noel Marshall, Melanie Griffith

“SHOW YOUR DISGUST WITH ANYONE WHO OWNS OR PURCHASES FURS OR IVORY”

Tippi Hedren, star of Hitchcock's *The Birds*, and her husband, Noel Marshall, who was an executive producer of *The Exorcist*, decided to make a mainstream family movie about big cats and other wild animals that lived peacefully with humans. Though the movie was set in Tanzania, Hedren and Marshall planned to film on their ranch in California, where they had 150 lions, tigers, an elephant, and other wild animals already roaming freely. The film took 11 years to complete, and ended their marriage. It was just as bad an idea as it sounds.

All of the violence you see in the film is real. At least 70 crew members were attacked. Noel was bitten through the hand on one of the first days of shooting. Tippi's teenage daughter Melanie Griffith had to have reconstructive surgery, Tippi had broken bones, and future *Speed* director Jan De Bont, who shot the movie, had 220 stitches to recover from a lion attack on his skull. In addition to the obvious physical risks, Hedren and Marshall put all their assets into the \$17 million project. It was only released in Europe and Japan, and hadn't been seen in America until recently. It never came close to making back its investment. Everyone got mauled, twice.

The quote above is from a series of title cards at the end of the film urging us to love and preserve wild endangered species, who of course share our planet. Just don't expect them to love us back. (Jed Dietz)

BIOGRAPHY Legendary filmmaker **John Waters** is the writer/director of such iconic films as *Pink Flamingos*, *Female Trouble*, *Polyester*, *Hairspray*, *Cry-Baby*, and *A Dirty Shame*. A new 4k digital restoration of Waters' early feature *Multiple Maniacs* has recently been released as part of the prestigious Criterion Collection. Waters is also renowned as a visual artist, public speaker, and author. His books include *Shock Value*, *Crackpot*, *Role Models*, *Carsick*, and 2017's *Make Trouble*.

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FRI. MAY 5, 7:05PM PARKWAY 3 • SUN. MAY 7, 2:40PM PARKWAY 2

THE STAIRS

CANADA • 2016 • 95 MINUTES • DCP • U.S. PREMIERE

DIRECTOR/HOST *Hugh Gibson*

DOCUMENTARY SUBJECTS *Marty, Roxanne, Greg, and the residents of Regent Park*

SYNOPSIS Director Hugh Gibson's *The Stairs* evolved from his work creating educational videos for The Regent Park Community Health Centre and Street Health in Toronto. Shot over the course of five years, this unconventional documentary follows the lives of Marty, Greg, and Roxanne, all three former drug users who have transitioned to helping other drug users through harm-reduction methods.

As viewers, we are situated directly with the subjects as they weave between painful memories, moments of reflection, and their new direction, using their past experiences to help others in their community. The camera is never intrusive or suggestive, but rather functions as an observational and open space for the three characters to tell their personal accounts and experiences as former drug addicts. Incorporating candid, handheld camerawork, this documentary helps to create an intimate engagement with the three characters, using their stories as the driving force of the film.

Too often, society is uncomfortable when confronted with addiction and poverty. However, *The Stairs* provides space for the audience to engage with addiction in a very personal and intimate way. This gesture of empathy and understanding is an important practice as we continue to navigate such a complex and unequal world. *The Stairs* was the winner of The Toronto Film Critics Association Award for Best Canadian Film of 2016. Maryland Film Festival is proud to present its U.S. premiere. (Margaret Rorison)

BIOGRAPHY A graduate of York University (BFA: Film), **Hugh Gibson** participated in the Berlinale Talent Campus ('05), TIFF's Talent Lab ('06) and TIFF STUDIO ('12). He wrote and directed the acclaimed short drama *Hogtown Blues* (2004: TIFF, Bilbao: Audience Award), and produced the short doc *A Tomb with a View* ('14: TIFF, VIFF). He produced *A Place Called Los Pereyra* (2009, IDFA, RIDM, BAFICI), which screened extensively in Latin America and Canada. *The Stairs* is his feature debut as director. He lives in Toronto.



FRI. MAY 5, 9:50PM MICA BROWN CENTER • SAT. MAY 6, 9:50PM PARKWAY 3

THE STRANGE ONES

USA • 2017 • 80 MINUTES • DCP

DIRECTORS/HOSTS *Christopher Radcliff and Lauren Wolkstein*

CAST *Alex Pettyfer, James Freedson-Jackson, Emily Althaus, Tobias Campbell, Owen Campbell, Gene Jones*

SYNOPSIS MdFF 2011's Opening Night featured a mysterious short film bursting with creative energy and rare narrative restraint, Lauren Wolkstein's and Christopher Radcliff's *The Strange Ones*. In this short, a twenty-something man and a boy travel together along a rural road, their relationship unclear. When their car breaks down, they happen upon a roadside motel—but as a young woman employed there takes an interest in them, tensions and dark energies mount, calling every relationship into question.

Wolkstein and Radcliff have kept busy bringing excellent short films into the world over the intervening years, but it's a great pleasure to finally have their debut feature—and doubly exciting that it assuredly reinvents and expands the narrative world of that early short film of the same name. As *The Strange Ones* unfolds we meet two travelers, who we and all those they encounter presume to be brothers. But as their backstory begins to crumble and their present is rocked by suspicions and violence, we begin to re-examine everything we think we know about this strange duo.

The Strange Ones is a revelatory feature that more than confirms the rich talent and strong cinematic voices on display in Wolkstein and Radcliff's shorts. Reference points like Todd Haynes' *Poison* and Lodge Kerrigan's *Clean, Shaven* give you a sense of the bold vision and narrative surprises offered by *The Strange Ones*. Fresh from its debut at SXSW, *The Strange Ones* is a daring puzzle that keeps you guessing, and lives on in your mind long after its secrets rise to the surface. (Eric Allen Hatch)

BIOGRAPHY *Christopher Radcliff* and *Lauren Wolkstein* are NYC-based filmmakers best known for their award-winning short films, including *Cigarette Candy* (2009), *The Strange Ones* (MdFF 2011 Opening Night), *Social Butterfly* (MdFF 2013 Opening Night), and *Jonathan's Chest* (MdFF 2014), which have screened at hundreds of film festivals worldwide including Sundance, SXSW, Rotterdam, Clermont-Ferrand, and AFI Fest. Wolkstein directed a segment of MdFF 2016's omnibus film *collective:unconscious*.

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FR. MAY 5, 9:40PM PARKWAY 3 • SA. MAY 6, 1:45PM PARKWAY 1 • SU. MAY 7, 4:30PM MICA GATEWAY

SYLVIO

USA • 2017 • 84 MINUTES • DCP

DIRECTORS/HOSTS *Albert Birney, Kentucker Audley*

CAST *Kentucker Audley, Sylvio, Albert Birney, Tallie Medel, Meghan Doherty*

SYNOPSIS Sylvio is a mild-mannered gorilla in the midst of an existential crisis. He just might go bananas if he has to spend one more day at his soul-sucking debt-collection job. He yearns for a life where he can spend his days being creative and have more time to create puppet shows with his hand puppet, Herbert Herpels, a character who, like Sylvio, relishes life's quiet moments.

