

*27th Annual Whitaker*

# ST. LOUIS INTERNATIONAL FILM FESTIVAL

Nov 1–11, 2018

TIVOLI  
PLAZA FRONTENAC  
.ZACK  
WASHINGTON U.  
WEBSTER U.  
STAGE AT KDHX  
MISSOURI HISTORY MUSEUM  
THE GATHERING  
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THE TWENTY-SEVENTH ANNUAL

## SAINT LOUIS INTERNATIONAL FILM FESTIVAL

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**DOCUMENTARY SHORTS PROGRAMMER** Kat Touschner

**NARRATIVE FEATURES PROGRAMMER** Chris Clark

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**NARRATIVE SHORTS PROGRAMMER** Brian Spath

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**VENUE SUPERVISOR/STAGE AT KDHX** Tabitha Jones

**VENUE SUPERVISOR/TIVOLI** Mia Signorino

**VENUE SUPERVISOR/WEBSTER U.** Ariane Cameron

**VENUE SUPERVISOR/.ZACK** Mark Specht

## **SLIFF ART/DESIGN**

**PROGRAM COVER AND POSTER ARTISTS** Paige

Brubeck & Evan Sult/Sleepy Kitty Arts

**PROGRAM DESIGNER AND PRODUCTION**

**ARTIST** Tom Carlson/Riverfront Times

**PROGRAM SCHEDULE AND MAP DESIGNER** Sue Trunnell/Otter Graphics Studios

**PROGRAM INDESIGN EXPORTS** Kat Touschner

**PROGRAM AD PRODUCTION ARTIST** John

Grizzell/Grizzell & Co.

**FILMMAKER AWARDS ARTIST AND DESIGNER**

Tom Huck/Evil Prints

## **FESTIVAL TRAILER**

**DIRECTION AND ANIMATION** Sleepy Kitty

**MUSIC** Kevin Bowers



## TICKET PRICES

Individual tickets are \$13 each or \$10 for Cinema St. Louis members and students with current and valid ID, except for the following (discounts do not apply and passes are not accepted):

### Special Events:

- **Opening-Night Reception with Destroyer** \$25
- **Tribute to John Goodman with The Big Lebowski** \$25 (sold out)
- **Tribute to Joe Edwards** \$50

### Film and Music Combinations:

- **Abbey Waterworth Performance with The Center of Nowhere** \$20
- **Adam Maness Trio Performance with Blue Note Records** \$20
- **The Blues Doctors Performance with Satan & Adam** \$20
- **Presley Barker Performance with Fiddlin'** \$20
- **The Rats and People Motion Picture Orchestra with The Half Breed and I, Douglas Fairbanks** \$20

### Double Bills:

- **Hal and Shampoo** \$15
- **Searching for Ingmar Bergman and Persona** \$15

In addition to paid shows, SLIFF offers 65 free programs.

## ADVANCE-TICKET SALES

Online and phone sales are limited to full-price tickets only; Cinema St. Louis member and student discounts can only be obtained in person because ID is required.

**KDHX:** Advance tickets for programs at this venue are for sale online through Brown Paper Tickets. In the "Search Events" box, enter either the name of the film or SLIFF. There is a service charge of approximately \$1.50 per ticket. Print your receipt and present it at the box office to obtain tickets.

**Plaza Frontenac:** Advance tickets for programs at this venue are for sale at the Plaza Frontenac box office. Box-office hours are 11 a.m.-7:30 p.m. Sunday-Thursday and 11 a.m.-9:30 p.m. Friday-Saturday. No phone sales. For tickets online, visit Landmark Theatres website. There is a \$1-per-ticket service charge. Pick up your tickets in advance using your confirmation number or credit card, or show the e-mail confirmation with scannable barcode to the usher.

**Tivoli:** Advance tickets for programs at this venue are for sale at the Tivoli box office. Box-office hours are 4-10 p.m. Monday-Thursday and noon-10 p.m. Friday-Sunday. No phone sales. For tickets online, visit Landmark Theatres website. There is a \$1-per-ticket service charge. Pick up your tickets in advance using your confirmation number or credit card, or show the e-mail confirmation with scannable barcode to the usher.

**Webster U./Moore:** Advance tickets at this venue are for sale online through Brown Paper Tickets. In the "Search Events" box, enter either the name of the film or SLIFF. There is a service charge of approximately \$1.50 per ticket. Print your receipt and present it at the box office to obtain tickets.

**.ZACK:** Advance tickets for programs at this venue are for sale online through Brown Paper Tickets. In the "Search Events" box, enter either the name of the film or SLIFF. There is a service charge of approximately \$1.50 per ticket. Print your receipt and present it at the box office to obtain tickets.

## DAY-OF-SHOW TICKET SALES

KDHX, Plaza Frontenac, Tivoli, and Webster U. will open a half-hour before the first show; .ZACK will open an hour before the first show.

The free events offered at Contemporary Art Museum, The Gathering, KDHX, Missouri History Museum, Old Bakery Beer Co., St. Louis Public Library, Washington U., Webster U., and .ZACK require no ticket. Admission is first come, first served on day of show.

The free events offered at the Tivoli require a complimentary ticket that should be obtained at the box office on the day of show; advance tickets to free shows at the Tivoli can be obtained online, but a \$1.01 service charge applies.

## FESTIVAL PUNCH-PASSES

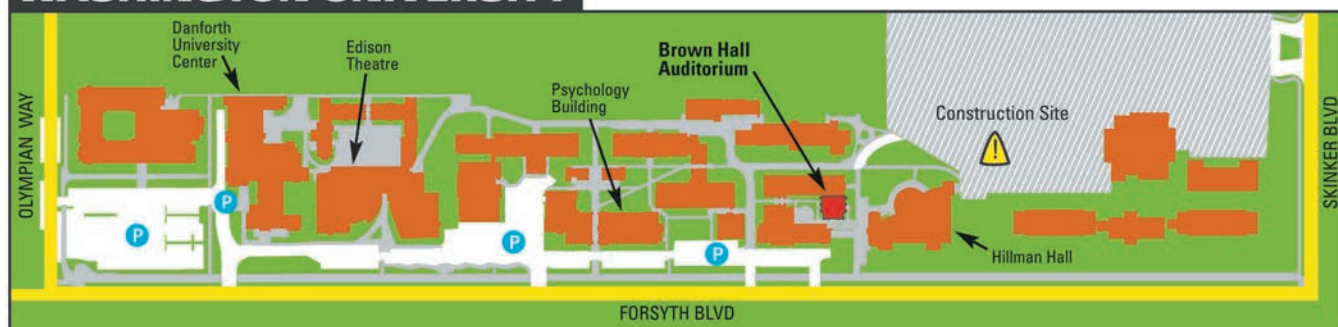
- Festival Punch-Passes are available at two levels: 6-ticket pass for \$70 or 10-ticket pass for \$110. Festival Punch-Passes are not valid for special events, film-and-music combos, and double bills.
- Festival Punch-Pass-holders are required to obtain a ticket for each film attended, either in advance or day of show; a hole will be punched in the pass for each ticket purchased.
- Festival Punch-Passes can be used to purchase multiple tickets for the same show and to obtain tickets for screenings at all venues.
- Festival Punch-Passes are available at Tivoli and Plaza Frontenac box offices in advance and at Tivoli, Plaza Frontenac, and .ZACK on day of show.

## FESTIVAL ALL-ACCESS VIP PASS

Festival All-Access VIP Passes (good for two admissions to every SLIFF program, including special events) are available for \$400. Pass-holders are required to obtain a ticket for each film attended, either in advance or day of show. All-access passes are available by phone only through Cinema St. Louis: 314-289-4153.



## WASHINGTON UNIVERSITY



## VENUES

### Contemporary Art Museum St. Louis

➤ 3750 Washington Blvd.

Metered parking (free after 7 p.m.) is available on the streets surrounding CAM, and paid parking lots are available nearby.

### Delmar Hall

➤ 6133 Delmar Blvd.

Free parking is available in the MetroLink lot behind Delmar Hall.

### The Gathering

➤ 2360 McCausland Ave. (near the intersection of McCausland and Manchester avenues)

500 seats

Free parking is available in the venue's lot.

### Missouri History Museum

➤ Lee Auditorium at Missouri History Museum, Forest Park, 5700 Lindell Blvd.

340 seats

Free parking is available in the lots flanking the museum and on the streets nearby.

### Old Bakery Beer Co.

➤ 400 Landmarks Blvd., Alton, Ill.

Free parking is available in the venue's lot.

### Plaza Frontenac Cinema

➤ Plaza Frontenac, Lindbergh Boulevard and Clayton Road

170 seats (both Plaza Frontenac 5 and 6)

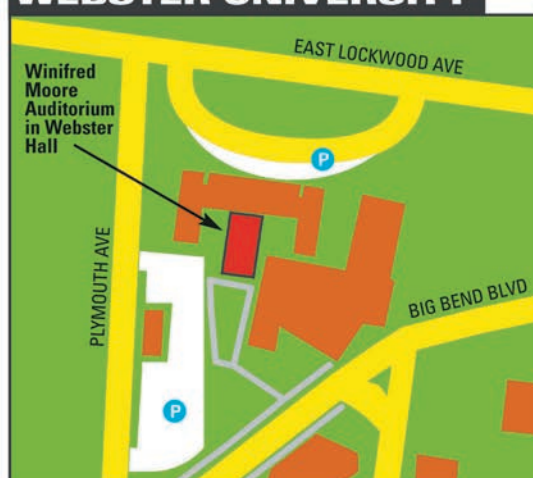
Abundant free parking (including an indoor garage) is available in the Plaza Frontenac lots.

### Schlaflay's Bottleworks

➤ 7260 Southwest Ave.

Free parking is available in the venue's lot.

## WEBSTER UNIVERSITY



### St. Louis Public Library's Central Library

➤ 1301 Olive St.

250 seats

Metered parking (free on Sunday) is available on the surrounding streets.

### Stage at KDHX

➤ 3524 Washington Blvd.

120 seats

Metered parking (free after 7 p.m. and all day on Sunday) is available on the streets surrounding KDHX, and paid parking lots are available nearby.

### Tivoli Theatre

➤ 6350 Delmar Blvd.

430 seats (Tivoli 1), 140 seats (Tivoli 3)

Paid parking is available in the lot next to the Tivoli and in the garage across the street. Free parking is available three blocks west and one block north of the theater in a lot bounded by Kingsland and Leland avenues.

### Urban Chestnut Grove Brewery & Bierhall

➤ 4465 Manchester Ave.

Free parking is available in the Urban Chestnut lot; metered parking (free on Sunday) is available on the streets surrounding the venue.

### Washington University's Brown Hall Auditorium (Washington U./Brown)

➤ Auditorium at Washington University's Brown Hall, Forsyth Boulevard and Chaplin Drive (two blocks west of Skinker Boulevard)

325 seats

Free parking is available in the yellow-zone sections of lots along Forsyth Boulevard and

in the Danforth University Center garage; no permits are required on weekends. See Washington U. map.

### Webster University's Webster Hall's Winifred Moore Auditorium (Webster U./Moore)

➤ Winifred Moore Auditorium in Webster University's Webster Hall, 470 East Lockwood Ave.

250 seats

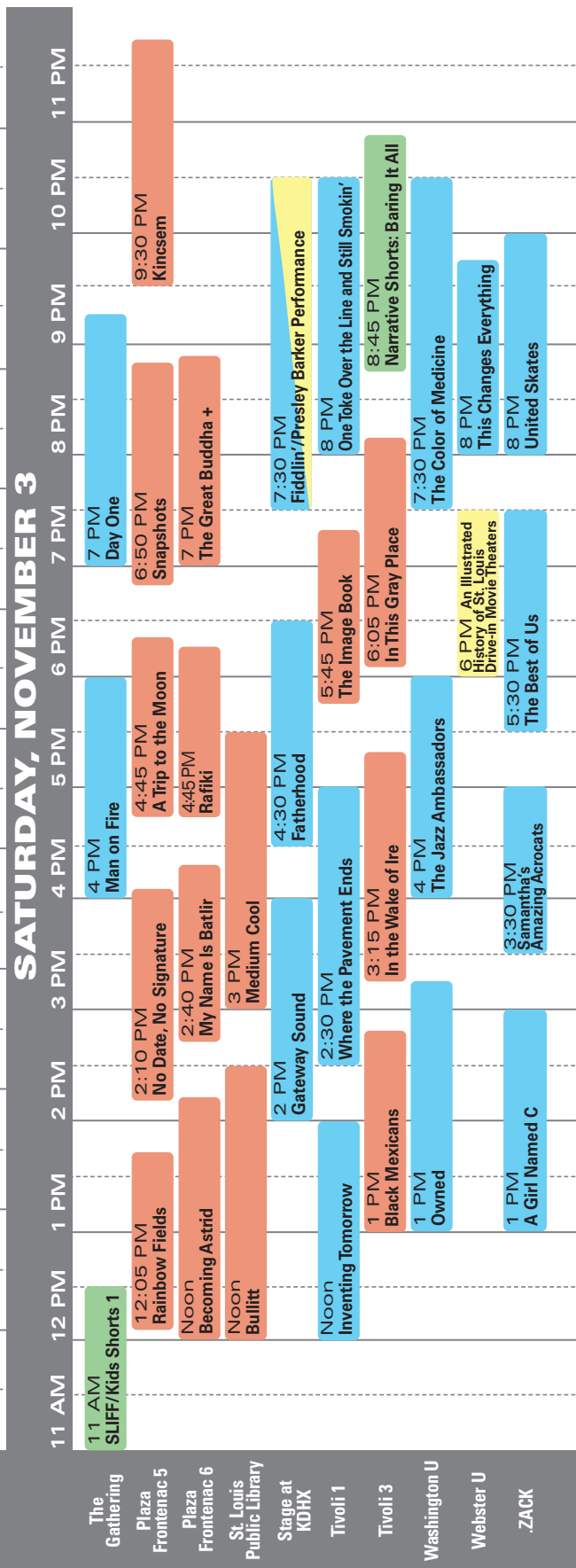
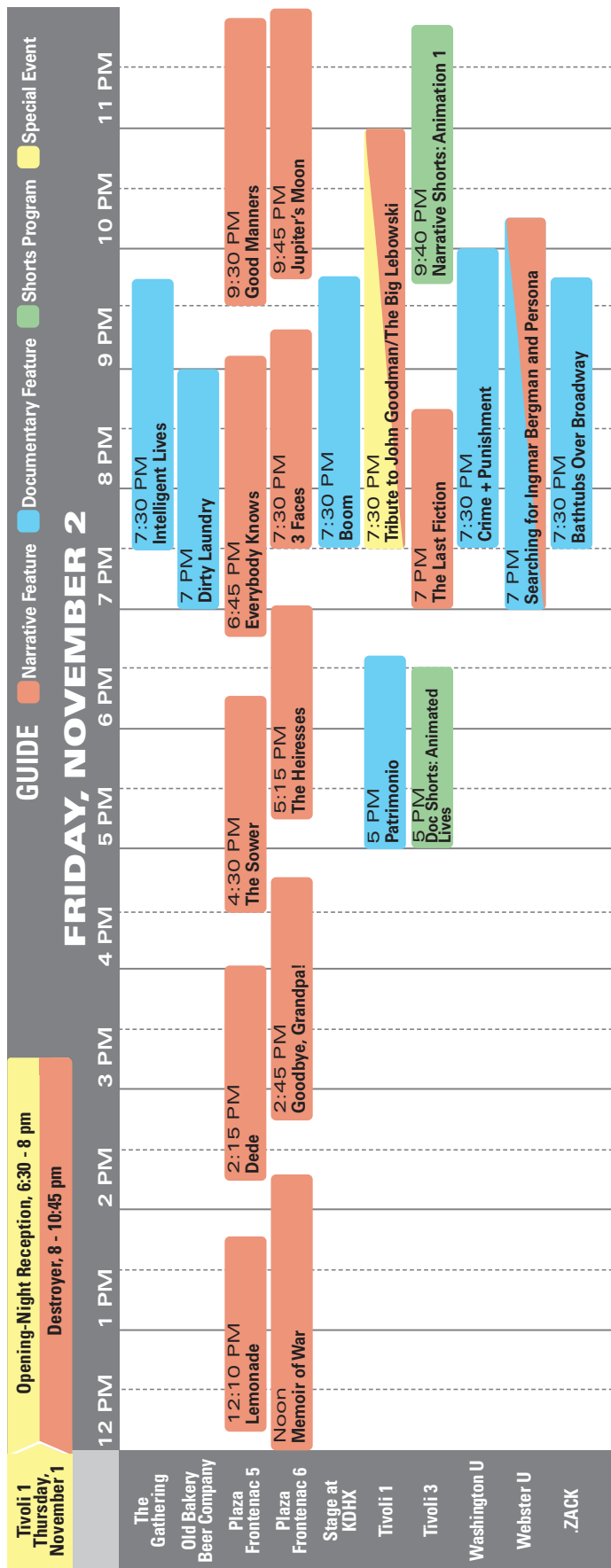
Free parking is available both in front of and behind Webster Hall; no permits are required on weekends. See Webster U. map.

### .ZACK

➤ 3224 Locust Ave.

130 seats

Free parking is available in the lot across the street from .ZACK; metered parking (free after 7 p.m. and all day on Sunday) is available on the surrounding streets.



## SUNDAY, NOVEMBER 4

	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
The Gathering				3 PM SLIFF/Kids Shorts 2			6 PM The Long Shadow					
Plaza Frontenac 5	12:10 PM Lemonade		2:15 PM Rainbow Fields		4:30 PM Diane			6:45 PM Swimming with Men		9 PM Everybody Knows		
Plaza Frontenac 6	Noon Mémorial de War		2:45 PM The Swedish Silence			5:15 PM My Big Gay Italian Wedding		7:25 PM My Name Is Batir		9:30 PM Sicilian Ghost Story		
St. Louis Public Library		1:30 Rosemary's Baby										
Stage at KDHX							6:30 PM The Center of Nowhere/Abbey Waterworth Performance					
Tivoli 1	1 PM Stroop				4:30 PM Say Her Name				8 PM Boy Erased			
Tivoli 3	12:30 PM Modest Heroes		2:30 PM Thy Kingdom Come			5 PM Zombillenium		7 PM Cold War		9:10 PM Narrative Shorts: Animation 2		
Washington U		1 PM Letter from Masanjia			4 PM Time for Ilhan			7:30 PM Minding the Gap				
Webster U							6 PM Hal and Shampoo					
.ZACK	1 PM Living in Tents				4 PM Modified			6:30 PM General Magic				

## MONDAY, NOVEMBER 5

	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
Plaza Frontenac 5			2:05 PM Dede		4:20 PM Heaven Will Wait			6:45 PM Shoplifters			9:30 PM Five Fingers for Marselles	
Plaza Frontenac 6			2:10 PM The Heiresses		4:20 PM Rafiki			6:35 PM Un Tracteur		9 PM Jupiter's Moon		
Stage at KDHX								7:30 PM Narrative Shorts: Comedy				
Tivoli 1							6 PM Into the Okavango		8:15 PM Maplethorpe			
Tivoli 3						5 PM Doc Shorts: Complicated Families		7 PM The Heat			9:30 PM Black Mexicans	
.ZACK								7:30 PM Larger Than Life				



## TUESDAY, NOVEMBER 6

	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
Plaza Frontenac 5			2:10 PM No Date, No Signature		4:30 PM The Sower					9 PM Zama		
Plaza Frontenac 6			2 PM I Am Not a Witch		4:15 PM Goodbye, Grandpa!			7 PM My Big Gay Italian Wedding		9:05 PM Un Traductor		
Stage at KDHX									7:30 PM Narrative Shorts: Music & Musicals			
Tivoli 1							6 PM Anote's Ark		8 PM This One's for the Ladies			
Tivoli 3						5 PM Doc Shorts: International Sampler		7 PM St. Louis Filmmakers Showcase Sampler		9:15 PM Narrative Shorts: Experimental		
ZACK								7:30 PM The Drunkard's Lament/Brannwell Brontë's Role-Playing Game				

## WEDNESDAY, NOVEMBER 7

	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
Delmar Hall							6 PM Tribute to Joe Edwards					
Plaza Frontenac 5			2:10 PM In the Aisles			5 PM Promise at Dawn		8 PM The Apparition				
Plaza Frontenac 6			2:15 PM 3 Faces		4:30 PM Heaven Without People		6:35 PM The Great Buddha +		9 PM Eternal Winter			
Stage at KDHX								7:30 PM Narrative Shorts: Stars in Shorts				
Tivoli 1						5:15 PM Where the Wind Blew		7:30 PM The Front Runner				
Tivoli 3						5 PM Doc Shorts: Method M		7:15 PM MFKZ		9:15 PM Narrative Shorts: Horror		
ZACK								7:30 PM Bisbee '17				

## THURSDAY, NOVEMBER 8

	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
CAMSL												
Plaza Frontenac 5			2:10 PM A Trip to the Moon		4:15 PM Heaven Will Wait				7 PM Boom for Real		9:15 PM Long Day's Journey Into Night	
Plaza Frontenac 6			2:15 PM Transit			5 PM A Paris Education			7 PM Point of No Return			
Schlially's Bottletworks									8 PM The Captain			
Stage at KDHX									7 PM Foreigners Out!			
Tivoli 1									7:30 PM Narrative Shorts: Sci-Fi			
Tivoli 3									8:15 PM Ash Is Purest White			
.ZACK									9:15 PM Narrative Shorts: Fantasy			
									7:30 PM The House the Hand and the Hatchet			
									6 PM Rodents of Unusual Size			
									5 PM Doc Shorts: Women Around the Globe			

## FRIDAY, NOVEMBER 9

	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
The Gathering												
Missouri History Museum												
Plaza Frontenac 5		12:30 PM In the Aisles			3:30 PM The Apparition				7:30 PM Personal Statement			
Plaza Frontenac 6		12:10 PM Dark Fortune		2:35 PM Becoming Astrid				7 PM The Sentence	7:15 PM Chasing Portraits	9:15 PM Eternal Winter		
Stage at KDHX								7 PM Ben Is Back	7:30 PM Parallel Love	9:30 PM Zama		
Tivoli 1								7:05 PM Wildlife	9:30 PM Heavy Trip			
Tivoli 3								7 PM Saviors	9:30 PM Point Man			
Washington U								7:30 PM Mr. Soul!				
.ZACK								7:30 PM Satan & Adam/Blues Doctors Performance				
								5:15 PM Heaven Without People	9:30 PM Heavy Trip			
								5 PM My Country No More	9:30 PM Point Man			
								5 PM Doc Shorts: Coping with Hardship	9:30 PM Point Man			

SATURDAY, NOVEMBER 10

11 AM 12 PM 1 PM 2 PM 3 PM 4 PM 5 PM 6 PM 7 PM 8 PM 9 PM 10 PM 11 PM

The Gathering

Missouri History Museum

Plaza Frontenac 5

Plaza Frontenac 6

St. Louis Public Library

Tivoli 1

Tivoli 3

Washington U

Webster U

.ZACK

11 AM Mary and the Witch's Flower

12:30 PM Kinseem

1:30 PM Robert Campbell, Mountain Man

3:30 PM Zoo

6 PM Non-Fiction

7 PM Dirty Laundry

8:30 PM Long Day's Journey Into Night

11 AM Pretty Poison

12:05 PM Primas

2:25 PM Dark Fortune

5 PM I Am Not a Witch

7:15 PM Dogman

8:15 PM Vox Lux

9:35 PM Sicilian Ghost Story

12:30 PM The Chaperone

1 PM Parallel Chords

2 PM Once Upon a Time in the West

3:40 PM Farmer of the Year

5:30 PM If Beale Street Could Talk

6:30 PM They Are Strangers

8:15 PM The Rainbow Experiment

12:30 PM The Chaperone

1 PM On Her Shoulders

3 PM Little Woods

4 PM Nalia and the Uprising

7:30 PM Capturing the Flag

8 PM N of 1

9 PM The Rainbow Experiment

1 PM The Most Dangerous Year

3:30 PM IDA Conversation: AJ Schnack

5:30 PM The City That Sold America

7 PM I, Douglas Fairbanks and The Half Breed/Rats & People MPO Performance

8 PM N of 1

9 PM The Rainbow Experiment

10 PM The Rainbow Experiment

11 PM The Rainbow Experiment



**SUNDAY, NOVEMBER 11**

	11 AM	12 PM	1 PM	2 PM	3 PM	4 PM	5 PM	6 PM	7 PM	8 PM	9 PM	10 PM	11 PM
The Gathering													
Missouri History Museum	11 AM The Big Bad Fox and Other Tales	Noon Five Fingers for Marseilles	1 PM Father's Kingdom			4 PM An American Story			6 PM Stay Human	6:30 PM Doc Shorts: Black Voices			
Plaza Frontenac 5				2:30 PM Promise at Dawn				5:35 PM Widows			8:20 PM Good Manners		
Plaza Frontenac 6		12:15 PM The Captain			3 PM Transit			5:30 PM Capernaum			8:10 PM A Paris Education		
Stage at KDHX		Noon NFF Coffee			3 PM Narrative Shorts: Drama			6 PM Rawstock					
Tivoli 1			1 PM Yamasong			3:30 PM The Biggest Little Farm			6:15 PM Green Book		9 PM Roma		
Tivoli 3			1:05 PM Cold War			3:15 PM The Rainbow Experiment			6 PM Big Muddy		9 PM Narrative Shorts: Dark Comedy		
Urban Chestnut													
Washington U											8 PM Closing-Night Awards Presentation and Party		
Webster U			1 PM The Unafraid			4 PM An American Tragedy			6:30 PM The Providers				
.ZACK			1 PM The Hello Girls			3 PM The Push			6 PM Blue Note Records/Adam Maness Trio Performance				
						3:30 PM Ask for Jane			6:30 PM Doc Shorts: Gay Elders				

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Based on Matt Bai's "All the Truth Is Out: The Week Politics Went Tabloid," "The Front Runner" is directed by SLIFF favorite Jason Reitman ("Up in the Air," "Juno"), who receives our Contemporary Cinema Award. Having lost the Democratic presidential nomination to Walter Mondale in 1984, U.S. Sen. Gary Hart (Hugh Jackman) makes a triumphant return to candidacy in 1987. Hart has everything going for him: intelligence, charisma, and experience as a lawyer, campaign manager, and senator — not to mention an ideal first lady in wife Lee (Vera Farmiga). But everything starts to crumble when word circulates that Hart is a womanizer — a rumor quickly followed by reports of his affair with Donna Rice (Sara Paxton). Vogue writes: "(Jackman) gives a crackerjack turn as a real-life political figure in Jason Reitman's jaunty 'The Front Runner.'... In telling this story, Reitman aspires to something of an Altmanesque sweep, putting Hart and his wife, Lee (Vera Farmiga, tremendously good), at the center of a circus that includes consultants, staffers, reporters, paparazzi—the whole mad political swirl at a pivotal point in the media's coverage of candidates."

MARCIA HARRIS IS PROUD TO SPONSOR:

## THE FRONT RUNNER

WEDNESDAY, NOVEMBER 7TH | 7:30 PM | TIVOLI



THE ST. LOUIS INTERNATIONAL FILM FESTIVAL IS  
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# WE SEE LIVES CHANGED EVERY DAY



**McCAUSLAND**  
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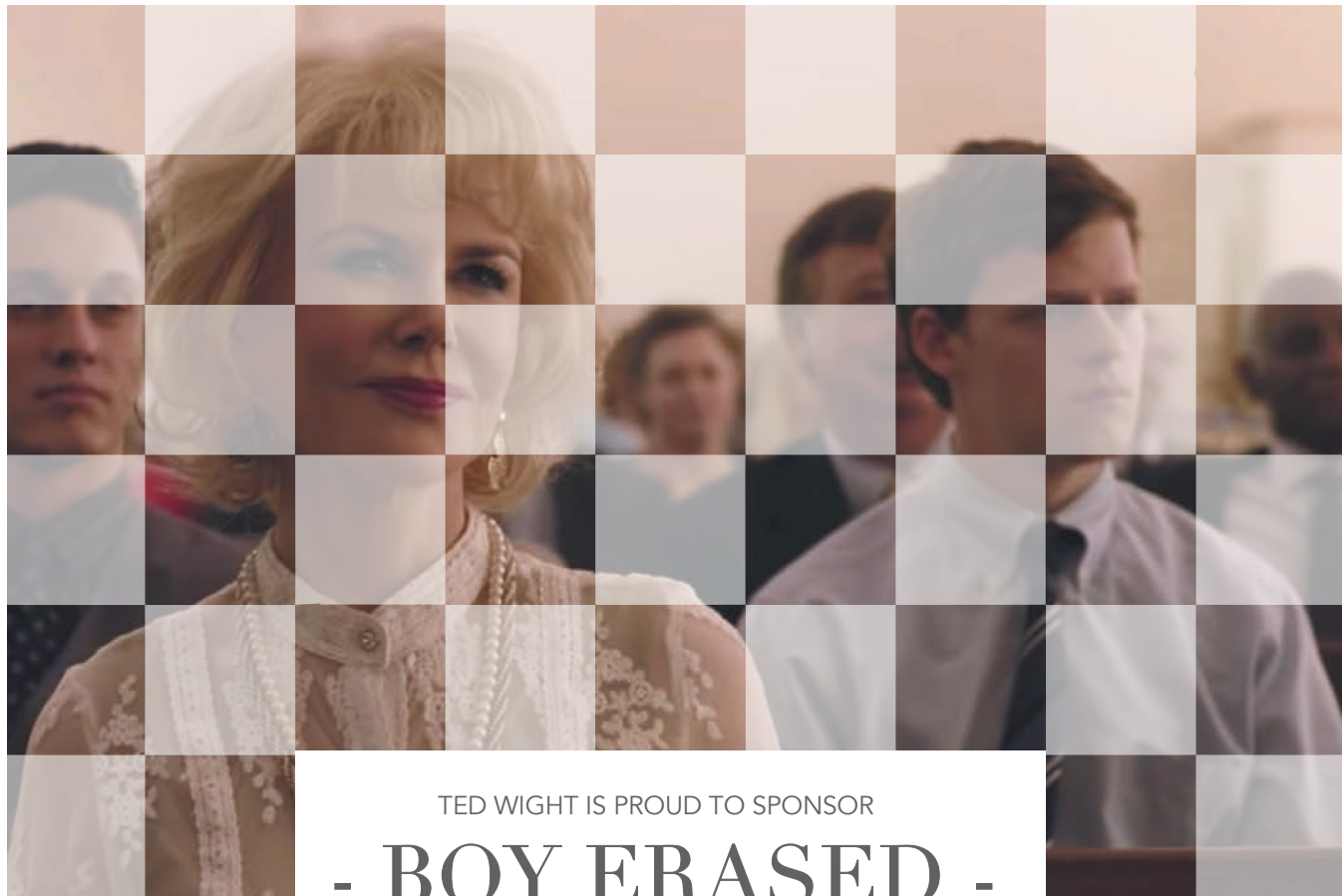
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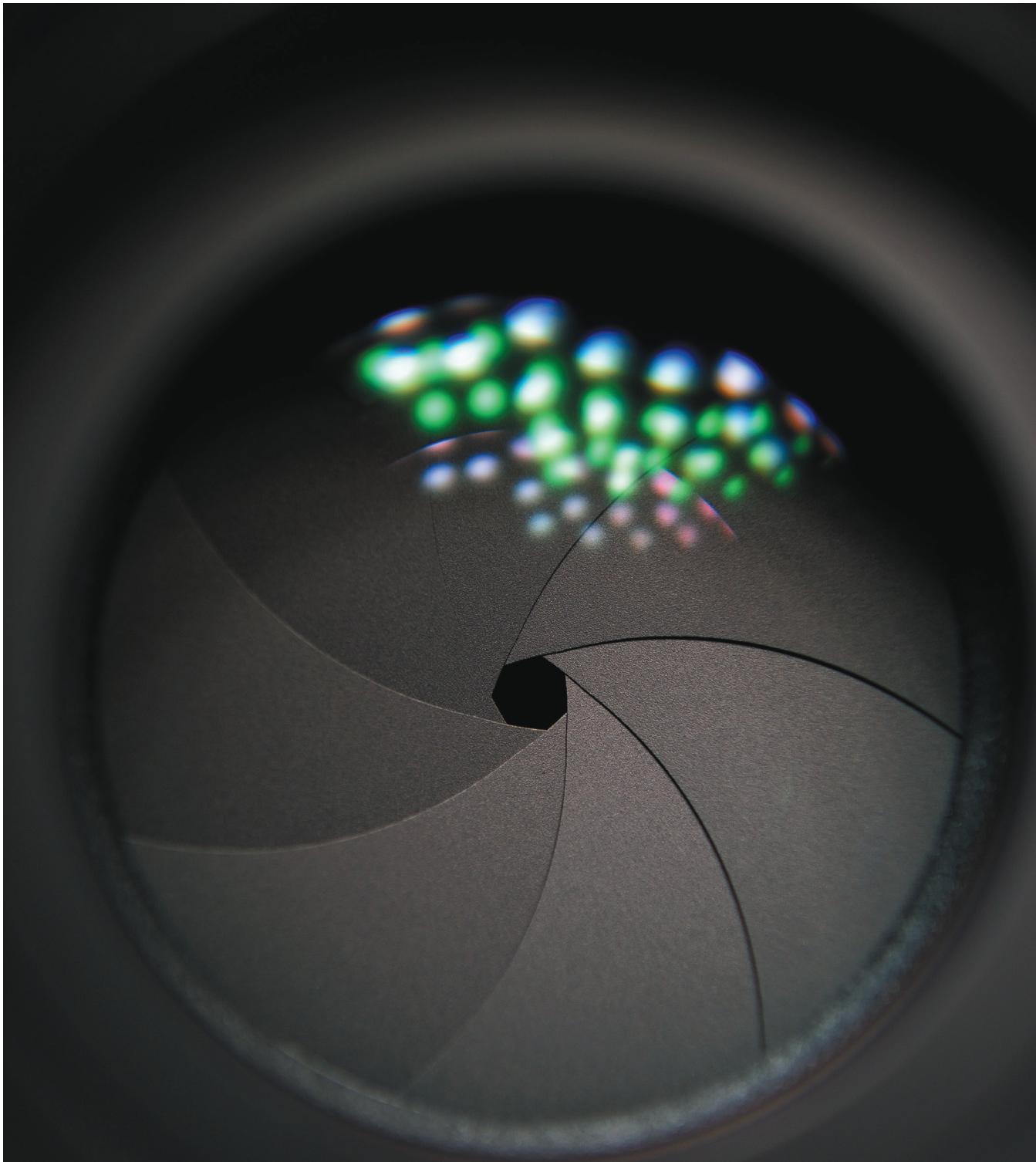
## - BOY ERASED -

Sunday, November 4th | 8pm | Tivoli

Jared (Lucas Hedges), the son of a Baptist pastor in a small American town, is outed to his parents (Nicole Kidman and Russell Crowe) at age 19. Jared is faced with an ultimatum: attend a gay-conversion-therapy program or be permanently exiled and shunned by his family, friends, and faith. Based on Garrard Conley's memoir, "Boy Erased" is the true story of one young man's struggle to find himself while being forced to question every aspect of his identity. Directed by actor Joel Edgerton (who previously helmed "The Gift"), the film co-stars a pair of Oscar® winners in Kidman and Crowe, and features Hedges, an Academy Award® nominee for "Manchester by the Sea," as its anguished lead. IndieWire calls the film "a powerfully conflicted portrait of the relationship between love and hate, a story in which all but the ugliest bigotries can be traced back to a misguided sense of protection.... 'Boy Erased' regards everyone with such raw empathy that even its most difficult moments are fraught with the possibility of forgiveness."

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SUNDAY, NOVEMBER 11TH | 6:15PM | TIVOLI



## GREEN BOOK

Academy Award® nominee Viggo Mortensen ("Eastern Promises," "The Lord of the Rings" trilogy) and Academy Award® winner Mahershala Ali ("Moonlight," "Hidden Figures") star in Participant Media and DreamWorks Pictures' "Green Book." In his foray into powerfully dramatic work as a feature director, Peter Farrelly helms the film inspired by a true friendship that transcended race, class and the 1962 Mason-Dixon line. When Tony Lip (Mortensen), a bouncer from an Italian-American neighborhood in the Bronx, is hired to drive Dr. Don Shirley (Ali), a world-class Black pianist, on a concert tour from Manhattan to the Deep South, they must rely on "The Green Book" to guide them to the few establishments that were then safe for African-Americans. Confronted with racism, danger — as well as unexpected humanity and humor — they are forced to set aside differences to survive and thrive on the journey of a lifetime.

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# Cinema at Citygarden.®

## Call for Entries

The sixth edition of Cinema at Citygarden – a co-presentation of Cinema St. Louis (CSL) and Gateway Foundation – invites St. Louis-area filmmakers to let their imaginations blossom by **creating short works that incorporate Nature as a key element**. All conceivable approaches – including experimental, narrative, animated, and documentary – are acceptable.

The winning shorts will be selected by a jury of film professionals and will be featured as part of a looped program that will screen on Citygarden's video wall starting Friday, May 31, 2019. In addition, other submissions will be chosen to be part of the video-wall program that will screen through June 30, 2019. Select films will also play at the 2019 St. Louis Filmmakers Showcase presented by Cinema St. Louis.

**No entry fee is required.**

Filmmakers must live within a 120-mile radius of St. Louis. Films must be a maximum of 5 minutes. There is no minimum running time. Films must be submitted as private Vimeo link.

**For full rules and an entry form, please visit:**  
[cinemastlouis.org/cinema\\_at\\_city\\_garden](http://cinemastlouis.org/cinema_at_city_garden)

## Cash Prizes

First Place: **\$1,500**

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Third Place: **\$500**

**Submission Deadline: April 5, 2019**



### About Citygarden

Among the most beloved public spaces in St. Louis, Citygarden is a two-block oasis of plants and trees, water, and internationally renowned sculpture in the heart of downtown's Gateway Mall. Opened in 2009, the garden is free and open to the public 365 days a year. It's been a hit since the day it opened, and the garden continues to attract visitors from all over the St. Louis area, the nation, and the world with its blend of beauty and serenity and fun. In 2011, it received one of the nation's most prestigious honors in urban planning, the Urban Land Institute's Amanda Burden Urban Open Space Award.

The garden represents a partnership between the City of St. Louis, which owns the land, and the Gateway Foundation, which spearheaded and paid for the attraction's development — an estimated \$25 million. Each of the 24 sculptures, which are owned by the Gateway Foundation, were selected and purchased separately. The design is by Nelson Byrd Woltz Landscape Architects of Charlottesville, Va.

The video wall, on which the competition works will play, is set within a limestone wall that arcs across two blocks.

For more information about Citygarden, visit [www.citygardenstl.org](http://www.citygardenstl.org).



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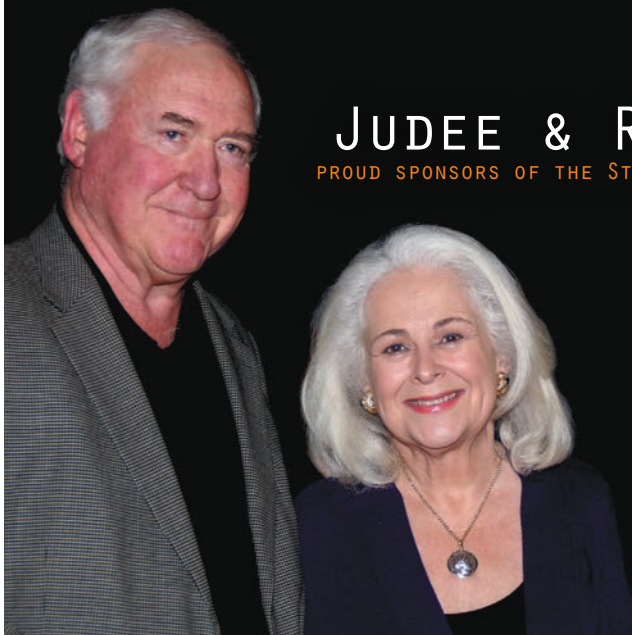
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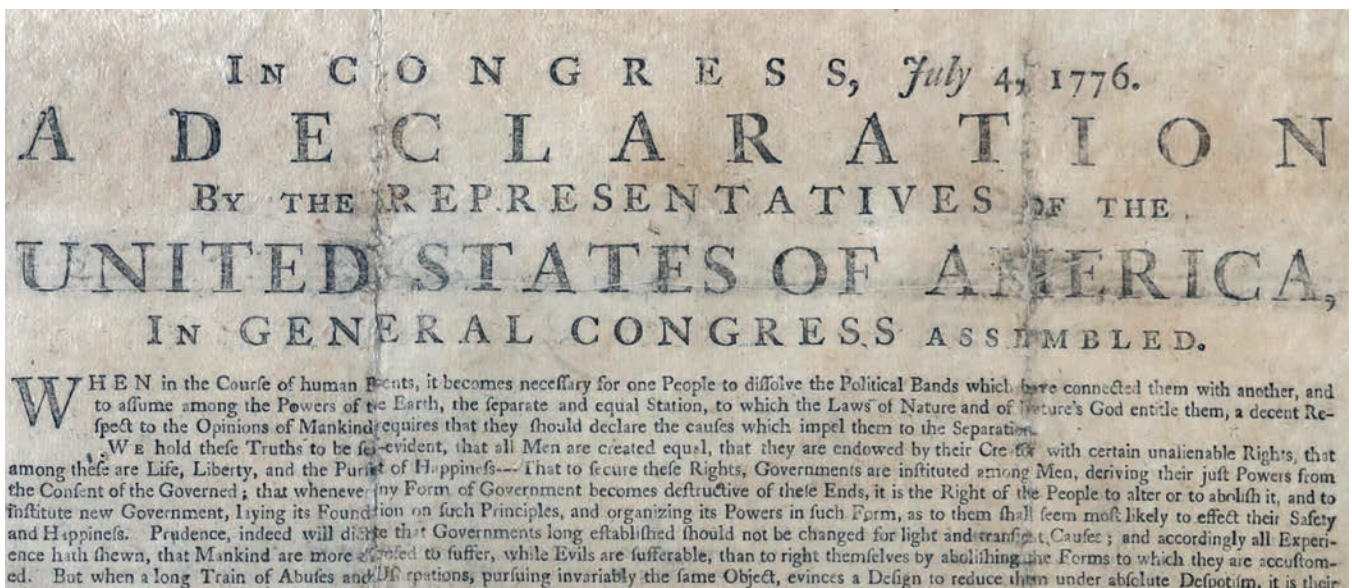




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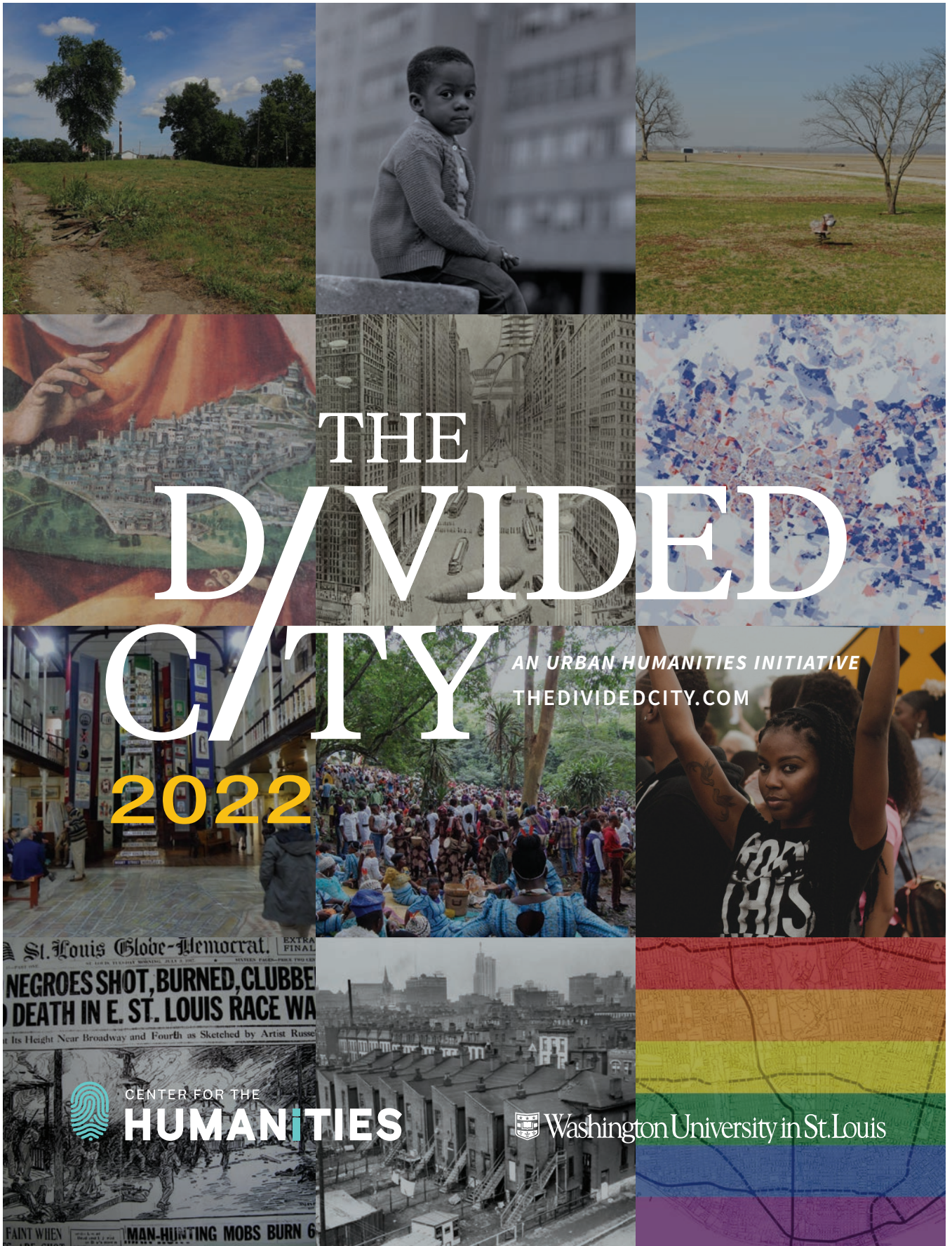


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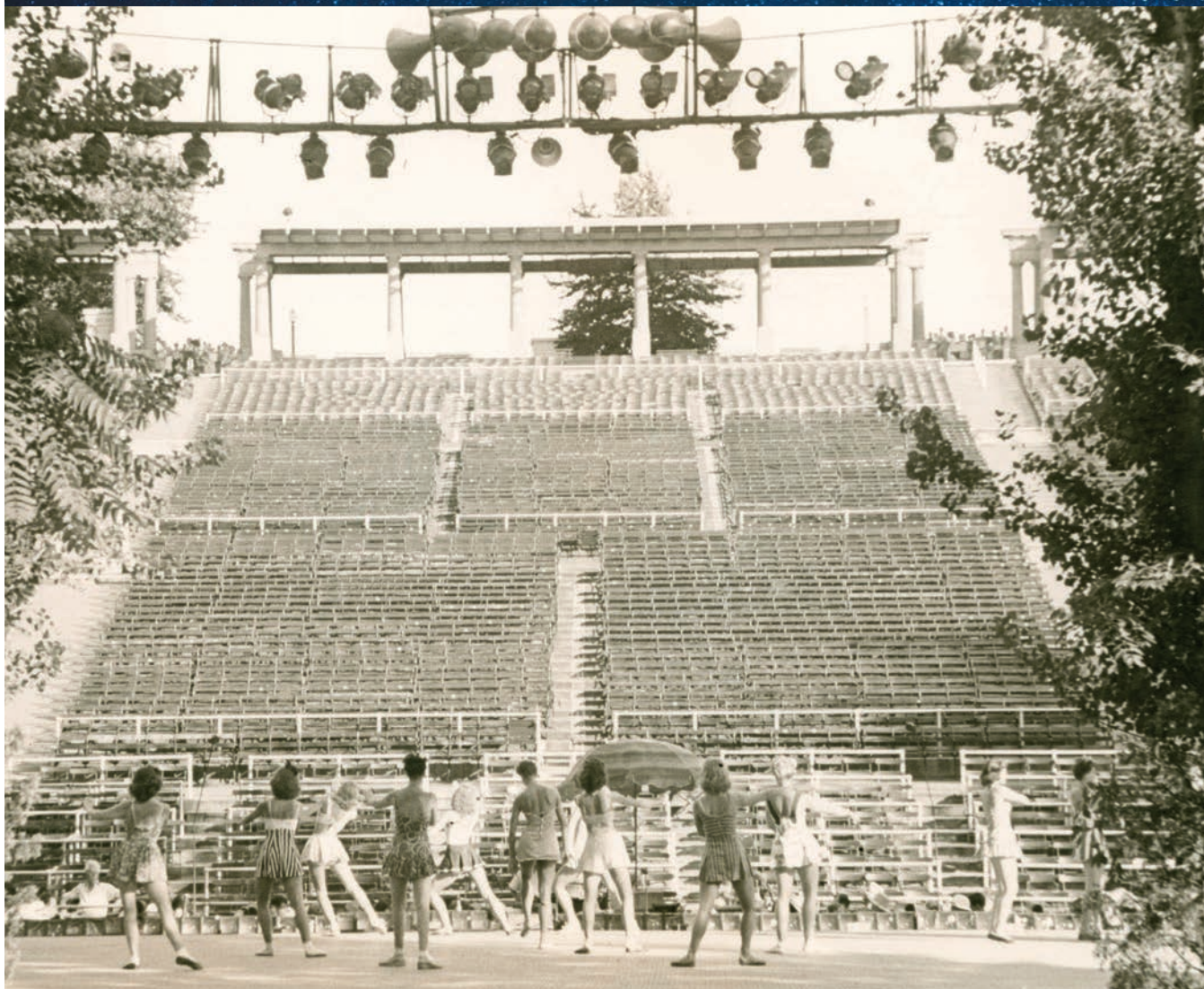


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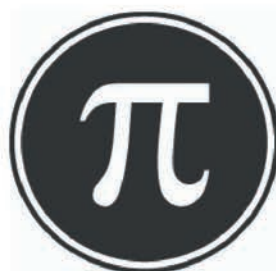
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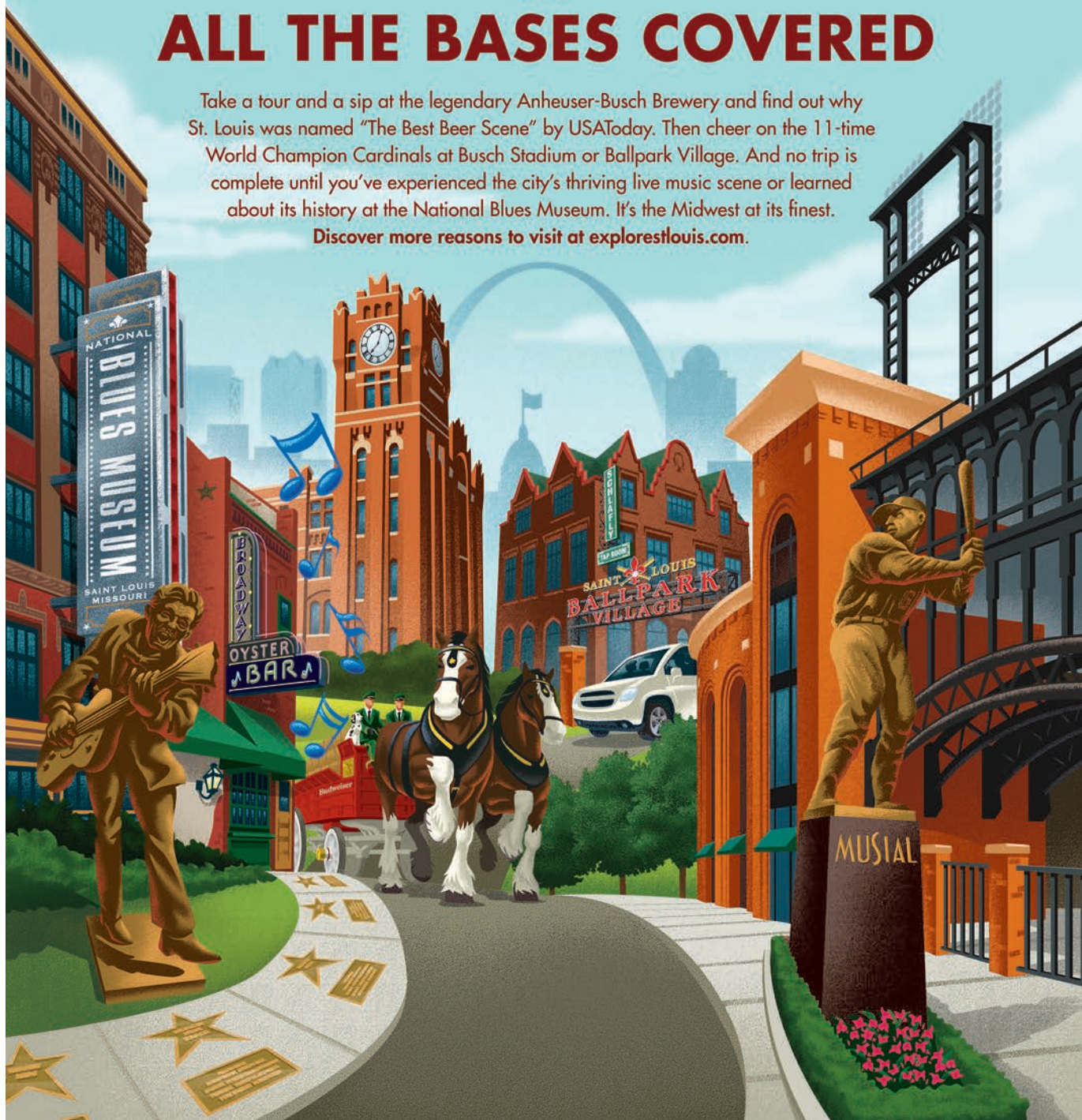




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### **Centre Francophone at Webster University**

An organization dedicated to promoting Francophone culture and helping French educators.

