19th ANNUAL STELLA ARTOIS ST. LOUIS INT’L FILM FEST
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### STAFF

- **Executive Director:** Cliff Froehlich
- **Artistic Director:** Chris Clark
- **Operations Supervisor:** Brian Speth
- **CSL Fellow:** Matt Tierney
- **Sidebar Co-Curators:** Bobbie Lautenschlager (New Filmmakers Forum), Brian Woodman (Documentaries)
- **Children’s Film Program Consultant:** Neal Sokol
- **Marketing Consultants:** Cheri Hutchings/Claire de Lune Productions, Nina Thompson/Niche Marketing
- **PR Consultant:** Marla Stoker
- **Program Book Design:** David Kroll, Mindy Rotellini
- **Program Book Contributors:** Joe Bowman, Patricia Brooke, Daniel Durchholz, Robert Hunt, Rob Levy, Jordan Oakes
- **Program Book Ad Designer:** A.J. Trujillo
- **Venue Supervisor/Plaza Frontenac:** Brian Woodman
- **Drivers:** Don Chan, Danny & Yvonne Cowden

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### ARTISTS / FILMMAKERS

- **Program Cover/Poster:** Tim Lane
- **Filmmaker Awards:** Tom Huck
- **Tribute Programs:** Daniel Durchholz, RD Zurick

### FESTIVAL TRAILER CREW

- **Produced by:** Coolfire Media
- **Executive Producers:** David Johnson, Pete Halliday
- **Co-Directors:** Patrick Vaughan, Jason Stamp
- **DP:** Tom Petrie, Bad Dog Productions
- **Editor:** Kevin Johnson
- **VFX:** John Dames, Mike Rohlfing
- **Colorist:** Mike Kuhn
- **Audio Mixer/Sound Designer/Composer:** Brent Johnson
- **Production Designer:** Paul Knubley
- **1st Assistant Cameraman:** Dan Desloge
- **Gaffer:** Brian Hayden
- **Production Coordinator:** Mary Kate Shields

### SPECIAL THANKS

- **Comics, imports, apparel, more.**

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The St. Louis International Film Festival is pleased to acknowledge Marcia Harris for her 19 years of support to the Festival.

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Kathy Mattea, 12/10
Sheldon Chorale: Yuletide Reflections, 12/13
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WASHINGTON STREET), ST. CHARLES:  

“Fat City” (with Stacy Keach) at 1 and 4:30 p.m. Sunday, Nov. 14  

MOONRISE HOTEL  
6161 DELMAR BLVD.:  
“Casino Jack” Cocktail Reception from 6-7:30 p.m. Thursday, Nov. 11; and Closing-Night Party and Awards Presentation at 8 p.m. Sunday, Nov. 21  

PAGEANT’S HALO BAR  
6161 DELMAR BLVD.:  
Kinks Clips Party at 10 p.m. Saturday, Nov. 20  

SHELDON CONCERT HALL  
3648 WASHINGTON BLVD.:  
“From the River to the Son” at 7:30 p.m. Thursday, Nov. 11  

WEBSTER UNIVERSITY/SVERDRUP  
BUSINESS & TECHNOLOGY COMPLEX  
8300 BIG BEND BLVD., ROOM 123:  
Rob Nilsson Seminar at 10:30 a.m. Saturday, Nov. 13  

ADVANCE TICKET SALES  
Tivoli: Advance tickets for programs at this venue are for sale at the Tivoli box office. Box-office hours are 5-10 p.m. Monday-Friday and 2-10 p.m. Saturday-Sunday. No phone sales. For tickets online, visit tickets.landmarktheatres.com.  

Plaza Frontenac: Advance tickets for programs at this venue are for sale at the Plaza Frontenac box office. Box-office hours are 2-9 p.m. daily. No phone sales. For tickets online, visit tickets.landmarktheatres.com.  

Hi-Pointe and Webster University: Advance tickets for programs at these venues are for sale at the Tivoli box office. Box-office hours are 5-10 p.m. Monday-Friday and 2-10 p.m. Saturday-Sunday. No phone or online sales.  

Lindenwood University: Tickets to the “Fat City” programs on Nov. 14 are free, but reservations are recommended; visit www.lindenwood.edu/film, e-mail film@lindenwood.edu, or call 636-949-4411.  

Sheldon Concert Hall: Tickets to “From the River to the Son” are available day of show only at the Sheldon box office.  