One day, during the drudgeries of debt collecting, Sylvio knocks on the door of local TV host Al Reynolds (Kentucker Audley). Once inside, Sylvio is mistaken for a guest and whisked in front of the cameras. While his debut on the show is less than stellar, the viewers see Sylvio's bungling as entertainment. For better or worse, Sylvio makes a splash—and it may be just what Al needs to boost ratings.

Co-directors, co-stars, and co-writers Albert Birney and Audley pull off a minor miracle, crafting this funny and soulful film made right here in Baltimore. Even though the main character is a gorilla, each laugh comes from a place of deeper truth about the human experience, leaving many of the chuckles inflected with a note of melancholy. In different hands, the mix of tee-hees and tears might not connect, but *Sylvio* is that rare film that can command a disarming sweetness and gentle humanism while also bringing plenty of laughs. (Scott Braid)

BIOGRAPHY *Kentucker Audley* is a filmmaker and actor. "One of American independent cinema's most vital figures," says *Paste Magazine*. He starred in such feature films as *Christmas, Again* (MdFF 2015); *Sun Don't Shine* (MdFF 2012); and *Bad Fever* (MdFF 2011); as well as the short *Brad Cuts Loose* (also part of MdFF 2017). *Albert Birney* is a filmmaker and musician based in Baltimore. His previous work as director includes the feature *The Beast Pageant* (MdFF 2011), co-directed with Jon Moses.



SCANNERS 15 MINUTES • USA • DIRECTOR *Natalie Jenison*

Alan's new job as a member of a security scan team is to do nothing but attend the mysteriously non-functioning scanner under the watchful eye of a paranoid boss, until he fixes the machine and unwittingly opens a portal into the unknown. **WORLD PREMIERE**



SAT. MAY 6, 7:30PM MICA BROWN CENTER • SUN. MAY 7, 4:35PM PARKWAY 1

TELL THEM WE ARE RISING

USA • 2017 • 85 MINUTES • DCP

DIRECTOR/HOST *Stanley Nelson*

DOCUMENTARY SUBJECTS *Historically Black Colleges and Universities (HBCUs)*

SYNOPSIS American history starts with the fear of educating black Americans; it was illegal to teach slaves to read and write. The story of Historically Black Colleges and Universities (HBCUs) sweeps through almost 200 hundred years of this history, and is the single most important statement against the historic American notion that any education of black Americans was unnecessary and probably dangerous. Stanley Nelson is one of the most important filmmakers working today, and he has told this epic American story in a way that is both fascinating and revealing.

The HBCUs were created because there were no other options for black students who wanted a higher education. Even as formal segregation ended, astonishing obstacles remained in white majority universities—there is an incredible image in the film of a black PhD candidate's desk at the University of Oklahoma, in the hall outside the white classroom. Though most HBCUs have always been open to white students, the film shows how important it has been, to individual students and to our political evolution, to have centers of higher learning that are black majority.

As America continues to evolve, the future for HBCUs is less clear. Nelson addresses current challenges for HBCUs, by showing us closed buildings on multiple campuses that underscore current financial pressure. But the beat of the film literally comes from HBCU marching bands, and the contemporary pride expressed by current students and parents is persuasive. The future of HBCUs may be unknown, but Nelson eloquently shows us their glorious role in American history. (Jed Dietz)

BIOGRAPHY *Stanley Nelson*, an Emmy Award–winning MacArthur “Genius Grant” fellow, is the director of such acclaimed documentaries as *The Murder of Emmett Till* (2003), *A Place of Our Own* (2004), *Jonestown: The Life and Death of Peoples Temple* (2006), *Freedom Riders* (MdFF 2010), *Freedom Summer* (MdFF 2014), and *The Black Panthers: Vanguard of the Revolution* (MdFF 2015).

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FRI. MAY 5, 2:30PM PARKWAY 1 • SAT. MAY 6, 7:25PM PARKWAY 3

THIRST STREET

USA • 2017 • 82 MINUTES • DCP

DIRECTOR/HOST *Nathan Silver*

CAST *Lindsay Burdge, Damien Bonnard, Esther Garrel, Lola Bessis, Jacques Nolot, Anjelica Huston (narrator)*

SYNOPSIS Many Baltimorean film lovers got to know director Nathan Silver for his daring narrative feature *Stinking Heaven* (MdFF 2015), which used period video cameras to capture the darkly comedic—and at times just dark—decay of a 1990s commune for recovering addicts. Now Silver returns with a film no less bold, but in contrast to that earlier work one that is classically, even elegantly, shot and assembled, bringing to mind the work of titans such as Fassbinder, Zulawski, and Losey.

Lindsay Burdge (MdFF 2013's *A Teacher*) stars as Gina, a wide-eyed American flight attendant who turns to Paris to drown her sorrows after her lover's suicide. There she meets the charming bartender Jérôme (Damien Bonnard) who Gina sees as embodying her ideal of Parisian romance. But as a night of passion fades into the morning after, Gina's hopes and dreams turn to obsession and self-abasement.

As with Fassbinder's *Martha* and Losey's *The Servant*, *Thirst Street* dives deep into an exploration of power dynamics and obsession in relationships. Burdge gives a phenomenal performance akin to those of Margit Carstensen's Fassbinder collaborations, and Sean Price Williams lenses the proceedings in a lurid yet sumptuous '70s style that would make Michael Ballhaus proud. Narrated by the great Anjelica Huston, *Thirst Street* assembles an incredible cast and crew of film artists to deliver a fantastic blend of psychosexual thriller and dark comedy all too rare in today's film landscape. (Eric Allen Hatch)

BIOGRAPHY **Nathan Silver** graduated from New York University's Tisch School of the Arts in 2005. His films include *The Blind* (2009), *Exit Elena* (2012), *Soft in the Head* (2013), *Uncertain Terms* (2014), *Stinking Heaven* (MdFF 2015), *Actor Martinez* (2016, co-directed with Mike Ott), and *The Pervert* (2017, co-directed with Jack Dunphy). Silver's work has played festivals and venues around the world, including New York Film Festival, Tribeca, Mar del Plata, AFI, Locarno, Rotterdam, Viennale, MoMA and the Cineteca Nacional, Mexico. *The New Yorker* recently called Silver "a modernistic master of melodrama."



SATURDAY MAY 6, 7:00PM PARKWAY 1

VAGABOND PRESENTED BY BEACH HOUSE

FRANCE • 1985 • 105 MINUTES • 35MM

DIRECTOR *Agnès Varda* **HOSTS** *Beach House*

CAST *Sandrine Bonnaire, Macha Méril, Stéphane Freiss, Laurence Cortadellas, Marthe Jarnias, Yolande Moreau*

SYNOPSIS Each year Maryland Film Festival invites members of our community known best for work outside the realm of film to select a favorite title to introduce. This year we're thrilled to have Baltimore-based musical duo Beach House as guest-hosts—and equally thrilled by their selection, Agnès Varda's 1985 poetic masterpiece *Vagabond*.