*Contact info: Lionel Cuillé, Ph.D., Jane and Bruce Robert Chair in French and Francophone Studies, Webster University, 314-246-8619, [francophone@webster.edu](mailto:francophone@webster.edu), [facebook.com/centrefrancophoneinstlouis](https://facebook.com/centrefrancophoneinstlouis), [webster.edu/arts-and-sciences/affiliates-events/centre-francophone](http://webster.edu/arts-and-sciences/affiliates-events/centre-francophone)*



### **Alliance Française de St. Louis**

A member-supported nonprofit center engaging the St. Louis community in French language and culture.

*Contact info: 314-432-0734, [bonjour@alliancestl.org](mailto:bonjour@alliancestl.org), [alliancestl.org](http://alliancestl.org)*



### **American Association of Teachers of French**

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*Contact info: Audra Merfeld-Langston, president, Greater St. Louis Chapter, [audram@mst.edu](mailto:audram@mst.edu), [www.frenchteachers.org](http://www.frenchteachers.org)*



### **Les Amis ("The Friends")**

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*Contact info: 314-454-3160, [info@les-amis.org](mailto:info@les-amis.org), [les-amis.org](http://les-amis.org)*



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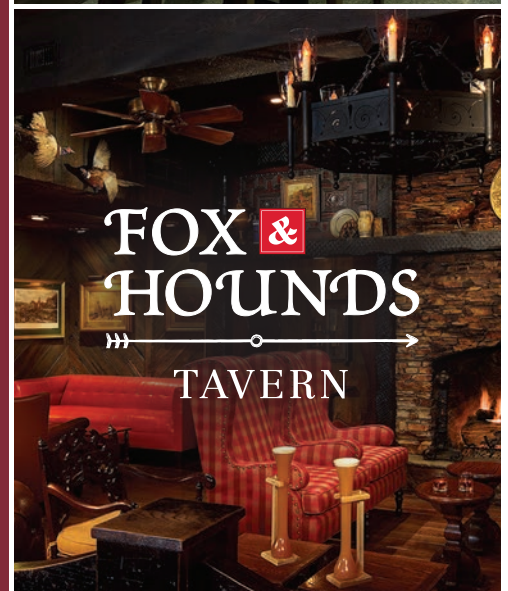
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# FESTIVAL HIGHLIGHTS

The 27th Annual Whitaker St. Louis International Film Festival (SLIFF) continues to provide the opportunity for St. Louis filmgoers to view the finest in world cinema — international films, documentaries, American indies, and shorts that can only be seen on the big screen at the festival.

We also present our usual array of fest buzz films and Oscar® contenders, including “3 Faces,” “Ash Is Purest White,” “Ben Is Back,” “Boy Erased,” “Capernaum,” “The Captain,” “The Chaperone,” “Cold War,” “Destroyer,” “Diane,” “Dogman,” “Everybody Knows,” “The Front Runner,” “Green Book,” “If Beale Street Could Talk,” “The Image Book,” “Little Woods,” “Long Day’s Journey Into Night,” “Mapplethorpe,” “Non-Fiction,”

“Roma,” “Shoplifters,” “Support the Girls,” “Transit,” “Vox Lux,” “Widows,” “Wildlife,” and “Zama.”

SLIFF honors seven significant film figures with our annual awards: **Joe Edwards** and **John Goodman** with Lifetime Achievement Awards; **Jason Reitman** with a Contemporary Cinema Award; **Jim Finn**, **Jane Gillyooly**, and **Karyn Kusama** with Charles Guggenheim Cinema St. Louis Awards; and **Melanie Mayron** with a Women in Film Award. For more information on our honorees, see the Awards section.

Below are some of the other highlights of this year’s SLIFF.

## ARCHIVAL PRESENTATIONS

In addition to screening the freshest and finest cinematic works of today, SLIFF offers archival presentations that survey film history.

As part of our Tribute to John Goodman, the fest screens “The Big Lebowski” on its 20th anniversary.

SLIFF also inaugurates a new program, Golden Anniversaries, that features films celebrating their 50th anniversaries. The first edition focuses on 1968 and features a half-dozen films, with five screening for free at the St. Louis Public Library.

The fest annually features silent films with live accompaniment, and this year we provide a new restoration of Alan Dwan’s “The Half Breed” — starring Douglas Fairbanks — with a newly created score by the Rats & People Motion Picture Orchestra. The film appears on a double bill with the documentary “I, Douglas Fairbanks.”

Two other double bills also feature documentaries on important filmmakers — Hal Ashby and Ingmar Bergman — paired with new restorations of one of their essential films: “Hal” with “Shampoo” and “Searching for Ingmar Bergman” with “Persona.”

## ENVIRONMENTAL FOCUS

SLIFF expands its environmental offerings in 2017 to a full dozen, with nine of the films screening for free. The locally relevant “Dirty Laundry” plays twice — in both St. Louis and Alton, Ill.

*Sponsored by Carol & Ward Klein*

[www.cinemastlouis.org](http://www.cinemastlouis.org)

## FILMMAKER CONVERSATIONS

SLIFF provides a pair of free conversations with filmmakers open to all: SLIFF’s annual NFF Coffee and an International Documentary Association program featuring documentarian AJ Schnack. See the Special Events section for full information.

## FREE PROGRAMS

SLIFF continues its tradition of offering a large selection of free events to maximize its outreach into the community and to make the festival affordable to all. In addition, for the 15th year, we present the Georgia Frontiere Cinema for Students Program, which provides free screenings to St. Louis-area schools.





Among this year's 65 free programs are all of the screenings in the Human Rights Spotlight at Washington U.; SLIFF/Kids family films at The Gathering, Missouri History Museum, and Tivoli; and eight documentaries at The Gathering, which serves as a new fest venue. SLIFF also offers free screenings of all of our documentary-shorts programs and nine documentaries in our Environmental Focus.

See the Free Events section for full details.

## **GEORGIA FRONTIERE CINEMA FOR STUDENTS PROGRAM**

SLIFF offers free daytime screenings for children and teens from participating St. Louis-area schools. This year's selections — with many accompanied by the filmmakers — include shorts, documentary features, narrative features, and shorts programs. See the Cinema for Students section of the SLIFF website for full information.

*Sponsored by Chip Rosenbloom and Lucia Rosenbloom (in honor of Georgia Frontiere), with support from Jane M. & Bruce P. Robert Charitable Foundation*

*Busing sponsored by Hawkins Foundation*

## **HUMAN RIGHTS SPOTLIGHT**

This selection of documentaries focuses on human-rights issues in the U.S. and the world. Screenings take place Nov. 2-4 and Nov.

9-11 at Washington U.; all films are free and open to the public. The 14 programs of the Human Rights Spotlight feature accompanying directors and subjects and/or post-film discussions with experts. For additional films related to human rights, see the Subjects section in Film Categories.

*Sponsored by Sigma Iota Rho Honor Society for International and Area Studies at Washington University and Whitney R. Harris World Law Institute at Washington University*

## **LIVE-PERFORMANCE PROGRAMS**

SLIFF offers a fine selection of music-related documentaries and narratives — see Music Spotlight in the Film Categories section for the full list — but those offerings are highlighted by our programs with live performances.

Not to be missed is SLIFF's annual silent: Alan Dwan's "The Half Breed" with an original score and accompaniment by St. Louis' Rats & People Motion Picture Orchestra.

Live performances are also offered after the screenings of a quartet of music documentaries: "Blue Note Records" (performance by the Adam Maness Trio); "The Center of Nowhere" (performance by singer/songwriter Abbey Waterworth); "Fiddlin'" (performance by guitarist Presley Barker); and "Satan & Adam" (performance by the Blues Doctors).

*Sponsored by Nancy & Ken Kranzberg*





**BOY ERASED**

## **MEAN STREETS: VIEWING THE DIVIDED CITY THROUGH THE LENS OF FILM AND TELEVISION**

SLIFF's Mean Streets program focuses on the racial divide in St. Louis and other U.S. cities. The program also offers an international perspective with "Naila and the Uprising," which deals with the intractable conflict between the Israelis and Palestinians. Mean Streets is supported by The Divided City: An Urban Humanities Initiative, an initiative of Washington U.'s Center for the Humanities that addresses one of the most persistent and vexing issues in urban studies: segregation.

*Sponsored by the Center for the Humanities at Washington University*

## **NEW FILMMAKERS FORUM**

The New Filmmakers Forum (NFF), a juried competition of works by first-time feature filmmakers, is an annual highlight of SLIFF. The featured films this year are "Farmer of the Year," "Parallel Chords," "Point Man," "Saviors," and "They Are Strangers." The filmmakers accompany the screenings at the Tivoli from Nov. 9-10, and they participate in a roundtable discussion at the free NFF Coffee on Nov. 11 at the Stage at KDHX. The screenings and coffee are hosted by the Missouri Film Office's Andrea Sporic Klund. The NFF Emerging Filmmaker Award — nicknamed the Bobbie in honor of the late

Bobbie Lautenschlager, NFF's longtime curator — is presented at SLIFF's Closing-Night Awards Presentation and Party at the Urban Chestnut Grove Brewery & Bierhall.

*Sponsored by Joni Tackette Casting and Pat Scallet*

## **PARTIES AND RECEPTIONS**

SLIFF kicks off with an Opening-Night Reception before the St. Louis premiere of "Destroyer," with director Karyn Kusama — a native of St. Louis — and co-screenwriter Phil Hay in attendance. The reception features complimentary Urban Chestnut beers, Broadside Winery wines, and vodka cocktails. The festival concludes with a free Closing-Night Awards Presentation and Party at the Urban Chestnut Grove Brewery & Bierhall. SLIFF announces its winners, and complimentary beer and wine are served.

*Opening-Night Reception with "Destroyer" sponsored by Judee & Richard Sauget, Zin-Graff Motion Pictures*

*Closing-Night Awards Presentation and Party sponsored by Judee & Richard Sauget, Zin-Graff Motion Pictures, and co-presented with Urban Chestnut Brewing Company*

## **RACE IN AMERICA: THE BLACK EXPERIENCE**

Because the events in Ferguson continue to resonate in St. Louis and the country, SLIFF again offers a large number of programs organized





**SAY HER NAME**

under the title *Race in America: The Black Experience*. Among the highlights are the narrative features “Green Book,” “If Beale Street Could Talk,” and “Little Woods”; the documentary features “Say Her Name,” “This One’s for the Ladies,” and “United Skates”; and the St. Louis-focused “The Color of Medicine,” *Doc Shorts: Black Voices*, and “Where the Pavement Ends.” To maximize accessibility and promote dialogue, 16 of the 30 programs in *Race in America* are offered for free.

***Sponsored by William A. Kerr Foundation, with support from Saint Louis University’s Office of Diversity and Community Engagement***

## **SHOW-ME CINEMA**

Films made in St. Louis and Missouri or by current and former St. Louisans and Missourians are an annual focus of SLIFF. This year’s lineup of Show-Me Cinema is especially strong, featuring 21 programs.

Lifetime Achievement Awards are given to actor John Goodman, a native of St. Louis, and to Blueberry Hill’s Joe Edwards, who restored the Tivoli Theatre. A trio of former St. Louisans — Jim Finn (“The Drunkard’s Lament”), Jane Gillooly (“Where the Pavement Ends”), and Karyn Kusama (opening-night film “Destroyer”) — receive Charles Guggenheim Cinema St. Louis Awards, and former Cinema St. Louis Award honoree AJ Schnack returns for a free edition of the IDA Conversation Series.

Among the other highlights: the world premiere of Kathy Corley’s music documentary “One Toke Over the Line and Still Smokin’,” about the duo Brewer & Shipley; the narrative features “The Big

Muddy,” “In the Wake of Ire,” and “Parallel Chords”; the documentary features “Bisbee ’17,” “The Center of Nowhere,” “The Color of Medicine,” “Day One,” and “Living in Tents”; the shorts programs *Doc Shorts: Black Voices* and *St. Louis Filmmakers Showcase Sampler*; and encore presentations of four documentaries from the Showcase.

***Sponsored by Missouri Division of Tourism, Missouri Film Office, and St. Louis Convention & Visitors Commission***

## **SLIFF/KIDS FAMILY FILMS**

Cinema St. Louis annually presents a selection of family films, including a pair of free screenings on our second weekend (Nov. 10-11) at the Missouri History Museum: “The Big Bad Fox and Other Tales” and “Mary and the Witch’s Flower.” In addition, on our first weekend, the fest offers free family-friendly shorts programs at The Gathering and free screenings of “Inventing Tomorrow” and “Modest Heroes” at the Tivoli. Other family-friendly programs include “Yamasong,” “Zoo,” and “Zombillenium.”

***Sponsored by Carol & Ward Klein***

## **WOMEN IN FILM SPOTLIGHT**

The festival always devotes a significant amount of attention to the contributions of women in film. This year is highlighted by our Women in Film Award honoree, actor and director Melanie Mayron, who accompanies the screening of “Snapshots.” SLIFF also examines the current state of women in the film industry through Tom Donahue’s “This Changes Everything.”



# FREE EVENTS

SLIFF continues its tradition of offering a large selection of free events to maximize its outreach into the community and to make the festival affordable to all. This year, we offer 65 free events, which are detailed below. In addition, for the 15th year, we present the **Georgia Frontiere Cinema for**

**Students Program**, which provides free screenings (often with filmmakers in attendance) to St. Louis-area elementary, middle, and high schools. Films are offered both at our venues and for in-school presentation. Busing reimbursement is also available. For more information, visit [cinemastlouis.org](http://cinemastlouis.org).

## **FRIDAY, NOV. 2**

**Doc Shorts: Animated Lives:** 5 PM, Tivoli 3  
**Patrimonio:** 5 PM, Tivoli 1  
**Dirty Laundry:** 7 PM, Old Bakery Brewing Co.  
**Crime + Punishment:** 7:30 PM, Washington U./Brown  
**Intelligent Lives:** 7:30 PM, The Gathering

## **SATURDAY, NOV. 3**

**SLIFF/Kids Family Shorts 1:** 11 AM, The Gathering  
**Bullitt:** Noon, St. Louis Public Library  
**Inventing Tomorrow:** Noon, Tivoli 1  
**A Girl Named C:** 1 PM, .ZACK  
**Owned:** 1 PM, Washington U./Brown  
**Medium Cool:** 3 PM, St. Louis Public Library  
**The Jazz Ambassadors:** 4 PM, Washington U./Brown  
**Man on Fire:** 4 PM, The Gathering  
**An Illustrated History of St. Louis Drive-in Movie Theaters:** 6 PM, Webster U./Moore  
**Day One:** 7 PM, The Gathering  
**The Color of Medicine:** 7:30 PM, Washington U./Brown

## **SUNDAY, NOV. 4**

**Modest Heroes:** 12:30 PM, Tivoli 3  
**Letter from Masanjia:** 1 PM, Washington U./Brown  
**Living in Tents:** 1 PM, .ZACK  
**Stroop:** 1 PM, Tivoli 1  
**Rosemary's Baby:** 1:30 PM, St. Louis Public Library  
**SLIFF/Kids Family Shorts 2:** 3 PM, The Gathering  
**Time for Ilhan:** 4 PM, Washington U./Brown  
**The Long Shadow:** 6 PM, The Gathering  
**Minding the Gap:** 7:30 PM, Washington U./Brown

## **MONDAY, NOV. 5**

**Doc Shorts: Complicated Lives:** 5 PM, Tivoli 3  
**Into the Okavango:** 6 PM, Tivoli 1

## **TUESDAY, NOV. 6**

**Doc Shorts: International Sampler:** 5 PM, Tivoli 3  
**Anote's Ark:** 6 PM, Tivoli 1

## **WEDNESDAY, NOV. 7**

**Doc Shorts: Method M:** 5 PM, Tivoli 3  
**Where the Wind Blew:** 5:15 PM, Tivoli 1

## **THURSDAY, NOV. 8**

**Doc Shorts: Women Around the Globe:** 5 PM, Tivoli 3  
**Rodents of Unusual Size:** 6 PM, Tivoli 1  
**Boom for Real:** 7 PM, Contemporary Art Museum

## **FRIDAY, NOV. 9**

**Doc Shorts: Coping with Hardship:** 5 PM, Tivoli 3  
**My Country No More:** 5 PM, Tivoli 1  
**The Sentence:** 7 PM, Missouri History Museum  
**Mr. Soul!:** 7:30 PM, Washington U./Brown  
**Personal Statement:** 7:30 PM, The Gathering

## **SATURDAY, NOV. 10**

**Mary and the Witch's Flower:** 11 AM, Missouri History Museum  
**Pretty Poison:** 11 AM, St. Louis Public Library  
**The Most Dangerous Year:** 1 PM, .ZACK  
**On Her Shoulders:** 1 PM, Washington U./Brown  
**Robert Campbell, Mountain Man:** 1:30 PM, Missouri History Museum  
**Once Upon a Time in the West:** 2 PM, St. Louis Public Library  
**IDA Conversation: AJ Schnack:** 3:30 PM, .ZACK  
**12th and Clairmont:** 4 PM, Missouri History Museum  
**Naila and the Uprising:** 4 PM, Washington U./Brown  
**The Pushouts:** 4 PM, The Gathering  
**Black Memorabilia:** 6:30 PM, Missouri History Museum  
**Dirty Laundry:** 7 PM, The Gathering  
**Capturing the Flag:** 7:30 PM, Washington U./Brown

## **SUNDAY, NOV. 11**

**The Big Bad Fox and Other Tales:** 11 AM, Missouri History Museum  
**NFF Coffee Noon:** Noon, Stage at KDHX  
**Father's Kingdom:** 1 PM, Missouri History Museum  
**The Hello Girls:** 1 PM, .ZACK  
**The Unafraid:** 1 PM, Washington U./Brown  
**An American Story:** 4 PM, Missouri History Museum  
**An American Tragedy:** 4 PM, Washington U./Brown  
**Rawstock:** 6 PM, Stage at KDHX  
**Stay Human:** 6 PM, The Gathering  
**Doc Shorts: Black Voices:** 6:30 PM, Missouri History Museum  
**Doc Shorts: Gay Elders:** 6:30 PM, .ZACK  
**The Providers:** 6:30 PM, Washington U./Brown  
**Closing-Night Awards Presentation and Party:** 8 PM, Urban Chestnut Brewery & Bierhall





# FILM CATEGORIES

## **AMERICAN INDIE SPOTLIGHT**

Ask for Jane, Big Muddy, The Drunkard's Lament, Farmer of the Year, In the Wake of Ire, In This Gray Place, Mapplethorpe, Parallel Chords, Point Man, The Rainbow Experiment, Saviors, Snapshots, They Are Strangers, Yamasong

## **ANIMATION SPOTLIGHT**

The Big Bad Fox and Other Tales, The Last Fiction, Mary and the Witch's Flower, MFKZ, Modest Heroes, Yamasong, Zombillenium

## **ARCHIVAL PRESENTATIONS**

The Big Lebowski, Bullitt, Foreigners Out!, The Half Breed, Medium Cool, Once Upon a Time in the West, Persona, Pretty Poison, Rosemary's Baby, Shampoo

## **ART & ARCHITECTURE SPOTLIGHT**

Boom for Real, Chasing Portraits, Foreigners Out!, The House the Hand and the Hatchet, Mapplethorpe

## **ASIAN FOCUS**

*Sponsored by East Asian Languages and Cultures at Washington University*

An American Story, Ash Is Purest White, Black Memorabilia, Good-bye, Grandpa!, The Great Buddha +, Letter from Masanjia, Long Day's Journey Into Night, Mary and the Witch's Flower, Modest Heroes, Rainbow Fields, Shoplifters, Stroop

## **CHINESE SPOTLIGHT**

*Sponsored by St. Louis Chinese American News*

Ash Is Purest White, Black Memorabilia, The Great Buddha +, Letter from Masanjia, Long Day's Journey Into Night, Stroop



## **EASTERN EUROPEAN FOCUS**

Cold War, Dede, Eternal Winter, Jupiter's Moon, Kincsem, Lemonade, Where the Wind Blew

## **ENVIRONMENTAL FOCUS**

*Sponsored by Carol & Ward Klein*

Anote's Ark, The Biggest Little Farm, Dirty Laundry, Into the Okavango, Inventing Tomorrow, Modified, My Country No More, Patri-monio, Point of No Return, Rodents of Unusual Size, Stroop, Where the Wind Blew

## **GEORGIA FRONTIERE CINEMA FOR STUDENTS PROGRAM**

*Sponsored by Chip Rosenbloom and Lucia Rosenbloom (in honor of Georgia Frontiere), with support from Jane M. & Bruce P. Robert Charitable Foundation*

*Busing sponsored by Hawkins Foundation*

Free daytime screenings on Nov. 2 and Nov. 5-9 for children and teens from participating St. Louis-area schools.

#TheSocialMovement, 9at38, Ashlock, The Best of Us, The Big Bad Fox and Other Tales, Black Voices Shorts, Brooks People, Crowning Change, The Crystal City, DACamented, Day One, Dirty Laundry, Fix and Release, Flags of Valor, General Magic, A Girl Named C, The Issue of Mr. O'Dell, Like Dolls, I'll Rise, The Long Shadow, The Man Behind the Merferds, Modest Heroes, Mr. Connolly Has ALS, My Happy Complicated Family, Personal Statement, Return, Revolting Rhymes, Robert Campbell, Mountain Man, Santuario, Science Fair, SLIFF/Kids Shorts, Speak Up, A Trip to the Moon, Weston Woods Shorts, Zoo

## **GOLDEN ANNIVERSARIES: 1968**

Bullitt, Medium Cool, Once Upon a Time in the West, Pretty Poison, Rosemary's Baby, Shampoo

## **HUMAN RIGHTS SPOTLIGHT**

*Sponsored by Sigma Iota Rho Honor Society for International and Area Studies at Washington University and Whitney R. Harris World Law Institute at Washington University*

A selection of documentaries focused on human-rights issues in the U.S. and the world. The programs, which feature accompanying directors and/or subjects and post-film discussions, are free and screen Nov. 2-4 and Nov. 9-11 at Washington U.

See "Subjects" for additional works addressing human-rights issues. An American Tragedy, Capturing the Flag, The Color of Medicine, Crime + Punishment, The Jazz Ambassadors, Letter from Masanjia, Minding the Gap, Mr. Soul!, Naila and the Uprising, On Her Shoulders, Owned, The Providers, Time for Ilhan, The Unafraid



ON HER SHOULDERS

## **INTERFAITH COMPETITION**

**Sponsored by The Steward Family Foundation**

A juried competition spotlighting 10 feature films – five narratives and five documentaries – distinguished by their artistic merit, contribution to the understanding of the human condition, and recognition of ethical, social, and spiritual values.

An American Tragedy, Day One, Dede, Eternal Winter, Intelligent Lives, Memoir of War, No Date, No Signature, Parallel Love, The Providers, Un Traductor

## **INTERNATIONAL SPOTLIGHT**

**Sponsored by Trio Foundation of St. Louis**

See “Countries” for more information.

3 Faces, Anote's Ark, The Apparition, Ash Is Purest White, Becoming Astrid, The Big Bad Fox and Other Tales, Black Memorabilia, Black Mexicans, Blue Note Records, Capernaum, The Captain, The Chaperone, Chasing Portraits, Cold War, Dark Fortune, Day One, Dede, Dogman, Eternal Winter, Everybody Knows, Fatherhood, Five Fingers for Marseilles, Foreigners Out!, General Magic, Good Manners, Goodbye, Grandpa!, The Great Buddha +, The Heat, Heaven Will Wait, Heaven Without People, Heavy Trip, The Heiresses, The Hello Girls, I Am Not a Witch, I, Douglas Fairbanks, The Image Book, In the Aisles, Into the Okavango, Inventing Tomorrow, The Jazz Ambassadors, Jupiter's Moon, Kincsem, The Last Fiction, Lemonade, Letter from Masanjia, Long Day's Journey Into Night, Mary and the Witch's Flower, Memoir of War, MFKZ, Modest Heroes, Modified, My Big Gay Italian Wedding, My Name Is Batlir, Not Butler, N of 1, Naila and the Uprising, No Date, No Signature, Non-Fiction, On Her Shoulders, A Paris Education, Patrimonio, Persona, Point of No Return, Primas, Promise at Dawn, The Push, Rafiki, Rainbow Fields, Robert Campbell, Mountain Man, Searching for Ingmar Bergman, Shoplifters, Sicilian Ghost Story, The Sower, Stay Human, Stroop, The Swedish Silence, Swimming with Men, Time for Ilhan, Transit, A Trip to the Moon, Un Traductor, Where the Wind Blew, Zombillenium, Zoo

## **J. KIM & SHARON TUCCI ITALIAN FOCUS**

**Sponsored by Pasta House Co.**

Dogman, My Big Gay Italian Wedding, Once Upon a Time in the West, Sicilian Ghost Story

## **LEON & MARY STRAUSS DOCUMENTARY SPOTLIGHT**

**Sponsored by Mary Strauss**

12th and Clairmont, An American Story, An American Tragedy, Anote's Ark, Bathtubs Over Broadway, The Best of Us, The Biggest Little Farm, Bisbee '17, Black Memorabilia, Blue Note Records, Boom, Boom for Real, Capturing the Flag, The Center of Nowhere, Chasing Portraits, The City That Sold America, The Color of Medicine, Crime + Punishment, Day One, Dirty Laundry, Father's Kingdom, Fatherhood, Fiddlin', Foreigners Out!, Gateway Sound, General Magic, A Girl Named C, Hal, The Heat, The Hello Girls, The House the Hand and the Hatchet, I, Douglas Fairbanks, Intelligent Lives, Into the Okavango, Inventing Tomorrow, The Jazz Ambassadors, Larger Than Life, Letter from Masanjia, Living in Tents, The Long Shadow, Man on Fire, Mind-ing the Gap, Modified, The Most Dangerous Year, Mr. Soull, My Country No More, N of 1, Naila and the Uprising, On Her Shoulders, One Token Over the Line and Still Smokin', Owned, Parallel Love, Patrimonio, Personal Statement, Point of No Return, Primas, The Providers, The Push, The Pushouts, Robert Campbell, Mountain Man, Rodents of Unusual Size, Samantha's Amazing Acrocats, Satan & Adam, Say Her Name, Searching for Ingmar Bergman, The Sentence, Stay Human, Stroop, The Swedish Silence, This Changes Everything, This One's for the Ladies, Thy Kingdom Come, Time for Ilhan, The Unafraid, United Skates, Where the Pavement Ends, Where the Wind Blew

## **MEAN STREETS: VIEWING THE DIVIDED CITY THROUGH THE LENS OF FILM AND TELEVISION**

**Sponsored by Center for the Humanities at Washington University**

Mean Streets is supported by The Divided City: An Urban Human-





**YAMASONG**

ities Initiative. With the support of the Mellon Foundation, Washington U.'s Center for the Humanities is engaged in an initiative called The Divided City, which addresses one of the most persistent and vexing issues in urban studies: segregation.

12th and Clairmount, Bisbee '17, Capturing the Flag, The Color of Medicine, Crime + Punishment, Father's Kingdom, The Jazz Ambassadors, The Long Shadow, Man on Fire, Naila and the Uprising, Owned, The Pushouts, Say Her Name, The Sentence, Where the Pavement Ends

## **MIDDLE EASTERN FOCUS**

3 Faces, Capernaum, Heaven Without People, The Last Fiction, Naila and the Uprising, No Date, No Signature, On Her Shoulders

## **MUSIC SPOTLIGHT**

*Sponsored by Nancy & Ken Kranzberg*

Bathubs Over Broadway, The Best of Us, Bisbee '17, Blue Note Records, Boom, The Center of Nowhere, Cold War, The Drunkard's Lament, Father's Kingdom, Fatherhood, Fiddlin', Gateway Sound, Green Book, The Half Breed, Heavy Trip, The Jazz Ambassadors, Mr. Soul!, One Toke Over the Line and Still Smokin', Parallel Love, Satan & Adam, Stay Human, Vox Lux

## **NEW FILMMAKERS FORUM**

*Co-sponsored by Joni Tackette Casting and Pat Scallet*

Farmer of the Year, Parallel Chords, Point Man, Saviors, They Are Strangers

## **OSCAR® SUBMISSIONS**

A selection of films chosen as their country's official submission for the Academy Awards®.

Capernaum, Cold War, Dogman, The Great Buddha +, The Heiresses, I Am Not a Witch, Memoir of War, No Date, No Signature, Rafiki, Roma, Shoplifters, Zama

## **QFEST LGBTQ SPOTLIGHT**

*Presented by QFest, Cinema St. Louis' annual LGBTQ film festival*

Boom for Real, Boy Erased, Good Manners, The Heiresses, Larger Than Life, Mapplethorpe, The Most Dangerous Year, My Big Gay Italian Wedding, Rafiki, Snapshots

## **RACE IN AMERICA: THE BLACK EXPERIENCE**

*Sponsored by William A. Kerr Foundation, with support from Saint Louis University's Office of Diversity and Community Engagement*

12th and Clairmount, Black Memorabilia, Blue Note Records, Boom for Real, Capturing the Flag, The Color of Medicine, Crime + Punishment, Father's Kingdom, Fatherhood, Green Book, If Beale Street Could Talk, Intelligent Lives, The Jazz Ambassadors, Little Woods, Living in Tents, The Long Shadow, Man on Fire, Minding the Gap, Mr. Soul!, Owned, Personal Statement, Point Man, The Pushouts, Satan & Adam, Saviors, Say Her Name, Stay Human, Support the Girls, This One's for the Ladies, United Skates, Where the Pavement Ends, Widows

## **ROBERT FRENCH AND FRENCH-LANGUAGE FOCUS**

*Sponsored by Jane M. & Bruce P. Robert Charitable Foundation, with support by Centre Francophone at Webster University, Cultural Services of the French Embassy in Chicago & New York, and TVSMONDE*

The Apparition, The Big Bad Fox and Other Tales, Heaven Will Wait, The Hello Girls, I, Douglas Fairbanks, The Image Book, Memoir of War, MFKZ, Non-Fiction, A Paris Education, Point of No Return, Promise at Dawn, The Sower, Transit, Zombillennium

## **SHORTS COMPETITION**

A juried competition that awards prizes in seven categories. SLIFF's narrative and documentary shorts programming is officially sanctioned by the Academy of Motion Picture Arts and Sciences.

See "Documentary and Narrative Shorts" section.



## SHOW-ME CINEMA

**Co-sponsored by Missouri Department of Tourism, Missouri Film Office, and St. Louis Convention & Visitors Commission**

Films with strong Missouri connections, many of which were shot in the St. Louis area or the state.

An American Tragedy, The Best of Us, The Big Lebowski, Big Muddy, Bisbee '17, The Center of Nowhere, The Color of Medicine, Day One, Destroyer, Dirty Laundry, The Drunkard's Lament, Gateway Sound, In the Wake of Ire, Living in Tents, One Toke Over the Line and Still Smokin', Parallel Chords, Robert Campbell, Mountain Man, Snapshots, Where the Pavement Ends

## SLIFF/KIDS FAMILY FILMS

**Sponsored by Carol & Ward Klein**

The Big Bad Fox and Other Tales, Inventing Tomorrow, Mary and the Witch's Flower, Modest Heroes, Yamasong, Zombillennium, Zoo

## SPANISH-LANGUAGE FOCUS

Black Mexicans, Everybody Knows, The Heiresses, Patrimonio, Personal Statement, Primas, Roma, A Trip to the Moon, Un Traductor, The Unafraid, Zama

## SPOTLIGHT ON INSPIRATION DOCUMENTARY COMPETITION

**Sponsored by The Albrecht Family**

A juried competition that awards a \$5,000 prize to a feature documentary that focuses on people working to make the world a better

place and that inspires audience members and leaves them with a sense of hope for the future.

Day One, Intelligent Lives, Inventing Tomorrow, Personal Statement, The Providers, The Push, The Pushouts, Stay Human

## STUDIO SPOTLIGHT

Ben Is Back, The Biggest Little Farm, Boy Erased, Capernaum, Cold War, Destroyer, Diane, Dogman, Everybody Knows, The Front Runner, Green Book, If Beale Street Could Talk, Little Woods, Non-Fiction, Roma, Shoplifters, Support the Girls, Swimming with Men, Vox Lux, Widows, Wildlife

## WOMEN IN FILM SPOTLIGHT

An American Story, An American Tragedy, Ask for Jane, Bathtubs Over Broadway, Becoming Astrid, The Best of Us, Blue Note Records, Boom for Real, Capernaum, Capturing the Flag, Chasing Portraits, The City That Sold America, The Color of Medicine, Day One, Dede, Destroyer, Farmer of the Year, Fiddlin', General Magic, A Girl Named C, Good Manners, Hal, The Heat, Heaven Will Wait, I Am Not a Witch, I, Douglas Fairbanks, Inventing Tomorrow, Larger Than Life, Lemonade, Little Woods, The Long Shadow, Mapplethorpe, Modified, The Most Dangerous Year, Mr. Soul!, My Country No More, My Name Is Batlir, Not Butler, Naila and the Uprising, On Her Shoulders, One Toke Over the Line and Still Smokin', Parallel Chords, Patrimonio, Personal Statement, Point of No Return, Primas, The Providers, The Pushouts, Rafiki, The Rainbow Experiment, Say Her Name, Searching for Ingmar Bergman, Snapshots, The Sower, Stroop, This Changes Everything, Time for Ilhan, The Unafraid, United Skates, Where the Pavement Ends, Zama



## GENRES

### BIOPIC

An American Story  
An American Tragedy  
Ask for Jane  
Becoming Astrid  
Boom  
Boom for Real  
Boy Erased  
The Captain  
The Chaperone  
Chasing Portraits  
Father's Kingdom  
The Front Runner  
Hal  
The House the Hand and the Hatchet  
I, Douglas Fairbanks  
Larger Than Life  
Letter from Masanjia  
Man on Fire  
Mapplethorpe  
Memoir of War  
Mr. Soul!  
Naila and the Uprising  
One Take Over the Line and Still Smokin'  
On Her Shoulders  
Parallel Love  
Point of No Return  
Promise at Dawn  
The Providers  
The Push  
The Pushouts  
Robert Campbell, Mountain Man  
Samantha's Amazing  
Acrocats  
Satan & Adam  
Say Her Name  
Searching for Ingmar Bergman  
The Sentence  
Stay Human  
Time for Ilhan  
The Unafraid

### COMEDY

The Big Lebowski  
Heavy Trip  
MFKZ  
My Big Gay Italian Wedding  
My Name Is Batlir, Not Butler  
Non-Fiction  
Shampoo  
Swimming with Men  
Zombillenium

### DRAMA

3 Faces  
The Apparition  
Ash Is Purest White  
Ben Is Back  
Big Muddy  
Black Mexicans  
Boy Erased  
Capernaum  
Dark Fortune  
Dede  
Destroyer  
Diane  
Dogman  
Five Fingers for Marseilles  
Good Manners  
Heaven Will Wait  
Heaven Without People  
The Heiresses  
I Am Not a Witch  
If Beale Street Could Talk  
In the Wake of Ire

In This Gray Place  
Jupiter's Moon  
Lemonade  
Long Day's Journey Into Night  
Medium Cool  
No Date, No Signature  
Parallel Chords  
A Paris Education  
Persona  
Rafiki  
The Rainbow Experiment  
Rainbow Fields  
Roma  
Saviors  
Sicilian Ghost Story  
They Are Strangers  
Transit  
A Trip to the Moon  
Vox Lux  
Widows  
Yamasong

### DRAMEDY

Farmer of the Year  
Goodbye, Grandpa!  
The Great Buddha + Green Book  
In the Aisles  
Shoplifters  
Support the Girls

### EXPERIMENTAL

The Drunkard's Lament  
The Image Book

### FAMILY FILM

The Big Bad Fox and Other Tales  
Mary and the Witch's Flower  
Modest Heroes  
Zombillenium  
Zoo

### HISTORICAL DRAMA

Ask for Jane  
Becoming Astrid  
The Captain  
The Chaperone  
Cold War  
Eternal Winter  
The Front Runner  
Green Book  
Kincsem  
The Last Fiction  
Memoir of War  
Point Man  
Snapshots  
The Sower  
Un Traductor  
Wildlife  
Zama  
Zoo

### HORROR

Good Manners  
Rosemary's Baby

### LOVE STORY

Cold War  
Eternal Winter  
The Half Breed  
If Beale Street Could Talk  
In the Aisles  
Pretty Poison  
Rafiki

### MUSICAL

Bathtubs Over Broadway  
The Best of Us  
Bisbee '17  
The Drunkard's Lament  
Vox Lux

### MYSTERY

The Apparition  
The Chaperone  
The Rainbow Experiment

### SCIENCE FICTION

Jupiter's Moon  
MFKZ  
Yamasong

### THRILLER

Ash Is Purest White  
Bullitt  
Dark Fortune  
Destroyer  
Everybody Knows  
The Great Buddha + In This Gray Place  
Jupiter's Moon  
Little Woods  
Long Day's Journey Into Night  
No Date, No Signature  
Pretty Poison  
Sicilian Ghost Story  
Widows

### WESTERN

Bisbee '17  
Five Fingers for Marseilles  
The Half Breed  
Little Woods  
Once Upon a Time in the West

## SUBJECTS

### ABORTION

Ask for Jane

### ADDICTION

Ben Is Back  
The Drunkard's Lament  
The Providers

### ADOPTION

Dark Fortune

### AFRICAN AMERICAN

12th and Clairmount  
Black Memorabilia  
Blue Note Records  
Boom for Real  
Capturing the Flag  
The City That Sold America  
The Color of Medicine  
Crime + Punishment  
Father's Kingdom  
Fatherhood  
Green Book  
If Beale Street Could Talk  
Intelligent Lives  
The Jazz Ambassadors  
Little Woods  
The Long Shadow  
Man on Fire  
Minding the Gap  
Mr. Soul!  
Owned  
Personal Statement  
Point Man  
The Pushouts  
Satan & Adam  
Saviors  
Say Her Name  
Stay Human  
Support the Girls  
This One's for the Ladies  
Thy Kingdom Come  
United Skates  
Where the Pavement Ends  
Widows

### AGING

Diane  
Farmer of the Year  
The Heiresses  
The Providers  
Snapshots  
Swimming with Men

### ANIMALS

The Big Bad Fox and Other Tales  
The Biggest Little Farm  
Dogman  
Good Manners  
Into the Okavango  
Kincsem  
Rodents of Unusual Size  
Samantha's Amazing  
Acrocats  
Stroop  
Zoo

### ART

The Big Lebowski  
Black Memorabilia  
Boom for Real  
Chasing Portraits  
Foreigners Out!  
The House the Hand and the Hatchet  
Mapplethorpe

### AVIATION

Point of No Return

### BULLYING

My Name Is Batlir, Not Butler  
The Rainbow Experiment

### CINEMA

The Chaperone  
Hal  
I, Douglas Fairbanks  
The Image Book  
A Paris Education  
Searching for Ingmar Bergman  
This Changes Everything

### CLASS ISSUES

12th and Clairmount  
Black Mexicans  
Capernaum  
Five Fingers for Marseilles  
Heaven Will Wait  
The Heiresses  
I Am Not a Witch  
Kincsem  
Personal Statement  
The Pushouts  
Rafiki  
Thy Kingdom Come  
Where the Pavement Ends

### COMEDY

Bathtubs Over Broadway

### CRIME

An American Tragedy  
Ash Is Purest White  
The Big Lebowski  
Big Muddy  
Bullitt  
Destroyer  
Dogman  
Five Fingers for Marseilles  
The Great Buddha + In This Gray Place  
Pretty Poison  
Shoplifters  
Sicilian Ghost Story  
Widows

### DANCE

The Chaperone  
Primas  
This One's for the Ladies

### DEATH AND DYING

Dark Fortune  
Goodbye, Grandpa!  
Shoplifters  
Stay Human  
Un Traductor

### DISABILITIES

Intelligent Lives  
My Name Is Batlir, Not Butler  
The Push

### DOMESTIC ABUSE/SEXUAL VIOLENCE

A Girl Named C  
Minding the Gap  
Primas

### EDUCATION

3 Faces  
Day One  
Intelligent Lives  
Inventing Tomorrow  
A Paris Education  
Personal Statement  
The Pushouts  
The Rainbow Experiment  
Stay Human  
The Unafraid

### ENVIRONMENT

Anote's Ark  
The Biggest Little Farm  
Dirty Laundry  
Into the Okavango  
Inventing Tomorrow  
My Country No More  
Patrimonio  
Point of No Return  
Rodents of Unusual Size  
Stay Human  
Stroop  
Un Traductor  
Where the Wind Blew

### FAMILY ISSUES

Becoming Astrid  
Ben Is Back  
Big Muddy  
Black Mexicans  
Boy Erased  
Capernaum  
Chasing Portraits  
Dark Fortune  
Diane  
Dirty Laundry  
The Drunkard's Lament  
Everybody Knows  
Farmer of the Year  
Fatherhood  
Goodbye, Grandpa!  
Good Manners  
Heaven Without People  
In the Wake of Ire  
Lemonade  
Minding the Gap  
My Big Gay Italian Wedding  
My Country No More  
Parallel Chords  
Rafiki  
Rainbow Fields  
Rosemary's Baby  
Shoplifters  
Snapshots  
Stay Human  
A Trip to the Moon  
Wildlife  
Zombillenium

### FASHION

Larger Than Life

### FOOD AND DRINK

The Biggest Little Farm  
The Heat  
Modified

### HEALTH

Little Woods  
Modest Heroes  
No Date, No Signature  
Un Traductor

### HOLOCAUST

Chasing Portraits  
Memoir of War  
The Swedish Silence

### HOMELESSNESS

Living in Tents

### HUMAN RIGHTS

12th and Clairmount  
An American Story  
An American Tragedy  
Bisbee '17  
Capturing the Flag  
Crime + Punishment  
Day One  
Father's Kingdom  
Foreigners Out!  
The Jazz Ambassadors  
Lemonade  
Letter from Masanjia  
Living in Tents  
The Long Shadow  
Man on Fire  
Minding the Gap  
The Most Dangerous Year  
Mr. Soul!  
Naila and the Uprising  
On Her Shoulders  
Owned  
Primas  
The Providers  
The Pushouts  
Say Her Name  
Stay Human  
Time for Ilhan  
The Unafraid  
Where the Pavement Ends

### IMMIGRATION

An American Story  
Bisbee '17  
Capturing the Flag  
Day One  
Foreigners Out!  
Lemonade  
Minding the Gap  
Robert Campbell, Mountain Man  
Time for Ilhan  
Transit  
Unafraid

### INTERNET/SOCIAL MEDIA

Non-Fiction

### JEWISH

Chasing Portraits  
The Swedish Silence

### LABOR

Bisbee '17  
Little Woods

### LATINO

Bisbee '17  
Crime + Punishment  
Fatherhood  
Personal Statement  
The Providers

The Pushouts  
The Sentence

## **LEGAL ISSUES**

Capernaum  
Capturing the Flag  
Crime + Punishment  
The Most Dangerous Year  
No Date, No Signature  
Patrimonio  
The Sentence  
Where the Pavement Ends

## **LGBTQ**

Boom for Real  
Boy Erased  
The Heiresses  
Larger Than Life  
Mapplethorpe  
The Most Dangerous Year  
My Big Gay Italian Wedding  
Personal Statement  
Rafiki  
Snapshots

## **LITERATURE**

Becoming Astrid  
The Drunkard's Lament  
The Last Fiction  
Memoir of War  
Mr. Soul!  
Promise at Dawn  
They Are Strangers

## **MEDIA**

The City That Sold America  
The Front Runner  
Medium Cool  
Mr. Soul!  
Vox Lux

## **MEDICINE**

The Color of Medicine  
Dirty Laundry  
No Date, No Signature  
N of 1  
The Providers  
Thy Kingdom Come

## **MENTAL HEALTH**

Dark Fortune  
A Girl Named C  
Persona  
Pretty Poison  
Rainbow Fields  
A Trip to the Moon

## **MUSIC**

Bathtubs Over Broadway  
The Best of Us  
Blue Note Records  
Boom  
The Center of Nowhere  
Cold War  
The Drunkard's Lament  
Fatherhood  
Fiddlin'  
Gateway Sound  
Green Book  
Heavy Trip  
The Jazz Ambassadors  
Mr. Soul!  
One Toke Over the Line and  
Still Smokin'  
Parallel Chords  
Parallel Love  
Satan & Adam  
United Skates  
Vox Lux

## **NATIVE AMERICAN**

The Half Breed  
The Providers  
Where the Wind Blew

## **PARENTING**

Good Manners

## **PHOTOGRAPHY**

Mapplethorpe

## **POLICING/CRIMINAL JUSTICE**

12th and Clairmount  
An American Tragedy  
Crime + Punishment  
Five Fingers for Marseilles  
Medium Cool  
Say Her Name  
The Sentence

## **POLITICS**

12th and Clairmount  
An American Story  
Anoté's Ark  
Capturing the Flag  
The Front Runner  
The Image Book  
The Jazz Ambassadors  
Medium Cool  
The Most Dangerous Year  
Patrimonio  
Shampoo  
Time for Ilhan

## **PTSD**

A Girl Named C

## **REFUGEES**

Day One

## **RELIGION/FAITH**

The Apparition  
Boy Erased  
Father's Kingdom  
Heaven Will Wait  
Heaven Without People  
Letter from Masanjia  
Man on Fire  
Parallel Love  
Thy Kingdom Come

## **REVENGE**

Ash Is Purest White  
Dogman  
Five Fingers for Marseilles  
Once Upon a Time in the  
West  
Sicilian Ghost Story

## **ROMANCE**

Cold War  
Eternal Winter  
The Half Breed  
In the Aisles  
Kincsem  
Long Day's Journey Into  
Night  
My Big Gay Italian Wedding  
Pretty Poison  
Shampoo  
Snapshots

## **RURAL LIFE**

The Biggest Little Farm  
Little Woods  
My Country No More

## **SCHOOL**

3 Faces  
A Girl Named C  
Personal Statement  
The Pushouts  
A Trip to the Moon  
The Unafraid

## **SCIENCE AND TECHNOLOGY**

Gateway Sound  
General Magic  
Inventing Tomorrow  
Modified  
Point of No Return  
Where the Wind Blew

## **SEX**

Mapplethorpe  
Shampoo  
The Sower

## **SPORTS**

Swimming with Men

## **SUPERNATURAL**

Good Manners  
I Am Not a Witch  
Jupiter's Moon  
Mary and the Witch's Flower  
MFKZ  
Rosemary's Baby  
Zombillenium

## **THEATER**

3 Faces  
Bathtubs Over Broadway  
The Best of Us  
Persona  
Primas

## **VETERANS**

The Big Lebowski  
The Hello Girls  
Point Man

## **WAR**

An American Story  
The Captain  
Chasing Portraits  
Cold War  
Dede  
Eternal Winter  
The Hello Girls  
Jupiter's Moon  
The Last Fiction  
Memoir of War  
On Her Shoulders  
Point Man  
Promise at Dawn  
The Sower  
The Swedish Silence  
Transit  
Yamasong  
Zama  
Zoo

## **WOMEN'S ISSUES**

3 Faces  
Ask for Jane  
Becoming Astrid  
Dede  
Diane  
A Girl Named C  
The Heat  
The Heiresses  
The Hello Girls  
I Am Not a Witch  
Lemonade  
Minding the Gap  
Naila and the Uprising  
On Her Shoulders  
Parallel Chords  
Persona  
Primas  
Rafiki  
The Sower  
Support the Girls  
They Are Strangers  
This Changes Everything  
Time for Ilhan  
Wildlife

## **YOUTH**

Capernaum  
Dark Fortune  
Day One  
Fatherhood  
Fiddlin'  
A Girl Named C  
Heaven Will Wait  
Inventing Tomorrow  
Personal Statement  
Primas  
The Pushouts  
The Rainbow Experiment  
Rainbow Fields  
A Trip to the Moon  
The Unafraid  
Zoo

## **COUNTRIES**

### **ANGOLA**

Into the Okavango

### **ANTARCTICA**

The Push

### **ARGENTINA**

Primas  
The Push  
A Trip to the Moon  
Zama

### **AUSTRALIA**

The Chaperone

### **AUSTRIA**

Foreigners Out!