ONLINE TICKET SALES  
For shows at the Tivoli and Plaza Frontenac only, tickets may be purchased in advance at tickets.landmarktheatres.com. There is a $1-per-ticket service charge. At the Tivoli, pick up your tickets at the box-office window. At Plaza Frontenac, either see the box-office attendant or use an automated kiosk at the box-office counter. Bring the credit card that you used to purchase the tickets and the confirmation number. Online sales are limited to full-price tickets only ($6 or $12); Cinema St. Louis member and student discounts can only be obtained in person because ID is required.  

DAY-OF-SHOW TICKET SALES  
Tivoli, Plaza Frontenac, Hi-Pointe, and Webster U. box offices will open a half-hour before the first show. All programs at Washington U. are free and require no ticket.  

TICKET PRICES  
• Individual tickets are $12 each or $10 for Cinema St. Louis members and students with current and valid ID.  
• Tickets for the “Casino Jack” Cocktail Reception on Nov. 11 are $35 (which includes film) and available by phone only through the SLIFF office at 314-289-4153; no discounts are valid for this special event.  
• Six Before Six, “From the River to the Son,” and Family Shorts: Weekday screenings before 6 p.m. at the Tivoli and Plaza Frontenac on Nov. 12 and from Nov. 15-19 are specially priced at $6. “From the River to the Son” on Nov. 11 and the Family Shorts program on Nov. 14 are also $6. No other discounts are valid for these tickets.  

FREE EVENTS  
The following events are free and open to the public. No ticket is required.  


FESTIVAL PUNCH-PASSES  
• Festival Punch-Passes, good for 10 tickets, are available for $100. Festival Punch-Passes are available at the Tivoli and Plaza Frontenac box offices in advance and at all venues on day of show.  
• 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 pass for each ticket purchased.  
• Festival Punch-Passes can be used to purchase multiple tickets for the same show.  
• Festival Punch-Passes can be used to obtain tickets for all screenings (except “Casino Jack” Cocktail Reception) and at all venues.  

FESTIVAL ALL-ACCESS PASS  
Festival All-Access Passes (good for two admissions to every SLIFF program) are available for $350. All-Access Passes are available by phone only through Cinema St. Louis: 314-289-4153. Pass-holders are required to obtain a ticket for each film attended, either in advance or day of show.  

www.cinemastlouis.org
CASINO JACK COCKTAIL RECEPTION AND SCREENING
Thursday, Nov. 11, 6-7:30 p.m., Moonrise Hotel; and 8 p.m., Tivoli
Special-event ticket price of $35 for reception and screening; regular ticket price of $12 for screening alone
Before SLIFF’s opening-night presentation at the Tivoli of native St. Louisan George Hickenlooper’s “Casino Jack,” the festival will host a cocktail reception at the Moonrise Hotel from 6-7:30 p.m. The party includes complimentary Stella Artois and appetizers. Left Bank Books will also sell copies of the “Casino Jack” screenplay by Norman Snider, and Hickenlooper will sign the books.
SPONSORED BY JEFFREY T. FORT

FROM THE RIVER TO THE SON
WITH A LIVE GOSPEL PERFORMANCE
Thursday, Nov. 11, 7:30 p.m., Sheldon Concert Hall
Special ticket price of $6
“From the River to the Son” (Ron Bolte, U.S., 2010, 50 min.), co-presented with the Sheldon’s Notes From Home Series, pays tribute to St. Louis’ trademark “quartet style” of gospel music. This lively documentary features contemporary St. Louis gospel groups filmed in performance at the Sheldon. The performers include the FaithfulFew; the Sisters in Christ; the New Gospel Allstars; CeCe, Tavey, and Cuddles; Brian Taylor and the Anointed Ones; Hanah Houston; the Silver Wings; the Joyfullettes; Jemel Ranier and New Vision; and the Dynamic Silver Wings. A live gospel performance will accompany the film.
Co-presented with the Sheldon’s Notes From Home Series

SENSO
Thursday, Nov. 11, 7:30 p.m., and Friday, Nov. 12, 7 p.m., Webster U./Winifred Moore Auditorium
Regular ticket price of $12
SLIFF will offer two screenings of Italian master Luchino Visconti’s “Senso,” a classic whose full sumptuousness has been freshly restored in this new print. Martin Scorsese, who helped enable the restoration, lists “Senso” among his 20 favorite films.
SPONSORED BY J. KIM & SHARON TUCCI AND THE ITALIAN-AMERICAN CHAMBER OF COMMERCE MID-AMERICA AT ST. LOUIS

AN EVENING WITH HARRY SHEARER
Friday, Nov. 12, 9:30 p.m., Hi-Pointe
Regular ticket price of $12
Comic legend Harry Shearer, who receives SLIFF’s Lifetime Achievement Award in Comedy, will present an evening of clips and discusses his storied career. The evening will feature selections from concert performances; the TV shows “The Simpsons” and “Saturday Night Live”; films such as “This Is Spinal Tap,” “A Mighty Wind,” “For Your Consideration,” and “Teddy Bears’ Picnic”; and the Web-based My Damn Channel. St. Louis Post-Dispatch contributor Daniel Durchholz will interview the comedian between clips, and New Orleans piano player Tom McDermott will accompany Shearer on a few tunes. Shearer will also appear with his new documentary, “The Big Uneasy,” on Nov. 13.