Vagabond tells the story of a mysterious drifter named Mona, played by Sandrine Bonnaire, who very deservedly won a Best Actress César Award for her performance. As she wanders the countryside in flashback, we experience flashes of her increasingly difficult life [including one requiring a trigger warning for sexual violence] from the perspective of others, with a style that flirts with a documentary format, but also references Bresson in its primarily non-professional cast and use of sound.

A creative masterwork, many critics and fans have also read *Vagabond* as a breakthrough feminist text. As Roger Ebert noted in his review, the film's impact is a lasting one. "Like so many of the greatest films, it tells us a very specific story, strong and unadorned, about a very particular person... it is only many days later that we reflect that the story of the vagabond could also be the story of our lives: Although many have shared our time, how many have truly known us?" *Vagabond* stands alongside *Cléo from 5 to 7* and *Le Bonheur* as one of the crowning achievements of the narrative filmography of Varda. We can't wait to hear what Beach House have to say about this incredible film. (Eric Allen Hatch)

BIOGRAPHY *Beach House*, Victoria Legrand and Alex Scally, have been a band for over a decade, living and working in Baltimore. Their records include *Beach House* (2006), *Devotion* (2008), *Teen Dream* (2010), and *Bloom* (2012). In 2015, they released two new studio albums to great acclaim, *Depression Cherry* and *Thank Your Lucky Stars*, both available on Sub Pop. They've announced a compilation album of B-sides and rarities for release in 2017.

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SUNDAY MAY 7, 11:00AM PARKWAY 1

VARIETY PRESENTED BY ALLOY ORCHESTRA

GERMANY • 1925 • 90 MINUTES • DCP

DIRECTOR *Ewald André Dupont* HOSTS *Alloy Orchestra*

CAST *Emil Jannings, Maly Delschaft, Lya De Putti, Warwick Ward, Georg John*

SYNOPSIS Maryland Film Festival is delighted to once again welcome the incomparable Alloy Orchestra. Captivating MdFF audiences for the 15th consecutive year, the world-renowned trio will be performing their bold original score to E. A. Dupont's newly restored 1925 film, *Variety*. For more than two decades, the group has performed their dazzlingly imaginative and critically acclaimed scores across the globe. Whether the film is high art or high camp, each score brings something new and exciting, elevating the viewing experience while still honoring the original work.

Variety centers around former trapeze artist "Boss" Huller (Emil Jannings), who leaves his wife and child to go to Berlin with young, seductive Berta-Marie (Lya de Putti). The two become the lead attraction at Berlin's famed Wintergarten, where they perform as a trio with trapezist Artinelli (Warwick Ward). As the popularity of the trio grows, so do the passions of the performers, and it isn't long before Huller realizes that Berta-Marie is cheating on him with their fellow acrobat. That's when all hell breaks loose. Wonderful performances and expert direction are but a few of the assets of this Weimar-era masterpiece. Cinematographer Karl Freund (who went on to shoot *Metropolis* two years later) employs the "unleashed" camera to place the audience directly into the high-flying acrobatic action, and the film is still noted today for its photographic innovations. The digital restoration was undertaken by the foundation Friedrich Wilhelm Murnau Stiftung, working with the Filmarchiv Austria, using nitrate prints from both the U.S. Library of Congress and the Filmarchiv Austria. (Scott Braid)

BIOGRAPHY *Alloy Orchestra*, comprised of Roger Miller, Terry Donahue, and Ken Winokur, have performed numerous times under MDFF sponsorship, including the world premiere of their score for *Phantom of the Opera*, December 2010's remarkable screening of the restored *Metropolis*, and the first U.S. performance of the restored *Man with a Movie Camera*. They continue to write new scores, and revise their existing scores as new versions of films become available.





THURS. MAY 4, 9:45PM PARKWAY 3 • FRI. MAY 5, 10:00PM MICA GATEWAY

WEREWOLF

CANADA • 2016 • 80 MINUTES • DCP • U.S. PREMIERE

DIRECTOR/HOST *Ashley McKenzie*

CAST *Andrew Gillis, Bhreagh MacNeil, Mark Woodland, Donald Campbell, Barry Wall, Katie Appleton*

SYNOPSIS Ashley McKenzie's *Werewolf* is a startling feature debut centered upon a young and addicted homeless couple living on the margins of society in a small Canadian town. Sleeping where they can, trying in vain to coax extra methadone from clinic employees, all the while dragging around a decrepit lawnmower used for drug money, Blaise (Andrew Gillis) and Nessa (Bhreagh MacNeil) push through the throes of addiction—finding the little meaning life offers them in each other and their daily fix.

As the visceral, poignant, and visually arresting *Werewolf* progresses, however, it both deepens and contorts, becoming a harrowing portrait of codependency and abusive behavior as much as it is one of addiction. In doing so, it recalls such great films as the early Al Pacino classic *Panic in Needle Park* (1971) and, more recently, the Safdie Brothers' *Heaven Knows What* (2014). One also sees in its dreamy, melancholy lensing, its expert direction of non-professional performers, and its strong belief in regional cinema both the influence of Bresson and an aesthetic kinship with the films of Matt Porterfield.

MdFFF is extremely proud to present the U.S. premiere of *Werewolf*, which has screened to great acclaim at such prestigious festivals as TIFF and the Berlinale. Made with a micro-budget and a small crew, the end results are a remarkable achievement. With her vivid characters and haunting storytelling, Ashley McKenzie establishes herself as one of the most exciting names in Canadian cinema. (Eric Allen Hatch)

BIOGRAPHY *Ashley McKenzie* lives on Cape Breton Island on the Eastern coast of Canada. *Werewolf* was made there with an entirely local cast. *Werewolf* premiered at TIFF and the Berlinale, won the Grand Prix Focus QC/Canada at Festival du nouveau cinéma, and was named one of Canada's Top 10 Features by TIFF. Her short films include *4 Quarters* (2015), *Stray* (2013), *When You Sleep* (2012), and *Rhonda's Party* (2010). She formed grassfire films with lifelong friend and producer, Nelson MacDonald, in order to bring personal dramas from their own slice of the world to international audiences.



THURSDAY MAY 4, 4:00PM PARKWAY 1

THE WIZARD OF LIES

USA • 2017 • 133 MINUTES • DCP

EXECUTIVE PRODUCER/DIRECTOR/HOST *Barry Levinson*

STARRING *Robert De Niro as Bernie Madoff and Michelle Pfeiffer as Ruth Madoff*

SYNOPSIS The first film we showed in the first Maryland Film Festival, 18 years ago, was a film by Barry Levinson. It was the first screening of a documentary he'd been making about the guys he grew up with and later fictionalized in the first film Barry both wrote and directed, *Diner*. The film was a critical sensation, and launched the careers of an amazing list of actors—Ellen Barkin, Mickey Rourke, Kevin Bacon, Tim Daly, and Daniel Stern, to name a few.