### **BELGIUM**

The Sower

### **BOTSWANA**

Into the Okavango

### **BRAZIL**

Good Manners

### **CANADA**

Anoté's Ark  
Chasing Portraits  
The Heat  
Letter from Masanjia  
Modified  
N of 1  
Primas  
Stay Human

### **CHILE**

The Push

### **CHINA**

Ash Is Purest White  
Black Memorabilia  
Letter from Masanjia  
Long Day's Journey Into  
Night  
Point of No Return  
Stroop

### **CUBA**

Un Traductor

### **EGYPT**

Point of No Return

### **FINLAND**

Heavy Trip

### **FRANCE**

The Apparition  
The Big Bad Fox and Other  
Tales  
The Heat  
Heaven Will Wait  
The Hello Girls  
I, Douglas Fairbanks  
The Image Book

Memoir of War  
MFKZ  
Modified  
Non-Fiction  
A Paris Education  
Promise at Dawn  
Searching for Ingmar  
Bergman  
The Sower  
Transit  
Zombillenium

### **GEORGIA**

Dede

### **GERMANY**

The Captain  
In the Aisles  
Searching for Ingmar  
Bergman  
Transit

### **HUNGARY**

Eternal Winter  
Jupiter's Moon  
Kincsem

### **INDIA**

Inventing Tomorrow  
N of 1  
Point of No Return  
Rainbow Fields

### **INDONESIA**

Inventing Tomorrow  
Letter from Masanjia  
Stay Human

### **IRAN**

3 Faces  
The Last Fiction  
No Date, No Signature

### **IRAQ**

On Her Shoulders  
Stay Human

### **IRELAND**

Zoo

### **ISRAEL**

Chasing Portraits  
N of 1

### **ITALY**

Dogman  
My Big Gay Italian Wedding  
Once Upon a Time in the  
West  
Sicilian Ghost Story

### **JAPAN**

Goodbye, Grandpa!  
Mary and the Witch's Flower  
Modest Heroes  
Point of No Return  
Shoplifters

### **KAZAKHSTAN**

Where the Wind Blew

### **KENYA**

I Am Not a Witch  
Rafiki  
Stroop

### **KIRIBATI**

Anoté's Ark

### **LAOS**

Stroop

### **LEBANON**

Capernaum  
Heaven Without People

## **MEXICO**

Black Mexicans  
Inventing Tomorrow  
Patrimonio  
Roma

## **MYANMAR**

Point of No Return

## **NAMIBIA**

Into the Okavango

## **NEW ZEALAND**

Anoté's Ark

## **NORWAY**

The Push

## **OMAN**

Point of No Return

## **PALESTINIAN TERRITORIES**

Naila and the Uprising

## **PARAGUAY**

The Heiresses

## **PHILIPPINES**

Stay Human

## **POLAND**

Chasing Portraits  
Cold War

## **ROMANIA**

Lemonade

## **RUSSIA**

The Jazz Ambassadors

## **SOUTH AFRICA**

Five Fingers for Marseilles  
Into the Okavango  
Stay Human  
Stroop

## **SPAIN**

Everybody Knows  
Point of No Return

## **SWEDEN**

Becoming Astrid  
Persona  
Searching for Ingmar  
Bergman  
The Swedish Silence

## **SWITZERLAND**

Blue Note Records  
Dark Fortune

## **TAIWAN**

The Great Buddha +

## **THAILAND**

Stroop

## **TURKEY**

My Name Is Batli, Not Butler

## **U.K.**

The Chaperone  
Fatherhood  
General Magic  
The Heat  
The Jazz Ambassadors  
N of 1  
Robert Campbell, Mountain  
Man  
Swimming with Men  
Where the Wind Blew  
Zoo

## **UNITED ARAB EMIRATES**

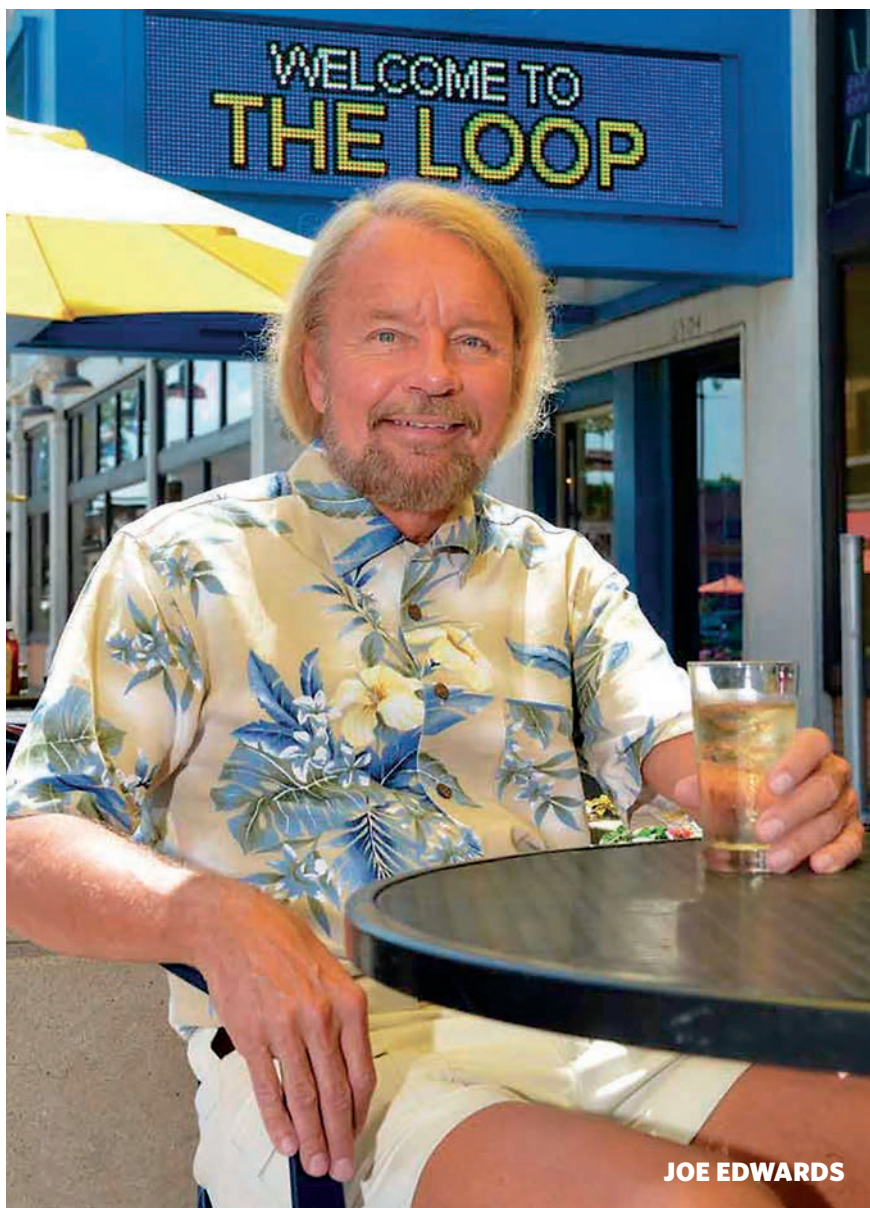
Point of No Return

## **VIETNAM**

Stroop



# AWARDS



JOE EDWARDS

## MAJOR FILMMAKER AWARDS

### ***Lifetime Achievement Awards***

Previous SLIFF Lifetime Achievement Award winners include directors Michael Apted, Charles Burnett, Joe Dante, Paul Schrader, and Oliver Stone; acting legends Tony Curtis, Ruby Dee and Ossie Davis, Stacy Keach, Kevin Kline, Marsha Mason, and Kathleen Turner; in-

dependent filmmakers Jon Jost, Rob Nilsson, and John Sayles and Maggie Renzi; documentarians Joe Berlinger, Les Blank, Ken Burns, Steve James, Albert Maysles, Ross McElwee, Sam Pollard, and Gordon Quinn; comedians Jerry Lewis and Harry Shearer; animators Bill Plympton and Michael Sporn; and longtime Cinema St. Louis board chair Kim Tucci.

### **Joe Edwards**

At a tribute program at Delmar Hall, SLIFF recognizes businessman, developer, and civic leader Joe Edwards, whose many accomplishments include the restoration of the Tivoli Theatre, SLIFF's longtime main venue. Dubbed "The Duke of Delmar" by St. Louis Magazine, he has led the efforts that helped transform the Delmar Loop into one of the most vibrant districts in the country. In 2007, the American Planning Association named The Loop "One of the 10 Great Streets in America."

In 1972, Edwards opened Blueberry Hill restaurant and music club, sparking a decades-long revitalization of the street. Rock legend and Rock and Roll Hall of Fame inductee Chuck Berry, an old friend of Edwards', performed monthly in Blueberry Hill's Duck Room. Edwards has since renovated numerous historic buildings in The Loop and around St. Louis. His ventures include the restored 1924 Tivoli Theatre (1995), Pageant (2000), Pin-Up Bowl (2003), Flamingo Bowl in downtown St. Louis (2007), Moonrise Hotel (2009), Peacock Loop Diner (2014), and Delmar Hall (2016). In 1988, Edwards founded the nonprofit St. Louis Walk of Fame to honor great St. Louisans and their contributions to American culture. Edwards' most recent project is the Delmar Loop Trolley, a fixed-track vintage trolley system that links The Loop to MetroLink and Forest Park attractions.

Among his laurels, Edwards has received the prestigious St. Louis Award and honorary doctorates from Washington University, Saint Louis University, and University of Missouri-St. Louis. He also has been honored with Washington University's Gerry and Bob Virgil Ethic of Service Award and a Lifetime Achievement Award from the Landmarks Association of St. Louis for his work in historic preservation and community revitalization.

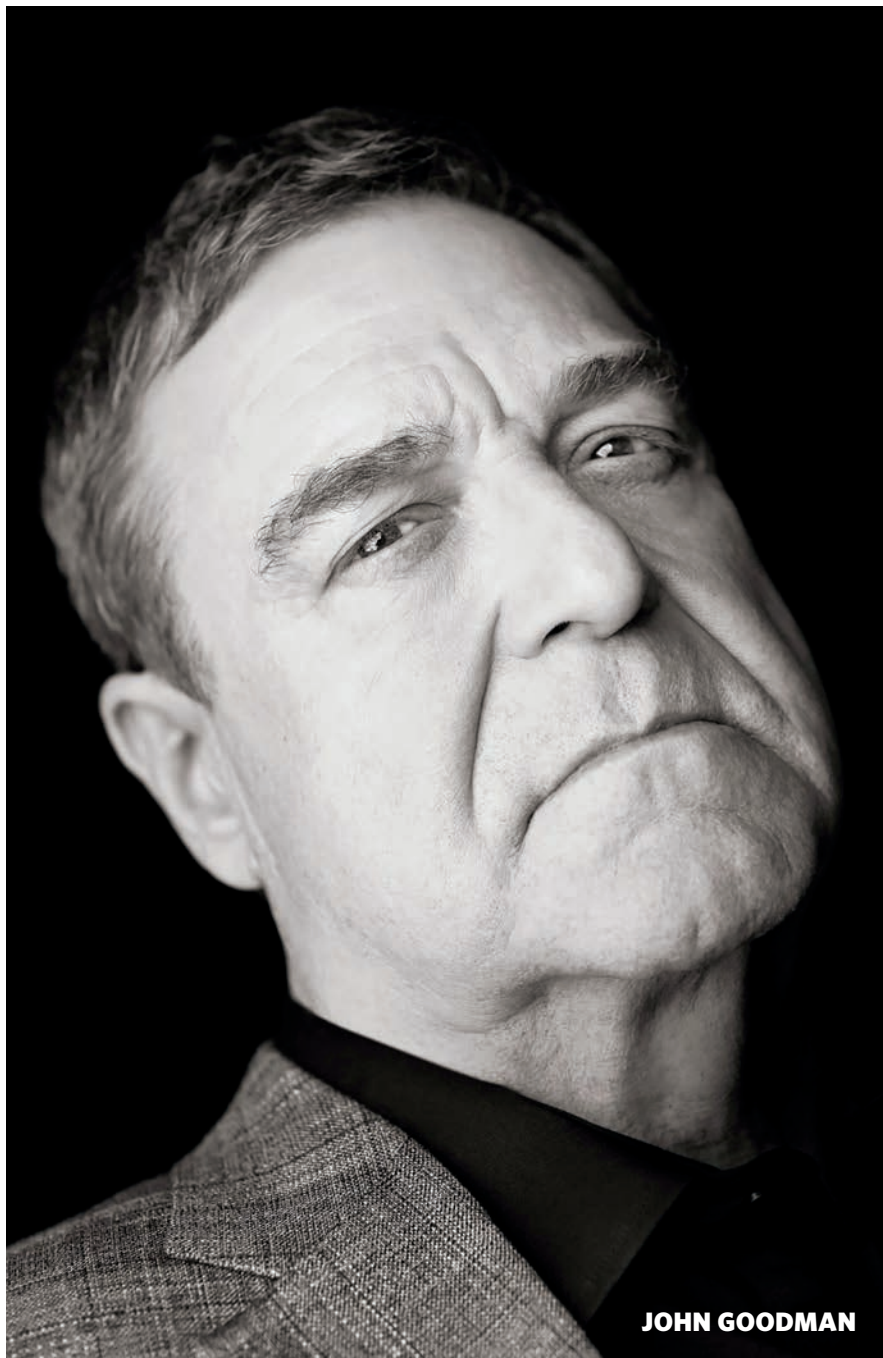


## John Goodman

John Goodman — whose tribute program includes a screening of “The Big Lebowski” on its 20th anniversary — grew up in Affton and graduated in 1975 from Missouri State University (then Southwest Missouri State) in Springfield, Mo. He soon moved to New York City to begin his acting career. On Broadway, from 1985-87, Goodman starred as Pap Finn in Roger Miller’s musical take on Mark Twain, winning a Drama Desk nomination. In recent years, he’s returned to the stage with “American Buffalo” in London and “The Front Page” on Broadway.

Goodman began earning film roles in the 1980s, debuting in “Eddie Macon’s Run” (1983) and receiving increasingly prominent roles in such films as “Sweet Dreams” (1985), “True Stories” (1986), and “The Big Easy” (1986). He began a long collaboration with Joel and Ethan Coen with “Raising Arizona” in 1987, and he’s since appeared in the Coens’ “Barton Fink” (1991), “The Big Lebowski” (1998), “O Brother, Where Art Thou?” (2000), and “Inside Llewyn Davis” (2013). Goodman’s filmography is extensive, but other highlights of his career include “Sea of Love” (1989), Steven Spielberg’s “Always” (1989), “King Ralph” (1991), “The Babe” (1992), “Matinee” (1993), “Fallen” (1998), Martin Scorsese’s “Bringing Out the Dead” (1999), “The Artist” (2011), “Argo” (2012), “Flight” (2012), and “10 Cloverfield Lane” (2016). Goodman also does frequent voice-over work in animation, including Pixar’s “Monsters Inc.” and “Cars.”

Goodman has been just as active in TV, where he is best known for his long-running role as Dan Conner in “Roseanne” (1988-97 and 2018) and now “The Conners.” He also had regular roles on Amazon’s “Alpha House” (2013-14) and HBO’s “Treme” (2010-11), and played memorable recurring characters on such shows as “West Wing,” “Studio 60 on the Sunset Strip,” “Damages,” and “Community.”



## Charles Guggenheim Cinema St. Louis Awards

Previous winners of the Charles Guggenheim Cinema St. Louis Award — which honors St. Louisans making significant contributions to the art of film — include Michael Beugg, Cedric the Entertainer, Jenna Fischer, Bob Gale, the Charles Guggenheim family, James Gunn, George Hickenlooper, Brian Hohlfeld, Ken Kwapis, Jeremy Lasky, Dan Mirvish, AJ Schnack, Timothy J. Sexton, Marlon West, Beau Willimon, and Alex Winter.



## Jim Finn

St. Louis native Jim Finn — whose “The Drunkard’s Lament” screens at this year’s SLIFF — makes playful experimental films that have been variously described as “Utopian comedies” and “trompe l’œil films.” The New York Times writes: “Steeped in the obsolete language of revolutionary art, Mr. Finn’s meticulous, deadpan mockumentaries often play like unearthed artifacts from an alternate universe.”

Finn’s films have screened at international,





JANE GILLOOLY

avant-garde, and underground film festivals such as Rotterdam, Valdivia, Sundance, and Edinburgh and at museums, universities, cinémathèques, and microcinemas. His “Communist Trilogy” — “Interkosmos” (2006), “La Trinchera Luminosa del Presidente Gonzalo” (2007), and “The Juche Idea” (2010) — is in the Museum of Modern Art’s permanent collection. His three “Inner Trotsky Child” videos premiered each year from 2013-15 at the New York Film Festival.

Finn teaches at Pratt Institute in Brooklyn.

## Jane Gillooly

Director/producer/editor Jane Gillooly grew up in Ferguson, Mo., and her newest film, “Where the Pavement Ends” — which screens at the fest — explores the divided cities of Kinloch and Ferguson.

Gillooly is a Guggenheim Fellow and has had one-person screenings/exhibitions at the Museum of Modern Art, Institute of Contemporary Art/Boston, Art of the Real, and Film Society of Lincoln Center. Other honors include Best International Film at IMAGES Festival in Toronto and numerous fellowships from the National Endowment for the Arts, Massachusetts Cultural Council, and the LEF Foundation Moving Image Award.

Recent work includes “Suitcase of Love and Shame” (2013), a blended narrative of invented images and archival sound. A companion piece, “Audience of Love and Shame” (2015), was commissioned by the Museum of the Moving Image. A two-shot film of an audience watching “Suitcase of Love and Shame,” it uses the audio from the original. A podcast version of this work, which incorporates material that was omitted from



KARYN KUSAMA

the film, was released through Public Radio International.

Gillooly’s other films include “Leona’s Sister Gerri” (1995), “Dragonflies, the Baby Cries” (2000), and “Today the Hawk Takes One Chick” (2008).

Gillooly is the chair of the Media Arts Department at the School of the Museum of Fine Arts at Tufts University.

## Karyn Kusama

Karyn Kusama — a former St. Louisan whose “Destroyer” opens the fest — recently helmed the critically acclaimed psychological suspense thriller “The Invitation” starring Michiel Huisman and Logan Marshall-Green. The film, which explores the potentially sinister interactions of a group of old friends gathered for a dinner party, premiered to rave reviews at SXSW in 2015 and won the Grand Prize at the Sitges Film Festival. She also directed “Her Only Living Son,” a segment of the all-female-directed horror anthology “XX,” which debuted at Sundance in 2017.

Kusama broke out in 1999 with her debut feature film, “Girlfight,” which she both wrote and directed. The film earned the Grand Jury Prize and Director’s Prize at the 2000 Sundance Film Festival and the prestigious Prix de la Jeunesse (Award of Youth) at the Cannes Film Festival.

Kusama followed “Girlfight” with the science-fiction love story “Aeon Flux” for Paramount Pictures and the comedy-horror film “Jennifer’s Body” (written by Diablo Cody) for Twentieth Century Fox.

In addition to film, Kusama is an in-demand TV director. She has brought her obsessive eye for detail to shows like AMC’s “Halt and Catch Fire,” Amazon’s “The Man in the High Castle,” and Showtime’s “Billions.”

## Contemporary Cinema Award

Previous winners of the Contemporary Cinema Award — which honors filmmakers in mid-career doing challenging, innovative work — include Jay and Mark Duplass, Alex Gibney, Trent Harris, Stanley Nelson, Arsen Anton Ostojic, Doug Pray, Marco Williams, and Terry Zwigoff.

## Jason Reitman

Jason Reitman is an Academy Award®-nominated filmmaker whose new film, “The Front Runner” — which he co-wrote and directed — screens at SLIFF.

Reitman made his feature-film debut with the 2006 Sundance hit “Thank You For Smoking.” He notably earned Academy Award® nominations for directing “Juno” and the St. Louis-shot “Up in the Air,” with the latter earning Reitman a Golden Globe Award, WGA Award, and BAFTA Award for Best Screenplay. His other films include “Young Adult,” “Labor Day,” “Men, Women and Children,” and “Tully,” his third collaboration with Diablo Cody and second with Charlize Theron.

Reitman has produced three seasons of the Hulu comedy series “Casual” through his Right of Way Films. He also executive-produced the Academy Award®-winning film “Whiplash” and the Jean-Marc Vallée-directed “Demolition” through the production company.



JASON REITMAN

## Women in Film Award

Previous winners of the Women in Film Award — which honors women who have made a significant contribution to the film industry — include Karen Allen, Nina Davenport, Pam Grier, Barbara Hammer, Marsha Hunt, Lynn Herschman Leeson, Katie Mustard, Rosemary Rodriguez, Ry Russo-Young, Ricki Stern and Annie Sundberg, Kimberly Steward, Yvonne Welbon, and Pamela Yates.

## Melanie Mayron

Melanie Mayron — whose “Snapshots” is featured at SLIFF — has directed such feature films as “Slap Her, She’s French!” and “The Baby Sitters Club” and, for TV, “Mean Girls 2,” “Freaky Friday,” and “Toothless.”

Mayron has also brought her directing expertise to such television shows as “Grace and Frankie” (Netflix) with Jane Fonda and Lily Tomlin, “Jane the Virgin” (The CW), “In Treatment” (HBO), “Tell Me You Love Me” (HBO), “Pretty Little Liars” (Freeform), “GLOW” (Netflix), “SEAL Team” (CBS), and “Reverie” (NBC).

Mayron has been just as successful on the other side of the camera as an actress, winning an Emmy Award for her role as Melissa in the critically acclaimed “thirtysomething.” She starred in the films “Girlfriends,” “Missing,” and “Sticky Fingers” and appeared in “Car Wash” and “My Blue Heaven.” On TV, Mayron has guest-starred in many shows, including “Lipstick Jungle,” “Pretty Little Liars,” and currently “Jane the Virgin.”



standing of the human condition; and recognition of ethical, social, and spiritual values. The selected films:

**DOCUMENTARIES:** An American Tragedy, Day One, Intelligent Lives, Parallel Love, The Providers

**NARRATIVES:** Dede, Eternal Winter, Memoir of War, No Date, No Signature, Un Traductor

The selection committee was **Delcia Corlew** (head), Cinema St. Louis board member; **Janet Herrmann**, former Cinema St. Louis board member; **Paul Marsh**, retired architect; **Pier Marton**, artist/filmmaker and former university professor; **Alma Merabet**, intellectual-property manager for media-related issues; and **Emre Şarbak**, VP of technology and operations at LaunchCode.

The documentary jury is **Janet Herrmann**; **Jane Hoeltzel**, former drama teacher, actor, and artist; and **Pat Scallet**, filmmaker and editor.

The narrative jury is **Greg Hoeltzel**, Cinema St. Louis board member, orthodontist, and musician; **Dr. Sandra Olmsted**, Ph.D., freelance producer and editor for HEC-TV; **Joya Uraizee**, associate chair of the Department of English and associate professor of English and International Studies at Saint Louis University.

## Midrash St. Louis Film Award

Midrash St. Louis engages myriad aspects of American culture — hot topics, deep subjects, music, arts, and film — and seeks to give and receive commentary on the subjects and issues that matter to people in St. Louis and that form and shape our views and lives.

The Midrash St. Louis Film Award celebrates St. Louis-related films of honesty and artistry that portray the need or the hope for reconciliation or redemption. These are among the most powerful and worthy themes that films should explore. Eligible work for the Midrash St. Louis Film Award includes feature and short films largely shot in St. Louis or directed by filmmakers with strong local ties. The award comes with a cash prize of \$500.

The Midrash jury is **Michael Leary**, research ethicist, professor of biblical studies, and writer and editor of many books and publications on global cinema; **Bob Oesch**, attorney at law and leader of Midrash St. Louis; **Michele Oesch**, film aficionado and nonprofit fundraiser; **Aditya Siram**, SLIFF volunteer and pop-culture gadfly; and **Taylor Reynolds**, historian, cultural critic, and writer.

## AUDIENCE CHOICE AWARDS

Audience voting determines the winner of three awards from among the films in competition:

### BEST FILM AWARD

**LEON AWARD FOR BEST DOCUMENTARY** (NAMED IN MEMORY OF THE LATE CIVIC LEADER LEON STRAUSS)

**TVSMONDE AWARD FOR BEST INTERNATIONAL FILM**

## JURIED COMPETITION AWARDS

### Interfaith Awards

A jury gives Interfaith Awards to both a documentary and a narrative, choosing from among 10 competition films (five in each category), which were selected for their artistic merit; contribution to the under-





## NFF Emerging Director Award: The Bobbie

The New Filmmakers Forum (NFF) annually presents the Emerging Director Award. Five works by first-time feature filmmakers compete for the prize, which includes a \$500 cash award. The selected films:

**NFF FILMS:** Farmer of the Year, Parallel Chords, Point Man, Saviors, They Are Strangers

Since its inception, NFF was co-curated by **Bobbie Lautenschlager**. Bobbie died in the summer of 2012, and SLIFF honors her memory by nicknaming the NFF Emerging Director Award as the Bobbie.

The NFF jury is **Christina Kallas** (head), director of “The Rainbow Experiment” (which screens at this year’s fest) and “42 Seconds of Happiness” (NFF film in SLIFF 2016); **Diane Carson**, professor emerita of film at St. Louis Community College at Meramec and film critic for KDHX; **LaShana Lewis**, founder/owner of L.M. Lewis Consulting; Diversity St. Louis and co-founder of QFest; **Joshua Ray**, contributor to Cinema St. Louis’ The Lens film blog; and **Andrew Wyatt**, contributor to The Common Reader and St. Louis Magazine, and editor of Cinema St. Louis’ The Lens film blog.

## Shorts Awards

Two juries choose the winners of the following seven awards from among the shorts in competition:

### BEST OF FEST

### BEST ANIMATED SHORT

### BEST DOCUMENTARY SHORT

### BEST INTERNATIONAL SHORT

### BEST LIVE ACTION SHORT

### BEST LOCAL SHORT

### BEST SHORT SHORT (LESS THAN 5 MINUTES)

The SLIFF shorts competition is officially sanctioned by the Academy of Motion Picture Arts and Sciences, making the winners in the Best of Fest, Best Animated, Best Live Action, and Best Documentary categories eligible to submit for Oscar® consideration.

The narrative-shorts jury is **Angela Hochman**, actress, host, award-winning filmmaker, private acting coach, and co-creator of the show “Your St. Louis”; **Melissa Howland**, LA editor for We Are Movie Geeks; **Chris Sagovac**, associate professor of animation at Webster University and CEO of the independent animation studio Mountain of Knives; **Christina Steenz Stewart**, associate editor for Lion Forge Comics and artist of “Archival Quality,” published by Oni Press in 2018; **Mary C. Taylor**, animator and illustrator at Flipt Pictures; **Andy Triefenbach**, owner and editor-in-chief of DestroytheBrain.com and programmer of the Late Nite Grindhouse series; **Kenya Vaughn**, journalist with St. Louis American and stlamerican.com; and **David Wraith**, writer, filmmaker, activist, and co-founder of Sex Positive St. Louis.

The documentary-shorts jury is **Leigh Kolb**, film critic for New York Magazine’s Vulture website; **Ben Scholle**, professor of digital cinema arts at Lindenwood University; and **Darian Wigfall**, owner of the FarFetched music collective and an active member of the St. Louis community.

## SAVIORS



## Spotlight on Inspiration Documentary Award

### Sponsored by The Albrecht Family

This year, SLIFF inaugurates this juried competition, which awards a \$5,000 prize to a feature documentary that focuses on people working to make the world a better place and that inspires audience members and leaves them with a sense of hope for the future.

**FILMS:** Day One, Intelligent Lives, Inventing Tomorrow, Personal Statement, The Providers, The Push, The Pushouts, Stay Human

The jury is **Frank Popper** (head), director of “Can Mr. Smith Get to Washington Anymore?” and co-director of “Gentlemen of Vision”; **Barry Albrecht**, partner with the Bodley Group and director of the Albrecht Family Foundation; **Stefene Russell**, former culture editor of St. Louis Magazine; **Ranell Shubert**, education programs manager for the International Documentary Association; and **Orlando V. Thompson**, moviemaker and photographer.

## St. Louis Film Critics' Joe Pollack and Joe Williams Awards

In conjunction with the St. Louis Film Critics organization, SLIFF holds juried competitions for documentary and narrative features. The awards are named in honor of the late St. Louis Post-Dispatch critics Joe Pollack (narrative) and Joe Williams (documentary). The winners are picked by two juries of St. Louis film critics. SLIFF chose eight films to compete in each category:

**DOCUMENTARIES:** Black Memorabilia, Chasing Portraits, General Magic, A Girl Named C, Letter from Masanjia, Parallel Love, The Sentence, Where the Pavement Ends

**NARRATIVES:** The Captain, Five Fingers for Marseilles, The Great Buddha +, Heaven Without People, The Rainbow Experiment, Sicilian Ghost Story, A Trip to the Moon, Yamasong: March of the Hollows

The documentary jury is **Tom Stockman** (chair), We Are Movie Geeks; **Martha Baker**, KDHX; **Dan Buffa**, KSDK and KFNS; and **Diane Carson**, KDHX.

The narrative jury is **Jim Batts** (chair), We Are Movie Geeks; **Cate Marquis**, We Are Movie Geeks and St. Louis Jewish Light; **Jim Tudor**, TwitchFilm.com and ZekeFilm.org; and **Lynn Venhaus**, Webster-Kirkwood Times and KTRS.



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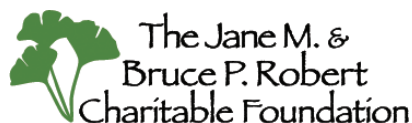


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# SPECIAL EVENTS



## Abbey Waterworth Performance with The Center of Nowhere

SPECIAL EVENT

180 min.

Sunday, Nov. 4, 6:30 PM, Stage at KDHX, \$20 for special event

This evening of film and music celebrates the sounds — and sundry other attractions — of Springfield, Mo. Dave Hoekstra's documentary "The Center of Nowhere" is not just about music but about a sense of place: how atmosphere, environment, history, and even foodways inform the artistic muse around Springfield, Mo. At the heart of the film is the late performer and producer Lou Whitney, whose bands the Skeletons and Moreells earned a devoted St. Louis following. Also on the bill is Bret Hoy's short "Lingua Francas," which profiles Daniel Ernce, who runs a ticketed pop-up restaurant in Springfield. Capping the night is a Springfield-centric performance by Abbey Waterworth, a singer and multi-instrumentalist whose album "Rose Bridge" features songs tracing the town's musical past, from "I'm Sorry" and "The Letter" to "Wild Prairie Rose" and "Sugar Shack." **With director Hoekstra and a musical performance by Waterworth.**



## Adam Maness Trio Performance with Blue Note Records

SPECIAL EVENT

150 min.

Sunday, Nov. 11, 6:00 PM, Webster U./Moore, \$20 for special event

SLIFF offers a film-and-music combo with a screening of "Blue Note Records: Beyond the Notes" and a jazz performance by St. Louis' Adam Maness Trio. The documentary explores the vision behind the iconic American jazz label. Since 1939, Blue Note artists have been encouraged to push creative boundaries in search of uncompromising expressions. Through current recording sessions, rare archival footage, and conversations with iconic Blue Note artists, the film reveals an intimate perspective of a legacy that continues to be vital in today's political climate. Legendary artists Herbie Hancock and Wayne Shorter come together with today's generation of groundbreaking Blue Note artists such as Robert Glasper and Ambrose Akinmusire to record an all-stars album. Following the film, the Adam Maness Trio — pianist Maness, bassist Bob Deboo, and drummer Montez Coleman — offers a jazz concert. The RFT recently named the trio to its STL 77, which is a list of 77 acts who did big things in the previous year. **With a post-film performance by the Adam Maness Trio.**



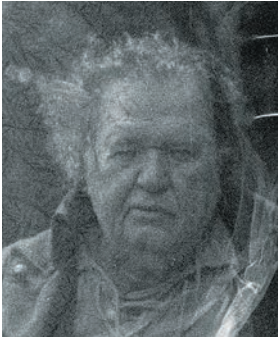
## The Blues Doctors Performance with Satan & Adam

SPECIAL EVENT

180 min.

Friday, Nov. 9, 7:30 PM, ZACK, \$20 for special event

"Satan & Adam" is a celebration of the transformative power of music and the bonds that develop when worlds collide and artists collaborate. One day in 1986, Adam Gussow, a white, Ivy League-educated harmonica player, found himself nursing a broken heart and walking down the street in Harlem, a block from the Apollo Theater. There, he came on a one-man band: Sterling Magee. Better known as Satan, Magee was a local legend with heavy blues guitar riffs and makeshift percussion instruments. When Adam sat in on a session with Satan that day, a most unlikely connection was formed, and their partnership and friendship would transcend the racial tensions of a segregated city. Gussow went on to establish himself as a world-class harmonica player, a professor of literature at the University of Mississippi, and the author of such books as "Beyond the Crossroads: The Devil and the Blues Tradition." After the post-film Q&A, the Blues Doctors will perform a concert, with Gussow on harmonica and percussion, Alan Gross on guitar, and both men on vocals. **With subject Gussow and a post-film performance by the Blues Doctors.**



## Branwell Brontë's Role-Playing Game with The Drunkard's Lament

95 min.

Tuesday, Nov. 6, 7:30 PM, ZACK, \$13 regular price

Experimental filmmaker Jim Finn — a native St. Louisan who receives the Charles Guggenheim Cinema St. Louis Award — returns to SLIFF (which screened his “Interkosmos” and “The Juche Idea” in 2008) with “The Drunkard’s Lament,” a strange, epistolary musical adaptation of “Wuthering Heights” as written by the consumptive brother Branwell Brontë. This weird and revisionist adaptation features a soundtrack created by Colleen Burke, who brought together such musicians as Jim White (The Dirty Three), Sally Timms (The Mekons), and Michael James and Munaf Rayani (Explosions in the Sky) as contributors. Following the screening, Finn will lead the audience in a 45-minute tabletop role-playing game. In the same way that the film is Branwell’s early-cinema dream of “Wuthering Heights,” this is Branwell’s altered-reality role-playing game of his sister’s novel. **With director Finn.**

SPECIAL EVENT



## Closing-Night Awards Presentation and Party

180 min.

Saturday, Nov. 11, 8:00 PM, Urban Chestnut Grove Brewery and Bierhall, Free

The festival concludes with a free closing-night party at the Urban Chestnut Grove Brewery and Bierhall. The fest’s prize-winning films are announced, and complimentary UCBC beers and Broadside Winery wines are served. SLIFF presents its juried-competition awards: the Interfaith Awards for Best Documentary and Best Narrative, the Midrash St. Louis Film Award, the NFF Emerging Director Award (“The Bobbie”), the Shorts Awards, and the St. Louis Film Critics’ Joe Pollack Award (for Best Narrative) and Joe Williams Award (for Best Documentary). The juried awards are capped by the presentation of the inaugural Spotlight on Inspiration Documentary Award, which features a \$5,000 cash prize. The festivities conclude with SLIFF’s audience-choice awards: the Leon Award for Best Documentary, the TV5MONDE Award for Best International Film, and the Best Film Award.

*Co-presented with Urban Chestnut Brewing Company*

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SPECIAL EVENT



## Double Bill: Hal and Shampoo

200 min.

Sunday, Nov. 4, 6:00 PM, Webster U./Moore, \$15 for double bill

Although Hal Ashby directed a remarkable string of acclaimed, widely admired classics throughout the 1970s — “Harold and Maude,” “The Last Detail,” “Shampoo,” “Coming Home,” “Being There” — he’s often overlooked amid the crowd of luminaries from his generation. Amy Scott’s exuberant portrait — drawn from rare archival materials, interviews, personal letters, and audio recordings — explores that curious oversight, revealing a passionate, obsessive artist. Ashby’s films were guided by compassion and deep engagement with social justice, class, and race. “Hal” plays on a double bill with a restored version of “Shampoo,” one of the director’s finest works, which recounts an especially eventful day in the life of George (Warren Beatty), a Beverly Hills hairdresser and lothario who frantically runs around town on the eve of the 1968 presidential election trying to sort out his many financial and romantic entanglements.

SPECIAL EVENT



## Double Bill: I, Douglas Fairbanks and The Half Breed

180 min.

Saturday, Nov. 10, 7:00 PM, Webster U./Moore, \$20 for double bill and musical performance

During the peak of the silent era, the dashing Douglas Fairbanks was the first “King of Hollywood,” ruling the box office in a series of epic adventures — swashbuckling in “The Mark of Zorro,” dueling in “Robin Hood,” and soaring in “The Thief of Bagdad.” Using first-person narration — with the actor voiced by Peter Facinelli — “I, Douglas Fairbanks” deftly combines film clips and newsreel footage to tell the fascinating story of both Fairbanks and early Hollywood. French producer Martine Melloul participates in a Q&A. The documentary screens with the newly restored silent “The Half Breed.” The smiling swashbuckler Fairbanks starred in this Western melodrama written by Anita Loos and directed with flair by Allan Dwan. St. Louis’ Rats & People Motion Picture Orchestra returns to SLIFF with an original score and live accompaniment. **With “I, Douglas Fairbanks” producer Martine Melloul and live musical performance by Rats & People Motion Picture Orchestra.**

SPECIAL EVENT





## Double Bill: Searching for Ingmar Bergman and Persona

SPECIAL EVENT

185 min.

Friday, Nov. 2, 7:00 PM, Webster U./Moore, \$15 for double bill

Internationally renowned director Margarethe von Trotta (“The Lost Honor of Katharina Blum,” “Hannah Arendt”) takes a close look at Ingmar Bergman’s life and work on the occasion of his centennial year. Von Trotta explores Bergman’s film legacy with some of his closest collaborators — including actresses Liv Ullmann, Gunnel Lindblom, and Julia Dufvenius and director Daniel Bergman (who worked from his father’s screenplay on “Sunday’s Children”) — and such filmmakers as Olivier Assayas, Mia Hansen-Løve, Ruben Östlund, and Carlos Saura. The documentary screens with a new restoration of Bergman’s “Persona.” In the first of a series of legendary performances for Bergman, Liv Ullmann plays a stage actor who has inexplicably gone mute; an equally mesmerizing Bibi Andersson is the garrulous young nurse caring for her in a remote island cottage. With the radical “Persona,” Bergman — already a legend at that point in his career — attained new levels of visual poetry.



## IDA Conversation Series: AJ Schnack

SPECIAL EVENT

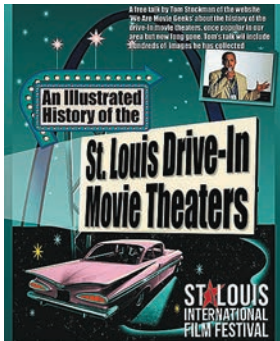
90 min.

Saturday, Nov. 10, 3:30 PM, ZACK, Free

With the International Documentary Association, SLIFF co-presents an entry in the IDA’s signature Conversation Series, which hosts discussions with prominent documentary filmmakers. This edition features multiple SLIFF alum AJ Schnack, a native of Edwardsville, Ill., and a previous Charles Guggenheim Cinema St. Louis Award honoree. A graduate of the University of Missouri School of Journalism, Schnack has directed a quintet of highly lauded feature documentaries: “Gigantic (A Tale of Two Johns)” (2002), “Kurt Cobain About a Son” (2006), “Convention” (2009), “Caucus” (2013), and, with David Wilson, “We Always Lie to Strangers” (2013). Schnack was the first recipient of AFI Silverdocs’ Cinematic Vision Award. He is the founder and co-chair of the Cinema Eye Honors for nonfiction filmmaking, which held its 11th edition in January 2018. More recently, he co-created Field of Vision, a visual journalism film unit, with Laura Poitras and Charlotte Cook. Schnack will be interviewed about his career and the state of documentary film by Kamau Bilal, a documentarian who teaches at the University of Missouri and whose short “Baby Brother” screens at SLIFF. **With Schnack and interviewer Kamau Bilal.**

*Co-presented with the International Documentary Association.*

*The IDA Conversation Series is supported by the Academy of Motion Picture Arts & Sciences*



## An Illustrated History of St. Louis Drive-In Movie Theaters

SPECIAL EVENT

90 min.

Saturday, Nov. 3, 6:00 PM, Webster U./Moore, Free

During the heyday of drive-in movies — from the 1950s through the ’70s — St. Louisans flocked to outdoor theaters such as the 66 Park-in, the Airway Twin, and the Holiday. Sadly, those venues are long gone, but Tom Stockman, editor of the website We Are Movie Geeks, will take the audience on a nostalgic trip back in time with an illustrated lecture about the St. Louis area’s many drive-in theaters. The talk will include hundreds of drive-in images that Stockman has collected, and he’ll discuss the venues’ histories, recall the movies that played on their screens, and recount some of his own drive-in memories. **With We Are Movie Geeks editor/creative director Tom Stockman.**



## NFF Coffee

SPECIAL EVENT

90 min.

Sunday, Nov. 11, 12:00 PM, Stage at KDHX, Free

As part of the New Filmmakers Forum (NFF), SLIFF holds a conversation with the five participating directors: Phil Blattenberger (“Point Man”), Catherine Dudley-Rose (“Parallel Chords”), Zane L’Erario (“They Are Strangers”), Vince O’Connell and Kathy Swanson (“Farmer of the Year”), and Christopher Greenslate (“Saviors”). The event is hosted by Andrea Sporcic Klund, the Film Office specialist at the Missouri Division of Tourism, who leads the discussion of both the directors’ five films — which screen Nov. 9-10 at the Tivoli — and general issues related to American-independent filmmaking. As an added treat, complimentary coffee is offered. **With the NFF directors and moderator Andrea Sporcic Klund, Film Office specialist at the Missouri Division of Tourism.**



## Opening-Night Reception with *Destroyer*

SPECIAL EVENT

240 min.

Thursday, Nov. 1, 6:30 PM, Tivoli 1, \$25 for special event

SLIFF's opening night features "*Destroyer*," directed by native St. Louisan Karyn Kusama ("*Girlfight*," "*The Invitation*"), who receives SLIFF's Charles Guggenheim Cinema St. Louis Award. "*Destroyer*" follows the moral and existential odyssey of LAPD detective Erin Bell (Oscar® winner Nicole Kidman, who also stars in "*Boy Erased*" at this year's fest). As a young cop, Erin was placed undercover with a gang in the California desert with tragic results. When Silas (Toby Kebbell), the darkly charismatic leader of the gang, re-emerges many years later, she must work her way back through the remaining members to finally reckon with the demons that destroyed her past. The film also stars Tatiana Maslany, Bradley Whitford, and Sebastian Stan. The film screens at 8 PM, but the festivities kick off with a 6:30 PM reception featuring complimentary Urban Chestnut beers, Broadside Winery wines, and vodka cocktails. **With director Kusama, SLIFF Charles Guggenheim Cinema St. Louis honoree, and co-screenwriter Phil Hay.**

**Sponsored by Judee & Richard Sauget, Zin-Graff Motion Pictures**



## Presley Barker Performance with *Fiddlin'*

SPECIAL EVENT

180 min.

Saturday, Nov. 3, 7:30 PM, Stage at KDHX, \$20 for special event

If you're a fan of Appalachia's "good old-timey music" featured in "*O Brother, Where Art Thou?*," "*Fiddlin'*" will exert a strong appeal. Largely focused on the 2015 Old Fiddlers' Convention in Galax, Va. — which is billed as the "world's oldest and largest" — and held its 83rd edition in 2018 — the film profiles a large array of fiddlers, pickers, singers, and dancers, emphasizing a bumper crop of young players who are continuing the music's traditions. Especially winning is jaw-dropping guitar prodigy Presley Barker, who at 11 years old won the adult guitar competition in 2015 (and repeated in 2017). The film features an abundance of performance footage but deftly weaves in interviews with both musicians and fans. After a Q&A with the filmmakers, Barker — now an ancient 14 — will display his astonishing guitar skills live in a post-film concert. **With director Julie Simone, co-writer/producer Vicki Vlasic, subject Barker, and a post-film performance by Barker.**



## The Rats & People Motion Picture Orchestra with *The Half Breed*

SPECIAL EVENT

180 min.

Saturday, Nov. 10, 7:00 PM, Webster U./Moore, \$20 for special event

St. Louis' Rats & People Motion Picture Orchestra returns to SLIFF with an original score and live accompaniment for "*The Half Breed*," a newly restored silent featuring Hollywood legend Douglas Fairbanks. In an attempt to brand himself as a serious actor, the smiling swashbuckler Fairbanks starred in this Western melodrama written by Anita Loos and directed with flair by Allan Dwan. Fairbanks stars as Lo Dorman, who has been ostracized from society because of his mixed ethnicity — his Native American mother was abandoned by his white father. When Lo catches the eye of the rich white debutante Nellie (Jewel Carmen), he becomes a target for the racist Sheriff Dunn (Sam De Grasse), who wants to break them up and take Nellie for his own. "*The Half Breed*" plays as part of double bill with the documentary "*I, Douglas Fairbanks*." **With a performance by the Rats & People Motion Picture Orchestra.**



## Rawstock

SPECIAL EVENT

90 min.

Sunday, Nov. 11, 6:00 PM, Stage at KDHX, Free

This celebration of the educational films of yesteryear — a co-presentation with Washington University Libraries' Film & Media Archive — makes a return engagement to SLIFF with a fresh batch of shorts that will screen — for free! — at Stage at KDHX. Settle in with your friends for a relaxing night of drinks, kitsch, and nostalgia, all projected in old-fashioned 16mm. When not sharing selections from its vast trove of 16mm educational films, the Film & Media Archive serves as a nationally recognized center for scholarship, teaching, and learning. Founded in 2002, and part of Washington University's Special Collections, the Film & Media Archive works with students, faculty members, researchers, and filmmakers to enable research of America's great social and political movements using film, video, and other archival media.

**Co-presented with Washington University Libraries**





## Tribute to Joe Edwards

180 min.

Wednesday, Nov. 7, 6:00 PM, Delmar Hall, \$50 for special event

SLIFF celebrates Joe Edwards, an iconic fixture of St. Louis, for his achievements in connecting cultures and communities since 1972, including the restoration of SLIFF's signature venue, the Tivoli Theatre. The driving force behind the Loop's renaissance, Edwards is behind such Delmar institutions as Blueberry Hill, the Pageant, Delmar Hall, the Moonrise Hotel, and the St. Louis Walk of Fame. The event features a reception with beer, wine, cocktails, and food, a video tribute, a compilation reel of Edwards' favorite films, a conversation between Edwards and KMOX's Charlie Brennan, and a presentation of SLIFF's Lifetime Achievement Award. On Nov. 2, SLIFF also screens one of Edwards' favorite films, "The Big Lebowski," on the 20th anniversary of the cult classic, with special guest John Goodman — another Lifetime Achievement Award honoree — in attendance. **With Edwards, SLIFF Lifetime Achievement Award honoree, and interviewer Charlie Brennan of KMOX.**

**Sponsored by Jane M. & Bruce P. Robert Charitable Foundation; David Houle, Sight & Sound Production Services; and Tito's Handmade Vodka and Southern Glazer's Wine & Spirits.**

SPECIAL EVENT



## Tribute to John Goodman with The Big Lebowski

210 min.