ROB NILSSON SEMINAR
Saturday, Nov. 13, 10:30 a.m., Webster U./Sverdrup Room 123
Free
American-indie pioneer Rob Nilsson – winner of a Grand Jury Prize at Sundance (for “Heat and Sunlight”) and a Caméra d’Or at Cannes (for “Northern Lights”) – will offer practical advice on independent filmmaking. Nilsson, a SLIFF Lifetime Achievement Award winner, will also accompany his films “Imbued,” which plays on Nov. 12, and “Stroke,” which screens after the seminar.
Co-presented with the Webster U. Film Series
**ONE LUCKY ELEPHANT**

Saturday, Nov. 13, 5:45 p.m., Hi-Pointe  
Regular ticket price of $12  

“One Lucky Elephant” follows the emotional nine-year odyssey by David Balding to find a safe refuge for Flora, the namesake of our town’s Circus Flora. The film will be followed by a discussion featuring Balding; director Lisa Leeman; producers Cristina Colissimo and Miriam Cutler; Willie Thieson, elephant manager at the Pittsburgh Zoo; and Dr. Stephanie LaFarge, an ASPCA psychologist who’s an expert on the human-animal bond.

**FAT CITY**

With Lifetime Achievement Award Winner Stacy Keach  
Sunday, Nov. 14, 1 and 4:30 p.m., Lindenwood U./Young Hall Auditorium  
Free (reservations recommended)  

Featuring a career-defining performance by SLIFF Lifetime Achievement Award winner Stacy Keach, John Huston’s “Fat City” explores the lives of two boxers. The 1 p.m. show will feature a clip reel of highlights from Keach’s career, the presentation of the Lifetime Achievement Award, and an interview with Keach conducted by Riverfront Times theater critic Dennis Brown; the 4:30 p.m. show will feature a Q&A with Keach. The programs are free, but reservations are recommended; visit www.lindenwood.edu/film, e-mail film@lindenwood.edu, or call 636-949-4411.

**RETURN TO PRAIRYERTH**

With Author William Least Heat-Moon  
Sunday, Nov. 14, 4 p.m., Washington U./Brown Hall Auditorium  
Free  


Co-presented by the Missouri Center for the Book and Washington U.’s Film & Media Studies Program

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**NFF COFFEE WITH THE FILMMAKERS**

Sunday, Nov. 14, 11 a.m., Tivoli  
Free  

The New Filmmakers Forum will conclude with a conversation among the participating directors hosted by NFF co-curator Bobbie Lautenschlager. Free coffee and pastries are provided by Kaldi’s Coffeehouse. The event ends with the presentation of the Emerging Director Award by the NFF jury.

**SPONSORED BY KALDI’S COFFEEHOUSE**
WINTER’S BONE
Sunday, Nov. 14, 7 p.m., Washington U./Brown Hall Auditorium
Free
In the Missouri-shot thriller “Winter’s Bone” – the breakout hit of the 2010 Sundance Film Festival – teenage Ree (Jennifer Lawrence) goes on a hunt for her missing father in the meth-plagued Ozark mountains. Actress Marideth Sisco, who makes a memorable appearance as a singer in the film, will discuss “Winter’s Bone” and the Ozarks shoot.

Co-presented by Washington U.’s Film & Media Studies Program
SPONSORED BY THE MISSOURI FILM COMMISSION

THE LONG RIDERS
WITH CO-STARS/CO-SCREENWRITERS JAMES AND STACY KEACH
Sunday, Nov. 14, 8 p.m., Webster U./Winifred Moore Auditorium
Regular ticket price of $12
A Peckinpah-inspired take on Missouri’s James/Younger gang, “The Long Riders” is famous for featuring four sets of actual siblings. Stars James and Stacy Keach, who played Jesse and Frank James and served as the film’s co-screenwriters and co-producers, will accompany the screening.

CINEMASPOKE READING
Tuesday, Nov. 16, 7:30 p.m., Webster U./Winifred Moore Auditorium
Free
SLIFF will present a reading of David Stiffler’s “The Inheritance,” the 2010 winner of CinemaSpoke, Cinema St. Louis’ annual screenplay competition. The screenplay features two men – a father wrongfully imprisoned and a defiant son at war – set on a collision course toward death or reconciliation.