Discovering actors and drawing out great performances has been a hallmark of Barry's career. An extraordinary number of actors have been nominated for awards in Barry Levinson films, and you will often notice yet-to-be discovered stars in smaller roles (an 18-year-old Kristen Stewart as De Niro's daughter in 2008's *What Just Happened* is one more recent example).

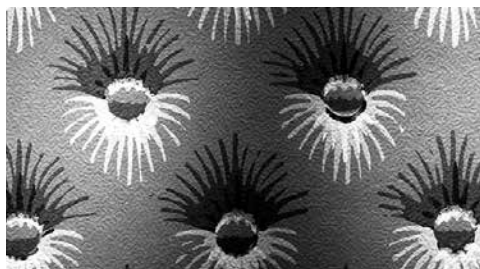
Since that opening night, we have been honored to bring Barry back to his home town for screenings of a number of his films, and for two memorable MdFF fundraising events: the first time Barry, David Simon and John Waters were ever together; and the 30th Anniversary *Diner* event with Barry and cast members.

We are honored that Barry Levinson's most recent film will be the first to screen in the Parkway. HBO Films' *The Wizard of Lies* examines Bernie Madoff's Ponzi scheme—his deception, lies and cover-up, all as the financier's wife and sons are catapulted into a harsh and unrelenting spotlight. The film debuts Saturday, May 20th on HBO. (Jed Dietz)

BIOGRAPHY *Barry Levinson* is the Academy Award-winning director of such films as *Diner* (1982), *Tin Men* (1987), *Good Morning, Vietnam* (1987), *Rain Man* (1988), *Avalon* (1990), *Wag the Dog* (1997), and *Liberty Heights* (1999). Levinson was an executive producer of NBC's *Homicide: Life on the Street*, and directed its first episode. The Opening Night of the first MdFF in 1999 featured his *Original Diner Guys*.

Animated Shorts

72 MINUTES



CORRIDORY

4 MINUTES • USA

DIRECTOR *Matt Meindl*

If these walls could talk they'd ramble. Dream-exploitation.



DRAWN AND RECORDED: TEEN SPIRIT

3 MINUTES • USA

DIRECTOR *Drew Christie*

The story behind one of the most iconic songs ever written, animated in the style of a pop-up book.

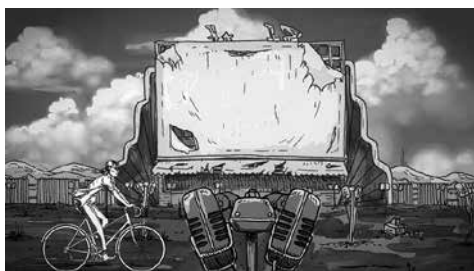


FERTILE MYRTLE

5 MINUTES • USA

DIRECTOR *Julie Orser*

One woman's absurdist struggle through the uncertain and frustrating path of infertility told in cutout animation.



HISTORY OF MAGIC: Ensueño

6 MINUTES • USA

DIRECTOR *Josè Luis González*

When the high-school bell rings, Ester Bolaños escapes her small, border-town high school. But when she rides her beloved bike all the way home, Ester escapes reality. To feel alive, she imagines every fantastical way she could die. She'll take her chances against sharks, tanks, or flame-throwing Nazis any day if it means avoiding the boring fates of her fellow students and family.

Animated Shorts (CONTINUED)

72 MINUTES

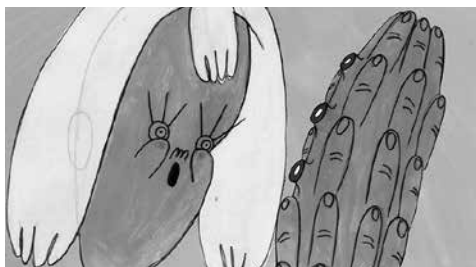


HORSES: HAPPY HOLIDAYS

1 MINUTE • USA

DIRECTOR Leah Shore

Happy Holidays to all!!!



HOT DOG HANDS

7 MINUTES • USA

DIRECTOR Matt Reynolds

This woman can't stop growing fingers.



IT'S A DATE

8 MINUTES • USA

DIRECTOR Zachary Zezima

Based on a true story, *It's a Date* explores miscommunication, perceptions and vulnerability in the modern world. Everyone is an alien at first.



LINGUA ABSENTIA

10 MINUTES • USA

DIRECTORS Kate Raney, Jeremy Bessoiff

A mother helps her schizophrenic daughter, Abby, through severe cancer treatment. Simplified cut-paper animation versions of the world implode into colorful blotches where teeth fall from the sky, and faces peel apart as Abby's mental illness overwhelms her ability to comprehend what's happening to her.

Animated Shorts (CONTINUED)

72 MINUTES

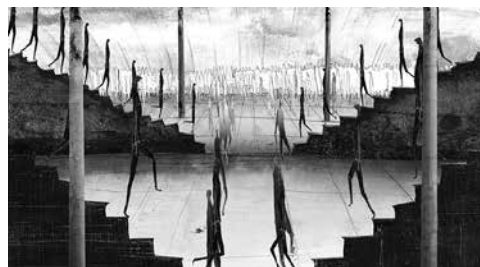


NUTAG - HOMELAND

6 MINUTES • CANADA

DIRECTOR *Alisi Telengut*

A non-narrative, hand-painted visual poem about ideas of diaspora, homeland, and the tragic mass-deportations of the Kalmyk people during WWII.

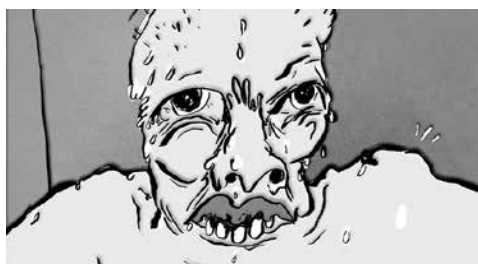


RAILMENT

10 MINUTES • JAPAN

DIRECTOR *Shunsaku Hayashi*

In a continuous scenery, his physical movement stays in the same position. The speed of the continuity and his movement have accelerated and gradually cause a distortion.



ROOMMATES

4 MINUTES • USA

DIRECTOR *Jamie Wolfe*

Sanity diminishes as the temperature rises.



SUMMER CAMP ISLAND

9 MINUTES • USA

DIRECTOR *Julia Pott*

Oscar and his best friend Hedgehog just got dropped off at Summer Camp. Once all the parents leave the island, all of the strangeness lurking beneath the surface starts to come out. Aliens exist, horses become unicorns, and there are monsters under the bed.

Character Study Shorts

92 MINUTES



THE BACKSEAT

8 MINUTES • USA • WORLD PREMIERE

DIRECTORS *Joe Stankus, Ashley Connor*

Familial tensions are on full display when two octogenarians are tasked with driving their adult daughter to work.