Friday, Nov. 2, 7:30 PM, Tivoli 1, \$25 for special event

SLIFF honors native St. Louisan John Goodman with a Lifetime Achievement Award at a tribute program that will include a clip reel of the actor's career highlights and a conversation between Goodman and John Carney of KTRS (550 AM). Goodman grew up in Affton and graduated in 1975 from Missouri State University (then Southwest Missouri State) in Springfield, Mo. He soon moved to New York City to begin his long and significant acting career on stage, film, and TV. As part of our tribute, SLIFF offers Joel and Ethan Coens' cult classic "The Big Lebowski," which is celebrating its 20th anniversary and features one of the actor's most indelible roles: Vietnam vet Walter Sobchak. A delightfully convoluted riff on Raymond Chandler, the film traces the efforts of Jeff "The Dude" Lebowski to obtain recompense for a loss — a rug that "really tied the room together" — recently suffered when two thugs broke into his apartment and shrilly demanded money owed by the feckless young bride of an entirely different Jeffrey Lebowski. **With Goodman, SLIFF Lifetime Achievement Award honoree, and interviewer John Carney of KTRS.**

**Michael & Sue Wallace, Brown Smith Wallace LLP, Aaron Hempel, Jason Loiterstein, Barry & Jackie Albrecht, David & Jennifer Johnson, and SAG-AFTRA-Missouri Valley Local**

SPECIAL EVENT

## Pulitzer Arts Foundation

## Ruth Asawa: Life's Work Through Feb 16, 2019

### Free Entry & Parking

Wed-Sat, 10am-5pm

Fri, 10am-8pm

@pulitzerarts, pulitzerarts.org

Installation view of *Ruth Asawa: Life's Work*. © Estate of Ruth Asawa. Courtesy The Estate of Ruth Asawa and David Zwirner. Photograph © Alise O'Brien Photography





# DOCUMENTARY AND NARRATIVE FEATURES



## 12th and Clairmont

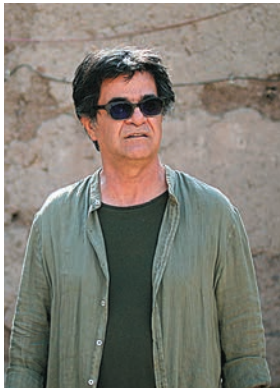
Brian Kaufman, U.S., 2018, 82 min.

**Saturday, Nov. 10, 4:00 PM, Missouri History Museum, Free**

In July 1967, Detroit experienced one of America's most violent civil disturbances. To tell that story in an emblematic way, this film — produced by the Detroit Free Press — fuses illustrations with rare archival footage from the era, including newsreel, educational films, and more than 400 reels of home movies donated by Detroiters. The narrative combines contemporary interviews, oral histories, radio broadcasts, and police-dispatch recordings to create an immersive film experience that transports the audience back in time to explore the causes and aftermath of Detroit's most pivotal moment in history. **With producer/writer Bill McGraw.**

**Sponsored by Department of African and African-American Studies at Washington University**

DOCUMENTARY



## 3 Faces 3 Rokh

Jafar Panahi, Iran, 2018, 100 min., Farsi

**Friday, Nov. 2, 7:30 PM, Plaza Frontenac 6**

**Wednesday, Nov. 7, 2:15 PM, Plaza Frontenac 6**

After her family prevents her from taking up her studies at the Tehran drama conservatory, a provincial girl sends a video plea for help. Well-known Iranian actress Behnaz Jafari is distressed by the video, abandoning her shoot and turning to acclaimed filmmaker Jafar Panahi ("The Circle," "The White Balloon") to help with the young girl's troubles. They travel by car to the rural northwest, where they have amusing encounters with the charming and generous folk of the girl's mountain village. But Behnaz and Jafar also discover that old traditions die hard. Panahi's films are known for portraying realistic images of Iran, and most have never screened in his own country. Twice arrested, Panahi currently is under a 20-year ban on filmmaking. Although he could receive six years in prison for violating that prohibition, Panahi continues to defy the authorities by making movies. IndieWire calls "3 Faces" an "insightful exploration of censorship and oppression in a society that accepts those phenomena as facts of life."

NARRATIVE



## An American Story: Norman Mineta and His Legacy

Dianne Fukami, U.S., 2018, 59 min.

**Sunday, Nov. 11, 4:00 PM, Missouri History Museum, Free**

A first-rate film biography of 10-term congressman Norman Mineta, "An American Story" is also a well-wrought indictment of the woeful treatment of persons of Japanese ancestry by our country. In early 1942, along with tens of thousands of other Japanese Americans, 10-year-old Mineta and his family were swept up in San Jose, Calif., and shipped to what the film aptly describes as "concentration camps." Following the war, his family returned to San Jose and, after graduating from the University of California, Mineta entered local politics. He was elected mayor of San Jose in 1971 and went to Washington in 1975. In addition to his years in Congress, Mineta became one of the rare public officials to serve in the cabinet of two presidents of two different parties — Bill Clinton and George W. Bush.

Shown With: **The Crystal City** (Kenya Gillespie, U.S., 2017, 13 min.) From 1942-48, in the remote desert town of Crystal City, Texas, the U.S. government operated a little-known World War II internment camp, which held Japanese, German, and Italian families from the U.S. and Latin America.

**Sponsored by Japanese American Citizens League**

DOCUMENTARY





## An American Tragedy

Lisa Rhoden Boyd, U.S., 2018, 80 min.

**Sunday, Nov. 11, 4:00 PM, Washington U./Brown, Free**

In 1989, 17-year-old Kelli Hall was kidnapped, raped, and murdered in St. Charles by Jeffrey Ferguson and an accomplice. Ferguson was eventually caught and convicted, receiving a death sentence; he was executed nearly 25 years after the crime, in 2014. During the intervening years, Ferguson transformed from a drug- and alcohol-addicted, defiantly unrepentant reprobate to a clean-and-sober, selfless model inmate — someone who helped improve the lives of his fellow convicts in a variety of ways and took full responsibility for the heinous acts he committed. “An American Tragedy” deftly splits its focus: The film first recounts the crime and trial through archival news footage and contemporary interviews, emphasizing the trauma to Kelli’s family, and then shifts its emphasis to Ferguson, who to this point appears wholly unsympathetic, and reveals the metamorphosis he’s undergone in prison. In relating the story of Ferguson’s redemption, “An American Tragedy” movingly and subtly addresses issues related to capital punishment and criminal rehabilitation. **With director Rhoden Boyd and subjects.**

**Sponsored by Peace & Justice Commission and Respect Life Apostolate of the Archdiocese of St. Louis and Incarnate Word Foundation**

DOCUMENTARY



## Anote’s Ark

Matthieu Rytz, Canada/Kiribati/New Zealand, 2018, 77 min., English & Kiribati

**Tuesday, Nov. 6, 6:00 PM, Tivoli 1, Free**

The Pacific Island nation of Kiribati (population: 100,000) is one of the most remote places on the planet, seemingly far removed from the pressures of modern life. Yet it is one of the first countries that must confront the main existential dilemma of our time: imminent annihilation from sea-level rise. While Kiribati’s President Anote Tong races to find a way to protect his nation’s people and maintain their dignity, many Kiribati are already seeking safe harbor overseas. Set against the backdrop of international climate and human-rights negotiations, “Anote’s Ark” intertwines President Tong’s struggle to save his nation with the story of Tiemeri, a young mother of six, who fights to migrate her family to New Zealand. At stake is the survival of Tiemeri’s family, the Kiribati people, and 4,000 years of Kiribati culture. With sweeping cinematography, filmmaker Matthieu Rytz captures the shifting dynamics of climate change while crafting a portrait of the Kiribati people that reveals their strength and grace as they confront the looming waters head on.

DOCUMENTARY



## The Apparition L’apparition

Xavier Giannoli, France, 2018, 144 min., English, French & Italian

**Wednesday, Nov. 7, 8:00 PM, Plaza Frontenac 5**

**Friday, Nov. 9, 3:30 PM, Plaza Frontenac 5**

Jacques (Vincent Lindon) is a journalist at a large regional newspaper in France. His reputation as an impartial investigator attracts the attention of the Vatican, which recruits him to lead a committee to explore the legitimacy of a saintly apparition in a small French village — a true canonical investigation. On his arrival, he meets the young novitiate Anna (Galat   Bellugi), who claims to have personally witnessed an apparition of the Virgin Mary. She’s garnered an impressive following in the village but is torn between her faith and the many solicitations she receives. Confronted with opposing views from clergy members and skeptics, Jacques finds his belief system profoundly shaken as he works to uncover the hidden motivations and pressures at work. The Guardian praises “The Apparition” as a “heartfelt film about the mysterious workings of divine grace, and things that can’t entirely be explained away.”

NARRATIVE



## Ash Is Purest White Jiang hu er nv

Zhangke Jia, China, 2018, 137 min., Mandarin

**Thursday, Nov. 8, 8:15 PM, Tivoli 1**

“Ash Is Purest White” — the latest from Chinese master Zhangke Jia (“A Touch of Sin,” “Still Life”) — tells a story of violent love and betrayal in three sections, with events unfolding in 2001, 2006, and 2017. Set in China’s underworld, the film follows dancer Qiao (Zhao Tao), who fires a gun to protect her mobster boyfriend (Liao Fan) during a fight. On release from prison five years later, she sets out to find him. The A.V. Club writes: “(Jia’s) movies have gotten looser, and funkier even, over the past few years. Jia takes that further here, both visually (the cinematography is by Olivier Assayas’ regular director of photography, Eric Gautier) and tonally. It’s a surprisingly funny, even loopy film at times, with bursts of slapstick and screwball humor, plus a sporadic absurdism.” “Ash Is Purest White” debuted at Cannes.

NARRATIVE



## Ask for Jane

NARRATIVE

Rachel Carey, U.S., 2018, 109 min.

Sunday, Nov. 11, 3:30 PM, ZACK

Based on a true story — and set less than 50 years ago, in 1969 Chicago — “Ask for Jane” might seem hard to believe for those who have grown up in the U.S. after Roe v. Wade. But in the world of “Ask for Jane,” abortion is punishable by prison, and getting birth control is nearly impossible. As a result, women die every day from taking matters into their own hands. When a pregnant student at the University of Chicago attempts to take her own life, Rose (Cait Cortelyou) and Janice (Cody Horn) find a doctor willing to perform the procedure in secret to save the woman's life. Sparked by this experience, Rose and Janice form the Jane Collective: a secret organization to help other women obtain safe and illegal abortions. Operating like a spy network, complete with blindfolds and code names, the Janes help thousands of women — but they can't hide from the police forever. Although the film explores the past, it also speaks quite urgently to the present moment. **With a post-film panel featuring Planned Parenthood of the St. Louis Region and Southwest Missouri's Dr. David Eisenberg, medical director, and M'Evie Mead, director of policy and organizing.**

**Sponsored by Planned Parenthood of the St. Louis Region and Southwest Missouri**



## Bathtubs Over Broadway

DOCUMENTARY

Dava Whisenant, U.S., 2018, 87 min.

Friday, Nov. 2, 7:30 PM, ZACK

When he started as a comedy writer for the “Late Show with David Letterman,” Steve Young had few interests outside of his day job. But while gathering material for a segment on the show, Steve stumbled onto a few vintage record albums that would change his life forever. Bizarre cast recordings — marked “internal use only” — revealed full-throated Broadway-style musical shows about some of the most recognizable corporations in America: General Electric, McDonald's, Ford, DuPont, Xerox. Steve didn't know much about musical theater, but these recordings delighted him in a way that nothing ever had. “Bathtubs Over Broadway” follows Young on his quest to find all he can about this hidden world. While tracking down rare albums, unseen footage, composers, and performers, Steve forms unlikely friendships and discovers that this discarded musical genre starring tractors and bathtubs was bigger than Broadway. With David Letterman, Chita Rivera, Martin Short, Florence Henderson, Susan Stroman, Jello Biafra, and more. Filmmaker Dava Whisenant won the Albert Maysles New Documentary Director Award for the film at the Tribeca Film Festival. **With subject Young, who will perform a few of his favorite industrial-musical songs.**



## Becoming Astrid Unge Astrid

NARRATIVE

Pernille Fischer Christensen, Sweden, 2018, 123 min., Danish & Swedish

Saturday, Nov. 3, 12:00 PM, Plaza Frontenac 6

Friday, Nov. 9, 2:35 PM, Plaza Frontenac 6

“Becoming Astrid” tells the moving true story of the formative years of world-renowned children's author Astrid Lindgren, creator of Pippi Longstocking. A nuanced exploration of parenthood, empathy, and artistry, the film follows the teenaged Astrid as she navigates life as a young mother following an affair with the editor of her small-town newspaper. Variety writes: “The biopic ‘Becoming Astrid’ is a gorgeous piece of heritage filmmaking that chronicles a character-forming period in the young life of the Swedish writer born as Astrid Ericsson, who would go on to worldwide fame as Astrid Lindgren, one of the most beloved children's authors ever. Doing right by this national treasure in her most formative stage, Danish helmer Pernille Fischer Christensen and her longtime co-writer Kim Fupz Aakeson credibly prove that the eventual creator of ‘Pippi Longstocking’ and ‘Ronja the Robber's Daughter’ was as strong and determined as her characters.”

**Sponsored by Joy Book Club**



## Ben Is Back

NARRATIVE

Peter Hedges, U.S., 2018, 103 min.

Friday, Nov. 9, 7:00 PM, Plaza Frontenac 5

Charming yet troubled Ben Burns (Lucas Hedges, Oscar® nominee for “Manchester by the Sea”), a 19-year-old with a drug problem, unexpectedly returns home to his family on a fateful Christmas Eve. Holly (Julia Roberts) welcomes her beloved son's return, but she's wary of his staying clean. Over a turbulent 24 hours, new truths are revealed, and a mother's undying love for her son is tested as she must do everything in her power to keep him safe. Variety writes: “‘Ben Is Back’ is the story of one day in the lives of the Burnses, during which this prodigal son will test the love of everyone who cares about him — and remind audiences everywhere why world-class empathy generator Roberts is what writer-director Peter Hedges described as ‘the mother of mothers’ at the film's Toronto Film Festival premiere. And yes, before you ask: Hedges, the family-minded ‘Pieces of April’ helmer, is Lucas' real-life dad, creating a part that showcases the talented 21-year-old's abilities as well.”





## The Best of Us: 100 Seasons of Muny Magic

DOCUMENTARY

Kathy Bratkowski, U.S., 2018, 54 min.

Saturday, Nov. 3, 5:30 PM, .ZACK

The Municipal Theatre of St. Louis, affectionately known as The Muny, has been a part of St. Louis life for generations. This summer marked the 100th season that The Muny has presented top-notch musical theater outdoors in St. Louis' Forest Park, and "The Best of Us" pays tribute to this world-renowned institution on that significant anniversary. Featuring dozens of interviews with actors, performers, craftspeople, and audience members and providing rare glimpses backstage, the film demonstrates why The Muny is a place like no other. **With director Bratkowski and subjects.**

Shown With: **David's Voice** (Graham Hill, U.S., 2018, 14 min.) Classically trained vocalist David Worobec mounts musical theater on miniature stages, singing and performing every part with the help of an ensemble of action figures.



## The Big Bad Fox and Other Tales Le grand méchant renard et autres contes

NARRATIVE

Patrick Imkert & Benjamin Renner, France, 2017, 80 min.

Sunday, Nov. 11, 11:00 AM, Missouri History Museum, Free

From the creators of the Academy Award®-nominated "Ernest & Celestine" comes another hilarious, heartwarming tale of animal misfits destined to become a classic. The countryside isn't always as calm and peaceful as it's made out to be, and the animals on this farm are particularly agitated: a fox who mothers a family of chicks, a rabbit who plays the stork, and a duck who wants to be Santa Claus. If you think life in the country is a walk in the park, think again! Directors Benjamin Renner and Patrick Imbert adapt Renner's acclaimed graphic novel into a delirious, delightful triptych of interlocking stories, with a pacing and visual spontaneity that harken back to classic Looney Tunes shorts and slapstick two-reelers. But underneath the gags (and there are plenty of them), the three stories offer a sensitive and beautiful portrayal of family and the anxieties of modern life.

**Sponsored by Jane M. & Bruce P. Robert Charitable Foundation**



## The Big Lebowski

NARRATIVE

Joel & Ethan Coen, U.S., 1998, 119 min.

Friday, Nov. 2, 7:30 PM, Tivoli 1, \$25 for special event

As part of our Tribute to John Goodman, SLIFF offers the Coen Brothers' cult classic "The Big Lebowski," which is celebrating its 20th anniversary and features one of the actor's most indelible roles: Vietnam vet Walter Sobchak. A delightfully convoluted riff on Raymond Chandler — the title recalls his "The Big Sleep" — the film traces the efforts of Jeff "The Dude" Lebowski to obtain recompense for a loss recently suffered when two thugs broke into his apartment and demanded money owed by the young bride of an entirely different Jeffrey Lebowski. Adding insult to injury, in the process of roughly interrogating the Dude, one of the strongmen evacuated his bladder on the living-room carpet — a rug that the Dude plaintively insists "really tied the room together." **With actor Goodman, SLIFF Lifetime Achievement Award honoree.**

**Sponsored by Michael & Sue Wallace, Brown Smith Wallace LLP, Aaron Hempel, Jason Loiterstein, Barry & Jackie Albrecht, David & Jennifer Johnson, and SAG-AFTRA-Missouri Valley Local**



## Big Muddy

NARRATIVE

Matt Shapira, U.S., 2017, 116 min.

Sunday, Nov. 11, 6:00 PM, Tivoli 3

After their mother dies, Bo convinces estranged brother Duncan to join him on a canoe trip down the Missouri River. Bo is unaware that the only reason Duncan accepts his invitation is because he needs a place to hide from the Chicago gangsters to whom he owes money. The brothers — Bo the golden child and Duncan the black sheep — try to repair their frayed bonds as they navigate the Missouri, which they paddled as boys, alternately fighting and forgiving as they retrace the route. But what happens on the trip will not only decide the fate of the brothers' relationship — it will perhaps determine the course of their lives. "Big Muddy" — part of SLIFF's annual Show-Me Cinema program — was shot along the river between Columbia and St. Joseph, Mo. **With writer, producer, and co-star Paul Piercy and co-star Brian Thomas Smith.**



## The Biggest Little Farm

John Chester, U.S., 2018, 91 min.

Sunday, Nov. 11, 3:30 PM, Tivoli 1

When documentarian John Chester and culinary writer Molly Chester abandon urban living to start their own farm on a patch of depleted soil outside Los Angeles, John chronicles their efforts to create Apricot Lane Farms over eight eventful years. In addition to wanting a better life for their rescue dog, the couple is in pursuit of harmony with nature, so they enlist a consultant, Alan York, who employs an environmentally friendly approach to farming. York warns that it will take seven years before the farm fully realizes its potential, and during that long wait, the Chesters face mounting obstacles: coyotes, insects, bad weather, and disease. IndieWire writes: "A gorgeous and often devastating look at good intentions slamming into harsh practical challenges, 'The Biggest Little Farm' is the rare eco-friendly documentary that reaches beyond the celebratory formula to explore the application of its environmental message in detail. It's a remarkable educational experience for anyone eager to go back to the basics."

**Sponsored by Diane & John Kalishman**

DOCUMENTARY



## Bisbee '17

Robert Greene, U.S., 2018, 112 min.

Wednesday, Nov. 7, 7:30 PM, ZACK

"Bisbee '17" — by Sundance award-winning director Robert Greene, who teaches documentary at the University of Missouri — is set in Bisbee, Ariz., an eccentric old mining town just miles away from both Tombstone and the Mexican border. Radically combining documentary and genre elements, the film follows several members of the close-knit community as they collaborate with the filmmakers to commemorate the 100th anniversary of the Bisbee Deportation, where 1,200 immigrant miners were violently taken from their homes by a deputized force, shipped to the desert on cattle cars, and left to die. As the anniversary of Bisbee's darkest day approaches, locals dress as characters on both sides of the still-polarizing event, staging dramatic re-creations of scenes from the miners' strike that led to the Deportation. The New York Times writes: "Even though 'Bisbee '17' depicts a wholesome and harmonious community undertaking, it is a profoundly haunted and haunting film. What we are witnessing is not the commemoration of a past disaster but its reanimation. Every important thing this movie is about is still alive."

Shown With: **Ashlock** (Elliott Geolat, U.S., 2018, 15 min.) Based on a true story of a troubled marriage, this narrative dance film is set in the Old Lead Belt of Missouri.

DOCUMENTARY



## Black Memorabilia

Chico Colvard, China/U.S., 2018, 54 min., Chinese & English

Saturday, Nov. 10, 6:30 PM, Missouri History Museum, Free

Black memorabilia continues to exert a problematic appeal, especially the putatively kitschy but undeniably offensive items that indulge in the most egregious kinds of racial stereotyping — what director Chico Colvard ("Family Affair," SLIFF 2010) describes as "the 'cheerful designs' of the zip coon, mammy, buck, sambo, pickaninny, and black-face characters portrayed in subservient roles and mocking caricatures." Starting with a prologue that introduces the topic from a personal perspective, the film then offers a trio of profiles: of a Chinese woman who helps manufacture reproductions of the cast-iron "Jolly Nigger Bank" of the Jim Crow era; of a white Southern antique dealer who sells Confederate and Ku Klux Klan memorabilia; and of an African-American artist, Alexandria Smith, who attempts to reclaim and repurpose racist imagery such as blackface in her own work. **With a post-film discussion led by Vernon C. Mitchell Jr., curator of Popular American Arts and Culture at Washington University Libraries, and D.B. Dowd, professor of Art and American Culture Studies at Washington University.**

Shown With: **Like Dolls, I'll Rise** (Nora Philippe, France/U.S., 2018, 28 min.) Combining images of 200 one-of-a-kind black dolls and words by famous women such as Sojourner Truth and Maya Angelou, the film tells the stories of black women from America's enslaved and segregated past.

**Sponsored by the Visual and Material Culture Initiative of the American Culture Studies (AMCS) Program at Washington University**

DOCUMENTARY



## Black Mexicans

Jorge Pérez Solano, Mexico, 2018, 100 min., Spanish

Saturday, Nov. 3, 1:00 PM, Tivoli 3

Monday, Nov. 5, 9:30 PM, Tivoli 3

"Black Mexicans" tells the story of Magdalena and Juanita, two women who are united in the spiritual realm by their tona, or spirit animal, and in the material realm by Neri, Juanita's husband and Magdalena's lover. Juanita's death will grant Magdalena the clarity that she needs to go on with her life without Neri. Variety writes: "The social realist drama marks Pérez Solano's third feature, after a diptych, 2009's 'Spiral' and 2014's 'La Tirisia,' both of which examined in a naturalistic style the fate of those left behind by men's immigration to the U.S. 'La negrada' examines another overlooked sector of Mexico's populace, its Afro-Americans, descendants of slaves brought to Mexico — the first such film in Mexico.... The movie is set on the Chica Costa of Oaxaca, Pérez Solano's home state and one of the most marginalized in Mexico."

NARRATIVE





## Blue Note Records: Beyond the Notes

Sophie Huber, Switzerland/U.S., 2018, 85 min.

Sunday, Nov. 11, 6:00 PM, Webster U./Moore, \$20 for film and musical performance

"Blue Note Records" explores the vision behind the iconic American jazz label. Since 1939, Blue Note artists have been encouraged to push creative boundaries in search of uncompromising expressions. Through current recording sessions, rare archival footage, and conversations with iconic Blue Note artists, the film provides an intimate perspective on a legacy that continues to be vital in today's political climate. Legendary artists Herbie Hancock and Wayne Shorter come together with today's generation of groundbreaking Blue Note artists such as Robert Glasper and Ambrose Akinmusire to record an all-stars album. These reflections lead us back to the highly influential figures of the past on which the legacy of Blue Note is built: Thelonious Monk, Bud Powell, John Coltrane, Art Blakey, Horace Silver, and Miles Davis. The film strongly communicates the values that jazz embodies and that Blue Note has been promoting since its inception: freedom of expression, equality, and dialogue. **With post-film jazz performance by the Adam Maness Trio.**

**Sponsored by Linda & Erv Rhode**

DOCUMENTARY



## Boom

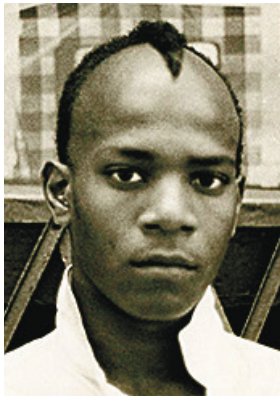
Jordan Albertsen, U.S., 2018, 87 min.

Friday, Nov. 2, 7:30 PM, Stage at KDHX

"Boom" tells the untold story of one of rock 'n' roll's wildest and most influential bands, the Sonics. For the first time ever, all five original members of the band tell the true story of how it all went down, beginning to end. "Boom" takes a deep dive, exploring how a relatively unknown band from the Pacific Northwest became a worldwide phenomenon 50 years after its heyday and shaped music for decades to come (whether it was apparent at the time or not). Featuring interviews with homegrown heroes and breakthrough artists alike, including Pearl Jam, the Sex Pistols, Heart, and Mudhoney. **With director Albertsen.**

Shown With: **Death Metal Grandma** (Leah Galant, U.S., 2018, 14 min.) A 97-year-old Holocaust survivor, Inge Ginsberg rose to fame as a songwriter for musicians such as Doris Day, Dean Martin, and Nat King Cole, but in her senior years she breaks out as a performer of death metal. **The Velvet Underground Played at My High School** (Tony Jannellin & Robert Pietri, U.S., 2017, 8 min.) An animated documentary on the Velvet Underground's disastrous first public performance at Summit High School.

DOCUMENTARY



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

Sara Driver, U.S., 2018, 78 min.

Thursday, Nov. 8, 7:00 PM, Contemporary Art Museum, Free

"Boom for Real" tells the story of how New York City in the late 1970s formed the artist that the teenage Jean-Michel Basquiat eventually became. Using never-before-seen works, writings, and photographs, director Sara Driver, who was herself part of the same New York arts scene, works closely and collaboratively with friends and other artists who emerged from that period, including Jim Jarmusch, James Nares, Fab Five Freddy, Glenn O'Brien, Kenny Scharf, Lee Quinones, Patricia Field, and Luc Sante. Along with their memories and anecdotes, the film uses period film footage, music, and images to visually re-create the era. The New York Times writes: "While, in many respects, it is conventional in form, alternating archival footage with newly shot interviews, the movie has a momentum (aided by an exemplary soundtrack of songs from the era) and a rare interrogatory spirit.... Near the end of the movie, one of Basquiat's friends refers to him as 'a true investigator.' In Ms. Driver, the artist finds a kindred spirit, a fellow investigator who pays him proper and enthralling tribute." **With CAM executive director Lisa Melandri.**

**Co-presented by Contemporary Art Museum St. Louis as part of the exhibit "Basquiat Before Basquiat"**

DOCUMENTARY



## Boy Erased

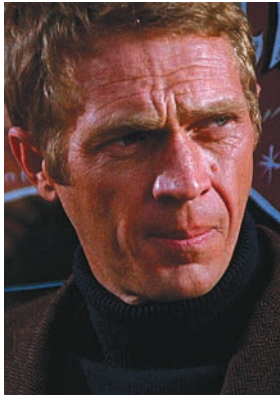
Joel Edgerton, U.S., 2018, 114 min.

Sunday, Nov. 4, 8:00 PM, Tivoli 1

Jared (Lucas Hedges), the son of a Baptist pastor in a small American town, is outed to his parents (Nicole Kidman and Russell Crowe) at age 19. Jared is faced with an ultimatum: attend a gay-conversion-therapy program or be permanently exiled and shunned by his family, friends, and faith. Based on Garrard Conley's memoir, "Boy Erased" is the true story of one young man's struggle to find himself while being forced to question every aspect of his identity. Directed by actor Joel Edgerton (who previously helmed "The Gift"), the film co-stars a pair of Oscar® winners in Kidman and Crowe, and features Hedges, an Academy Award® nominee for "Manchester by the Sea," as its anguished lead. IndieWire calls the film "a powerfully conflicted portrait of the relationship between love and hate, a story in which all but the ugliest bigotries can be traced back to a misguided sense of protection.... 'Boy Erased' regards everyone with such raw empathy that even its most difficult moments are fraught with the possibility of forgiveness."

**Sponsored by Ted Wight, Dielmann Sotheby's International Realty**

NARRATIVE



## Bullitt

Peter Yates, U.S., 1968, 105 min.

**Saturday, Nov. 3, 12:00 PM, St. Louis Public Library, Free**

Sen. Walter Chalmers (Robert Vaughn) is aiming to take down a mob boss with the help of testimony from the criminal's hothead brother, who is in protective custody in San Francisco under the watch of police Lt. Frank Bullitt (Steve McQueen). When a pair of mob hitmen enter the scene, "Bullitt" follows their trail through a maze of complications and double-crosses. The thriller includes one of the most famous car chases ever filmed — a jaw-dropping tour de force of action filmmaking. The Guardian writes: "Sure, there's a fantastic car chase in it — one of the first, still one of the best — but Peter Yates' first American movie is so much more than a duel on wheels. First off, it belongs in the esteemed company of 'Greed,' 'Vertigo,' 'The Lineup,' 'Dirty Harry' and 'Zodiac' as one of the finest movies set and shot in San Francisco, that most beguilingly cinematic of American cities. Secondly, it offers the distilled essence of Steve McQueen as an actor and icon at the pinnacle of his career." "Bullitt" kicks off SLIFF's Golden Anniversaries: 1968 program.

NARRATIVE



## Capernaum Capharnaüm

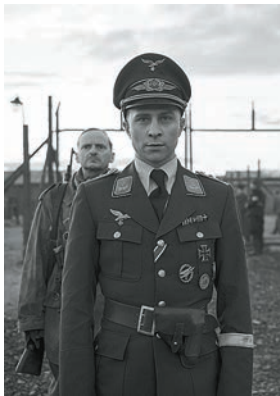
Nadine Labaki, Lebanon, 2018, 120 min., Arabic

**Sunday, Nov. 11, 5:30 PM, Plaza Frontenac 6**

A politically charged fable, "Capernaum" — Lebanese director/co-writer Nadine Labaki's Cannes Jury Prize-winning drama — revolves around Zain (Zain Al Rafeea), a 12-year-old boy who decides to sue his mother and father. When the judge asks Zain why he's bringing suit against his parents, he gives a terse and disturbing reply: "For giving me life." Born into urban squalor and a hard life on the streets of Beirut, Zain is already serving a five-year sentence — for stabbing the man who bought his 11-year-old sister's hand in marriage — and his case against his parents reveals grim details about a hugely troubling home life. The film features a remarkable cast of mostly non-professional actors. Calling "Capernaum" a "deeply assured piece of direction," New York magazine writes: "Al Rafeea is a startling, unforgettable presence, and his preternaturally soulful, unsmiling face is our guide through the chaos of Zain's life."

**Sponsored by Drs. Diane Carson & Willis Loy**

NARRATIVE



## The Captain Der Hauptmann

Robert Schwentke, Germany, 2017, 118 min., German

**Thursday, Nov. 8, 8:00 PM, Plaza Frontenac 6**

**Sunday, Nov. 11, 12:15 PM, Plaza Frontenac 6**

Based on the arresting true story of the "Executioner of Emsland," "The Captain" follows a German army deserter, Willi Herold (Max Hubacher), after he finds an abandoned Nazi captain's uniform in the final weeks of World War II. Emboldened by the authority the uniform grants him, he amasses a band of stragglers who cede to his command despite the suspicions of some. Citing direct orders from the Fuhrer himself, he soon takes command of a camp holding German soldiers accused of desertion and begins to dispense harsh justice. Increasingly intoxicated by his unquestioned authority, this enigmatic imposter discovers that many people will blindly follow the leader, whomever that happens to be. Simultaneously a historical docudrama and sociological examination with undertones of the absurd, "The Captain" presents fascism as a game to be played on the gullible by the unscrupulous. The Times of London describes "The Captain" as "a vision of Hell in black and white and wearing jackboots" and calls it "a profoundly disturbing film."

NARRATIVE



## Capturing the Flag

Anne de Mare, U.S., 2018, 76 min.

**Saturday, Nov. 10, 7:30 PM, Washington U./Brown, Free**

"Capturing the Flag" chronicles the efforts of three old friends — Laverne Berry, Steven Miller, and Claire Wright — who in the fall of 2016 travel from New York to North Carolina to do voter-protection work at the polls. Laverne and Steve have been volunteering their time and resources in similar efforts since 2008, but this is Claire's first election as a U.S. citizen after immigrating from South Africa 18 years ago. The film embeds with the trio in Cumberland County during the five days before Election Day — the first presidential election since the 2013 dismantling of the 1965 Voting Rights Act. Through the experiences of the three volunteers — and the hundreds of voters they try to assist — the human dimension of democracy comes into focus, with the film uncovering stories about the strength and fragility of American democracy that are too rarely heard. Avoiding simplistic dualities — left vs. right, North vs. South, black vs. white — "Capturing the Flag" instead offers deeply personal, often surprising perspectives on the 2016 presidential election and its aftermath. **With director de Mare.**

Shown With: **Let My People Vote** (Gilda Brasc, U.S., 2018, 18 min.) A civil-rights activist and former felon who cannot vote goes door to door to register people and fights Jim Crow-era laws barring felons from voting.

DOCUMENTARY





## The Center of Nowhere: The Spirit and Sounds of Springfield, Mo.

Dave Hoekstra, U.S., 2018, 90 min.

Sunday, Nov. 4, 6:30 PM, Stage at KDHX, \$20 for film and musical performance

"The Center of Nowhere" is not just about music but about a sense of place: how atmosphere, environment, history, and even foodways inform the artistic muse around Springfield, Mo. At the heart of the film is the late performer and producer Lou Whitney, whose bands the Skeletons and Morells earned a devoted St. Louis following and backed such performers as Jonathan Richman, Dave Alvin, Robbie Fulks, Syd Straw, and Steve Forbert. The film also explores the legacy of the Springfield-based "Ozark Jubilee," the first television show to broadcast country music across America, and such legendary Springfield songwriters as Wayne Carson (the Box Tops' "The Letter") and Ronnie Self (Brenda Lee's "I'm Sorry"). **With director Hoekstra and a musical performance by singer/songwriter Abbey Waterworth, who performs iconic songs with Springfield roots.**

Shown With: **Lingua Francas** (Bret Hoy, Denmark/U.S., 2018, 13 min.) Daniel Ernce, who once worked in a Michelin-starred restaurant in Copenhagen, now runs a ticketed pop-up restaurant in Springfield, Mo.

DOCUMENTARY



## The Chaperone

Michael Engler, Australia/U.K./U.S., 2018, 108 min.

Saturday, Nov. 10, 12:30 PM, Tivoli 1

Based on Laura Moriarty's best-selling novel, "The Chaperone" reunites the writer (Julian Fellowes), director (Michael Engler), and star of "Downton Abbey." Set against the backdrop of the tumultuous early 1920s, "The Chaperone" — the first feature film from PBS's beloved "Masterpiece" anthology series — is a period drama that is at once a coming-of-age tale and classic mystery. A Kansas woman (Elizabeth McGovern, "Downton Abbey," "Ragtime") is forever changed when she chaperones a beautiful and talented 15-year-old dancer named Louise Brooks (Haley Lu Richardson, "Split") — future star of the silent classics "Pandora's Box" and "Diary of a Lost Girl" — to New York for the summer. One of them is eager to fulfill her destiny of dance and movie stardom; the other is on a mission to unearth the secrets of her past.

**Sponsored by Cynthia A. Prost**

NARRATIVE



## Chasing Portraits

Elizabeth Rynecki, Canada/Israel/Poland/U.S., 2018, 78 min.

Friday, Nov. 9, 7:15 PM, Plaza Frontenac 6

Moshe Rynecki's body of work reached close to 800 paintings and sculptures before his life came to a tragic end in the Holocaust. In "Chasing Portraits," great-granddaughter Elizabeth seeks to rediscover his legacy. The everyday lives of the Polish-Jewish community depicted in Rynecki's paintings simply blended into the background of Elizabeth's life when she was growing up. But the art transformed from familiar to extraordinary in her eyes after her grandfather, Moshe's son, left behind journals detailing the losses, including his father's artworks, that her ancestors had endured during World War II. Knowing that her family had only found a small portion of Moshe's art and that many more pieces remained to be discovered, Elizabeth set out to locate them. Before Moshe was deported to the ghetto, he entrusted his work to friends who would keep it safe. After he was killed in the Majdanek concentration camp, the art was dispersed all over the world. With the help of historians, curators, and admirers of Moshe's work, Elizabeth began the difficult task of rebuilding his collection.

**Sponsored by Alison & John Ferring**

DOCUMENTARY



## The City That Sold America

Ky Dickens, U.S., 2018, 69 min.

Saturday, Nov. 10, 5:30 PM, ZACK

At the threshold of the 20th century, a melting pot of adventurous immigrants, creative mavericks, and freedom-seeking African Americans shaped consumerism as we now know it. "The City That Sold America" explores how Chicago introduced ground-breaking, behavior-changing ideas like fast-food chains, orange juice, soap operas, African-American beauty products, late-night talk shows, toothpaste, and Kleenex, and uncovers the origins of such beloved icons as Tony the Tiger, the Jolly Green Giant, Charlie Tuna, the Budweiser Clydesdales, and the Pillsbury Dough Boy. Chicago's centralized location and Midwestern approach helped expand the reach of advertisers, giving rise to the enduring practices of product placement, spokespeople, market research, and conscious branding. With access to a wealth of rare archives, "The City That Sold America" goes behind the scenes of Chicago's advertising revolution and tells the untold stories of the creatives whose ingenuity and industry had the rest of the nation swooning to their rhythm. **With producer Mary Warlick.**

Shown With: **Hula Girl** (Amy Hill & Riess Hill, U.S., 2018, 11 min.) In the late 1950s, a newly minted American mother saw a bamboo hoop being used by friends in her native country of Australia, but she was denied credit for the Hula Hoop and the fad it started.

DOCUMENTARY



## Cold War Zimna wojna

NARRATIVE

Pawel Pawlikowski, Poland, 2018, 88 min., Croatian, French, German, Italian, Polish & Russian

Sunday, Nov. 4, 7:00 PM, Tivoli 3

Sunday, Nov. 11, 1:05 PM, Tivoli 3

"Cold War" — from the director of "Ida," winner of the Oscar® for Best Foreign-Language Film — is a passionate love story between jazz pianist Wiktor (Tomasz Kot) and singer-dancer Zula (Joanna Kulig), two people of different backgrounds and temperaments who are fatefully mismatched and yet condemned to each other. Set against the background of the Cold War in the 1950s in Poland, Berlin, Yugoslavia, and Paris, the film depicts an impossible love story in impossible times. "Cold War" premiered at this year's Cannes Film Festival, where Pawel Pawlikowski was awarded the directing prize. Describing "Cold War" as "achingly romantic but also wryly realistic about the destructive power of eros," the Hollywood Reporter calls the film "bittersweet and unbearably lovely, a sad ballad of two lovers who can't stand to stay apart but also sometimes can't stand each other either."

**Sponsored by Pulitzer Arts Foundation**



## The Color of Medicine: The Story of Homer G. Phillips Hospital

DOCUMENTARY

Joyce Fitzpatrick & Brian Shackelford, U.S., 2018, 110 min.

Saturday, Nov. 3, 7:30 PM, Washington U./Brown, Free

"The Color of Medicine" traces the rise and fall of St. Louis' premier black hospital, Homer G. Phillips, which at one point in time trained the largest number of black doctors and nurses in the world. The film chronicles the unique history of the medical training of African-American doctors and nurses before and after desegregation. Among those featured is Dr. Earle U. Robinson Jr., a second-generation physician and alumnus from Homer G. Phillips, and a large array of other physicians, nurses, and patients share recollections. **With co-directors Fitzpatrick and Shackelford and co-producer Rebecca Robinson.**

Shown With: **Code Blue** (Romas Slezas, U.S., 1972, 27 min.) This short — made by Henry Hampton's Blackside Productions and recently restored by Washington University Libraries' Film & Media Archive — was a recruitment film aimed at bringing minorities into the medical profession.

*Co-presented with Washington University Libraries' Film & Media Archive as part of the Henry Hampton Film Series*

**Sponsored by Paul A. Randolph and the Randolph Family, in memory of Dr. Bernard C. Randolph Sr.**



## Crime + Punishment

DOCUMENTARY

Stephen Maing, U.S., 2018, 112 min.

Friday, Nov. 2, 7:30 PM, Washington U./Brown, Free

Amid a landmark class-action lawsuit over illegal policing quotas, "Crime + Punishment" chronicles the real lives and struggles of a group of black and Latino whistleblower cops and the young minorities they are pressured to arrest in New York City. With unprecedented access, this highly intimate documentary examines the United States' most powerful police department through the brave efforts of a group of active-duty officers — and one unforgettable private investigator — who risk their careers and safety to bring to light the harmful policing practices that have plagued the precincts and streets of New York City for decades. The New York Times writes: "Earlier this year — not long after Stephen Maing's documentary 'Crime+Punishment' won a special jury award for 'social impact' at the Sundance Film Festival — the New York Police Department instituted mandatory 'no quota' training for all its officers. The background and meaning of that policy is laid out in Mr. Maing's meticulous and dismaying film, which also illuminates some of the deep, perhaps intractable problems of policing in New York City and beyond."

**With director Maing.**



## Dark Fortune Finsteres Glück

NARRATIVE

Stefan Haupt, Switzerland, 2016, 114 min., Swiss German

Friday, Nov. 9, 12:10 PM, Plaza Frontenac 6

Saturday, Nov. 10, 2:25 PM, Plaza Frontenac 6

Shortly after finishing her master's thesis, child psychologist Eliane Hess (Eleni Haupt) is summoned to the hospital to help provide care for a young boy named Yves, the sole survivor of a horrendous car wreck that claimed the lives of his entire family. Yves is spared physically but carries deep psychological wounds. His remaining relatives — a feuding grandmother and aunt — fight for custody of Yves, and Eliane is asked to make a formal evaluation of the boy so that the court can determine where to place him. As she digs further into the case, Eliane discovers that Yves' mental trauma reaches back well before the car crash to the longtime abuse of his father. As the custody battle reaches its conclusion, Eliane — who has developed a special bond with her charge — must decide what role she should play in the struggle over Yves' fate. The Hollywood Reporter writes: "'Dark Fortune' reels viewers in with slow-burn suspense and psychological complexity. Haupt's intense lead performance, a study in brittle professionalism masking deep trauma, stands out in a high-caliber cast."





## Day One

Lori Miller, U.S., 2018, 81 min.

**Saturday, Nov. 3, 7:00 PM, The Gathering, Free**

"Day One" follows a group of teens from war zones in the Middle East and Africa as they are resettled in St. Louis and enrolled at Nahed Chapman New American Academy, a unique school in the St. Louis Public Schools system for refugees only. Traumatized on their arrival — having survived war and years in refugee camps — the kids are guided through an incredible program of healing, PTSD intervention, education, and adjustment by the school's passionate and talented educators. The featured teens come from Somalia, Afghanistan, the Congo, Iraq, and Syria. These students and their families are faced with economic, language, psychological, and cultural challenges, sometimes dangerous living conditions, and the U.S.'s turbulent anti-immigrant political climate. Filmed over the course of a year, "Day One" follows the kids as they progress through their layers of grief and loss while attending school, forging new friendships, and preparing to be mainstreamed into "regular" public high school with the support and mentorship of their compassionate teachers and advocates. **With director Miller and subjects.**

**Sponsored by International Institute St. Louis and St. Louis Mosaic Project**

DOCUMENTARY



## Dede

Mariam Khatchvani, Georgia, 2017, 97 min., Georgian

**Friday, Nov. 2, 2:15 PM, Plaza Frontenac 5**

**Monday, Nov. 5, 2:05 PM, Plaza Frontenac 5**

Based on true events that took place at the outset of Georgia's civil war, "Dede" takes place in the high-mountain community of Svaneti, where the people live far removed from the modern world. A purely patriarchal society that revolves around forced marriages, pride, and tradition dictates the code of daily life. Dina is a young woman promised by her draconian grandfather to David, one of the soldiers returning from the war. Once a marriage arrangement is brokered by two families, failure to follow through on the commitment is unthinkable. But Dina finds herself unable to love David, instead falling for his handsome friend Gegi. Humiliated after his fiancée reveals her true feelings, David takes a fateful action that sets off a chain of unforeseen consequences. Variety writes: "If there is an emblematic image in contemporary Georgian cinema, it might well be of khaki-clad men with rifles casually slung over their shoulders, clustered around a scuffed, scarred truck on a mountain road. But while just such an image greets us at the opening of debut director Mariam Khatchvani's 'Dede' it's misleading in two ways: The war it details is fought not between nations or political ideologies, but between women and men, and its frontline is a battle between tradition and progress."

NARRATIVE



## Destroyer

Karyn Kusama, U.S., 2018, 123 min.

**Thursday, Nov. 1, 8:00 PM, Tivoli 1**

Directed by native St. Louisan Karyn Kusama ("Girlfight," "The Invitation") — who receives SLIFF's Charles Guggenheim Cinema St. Louis Award — "Destroyer" follows the moral and existential odyssey of LAPD detective Erin Bell (Oscar® winner Nicole Kidman, who also stars in "Boy Erased" at this year's fest). As a young cop, Erin was placed undercover with a gang in the California desert with tragic results. When Silas (Toby Kebbell), the darkly charismatic leader of the gang, re-emerges many years later, she must work her way back through the remaining members to finally reckon with the demons that destroyed her past. The film also stars Tatiana Maslany, Bradley Whitford, and Sebastian Stan. Vogue writes: "Astonishingly intense and immersive, Kidman achieves here what Charlize Theron accomplished in 'Monster' — she remakes herself as a nightmare, which is another way of saying that any talk of Best Actress prizes has to reckon with her." **With director Kusama, SLIFF Charles Guggenheim Cinema St. Louis honoree, and co-screenwriter Phil Hay.**

**Sponsored by Barry & Jackie Albrecht**

NARRATIVE



## Diane

Kent Jones, U.S., 2018, 95 min.

**Sunday, Nov. 4, 4:30 PM, Plaza Frontenac 5**

In this nuanced psychological portrait of a 70-year-old widow with a compassionate bent, Diane (Mary Kay Place, "The Big Chill") spends her life in rural Massachusetts helping the homeless, caring for her sick friends, and attempting to reconnect with her 30-year-old drug-addicted son (Jake Lacy). But as these pieces of her existence begin to fade, she finds herself confronting memories she'd sooner forget than face. Written and directed by film critic and programmer Kent Jones — head of the New York Film Festival — "Diane" is his narrative debut after a string of excellent documentaries ("Hitchcock/Truffaut," "A Letter to Elia"), often done in collaboration with Martin Scorsese, who serves as executive producer here. The film also stars Andrea Martin and Oscar® winner Estelle Parsons. Variety writes: "Diane" is anecdotal in form, but it's a true journey, all built around Mary Kay Place's remarkable performance.... Place's performance has a forlorn gravity, but it's also full of spirit and pluck, and an anger you don't want to get in the way of. At times, she may remind you of Gena Rowlands."

NARRATIVE



## Dirty Laundry: The Asbestos Documentary

Conor B. Lewis, U.S., 2018, 75 min.

Friday, Nov. 2, 7:00 PM, Old Bakery Beer Company, Free

Saturday, Nov. 10, 7:00 PM, The Gathering, Free

Why did a 90-year-old grandmother and housewife die from a rare form of cancer whose only cause is exposure to asbestos? The answer: asbestos dust on the clothes of her husband, who worked at Shell Oil's Wood River Refinery in the Metro East's Roxana, Ill. Her grandsons, cousins Conor Lewis and Zack Johnson, set out on a cross-country bike ride with a camera crew and a mission: to gather information on the disease known as mesothelioma, their grandmother's cause of death. From California to New York, they interview surviving family members, doctors, activists, and members of communities such as Libby, Mont., who are still living with active, toxic asbestos sites. The documentary reveals the stark reality of corporate dissembling and apparent disregard for lives already lost and still being placed at risk from the continued manufacture and use of asbestos, the creation of open asbestos waste sites, and the reckless excavation of contaminated ground. **With director/subject Lewis and subject Johnson.**

**Sponsored by Simmons Hanly Conroy, A National Law Firm**

DOCUMENTARY



## Dogman

Matteo Garrone, Italy, 2018, 102 min., Italian

Saturday, Nov. 10, 7:15 PM, Plaza Frontenac 6

The latest from Matteo Garrone ("Gomorrah," "Reality"), "Dogman" tells the story of Marcello (Marcello Fonte), a small and gentle dog groomer, who finds himself involved in a dangerous relationship of subjugation with Simone (Edoardo Gero), a former violent boxer who terrorizes the entire neighborhood. "Dogman" — which premiered at Cannes, where Fonte was named Best Actor and the canine cast received a playful Palm Dog — serves as Italy's Oscar® submission for Best Foreign Language Film. Time Out London writes: "With 'Gomorrah,' his seedy, hyperkinetic delve into Naples' criminal underbelly, Matteo Garrone vividly mapped out a whole ecosystem of organised crime, populating it with sharply drawn characters and bursts of vicious violence. In 'Dogman,' his latest odyssey through Italy's hardscrabble fringes, the crime is of a more disorganised, spontaneous variety, but the gritty world-building is just as impressive — and this time the focus is tighter and more claustrophobic.... The overall feel is of the kind of Aesop's fable Scorsese would tell his kids."