GATEWAY GUARDIANS
WITH GATEWAY PET GUARDIANS FOUNDER PJ HIGHTOWER
Thursday, Nov. 18, 6:30 p.m., Webster U./Winifred Moore Auditorium
Regular ticket price of $12
This inspirational film documents the work of the Gateway Pet Guardians, a volunteer organization that rescues hundreds of animals each year off the streets of East St. Louis. The screening will be followed by a benefit for the Gateway Pet Guardians. To purchase tickets for the benefit (which includes admission to the screening), visit www.gatewaypets.com.

SERGE BLOCH: AN ILLUSTRATOR IN THE WORLD OF MOVING IMAGES
Friday, Nov. 19, 7 p.m., Washington U./Brown Hall Auditorium
Free
As part of the annual Children’s Film Showcase (see below), award-winning artist and animator Serge Bloch will lecture and screen a selection of his cartoons. One of the most prolific and talented living French illustrators (with more than 300 books and counting to his credit), Bloch is the driving force behind two hit TV animated shows distributed worldwide, “SamSam” and “Toto.” In the U.S., his work is regularly showcased in such publications as the New York Times, Wall Street Journal, Time, and GQ. Direct from Paris, Bloch will give an exclusive, behind-the-scenes look at his work in animation for both children and adults. The program is appropriate for ages 14 and older.

Co-presented by Washington U.’s Center for the Humanities
SPONSORED BY CULTURAL SERVICES OF THE FRENCH EMBASSY IN CHICAGO

HÄXAN: WITCHCRAFT THROUGH THE AGES
WITH LIVE ACCOMPANIMENT BY THE RATS AND PEOPLE MOTION PICTURE ORCHESTRA
Friday, Nov. 19, 7 p.m., Webster U./Winifred Moore Auditorium
Regular ticket price of $12
Benjamin Christensen’s legendary silent quasi-documentary is a favorite of the surrealists – a witches’ brew of the scary, gross, and darkly humorous. Live musical accompaniment will be supplied by St. Louis’ Rats and People Motion Picture Orchestra, which premieres an original musical score for the film.

CHUCK WORKMAN SEMINAR
WITH SCREENING OF “A HOUSE ON A HILL”
Saturday, Nov. 20, 11 a.m., Tivoli
Free
Documentarian Chuck Workman, a renowned editor famous for his montages at the Oscar® telecasts, will discuss his career. Free coffee and pastries are provided by Kaldi’s Coffeehouse. The program will include a noon screening of “A House on a Hill,” one of Workman’s few narrative features, and “Precious Images,” an Oscar®-winning short that surveys American movie history. Workman will also appear with his documentary “Visionaries” later the same day.

SPONSORED BY KALDI’S COFFEEHOUSE

CHILDREN’S FILM SHOWCASE
Saturday, Nov. 20, 11 a.m.-10 p.m., Washington U./Brown Hall Auditorium
Free
Washington U.’s Center for the Humanities and Cinema St. Louis annually present this showcase, which explores issues related to children’s films through screenings, lectures, and discussions. Free and open to the public – children and adults alike – the event will include a talk by French illustrator and animator Serge Bloch on Nov. 19 and four programs on Nov. 20: “SamSam and Toto,” “Dog Jack,” “1981,” and “Chekhov for Children.” For more information, see the listings for individual programs.

Co-presented by Washington U.’s Center for the Humanities

CHARLIE CHAPLIN SHORTS
WITH LIVE PERFORMANCES BY SAMMICH THE TRAMP
Saturday, Nov. 20, 5 p.m., Webster U./Winifred Moore Auditorium
Regular ticket price of $12
Charlie Chaplin’s features continue to play frequently, but opportunities to see his extraordinarily funny shorts are much rarer. SLIFF will present new 35mm prints of three shorts – “A Dog’s Life,” “The Idle Class,” and “Pay Day” – and offer a pair of live performances by Sammich the Tramp, a Chaplin-inspired silent clown.
DOCUMENTARY SHORTS: SHOW BUSINESS
WITH LIVE PERFORMANCES BY LOLA VAN ELLA AND SIREN
Saturday, Nov. 20, 8 p.m., Webster U./Winifred Moore Auditorium

Regular ticket price of $12
This lively compilation looks at drag and burlesque through a trio of shorts – “Dirty Martini,” “Dr. Sketchy’s Anti-Art School,” and “Royally Gender-fucked: Drag Culture in St. Louis” – and will feature live performances by St. Louis New Burlesque star Lola van Ella and popular drag queen Siren.