GET THE LIFE

12 MINUTES • USA

DIRECTOR *Ozzy Villazòn*

A portrait of a complex relationship in the Latinx community shows the physical, psychological, and emotional distress that comes with the accidental pregnancy of a transgender man by his boyfriend.



MOSCA (FLY)

9 MINUTES • USA

DIRECTOR *Lizette Barrera*

A wayward teen revisits her hometown to reconnect with her cousin, despite her aunt's wishes.



NEXT EXIT

13 MINUTES • MEXICO/USA

DIRECTOR *Alberto Govea*

An afternoon of a 21st century man in a 21st century city.

Character Study Shorts (CONTINUED)

92 MINUTES



PET FRIENDLY

15 MINUTES • USA

DIRECTOR *Catherine Licata*

When a couple's cat goes missing on a cross-country move, their relationship is tested.



SNOW DAY

15 MINUTES • USA

DIRECTOR *Jesse Thurston*

The roads are a mess and the subway is down, so Mark and Maddie are spending all day together, whether they're "ready for that" or not. Meanwhile, Mark's roommate makes chili to stave off a minor breakdown. A meditation on how well we know the people in our bed and across the hall.



SPRING

7 MINUTES • USA

DIRECTOR *Laurel Parmet*

Amanda struggles to keep something inside as she spends the day taking pictures of her best friend.



TROLL

13 MINUTES • USA • WORLD PREMIERE

DIRECTOR *Anu Valia*

An unassuming woman visits a teenage boy in the hospital following his failed suicide attempt. In the waiting room she meets the boy's grief-stricken music teacher, who discovers she may not be just another well-wisher.

Dark Comedy Shorts

102 MINUTES



BRAD CUTS LOOSE

17 MINUTES • USA

DIRECTOR *Christopher Good*

Brad, an uptight office drone, seemingly discovers the perfect vehicle for letting off steam when an advertisement for a business catering to his innermost desires pops up one morning on his computer. Things don't quite go as planned.



CALL YOUR FATHER

19 MINUTES • USA

DIRECTOR *Jordan Firstman*

Usually a reserved guy, Greg struggles to keep up with young, unpredictable Josh on their first date. But as the night continues, the two men must confront the generational divide in this cutting and insightful comedy about what it means to be gay in contemporary America.



A FAVOR FOR JERRY

20 MINUTES • USA

DIRECTOR *D.W. Young*

A Favor For Jerry follows Khan as he crosses NYC filling in for a pot-dealing friend on election day. Shot in real time on November 8, 2016, the film freely mixes documentary and narrative elements. As events unfold, the actors directly incorporate the moment into their performances.



I'M IN HERE

12 MINUTES • USA

DIRECTOR *Willy Berliner*

A man finds a family of strangers in his house who claim to have bought the place, even though it was never for sale.

Dark Comedy Shorts (CONTINUED)

102 MINUTES



JUDY

11 MINUTES • USA

DIRECTORS *Ariel Gardner, Alex Kavutskiy*

A man opens his door to find a robot that boasts exceptional ability and intelligence, but the man has only one thing on his mind. Practiced vulgarity escalates to a darkly hysterical extreme.



THE POET AND THE PROFESSOR

24 MINUTES • USA • WORLD PREMIERE

DIRECTOR *Ariel Kavoussi*

In New York, a young aimless writer named Ariel bounces back and forth between two equally dysfunctional affairs—one with her depressed, married philosophy professor, and the other with an old angry cinematographer.



Diverging Forms Shorts

94 MINUTES



CAESARS PALACE

7 MINUTES • USA

DIRECTOR *Corey Hughes*

A middle-aged woman travels to Caesars Palace on a business trip following the unexpected death of her husband. Her disembodied voice floats between an increasingly messy hotel room and the crowded Las Vegas strip.



GROWING GIRL

12 MINUTES • USA

DIRECTOR *Marnie Ellen Hertzler*

A PowerPoint presentation about snakes.



GUNGE BUDDIES

12 MINUTES • USA

DIRECTOR *Meredith Moore*

Equal parts documentary and fiction, this experimental short explores what happens when a group of friends from an online community get together for the first time to participate in one of the most innocuously beautiful and messy fetishes around: gunging.



MR. YELLOW SWEATSHIRT

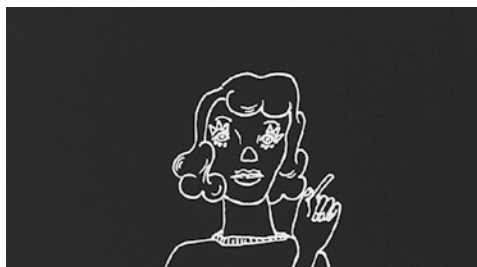
8 MINUTES • USA

DIRECTORS *Pacho Velez, Yoni Brook*

In this epic of the everyday, a man enters the NYC subway. Co-directed by Pacho Velez, the co-director of the feature *Manakamana* (MDF 2014).

Diverging Forms Shorts (CONTINUED)

94 MINUTES



THE PERPETUAL MOTION OF MY LOVE FOR YOU

9 MINUTES • USA

DIRECTOR *Karen Yasinsky*

A collage film slipping between narrative starts of images and sounds: May Sarton's snapshots, a resplendent Liz Taylor, internal and external awkwardnesses, a short respite of peace and a dogged, deeply sad positivism. Voice: Jim Fletcher.



SNEYD GREEN

11 MINUTES • UK • U.S. PREMIERE

DIRECTOR *Simon Liu*

It's any day, any year, in the house of Alan and Vera in their Post-Industrial English conurbation, yet on this week they are interrupted by their camera-toting grandson. *Sneyd Green* is a handmade exploration of positive and negative space in concert with past and present yearnings.



MADE. NOT BORN!

6 MINUTES • USA

DIRECTOR *Mike Plante*

Barry works out. Human form vs. film form. Edit, distortion, and sound design by Mike Plante.



TO YOU DEAR FRIEND

9 MINUTES • USA

DIRECTOR *Jimmy Joe Roche*

I made this film during an intense bout of insomnia. This film is an attempt to communicate my inner life during that most difficult time. Much of the film is shot through homemade lenses. I choose to keep the soundtrack silent to accentuate the rhythmic structure of the images and communicate the trancelike space between waking and sleeping.

Diverging Forms Shorts (CONTINUED)

94 MINUTES

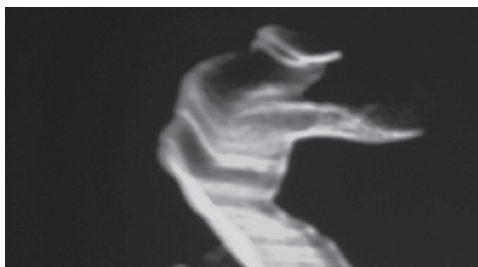


TURTLES ARE ALWAYS HOME

12 MINUTES • LEBANON/QATAR/CANADA

DIRECTOR *Rawane Nassif*

This is a short essay about the meaning of home and the search for it in a transient environment. It is a personal journey inwards with an intimate camera that observes and takes its time to look at the buildings and the surroundings, only to find its reflections.