**Sponsored by J. Kim & Sharon Tucci**

NARRATIVE



## The Drunkard's Lament

Jim Finn, U.S., 2018, 40 min.

Tuesday, Nov. 6, 7:30 PM, ZACK

Native St. Louisan Jim Finn's "The Drunkard's Lament" offers a strange, epistolary musical adaptation of "Wuthering Heights" as written by the consumptive brother Branwell Brontë. When Branwell — the ne'er-do-well, tubercular brother of the Brontë sisters — discovered that Emily was writing her first novel, he offered to be her editor. Once he realized that he was the model for the alcoholic Hindley Earnshaw character, he reimagined the story as a musical memoir of his own life with Hindley as the hero. Edited and arranged from damaged film fragments, notes, sheet music, and letters to his best friend Francis, this weird and revisionist adaptation features a soundtrack created by Colleen Burke, who brought together such musicians as Jim White (The Dirty Three), Sally Timms (The Mekons), and Michael James and Munaf Rayani (Explosions in the Sky) as contributors. Following the screening, Finn will lead the audience in a 45-minute role-playing game based on Branwell's version of "Wuthering Heights." **With director Finn, SLIFF Charles Guggenheim Cinema St. Louis Award honoree, and a post-film role-playing game.**

NARRATIVE



## Eternal Winter Örök tél

Attila Szász, Hungary, 2018, 110 min., Hungarian

Wednesday, Nov. 7, 9:00 PM, Plaza Frontenac 6

Friday, Nov. 9, 9:15 PM, Plaza Frontenac 6

Based on a true story, "Eternal Winter" chronicles what occurs during Christmas 1944, when Soviet soldiers invade Hungary and drag every young woman with German origins away from a small village. Transported to a Soviet labor camp, they are forced to work in the coal mines under inhuman conditions. Irén, one of the Hungarian women, is lucky enough to meet Rajmund, who decides to teach her how to survive. Although she is determined to return home to her little daughter and family, history and fate have a different plan: Irén and Rajmund fall in love. Attila Szász ("Demimonde," SLIFF 2016) was named Best Director at the Montreal World Film Festival.

NARRATIVE





## Everybody Knows Todos lo saben

Asghar Farhadi, Spain, 2018, 132 min., Catalan, English & Spanish

Friday, Nov. 2, 6:45 PM, Plaza Frontenac 5

Sunday, Nov. 4, 9:00 PM, Plaza Frontenac 5

From Oscar®-winning filmmaker Asghar Farhadi (“Salesman,” “A Separation”) comes a gripping new thriller about the fissures and faultlines that can tear a family apart. Laura (Penélope Cruz) returns to the small Spanish village where she spent her childhood to attend the wedding of her younger sister. Her husband has remained in Argentina, but Laura is traveling with her free-spirited teenage daughter, Irene, and her young son. She’s also soon reunited with a close friend from days gone by, Paco (Javier Bardem), with whom she was once in love. With Laura’s large extended family gathered to celebrate the nuptials, spirits are high, but the wedding night descends from joy to despair when Irene (Carla Campa) suddenly goes missing from her bed. Desperate with panic, Laura turns to Paco for support as she searches for Irene, but the situation only becomes more fraught: Suspicions mount, loved ones begin to turn on one another, and dark secrets long hidden threaten to come to light.

NARRATIVE



## Farmer of the Year

Vince O’Connell & Kathy Swanson, U.S., 2018, 104 min.

Saturday, Nov. 10, 3:40 PM, Tivoli 3

When Hap Anderson (Barry Corbin, “Northern Exposure”), a widowed 83-year-old Minnesota farmer, sells his family farm, he finds himself adrift. Motivated by the possibility of showing up with an old flame and impressing his old Army buddies — Hap still still fancies himself quite the ladies’ man — he sets out to attend his 65th World War II reunion in California with his unemployed and unreasonably self-confident and entitled granddaughter as traveling companion. Each with their own issues and conflicting agendas, Hap and Ashley (Mackinlee Waddell) head west in a dilapidated Winnebago. Encountering oddball tourist attractions and eccentric characters, they find themselves in seemingly impossible situations with only each other for support. As the journey progresses, the pair begins to understand each other, discovering that some issues are ageless and that family really matters. With understated Midwestern humor and restraint, “Farmer of the Year” delicately blends the comedy and drama of life.

With co-directors O’Connell and Swanson.

NARRATIVE



## Father’s Kingdom

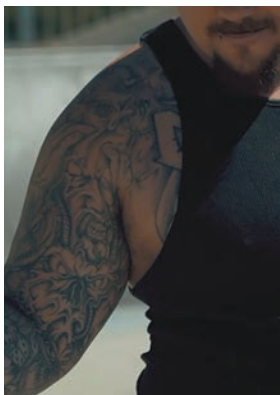
Lenny Feinberg, U.S., 2017, 94 min.

Sunday, Nov. 11, 1:00 PM, Missouri History Museum, Free

In the early 1900s, an African-American man named Reverend M.J. Divine — the son of emancipated slaves — began a religious movement that would reach more than a million followers at its peak, crossing racial divisions and advocating for gender and economic equality. Preaching that he was an incarnation of God, Father Divine insisted that his adherents could live forever in “heaven on earth” by following his rules of purity and celibacy. His movement, dedicated to integration and communal living, was an innovator in desegregating neighborhoods, schools, businesses, and the ballot box in the 1930s and 1940s through his radical program of empowerment. But scandal, suspicion, and racism led to clashes with the law. Though he was once a celebrity, and was decades ahead of his time in fighting for civil rights, he has largely been written out of history because of the audacity of his religious claims and doubts about his motives. “Father’s Kingdom” both relates this fascinating history and documents the efforts of his last few remaining followers to keep Father Divine’s legacy alive. With a post-film discussion led by the John C. Danforth Center on Religion and Politics’ R. Marie Griffith, director and John C. Danforth distinguished professor; and Lerone Martin, associate professor.

Sponsored by John C. Danforth Center on Religion and Politics

DOCUMENTARY



## Fatherhood

Ben Gregor, U.K./U.S., 2017, 74 min.

Saturday, Nov. 3, 4:30 PM, Stage at KDHX

A marvelously raw and heartfelt film about absent fathers and at-risk kids, “Fatherhood” is part music-video anthology, part confessional anthropology, part urgent social-issues documentary. Director Ben Gregor showcases four groups of young composers, lyricists, singers, and dancers — in Memphis, New York City, Los Angeles, and London — each of whom compose and perform a musical number that expresses their complex feelings about their fathers. Structured but loose-feeling, the film proceeds through the four cities in turn, allowing each group of kids to speak about their experiences before unleashing their musical talents in videos that seethe with sorrow, anger, pity, and more convoluted emotions. By turns powerful, shocking, and uplifting, “Fatherhood” makes essential new voices heard and features songs that span the genres of soul, hip-hop, gospel, classical, blues, and spoken word. Shown With: **Homeless: The Soundtrack** (Irene Taylor Brodsky, U.S., 2018, 27 min.) Taken away from her parents by the state as a baby, singer-songwriter Jenni Alpert embarks on a search for her birth father, and although she finds him homeless and ravaged by decades of prison and abuse, she also discovers that he’s a musician like his daughter.

DOCUMENTARY



## Fiddlin'

Julie Simone, U.S., 2018, 96 min.

**Saturday, Nov. 3, 7:30 PM, Stage at KDHX, \$20 for film and musical performance**

If you're a fan of Appalachia's "good old-timey music" featured in "O Brother, Where Art Thou?," "Fiddlin'" will exert a strong appeal. Largely focused on the 2015 Old Fiddlers' Convention in Galax, Va. — which is billed as the "world's oldest and largest" and held its 83rd edition in 2018 — the film profiles a large array of fiddlers, pickers, singers, and dancers, emphasizing a bumper crop of young players who are continuing the music's traditions. Especially winning is jaw-dropping guitar prodigy Presley Barker, who at 11 years old won the adult guitar competition in 2015 (and repeated in 2017). Presley is pals with master luthier and guitarist Wayne Henderson, who's more than five decades older than the youngster, and the scenes in which both are featured are particularly charming. "Fiddlin'" — made by a filmmaking team of two sisters — also emphasizes the rise of women in this traditionally male-dominated world, giving plenty of attention to such up-and-comers as fiddler Kitty Amaral and singer Dori Freeman. The film features an abundance of performance footage but deftly weaves in interviews with both musicians and fans. **With director Simone, co-writer/producer Vicki Vlasic, subject Barker, and a musical performance by Barker.**

DOCUMENTARY



## Five Fingers for Marseilles

Michael Matthews, South Africa, 2017, 120 min., Southern Sotho & Xhosa

**Monday, Nov. 5, 9:30 PM, Plaza Frontenac 5**

**Sunday, Nov. 11, 12:00 PM, Plaza Frontenac 5**

In apartheid-era South Africa, the residents of the remote town of Marseilles are the victims of a brutal police force, and only the young "Five Fingers" are willing to stand up to the oppressors. When hot-headed Tau kills two policemen in an act of passion, his actions trigger a conflict that will leave both Marseilles and the Five Fingers changed. Twenty years later, on his release from prison, Tau has earned a reputation as a feared outlaw, but he has renounced violence. Returning home, he hopes only to reconnect with those he left behind, and Tau at first finds Marseilles seemingly at peace. But it soon becomes clear that the town is caught in the grip of a vicious new threat, and he is reluctantly compelled to fight. The New York Times writes: "Though the story serves as a critique of modern South African politics, the white South African director Michael Matthews uses his visual style to emphasize mythology over anthropology.... In stylish and entertaining fashion, 'Five Fingers for Marseilles' looks over the South African countryside and finds fresh vistas for the western genre."

NARRATIVE



## Foreigners Out! Schlingensief's Container

Ausländer Raus! Schlingensiefs Container

Paul Poet, Austria, 2002, 90 min., German

**Thursday, Nov. 8, 7:00 PM, Schlafly Bottleworks, \$7 (at venue only)**

"Foreigners Out!" chronicles one of the biggest public pranks and acts of art terrorism ever committed. In Austria in 2000, for the first time since World War II, representatives from an extreme right-wing party became part of the government. In response, infamous German shock director and artist Christoph Schlingensiefel decided to engage in a unique form of protest. In a bid to embody public xenophobia and the new hate politics in the most drastic way possible, he installed a public concentration camp right in the middle of Vienna's touristic heart, immediately next to the famed opera house. Schlingensiefel's provocative art project satirized reality-TV shows — "Big Brother" especially — by housing a dozen real asylum seekers in containers and surveilling them with a multitude of cameras. And every day, two of the refugees were chosen through web voting to be thrown out of country.

**Co-presented with Culture Shock: A Film Series**

DOCUMENTARY



## The Front Runner

Jason Reitman, U.S., 2018, 113 min.

**Wednesday, Nov. 7, 7:30 PM, Tivoli 1**

Based on Matt Bai's "All the Truth Is Out: The Week Politics Went Tabloid," "The Front Runner" is directed by SLIFF favorite Jason Reitman ("Up in the Air," "Juno"), who receives our Contemporary Cinema Award. Having lost the Democratic presidential nomination to Walter Mondale in 1984, U.S. Sen. Gary Hart (Hugh Jackman) makes a triumphant return to candidacy in 1987. Hart has everything going for him: intelligence, charisma, and experience as a lawyer, campaign manager, and senator — not to mention an ideal first lady in wife Lee (Vera Farmiga). But everything starts to crumble when word circulates that Hart is a womanizer — a rumor quickly followed by reports of his affair with Donna Rice (Sara Paxton). Vogue writes: "Reitman aspires to something of an Altmanesque sweep, putting Hart and his wife, Lee (Vera Farmiga, tremendously good), at the center of a circus that includes consultants, staffers, reporters, paparazzi — the whole mad political swirl at a pivotal point in the media's coverage of candidates." **With director Reitman, SLIFF Contemporary Cinema Award honoree.**

**Sponsored by Marcia Harris, Dielmann Sotheby's International Realty**

NARRATIVE





## Gateway Sound

Justin L. Fisher, U.S., 2018, 61 min.

Saturday, Nov. 3, 2:00 PM, Stage at KDHX

Commercial studios have been the mainstay of recorded music for decades. But what happens when the very foundations of the music business are shaken to the core? How are studios surviving in the face of streaming music, slumping sales, and cheaper, easily accessible recording technology? "Gateway Sound" explores how engineers, musicians, and music-industry veterans are redefining what a recording studio can be. Although the film prominently features key players on the St. Louis recording scene — such as Smith/Lee Productions — "Gateway Sound" provides a much wider perspective, including interviews with legendary producers Steve Albini, Steve Lillywhite, and Vance Powell and performers Richard Fortus (Pale Divine, Guns N' Roses) and Kristeen Young. **With director Fisher and subjects.**

Shown With: **Fingerprints** (Don Hardy, Haiti/U.S., 2017, 25 min.) The story of two music programs for kids — one in Haiti and one in California — that come together, virtually, to record two songs.

DOCUMENTARY



## General Magic

Sarah Kerruish & Matthew Maude, U.K./U.S., 2018, 94 min.

Sunday, Nov. 4, 6:30 PM, .ZACK

The side of Silicon Valley you never see, "General Magic" is a tale of how great vision and epic failure can change the world. Spun out from Apple in 1990 to create the "next big thing," General Magic shipped the first handheld wireless personal communicator in 1994. From the first smartphones to social media, e-commerce, and even emoji, the ideas that now dominate the tech industry and our day-to-day lives were born at General Magic. But this was before the Web, before 3G, before Google, before everyone had a mobile phone in their pocket. The world was not ready in 1994 to hold the world in its hands, and General Magic died, but those concepts and the people who pioneered them went on to change almost everything. Combining rare archival footage with contemporary stories of the Magicians today, "General Magic" tracks the progress of anytime, anywhere communication from a concept of science fiction in 1994 to a reality in our pockets and on our wrists today. With members of the original Mac team and the creators of the iPhone, Android, eBay, and many more, this is the story of one of history's most talented teams and what happens when those who dream big fail, fail again, fail better, and ultimately succeed.

DOCUMENTARY



## A Girl Named C

Emily Kassie, U.S., 2018, 70 min.

Saturday, Nov. 3, 1:00 PM, .ZACK, Free

"A Girl Named C" addresses one of the most pervasive and taboo subjects in the United States — child sexual assault. One in three girls before the age of 18 is sexually assaulted in America, and experts estimate up to 50 percent of their perpetrators are other children. "A Girl Named C" powerfully uncovers and then deconstructs the wreckage within a family after the belated revelation that one of its members was sexually assaulted by a classmate — a boy on whom she had a crush — at age 11. The face of "C" is never revealed, but her own animation becomes a recurring element, revealing a playful and creative side, and in voiceover "C" narrates a deeply felt journey that grows ever darker. "C's" eloquence and understanding far outstrip her age, and in the film's final section — her anonymity still protected — she goes behind the camera to question advocates and other victims about why kids commit sexual assault. The film exposes a tragically ubiquitous experience, examining an epidemic facing the youngest members of society and showing the process of healing through a child's eyes. **With director Kassie and Susan D. Kidder, executive director of Safe Connections.**

**Sponsored by Safe Connections**

DOCUMENTARY



## Good Manners Boas Maeiras

Marco Dutra & Juliana Rojas, Brazil, 2017, 135 min., Portuguese

Friday, Nov. 2, 9:30 PM, Plaza Frontenac 5

Sunday, Nov. 11, 8:20 PM, Plaza Frontenac 5

"Good Manners" — from the filmmakers of the acclaimed "Hard Labor" — deftly melds art-house and genre cinema to create a darkly thrilling gothic fable. Set in São Paulo, the film follows Clara, a lonely nurse from the outskirts of the city, who is hired by mysterious and wealthy Ana as nanny for her soon-to-be-born child. Against all odds, the two women develop a powerful bond, but a fateful night marked by a full moon creates strange new challenges. Disney fairytale by way of Jacques Tourneur horror film, "Good Manners" transforms into a wild, utterly unexpected werewolf movie — all the while offering a poignant social and racial allegory on modern-day Brazilian society. The New York Times writes: "Good Manners" is a dark Brazilian fable of animalistic passions and social isolation. Swerving from predictable to confounding, dreamy to demented, artful to awkward, this genre-twisting hybrid from Juliana Rojas and Marco Dutra links art house and slaughterhouse with unexpected success. When you drop a werewolf child into a lesbian love affair, you don't need musical numbers to grasp that you're watching something unique."

NARRATIVE



## Goodbye, Grandpa! Ojiichan shinjattatte

Yukihiro Morigaki, Japan, 2017, 110 min., Japanese

Friday, Nov. 2, 2:45 PM, Plaza Frontenac 6

Tuesday, Nov. 6, 4:15 PM, Plaza Frontenac 6

When a paterfamilias dies in Japan, the family members dutifully gather for the funeral and cremation, and so it is in “Goodbye, Grandpa!” As the film’s clan comes together to remember their father and grandfather, the pain is certainly real — it’s etched onto many of their faces — but mourning the deceased soon becomes secondary to settling scores. As old rivalries rekindle and barely suppressed resentments surface between brothers Seiji (Ken Mitsuishi) and Akio (Ryo Iwamatsu), the funeral becomes the site of both drunken recriminations and slapstick antics. The Japan Times writes: “Goodbye, Grandpa!” follows the local genre rules for heartwarming family dramas, so all the characters — even the most obtuse — must finally become lovable.... But the film also does not present the usual pat, uplifting resolutions to its various storylines. What it does show realistically is how grief arrives on its own schedule, sometimes triggered more by memory than the actual presence of death.”

**Sponsored by East Asian Languages and Cultures at Washington University**

**NARRATIVE**



## The Great Buddha +

Hsin-yao Huang, Taiwan, 2017, 102 min., Minnan

Saturday, Nov. 3, 7:00 PM, Plaza Frontenac 6

Wednesday, Nov. 7, 6:35 PM, Plaza Frontenac 6

Pickle works as a night security guard at a bronze statue factory with colleague Belly Bottom. As they while away the hours in the security room, the primary activities of their dull existence consist of consuming late-night snacks, paging through the porn Belly Bottom finds in his day job as a recycling collector, and watching television. But one day, when the television breaks, they opt to watch footage from the boss’ dash cam as their substitute entertainment — a decision that changes their lives forever. Variety writes: “Two small-town nobodies who get cheap thrills from car dash-cam videos lay eyes on more than they can handle in ‘The Great Buddha+,’ a mordant black comedy that’s a digital-era homage to ‘Rear Window.’ Sporting an ingeniously cinematic concept that’s nimbly executed by writer-director Huang Hsin-yao and producer-DP Chung Mong-hong, this ballad of sad losers mixed with satire on parochial politics is convulsively funny yet uncompromisingly bleak, bridging art with entertainment.”

**NARRATIVE**



## Green Book

Peter Farrelly, U.S., 2018, 130 min.

Sunday, Nov. 11, 6:15 PM, Tivoli 1

Academy Award® nominee Viggo Mortensen (“Eastern Promises,” “The Lord of the Rings” trilogy) and Academy Award® winner Mahershala Ali (“Moonlight,” “Hidden Figures”) star in Participant Media and DreamWorks Pictures’ “Green Book.” In his foray into powerfully dramatic work as a feature director, Peter Farrelly helms the film inspired by a true friendship that transcended race, class and the 1962 Mason-Dixon line. When Tony Lip (Mortensen), a bouncer from an Italian-American neighborhood in the Bronx, is hired to drive Dr. Don Shirley (Ali), a world-class Black pianist, on a concert tour from Manhattan to the Deep South, they must rely on “The Green Book” to guide them to the few establishments that were then safe for African-Americans. Confronted with racism, danger — as well as unexpected humanity and humor — they are forced to set aside differences to survive and thrive on the journey of a lifetime.

**Sponsored by Dielmann Sotheby's International Realty**

**NARRATIVE**



## Hal

Amy Scott, U.S., 2018, 90 min.

Sunday, Nov. 4, 6:00 PM, Webster U./Moore, \$15 for double bill

Although Hal Ashby directed a remarkable string of acclaimed, widely admired classics throughout the 1970s — “Harold and Maude,” “The Last Detail,” “Shampoo,” “Coming Home,” “Being There” — he’s often overlooked amid the crowd of luminaries from his generation. Amy Scott’s exuberant portrait — drawn from rare archival materials, interviews, personal letters, and audio recordings — explores that curious oversight, revealing a passionate, obsessive artist. Having hitchhiked to LA, Ashby eventually landed in the editing room, where a chance encounter with Norman Jewison brought his big break (and a lifelong friendship). Ashby’s subsequent films were guided by compassion and deep engagement with social justice, class, and race. “Hal” plays on a double bill with a restored version of “Shampoo,” one of the director’s finest works.

**DOCUMENTARY**





## The Half Breed

Allan Dwan, U.S., 1916, 72 min.

**Saturday, Nov. 10, 7:00 PM, Webster U./Moore, \$20 for double bill and musical performance**

St. Louis' Rats & People Motion Picture Orchestra returns to SLIFF with an original score and live accompaniment for "The Half Breed," a newly restored silent featuring Hollywood legend Douglas Fairbanks. In an attempt to brand himself as a serious actor, the smiling swashbuckler Fairbanks starred in this Western melodrama written by Anita Loos and directed with flair by Allan Dwan. Fairbanks stars as Lo Dorman, who has been ostracized from society because of his mixed ethnicity — his Native American mother was abandoned by his white father. When Lo catches the eye of the rich white debutante Nellie (Jewel Carmen), he becomes a target for the racist Sheriff Dunn (Sam De Grasse), who wants to break them up and take Nellie for his own. This love triangle becomes a quadrangle with the arrival of Teresa (Alma Rubens), who is on the run from the law. Through fire and fury, Lo must decide who and what he truly loves. Also on the double bill is the documentary "I, Douglas Fairbanks." **With an original score and live accompaniment by Rats & People Motion Picture Orchestra.**

NARRATIVE



## The Heat: A Kitchen (R)Evolution

Maya Gallus, Canada/France/U.K./U.S., 2018, 80 min., English & French

**Monday, Nov. 5, 7:00 PM, Tivoli 3**

From grassroots cooking to haute cuisine, "The Heat" is a timely and illuminating journey into the culinary world from a female perspective. Restaurant kitchens are a pressurized stew of brutal hours, high stress, and sleep deprivation, and acting out goes with the territory. But the familiar macho posturing of celebrity chefs has reached a tipping point, and with an influx of women at the helm of restaurants, the rules of "kitchen culture" are being rewritten. "The Heat" takes viewers behind the scenes to meet some of the pioneers who broke through the glass ceiling, including Anne Sophie Pic of Maison Pic in Valence, France, who has been dubbed the "Queen of French Cuisine"; Angela Hartnett of Murano in London, who survived Gordon Ramsay's kitchens to become his first female protégé; and Anita Lo, who led the first all-female team to beat an Iron Chef in the U.S. Also featured are the hungry talents of a new generation, including media darling Amanda Cohen of New York's Dirt Candy and rising star Victoria Blamey of the famed Chumley's in Greenwich Village.

Shown With: **Empire on Main Street** (Jessica Congdon, U.S., 2018, 24 min.) A serial entrepreneur and chef reflects on her life and career after expansion pushes her to the brink.

**Sponsored by Tenacious Eats/Chef Liz Schuster**

DOCUMENTARY



## Heaven Will Wait Le ciel attendra

Marie-Castille Mention-Schaar, France, 2016, 105 min., French

**Monday, Nov. 5, 4:20 PM, Plaza Frontenac 5**

**Thursday, Nov. 8, 4:15 PM, Plaza Frontenac 5**

"Heaven Will Wait" tells the story of two young women tempted by radical Islam. At 17, born-again Muslim Sonia intends to leave her family to join ISIS in Syria. At first convinced that jihad is the only way for her and her family to go to heaven, Sonia appears to slowly come back to reason after her plans are thwarted. By contrast, 16-year-old Mélanie is sucked further into a terrorist vortex. Raised by her mother, Mélanie leads a seemingly ideal life that revolves around her school, her friends, and her cello lessons. But on the Internet, she begins to argue with a "prince" — an ISIS recruiter — who manages to wash her brain. Filled with guilt for not having recognized the changes in their children, the parents of Sonia and Mélanie watch helplessly as their daughters metamorphose into potential jihadists. Their anguish is reflected in the film's third narrative strand, as Sylvie seeks news of her daughter, who's disappeared to fight in Syria. Screen praises "Heaven Will Wait" as an "emotive, worthwhile drama" that "successfully evokes the human heartbreak beneath the news headlines."

NARRATIVE



## Heaven Without People

Lucien Bourjeily, Lebanon, 2017, 88 min., Arabic

**Wednesday, Nov. 7, 4:30 PM, Plaza Frontenac 6**

**Friday, Nov. 9, 5:15 PM, Plaza Frontenac 6**

"Heaven Without People" is a compelling drama centered on a family celebrating Easter Sunday lunch at the home of their matriarch, Josephine. As at most intimate family gatherings, a multitude of opinions are expressed, political viewpoints are passionately argued, and countless laughs are shared over authentic food and traditions. However, things take a dramatic turn when an unexpected incident pushes the family into an all-out truthful confrontation. As deeply restrained feelings and malicious intentions are suddenly unveiled, and passions are ignited, the family function concludes with a chaotic sequence of events. The film accentuates the daily-life struggles and triumphs of a traditional, close-knit family at its most vulnerable — fiercely torn between old and new generational values. The publication From the Front Row writes: "(Director Lucien) Bourjeily expertly builds up the tension before releasing it in a truly explosive familial implosion that makes the drama of 'August: Osage County' almost look like a polite disagreement."

NARRATIVE



## Heavy Trip Hevi reissu

NARRATIVE

Juuso Laatio & Jukka Vidgren, Finland, 2018, 91 min., English, Finnish & Norwegian

Friday, Nov. 9, 9:30 PM, Tivoli 1

In this offbeat comedy from Finland, Turo is stuck in a small village where the best thing in his life is being the lead vocalist for the amateur metal band Impaled Rektum. The only problem? He and his bandmates have practiced for 12 years without playing a single gig. The guys get a surprise visitor from Norway — the promoter for a huge heavy-metal music festival — and decide it's now or never. They steal a van, a corpse, and even a new drummer in order to make their dreams a reality. The Hollywood Reporter writes: "For that segment of the audience who find nothing more heavenly than to split their eardrums to the discordant blast of heavy metal, the wacky Finnish comedy 'Heavy Trip' does not disappoint.... True raucous music played by strung-out Scandi dudes, Vikings, and corpse-stealing may not be everyone's cup of tea. But this first feature, co-directed with joyful enthusiasm by Juuso Laatio and Jukka Vidgren, packs a lot of fun and will be especially embraced by the horns-in-the-air set."



## The Heiresses Las Herederas

NARRATIVE

Marcelo Martinessi, Paraguay, 2018, 97 min., Spanish

Friday, Nov. 2, 5:15 PM, Plaza Frontenac 6

Monday, Nov. 5, 2:10 PM, Plaza Frontenac 6

Chela and Chiquita — both descended from wealthy families in Asunción, Paraguay — have been together for more than 30 years. Recently, however, their financial situation has worsened, and they are forced to begin selling off their inherited possessions. But when their debts lead to Chiquita being imprisoned on fraud charges, Chela is forced to face a new reality. Driving for the first time in years, she begins to provide a local taxi service to a group of elderly wealthy ladies. As Chela settles into her new life, she encounters the much younger Angy, forging a fresh and invigorating new connection. Chela finally begins to break out of her shell and engage with the world, embarking on her own personal, intimate revolution. The Seattle Times writes: "The Heiresses' is the kind of story Hollywood doesn't tell anymore; a 50-something woman daring to rekindle her lost spirit of discovery.... Beautiful storytelling that imperceptibly builds toward painful yet life-affirming truths."



## The Hello Girls: The Story of America's First Female Soldiers

DOCUMENTARY

James William Theres, France/U.S., 2018, 56 min.

Sunday, Nov. 11, 1:00 PM, ZACK, Free

In 1918, the U.S. Army Signal Corps sent 223 women to France as telephone operators to help win the Great War. Like Joan of Arc before them, they wanted to save France. By World War I's end, these women, known affectionately as the Hello Girls, had connected more than 26 million calls. Despite their service, and although they wore Army uniforms and swore Army oaths, the Hello Girls were informed after the war that they weren't really soldiers after all. For 60 years, they fought the US government for recognition. In 1977, they won, but only 33 were still alive for the victory. Told through 100-year-old letters, photos, rare archival footage, the only known audio of a real Hello Girl, and interviews with family and historians, "The Hello Girls" brings to life an unfairly forgotten story of American heroism.

Shown With: **Flags of Valor** (Lou Cariffe, U.S., 2018, 27 min.) A look at a St. Louis event in Forest Park honoring soldiers who lost their lives in the war on terror between Sept. 11, 2001, and Sept. 11, 2016. **With director Cariffe.**

**Sponsored by Jane M. & Bruce P. Robert Charitable Foundation**



## The House the Hand and the Hatchet

DOCUMENTARY

Austin Lottimer & Maitland Lottimer, U.S., 2018, 90 min.

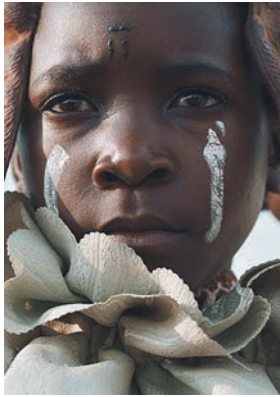
Thursday, Nov. 8, 7:30 PM, ZACK

A lyrical portrait of American artist James Surls, best known for his massive wooden and metal sculptures, "The House the Hand and the Hatchet" opens a window on Surls' worldview and artistic process as the venerable sculptor settles into his 70s and looks back on his career. The past — particularly his early life in the woodlands of East Texas — deeply informs his work, and that history is periodically referenced through archival video footage and old news clips. But the film stays primarily in the present, following Surls as he works diligently in his studio, lectures to art students, oversees installations and exhibitions, and sits for a frank retrospective interview. The film gives the artist the space to expound at length on his life and his work, revealing a personality that is poetic, thoughtful, and admirably frank.

Shown With: **Ray** (Brian Jun, U.S., 2018, 11 min.) From athlete to actor and artist, 79-year-old Raymond J. Barry offers an honest and intimate portrait of his life and career. **With director Jun. Stickwork** (David Walton Smith, U.S., 2018, 8 min.) Sculptor Patrick Dougherty combines his carpentry skills with a love for the outdoors to create an ambitious new sculpture out of twigs and branches.

**Sponsored by The Robert and Grace Brod Foundation, Jessica & Andy Millner**





## I Am Not a Witch

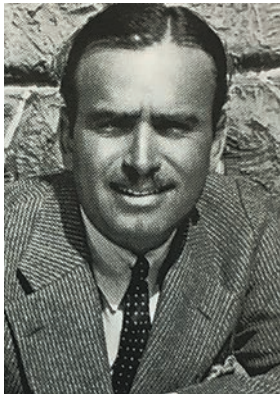
Rungano Nyoni, Kenya, 2018, 93 min., English & Nyanja

Tuesday, Nov. 6, 2:00 PM, Plaza Frontenac 6

Saturday, Nov. 10, 5:00 PM, Plaza Frontenac 6

When 8-year-old Shula turns up alone and unannounced in a rural Zambian village, the locals are suspicious. A minor incident escalates to a full-blown witch trial, where she is found guilty and sentenced to life on a state-run witch camp. There, she is tethered to a long white ribbon and told that if she ever tries to run away, she will be transformed into a goat. As the days pass, Shula begins to settle into her new community, but a threat looms on the horizon. Soon she is forced to make a difficult decision — whether to resign herself to life in the camp or take a risk for freedom. The Washington Post writes: “It is only since 1991 that the United Kingdom has submitted films for Oscar consideration in the category of foreign-language film.... For the 91st Academy Awards, the country’s official submission is the beautiful and unsettling parable of African womanhood ‘I Am Not a Witch,’ the feature directorial debut of the Zambian-born filmmaker Rungano Nyoni, who moved to Cardiff, Wales, with her family as a girl. It is a remarkable, strange and politically potent first film.”

NARRATIVE



## I, Douglas Fairbanks

Clara Kuperberg & Julia Kuperberg, France/U.S., 2018, 53 min.

Saturday, Nov. 10, 7:00 PM, Webster U./Moore, \$20 for double bill and musical performance

During the peak of the silent era, the dashing Douglas Fairbanks was the first “King of Hollywood,” ruling the box office in a series of epic adventures — swashbuckling in “The Mark of Zorro,” dueling in “Robin Hood,” and soaring in “The Thief of Bagdad.” His physical skills and exuberant style made him the perfect American icon: strong, confident, heroic, and ever smiling. During his marriage to Mary Pickford, “America’s Sweetheart,” the couple dominated the headlines and helped turn the scrubland of Beverly Hills, then inhabited by coyotes and snakes, into the poshest place in town. Fairbanks also became one of Hollywood’s founding fathers, establishing United Artists in 1919 with best friend Charlie Chaplin, bride-to-be Pickford, and famed director D.W. Griffith. Using first-person narration — with the actor voiced by Peter Facinelli — “I, Douglas Fairbanks” deftly combines film clips and newsreel footage to tell the fascinating story of both Fairbanks and early Hollywood. The documentary screens on a double bill with the newly restored “The Half Breed,” which features live musical accompaniment by the Rats & People Motion Picture Orchestra. **With producer Martine Melloul.**

DOCUMENTARY



## If Beale Street Could Talk

Barry Jenkins, U.S., 2018, 117 min.

Saturday, Nov. 10, 5:30 PM, Tivoli 1

Director Barry Jenkins follows his Oscar®-winning “Moonlight” with an adaptation of James Baldwin’s classic novel “If Beale Street Could Talk,” a celebration of love told through the story of a young couple and their families. In early-1970s Harlem, wife-to-be Tish (KiKi Lane) is intensely connected to artist Alonzo “Fonny” Hunt (Stephan James), her fiancé. Friends since childhood, the devoted couple dreams of a future together, but their plans are derailed when Fonny is arrested for a crime he did not commit. The film also stars Regina King, Dave Franco, and Diego Luna. The Hollywood Reporter writes: “As he demonstrated to unforgettable effect in ‘Moonlight,’ writer-director Barry Jenkins is a ravishing visual stylist but also a storyteller of transfixing emotional intensity, capable of layering fathomless depths into his characters, just as often with a silent gaze as with words. Those same gifts are applied to his lustrous adaptation of the 1974 novel ‘If Beale Street Could Talk,’ an intimate evocation of African-American lives ruptured by injustice that’s faithful almost to a fault to the unique voice of its author, James Baldwin.”

**Sponsored by Linda Brown Reed, Esq.**

NARRATIVE



## The Image Book Le livre d'image

Jean-Luc Godard, France, 2018, 84 min., French

Saturday, Nov. 3, 5:45 PM, Tivoli 1

Cinema’s oldest enfant terrible, Jean-Luc Godard — now 87 but still intensely vital — continues his six-decade run of provocations with “The Image Book.” A collage-like film essay, “The Image Book” both investigates the history of cinema and offers Godard’s characteristically barbed and cryptic commentary on the world. Premiering at Cannes, where it won the first Special Palme d’Or to be awarded in the history of the festival, “The Image Book” consists entirely of clips — often digitally altered — from documentaries, news reports, and some of the world’s greatest films, but Godard often uses those images to grapple with non-cinematic subjects both past and present, from Hiroshima and Auschwitz to the contemporary Arab world. Time’s Stephanie Zacharek writes: “Disjointed and direct, exhilarating and soporific, cerebral and squirrely: ‘The Image Book’ is lots of contradictory things at once.... Watching it is a strange, melancholy pleasure, and an open window into the world of things that worry its creator.” **With a post-film Q&A with Colin Burnett, interim chair and associate professor of Film & Media Studies at Washington University.**

*Co-presented with Film & Media Studies Program at Washington University*

**Sponsored by Grizzell & Co.**

NARRATIVE



### In the Aisles In den Gängen

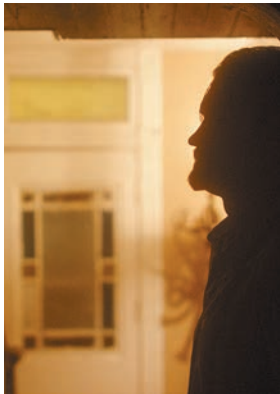
Thomas Stuber, Germany, 2018, 125 min., German

Wednesday, Nov. 7, 2:10 PM, Plaza Frontenac 5

Friday, Nov. 9, 12:30 PM, Plaza Frontenac 5

After the shy and reclusive Christian (Franz Rogowski, “Victoria,” “Happy End”) loses his job, he starts to work for a wholesale market. Bruno from the beverage aisle takes him under his wing, showing him the ropes and patiently teaching him how to operate the forklift. In the aisles, he meets “Sweets” — Marion (Sandra Hüller, “Toni Erdmann”) — and is instantly smitten by her mysterious charm. The coffee machine becomes their regular meeting point, and the two begin to develop a relationship. But the object of his desire is married — to an abusive husband — and Christian’s feelings remain unrequited, especially after Marion fails to return to work one day. Calling “In the Aisles” a “poignant and richly sympathetic film,” the Guardian writes: “Sandra Hüller is the German actress who found world-cinema stardom on account of her performance in the black comedy ‘Toni Erdmann’; now she makes a very stylish appearance in this utterly engrossing and richly humane workplace drama.”

NARRATIVE



### In the Wake of Ire

Brian Maurer, U.S., 2017, 95 min.

Saturday, Nov. 3, 3:15 PM, Tivoli 3

In “In the Wake of Ire,” Benjamin Lovell (Gregory Sporleder) reunites with estranged daughter Rosemary (Whitney Morgan Cox) after a 20-year separation. A vicious attack during Rosemary’s childhood not only left her injured but also memory impaired, and she fails to recognize him. As Benjamin attempts to uncover what happened to the family he left behind, the two grow dangerously close, with the lonely Rosemary beginning to fall for a man she’s unaware is her father. As he struggles to find a way to tell her the truth about who he really is, Benjamin must strike a delicate balance in his increasingly complicated relationship with Rosemary, all while keeping it a secret from his closest friends and business partners. A part of SLIFF’s Show-Me Cinema program, “In the Wake of Ire” was shot in Glasgow, Mo., and stars St. Louis native Sporleder. **With director Maurer.**

NARRATIVE



### In This Gray Place

R.D. Womack II, U.S., 2017, 94 min.

Saturday, Nov. 3, 6:05 PM, Tivoli 3

Aleksander Ristic gives a commanding performance in this meditative drama about love and consequences. Aaron (Ristic) is a petty criminal from the wrong side of the tracks. Wounded, out of breath, and hefting a sack of jewels, he breaks into a rest-stop bathroom and barricades himself in. It soon becomes clear he’s been part of a robbery gone wrong. Surrounded by police, he quickly finds himself backed into a corner, with only a dying cell phone to call for help. Dodging his girlfriend’s prying questions, Aaron and his accomplice must devise a plan to hide the jewels before it’s too late. With a rich supporting cast and striking visuals, “In This Gray Place” is a story of desperation clashing with destiny.

NARRATIVE



### Intelligent Lives

Dan Habib, U.S., 2018, 70 min.

Friday, Nov. 2, 7:30 PM, The Gathering, Free

“Intelligent Lives” corrects the misconceptions that many hold about people with intellectual disabilities — a population that is perhaps the most systematically segregated in America. Intellectual disability often means a life sentence of isolation, but the three pioneering young American adults featured in the documentary — Micah, Naieer, and Naomie — refuse to be shunted aside, insisting on the right to attend high school and college and to enter the workforce. As the film’s narrator, Academy Award®-winning actor Chris Cooper offers further context to the lives of the film’s central characters through the emotional personal story of his son Jesse. The film also explores the shameful and ongoing track record of intelligence testing in the U.S. “Intelligent Lives” challenges what it means to be intelligent, pointing to a future in which people of all abilities can fully participate in higher education, meaningful employment, and intimate relationships. **With Skype with director Habib.**

Shown With: **Mr. Connolly Has ALS** (Dan Habib, U.S., 2017, 33 min.) Embraced by his community, a high-school principal continues to lead the school, despite rapidly losing his ability to walk and speak due to the debilitating effects of amyotrophic lateral sclerosis (ALS).

DOCUMENTARY





## Into the Okavango

Neil Gelinas, Angola/Botswana/Namibia/South Africa/U.S., 2018, 94 min.

**Monday, Nov. 5, 6:00 PM, Tivoli 1, Free**

The Okavango River Basin provides a vital source of water to about 1 million people, the world's largest population of African elephants, and significant populations of lions, cheetahs, and hundreds of species of birds. However, this once-unspoiled oasis is now under siege because of increasing pressure from human activity. From National Geographic Documentary Films, "Into the Okavango" chronicles a team of modern-day explorers on an epic four-month, 1,500-mile expedition across Angola, Namibia, and Botswana to save the river system that feeds the Okavango Delta, one of our planet's last wetland wildernesses. The Hollywood Reporter writes: "Director Neil Gelinas documents a fact-finding mission rife with dangers, from fires to marshland to marauding hippos. Angola's civil war hangs over the journey, with the team traveling through unexploded minefields on their way to Botswana's Okavango Delta, which feels even more starkly unspoiled in comparison."

DOCUMENTARY



## Inventing Tomorrow

Laura Nix, India/Indonesia/Mexico/U.S., 2018, 87 min., English & Spanish

**Saturday, Nov. 3, 12:00 PM, Tivoli 1, Free**

"Inventing Tomorrow" follows six young scientists from Indonesia, Hawaii, India, and Mexico as they tackle some of the most complex environmental issues facing humanity today — right in their own backyards. The students are preparing original scientific research that they will defend at ISEF, the Intel International Science and Engineering Fair. Considered the Olympics of science fairs, ISEF is the largest gathering of high-school scientists in the world, attracting approximately 1,800 finalists from more than 75 countries, regions, and territories. All the finalists want to do a good job, but the heart of the story isn't about whether they go home with an award. As they take water samples from contaminated lakes, dig up dirt in public parks, board illegal pirate mining ships, and test their experiments in a lab, the students display both a tenacious curiosity and a determination to build a better future. Variety writes of the students: "United by their fondness for intellectual challenges, they exemplify the limitless possibilities created when people use their imagination for altruistic problem-solving and collaborate with others for the greater good." **With Peggy James Nacke, fair director at Academy of Science-St. Louis Science Fair.**

**Sponsored by Movie Friends of the Ethical Society of St. Louis**

DOCUMENTARY



## The Jazz Ambassadors

Hugo Berkeley, Russia/U.K./U.S., 2018, 90 min.

**Saturday, Nov. 3, 4:00 PM, Washington U./Brown, Free**

In 1956, America announced a new Cold War weapon to combat the U.S.S.R.: Jazz musicians such as Louis Armstrong, Duke Ellington, Dizzy Gillespie, and Dave Brubeck, along with their racially integrated bands, would cross the globe to counter negative Soviet propaganda about racial inequality in America. But the unfolding civil-rights movement in the U.S. forced these cultural ambassadors into a moral bind: How could they promote a tolerant image of America abroad when equality remained an unrealized dream at home? "The Jazz Ambassadors" tells the story of how jazz musicians fought back, winning civil rights a voice on the world stage at an especially key juncture. The Portland Observer writes: "The musicians saw how they were being used, but also grabbed the opportunity to show up as themselves and to let the power of their music and personalities change hearts and energy in ways the power structure scarcely grasped. They also gained a window on freedom movements around the world, and brought back perspective that impacted the movements for civil rights at home." **With an introduction and post-film discussion by Gene Dobbs Bradford, president and CEO of Jazz St. Louis**

*Co-presented with Jazz St. Louis*

**Sponsored by Department of African and African-American Studies at Washington University**

DOCUMENTARY



## Jupiter's Moon

Kornél Mundruczó, Hungary, 2017, 129 min., Hungarian

**Friday, Nov. 2, 9:45 PM, Plaza Frontenac 6**

**Monday, Nov. 5, 9:00 PM, Plaza Frontenac 6**

In this riveting Palme d'Or-nominated supernatural thriller, the director of the critically acclaimed "White God" employs spectacle that rivals any Hollywood production — heart-pounding car chases, sensational gunfights, beautifully fluid and kinetic camerawork — to tell a timely European story. The young Syrian refugee Aryan (Zsombor Jéger) is shot while illegally trying to cross the Hungarian border to escape his wartorn home. While nursing him back to health, Stern (Merab Ninidze), a doctor at a refugee camp, discovers that Aryan has gained an extraordinary talent: He can levitate at will. Stern offers to smuggle Aryan out of the camp if he's willing to help the doctor make some money by using his new miraculous gift. London's Telegraph writes: "This politically charged superhero parable is less a case of the Hungarian director pulling out all the stops than hooking up the pipe organ in his village church to a nuclear reactor: it is an outrageously ambitious and intermittently staggering piece of work."

**Sponsored by Engagedly**

NARRATIVE



## Kincsem: Bet on Revenge

Gábor Herendi, Hungary, 2017, 121 min., Hungarian

Saturday, Nov. 3, 9:30 PM, Plaza Frontenac 5

Saturday, Nov. 10, 12:30 PM, Plaza Frontenac 5

Hungarian aristocrat and supreme horse trainer Sandor Blaskovich is killed by his former friend, Austrian officer Otto von Oettingen, while arresting him for treason. Von Oettingen takes over the Blaskovich castle with his young daughter, Klara, and Sandor's orphaned son, Erno, is booted to a poor laborer's cottage. Erno cannot forgive Oettingen for taking his father's life, land, and honor, and years later he purchases and trains a magnificent horse, Kincsem, which he believes will be his winning ticket to regaining the family home. The horse grows into an unbeatable champion but proves just as wild and unruly as the now very adult Klara von Oettingen, who shows a keen interest in both Kincsem and Erno. The Hollywood Reporter writes: "(Director Gábor) Herendi uses a true story of sporting glory as the backdrop to a fictionalized romantic romp set at the peak of the Austro-Hungarian Empire.... Herendi stuffs 'Kincsem' with pleasingly anachronistic details: lurid Lady Gaga-level outfits that resemble steam-punk BDSM fetish wear, string quartets that sound like rock bands, even a sly joke about valet parking for horses: 'I don't want to see a single scratch on her.'"

NARRATIVE



## Larger Than Life: The Kevyn Aucoin Story

Tiffany Bartok, U.S., 2017, 96 min.

Monday, Nov. 5, 7:30 PM, ZACK

The late Kevyn Aucoin arguably still stands as the highest-profile makeup artist of all time. One of the few makeup artists to become a celebrity in his own right, Aucoin was the sort of invaluable corner man whom models and stars insisted accompany them on shoots and shows all over the world. With an abundance of gratifying historical context and humane detail, "Larger Than Life" traces Aucoin's story from his early years as a gangly, effeminate kid from small-town Louisiana to his days as an international fashion star. The film features a robust sense of visual momentum, provides context about the evolving state of the fashion industry, and benefits from a plethora of personal notes, letters, photos, films, and videos that compulsive self-documenter Aucoin collected and saved. "Larger Than Life" also makes clear just how radical Aucoin's methods were — and how important they became to the subsequent development of the fashion industry. Well executed, compelling, and legitimately heartfelt, the documentary includes interviews with Aucoin's family and childhood friends and such icons as Tori Amos, Christy Turlington, Isabella Rossellini, Isaac Mizrahi, Cher, and Kate Moss.

DOCUMENTARY



## The Last Fiction

Ashkan Rahgozar, Iran, 2018, 100 min., English & Farsi

Friday, Nov. 2, 7:00 PM, Tivoli 3

Based on classic Persian literature — "The Shahnameh," or "The Book of Kings," by the poet Ferdowsi — the animated "The Last Fiction" follows the twin stories of upstart ruler Zahak, who makes a treacherous rise to the throne in Jamkard (ancient Persia), and of young hero Afaridoun, who is fated to save the kingdom's people from the darkness. Zahak, who made a Faustian pact to seize the throne, is now haunted by his evil deeds, and his recent nightmares prophesy that a young man he wronged in the past will rise up against him. However, Afaridoun must first conquer his own inner demons before he can battle Zahak's dark forces and restore peace to the kingdom. "The Last Fiction" is the first animated feature made entirely in Iran.

NARRATIVE



## Lemonade

Ioana Uricaru, Romania/U.S., 2018, 88 min., English & Romanian

Friday, Nov. 2, 12:10 PM, Plaza Frontenac 5

Sunday, Nov. 4, 12:10 PM, Plaza Frontenac 5

In "Lemonade" — produced by Palme d'Or winner Christian Mungiu ("Four Months, Three Weeks, and Two Days") — 30-year-old Mara, a single mother from Romania working as a caretaker in the U.S. on a temporary visa, marries Daniel, an American she met only a few months before. After the arrival of her son, Dragos, everything seems to have fallen perfectly into place. When the process of getting a green card veers unexpectedly off course, however, Mara is faced with abuses of power on every level and forced to answer a dark question about herself: How far would you go to get what you want? The Hollywood Reporter writes: "Hot-button issues of U.S. immigration and inappropriate sexual contact are empathetically explored in 'Lemonade,' a strong debut feature from Romanian writer-director Ioana Uricaru. Built around an excellent, harrowingly sensitive lead performance by Malina Manovici, it was one of the standout world premieres at this year's Berlinale, where its combination of quiet style and provocative content played well with audiences."