KINKS CLIPS PARTY
Saturday, Nov. 20, 10 p.m., Pageant’s Halo Bar

Free
After the screening of the Kinks documentary “Do It Again” at the Tivoli, rare performance clips of the band will play down the street on the big and small screens of the Pageant’s Halo Bar.

CIRCUS KIDS WITH THE ST. LOUIS ARCHES AND CIRCUS HARMONY FOUNDER JESSICA HENTOFF
Sunday, Nov. 21, 1:30 p.m., Hi-Pointe

Regular ticket price of $12
“Circus Kids” follows Circus Harmony’s St. Louis Arches as they travel to Israel to join forces with a troupe composed of Jewish and Arab children. A benefit gala will follow the screening at the Regional Arts Commission, 6128 Delmar Blvd. To purchase a combined ticket for the film and gala, visit www.circusharmony.org.

CLOSING-NIGHT PARTY AND AWARDS PRESENTATION
Sunday, Nov. 21, 8 p.m., Moonrise Hotel

Free
The festival will conclude with a party at SLIFF’s Host Hotel, the Moonrise. Complimentary Stella Artois will be served, DJ Rob Levy will provide music, and SLIFF will announce the audience-choice and juried-competition awards.

FESTIVALSONLINE
In partnership with IndieFlix – the premier source for independent films on the Web – SLIFF holds a FestivalsOnline competition. Five documentary shorts and seven narrative shorts will be available online in a secure streaming environment from Oct. 27-Nov. 10 at midnight. Viewers can access the films for free through the IndieFlix Web site: www.indieflix.com/festivalsonline. Online audience voting will determine the winner in both categories, and they’ll screen at Webster U. on the fest’s closing night, Nov. 21, as part of our Award-Winning Shorts program. The winning films will be announced on SLIFF opening night and on the FestivalsOnline and Cinema St. Louis Web sites.

Co-presented by IndieFlix

SAND MOUNTAIN
WWW.INDIEFLIX.COM/FESTIVALSONLINE
SLIFF GROUPS ITS FILMS INTO THEMATICALLY ORGANIZED PROGRAMMING STREAMS CALLED SIDEBARS

AFRICAN SIDEBAR
Masquerades, A Screaming Man, Shirley Adams

AFRICAN-AMERICAN SIDEBAR

AMERICAN INDEPENDENT SIDEBAR

ANIMALS SIDEBAR
Doc Shorts: Animals, Dog Jack, Gateway Guardians, My Dog Tulip, One Lucky Elephant

ANIMATION SIDEBAR
The Illusionist, My Dog Tulip, Room and a Half, SamSam and Toto, Serge Bloch: An Illustrator in the World of Moving Images, Shorts 3, Shorts 11

ARCHITECTURE SIDEBAR
High-Rise, A House on a Hill, Louis Sullivan

ARCHIVAL PRESENTATIONS
BRITISH ISLES SIDEBAR
Anne Perry: Interiors, Another Year, Bomber, The British in Bed, His & Hers, Made in Dagenham, The Shock Doctrine, Summer in Genoa, High-Rise, Paulista

BRAZILIAN SIDEBAR
SPONSORED BY THE MILDRED LANE KEMPER ART MUSEUM
Beyond Ipanema, High-Rise, Paulista

ASIAN SIDEBAR
Adrift, A Brighter Summer Day, Journey From Zanskar, Made in India, Prince of Tears, The Shaft, Summer Pasture, Vengeance, Uncle Boonmee Who Can Recall His Past Lives

CANADIAN SIDEBAR

CINEMA FOR STUDENTS
SPONSORED BY THE ST. LOUIS RAMS
Free daytime screenings for children and teens from participating St. Louis-area schools. For more info, visit www.cinemastlouis.org. 1981, Charlie Chaplin Shorts, Dog Jack, Facing the Storm, Freedom Riders, Inauguration Road, Louder Than a Bomb, Most Valuable Players, One Lucky Elephant, Prisoner of her Past, Queen of the Sun, The Wind Journeys

CZECH SIDEBAR
The Country Teacher, Kawasaki’s Rose, Shameless

DANCE & MUSIC SIDEBAR
SPONSORED BY KEN & NANCY KRANZBERG

DISABILITY SIDEBAR
Anita, For Once in My Life, Hayfever, Me, Too!, Shirley Adams

EASTERN EUROPEAN SIDEBAR
All That I Love, Chameleon, The Country Teacher, The End, How I Ended This Summer, If I Want to Whistle, I Whistle, Kawasaki’s Rose, Made in Hungary, The Mother, My Perestroika, Ordinary People, Room and a Half, Shameless