WALKING CYCLE

8 MINUTES • CHINA

DIRECTOR *Wenhua Shi*

Walking Cycle is an abstract audiovisual piece that celebrates the line, its quality, and its movements. This piece is a tribute to early abstract animation masters Len Lye and Hans Richter.



Documentary Shorts

106 MINUTES



BEAST OF MAN

23 MINUTES • USA • WORLD PREMIERE

DIRECTORS *Michael Beach Nichols,
Christopher K. Walker*

Young men seek salvation while learning to ride bulls at an annual Christian camp in western Oklahoma. From the directors of the feature *Welcome to Leith* (MdFF 2015).



THE COLLECTION

12 MINUTES • USA

DIRECTOR *Adam Roffman*

Two friends stumble upon the mother lode of movie memorabilia in the most unexpected of places.



KÉWKU

10 MINUTES • CANADA • U.S. PREMIERE

DIRECTOR *Sean Stiller*

Using the backdrop of traditional Shuswap territory in British Columbia's interior as both physical and symbolic landscape, *Kéwku* weaves the tumultuous life experiences of Shuswap elder Ralph Phillips to his relationship with the healing medicine sage.



THE MAN IS THE MUSIC

20 MINUTES • USA

DIRECTOR *Maris Curran*

The Man Is the Music draws us into Atlanta-based artist and musician Lonnie Holley's imaginative and captivating world.

Documentary Shorts (CONTINUED)

106 MINUTES



NIDAL

15 MINUTES • USA

DIRECTOR *Tarek Turkey*

14-year-old Nidal is one of the 4.8 million Syrians who have been displaced by war. Born female, Nidal has identified as a boy since he was 9, which coincided with their escape from Syria. As his body starts to mature, he is forced to navigate the complexity of his circumstances in the confines of a refugee camp and an uncomprehending culture.



RUN OF PRESS

8 MINUTES • USA

DIRECTOR *Mina Fitzpatrick*

A visual-audio journey of the interactions between humans and machines in the largest printing facility in North America.



THE RABBIT HUNT

12 MINUTES • USA

DIRECTOR *Patrick Bresnan*

In the Florida Everglades, rabbit hunting is considered a rite of passage for young men. *The Rabbit Hunt* follows 17-year-old Chris and his family as they hunt in the fields of the largest industrial sugar farms in the U.S. The film records a tradition dating back to the early 1900s.



THRUSH

6 MINUTES • USA

DIRECTOR *Christopher LaMarca*

Thrush invites the disconnect to our auditory experiences outside of urban landscapes and the lack of sensual, unmediated connection to wild places. From the director of the feature *Boone* (MdFF 2016).

Genre Shorts

94 MINUTES



ELEGY

20 MINUTES • USA • WORLD PREMIERE

DIRECTOR *CJ Gardella*

A wilderness gothic yarn set in a crumbling estate where strange visions and paranoia afflict its occupants. From the director of the feature *Shunka* (MdFF 2011).



A FATHER'S DAY

10 MINUTES • UK

DIRECTOR *Mat Johns*

Today is special. Apocalypse or not.



FEELS GOOD

15 MINUTES • USA

DIRECTOR *Andrew Okpeaha MacLean*

Sometimes the best day of your life is the worst day of your life. From the director of the feature *On the Ice* (MdFF 2011).



HINGE

15 MINUTES • USA • WORLD PREMIERE

DIRECTOR *Peter Koutsogeorgas*

The key to a woman's apartment is taken by something unseen.

Genre Shorts (CONTINUED)

94 MINUTES



ICARUS

20 MINUTES • USA

DIRECTOR *Tom Teller*

When a Mars colony's communication satellite is damaged, Emilia Riley embarks on a seemingly harmless repair excursion. A shuttle malfunction cuts connectivity to the ground, and Chris, her son, makes the knee-jerk decision to go after her.



THRESHER

14 MINUTES • USA

DIRECTOR *Alex Clark*

A lone man is terrorized by a masked burglar late one night, but the intruder soon realizes that the man's house is not what it seems.



International Shorts

84 MINUTES



BRIDGE

9 MINUTES • AUSTRALIA

DIRECTOR *Bonnie Moir*

Dan secretly goes cruising in an area under a busy highway bridge. He meets the younger and much more confident Paul, but their meeting is just the beginning of a much bigger secret.



IL SILENZIO / THE SILENCE

15 MINUTES • ITALY/FRANCE

DIRECTORS *Ali Asgari, Farnoosh Samadi*

Fatma and her mother are Kurdish refugees in Italy. On their visit to the doctor, Fatma has to translate what the doctor tells to her mother, but she keeps silent.



ORIGIN (POREKLO)

15 MINUTES • USA

DIRECTOR *Jordan Nikolic*

A Yugoslavian boy attempts to escape his father's domineering control.



PALOMA

11 MINUTES • CUBA/USA

DIRECTOR *Giovanni Autran*

A series of intimate vignettes are woven together by the memories and dreams of people in central Havana.

International Shorts (CONTINUED)

84 MINUTES



SAMEDI (SATURDAY)

15 MINUTES • FRANCE

DIRECTOR *Hannibal Mahé*

Manu runs away from juvie. Outside, nobody pays attention to him.



UNDER THE SUN

19 MINUTES • CHINA

DIRECTOR *Yang Qiu*

One incident occurs, two families tangle. There's nothing new under the sun.



Narrative Shorts

93 MINUTES



DON'T THINK ABOUT IT

12 MINUTES • USA

DIRECTOR *Niv Klainer*

Ron and Casey are expecting a child, but things get out of hand when they both try to protect each other from an inevitable break-up.



FRY DAY

16 MINUTES • USA

DIRECTOR *Laura Moss*

An adolescent girl comes of age against the backdrop of serial killer Ted Bundy's execution in 1989.



JACK AND JILL

15 MINUTES • USA

DIRECTOR *Nikhil Melnechuk*

Two roving tough girls wreak small-town havoc and seek redemption.



SPIRAL JETTY

15 MINUTES • USA

DIRECTOR *Ricky D'Ambrose*

An applauded New York intellectual hires a young archivist to whitewash her late psychologist father's reputation by eliminating a forbidding, potentially incriminating paper trail.

Narrative Shorts (CONTINUED)

93 MINUTES



STRAYS

15 MINUTES • USA

DIRECTOR Lance Edmands

Fleeing the responsibilities of her crumbling relationship, a young Brooklyn woman retreats to her late grandmother's decaying house upstate, only to discover that some unexpected guests have moved in.



TRUE BLUE

19 MINUTES • USA • WORLD PREMIERE

DIRECTOR Chris Osborn

A pyramid schemer's dark night of the soul in Atlantic City.