NARRATIVE





## Letter from Masanjia

Leon Lee, Canada/China/Indonesia/U.S., 2018, 76 min., English & Mandarin

Sunday, Nov. 4, 1:00 PM, Washington U./Brown, Free

When a woman from Oregon finds an SOS note written by a Chinese prisoner stashed in a box of Halloween decorations from Kmart, she never imagined it would eventually lead to the closure of all of China's labor camps. When her story went viral around the world, the letter's author, Sun Yi — a former prisoner who had been wrongly jailed for his Falun Gong beliefs — was forced into hiding for fear of the repercussions. Through an underground network of journalists and Chinese dissidents, Sun Yi was located, and in this riveting documentary, he tells his full story and exposes the human-rights violations still occurring in China. Peabody Award-winning director Leon Lee's "Letter from Masanjia" offers a rare look inside China's horrific labor-camp system through the lens of a former prisoner of conscience — a true modern hero — as he revisits his past and is hotly pursued in the present by Chinese authorities who want to see him re-incarcerated or worse. The LA Times writes: "What begins as an unusual 'message in a bottle' story builds to a powerful tale of human suffering, compassion and perseverance." **With director Lee.**

DOCUMENTARY



## Little Woods

Nia DaCosta, U.S., 2018, 105 min.

Saturday, Nov. 10, 3:00 PM, Tivoli 1

A modern Western, "Little Woods" tells the story of two sisters, Ollie (Tessa Thompson, "Creed," "Sorry to Bother You") and Deb (Lily James, "Downton Abbey"), who are driven to work outside the law to better their lives. For years, Ollie has illicitly helped the struggling residents of her North Dakota oil boomtown access Canadian health-care and medication. When the authorities catch on, she plans to abandon her crusade, only to be dragged in even deeper after a desperate plea for help from her sister. The film also stars Lance Reddick ("The Wire") and Luke Kirby. London's Observer writes: "Nia DaCosta's haunting directorial debut, 'Little Woods,' is the latest incarnation of the Western, a potent slow-burning thriller that taps into the economic devastation that has wracked middle America for the past few decades. And anchored by two incredible performances by stars Tessa Thompson and Lily James, 'Little Woods' becomes an intimate and painfully now film that gives us a glimpse of the evolution of a genre primarily populated by hypermasculine men."

NARRATIVE



## Living in Tents

Paul Crane, U.S., 2018, 57 min.

Sunday, Nov. 4, 1:00 PM, .ZACK, Free

"Living in Tents" explores homelessness in St. Louis, offering an intimate portrait of a half-dozen or so homeless men and women, and providing a wider view of the issue by interviewing several long-term volunteers and the city officials and professionals who set and implement policy. Although the film is clearly sympathetic to its subjects, it also honestly includes incidents of the self-sabotaging behavior that results from the addiction and mental-health problems that afflict many of the homeless. "Living in Tents" was primarily shot from 2011-12, when a trio of linked homeless encampments — Dignity Harbor, Hopeville, and Sparta — appeared on the riverfront after the rail tunnel under Tucker Boulevard was filled in, displacing the homeless population that lived there. The problems that the film documents, however, have not disappeared, and "Living in Tents" offers updates on its primary subjects. **With director Crane, Teka Childress of St. Louis Homeless Winter Outreach, and Cynthia Duffe of Gateway Housing First.**

DOCUMENTARY

Shown With: **The Man Behind the Merferds** (Josh Herum, U.S., 2017, 35 min.) Phil Berwick, a street artist in St. Louis, uses his paintings of Merferd — a bearded character he has been drawing for four decades — to carry a message of peace, hope, and love to some of the bleakest areas of the city.



## Long Day's Journey Into Night

Di qiu zui hou de ye wan

Gan Bi, China, 2018, 140 min., Mandarin

Thursday, Nov. 8, 9:15 PM, Plaza Frontenac 5

Saturday, Nov. 10, 8:30 PM, Plaza Frontenac 5

Luo Hongwu returns to Kaili, the hometown from which he fled 12 years earlier. As memories of an enigmatic and beautiful woman resurface — a woman he loved and has never been able to forget — Luo Hongwu begins his search for her. Past and present, reality and dream interweave in Bi Gan's stunningly beautiful and highly innovative film noir, which is told in two parts. The first is an achronological mosaic, and the second — a 55-minute single take — is a jaw-dropping nocturnal dream that plunges both protagonist and audience through a labyrinthine cityscape. IndieWire writes: "The unexpected love child of Wong Kar-wai and Andrei Tarkovsky, 'Long Day's Journey Into Night' transforms from a lush, slow-burn pastiche to an audacious filmmaking gamble while maintaining the pictorial sophistication of its earlier section. It's both languorous and eye-popping at once."

NARRATIVE



## The Long Shadow

Frances Causey, U.S., 2017, 88 min.

Sunday, Nov. 4, 6:00 PM, The Gathering, Free

When filmmaker and investigative journalist Frances Causey, a daughter of the South, set out to explore the continuing racial divisions in the U.S., what she discovered was that the politics of slavery didn't end with the Civil War. In an astonishingly candid look at the United States' original sin, "The Long Shadow" traces slavery's history from America's founding up through its insidious ties to racism today. San Jose's Mercury News writes: "Shadow" is a gripping personalized history lesson, with Causey covering salient points, including how economics drove the despicable trading of humans. Her of-the-moment feature couldn't be more necessary." **With editor Maureen Gosling.**

Shown With: **The Issue of Mr. O'Dell** (Rami Katz, Canada/U.S., 2018, 35 min.) A biography of Jack O'Dell, a 94-year-old African-American civil-rights activist who was the director of the Southern Christian Leadership Conference and a colleague of the Rev. Martin Luther King Jr.

DOCUMENTARY



## Man on Fire

Joel Fendelman, U.S., 2017, 54 min.

Saturday, Nov. 3, 4:00 PM, The Gathering, Free

Grand Saline, Texas, a town east of Dallas, has a disturbing history of racism — a legacy that the community prefers not to talk about. This shroud of secrecy ended when Charles Moore, an elderly white preacher, self-immolated to protest the town's racism in 2014. A troubled man seeking truth and communal repentance, Moore trained an unflattering spotlight on a town whose present is inextricably tied to its dark past. "Man on Fire" traces the roots of this disquieting protest, both chronicling Moore's life and death and exploring Grand Saline's current attitudes toward race. **With director Fendelman.**

Shown With: **The Changing Same** (Joe Brewster & Michele Stephenson, U.S., 2018, 22 min.) A native of Marianna, Fla., a town in the Panhandle, runs a marathon in hopes of bringing attention to the town's buried history of racial terror. **With subject Lamar Wilson.**

DOCUMENTARY



## Mapplethorpe

Ondi Timoner, U.S., 2018, 102 min.

Monday, Nov. 5, 8:15 PM, Tivoli 1

Robert Mapplethorpe — arguably one of the most important artists of the 20th century — discovered himself both sexually and artistically in New York City in the '70s and '80s. This biopic from Ondi Timoner ("Dig!", "We Live in Public") explores Mapplethorpe's life during that key period, beginning moments before he and Patti Smith (Marianne Rendón) moved into the famed Chelsea Hotel. In this home to a world of bohemian chic, Mapplethorpe (Matt Smith, "The Crown") begins photographing artists and musicians, film stars, and members of the S&M underground. "Mapplethorpe" explores the intersection of his art and his sexuality, offering a nuanced portrait of an artist at the height of his craft. Slate writes: "With a phenomenal performance from lead Matt Smith and arresting historical deference, it's no wonder the film was a runner-up for the Tribeca Film Festival's audience award."

**Sponsored by R D Zurick**

NARRATIVE



## Mary and the Witch's Flower

Giles New & Hiromasa Yonebayashi, Japan, 2017, 103 min.

Saturday, Nov. 10, 11:00 AM, Missouri History Museum, Free

From Academy Award®-nominated Hiromasa Yonebayashi — animator on Studio Ghibli masterpieces "Spirited Away" and "Ponyo," and director of "When Marnie Was There" and "The Secret World of Arrietty" — comes a dazzling new adventure about a young girl named Mary, who discovers a flower that grants magical powers, but only for one night. Mary is an ordinary young girl stuck in the country with her Great-Aunt Charlotte and seemingly no adventures or friends in sight. She follows a mysterious cat into the nearby forest, where she discovers an old broomstick and the strange Fly-by-Night flower, a rare plant that blooms only once every seven years and only in that forest. Together the flower and the broomstick whisk Mary above the clouds, and far away to Endor College, a school of magic. But there are terrible things happening at the school, and Mary must risk her life to try to set things right. Based on Mary Stewart's 1971 classic children's book "The Little Broomstick," "Mary and the Witch's Flower" features the voices of Oscar® winners Kate Winslet and Jim Broadbent.

NARRATIVE





## Medium Cool

Haskell Wexler, U.S., 1969, 110 min.

**Saturday, Nov. 3, 3:00 PM, St. Louis Public Library, Free**

It's 1968, and the whole world is watching. With the U.S. in social upheaval, famed cinematographer Haskell Wexler ("In the Heat of the Night," "Bound for Glory") decided to make a film about what the hell was going on. "Medium Cool," his debut feature, plunges viewers into the moment. With its mix of fictional storytelling and documentary technique, this depiction of the working world and romantic life of a television cameraman (Robert Forster) is a visceral cinematic snapshot of the era, climaxing with an extended sequence shot right in the middle of the riots surrounding the Democratic National Convention in Chicago. "Medium Cool" is as prescient a political film as Hollywood has ever produced. Although not released till 1969, the Zeitgeist-capturing "Medium Cool" is part of SLIFF's Golden Anniversaries: 1968 program. The Guardian writes of the film: "Combining fiction and documentary, in a manner that consciously brings both into question, it examines the way the media operate, the responsibilities of those employed in broadcasting and news journalism, and the highly confused state of America at the height of the Vietnam war." **With an intro and post-film discussion by the St. Louis Post-Dispatch's Calvin Wilson.**

**NARRATIVE**



## Memoir of War La douleur

Emmanuel Finkiel, France, 2017, 127 min., French

**Friday, Nov. 2, 12:00 PM, Plaza Frontenac 6**

**Sunday, Nov. 4, 12:00 PM, Plaza Frontenac 6**

In Emmanuel Finkiel's haunting adaptation of Marguerite Duras' semi-autobiographical novel "The War: A Memoir," the famed author of "The Lover," "India Song," and "Hiroshima Mon Amour" recounts an emotionally complex story of love, loss, and perseverance against a backdrop of wartime intrigue. It's 1944 Nazi-occupied France, and Marguerite (Mélanie Thierry) is an active Resistance member along with husband Robert Antelme and a band of fellow subversives. When Antelme is deported to Dachau by the Gestapo, she becomes friendly with French Nazi collaborator Rabier (Benoît Magimel) to learn of her husband's whereabouts. But as the months wear on with no news of her husband, Marguerite must begin the process of confronting the unimaginable. RogerEbert.com writes: "Among its many notable achievements, 'Memoir of War' is one of the best films I've seen about the ways in which grief can pull a person in both directions simultaneously. Whereas the film's first half plays more like a thriller, the second half proves to be an emotionally wrenching interlude perched on pins and needles."

**Sponsored by Centre Francophone at Webster University**

**NARRATIVE**



## MFKZ Muta Fukaz

Shoujirou Nishimi & Guillaume Renard, France, 2017, 90 min.

**Wednesday, Nov. 7, 7:15 PM, Tivoli 3**

Genre mashup "MFKZ" is the collaboration of French comic artist Guillaume "Run" Renard and ultra-hip Japanese animation house Studio 4°C, creators of "Tekkonkinkreet," "Genius Party," and "Mind Game." The "Tekkonkinkreet" dream team of Shoujirou Nishimi and art director Shinji Kimura reunite to bring to life a dark but stunningly animated sci-fi vision that mixes anime, film noir, and lucha libre in an orgy of video-game-inspired mayhem. The film centers on young Angelino and his skull-and-flame pal Vinz, who live in a seedy tenement in an LA-inspired dystopian metropolis — a burnt-out, gang- and cockroach-ridden neo-urban hell. Following a scooter accident, Angelino starts experiencing migraines and strange hallucinations, as well as fits of rage-inspired superpowers, as he slowly awakens to the truth of his origins: He is half-human and half-Macho, a supernatural alien race that is bent on taking over the planet. "MFKZ's" voice cast includes Giancarlo Esposito ("Better Call Saul"), Michael Chiklis ("The Shield"), Danny Trejo ("Machete"), Dascha Polanco ("Orange Is the New Black"), and the Wu-Tang Clan's RZA.

**NARRATIVE**



## Minding the Gap

Bing Liu, U.S., 2018, 96 min.

**Sunday, Nov. 4, 7:30 PM, Washington U./Brown, Free**

"Minding the Gap" offers a multifaceted group portrait of filmmaker Bing Liu and two friends, Keire Johnson and Zack Mulligan, from his youth in Rockford, Ill. Although the documentary initially appears to focus on their shared passion for skateboarding — Bing's first films were skate videos — "Minding the Gap" soon moves in other, more compelling directions, though its periodic skateboard sequences remain consistently exhilarating. Among the issues the documentary adroitly explores are the diminished nature of the former industrial town of Rockford and the effect of that decay on its young residents; the influence of the subjects' fathers and stepfathers on the direction of their lives; the pernicious legacy of domestic violence; and the nature of black identity. From this dauntingly complex weave of thematic threads, Bing creates a seamless tapestry. The New York Times writes: "With infinite sensitivity, Mr. Liu delves into some of the most painful and intimate details of his friends' lives and his own, and then layers his observations into a rich, devastating essay on race, class and manhood in 21st-century America." **With Skype with director Liu.**

**DOCUMENTARY**



## Modest Heroes Ponokku tanpen gekijō

NARRATIVE

Yoshiyuki Momose, Akihiko Yamashita & Hiromasa Yonebayashi, Japan, 2018, 45 min.

Sunday, Nov. 4, 12:30 PM, Tivoli 3, Free

This banquet of kid-friendly short films from Japan's Studio Ponoc ("Mary and the Witch's Flower") features three works about modest heroes. "Invisible" (Akihiko Yamashita, 13 min.), directed by the lead animator on "Howl's Moving Castle" and other films by the legendary Hayao Miyazaki, follows a nameless invisible man who must try to recapture his interest in life. "Kanini & Kanino" (Hiromasa Yonebayashi, 16 min.), from the Academy Award®-nominated director of "When Marnie Was There" and "Mary and the Witch's Flower," tells the story of two tiny crab brothers who venture out into the world for the first time and encounter an array of challenges. "Life Ain't Gonna Lose" (Yoshiyuki Momose, 15 min.), directed by the key animator on such Isao Takahata films as "Grave of the Fireflies," relates a true story about a mother and her severely egg-allergic son.

Shown With: **Peyton's Wish** (Kevin Johnson, U.S., 2018, 8 min.) Peyton Crump stars in this sci-fi adventure — produced in partnership with the Make-A-Wish Foundation of Missouri — in which a young boy battles an intergalactic overlord who is stealing dogs from Earth. **Space Girls** (Carys Watford, U.K., 2017, 10 min.) Four space-obsessed 9-year-old girls embark on a secret mission in their cardboard rocket.



## Modified

DOCUMENTARY

Aube Giroux, Canada/France/U.S., 2017, 87 min.

Sunday, Nov. 4, 4:00 PM, ZACK

In "Modified" — a celebration of the love of food, cooking, and gardening — filmmaker Aube Giroux and her mother embark on an investigative journey to find out why genetically modified organisms (GMOs) are not labeled on food products in the United States and Canada. Interweaving the personal and the political, the film is anchored in the filmmaker's relationship to her mom, Jali, a gardener and food activist who battles cancer during the film's production. Their intimate mother-daughter quest for answers, fuelled by a shared love of food, reveals the extent to which the agribusiness industry controls our food policies, making a strong case for a more transparent and sustainable food system. Medium writes: "With such a weighty subject as its focus, it is a testament to Giroux's deft storytelling that 'Modified' is so compelling and compassionate, and that it can evoke such a range of emotions. For anyone who cares about what they put in their mouth, where it comes from, and how it is produced — and I would like to think that is all of us — this film is a must-see. It is also beautiful beyond words."

Shown With: **Such and Such** (Cory Byers & Ashley Seering, U.S., 2018, 5 min.) The story of a boutique farm that provides fresh produce and humanely raised pork to some of the best restaurants in St. Louis.



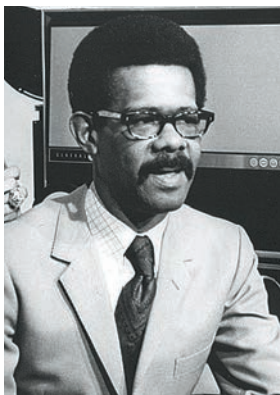
## The Most Dangerous Year

DOCUMENTARY

Vlada Knowlton, U.S., 2018, 89 min.

Saturday, Nov. 10, 1:00 PM, ZACK, Free

"The Most Dangerous Year" intimately chronicles the struggle for transgender rights, specifically focusing on the 2016 fight in Washington state over "bathroom bills" that would force transgender individuals, including children, to use their "birth gender" facilities. The documentary is the definition of a passion project: The filmmaker, Vlada Knowlton, is a mother with a young transgender daughter, and she and her fellow Seattle-area parents of transgender kids were instrumental in fighting the good fight in this particular civil-rights battle. "The Most Dangerous Year" uses the story of two successive fights around state laws — one a legislative bill, one a referendum — as a frame to introduce Knowlton's family and the families in her circle and to discuss the different arguments in favor and against trans rights. Intimate and revelatory, the film — with its scenes of transgender kids happy and healthy in supportive homes — will open the eyes of people who may have never encountered transgender children up close and personal before. **With director Knowlton.**



## Mr. Soul!

DOCUMENTARY

Melissa Haizlip & Sam Pollard, U.S., 2018, 90 min.

Friday, Nov. 9, 7:30 PM, Washington U./Brown, Free

On the heels of the civil-rights movement, one fearless black pioneer — Ellis Haizlip — reconceived a Harlem Renaissance for a new era, ushering giants and rising stars of black American culture onto the national television stage. Haizlip contained Whitman-esque multitudes — he was hip, smart, innovative, political, and gay — and through his personal fight for social equality, he ensured that the revolution would be televised via "Soul!", a distinctly black take on "The Tonight Show" template. By the program's end in 1973, host and producer Haizlip had created more than 130 hour-long shows that featured a dazzling array of A-list guests, including Sidney Poitier, Harry Belafonte, James Baldwin, Stevie Wonder, Maya Angelou, Ashford and Simpson, Nikki Giovanni, Al Green, and Muhammad Ali.

**With co-director Haizlip and Martean Davidson, president of Gateway Media Literacy Partners.**

Shown With: **Brooks People** (Shahari Moore, U.S., 2017, 23 min.) An exploration of the life, legacy, and impact of poet Gwendolyn Brooks, the first African American to win a Pulitzer Prize. **With director Moore. Rhapsody in Black** (Michael Mahaffie, U.S., 2018, 11 min.) A Los Angeles radio DJ transports his audience back in time to explore historic black Los Angeles through music.

**Sponsored by Gateway Media Literacy Partners**





## My Big Gay Italian Wedding Matrimonio italiano

Alessandro Genovesi, Italy, 2018, 90 min., Italian

Sunday, Nov. 4, 5:15 PM, Plaza Frontenac 6

Tuesday, Nov. 6, 7:00 PM, Plaza Frontenac 6

In this merry movie of matrimony — based on the hit off-Broadway play — happily engaged Antonio brings fiancé Paulo to the exquisite old Italian village of his birth. Antonio wants to reveal his sexuality to his headstrong parents — and to have them accept Paulo into the family — so he sets out on a quest to make a city founded on religious tradition understand that love is love. Although Antonio's mother quickly embraces the marriage, his father — who's also the town's mayor — is much more reluctant. Further complicating matters, Paulo is long estranged from his conservative mother, but a condition of the marriage is that she attend the wedding. Adding some wacky roommates to the comedic menu, the film serves up a wedding banquet filled with hilarity and hijinks.

NARRATIVE



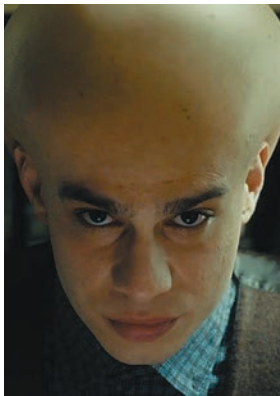
## My Country No More

Rita Baghdadi & Jeremiah Hammerling, U.S., 2018, 70 min.

Friday, Nov. 9, 5:00 PM, Tivoli 1, Free

Between 2011 and 2016, drilling for oil in America reached an unprecedented peak, setting off a modern-day gold rush in one of the most rural communities in the country: Trenton, N.D. Kalie Rider and her older brother Jed are both striving to rebuild farming in their family, having suffered the foreclosure of their parents' land during the traumatic 1980s farm crisis. When their uncle Roger makes a decision to sell some of his acreage, it sets off a domino effect of industrialization. Now, with even the Trenton church being eyed for a diesel refinery, the community becomes riven by competing interests. As Jed faces the possibility of having to uproot his young family and move away, Kalie learns to organize and resist. Although the film involves the science, politics, and environmental impacts of fracking, "My Country No More" is far more a portrait of people living within a specific Western idiom where a personal connection to the land matters more than money.

DOCUMENTARY



## My Name Is Batlir, Not Butler Batlir Degil Bahliti

Stare Yildirim, Turkey, 2018, 90 min., Turkish

Saturday, Nov. 3, 2:40 PM, Plaza Frontenac 6

Sunday, Nov. 4, 7:25 PM, Plaza Frontenac 6

The unusually named Batlir — emphatically not Butler — has an even more prominent distinguishing characteristic: a vastly oversized head. Bullied and made a figure of fun because of his immense noggin, Batlir has spent most of his life alone in his room. In one of the film's elements of magical realism, Batlir takes particular comfort from his conversations with the whale featured on a poster in his bedroom sanctuary, but he also has a small cadre of friends (including an elderly blind man) who offer support. When Batlir discovers a medical procedure that could reduce the size of his head, he pursues the operation despite the concerns of his father. Batlir hopes to overcome the major impediment to his goal — the considerable cost — by winning a TV game show, but he fears that he won't be up to the challenge of conquering the show's smugly unbeaten host. **With director Yildirim.**

NARRATIVE



## N of 1

Bernard Friedman, Canada/India/Israel/U.K./U.S., 2018, 102 min.

Saturday, Nov. 10, 8:00 PM, ZACK

An emotionally charged documentary, "N of 1" proves as thought-provoking as it is inspirational. Katye, a 26-year-old Floridian, is battling a rare and aggressive form of liver cancer. American doctors say they've done all they can and want the young woman to prepare for the end. But Katye refuses to relent, and in searching social media for treatment alternatives, she finds a most unlikely hero. Howard Simons, who runs an appliance-repair company in Toronto, has no medical training whatsoever, but he has made it his mission to help hopeless patients by obsessively reading medical journals and inventing treatment approaches doctors won't even consider. Proposing a never-before-tried procedure he believes will save Katye's life, Howard eventually finds an immunologist from Israel and a surgeon from England willing to perform the operation. With her unusual medical team, Katye then travels across the globe — to an hospital in India — to attempt a brave assault on her disease. **With director Friedman.**

DOCUMENTARY



## Naila and the Uprising

Julia Bacha, Palestinian Territories/U.S., 2017, 76 min., Arabic

Saturday, Nov. 10, 4:00 PM, Washington U./Brown, Free

Using evocative animation, intimate interviews, and exclusive archival footage, "Naila and the Uprising" brings out of anonymity the courageous women who shook the Israeli occupation and put Palestinians on the map for the first time. "Naila and the Uprising" tells a story of the First Intifada that history has overlooked — of an unbending nonviolent women's movement at the head of Palestine's struggle for freedom. When a nationwide uprising broke out in 1987, Naila Ayesh in Gaza was faced with making a choice between love, family, and freedom. Undaunted, she instead embraced all three, joining a clandestine network of women in a movement that forced the world to recognize the Palestinian right to self-determination. The documentary follows Naila and the women's struggle through the end of the uprising and into negotiations with Israel, with female activists taking a prominent place in the delegation. Despite those past achievements, the women faced subsequent difficulties in carrying forward the vision of equality that their activism set in motion, and the film also explores those contemporary realities. **With co-producer Jen Marlowe and Just Vision communication director Daniel Nerenberg.**

DOCUMENTARY



## No Date, No Signature Bedoone Tarikh, Bedoone Emza

Vahid Jalilvand, Iran, 2017, 104 min., Farsi

Saturday, Nov. 3, 2:10 PM, Plaza Frontenac 5

Tuesday, Nov. 6, 2:10 PM, Plaza Frontenac 5

When forensic pathologist Dr. Nariman hits a motorbike with his car, he injures the motorcyclist's 8-year-old son. Although he offers to take the child to a clinic nearby, the father refuses his help and money. The next morning, in the hospital where he works, Dr. Nariman discovers that the little boy has been brought for an autopsy after a suspicious death. Another doctor attributes the death to botulism, but Dr. Nariman suspects the accident might be the true — or at least a contributing — cause. The physician faces an ethical decision: Should he reveal his potential culpability? The New York Times writes: "An absorbing illustration of how minor actions and bad decisions can amplify one another (and have ripple effects of their own)," "No Date, No Signature" is a sturdy morality play from the theater-trained Iranian director Vahid Jalilvand."

NARRATIVE



## Non-Fiction Doubles vies

Olivier Assayas, France, 2018, 108 min., French

Saturday, Nov. 10, 6:00 PM, Plaza Frontenac 5

In the comedy "Non-Fiction" — the new film by Olivier Assayas ("Clouds of Sils Maria," "Personal Shopper," "Summer Hours") — Alain (Guillaume Canet), a successful Parisian publisher struggling to adapt to the digital revolution, has major doubts about the new manuscript of Léonard (Vincent Macaigne), one of his longtime authors. Alain regards the book as just another work of autofiction, a recycling of Léonard's love affair with a minor celebrity. But Selena (Juliette Binoche), Alain's wife and a famous stage actress, is very much of the opposite opinion. Variety writes: "With the spry and deceptively slight 'Non-Fiction,' Assayas has pivoted in a bold new direction: He uses the anxieties of the present to articulate the language that's dragging us into the future. In other words, this is unapologetically a movie about the permanence of a Tweet. An inextricably French romp about the frustrations of trying to leave your mark on — or not be swept to sea by — a culture where photos disappear as soon as you've seen them, the most vicious murders are executed on message boards, and your mistress hasn't seen a single Ingmar Bergman film."

**Sponsored by Centre Francophone at Webster University**

NARRATIVE



## On Her Shoulders

Alexandria Bombach, Iraq/U.S., 2018, 94 min., Arabic, English & Kurdish

Saturday, Nov. 10, 1:00 PM, Washington U./Brown, Free

At only 23 years old, Nadia Murad's life is a dizzying array of important undertakings — from giving testimony before the U.N. Security Council to visiting refugee camps to soul-bearing media interviews, emotionally draining speeches, and an endless succession of one-on-one meetings with top government officials. Those demands take an enormous toll on this once-ordinary girl, but Nadia — who shares this year's Nobel Peace Prize — somehow manages to persist: Having survived the 2014 genocide of the Yazidis in Northern Iraq and escaped sexual slavery at the hands of ISIS, she's become a relentless beacon of hope for her people. With deep compassion and a formal precision that matches Nadia's calm and steely demeanor, filmmaker Alexandria Bombach — who won the documentary directing prize at Sundance — follows this strong-willed young woman, who once dreamed of opening a beauty salon in her village, as she fights to bring ISIS to justice and save her people from extinction. **With an introduction and post-film discussion by a representative of the Whitney R. Harris World Law Institute at Washington University.**

**Sponsored by Barbara Smythe-Jones**

DOCUMENTARY





## Once Upon a Time in the West

NARRATIVE

Sergio Leone, Italy/U.S., 1968, 175 min.

**Saturday, Nov. 10, 2:00 PM, St. Louis Public Library, Free**

Sergio Leone's "Once Upon a Time in the West" — a Western-to-end-all-Westerns — brings SLIFF Golden Anniversaries: 1968 retrospective to an appropriately rousing conclusion. Rail baron Morton (Gabriele Ferzetti) angles to claim the single piece of land around Flagstone with water on it, knowing the new railroad will have to stop there. He sends his henchman Frank (Henry Fonda) to scare the land's owner, McBain (Frank Wolff), but the blue-eyed killer guns him down instead, pinning the death on a known bandit, Cheyenne (Jason Robards). Meanwhile, a harmonica-playing gunslinger with a score to settle (Charles Bronson), and McBain's new wife, Jill (Claudia Cardinale), arrive in town. The Observer writes: "The Everest of the spaghetti western is a violent, poetic elegy that links a revenge story (Charles Bronson as a Mexican peon searching for his brother's killer) to the epic of the building of the transcontinental railroads. It's a Marxist saga of capitalist exploitation and the battle over natural resources in the west (from the great pre-credit sequence to the final shot, water is the dominant motif)." **With an intro and post-film discussion by We Are Movie Geeks editor/creative director Tom Stockman.**



## One Toke Over the Line and Still Smokin'

DOCUMENTARY

Kathy Corley, U.S., 2018, 90 min.

**Saturday, Nov. 3, 8:00 PM, Tivoli 1**

"One Toke Over the Line and Still Smokin'" by St. Louis filmmaker Kathy Corley celebrates the folk-rock duo Brewer & Shipley, whose Top 10 song "One Toke Over the Line" was a constant presence on the radio in the 1970s. The pair's other hits include "Tarkio Road" and "Shake Off the Demon." Michael Brewer and Tom Shipley — who both live in Missouri — continue to blend guitars and voices and perform for audiences 50 years after their trademark vocal harmonies and intertwined acoustic guitars carved a unique niche in America's soundboard. Brewer & Shipley just celebrated their golden anniversary as a recording duo: Their first album, "Down in LA," was released in October 1968. **With director Corley and subjects Brewer and Shipley.**



## Owned: A Tale of Two Americas

DOCUMENTARY

Giorgio Angelini, U.S., 2018, 83 min.

**Saturday, Nov. 3, 1:00 PM, Washington U./Brown, Free**

"Owned" is a fever-dream vision into the dark history behind the U.S. housing economy. Tracking its overtly racist beginnings to its unbridled commoditization, the documentary exposes a foundational story few Americans understand as their own. In 2008, the U.S. housing market became the epicenter of an unprecedented global economic collapse. In the years since, protests in cities like St. Louis have highlighted the stark racial disparities that define many American cities, and the crash of suburbia and urban unrest are not unrelated — they are two sides of the same coin, two divergent paths set in motion by the United States' housing policy after World War II. The prevailing narrative is that the migration from American cities that began in the 1950s, often referred to as "white flight," was caused by the degradation of city centers and the growth of suburbia. But this was neither a matter of preference nor a "natural" self-segregation: Government policies directly subsidized white America, while denying opportunities to black people and other minorities. "Owned" offers a surprisingly entertaining examination of that "tale of two Americas." **With director Angelini.**

**Sponsored by Pitzman's Surveying Group, Inc., T. Christopher & Katrina Peoples**



## Parallel Chords

NARRATIVE

Catherine Dudley-Rose, U.S., 2018, 99 min.

**Saturday, Nov. 10, 1:00 PM, Tivoli 3**

The feature version of a short that first screened at the St. Louis Filmmakers Showcase in 2015, "Parallel Chords" chronicles the struggles of young violinist Jacqueline (Rachel Ann) to assert her individuality despite the intense pressure of her controlling pianist father (Bjorn Johnson) and the formidable weight of her own musical ability. Challenging stereotypes and accepted beliefs, "Parallel Chords" delves into issues of consent and control in a young, imaginative woman's life rarely seen on film. St. Louisan Catherine Dudley-Rose — the film's writer/director — is herself an accomplished violinist, and "Parallel Chords" draws on her own experiences as a musician, lending it a rare authenticity. The jury named the film as Best Narrative Feature at this year's St. Louis Filmmakers Showcase. **With director Dudley-Rose, producer Allyson Mace, and cast and crew members.**

**Sponsored by Bach Society of St. Louis**



## Parallel Love: The Story of a Band Called Luxury

DOCUMENTARY

Matt Hinton, U.S., 2018, 100 min.

Friday, Nov. 9, 7:30 PM, Stage at KDHX

"Parallel Love" relates the unusual story of the band Luxury. The group's four original members — including two brothers — all attended a small Christian college in Toccoa, Ga., in the early '90s, when the band was formed. Despite Luxury's edgy, outré song lyrics, the band ended up signing with Tooth & Nail, a Christian-rock label, and that decision pigeonholed the band and likely denied them a chance at mainstream success despite high critical regard. "Parallel Love" takes an unexpected turn when it's revealed that Luxury was involved in a frightening van accident in 1995 that resulted in serious injuries. The band continued, but their story evolves further when first one member (bassist Chris Foley) and then another (guitarist Jamey Bozeman) and finally a third (singer Lee Bozeman) become Eastern Orthodox priests. The fourth original member, drummer Glenn Black, doesn't join his bandmates in the priesthood, but his own traumatic life story — revealed only later in the film — is equally compelling. Director Matt Hinton became the band's fifth member post-crash, so "Parallel Love" offers a particularly intimate insider's view, and the members — especially the sardonic Lee Bozeman — prove hyper-articulate raconteurs. **With director/subject Hinton and subject Jeffrey Wickes, assistant professor of Early Christianity at Saint Louis U.**



## A Paris Education Mes provinciales

NARRATIVE

Jean-Paul Civeyrac, France, 2018, 137 min., French

Thursday, Nov. 8, 5:00 PM, Plaza Frontenac 6

Sunday, Nov. 11, 8:10 PM, Plaza Frontenac 6

Etienne (Andranic Manet), a serious and impressionable young cinephile, leaves behind his steady girlfriend (Diane Rouxel) in Lyon to study film in Paris. Settling into a dingy flat with a rotating cast of roommates, he immerses himself in a bohemian world of artists, intellectuals, and fellow film geeks who excitedly share their passion for Bresson, Ford, and obscure Russian directors. It's a seemingly idyllic life of the mind — until more complicated matters of the flesh, as well as jealous creativity, intrude. Shooting in timeless black-and-white and interweaving references to philosophy, music, and cinema — from Pascal to Mahler to Parajanov — Jean-Paul Civeyrac conjures a bittersweet ode to the heady days of student life that evokes the films of the French New Wave. The Film Stage calls "A Paris Education" "a wonderfully anachronistic homage to a timeless, New Wave-style world filled with cinephiles, lovers, and great films."



## Patrimonio

DOCUMENTARY

Lisa F. Jackson & Sarah Teale, Mexico/U.S., 2018, 84 min., Spanish

Friday, Nov. 2, 5:00 PM, Tivoli 1, Free

In 2015, a mega-development is poised to engulf a small Mexican fishing village with a vast hotel/condo complex called Tres Santos. Although marketed to wealthy Americans as "green" and "mindful," Tres Santos threatens to transform and overwhelm the idiosyncratic desert town in Baja California, quadrupling its population and causing irreversible damage. Not only will fishermen be forced off the beach they've used for generations, but the developers will drain an already diminished aquifer, taking drinking water from a town where many residents have little or no access. "Patrimonio" tells a unique and inspiring story of resistance, a real-life tale about feisty fishermen who dare to stare down an American corporate Goliath by confronting their own government, denouncing corruption, demanding respect, and refusing to blink first.



## Persona

NARRATIVE

Ingmar Bergman, Sweden, 1966, 83 min., Swedish

Friday, Nov. 2, 7:00 PM, Webster U./Moore, \$15 for double bill

By the mid-1960s, Ingmar Bergman had already conjured many of the cinema's most unforgettable images. But with the radical "Persona," he attained new levels of visual poetry. In the first of a series of legendary performances for Bergman, Liv Ullmann plays a stage actor who has inexplicably gone mute; an equally mesmerizing Bibi Andersson is the garrulous young nurse caring for her in a remote island cottage. While isolated together there, the women undergo a mysterious spiritual and emotional transference. Performed with astonishing nuance and shot in stark contrast and soft light by Sven Nykvist, the influential "Persona" — seen here in a new restoration — is a penetrating, dreamlike work of profound psychological depth. Also on the double bill — a celebration of Bergman's centenary — is the documentary "Searching for Ingmar Bergman."





## Personal Statement

Juliane Dressner & Edwin Martinez, U.S., 2018, 87 min., English & Spanish

Friday, Nov. 9, 7:30 PM, The Gathering, Free

Karoline, Christine, and Enoch are Brooklyn high-school students who are determined to get their entire senior class to college, even though they aren't sure they're going to make it there themselves. "Personal Statement" follows this inspirational trio through their senior year as they work tirelessly as peer counselors, offering the only support many of their friends have in navigating the daunting college-application process. As they work to realize better futures for themselves and their classmates, the three students struggle and stumble, but they refuse to succumb to the sobering barriers that prevent so many low-income students from going to and graduating from college. "Personal Statement" illustrates the power that already exists within historically marginalized communities to address problems of inequality. **With co-director Dressner and subject Karoline Jimenez.**

DOCUMENTARY



## Point Man

Phil Blattenberger, U.S., 2018, 107 min.

Friday, Nov. 9, 9:30 PM, Tivoli 3

Set in Vietnam in April 1968 — three months after the tide-turning Tet Offensive and one month after the assassination of Martin Luther King Jr. — "Point Man" is the story of a U.S. Army fire team fractured by racial tensions, moral crises, and the crushing pressures of combat in a war nobody wants to fight. Andre "Casper" Allen, a rough-edged ideologue, finds that his radical politics put him at odds with the squad's machine gunner, Silas Meeks.

When their search-and-destroy mission in the Mekong Delta goes terribly wrong, both men find themselves pitted against each other and their recalcitrant platoon commander, Lt. Sutter. **With director Blattenberger.**

NARRATIVE



## Point of No Return

Noel Dockstader & Quinn Kanaly, China/Egypt/India/Japan/Myanmar/Oman/Spain/U.S./United Arab Emirates, 2017, 95 min., English & French

Thursday, Nov. 8, 7:00 PM, Plaza Frontenac 5

"Point of No Return" chronicles one of the most suspenseful and pioneering scientific adventure stories of the 21st century, following two pilots in their attempt to circumnavigate the globe in an airplane fueled exclusively by sunlight. Their mission: to prove the potential of clean technology and to inspire hearts and minds. To achieve their goal, they must push themselves and their team of engineers and meteorologists far beyond their limits. Thirteen years ago, Bertrand Piccard and André Borschberg began building what many experts said was impossible: a solar-powered airplane capable of flying day and night. With the wingspan of a 747 jet and the weight of a car, Solar Impulse is extremely fragile; high winds or turbulence can snap the wings in two. But the 26,000-mile journey tests more than their technology. In an unheated, unpressurized cockpit, the five-day solo flight across the Pacific Ocean becomes a feat of endurance unlike any other in aviation history.

**Sponsored by Michael & Sue Wallace**

DOCUMENTARY



## Pretty Poison

Noel Black, U.S., 1968, 86 min.

Saturday, Nov. 10, 11:00 AM, St. Louis Public Library, Free

Part of SLIFF's Golden Anniversaries: 1968 program, director Noel Black's cult classic "Pretty Poison" is a darkly comic thriller about Dennis (Anthony Perkins), a disturbed young arsonist recently released from a mental institution. When Dennis falls for radiant all-American teenager Sue Ann (Tuesday Weld), she ironically turns out to be the true psychotic, displaying a particular animus toward her mother (Beverly Garland). Prompted by Sue Ann, the pair embark on a series of "missions" that inevitably culminate in murder. J. Hoberman writes in the New York Times: "An unheralded sleeper that was re-edited, shelved and dumped by its studio and then panned in the daily press, 'Pretty Poison' was resurrected by its distributor after it was championed by other critics, notably Pauline Kael. It proved to be the most critically divisive movie of 1968 and for some the kickiest." **With an intro and post-film discussion by Lynn Venhaus, National Alliance of Women Film Journalists.**

**Sponsored by St. Louis Film Critics Association**

NARRATIVE



## Primas

Laura Bari, Argentina/Canada, 2017, 100 min., Spanish

Saturday, Nov. 10, 12:05 PM, Plaza Frontenac 6

"Primas" begins obliquely, with scenes of dreamily abstract imagery, a young woman's whispered narration, and vérité snippets of her family life in a small Argentinian town. Only over time is it revealed that the young woman was the victim of a horrific rape when she was a pre-teen — kidnapped, bound, assaulted, and then set afire. Despite the ordeal, she miraculously survived but has disfiguring burns on much of her body. As her story is unfolding in teasing fragments, another young woman, her cousin, is introduced. She lives in Buenos Aires, and she, too, has a painful history — of sexual abuse at the hands of her father. Director Laura Bari, the two women's aunt, invites the pair to Montreal, where she now lives, to participate in a series of movement-based exercises, allowing the cousins to transform their experiences into art and free themselves from the shadows of their past.

DOCUMENTARY



## Promise at Dawn La promesse de l'aube

Eric Barbier, France, 2017, 131 min., French

Wednesday, Nov. 7, 5:00 PM, Plaza Frontenac 5

Sunday, Nov. 11, 2:30 PM, Plaza Frontenac 5

"Promise at Dawn" tells the wildly romantic story of Romain Gary, one of France's most famous novelists and the sole writer to have won the Goncourt Prize for French literature two times (for "The Roots of Heaven" in 1956 and, under the pseudonym Émile Ajar, "The Life Before Us" in 1975). Starring Pierre Niny as the adult Gary and Charlotte Gainsbourg as his irrepressibly doting mama, the film ranges from his childhood in Poland and adolescence in Nice to his years as a student in Paris and training as a pilot during World War II. Variety writes: "However abetted by fiction, Romain Gary's autobiographical novel 'Promise at Dawn' is more of a roaring yarn than most memoirs have a right to be."

NARRATIVE

**Sponsored by Jane M. & Bruce P. Robert Charitable Foundation**



## The Providers

Laura Green & Anna Moot-Levin, U.S., 2018, 85 min.

Sunday, Nov. 11, 6:30 PM, Washington U./Brown, Free

Set against the backdrop of the physician shortage and opioid epidemic in rural America, "The Providers" follows three healthcare providers in northern New Mexico. They work at El Centro, a group of safety-net clinics that offer care to all who walk through the doors, regardless of ability to pay. Amid personal struggles that reflect those of their patients, the journeys of the providers unfold as they work to reach rural Americans who would otherwise be left out of the healthcare system. With intimate access, the documentary shows the transformative power of providers' relationships with marginalized patients. The Washington City Paper writes: "The Providers' establishes a vivid sense of space, its small towns nestled in Southwestern landscapes under endless skies that seem to dwarf the caregivers struggling to make a difference. But what makes this land so rich is the people who care for it and its less fortunate souls.... This inspiring movie finds that, for some young professionals, vocations start where they are most needed — at home." **With co-director Moot-Levin.**

DOCUMENTARY



## The Push

Grant Korgan & Brian Niles, Antarctica/Argentina/Chile/Norway/U.S., 2018, 84 min.

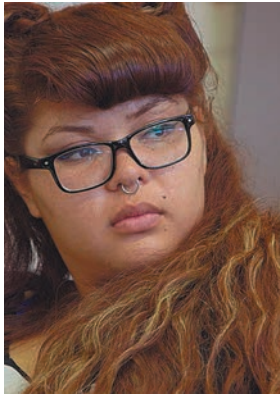
Sunday, Nov. 11, 3:00 PM, Webster U./Moore

Just five months after marrying the love of his life, Grant Korgan burst-fractured his L1 vertebrae while filming a snowmobiling segment in the Sierra Nevada backcountry. In an instant, this Lake Tahoe native, nanoscientist, and extreme athlete had added spinal-cord-injury recovery to his list of pursuits. When Grant discovers other "adaptive athletes" who continued to pursue their passions despite disabilities, he connects with professional adventurers who offer a radical test of his abilities: cross-country skiing to the South Pole on a "sit ski," on which he would propel himself entirely through upper-body strength. Grant tackles this challenge, spending more than a year in training while simultaneously undergoing rehab to try to restore some strength and mobility to his legs. Finally, on Jan. 17, 2012, along with two seasoned explorers, Grant attempts to become the first spinal-cord-injured athlete to literally push himself nearly 100 miles (the final degree of latitude) to the most inhospitable place on the planet — the bottom of the globe, the geographic South Pole. **With co-director/subject Korgan.**

DOCUMENTARY

Shown With: **Child of the Earth** (Claudio Faeh, Switzerland/U.S., 2018, 12 min.) A warm and intimate portrait of one young patient's journey beyond the confines of his broken body, to outer space and beyond, through virtual reality.





## The Pushouts

Katie Galloway & Dawn Valadez, U.S., 2017, 60 min.

**Saturday, Nov. 10, 4:00 PM, The Gathering, Free**

By 15, Dr. Victor Rios was a high-school dropout and gang member with three felony convictions and a death wish. But when a teacher's quiet persistence, mentor Martin Flores' moral conviction, and his best friend's murder converge, Rios' path takes an unexpected turn. The film weaves together Rios' fraught but eventually triumphant personal story with those of contemporary African-American and Latino high-school dropouts — or, in the film's vernacular, "pushouts" — who participate in a program at LA's YO!Watts youth center, which attempts to provide them with the tools and confidence necessary to re-start their educations. **With co-director Galloway and subject Flores.**

Shown With: **63 Boycott** (Gordon Quinn, U.S., 2017, 29 min.) This compelling record of the 1963 boycott of Chicago's public schools — when 250,000 students walked out in protest of racial segregation — combines unseen 16mm footage of the event with insights from the original participants and present-day protesters against school closings.

*Co-presented with Nine Network of Public Media and the American Graduate Initiative of the Corporation for Public Broadcasting*

DOCUMENTARY



## Rafiki

Wanuri Kahiu, Kenya, 2018, 83 min., English & Swahili

**Saturday, Nov. 3, 4:45 PM, Plaza Frontenac 6**

**Monday, Nov. 5, 4:20 PM, Plaza Frontenac 6**

Despite a political rivalry between their families, Kena and Ziki remain close friends, supporting each other as they pursue their dreams. But when love blossoms between them, the two girls are forced to choose between happiness and safety in a highly conservative, disapproving society. Inspired by Monica Arac de Nyeko's "Jambula Tree" — about a lesbian love affair in Uganda, where homosexuality is illegal — "Rafiki" challenges deep-rooted objections to same-sex relationships in Kenya. Cinema Scope writes: "To be the first Kenyan film to ever premiere at Cannes, as Wanuri Kahiu's newest feature film 'Rafiki' was, is to be placed under an incredible weight of expectation. To be banned in your home country due to a supposed 'intent to promote lesbianism' is to be placed under an additional weight of scandal. And yet Kahiu has crafted a film which is both potent and modest in its navigation of queered coming-of-age territory.... 'Rafiki' is quite literally the first of its kind to exist on this part of the map."

NARRATIVE



## The Rainbow Experiment

Christina Kallas, U.S., 2017, 129 min.

**Saturday, Nov. 10, 9:00 PM, Tivoli 3**

**Sunday, Nov. 11, 3:15 PM, Tivoli 3**

Things spiral out of control in a high school in Manhattan when a terrible accident involving a science experiment permanently injures a teen. A whodunit that features a multiplicity of perspectives, "The Rainbow Experiment" — directed by New Filmmakers Forum alum Christina Kallas ("42 Seconds of Happiness," SLIFF 2016) — chronicles the explosion of emotions that follows the literal blast, with the damage extending well beyond the victim to include teachers, parents, school authorities, and classmates. The Young Folks website writes: "The Rainbow Experiment" is above all an ensemble piece designed to magnify dozens of powerful performances. Skillfully guided by Kallas, the scenes were all shot in one take while allowing room for improvisation. The naked immediacy of the drama and the urgency of the strained emotions suggests John Cassavetes at his most indulgent, especially as school and police investigators start peeling back the other characters' emotional and psychological defenses." **With director Kallas.**

NARRATIVE



## Rainbow Fields Xhoihobote Dhemalite

Bidyut Kotoky, India, 2017, 89 min., Assamese

**Saturday, Nov. 3, 12:05 PM, Plaza Frontenac 5**

**Sunday, Nov. 4, 2:15 PM, Plaza Frontenac 5**

In "Rainbow Fields," a famous film director goes on a soul-searching journey, returning to his native village after hearing the news of a childhood friend's death. The director must confront the unresolved vestiges of a terrible childhood accident in a bid for redemption and closure. "Rainbow Fields" provocatively explores the Nellie Massacre — a 1983 pogrom in which more than 2,000 Muslims were slaughtered in the Indian state of Assam, with the village of Nellie at the epicenter. "Rainbow Fields," explains director Bidyut Kotoky, "deals with the underlying effects of the violence witnessed in the state since that incident and how it has severely impacted the minds of children who have grown up with it." The film stars the iconic Indian actor Victor Banerjee, who debuted in Satyajit Ray's "The Chess Players" and is best known in the West for his roles in David Lean's "Passage to India" and Roman Polanski's "Bitter Moon." **With producer Nitesh Batra.**

NARRATIVE



## Robert Campbell, Mountain Man

Michael Beattie, U.K./U.S., 2018, 59 min.