ENVIRONMENTAL SIDEBAR
Bag It, The Big Uneasy, Facing the Storm, High-Rise, Percy Schmeiser: David Versus Monsanto, Queen of the Sun

FAMILY SIDEBAR
SPONSORED BY RICH & JUDEE SAUGET AND ZIN-GRAFF MOTION PICTURES

FESTIVALSONLINE
Co-presented by IndieFlix
A viewer-judged competition that features five documentary shorts and seven narrative shorts, which are available online from Oct. 27-Nov. 10 through the IndieFlix Web site: www.indiefl ix.com/festivalsonline.
Documentary Shorts: Dive!, Ocean Monk, Sand Mountain, Save the Farm, Snake Fever

FRENCH-LANGUAGE SIDEBAR
SPONSORED BY CULTURAL SERVICES OF THE FRENCH CONSULATE IN CHICAGO
1981, God’s Offices, Hideaway, The Illusionist, Kings of Pastry, The Queen of Hearts, Queen to Play, SamSam and Toto, A Screaming Man, Serge Bloch: An Illustrator in the World of Moving Images, Welcome

MADE IN HUNGARIA
GLOBAL LENS 2010
An annual series that presents the best of developing world cinema on screens throughout the United States. Global Lens is a project of the Global Film Initiative, which promotes cross-cultural understanding through the medium of cinema.

HUNGARIAN SIDEBAR
Chameleon, The End, Made in Hungary

INTERFAITH SIDEBAR
A juried competition spotlighting 10 films – five fiction features and five documentaries – distinguished by their artistic merit, contribution to the understanding of the human condition, and recognition of ethical, social, and spiritual values.
Documentaries: Budrus, Circus Kids, Freedom Riders, For Once in My Life, Journey From Zanskar
Narratives: Anita, Kawasaki’s Rose, Letters to Father Jacob, Nora’s Will, Welcome

INTERNATIONAL FILM SIDEBAR
SPONSORED BY THE TRIO FOUNDATION OF ST. LOUIS
Audience voting determines the winner of Best International Feature Film.
Algeria: Masquerades
Argentina: Anita
Australia: The Tender Hook
Brazil: Paulista
Chad: A Screaming Man
Chile: The Milk of Sorrow
China: A Brighter Summer Day, Prince of Tears, The Shaft, Vengeance
Columbia: The Wind Journeys
Czech Republic: The Country Teacher, Kawasaki’s Rose, Shameless
Denmark: Valhalla Rising
Finland: Letters to Father Jacob
France: God’s Offices, Hideaway, The Illusionist, Kings of Pastry, The Queen of Hearts, Queen to Play, SamSam and Toto, Serge Bloch: An Illustrator in the World of Moving Images, Welcome
Germany: A Year Ago in Winter

Hungary: Chameleon, The End, Made in Hungary
Iceland: Country Wedding
India: Made in India, Ocean of an Old Man
Iran: Chasing Che, My Tehran for Sale, Women Without Men
Iraq: Doc Shorts: Iraq and Islam
Ireland: His & Hers
Israel: Budrus, Circus Kids
Italy: Come Undone, Hayfever, The Mirror, Senso
Japan: The Harimaya Bridge
Mexico: Becloud, Nora’s Will
Norway: A Somewhat Gentle Man
Peru: Gods
Poland: All That I Love
Romania: If I Want to Whistle, I Whistle
Russia: How I Ended This Summer, The Mother, My Perestroika, Room and a Half
Serbia: Ordinary People
South Africa: Shirley Adams
Spain: Me, Too!, Rage
Taiwan: A Brighter Summer Day, Prince of Tears
Thailand: Uncle Boonmee Who Can Recall His Past Lives
Tibet: Journey From Zanskar, Summer Pasture
United Kingdom: Anne Perry: Interiors, Another Year, Bomber, The British in Bed, Made in Dagenham, The Shock Doctrine, Summer in Genoa, Superstonic Sound
Uruguay: Hiroshima, Leo’s Room
Vietnam: Adrift

ITALIAN SIDEBAR
Come Undone, Hayfever, The Mirror, Senso, Summer in Genoa

JEWISH SIDEBAR
Ahead of Time, Anita, Budrus, Circus Kids, The Debt, Nora’s Will, Prisoner of Her Past

LEON & MARY STRAUSS DOCUMENTARY SIDEBAR
SPONSORED BY MARY STRAUSS
Co-curated by Brian Woodman
Audience voting determines the winner of the Leon Award for Best Documentary.