Large evening crowd gathered in front of the Parkway (circa 1920s).

Shorts Quintet

98 MINUTES



ALL GOOD THINGS

26 MINUTES • USA

DIRECTOR *Chloe Domont*

In a portrait of a modern marriage, a filmmaker follows her mother's relationship between two men, each of whom satisfy her different needs.



DEAR RENZO

20 MINUTES • USA/ARGENTINA

DIRECTORS *Agostina Gálvez, Francisco Lezama*

Two young Argentines, brought together by chance, wander the streets of New York City, increasingly lost in a maze of currency exchange, translation problems, religious vocation, and nocturnal flirtation.



DEEP BLUE

15 MINUTES • USA

DIRECTOR *Joe Nankin*

A young Mennonite woman harbors a secret romance on the eve of her baptism. Engulfed by questions of spiritual belonging, carnal love, and identity, Eva gropes for an emotional foothold. Where will she find herself?



one of the rougs, a kosmos

22 MINUTES • USA

DIRECTOR *Carmine Grimaldi*

A kinetic camera explores the enigmatic and playful sensory world of an imaginative girl who tends sheep and her guardian.

Shorts Quintet (CONTINUED)

98 MINUTES



PARTHENON

15 MINUTES • USA

DIRECTOR *Frank Mosley*

A naked body moves a stranger to empathy.
Parthenon is a slippery provocation on art, control,
and perception.



PARKWAY THEATRE, BALTIMORE, MARYLAND ~ from LOEW'S Collection ~#4 MD-21-9 (66)

The Parkway interior circa 1926.

Photo courtesy of The Theatre Historical Society of America

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT WTF SHORTS* (*BUT WERE AFRAID TO ASK)

101 MINUTES



APE SODOM

14 MINUTES • CANADA

DIRECTOR *Maxwell McCabe-Lokos*

Set during the decline and fall of the consumerist empire, a filthy garbage-picker is retained as a personal slave by a wealthy ultra-consumer still worshipping at the temple of a life he once knew.



ARROWS

1 MINUTE • USA

DIRECTOR *Jillian Mayer*

Arrows (from *Impressions*) is a targeted campaign by artist Jillian Mayer examining new ways of looking. Mimicking the appropriative gestures of advertising and prosumer media, Mayer's direct message explores what can be obtained from a face.



BAD DOG

3 MINUTES • USA

DIRECTOR *Tom Putnam*

A young girl is awakened in the middle of the night by a mysterious scratching on the screen door outside her room.



BUSINESS

8 MINUTES • USA

DIRECTOR *Kati Skelton*

A terrified young man gets caught up in a surreal and demoralizing "business opportunity." Will he make it out alive?

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT WTF SHORTS* (*BUT WERE AFRAID TO ASK) (CONTINUED)

101 MINUTES



FUCKING BUNNIES

17 MINUTES • FINLAND

DIRECTOR *Teemu Niukkanen*

Raimo is a middle-aged Finnish man living his cozy middle-class life with his wife in the suburbs of Helsinki. His comfy bubble is burst when a Satan-worshipping sex-cult moves in next door.



I LOVE LUCY

10 MINUTES • USA

DIRECTOR *Zach Lorkiewicz*

It's Middleton High's annual Valentine's Day dance, and popular couple Lucy and Rex are hoping that it will be their special night.



JOHNNY BUBBLE

4 MINUTES • USA

DIRECTOR *Alan Resnick*

Johnny Bubble is a fictional creature who has lived a long and happy life with a beautiful family and strong ties to the community. His catchphrase is "Everything I do is riiight on the bubble!" Music by Andrew Bernstein.



LOVEWATCH

6 MINUTES • USA • WORLD PREMIERE

DIRECTOR *Harrison Atkins*

Am I the one you're looking for?

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT WTF SHORTS* (*BUT WERE AFRAID TO ASK) (CONTINUED)

101 MINUTES

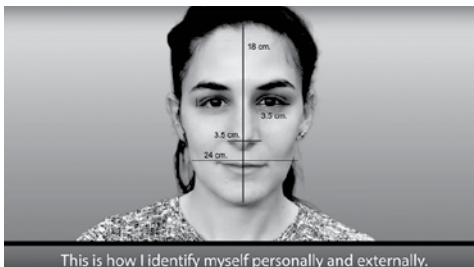


MAYBE/NEVER

4 MINUTES • USA

DIRECTOR *Christian Palmer*

A young woman struggles to bring her boyfriend out of a depression.



MEASUREMENTS

1 MINUTE • USA

DIRECTOR *Jillian Mayer*

Measurements (from *Impressions*) is a targeted campaign by artist Jillian Mayer examining new ways of looking. Mimicking the appropriate gestures of advertising and prosumer media, Mayer's direct message explores what can be obtained from a face.



MODERN MARVEL'S

10 MINUTES • UK

DIRECTORS *SNEAL, Jorge Ravelo*

After their son Marvel is shot deep into space—to his presumable death—Marvel's parents attempt to profit through their grief by making what they hope is a really good movie.



PET MONKEY

8 MINUTES • USA

DIRECTOR *Eric Maira*

A date night turns ugly when a persistent boyfriend offers to buy his girlfriend a monkey.

EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT WTF SHORTS* (*BUT WERE AFRAID TO ASK) (CONTINUED)

101 MINUTES



THE SUPLEX DUPLEX COMPLEX

11 MINUTES • USA

DIRECTOR *Todd Rohal*

A neighboring pair of tag-team wrestlers learn the downsides of life without a landlord.



VIDEO FOR DEREK

3 MINUTES • USA

DIRECTOR *Nellie Kluz*

The untold story.



Looking west on North Ave. with a view of the Parkway (circa 1922)

Photo courtesy of The Baltimore Streetcar Museum



Photo Credit - Ira Silverberg

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Special thanks to Eric Cotten for the hundreds of hours of viewing and invaluable feedback he gives the screening committee each year.

THE MDFF ANNUAL FUND WAS LAUNCHED IN 2015 TO HELP GROW THE MARYLAND FILM FESTIVAL AND SUPPORT THE GENERAL OPERATING BUDGET. ALL ANNUAL FUND DONATIONS ARE FULLY TAX DEDUCTIBLE. DONORS AS OF APRIL 12, 2017:

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The Baker Fund awarded MdFF a \$10,000 grant, if MdFF matched it, to build a working capital reserve. The reserve now stands at \$62,199.

MARYLAND FILMMAKER FELLOWSHIP, UNDERWRITTEN BY THE CHARLESMEAD FOUNDATION:

Established in 1997, each year MdFF awards pre-production funding to a script developed at the Sundance Labs. 14 films have been made and distributed, often launching a career. The most recent was Marielle Heller's *The Diary of a Teenage Girl*.