Saturday, Nov. 10, 1:30 PM, Missouri History Museum, Free

The film relates the rags-to-riches tale of famous St. Louisan Robert Campbell (1804-79), a penniless Northern Ireland man who ultimately became the wealthiest man in Missouri. After arriving in St. Louis, Campbell became involved in the Rocky Mountain fur trade alongside legendary mountain men Robert Sublette and Jim Bridger, leading what he called a “bold and dashing life” — alternately fighting and befriendng Native Americans, enduring the harshest of climates, suffering near starvation. Leaving the mountains, he became one of the leading citizens of St. Louis, with a business empire covering every aspect of commerce, property, and river trade. The film follows Campbell’s great-great-great-nephew — former tank commander and Northern Ireland politician Alan McFarland — as he travels across the American West to uncover his ancestor’s life. Using re-enactments, archival photos, narration, and contemporary interviews, the film tells an engrossing story of adventure, love, and tragedy. **With director Beattie and Andrew H. Hahn, executive director of Campbell House.**

**Sponsored by Patrick H. Gadell, Esq.**

DOCUMENTARY



## Rodents of Unusual Size

Quinn Costello, Chris Metzler & Jeff Springer, U.S., 2017, 71 min.

Thursday, Nov. 8, 6:00 PM, Tivoli 1, Free

“Rodents of Unusual Size” examines the environmental impact of nutria, an invasive, highly destructive species of oversized rodents from South America, on Louisiana. Nutria were inadvertently introduced to the swamps of Louisiana in the 1930s — the original intent was to captive-breed them for fur — and then quickly exploded in population, wreaking havoc on the ecosystem and eroding the flood protection offered by the coastal wetlands. Much of the nutria history is provided in several exceptionally well-animated sequences narrated by Wendell Pierce (of “The Wire” and “Treme”), but the film primarily follows a colorful cast of Cajun bayou dwellers and New Orleanians (including jazz musician Kermit Ruffins) who hunt, trap, and use nutria for food and fur. A passel of bounty hunters and animal-control agents such as Michael Beran are hellbent on saving Louisiana before it dissolves beneath their feet. The proceedings are further enlivened by a sprightly score from the Lost Bayou Ramblers. **With subject Beran.**

DOCUMENTARY



## Roma

Alfonso Cuarón, Mexico/U.S., 2018, 135 min.

Sunday, Nov. 11, 9:00 PM, Tivoli 1

The most personal project to date from Academy Award®-winning director and writer Alfonso Cuarón (“Children of Men,” “Y Tu Mama Tambien”), “Roma” follows Cleo (Yalitza Aparicio), a young domestic worker for a family in the middle-class neighborhood of Roma in Mexico City. Delivering an artful love letter to the women who raised him, Cuarón draws on his own childhood to create a vivid and emotional portrait of domestic strife and social hierarchy amidst political turmoil of the 1970s. Cuarón’s first project since the groundbreaking “Gravity” in 2013, “Roma” will be available in theaters and on Netflix later this year. Pulitzer Prize-winning critic Joseph Morgenstern of The Wall Street Journal describes Cuarón’s “Roma” as “a loving tribute to the dominant figure of his childhood, a domestic servant, and one of the most beautiful films I’ve ever seen (high-altitude language, but it’s true).”

NARRATIVE



## Rosemary's Baby

Roman Polanski, U.S., 1968, 136 min.

Sunday, Nov. 4, 1:30 PM, St. Louis Public Library, Free

Horriying and darkly comic, “Rosemary’s Baby” — part of SLIFF’s Golden Anniversaries: 1968 program — served as Roman Polanski’s memorable Hollywood debut. This wildly entertaining nightmare, faithfully adapted from Ira Levin’s bestseller, stars a revelatory Mia Farrow as a young mother-to-be who grows increasingly suspicious that her over-friendly elderly neighbors (played by Sidney Blackmer and an Oscar®-winning Ruth Gordon) and self-involved husband (John Cassavetes) are hatching a satanic plot against her and her baby. In the decades of occult cinema that Polanski’s ungodly masterpiece has spawned, it has never been outdone for sheer psychological terror. Entertainment Weekly writes: “Using New York’s famed apartment house the Dakota for all its cavernous shadowiness, and exploiting the 23-year-old Farrow’s tremulous space-child vulnerability to underscore her terror and solitude, Polanski worked with an elegant restraint that less talented filmmakers have been trying to mimic ever since.”

NARRATIVE





## Samantha's Amazing Acrocats

Jacob Feiring, U.S., 2017, 58 min.

Saturday, Nov. 3, 3:30 PM, .ZACK

"Samantha's Amazing Acrocats" profiles 42-year-old Samantha Martin, who runs a traveling cat circus that struggles mightily to survive. Samantha has been training animals — dogs and cats, but also wild and exotic critters such as raccoons, lizards, alligators, squirrels, coatimundis, and servals — for her entire life. For some years now, she has concentrated her energies exclusively on domestic kitties, and with her cat acrobats and an ultra-tolerant assistant, she travels around the country in a messy, packed-to-the-rafters motorhome and puts on modest shows. Samantha, as you might expect, is an amusingly quirky personality, but her life can be hard: Her elderly parents, who live in Princeton, Ill., are near death; she longs for a romantic relationship that her peripatetic lifestyle makes unlikely; and her circus is a down-at-heels, hand-to-mouth affair that requires an astonishing amount of work for dismayingly minimal reward. But Samantha and her Amazing Acrocats bravely manage to persist in the face of adversity. Shown With: **My Paintbrush Bites** (Joel Pincosy & Joe Egender, U.S., 2017, 16 min.) A man battling reclusion and a racehorse on the brink of death save each other in unexpected ways. **Scaredy, the Cat** (Markie Hancock, U.S., 2017, 8 min.) Scaredy, a temperamental feral cat adopted by the New York City public clay tennis courts, brings together many kindred spirits.

DOCUMENTARY



## Satan & Adam

V. Scott Balcerek, U.S., 2018, 80 min.

Friday, Nov. 9, 7:30 PM, .ZACK, \$20 for film and musical performance

One day in 1986, Adam Gussow, a white, Ivy League-educated harmonica player, found himself nursing a broken heart and walking down the street in Harlem, a block from the Apollo Theater. There, he came on a one-man band: Sterling Magee. Better known as Satan, Magee was a local legend with heavy blues guitar riffs and makeshift percussion instruments. Word around the neighborhood was that he had backed James Brown at the Apollo and cut singles for Ray Charles's Tangerine label, but no one really knew for sure. When Adam sat in on a session with Satan that day, a most unlikely connection was formed. Their partnership and friendship would transcend the racial tensions of a segregated city and the anxiety of a neighborhood that was hyper-aware of the perils of gentrification. "Satan & Adam" is a celebration of the transformative power of music and the bonds that develop when worlds collide and artists collaborate. Director V. Scott Balcerek pulls together more than two decades of documentary footage to chart the duo's friendship from busking in the streets of Harlem to such major venues as the New Orleans Jazz & Heritage Festival. **With subject Gussow and a post-film performance by the Blues Doctors, with Gussow on harmonica and percussion and Alan Gross on guitar.**

DOCUMENTARY



## Saviors

Christopher Greenslate, U.S., 2018, 83 min.

Friday, Nov. 9, 7:00 PM, Tivoli 3

In "Saviors" — audaciously shot in a single, continuous take — Blaze (Megan Johnson) embeds herself in a white-power group in an effort to find her adoptive African-American mother (Carol Payton). But one night, after the group returns from a rally, the members put Blaze's allegiance to a severe test. "Saviors" took the Audience Award as Best Feature Film at this year's Beverly Hills Film Festival, with Payton winning as Best Actress. The film received further plaudits when it won the Jury Award at the Madrid International Film Festival. **With director Greenslate.**

NARRATIVE



## Say Her Name: The Life and Death of Sandra Bland

Kate Davis & David Heilbroner, U.S., 2018, 120 min.

Sunday, Nov. 4, 4:30 PM, Tivoli 1

In 2015, Sandra Bland, a politically active 28-year-old black woman from Chicago, was arrested for a traffic violation in a small Texas town. Three days later, Sandra was found hanging from a noose in her jail cell. Though ruled a suicide, her death sparked allegations of racially motivated police murder, and Sandra became a poster child for activists nationwide, leaving millions to ask the question: "What really happened to Sandra Bland?" Ten days after Sandra's death, filmmakers Kate Davis and David Heilbroner began working closely with the family's legal team, tracking what would become a two-year battle between Sandra's aggrieved family and Texas authorities. Featuring disturbing, never-before-told details about the case, the film is punctuated by Sandra's own passionate and moving commentary through approximately 30 "Sandy Speaks" video blogs. Part legal thriller, part parable about race in America, "Say Her Name" takes viewers deep inside a story that galvanized activists across the country. **With co-directors Davis and Heilbroner and subjects Cannon Lambert Sr. and Shante Needham.**

**Sponsored by Zeta Sigma Chapter of Sigma Gamma Rho Sorority, Inc.**

DOCUMENTARY



## Searching for Ingmar Bergman

DOCUMENTARY

Margarethe von Trotta, France/Germany/Sweden, 2018, 99 min., English, French, German & Swedish

Friday, Nov. 2, 7:00 PM, Webster U./Moore, \$15 for double bill

Internationally renowned director Margarethe von Trotta ("The Lost Honor of Katharina Blum," "Hannah Arendt") takes a close look at Ingmar Bergman's life and work on the occasion of his centennial year. Von Trotta explores Bergman's film legacy with some of his closest collaborators — including actresses Liv Ullmann, Gunnel Lindblom, and Julia Dufvenius and director Daniel Bergman (who worked from his father's screenplay on "Sunday's Children") — and such filmmakers as Olivier Assayas, Mia Hansen-Løve, Ruben Östlund, and Carlos Saura. The documentary presents key scenes, explores recurring themes in his films and his life, and journeys to the places at the center of Bergman's creative achievement, from the Royal Dramatic Theatre in Stockholm to the locations of his masterpieces, including the remote Fårö, the tiny island on which he lived. The documentary screens on a double bill with the newly restored "Persona," one of Bergman's most essential films.



## The Sentence

DOCUMENTARY

Rudy Valdez, U.S., 2017, 83 min.

Friday, Nov. 9, 7:00 PM, Missouri History Museum, Free

First-time filmmaker Rudy Valdez's "The Sentence" — which won an Audience Award at this year's Sundance Film Festival — offers a searing look at the consequences of mandatory minimum sentencing. The documentary tells the story of his sister Cindy Shank, a mother of three who received a 15-year mandatory sentence for conspiracy charges related to her deceased ex-boyfriend's crimes. "The Sentence" draws on hundreds of hours of footage shot by Valdez, who initially copes with his sister's incarceration by filming the family moments Shank misses in prison. In the midst of Shank's sentence, Valdez discovers his voice as a filmmaker and activist, and during the last months of the Obama administration's clemency initiative, the family starts to fight for Shank's release. The aching question at the core of this deeply personal portrait is whether their attempts to free Shank will succeed. The Hollywood Reporter writes: "Based on the 10 minutes of extended sniffing and even sobbing that filled the theater during its premiere, Rudy Valdez's 'The Sentence,' showing as part of the U.S. Documentary Competition at Sundance, plays like gangbusters." **With an introduction and post-film discussion by Tila Neguse, coordinator of The Divided City Initiative at the Center for the Humanities at Washington University.**



## Shampoo

NARRATIVE

Hal Ashby, U.S., 1975, 110 min.

Sunday, Nov. 4, 6:00 PM, Webster U./Moore, \$15 for double bill

"Shampoo" recounts an especially eventful day in the life of George (Warren Beatty), a Beverly Hills hairdresser and lothario who frantically runs around town on the eve of the 1968 presidential election trying to sort out his many financial and romantic entanglements. His attempts to scrape together the money to open his own salon are continually sidetracked by the distractions presented by his lovers — played brilliantly by Goldie Hawn, Julie Christie, and Lee Grant (in an Oscar®-winning performance) — and a new conquest in the person of teenage Carrie Fisher, who makes a memorable film debut. Beatty dreamed up the project, co-wrote the script with Robert Towne ("Chinatown"), and enlisted Hal Ashby as director, and the resulting carousel of doomed relationships is an essential '70s farce — a sharp look back at the sexual politics and self-absorption of the preceding decade. Although released in 1975, "Shampoo" is an honorary member of SLIFF's Golden Anniversaries program because of its 1968 setting. Also on the double bill is "Hal," a new documentary on Ashby.



## Shoplifters Manbiki kazoku

NARRATIVE

Hirokazu Kore-eda, Japan, 2018, 121 min., Japanese

Monday, Nov. 5, 6:45 PM, Plaza Frontenac 5

One of Japan's most lauded contemporary directors, Hirokazu Kore-eda ("Like Father, Like Son," "After the Storm") debuted his latest, "Shoplifters," at Cannes, where it won the festival's top prize, the Palme d'Or. After one of their shoplifting sessions, Osamu and his son come across a little girl in the freezing cold. At first reluctant to shelter the girl, Osamu's wife agrees to take care of her after learning of the hardships she faces. Although the family is poor, barely making enough money to survive through petty crime, they seem to live happily together until an unforeseen incident reveals hidden secrets, testing the bonds that unite them. The Wall Street Journal calls the film "a compact masterpiece about a scruffy family that isn't what it seems, and love that's the real thing," and London's Time Out hails it as "another charming, funny and very affecting example of Kore-eda's special brand of tough-but-tender humanism."

**Sponsored by East Asian Languages and Cultures at Washington University**





## Sicilian Ghost Story

Fabio Grassadonia & Antonio Piazza, Italy, 2017, 122 min., Italian

Sunday, Nov. 4, 9:30 PM, Plaza Frontenac 6

Saturday, Nov. 10, 9:35 PM, Plaza Frontenac 6

In a little Sicilian village at the edge of a forest, 13-year-old Giuseppe vanishes. Luna, a classmate who's secretly smitten with the boy, refuses to accept his mysterious disappearance. Rebelling against the silence and complicity that surround her, she bravely ventures deeper and deeper into the gloomy and enchanted Sicilian forests. Variety writes of the film, which debuted at Cannes in 2017: "In 'Sicilian Ghost Story,' co-directors Fabio Grassadonia and Antonio Piazza's superb follow-up to 2013's Critics' Week prizewinner 'Salvo,' the duo evocatively interweave the richness of fairy tales with the obscenity of Mafia control. Based on the 1993 kidnapping of 12-year-old Giuseppe Di Matteo,... the film invents a classmate with a crush who refuses to sweep Giuseppe's disappearance under the rug. Her bond with the kidnapped boy, manifested through fairy tale symbols — a forest, a cave, animals, a lake — seamlessly dovetails with reality, drawing to the surface the anguish of a lost life."

NARRATIVE



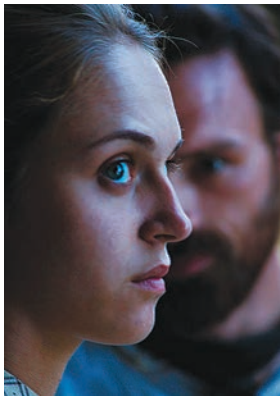
## Snapshots

Melanie Mayron, U.S., 2017, 91 min.

Saturday, Nov. 3, 6:50 PM, Plaza Frontenac 5

When a grandmother's hidden past collides with her granddaughter's secret future and her daughter's angry present, can the love of three generations be enough to surmount decades of deceit? The story "Snapshots" tells is set in motion when a single roll of undeveloped film is found in an old camera. Using extended flashbacks to the early 1960s, the film explores the interconnected lives of matriarch Rose (three-time Oscar® nominee Piper Laurie in the present, Shannon Collis in the past), daughter Patty (Brooke Adams), and granddaughter Allison (Emily Baldoni). Set in the Ozarks and based on co-screenwriter Jan Miller Corran's own family's story, "Snapshots" is directed by Melanie Mayron, this year's SLIFF Women in Film Award honoree. First known as an actor — in projects ranging from the pioneering indie film "Girlfriends" to TV's iconic "thirtysomething" — Mayron has since established a parallel career as a talented and prolific director of film and television, with recent work including "Jane the Virgin," "GLOW," and "Pretty Little Liars." **With director Mayron, SLIFF Women in Film Award honoree; screenwriter/producer Corran; and post-film Q&A interviewer Dan Steadman.**

NARRATIVE



## The Sower Le semailleur

Marine Francen, Belgium/France, 2017, 98 min., French

Friday, Nov. 2, 4:30 PM, Plaza Frontenac 5

Tuesday, Nov. 6, 4:30 PM, Plaza Frontenac 5

Based on Violette Ailhaud's autobiographical "The Seed Man" — celebrating its centennial in 2019 — "The Sower" centers on Violette (Pauline Burlet), who's just old enough to get married when her village in the Lower Alps is cruelly deprived of all its men by the repression that follows the Republican uprising of December 1851. For the next two years, the village is completely cut off. The women swear an oath that if a man should come, he will become their shared husband, so that life may continue to flourish in each of their wombs. The Hollywood Reporter writes: "'The Beguiled' meets 'Black Narcissus' in debutante writer-director Marine Francen's 'The Sower (Le semailleur),' a finely etched miniature of quietly cumulative emotional impact. Strongly performed by the ensemble cast, with moon-eyed Burlet particularly affecting (as a character some years older than her literary equivalent), 'The Sower' takes its visual cues from paintings of the period, most obviously Realist giant Jean-Francois Millet."

NARRATIVE



## Stay Human

Michael Franti, Canada/Indonesia/Iraq/Philippines/South Africa/U.S., 2018, 94 min.

Sunday, Nov. 11, 6:00 PM, The Gathering, Free

In a quest to find a path to stay human in an increasingly crazy world, musician Michael Franti (Disposable Heroes of Hiphoprisy, Spearhead) goes on an experiential journey, traveling the globe to tell the stories of people who have chosen to overcome cynicism with optimism and hope. Franti shares the tales of Robin Lim, a midwife who has opened a birthing clinic in the aftermath of a devastating typhoon in the Philippines; of Steve and Hope Dezemmer, a young couple whose love carries them through Steve's battle with ALS; of Arief Rabik, an environmental scientist in Bali who perfected a method to make industrial and household products with bamboo in an effort to curb deforestation; and of Sive Mazinyo and Busisiwe Vazi, who help inspire their community of Port Elizabeth, South Africa, through music and education. Franti also tells the story on his own personal journey: facing adversity as a child, struggling to find his voice as a musician, and finding inspiration through the people he encounters on his musical travels. Woven throughout are moving performances of Franti's songs and footage of his concerts.

DOCUMENTARY



## Stroop: Journey Into the Rhino Horn War

DOCUMENTARY

Susan Scott, China/Kenya/Laos/South Africa/Thailand/Viet Nam, 2018, 133 min.

Sunday, Nov. 4, 1:00 PM, Tivoli 1, Free

In “Stroop,” two first-time filmmakers explore the war for rhino horn. Initially setting out on a six-month project, the duo leave their jobs, sell their homes, move in with their mothers, and give up nearly four years of their lives to document not just the rhinos but the many people who protect and exploit this iconic animal. In a roller-coaster ride between Africa and Asia, the two women embed themselves on the frontlines of a species genocide and are given exclusive access to those leading the fight to save the endangered rhino. In a series of hair-raising sequences, the filmmakers join rangers, pilots, and K9 units as they patrol the hardest-hit national parks and accompany elite police units on raids of wildlife trafficking dens in major cities. Although “Stroop” decries the devastation of the rhino population, the film also takes an uncomfortable look at the role that apartheid played in marginalizing indigenous communities who have been excluded from their wildlife heritage. With poaching syndicates existing side-by-side with ranger families in the bush frontier, many villagers offer support to their local “Robin Hoods.”

**With director Scott and producer Bonné de Bod.**



## Support the Girls

NARRATIVE

Andrew Bujalski, U.S., 2018, 90 min.

Thursday, Nov. 8, 7:15 PM, Tivoli 3

Lisa (Regina Hall) is the last person you'd expect to find in a highway-side “sports bar with curves,” but as general manager at Double Whammies, she's come to love the place and its customers. An incurable den mother, she nurtures and protects her girls fiercely, but over the course of one trying day, her optimism is battered from every direction. Double Whammies sells a big, weird American fantasy, but what happens when reality pokes a bunch of holes in it? The Wall Street Journal writes: “Andrew Bujalski's remarkable movie — with its killer performance by Regina Hall — is not just about women. It's about men being idiots. And no one is arguing ownership of that narrative.... Without taking any credit away from the rest of the cast, Ms. Hall owns the movie and her performance is a tour de force.”



## The Swedish Silence En svensk tiger

DOCUMENTARY

Carl Svensson, Sweden, 2017, 92 min., English, German & Swedish

Sunday, Nov. 4, 2:45 PM, Plaza Frontenac 6

In 1943, a chance meeting on a train leads to a young SS officer, Kurt Gerstein, revealing details of the Nazi extermination campaign to Swedish diplomat Göran von Otter. “The Swedish Silence” explores the manifold questions that resulted from that exchange: Why did Gerstein choose to confide in von Otter? Why did von Otter move so slowly in informing his superiors of the encounter? And why, once informed, did the Swedish government do so little? The meeting came to haunt von Otter, shadowing not only his own life but that of his family. To dispel that darkness and shine a revealing light on what really occurred, von Otter's daughter, Birgitta, attempts to discover what actually happened to the information he received. Eventually, she visits the German SS officer's own daughter, Adelheid von Platen, and the two women — connected only by this brief encounter between their fathers more than 70 years ago — together explore a story about shame and personal responsibility. Powerful and well crafted, “The Swedish Silence” makes its audience think deeply about history, memory, and culpability. **With director Svensson.**



## Swimming with Men

NARRATIVE

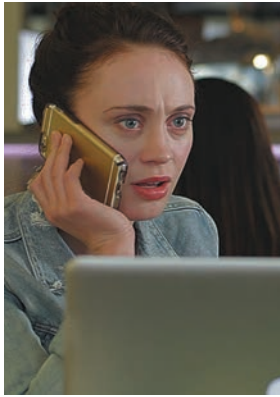
Oliver Parker, U.K., 2018, 95 min.

Sunday, Nov. 4, 6:45 PM, Plaza Frontenac 5

His job is a drag, his wife may be cheating on him, and he's not getting any younger. Accountant Eric (Rob Brydon) is simply treading water when he discovers a newfound sense of purpose thanks to an unexpected source: a group of similarly stuck-in-a-rut guys who have found camaraderie and self-worth through synchronized swimming. Sure, they may be a bit paunchy, but they're determined to prove that they have what it takes to be a whirling, twirling, scissor-kicking aquatic dream team. And they've set their sights on the ultimate prize: the world championship. Showcasing the sharp wit of “The Trip” series' Rob Brydon, “Swimming with Men” — which co-stars Rupert Graves and Jim Carter (“Downton Abbey”) — is a big-hearted, delightfully offbeat ode to answering your calling, no matter where you are in life. The U.K.'s Sunday Times writes: “Adding water to the ‘Full Monty’ formula was clearly part of the thinking behind Oliver Parker's comic drama about middle-aged blokes (one played by Rob Brydon) who find comradeship in synchronised swimming.... The film moves quite easily from bittersweet tones to feelgood larkiness.”

**Sponsored by AARP in St. Louis**





## They Are Strangers

Zane L'Erario, U.S., 2017, 85 min.

Saturday, Nov. 10, 6:30 PM, Tivoli 3

When writer Rebecca Thayer's latest book gains recognition worldwide, she's quickly contracted to write another novel. But the author has a sizable distraction: Rebecca (Emily Krause) discovers that boyfriend William (Tom Schmitt) may be having an affair. Distraught by William's possible infidelity and crippled by writer's block, Rebecca becomes increasingly obsessed, paranoid, and vengeful. As her deadline draws closer, Rebecca's publisher hounds her for the new manuscript, and William becomes increasingly distant. Although her brother and best friend urge her to let go and walk away, she resists. Will Rebecca make the deadline and somehow salvage her relationship? Or will she succumb to her inner demons and, in the heat of passion, turn to violence? **With director L'Erario.**

NARRATIVE



## This Changes Everything

Tom Donahue, U.S., 2018, 84 min.

Saturday, Nov. 3, 8:00 PM, Webster U./Moore

A fleet and comprehensive review of the issue of gender discrimination in Hollywood, "This Changes Everything" takes an incisive look into the male-dominated film industry to examine those forces — both conscious and unconscious — that continue to foster the systemic under-representation and misrepresentation of women. Crisp and solidly structured, the film offers fascinating discussions about forgotten Hollywood history, provides revealing statistical analysis of bias, and features a deeply impressive number of female directors, writers, actors, critics, executives, attorneys, social scientists, and other figures. Among those interviewed are Geena Davis (whose Institute on Gender in Media is a co-producer), Meryl Streep, Sandra Oh, Jessica Chastain, Shonda Rhimes, Reese Witherspoon, and Taraji P. Henson. Directed by Tom Donahue — whose "Casting By" played SLIFF in 2012 — "This Changes Everything" simultaneously serves as an act of consciousness-raising, an eye-opening education, and a rousing call to action.

DOCUMENTARY



## This One's for the Ladies

Gene Graham, U.S., 2018, 83 min.

Tuesday, Nov. 6, 8:00 PM, Tivoli 1

"This One's for the Ladies" takes an affectionate look at black male strippers and their most passionate fans, offering profiles of about a half-dozen extremely buff performers and a roughly equal number of their devoted acolytes. Every Thursday night, hundreds of women gather for a potluck celebration and the chance to throw singles at the hottest dancers in New Jersey, including Satan, Mr. Capable, Fever, Young Rider, lesbian "dom" dancer Blaze, and brother act Tygar and Raw Dawg. But "This One's for the Ladies" isn't just about the tips or the dancing. Offering a heartwarming story of friendship and the resilience that comes from community, the film also swivels on occasion to more serious topics, including homophobia, poverty, and drug addiction. Primarily, however, "This One's for the Ladies" concentrates on the fun: Hilarious, eye-opening, and breathtakingly sexy, the film is a virtual how-to guide for letting go of your troubles and having a good time. **With director Graham.**

DOCUMENTARY



## Thy Kingdom Come

Eugene Richards, U.S., 2018, 42 min.

Sunday, Nov. 4, 2:30 PM, Tivoli 3

A fascinating hybrid of documentary and fiction, "Thy Kingdom Come" is a unique and deeply personal rendering of life in small-town Oklahoma. Acclaimed photographer Eugene Richards was asked by Terrence Malick to shoot interviews with residents of Bartlesville, Okla., for potential use in "To the Wonder." Snippets of the material were eventually used in Malick's film, but Richards was also allowed to shape the footage into this stand-alone work. Javier Bardem, who plays a priest struggling with his faith in "To the Wonder," serves as the "interviewer" in these encounters: In character as the priest, Bardem engages in conversation with about a dozen real-life folks, who tell stories of their hardscrabble, often tragic lives, opening up to him with raw emotion and unguarded frankness. The people Bardem encounters live on the margins of society: several prisoners, a few fragile seniors in an old-folks home, and a cross section of folks leading hand-to-mouth existences in a trailer court.

Shown With: **The Rain Will Fall** (Eugene Richards, U.S., 2016, 15 min.) Though confined to a nursing home, 90-year-old Melvin Wisdahl lives a rich interior life, filled with memories of his ghost town of a home and his love of the ever-evolving and threatened land. This short originally screened at SLIFF in 2016, but director Richards has re-edited the film.

DOCUMENTARY



## Time for Ilhan

Norah Shapiro, U.S., 2018, 89 min., English & Somali

Sunday, Nov. 4, 4:00 PM, Washington U./Brown, Free

On Nov. 8, 2016, a young, hijab-wearing mother of three named Ilhan Omar made history, becoming the first Somali Muslim woman to be elected to state office in America. She was hailed by the New York Times as “one of the bright lights in the post-election darkness,” and “Time for Ilhan” intimately chronicles her hard-fought campaign for state representative in Minnesota’s Senate District 60B, home to the nation’s largest Somali community. A fresh take on the old story of the American Dream, “Time for Ilhan” offers an inspiring, stereotype-busting portrait of a rising political star — now running for the U.S. House of Representatives — as she begins a bold and powerful political career. The Hollywood Reporter writes: “The film ends on a wonderful high note with an end-credits montage showing the wave of women running for and being elected to office since the 2016 election. Hillary Clinton may have lost, but it’s becoming increasingly evident that women’s role in politics will only be getting stronger in the years to come.” **With director Shapiro.**

DOCUMENTARY



## Transit

Christian Petzold, France/Germany, 2018, 101 min., French, French Sign Language & German

Thursday, Nov. 8, 2:15 PM, Plaza Frontenac 6

Sunday, Nov. 11, 3:00 PM, Plaza Frontenac 6

In Christian Petzold’s (“Barbara,” “Phoenix”) brilliant and haunting modern-day adaptation of the 1942 novel “Transit Visa,” German refugee Georg (Franz Rogowski, “Happy End”) flees to Marseille, assuming the identity of a recently deceased writer whose papers he is carrying. There he delves into the delicate and complex culture of the refugee community, becoming enmeshed in the lives of a young mother and son and falling for a mysterious woman named Marie (Paula Beer). Toronto’s Globe and Mail writes: “With ‘Transit,’ director Christian Petzold creates a Second World War adventure that is not a sentimental costume drama and a contemporary political parable that is not a didactic sermon — and produces a highly entertaining film into the bargain. His trick is marvellously simple: He takes the ‘Casablanca’-like story from a wartime novel by the German writer Anna Seghers and places it in a more-or-less current setting using contemporary dress.... The film makes the link between wartime fascism and current anti-refugee sentiment quietly explicit and highly effective.”

NARRATIVE



## A Trip to the Moon Un viaje a la luna

Joaquín Cambre, Argentina, 2017, 87 min., Spanish

Saturday, Nov. 3, 4:45 PM, Plaza Frontenac 5

Thursday, Nov. 8, 2:10 PM, Plaza Frontenac 5

Tomas is an introverted teenager whose overbearing mother nags him about taking his anti-psychotic meds and studying for an upcoming important exam. If that weren’t stressful enough, Tomas is also haunted by a violent and painful childhood memory, which causes him deep distress. To cope, he learns everything he can about the moon, and he dreams of one day visiting the luminous satellite. When Tomas rebels and stops taking his pills, this escapist daydream becomes a full-blown fascination that overtakes his life — and threatens to upend his family’s stability. Can his sassy neighbor Iris, whose kindness coaxes him out of his shell, bring him back down to Earth? “A Trip to the Moon” uses well-placed moments of magical realism to illustrate how Tomas attempts to wrest control over his mental anguish. But the film is also a realistic, sympathetic portrayal of the disconnection and confusion all adolescents face as they navigate burgeoning adulthood.

NARRATIVE



## Un Traductor

Sebastián Barriuso & Rodrigo Barriuso, Cuba, 2018, 107 min., Russian & Spanish

Monday, Nov. 5, 6:35 PM, Plaza Frontenac 6

Tuesday, Nov. 6, 9:05 PM, Plaza Frontenac 6

In the wake of the Chernobyl nuclear disaster, Malin (Rodrigo Santoro), a Russian-literature professor at the University of Havana, is sent to translate between Cuban doctors and children sent from the U.S.S.R. for medical treatment. Torn from the abstract world of academia and forced into the relentlessly real world of medicine, Malin becomes increasingly depressed, but he soon connects with the kids. Just as he adapts to his new job, the Berlin Wall falls and Cuba enters the deepest economic crisis the island has ever known. Malin is now so entrenched in the lives of the “Chernobyl Children,” however, that he doesn’t notice the suffering of his own young family. Film Threat writes: “Santoro’s extraordinary portrayal of Malin’s vulnerability, frustration, and empathy draws viewers in. We sympathize with him despite his familial transgressions. Each Russian child’s plight is captivating and harrowing. The Barriuso brothers succeed in creating a film that is equally heartbreaking and inspiring.”

**Sponsored by Delcia Corlew**

NARRATIVE





## The Unafraid

Heather Courtney & Anayansi Prado, U.S., 2018, 87 min., English & Spanish

Sunday, Nov. 11, 1:00 PM, Washington U./Brown, Free

"The Unafraid" follows three Dreamers — Deferred Action for Childhood Arrival (DACA) recipients — in Georgia, a state that has banned them from attending their top state universities and disqualified them from receiving in-state tuition at any other public college. Shot in an observational style over a period of four years, the film takes an intimate look at the lives of students Alejandro, Silvia, and Aldo as they become impassioned activists, pursuing their right to education while fighting for the rights of their families and communities. "The Unafraid" powerfully shows what it means to grow up both American and undocumented in the United States. The New York Times writes of the featured trio: "Their tenacity is inspiring; their struggles disheartening. When the students occasionally break down, we're reminded that beneath their hard exterior, they're still so young." Shown With: **DACAmended** (St. Clair Detrick-Jules, U.S., 2017, 17 min.) Profiles of nine Dreamers — Deferred Action for Childhood Arrival (DACA) recipients — from Mexico, Argentina, Brazil, El Salvador, Ecuador, Zambia, South Korea, and Trinidad & Tobago.

DOCUMENTARY



## United Skates

Tina Brown & Dyana Winkler, U.S., 2018, 91 min.

Saturday, Nov. 3, 8:00 PM, .ZACK

For more than a half-century, African Americans have gathered at roller rinks to perfect elaborate dances on skates, with cities across the U.S. developing styles unique to their communities. The roller rinks were especially vital to the growth of hip-hop. As Pepa of Salt-N-Pepa boldly asserts at the outset of "United Skates": "Roller skating was hip-hop!" Now, however, America's last roller rinks are threatened with closure, and a community of thousands is forced to battle in a racially charged environment to save an underground subculture — one that has remained undiscovered by the mainstream media for generations yet has given rise to some of the world's greatest musical talent. Interweaving high-octane, adrenaline-pumping skating with cinema vérité observation, "United Skates" offers intimate glimpses of skating-community members' lives on and off the rink. The Hollywood Reporter writes: "A window onto a vibrant American subculture that is currently endangered (as so many other things are) by real-estate profiteers, Dyana Winkler and Tina Brown's 'United Skates' introduces African Americans who for generations have found a refuge from the world in the roller rink." **With subject Buddy Love.**

DOCUMENTARY



## Vox Lux

Brady Corbett, U.S., 2018, 115 min.

Saturday, Nov. 10, 8:15 PM, Tivoli 1

"Vox Lux" follows the rise of Celeste from the ashes of a major national tragedy to pop superstardom. In 1999, teenaged Celeste (Raffey Cassidy) survives a violent tragedy and, after singing at a memorial service, transforms into a burgeoning pop star with the help of her songwriter sister (Stacy Martin) and a talent manager (Jude Law). Celeste's meteoric rise to fame and concurrent loss of innocence dovetails with a shattering terrorist attack on the nation, elevating the young powerhouse to a new kind of celebrity: American icon, secular deity, global superstar. By 2017, adult Celeste (Natalie Portman) is mounting a comeback after a scandalous incident that derailed her career. In Brady Corbett's second feature, following his 2015 breakout debut "The Childhood of a Leader" — winner of the Best Director and Best Debut Film prizes at the Venice Film Festival — Celeste becomes a symbol of the cult of celebrity and the media machine. Featuring original songs by Sia, an original score by Scott Walker, and a transcendent performance by Portman, "Vox Lux" is an origin story about the forces that shape us — as individuals, nations, and pop gods.

**Sponsored by Jon Mendelson REALTORS**

NARRATIVE



## Where the Pavement Ends

Jane Gillooly, U.S., 2018, 85 min.

Saturday, Nov. 3, 2:30 PM, Tivoli 1

"Where the Pavement Ends" explores the charged relationship between the historically all-black town of Kinloch and its formerly all-white neighbor Ferguson. Kinloch is now essentially a ghost town, emptied of almost all of its residents when the nearby Lambert Airport offered buyouts during its expansion. Suburban Avenue serves as the documentary's ground zero: Kinloch was essentially fenced off from its white neighbors, and there was an actual blockade on Suburban to prevent convenient access to Ferguson. "Where the Pavement Ends" unpacks the unequal nature of the two communities — and Ferguson's racist roots — by focusing on the avenue and later implicitly comparing it to Canfield Drive, the street on which Michael Brown was killed in Ferguson. Director Jane Gillooly, is herself a Ferguson native. **With director Gillooly, SLIFF Charles Guggenheim Cinema St. Louis Award honoree; producers Aparna Agrawal and Khary Saeed Jones; and cinematographer Kamau Bilal.**

Shown With: **Baby Brother** (Kamau Bilal, U.S., 2018, 14 min.) In this New York Times Op-Doc, the director's brother moves back in with their parents in Columbia, Mo.

**Sponsored by Movie Friends of the Ethical Society of St. Louis**

DOCUMENTARY



## Where the Wind Blew

André Singer, Kazakhstan/U.K./U.S., 2017, 75 min., English, Kazakh & Russian

Wednesday, Nov. 7, 5:15 PM, Tivoli 1, Free

“Where the Wind Blew” tells the story of how the Cold War superpowers spent 40 years developing weapons capable of wiping out entire nations while sacrificing their own vulnerable populations in the name of national security. Using archival footage and testimony from both those affected by and those participating in the events, “Where the Wind Blew” documents how ordinary people were allowed to suffer in ignorance. Mainly focused on residents of what is known as “The Polygon” in Kazakhstan — with additional sequences detailing similar treatment of Native Americans in the U.S. — the film forcefully documents the devastating impact of above-ground nuclear testing on people living near the test areas. But the film also shows how those exploited victims defied their governments with personal fortitude and courage. By joining forces, first nationally and then internationally, they finally triumphed against the testing of nuclear weapons: Kazakhstan became, in 1989, the first nation to close its test site, leading the way to an international test-ban treaty. The film celebrates that past accomplishment but does not ignore present-day realities: As access to nuclear weapons grows, “Where the Wind Blew” questions whether the lessons of this terrible history have been learned.

DOCUMENTARY



## Widows

Steve McQueen, U.S., 2018, 128 min.

Sunday, Nov. 11, 5:35 PM, Plaza Frontenac 5

In contemporary Chicago, four women with nothing in common except a debt left behind by their dead husbands' criminal activities take fate into their own hands and conspire to forge a future on their own terms. Veronica (Viola Davis) lives an idyllic life in Chicago with her partner, Rawlins (Liam Neeson). But Rawlins bought their cushy life robbing people. When a job with his gang goes fatally wrong, Veronica's life falls to pieces. With a local crime lord (Brian Tyree Henry) and his muscle (Daniel Kaluuya) pressing her to pay Rawlins' debt, Veronica sees only one option: round up the three other widows (played by Michelle Rodriguez, Cynthia Erivo, and Elizabeth Debicki) and make a plan to win their lives back. Adapted from a 1980s-era British TV series by director Steve McQueen (“12 Years a Slave”) and “Gone Girl” author Gillian Flynn, “Widows” also stars Colin Farrell. The Los Angeles Times writes: “The importance of paying one's debts, even the ones you didn't ask for, is the driving force behind McQueen's gripping, corrosive and superbly acted new heist movie.”

**Sponsored by David Houle, Sight & Sound Production Services**

NARRATIVE



## Wildlife

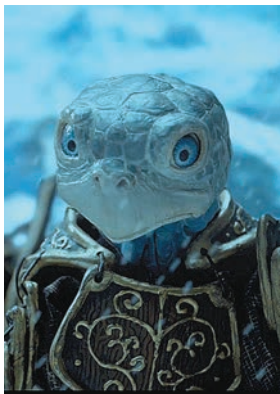
Paul Dano, U.S., 2018, 104 min.

Friday, Nov. 9, 7:05 PM, Tivoli 1

With “Wildlife,” actor Paul Dano makes an impressive debut as a filmmaker and — with co-writer Zoe Kazan — elegantly adapts Richard Ford's novel of the same name. Fourteen-year-old Joe (Ed Oxenbould) is the only child of housewife Jeanette (Carey Mulligan) and golf pro Jerry (Jake Gyllenhaal) in a small town in 1960s Montana. Nearby, an uncontrolled forest fire rages close to the Canadian border, and when Jerry loses his job — and his sense of purpose — he decides to join the cause of fighting the fire, leaving his wife and son to fend for themselves. Suddenly forced into the role of an adult, Joe witnesses his mother's struggle as she tries to keep her head above water. Mulligan (“An Education”) delivers one of her finest performances as a complex woman whose self-determination and self-involvement disrupt the values and expectations of the 1960s nuclear family. New York Magazine writes: “We've waited a long time for the major Carey Mulligan screen performance that had to be coming, and here it is, at last.... (Dano) gets everything that matters right. He gives his actors space so that the rhythms are their own, and they hold us through the tough final scenes and bittersweet ending. This is a superb film.”

**Sponsored by Meshuggah Café**

NARRATIVE



## Yamasong: March of the Hollows

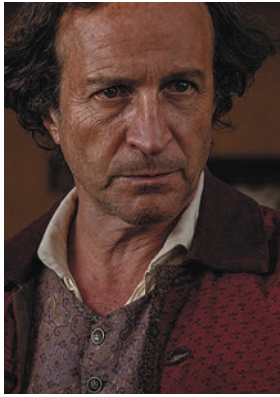
Sam Koji Hale, U.S., 2017, 95 min.

Sunday, Nov. 11, 1:00 PM, Tivoli 1

An all-puppet fantasy feature, “Yamasong: March of the Hollows” — whose original short version screened at SLIFF in 2010 — is executive-produced by Heather Henson and Toby Froud, the children of Muppets creator Jim Henson and fantasy illustrator Brian Froud, whose collaborations on “The Dark Crystal” and “Labyrinth” helped inspire the film. Using a combination of traditional Japanese puppet techniques and green screen, “Yamasong” pushes the boundaries of storytelling with hybrid animation and puppetry shot in-camera, enhanced with digital visual effects. “Yamasong” tells a tale of women determined to seize their destiny and shape the world. Nani, a mechanical girl, dreams of visiting Yamasong, the world of living creatures. But when her mechanical people succeed in landing on Yamasong, they set about converting the living to machines, to the shock of Nani and her new friends, Shojun and Geta, rebels among the living creatures of the world. The film features a stellar voice cast that includes Whoopi Goldberg, Freida Pinto, Abigail Breslin, Nathan Fillion, Peter Weller, Malcolm McDowell, George Takei, Ed Asner, and Bruce Davison. **With director Hale.**

NARRATIVE





## Zama

Lucretia Martel, Argentina, 2017, 115 min., Spanish

Tuesday, Nov. 6, 9:00 PM, Plaza Frontenac 5

Friday, Nov. 9, 9:30 PM, Plaza Frontenac 5

"Zama" — the latest from acclaimed director Lucretia Martel ("The Headless Woman," "The Holy Girl") — is based on a novel by Antonio Di Benedetto. Don Diego de Zama, a 17th-century Spanish officer born in South America, eagerly waits for a letter from the king granting him a transfer from Asunción, where he is stagnating, to Buenos Aires. But Zama's situation is delicate: He must ensure that nothing complicates his transfer and is forced to accept submissively every task entrusted to him. Years go by — with successive governors coming and going as Zama stays behind — but the letter from the king never arrives. Deciding that his hopes will never be realized, Zama chooses to join a party of soldiers in pursuit of a dangerous bandit. The New York Times writes: "Lucretia Martel's cinematic marvel 'Zama' tells the dreamlike story of Don Diego (a wonderful Daniel Giménez Cacho), a proud if beleaguered agent of Western colonialism.... In 'Zama,' colonialism shapes every scene, exchange and body; it is the air that people breathe."

NARRATIVE



## Zombillenium

Arthur de Pins & Alexis Ducord, France, 2017, 78 min., French

Sunday, Nov. 4, 5:00 PM, Tivoli 3

Based on celebrated French cartoonist Arthur de Pins' graphic novels, "Zombillenium" is set in an amusement park like no other: Only genuine werewolves, vampires, and zombies are employed there — for eternity. But the park might not last forever: Attendance figures are down, and a corporate buyout looms. Just as threatening, when young compliance officer Hector examines Zombillenium's safety, he discovers problems and threatens to shut it down. Francis, the vampire who manages the park, has no choice but to bite Hector to protect his business. Now an employee of the park, Hector could become the new attraction Zombillenium needs to avoid bankruptcy, but deep down he longs for his young daughter, Lucy, who's waiting for him back in the "real" world. The Hollywood Reporter writes: "With the attractive character design making the 'cast' especially appealing to tweens and up, this could almost be described as the hippest animated feature involving undead creatures and amusement parks since 'Scooby-Doo.'"

NARRATIVE



## Zoo

Colin McIvor, Ireland/U.K., 2018, 96 min.

Saturday, Nov. 10, 3:30 PM, Plaza Frontenac 5

In 1941, marksmen from the Royal Ulster Constabulary, following a directive from the Ministry of Public Security, shot dead 23 animals at Belfast Zoo. During these turbulent times, a woman secretly walked a young elephant from the zoo each evening to the backyard of her terraced home. There, she cared for and comforted it as the Luftwaffe bombs rained down over Belfast. That true story is the inspiration for "Zoo." Seen through the eyes of 10-year-old Tom (Art Parkinson), aided and abetted by his misfit friends, this moving adventure unfolds as Tom takes on the fight to save Buster the elephant. The film co-stars Toby Jones ("The Hunger Games") and Penelope Wilton ("Downton Abbey") as Tom's adult allies. The LA Times writes: "It all plays out more convincingly than it may sound, with (director Colin) McIvor layering in depth, dimension and grace. Period re-creation is also first rate and, for animal fans, there's eye candy aplenty in the form of giraffes, lions, chimps, flamingos and, of course, one soulful elephant."

**Sponsored by On the Run**

NARRATIVE

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# DOCUMENTARY AND NARRATIVE SHORTS



## Doc Shorts: Animated Lives

74 min.

Friday, Nov. 2, 5:00 PM, Tivoli 3, Free

A collection that demonstrates animation isn't just for fiction.

**5 Years After the War** (Samuel Albaric, Ulysse Lefort & Martin Wiklund, France, 2017, 17 min., French) Growing up between an absent Iraqi father and an ever-present Jewish mother. **Bike Trip** (Tom Schroeder, U.S., 2017, 11 min., Dutch & English) Two bikers travel 500 miles to ask a question about beer. **Carlotta's Face** (Valentin Riedl & Frédéric Schuld, Germany, 2018, 5 min., German) A woman with face blindness uses art as a way to finally recognize herself. **Hoan Alone** (Aaron Johnson, U.S., 2018, 9 min.) Three people reflect on their experiences with a recognizable landmark and popular suicide location. **Lotte That Silhouette Girl** (Elizabeth Beecherl & Carla Patullo, U.S., 2018, 10 min.) A profile of under-appreciated animator Lotte Reiniger, who ignited the screen with shadows, light, and her pair of magical scissors. **Marfa** (Greg McLeod & Myles McLeod, U.K./U.S., 2017, 9 min.) Marfa: a town on the borderlands of Texas; a place out of time; a desert where strange lights dance in the night sky. **Maya Bdeg'a (Pelican Hill)** (Dana Conroy, U.S., 2018, 4 min.) A heroic pelican takes shape on the banks of Lake Traverse as unwanted visitors approach. **My Grandfather's Memory Book** (Colin Levy, U.S., 2018, 4 min.) A personal reflection about an unusual sketchbook that captures a lifetime of memories and connects three generations. **Story of Aishan** (Hong Jia Bao, China, 2018, 5 min., Chinese) A woman uses light and animation to interpret what life is like for her blind friend.



## Doc Shorts: Black Voices

119 min.

Sunday, Nov. 11, 6:30 PM, Missouri History Museum, Free

A diverse chorus of black voices addresses subjects both local and national.

**#TheSocialMovement** (STL Artworks Teen Apprentices/Digital Squad, U.S., 2017, 15 min.) This inspirational story shines a bright light on five artists who are making an impact in the St. Louis community. **The Buck: Midwest Gully** (Jun Bae, U.S., 2017, 19 min.) Vandal and his Arch Maddnezz Fam introduce a new style of krumping: the Midwest Gully. **A Debtors' Prison** (Todd Chandler & Brett Story, U.S., 2018, 16 min.) The stories of two ArchCity Defenders clients who were jailed unconstitutionally in North County municipal jails. **For a Better Life** (Yasmin Mistry, U.S., 2018, 10 min.) Sold for \$100 at the age of 5, Fekri suffers through years of abuse before his plight is discovered and he's moved into a group home where he finds support and mentorship. **The Kinloch Doc** (Alana Marie, U.S., 2018, 4 min.) A chronicle of the rise and demise of Kinloch, Missouri's first black city. **The Mountains That Made Me** (Sharee Silerio, U.S., 2018, 4 min.) A young woman transforms her life's struggles and tragedies into opportunities to help other hurting women heal. **Movement Women: The Making of a Crew** (Aziza Binti, U.S., 2018, 17 min.) Following the murder of Mike Brown, seven women journey together through protest, spirituality, organizing, school, and artistry to find themselves intimately connected. **St. Louis Slam** (Jasmine Kettenacker, U.S., 2017, 5 min.) A look at the St. Louis Slam, a women's tackle football team. **The Wave** (Christopher Hill & Sean Loftin, U.S., 2016, 3 min.) Brother Lewis stands on the corner of Tower Grove and Vista every day, waving at people as they pass by.

**Sponsored by Gregory Hoeltzel and ArchCity Defenders, Inc.**



## Doc Shorts: Complicated Families

90 min.

Monday, Nov. 5, 5:00 PM, Tivoli 3, Free

A program that focuses on interpersonal conflict and the harrowing situations that families often face.

**62 Days** (Rebecca Haimowitz, U.S., 2017, 29 min.) When Marlise died, the battle for her life began. **Haunted** (Christian Einshøj, Denmark/Norway, 2018, 30 min., Danish & Norwegian) A mother who rarely sees her filmmaker son suddenly encounters a ghost outside of his childhood bedroom. **My Dead Dad's Porno Tapes** (Charlie Tyrell, Canada, 2017, 14 min.) A man seeks to better understand his emotionally distant father through the personal belongings he left behind after his death. **My Happy Complicated Family** (Tessa Louise Pope, Netherlands, 2017, 17 min., Dutch) Profiles of three young girls of different ages who all have one thing in common: an exceptional family construction.