LITERARY SIDEBAR
And Everything Is Going Fine, Anne Perry: Interiors, Chekov for Children, My Dog Tulip, Return to PrairyErth, Room and a Half, The Shock Doctrine

MIDDLE EASTERN SIDEBAR
Budrus, Circus Kids, Doc Shorts: Iraq and Islam, Chasing Che, My Tehran for Sale, Women Without Men
NEW FILMMAKERS FORUM
Co-curated by Bobbie Lautenschlager
Juried competition of works by first-time feature filmmakers.
The Battle of Pussy Willow Creek, The Festival of Light, Jim, Krews, Suicide Dolls

RUSSIAN SIDEBAR
How I Ended this Summer, The Mother, My Perestroika, Room and a Half

SCANDINAVIAN SIDEBAR
Country Wedding, Letters to Father Jacob, A Somewhat Gentle Man, Valhalla Rising

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

SHOW-ME CINEMA SIDEBAR
SPONSORED BY THE MISSOURI FILM COMMISSION
Films with strong Missouri connections, most of which were shot primarily in the state.
Circus Kids, Close But No Cigar, Eden, Iowa, Gateway Guardians, Jim, One Lucky Elephant, St. Louis Filmmakers Showcase Shorts 1 and 2, The Tao of Blake, A Time for Champions, Winter’s Bone

SPANISH-LANGUAGE SIDEBAR
Anita, Becloud, Gods, Hiroshima, Leo’s Room, Me Too!, Nora’s Will, Rage

STUDIO SPOTLIGHT SIDEBAR
127 Hours, Another Year, Black Swan, Blue Valentine, Casino Jack, The Debt, The Illusionist, Made in Dagenham, Rabbit Hole, Valhalla Rising, Vengeance, Winter’s Bone, A Year Ago in Winter

TRUE/FALSE SIDEBAR
Documentaries chosen in conjunction with the True/False Film Festival in Columbia, Mo.

VISITING ARTISTS PROGRAM
SPONSORED BY THE ACADEMY OF MOTION PICTURE ARTS & SCIENCES
Films or programs that are accompanied by filmmakers, actors, or documentary subjects.
Nate Atcheson (director of Herpes Boy), David Balding (subject of One Lucky Elephant), Daniel and Erika Beahm (co-directors of Leading Ladies), Suzan Beraza (director of Bag It), Jon Betz (producer/editor of Queen of the Sun), Serge Bloch ( animator/illustrator/creator of SamSam and Toto), Cyd Chartier-Cohn (director of Return), LaQuita Cleare (producer/star of Suicide Dolls), Wendy Jo Cohen (director of The Battle of Pussy Willow Creek), Cristina Colissimo (producer of One Lucky Elephant), Chico Colvard (director and subject of Family Affair), Stewart Copeland (director of Let Your Feet Do the Talkin’), Kathy Corley (director of The Tao of Blake), Kevin Coval (subject of Louder Than a Bomb), Geoff Edgers (writer/subject of Do It Again), Derek Elz (director of Eden, Iowa), Ryan Eslinger (director of Daniel and Abraham), Benjamin Fingerhut (director of Breaking and Entering), Jenna Fischer (SLIFF honoree and star of A Little Help), Sasha Waters Freyer (director of Chekhov for Children), Andy Friedenberg (NFF jury member and head of San Diego Film Society), Hilbert Hakim (director of Krews), Doug Hawes-Davis (director of Facing the Storm), William Least Heat-Moon (subject of Return to PrairyErth), Christopher Hempstead (producer of Krews), Jessica Hentoff (subject of Circus Kids), George Hickenlooper (director of Casino Jack), Matthew Kallis (director of Most Valuable Players), Jay Kanzler (director of Close But No Cigar), James Keach (director of Waiting for Forever and star of The Long Riders), Stacy Keach (SLIFF honoree and star of Fat City, The Long Riders, and Imbued), Lisa Leeman (director of One Lucky Elephant), Alexandra Lipsitz (director of Circus Kids), Phillip Lopate (subject of Chekhov for Children), Edward T. McDougall (director of Dog Jack), Jeremy Morris-Burke (director of Jim), Patrick Murphy (director of A Time for Champions), Stanley Nelson (SLIFF