SPECIAL THANKS

Abel Communications
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Join the MdFF community and help support the Maryland Film Festival's mission to bring quality films, filmmakers, and audiences together in an atmosphere that is both comfortable and totally fun! Friends of MdFF enjoy ticket discounts at the Parkway, special access at our annual festival, members-only discounts at our Parkway Perks Partners, and dozens of FREE screening opportunities year-round! Groundbreaking films. Independent films. Classic films. Big studio pre-release films. You'll have opportunities to experience them all and see something that's truly different. Support the work of the Maryland Film Festival by joining Friends of MdFF today! Stop by the Friends of MdFF table in the Tent Village and receive a free gift when you sign up for a new membership during the Festival. We look forward to meeting you!

FRIENDS OF MdFF MEMBERSHIP LEVELS & BENEFITS

(\$75) SINGLE LEVEL MEMBERSHIP BENEFITS:

- Ticket discounts at the Parkway YEAR-ROUND (\$2 off admission to regularly priced films)
- Opportunities to see free movies YEAR-ROUND via special screenings
- FREE films before 6pm on Friday of the Festival
- Discounts to local Parkway Perks Partners in Station North
- 10% discount on Festival and Parkway merchandise
- Access to special Members Only Happy Hours throughout the year
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- Special Festival ticket and All-Access Pass purchase windows
- "Behind the Screens" newsletter with all the latest industry and MdFF news and updates

(\$135) DUAL LEVEL MEMBERSHIP BENEFITS (ALL OF THE ABOVE, PLUS):

- Share your membership with a friend or family member! Purchase a Dual membership with a fellow film fan and you will both receive the special discounts at the Parkway and other Single level member benefits!

(\$250) BRONZE OR BRONZE DUAL LEVEL MEMBERSHIP BENEFITS (ALL OF THE ABOVE, PLUS):

- FREE films on Thursday of the Film Festival (new for 2017!)
- Five (5) screening vouchers for Film Festival (\$60 value)
- Name recognition in the MdFF program and website

(\$500) SILVER OR SILVER DUAL LEVEL MEMBERSHIP BENEFITS (ALL OF THE ABOVE, PLUS):

- Ten (10) screening vouchers for Film Festival (\$120 value)
- Logo or name recognition in the MdFF program and website

(\$1500) GOLD OR GOLD DUAL LEVEL MEMBERSHIP BENEFITS (ALL OF THE ABOVE, PLUS):

- Two (2) tickets to Maryland Film Festival Closing Night Gala Screening and Party
- Access for two (2) to Filmmaker VIP Lounge, featuring food and beverage throughout Festival

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Ryan Powell
John Price
Acqualine Pridget
David Pritzlaff
Emily Prosser
Patti Provance
Daria Pugh
Thelma Purdie

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Brittney Rankin
Sarah Rauscher
Marie Razulis
Frank Rehak
James Reynolds
Khristina Rhead
Alec Richker
Ryan Roberts
Lincoln Robisch
Anna Romaniuk
Philip Romero
Delores "Zola" Rowlette
Dominic Salacki
Connie Sanabria
Sorin Sandor
Ololade Sanusi
Ashley Sauers
Sandy Sause
Ruth Schoonover
Lucy Schultz
Emily Schulz
Heather Sell
Lauren Seserko
Lauren Shanks
Ayanna Sharif
Carol Sharp
Carolyn Shayte
Elizabeth Sheehy
Matthew Sheffield
Jordan Shelton
Kelsey Sheridan
Andrea Shreiner
Chris Sikora
Samantha Silver
Ira Silverberg
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Clifford Smith
Ellen Smith
Lorien Smith
Sarah Laine Smith
Tekoa Smith
Alexander Snider
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Susan Soohoo
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William Strang-Moya
Chakia Street
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Tahja Troy
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Ayanna Turner
Towanda Underdue
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Charlene Varlack
Said Velazquez
Giulio Venezian
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Paua Villanueva
Lauren Elise Villone
B. Michael Ward
Alison Waters
Kisha Webster
Allison Wengler
Jennifer Wester
Rachel Whiteheart
Lauren Whittaker
Karen Whittington
Archie Williams
Carolyn Williams
Mark Williams
Cheryle Wilson
Genevieve Wilson
Gloria Wilson
Jamie Wilson
Rosemary Wong
Michelle Wood
Diane Worsley
Ilya Yablochnikov
Maureen Yaung
Eva Young

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Festival Program Credits

EDITOR

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Post Typography

LAYOUT

Scott Braid

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Megan Downey

CONTENT PROVIDERS

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Eric Allen Hatch

Scott Braid

Margaret Rorison

Jed Dietz

Mary Helen Shaughnessy

FESTIVAL TRAILER ANIMATION: Ryan Thurber

FESTIVAL TRAILER SOUND: Tim St. Clair

Festival Venues

PARKWAY 5 W. North Ave.

The newly restored and expanded 3-screen, year-round home of MdFF at the SW corner of Charles & North. (Seats 414, 85, 85)

FILM FESTIVAL TENT VILLAGE & MAIN BOX OFFICE 4 W. North Ave.

In the Ynot Lot at NW corner of Charles & North.

MICA BROWN CENTER - FALVEY HALL 1301 W. Mt. Royal Ave.

Our largest venue. Located on the MICA campus. (Seats 520)

MICA GATEWAY BUILDING 1601 W. Mt. Royal Ave.

At SE corner of W. North & W. Mt. Royal. (Seats 200)

MICA LAZARUS STUDIO CENTER 131 W. North Ave.

On south side of North, 1 block west of Parkway. (Seats 135)

RED EMMA'S (FILMMAKER PANEL DISCUSSIONS) 30 W. North Ave.

NE corner of North & Maryland, west end of Tent Village block.

WINDUP SPACE (FILMMAKER/VIP LOUNGE) 12 W. North Ave.

Directly across from Parkway on north side of North.

For general information please call 410-752-8083 or [visit *mdfilmfest.com*](http://visit.mdfilmfest.com)

ADMIT

Tickets for all venues will be available from the film festival box office in the Tent Village. Tickets for individual screenings can also be purchased at the venue.



The free Charm City Circulator bus runs between downtown Baltimore and 33rd St. via Charles St. and Saint Paul St.

Monday – Thursday:

7am – 8pm

Friday: 7am – Midnight

Saturday: 9am – Midnight

Sunday: 9am – 8pm

Download the app or see charmcitycirculator.com for full schedules and routes.

Approximate Venue Walking Times

TIMES IN MINUTES	PARKWAY	TENT VILLAGE / MAIN BOX OFFICE	MICA BROWN CENTER	MICA GATEWAY	MICA LAZARUS CENTER	RED EMMA'S	WINDUP SPACE
PARKWAY		1	10	10	2	2	1
TENT VILLAGE / MAIN BOX OFFICE	1		10	10	2	1	
MICA BROWN CENTER	10	10		4	6	7	8
MICA GATEWAY	10	10	4		8	9	10
MICA LAZARUS CENTER	2	2	6	8		1	2
RED EMMA'S	2	1	7	9	1		1
WINDUP SPACE	1		10	10	2	1	