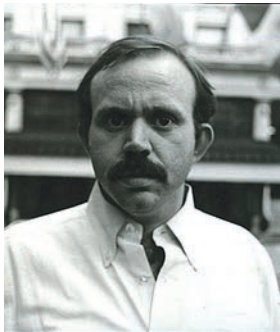
## Doc Shorts: Coping with Hardship

79 min.

Friday, Nov. 9, 5:00 PM, Tivoli 3, Free

Despite the challenges of disability or illness, the subjects of these films carry on and thrive.

**Alaska** (Marco Huertas, Spain, 2018, 27 min., Spanish) A day in the life of Isabel and Willie, two stroke patients. **Come What May** (Roland Spencer, U.K., 2018, 16 min.) A woman and her family deal with the hardships that result when her son is left paralyzed by a case of swine flu. **Kendis** (Bibi Fadlalla, Netherlands, 2017, 15 min., Dutch) A 15 year-old DJ spins at major festivals, but an accident that has left her in constant pain looms over her young career. **The Last Storm** (Liam Saint-Pierre, U.K./U.S., 2018, 21 min.) A fledgling storm chaser who was recently diagnosed with lung cancer sets out to find one last big twister.



## Doc Shorts: Gay Elders

118 min.

Sunday, Nov. 11, 6:30 PM, ZACK, Free

A look back at those who dared to be out and proud in the past and who fought for LGBTQ lives.

**Faithful** (Dane Christensen, U.S., 2017, 16 min.) Two women navigate the difficult space between their love for the Mormon religion and for each other. **Fragments 83** (Richard Millen & Corentin Koskas, U.S., 2017, 19 min.) The hunt for sex and love, the joy of making cinema, and the inexorable passage of time are all explored through footage of the West Village in the early days of the AIDS epidemic. **Temporal** (Jackson Bollinger, U.S., 2018, 9 min.) A young, queer filmmaker tries to form a meaningful relationship with a deceased relative. **What We Know About Eddie** (Markie Hancock, U.S., 2018, 40 min.) An inter-generational story of queer life and cat rescue told by two young volunteers who visit an older gay man during the final years of his life. **When the World Changed** (Anderson Clark, U.S., 2018, 34 min.) Three lesbians who fought against the stigma and discrimination experienced during the AIDS epidemic share their stories of giving care and dignity to those who were dying.



## Doc Shorts: International Sampler

84 min.

Tuesday, Nov. 6, 5:00 PM, Tivoli 3, Free

A look at lives and events far from home.

**Before I Forget** (Razan Hassan, Germany/Netherlands/Syrian Arab Republic, 2018, 11 min., Arabic & English) After her displacement from Syria, a woman tries to hold on to her memories of a place that no longer exists. **Gold Fever** (Raul de la Fuente, Mozambique/Spain, 2017, 25 min., Portuguese) As a way to survive, impoverished miners risk their lives for diamonds. **Koka, The Butcher** (Bence Máté, Egypt/Germany, 2018, 38 min., Arabic) A respected figure in Cairo's pigeon-fighting milieu leads his community into a decisive battle. **Unspoken** (Samia Badih, United Arab Emirates, 2017, 10 min., Arabic) A young poet struggles with self-censorship and keeping her poetry authentic after online viral success.



## Doc Shorts: Method M Films

67 min.

Wednesday, Nov. 7, 5:00 PM, Tivoli 3, Free

A collection of films from graduates of the Jonathan B. Murray Center for Documentary Journalism at the University of Missouri.

**The best of me.MP4** (Michael English, U.S., 2018, 13 min.) A deranged man's VHS diary is leaked online after his death. **Roxana** (Bella Graves, U.S., 2018, 20 min.) A young woman returns to the juvenile detention center in which she was once incarcerated to work with youth as a somatic therapist. **The Sit Down** (Laura Harris, U.S., 2018, 12 min.) When a filmmaker confronts her parents about the family's pain, her biggest secret is revealed. **Until Arcturus** (Abbey Reznicek, U.S., 2018, 22 min.) A woman sees the world through the eyes of her alien family while living out her truth among the humans of Sedona, Ariz.



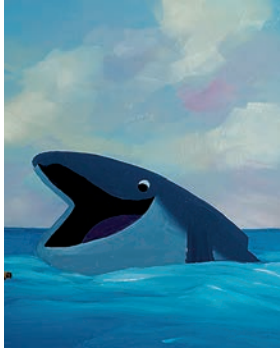
## Doc Shorts: Women Around the Globe

99 min.

Thursday, Nov. 8, 5:00 PM, Tivoli 3, Free

A program that spotlights women who stand up and help other women.

**Exit** (Katharina Woll, Israel, 2017, 23 min., English, Hebrew & Yiddish) Two women face hardship and custody battles after leaving their ultra-Orthodox communities. **Keren Or (A Ray of Light)** (Lihi Sabag, Israel, 2017, 30 min., Hebrew) A single mother shows extraordinary resilience as she battles to survive financially despite unexpected circumstances. **Nudar** (Rand Beiruty, Germany/Jordan, 2018, 21 min., Arabic, English & German) A Syrian doctor living in Germany befriends the filmmaker and turns the camera around. **Period. End of Sentence.** (Rayka Zehtabchi, India/U.S., 2018, 25 min., Hindi) Women improve their lives and economic conditions while also addressing one of the country's greatest taboos — menstruation.



## Narrative Shorts: Animation 1

121 min.

Friday, Nov. 2, 9:40 PM, Tivoli 3

Animated selections that will warm your heart and blow your mind.

**2.O** (Shane Dioneda, U.S., 2017, 3 min.) An old custodian robot encounters his replacement. **Ballsy: Story of a Revolution** (Seyed Mohsen Pourmohseni Shakib, Iran, 2018, 6 min.) Lacking food, two chickens strike out on their own. **The Bird & the Whale** (Carol Freeman, Ireland, 2018, 7 min.) A young whale explores a shipwreck and discovers its sole survivor, a caged songbird. **Birth Cycle: A Flip Book** (Zak Zych, U.S., 2017, 1 min.) After nine months in the womb, a baby makes a dramatic entrance into the world. **The Christmas Rabbit** (Christophe Lopez-Huici, France, 2018, 11 min., French) On Christmas Eve, an old lady tries to find a fitting final resting place for her beloved cat. **Church Street, We Were There** (David Donar, U.S., 2017, 5 min., No dialogue) At its mid-20th-century zenith, Church Street featured shoppers by day and revelers by night. **Death, Father & Son** (Waltgenwitz Denis & Paronnaud Vincent, France, 2017, 14 min., No dialogue) Death's son, who doesn't want to take over the family business, secretly dreams of becoming a guardian angel. **Hate for Sale** (Anna Eijbsbouts, Netherlands, 2017, 3 min.) Writer Neil Gaiman examines the tempting qualities of hate. **Heroes** (Juan Pablo Zaramella, Argentina, 2018, 3 min.) Four fingers and a thumb pump themselves up for an arm-wrestling match. **Le Mans 1955** (Quentin Baillieux, France, 2018, 15 min.) Recounting a tragic accident at Le Mans in 1955. **Mermaids and Rhinos** (Viktoria Traub, Hungary, 2017, 16 min.) Tilda's life is full of grotesque characters hungry for love. **My Moon** (Eusong Lee, U.S., 2018, 9 min.) Exploring the planetary system as a human relationship. **On the Day You Were Born** (Duke Doyle, U.S., 2018, 10 min.) Reclusive and bitter George grows so physically large that he's forced to leave his house and re-examine his neglectful relationship with his sister. **Piston** (Marvin Archambault, Désir Boucaud, Marc Hugues, Arnaud Kupke, Hugo Mine, Vincent Orso-Manzonetta & Kai Yang, France, 2017, 5 min., No dialogue) A man in a wheelchair finds himself pursued by a policeman on a motorbike. **Quicksand** (Jennifer D. Bianchi, U.S., 2018, 3 min.) An exploration of the stories we believe as children. **White Lilacs** (Alex Bernas, U.K., 2017, 6 min.) A contemplation on the balance between individual impulse and the social pressure to conform. **Wild Woman** (Vanessa Sweet, U.S., 2018, 4 min.) An animated poem that explores the personal struggle of becoming and identifying as a mother in our current sociopolitical climate.



## Narrative Shorts: Animation 2

124 min.

Sunday, Nov. 4, 9:10 PM, Tivoli 3

An animated sampler with a specific focus on international creations.

**America** (Nadav Arbel, Israel, 2018, 15 min., English & Hebrew) In 1950 Tel Aviv, a mother and her son receive a telegram with an invitation for a phone call from America. **Ascribed Achievements** (Samaneh Shojaei, Iran, 2017, 4 min., Farsi) A drastic act creates a new situation. **Cat Days** (Jon Frickey, Germany/Japan, 2018, 12 min., Japanese) When Jiro is diagnosed with a harmless condition, he is shaken to the core of his identity. **Drop by Drop** (Laura Gonçalves & Xá, Portugal, 2017, 9 min., Portuguese) The last inhabitants of a village refuse to let themselves sink into oblivion. **Gina** (David "Diomedes" Heras, Mexico, 2017, 9 min., Spanish) Gina was born in a chicken suit but dreams of being a dancer. **Guaxuma** (Nara Normande, Brazil/France, 2018, 14 min., Portuguese) The sea breeze brings back happy memories. **Sand Wanderer** (Eric Giessmann, Netherlands, 2017, 7 min., No dialogue) A young desert dweller decides to follow the footprints of his fellow tribesmen. **Sister** (Siqu Song, U.S., 2018, 9 min., Chinese) A man remembers growing up with his annoying little sister in 1990s China. **The Thwarted** (Sandrine Terragno & Stéphanie Vasseur, France, 2018, 17 min., French) Nine characters struggle to express themselves as freely as they desire. **Tweet-Tweet** (Zhanna Bekmambetova, Russia, 2018, 12 min., Russian) Our life is like walking on a tightrope. **Waste** (Sander Alt, Netherlands, 2017, 2 min., No dialogue) Two mice on the run are looking for a better place to live. **Where Am I Going?** (Yun-Sian Huang & Yi-Chin Tsai, Taiwan, 2018, 15 min., Taiwanese) An old man reflects on the ups and downs of life while on a bike ride.



## Narrative Shorts: Baring It All

123 min.

Saturday, Nov. 3, 8:45 PM, Tivoli 3

A program that exposes, both literally and figuratively, tenderness and vulnerability seldom seen onscreen.

**The Amazon** (Alexandra Naoum, France, 2018, 14 min., French) Elie must confront doubts about her femininity following breast cancer. **Barefoot** (Shir Caspi, Israel, 2018, 17 min., Hebrew) A lonely and broke actress lives on her friend's couch while trying to get her big break. **Camgirl194** (Alicia Louzoun, U.S., 2018, 4 min.) A series of vignettes follows the exploits of an anonymous webcam model. **Constellations** (Anna Maguire, U.K., 2018, 18 min.) When a young woman realizes her sexual needs have grown beyond her relationship with her boyfriend, a chance encounter allows her to take control of her fantasies. **Denise** (Rossella Inglese, Italy, 2017, 15 min., Italian) Denise, a teenager obsessed by what people think of her, is aware of being constantly observed by a camera and exposes herself in a fierce and provocative way. **Life After** (Ria Tobaccowala, U.S., 2018, 13 min.) Nisha travels to New York City to clear out her daughter's apartment and uncovers the truth about her child's life. **Spring** (Nathalia Konchalovsky, Russia, 2018, 23 min., Russian) When Marina meets a young man at her daughter's birthday party, they escape the celebration together. **Three Centimetres** (Lara Zeidan, U.K., 2018, 9 min., Arabic) Four Lebanese girls go on a Ferris-wheel ride to make their friend feel better about her breakup. **Tightly Wound** (Shelby Hadden, U.S., 2018, 10 min.) A woman recounts her experience living with chronic pelvic pain.





## Narrative Shorts: Comedy

134 min.

Monday, Nov. 5, 7:30 PM, Stage at KDHX

Laughter is the universal language in this collection of comedies from around the globe.

**12:58 PM** (Kate Phelan, U.S., 2017, 5 min.) While moving her car, Meg gets locked out of her apartment with her 3-year-old daughter inside. **Boob Sweat** (Charlotte Guerri, U.S., 2018, 14 min.) In the summer of 1976, three best friends make a misguided plan to kiss the coolest boys in the seventh grade. **Driving Ms. Saudi** (Walid Chaya, U.S., 2018, 2 min.) A son must help his Saudi mother when she panics in the driver's seat for the first time. **Floovy** (Ben Meinhardt, Canada, 2015, 1 min.) An elderly lady is faced with an icy road crossing. **A General Audition** (Quinn Wilson, U.S., 2017, 2 min.) Bill finds his life less than fun, so he sets off on a journey of change. **Gina** (Leah Chen Baker, U.S., 2017, 8 min.) A determined woman seeks success while down on her luck. **I Will Not Write Unless I Am Swaddled in Furs** (Wade Shotter, New Zealand, 2017, 7 min.) A writer has a lofty and near-impossible list of requirements to meet before he'll begin writing. **Il était une fois mon prince viendra** (Lola Naymark, France, 2017, 15 min., French) What do we do with our childhood dreams when we are nearly 30 years old? **It Should Be Easy** (Ben Meinhardt, Canada, 2016, 2 min.) A tech call from one generation to another. **Jessica Jessica** (Jasper Savage, Canada, 2017, 13 min.) Best friends Jessica and Jessica face headaches and heartaches together. **Life Partner** (Mairin Hart, U.S., 2016, 5 min.) An elderly woman hires a male prostitute to seek revenge on her now-quadruplegic husband. **Medusa** (India Donaldson, U.S., 2017, 12 min.) Meredith is infatuated with the marble statue "Perseus with the Head of Medusa" at the Metropolitan Museum of Art. **My Son NN** (Hsun-Chun Chuang, Taiwan, 2018, 3 min.) An empty bottle makes baby angry! **One.** (Gavin Banks, Australia, 2017, 6 min.) A woman tackles the unexpected hurdles of updating her bedroom furniture without anyone else to lend a helping hand. **Sac de Merde** (Greg Chwerchak, U.S., 2018, 14 min.) An unlucky-in-love yet irrationally optimistic New Yorker thinks her luck has changed when she spends the night with the man of her dreams. **We Know Where You Live** (Honora Talbott, U.S., 2017, 14 min.) New to a trendy LA neighborhood, a Mexican-American couple finds their hipster neighbors are cold pressed, cold brewed, and cold blooded. **Writer's Workshop** (Ryan Francis Johnson, U.S., 2018, 11 min.) An aspiring writer attends an exclusive writer's workshop session.



## Narrative Shorts: Dark Comedy

124 min.

Sunday, Nov. 11, 9:00 PM, Tivoli 3

A selection of dark and demented — but also funny — films.

**#nofilter** (Daniel Rocque & Cassandra Voss, Canada, 2018, 14 min.) A hip couple ventures out into the woods for a weekend of camping on their anniversary, but are the memories they create really their own? **Afterwork** (Andrés Aguilar & Luis Uson, Ecuador, 2017, 6 min.) Groompy, a rabbit in a popular cartoon series, finds life outside work dull and monotonous, but one night he discovers his favorite object, the cartoon's carrot, and begins to chase it. **Don't Keep Your Love a Secret** (Jason Headley, U.S., 2018, 6 min.) A couple just wants to get that spark back in their relationship. **Easy As ...** (Andrea Niada, U.K., 2017, 16 min.) Two very English gentlemen sit in a very English living room attempting to find something that is universally easy. **Eden** (Julie Caty, France, 2017, 5 min., No dialogue) E and A, bored to death in the Garden of Eden, steal God's convertible. **Etage X** (Francy Fabritz, Germany, 2016, 14 min., German) Two older women are forced to improvise when the elevator gets stuck. **Marta** (Lucía Forner, Spain, 2017, 15 min., Spanish) Marta's dream profession is to be a serial killer, and she wants Carlos to be her first victim. **More** (Ben Meinhardt, Canada, 2017, 1 min.) A group of children discover a donkey in the desert. **Mother Fucker** (Nicholas Payne Santos, U.S., 2018, 6 min.) Charles is deeply in debt and desperate to save his kidnapped dog. **Neckface** (Llanobol Vision Ltd., U.K., 2018, 11 min.) Having dreamed of the perfect wedding, Laney wakes up with the world's most unwelcome wedding guest in her bed. **Sand** (Arjan Brentjes, Netherlands, 2017, 5 min.) Get up early, eat vitamins, get some exercise, and wipe the sand off your face. **Terminally in Love** (Justin Black & Emily Jenkins, Canada, 2018, 19 min.) A first-person journey through the mind of Quinn, a neurotic stoner struggling to get over her ex-girlfriend. **We Summoned a Demon** (Chris McInroy, U.S., 2017, 6 min.) They just wanted to be cool, but they got a demon instead.



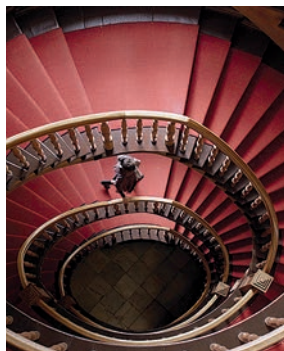
## Narrative Shorts: Drama

114 min.

Sunday, Nov. 11, 3:00 PM, Stage at KDHX

A program in which things take a decided turn toward the dramatic.

**Foxes** (Tristan Hill, U.S., 2018, 15 min.) As a man struggles to admit he has depression, his younger brother realizes he isn't the hero he remembered. **Last Pick-Up** (Matthew Bonifacio, U.S., 2018, 4 min.) A man remembers how he worked up the nerve to ask out his first love. **Lions in Waiting** (Jason Karman, Canada, 2017, 17 min.) The newest member of a minor-league hockey team experiences hazing by his new teammates. **The Motion of Stars** (Jan Prazak, Austria, 2018, 13 min., German) Lena, who is fascinated by space, takes her father to watch the solar eclipse and changes their lives forever in the process. **Other People** (Jackie Christy, U.S., 2018, 8 min.) Tarek, a Muslim man of South Asian descent, attempts to navigate a princess birthday party with his 5-year-old daughter, surrounded by suburban white moms. **Rainbow Ruthie** (Ruthie Marantz, U.S., 2018, 23 min.) A former teen star from '90s Manhattan public-access TV decides to relive her glory days. **Séamus** (Gursimran Sandhu, U.K., 2018, 6 min.) When a man discovers a boy following him on his daily trek, he wrestles with his sanity as he tries to shake his haunting companion. **Taylor Is Missing** (Mia Sorensen, U.S., 2018, 12 min.) A woman must decide how far she is willing to travel with someone who may prove dangerous. **Umbra** (Saeed Jafarian, Iran, 2017, 16 min., Farsi) A few minutes after midnight, a young lady realizes that her partner disappeared.



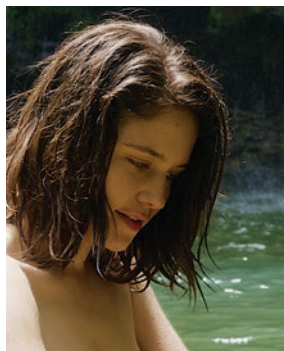
## Narrative Shorts: Experimental

127 min.

Tuesday, Nov. 6, 9:15 PM, Tivoli 3

Take a walk on the wild side in this program of mind-bending shorts.

**Airport** (Michaela Müller, Croatia/Switzerland, 2017, 11 min., No dialogue) In a modern-day airport, the flow of passengers is broken by sudden irregularities. **atoms of ashes** (Maggie Scrantom, U.S., 2017, 7 min.) A young woman weaves through the stages of grief after a miscarriage. **Contact** (Alessandro Novelli, Spain, 2017, 8 min.) Between reality and fantasy, a woman's inner journey awakens her consciousness. **The Ditch** (Atxur Animazio Taldea & Begoña Vicario, Spain, 2017, 7 min., Basque) Euxebe wants to recover the memory of her father who was killed during the war. **The Divine Way** (Ilaria Di Carlo, Germany, 2018, 15 min., No dialogue) Loosely based on Dante's "Divine Comedy," an epic descent through an endless labyrinth of staircases. **Dreamland** (Mirai Mizue, France, 2018, 5 min., No dialogue) Simple rectilinear figures assemble into surprisingly complex "cities." **Interstitial** (Shunsaku Hayashi, Japan, 2017, 8 min., No dialogue) The space-less is still in a space because it is on the continuous horizon. **Je ne veux pas mourir** (Massimo Loi & Gianluca Mangiasciutti, Italy, 2018, 7 min., Arabic & French) The tragedy of our times seen by those who will have to learn to live tomorrow. **Nothing Blue** (Laura Herman, U.S., 2018, 2 min.) A film about grief and separation. **Passage** (David-Alexandre Chanel, France, 2017, 6 min., No dialogue) Two people upload their minds to a virtual world. **Railment** (Shunsaku Hayashi, Japan, 2017, 10 min., No dialogue) Movement accelerates and gradually causes a distortion. **Stigma** (Helen Warner, U.K., 2018, 10 min.) A string of confessions reveals a tale of religious guilt, sin, and redemption. **Story 2: Scenes 1-9** (Zlatko Cosic, U.S., 2017, 5 min.) A multi-narrative experience in nine scenes. **Swing** (Natacha Horn, U.K., 2017, 10 min.) Escalating abuse is depicted in familiar situations. **Tapeta Lucida** (Zlatko Cosic, U.S., 2017, 5 min.) Abstract explorations of light. **Voice** (Takeshi Kushida, Japan, 2017, 10 min., Japanese) A lonely man becomes fascinated with a shadow that appears on his apartment's wall. **Waaah** (Sawako Kabuki, Japan, 2018, 1 min., No dialogue) The cries of babies synchronize with every frustration the artist has ever experienced.



## Narrative Shorts: Fantasy

117 min.

Thursday, Nov. 8, 9:15 PM, Tivoli 3

A compendium of classic yarns and modern parables.

**Beast** (Leonora Lonsdale, U.K., 2017, 19 min.) When her mother tells Alice that her father has become a "beast," she begins to question who or what she really is. **Beyond Horizons** (Stefan Wink, U.K., 2018, 13 min.) Alex discovers a miniature model town possessing sinister powers. **The Feast** (Gaelle Mourre, U.K., 2017, 15 min.) Hayley, a self-possessed young woman from a hungry community, longs for opportunities to achieve her artistic dreams. **Phallus Malus** (Claire Maugendre, France, 2016, 23 min., French) Inconsolable after her dad's death, a young girl wakes up one morning with a strange appendix between her legs. **Remember Me** (Sheila Hart, U.S., 2017, 15 min.) Maddy goes on a surreal journey through her darkest memories, allowing her a chance to reconnect with her estranged father. **Run Rostam Run** (Hossein Molayemi, Iran, 2017, 12 min., Farsi) In this adaptation of the tragedy of Rostam and Sohrab, Rostam encounters several obstacles when searching for a super medicine. **Saturn Through the Telescope** (Didac Gimeno, Spain, 2018, 11 min., Spanish) Max — obsessed with insects, telescopes, and monsters — is fascinated by images from a scary movie he's seen, but they soon give him nightmares. **Soap** (Hanna van Niekkerk, Netherlands, 2017, 9 min., Dutch) When Louise discovers the Aphrodite hotel soap, her weekend takes an unexpected and magical twist.



## Narrative Shorts: Horror

114 min.

Wednesday, Nov. 7, 9:15 PM, Tivoli 3

A selection of blood-curdling scary stories.

**And the Baby Screamed** (Dan Gitsham, U.K., 2018, 4 min.) A father struggles to put his baby to sleep. **Cabin Killer** (Michael Rich, U.S., 2018, 11 min.) Getting away to work on their struggling relationship seems to be a good idea to a young couple until they discover the dilapidated condition of their remote accommodations — and the presence of a serial killer. **The Candlelight Witch** (Becca Flinn-White, U.S., 2018, 6 min.) To pass the time during a blackout, three siblings tell a scary story that proves to be more than a legend. **The Exam** (Alina Suarez Aguilera, Russia, 2017, 9 min., Russian) A seminary student has three attempts to exorcise a demon from a man. **Post Mortem Mary** (Joshua Long, Australia, 2017, 10 min.) Mary and her mother run a postmortem photography business in 1840s Australia, and Mary must do all she can to make the dead look alive. **Rainmaker** (Kristen Hester, U.S., 2018, 19 min.) A young woman is trapped in the downward spiral of an eating disorder. **Relax, It's Probably Just a Parasite** (Joel Benjamin, U.S., 2018, 6 min.) A hypochondriac tries to figure out what's ailing him. **Something in the Darkness** (Fran Casanova, Spain, 2017, 14 min., Spanish) Every night, Veronica's mom gets her to sleep by reading her favorite story, but this time there is something lurking in the dark. **Urban Myth: Nest** (Kristin Burke, U.S., 2018, 16 min.) When strange things start occurring in her home, Karla must figure out what is happening in order to protect her family. **The Whistler** (Jennifer Nicole Stang, Canada, 2018, 11 min.) While babysitting, Lindsey wakes to find her sister has vanished. **Who Decides** (Mylissa Fitzsimmons, U.S., 2017, 8 min.) A sick woman and a young girl engage in a discussion about who decides when it's your time to die.





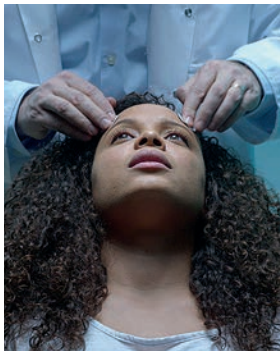
## Narrative Shorts: Music & Musicals

118 min.

Tuesday, Nov. 6, 7:30 PM, Stage at KDHX

Music plays an integral part in this collection of note-perfect shorts.

**Everything's Fine: A Panic Attack in D Major** (Zack Morrison, U.S., 2018, 15 min.) A woman works through her quarter-life crisis in song and dance. **Follow Me Down Again** (Monique van Kerkhof, Netherlands, 2018, 6 min.) A dance film inspired by the story of Icarus. **Hi-Five the Cactus** (Christopher Allan Thomas, U.S., 2018, 10 min.) A small desert town suffers a devastatingly disastrous drought, but a special cactus comes to the rescue. **The Invisible Man: Let Me Ride** (Francesca Mirabella, U.S., 2017, 5 min.) A music video for Sly5thAve's "The Invisible Man: Let Me Ride." **Musicians and Magicians** (Ben Williams, U.S., 2017, 15 min.) A flustered screenwriter stages his life like a movie while struggling in a relationship with his girlfriend. **Odd Timbre** (Matthew George, U.S., 2018, 11 min.) Two friends display their creative process of making music. **Pa'Lante** (Kristian Mercado, U.S., 2018, 9 min.) An estranged family tries to reconnect amid the wreckage of post-Maria Puerto Rico. **The Sinclair Project** (William Morris, U.S., 2018, 5 min.) A music video of various Sinclair television journalists reading the same script about "fake news." **Steve** (Richard Louis Ulrich, U.S., 2018, 15 min.) A Vietnam veteran reaches a pivotal moment in his life. **The Tasmanian Tiger** (Vergine Keaton, France, 2018, 13 min., No dialogue) Facing its predicted disappearance, the Taz tiger resists its extinction by transformation. **The Wedding Song** (Rex New & Thia Schuessler, U.S., 2017, 14 min.) When bride-to-be Mae hits a wall writing a song for her future husband, she solicits the guidance of her musician friend Johnnie.



## Narrative Shorts: Sci-Fi

121 min.

Thursday, Nov. 8, 7:30 PM, Stage at KDHX

Exceptional tales of the future that portend a dark destiny for humanity.

**Course Correction** (Laurie Uhler, U.S., 2018, 7 min.) A flight attendant finds a lost boy and takes the time to help him find his parents, not realizing that the child's journey is much longer than he could ever imagine. **Eternity** (Anna Sobolevska, Ukraine, 2018, 23 min., Ukrainian) In the future, humanity overcomes death by digitizing souls, but what happens when eternity is confronted with love? **Evie** (Miranda Howard-Williams, U.K., 2018, 8 min.) A teenage boy is pressured into losing his virginity to a sex robot. **Ovum** (Cidney Hue, U.S., 2018, 8 min.) In the near future, a woman must make a hard choice after a mind-bending medical procedure. **Quantum** (Ryan Willard, U.S., 2018, 11 min.) When a boy battling a brain tumor is ready to give up, his little sister helps him discover a message of hope. **The Replacement** (Sean Miller, U.S., 2017, 15 min.) On election night, a janitor feels cheated out of a life he might have lived when his own clone becomes the president. **Steel and Water** (Christian Del Rio, U.S., 2018, 10 min.) An artist's evening at her solitary oasis gets disrupted when a mysterious box appears in her apartment. **Third Kind** (Yorgos Zois, Greece, 2018, 30 min., English, German, Modern Greek & Norwegian) Three archeologists return to Earth to investigate a mysterious signal. **Transmitter Receiver** (Vincent Wilson, Canada, 2017, 9 min.) To escape the monotony of the end of the school year, a young boy fabricates a transmitter-receiver to communicate with strangers in the sky.



## Narrative Shorts: Stars in Shorts

122 min.

Wednesday, Nov. 7, 7:30 PM, Stage at KDHX

Big names in small films that feature Lisa Edelstein, Emily Mortimer, George Takei, and more.

**American** (Richie Adams, U.S., 2018, 18 min.) A 94-year-old veteran revisits events of his past, including his time as a young man living in a Japanese-American internment camp and serving with the 442 in World War II; stars George Takei of "Star Trek." **Born in the Maelstrom** (Meryam Joobeur, Canada, 2017, 28 min.) A young biracial woman struggles to find her identity in a world shaped by her black mother's painful past; stars Sasha Lane of "American Honey." **One Cambodian Family Please for My Pleasure** (A.M. Lukas, U.S., 2018, 14 min.) Hanka, a profoundly lonely refugee from Czechoslovakia, types an all-too-appealing letter about her life in the freezing landscape of North Dakota; stars Emily Mortimer of "Lars and the Real Girl." **Salam** (Claire Fowler, U.S., 2018, 14 min., Arabic & English) A Lyft driver navigates the night shift in New York City while waiting to hear life-or-death news from her family in Syria; stars Leslie Bibb of "Talladega Nights" and "Iron Man." **Souls of Totality** (Richard Raymond, U.S., 2018, 19 min.) Lady 18 and Guy 3 are members of a cult that believes if they die during a solar eclipse their souls will be taken to paradise; stars Tatiana Maslany of "Orphan Black." **Too Long at the Fair** (Jessie Barr & Lena Hudson, U.S., 2017, 14 min.) Desperate for funds, two friends begin a provocative adventure with a charming divorcee; stars Chris Messina of "The Mindy Project" and "Sharp Objects." **Unzipping** (Lisa Edelstein, U.S., 2018, 15 min.) When Ella's relationship changes after "unzipping" her husband, she has to confront why she still feels unfulfilled; stars and is directed by Lisa Edelstein of "House."



## SLIFF/Kids Family Shorts 1

96 min.

Saturday, Nov. 3, 11:00 AM, The Gathering, Free

A delightful program geared toward kids ages 3-8.

**Achoo** (Lucas Boutrot, Elise Carret, Maoris Creantor, Pierre Hubert, Camille Lacroix & Charlotte Perroux, France, 2017, 7 min., French) In ancient China, a little dragon who can't breathe fire will fight to overcome his weakness in order to take part in the New Year's celebration. **The Big Adventure of a Little Line** (Antoine Robert, France, 2017, 7 min.) A boy forgets about the line in his pocket until it starts to move! **Bilby** (Pierre Perifel, JP Sans & Liron Topaz, U.S., 2018, 8 min., No dialogue) In the deadly desert of Australia, the lonesome Bilby finds himself tied with a helpless baby bird. **Bird Karma** (William Salazar, U.S., 2018, 5 min., No dialogue) A long-legged bird tries over and over again to catch a colorful fish in a pond. **Birds of a Feather** (Bianca Nall, Australia, 2018, 8 min., No dialogue) A little bird wants to join two pelicans and share in the plump fish they flaunt. **Ian** (Abel Goldfarb, Argentina, 2018, 10 min., No dialogue) Bullying keeps Ian, who was born with cerebral palsy, away from the playground, but he won't give up easily. **Ice Pepper** (Mailly Boulain, Guillaume Escots, Alicia Journet, Soizic Lefeuvre, Clément Malargé & Eddy Martinez, France, 2017, 6 min., French) Two penguins discover crates full of chili peppers. **Inclusion Makes the World More Vibrant** (Genevieve Clay-Smith, Australia, 2017, 3 min.) A little boy helps his blind mother experience an art gallery. **Invaders** (Daniel Prince, U.K., 2018, 14 min.) On Christmas Eve, a small UFO pursues his two mischievous friends down to Earth in the attempt to gain their acceptance as an equal. **One Small Step** (Andrew Chesworth & Bobby Pontillas, China/U.S., 2018, 8 min.) Luna, a young Chinese-American girl, dreams of becoming an astronaut with support from her father. **The Pig on the Hill** (John Helms & Jamy Wheless, U.S., 2017, 6 min.) When Pig gets a rambunctious new neighbor, he learns that having friends is what he has been missing all along. **Starlight** (Tyler Thompson, U.S., 2017, 5 min., No dialogue) The old man who lights the stars of the sky has lost his motivation, but a little boy tries to inspire him. **Two Balloons** (Mark C. Smith, U.S., 2017, 9 min., No dialogue) Two adventurous lemurs navigate their dirigibles halfway around the world.



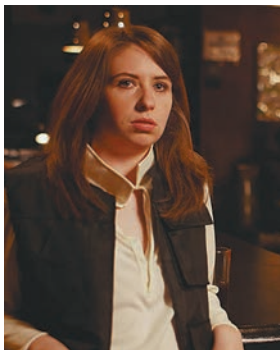
## SLIFF/Kids Family Shorts 2

98 min.

Sunday, Nov. 4, 3:00 PM, The Gathering, Free

A children's program with a sophisticated touch that's perfect for kids ages 8-12.

**7 Planets** (Milda Baginskaite, U.K., 2018, 6 min.) A tale of one girl's dream to escape Earth. **Abducted!** (Emily Halaka, U.S., 2018, 8 min.) There's only one possible reason why Rose's dog could have disappeared, and it's definitely an alien invasion! **The Box** (Eliott Belrose, Carole Favier, Loïcia Lagillier, Aloïs Mathé, Juliette Perrey & Joran Rivet, France, 2017, 7 min., No dialogue) An old man ends up taming the mouse he wanted to get rid of. **Glitch** (Bijiao Liu, U.S., 2018, 5 min.) A video-game user discovers she's not fully in control. **Hero Complex** (Mohamad AlYamani, U.S., 2018, 7 min.) The new kid in school finds it hard to be recognized, especially with bullies around, until he becomes a superhero! **Lazare** (Victor Besseau, Cyprien Beyaert, Pierre Chupeau, Cassandra Haulot & Mélisandre Hennuyer, France, 2017, 6 min., No dialogue) Amy discovers a giant key while scavenging a landfill. **Like an Elephant in a China Shop** (Louise Chevrier, Luka Fischer, Rodolphe Groshens, Marie Guillon, Estelle Martinez, Benoit Paillard & Lisa Rasasombat, France, 2017, 6 min., No dialogue) An elephant creates a delicate balancing act when it enters a china shop. **Mirette** (Helen O'Hanlon, U.K., 2017, 29 min.) A young girl's life is changed by the arrival of a mysterious wirewalker. **Nobody** (Elham Toroghi, Iran, 2016, 10 min., No dialogue) A white cat goes unnoticed because he looks different until he meets a white bird. **The Puppy Trials** (Becky Nicol & Thomas Nicol, U.S., 2017, 4 min.) An old abandoned German shepherd teaches a group of puppies how to behave so they can get adopted; written by third-grader Claire Hartman. **Space Between Stars** (Samuel W. Bradley, Canada, 2018, 10 min., No dialogue) A group of ethereal creatures explores a derelict space station.



## St. Louis Filmmakers Showcase Sampler

88 min.

Tuesday, Nov. 6, 7:00 PM, Tivoli 3

A selection of the best films from the 2018 St. Louis Filmmakers Showcase.

**The 610 Project** (Jessica Ambuehl & Alvaro Aro, Haiti/U.S., 2018, 4 min.) The 610 Project is a grassroots organization focused on sustainable community development through education, vocational training, and micro-enterprise in two Haitian communes. **Blair Trump Project** (Paul Hibbard, U.S., 2017, 6 min.) Three filmmakers go into the woods to film a documentary about the greatest witch-hunt in the history of America. **Fugue** (Gabe Sheets, U.S., 2018, 30 min.) Daniel suffers amnesia after a violent car accident while fleeing police. **Geek Lounge: Going Solo** (Larry Ziegelman, U.S., 2017, 6 min.) On Cosplay Night, Abby makes a new friend who is too afraid to venture out and meet people of the opposite sex. **The Joy of Doing** (Ryan Fitzgerald & Jack Mulopulos, U.S., 2016, 4 min.) This portrait of 80-year-old Joy Stinger captures her bohemian spirit as she speaks of her interests, from collecting to beekeeping. **Love in a Vacuum** (Jenna Anderson, Kyla Anderson, Paige Lockwood, Brent Uramoto & Lincoln Ward, U.S., 2018, 4 min.) The tragic tale of two Broombas in love. **Saint Sinner** (Brian Cooksey, U.S., 2018, 19 min.) A mobster is trying to enjoy a dinner at his restaurant when he notices a young punk who is seemingly disrespecting the dress code. **The Stroke** (Jessica Pierce, U.S., 2018, 4 min.) A woman experiences worrying symptoms and must find a way to fight through them. **Tiffanys** (Caitlin Chiusano, Sean Esser & Zhara Honore, U.S., 2018, 5 min.) A planet-conquering alien mistakes a high-school mean girl for the ruler of Earth and competes against her for the Prom Queen crown. **Z-Grid** (Van McElwee, U.S., 2018, 6 min.) Nonexistent objects move through the screen.

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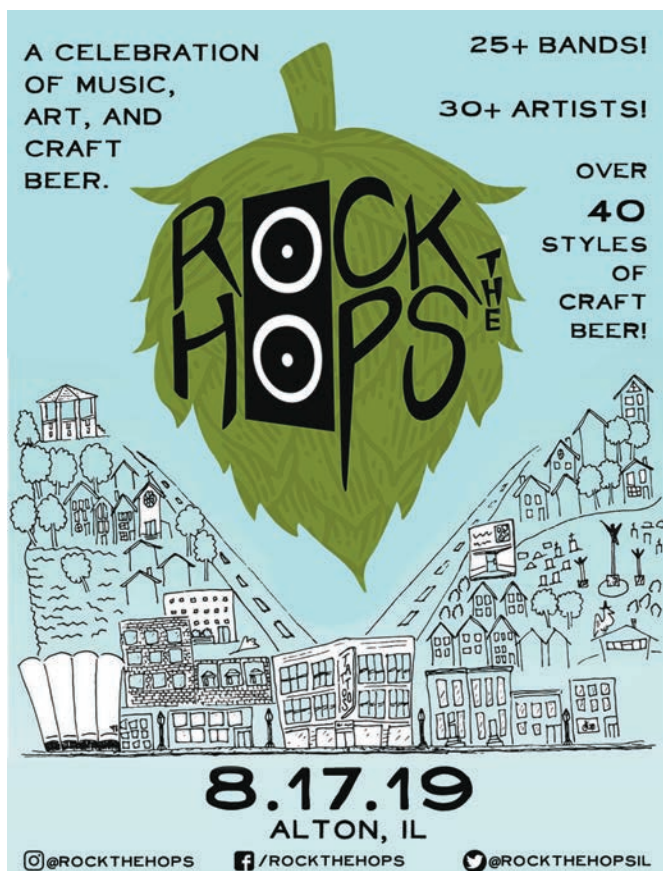
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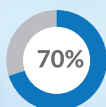




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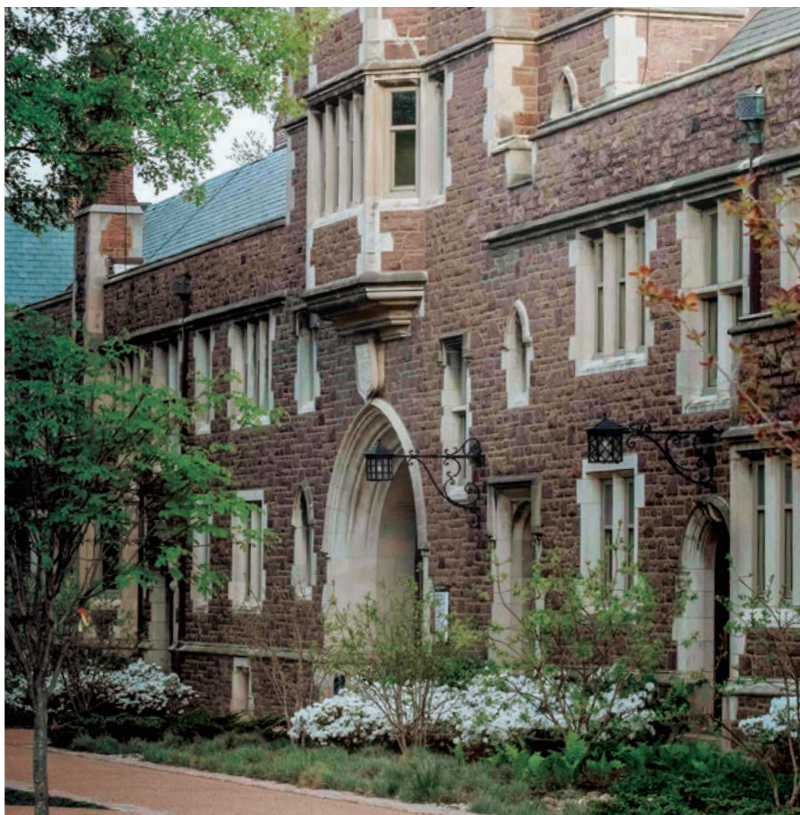


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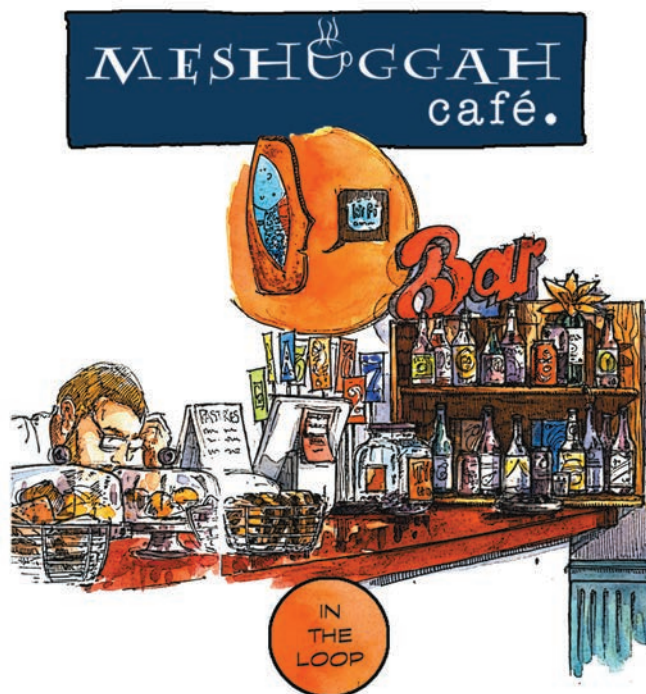
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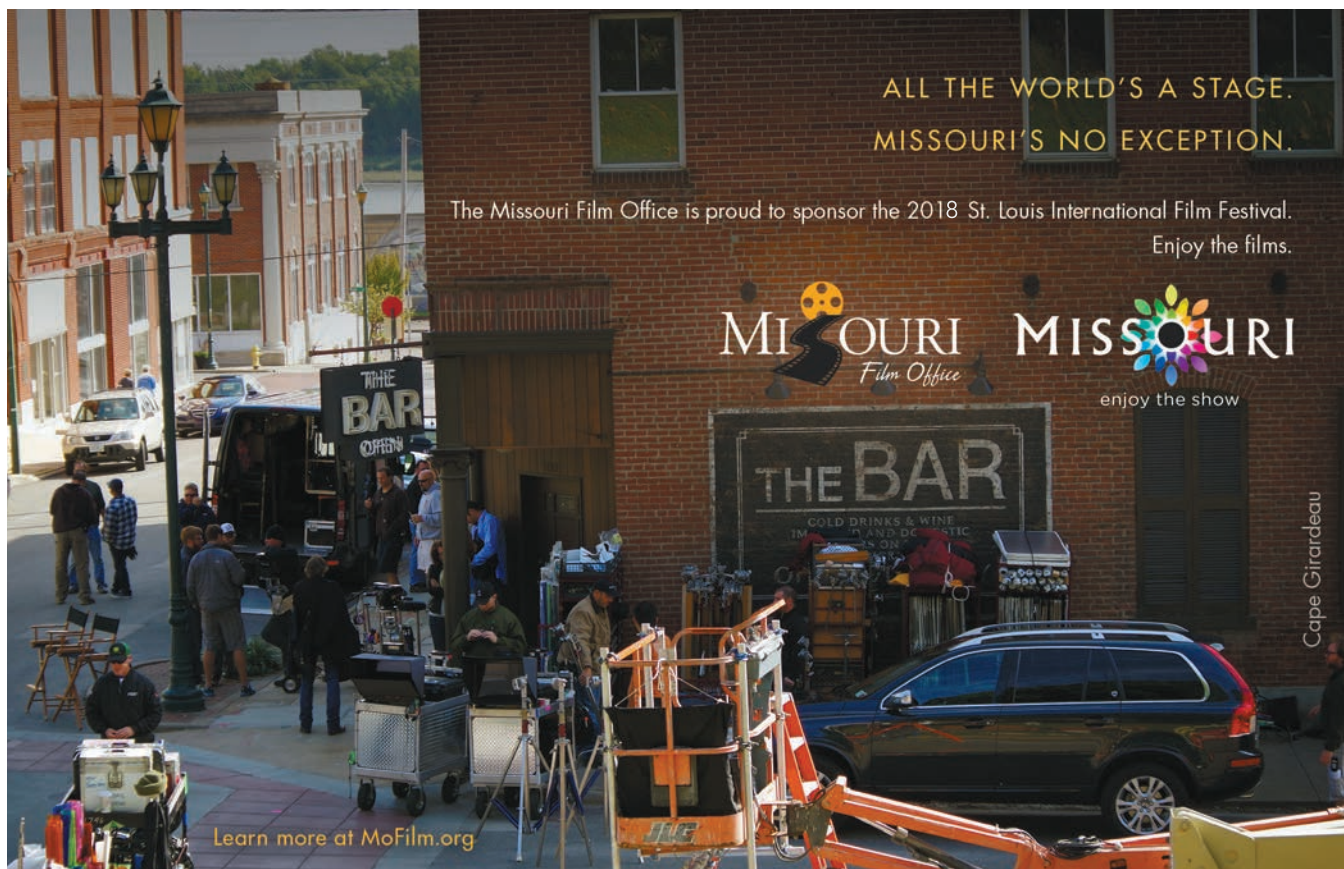


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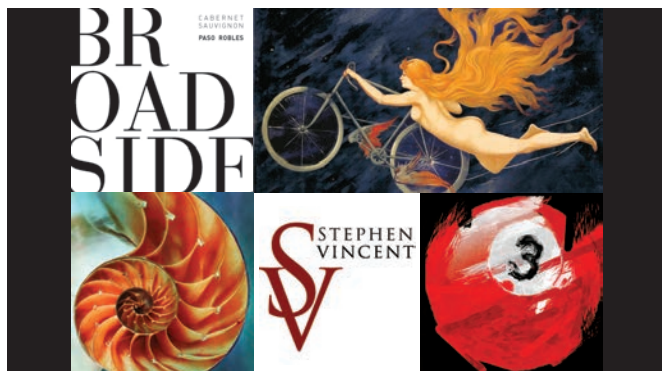
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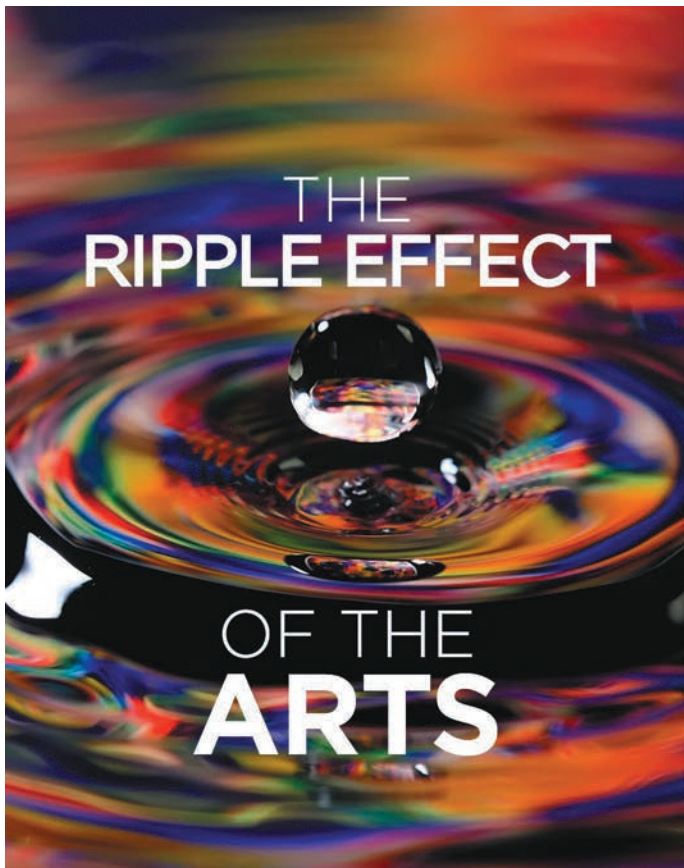
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