BLACK SWAN
GEORGE HICKENLOOPER
honoree and director of Freedom Riders), Rob Nilsson (SLIFF honoree and director of Imbued and Stroke), John O’Hara (director of Return to PrairyErth), Rebecca Ormond (director of Gateway Guardians), Tom Pankratz (director of Limbo Lounge), Shundell Prasad (director of The Festival of Light), Howard Reich (writer/subject of Prisoner of Her Past), Jonathan Rosenbaum (NFF jury head, author and film critic), Keith Shaw (director of Suicide Dolls), Harry Shearer (SLIFF honoree and director of The Big Uneasy), Marideth Sisco (co-star of Winter’s Bone), Jon Siskel (co-director of Louder Than a Bomb), Mark Richard Smith (director of Louis Sullivan), Tom and Daniel Stern (director and producer of Half-Dragon Sanchez), Lynn True (co-director of Summer Pasture), Nelson Walker (co-director of Summer Pasture), Chuck Workman (director of A House on a Hill and Visionaries), Cameron Yates (director of The Canal Street Madam), Bob Zany (comedian and subject of Close But No Cigar)

**VITAL VOICE LGBTQ SIDEBAR**

**SPONSORED BY THE VITAL VOICE**
The Battle of Pussy Willow Creek, The Country Teacher, Hideaway, I Killed My Mother, Leading Ladies, Leo’s Room, A Marine Story, Paulista

**WOMEN IN FILM SIDEBAR**

Films that were made by women or that address women’s issues.

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**THEATRES & PHONES DO GO TOGETHER**

Text **RFTFILM** to **61721** to win movie passes!

Text **RFTMUSIC** to **61721** to win tickets to see Jake’s Leg on Wednesday, Nov 24!

Text **RFTFOOD** to **61721** to win a $25 gift certificate to Momo’s Greek Tavern!
MAJOR FILMMAKER AWARDS

CONTEMPORARY CINEMA AWARD

STANLEY NELSON

A recipient of the MacArthur “genius” grant, Stanley Nelson ranks among the world’s most significant documentarians. He’s placed five films in competition at Sundance in 10 years and won dozens of industry awards, including the Emmy and Peabody. In 2004, he received the highly regarded CINE Leadership Award for his body of work. Nelson’s films address a diverse range of topics, from “Wounded Knee” to “Jonestown: The Life and Death of Peoples Temple,” but his films on the African-American experience are his signature achievement. Those documentaries include “Freedom Riders,” which is featured at this year’s SLIFF; “A Place of Our Own,” his semi-autobiographical look at the African-American middle class; the multi-award-winning “The Murder of Emmett Till,” which prompted the reopening of the long-dormant investigation; “Beyond Brown: Pursuing the Promise”; “The Black Press: Soldiers Without Swords”; and “Two Dollars and a Dream: The Story of Madame C.J. Walker and A’lelia Walker,” which was named Best Film of the Decade by the Black Filmmaker Foundation. Previous winners of the Contemporary Cinema Award, which honors filmmakers in mid-career doing challenging, innovative work, include Terry Zwigoff, Alex Gibney, and Jason Reitman.

LIFETIME ACHIEVEMENT AWARD

STACY KEACH

John Huston once said of Stacy Keach: “Stacy is not a star. He is a constellation. The audience will come to see whatever character he portrays.” Before beginning his film career in the late 1960s with “The Heart Is a Lonely Hunter,” Keach was a Fulbright scholar to the London Academy of Music and Dramatic Art and attended the University of California at Berkeley and the Yale Drama School. Memorable early film roles included “The New Centurions” with George C. Scott, “Doc” with Faye Dunaway, and “The Life and Times of Judge Roy Bean” with Paul Newman. SLIFF will screen two of his classics: John Huston’s “Fat City” and Walter Hill’s “The Long Riders,” which he co-produced and co-wrote with his brother, James (who also will attend the fest). More recently, Keach appeared in Oliver Stone’s “W.” – prompting Alec Baldwin to write an appreciative blog review – and in Rob Nilsson’s SLIFF entry “Imbued,” to which he also contributed the score. Keach is equally known for his TV work, especially his portrayal of the hard-boiled detective in “Mike Hammer.” Other series roles include the irascible father in “Titus” and the warden in “Prison Break.” He’ll soon co-star in the FX series “Lights Out,” about a boxing family, which is scheduled to air in January 2011. Keach perhaps shines even more brightly on the stage. He rose to prominence in 1967 in the off-Broadway political satire “MacBird,” earning him the first of three Obie Awards, and his Broadway credits include “Indians,” a debut for which he was Tony nominated. A Shakespearean actor of note, Keach has played the title roles in “Henry V,” “Hamlet,” “Richard III,” “Macbeth,” and, most recently, “King Lear.” His stage portrayals have prompted the New York Times to dub Keach “the finest American classical actor since John Barrymore.” Actors who have received SLIFF’s Lifetime Achievement Award include Kevin Kline, Marsha Mason, Ruby Dee and Ossie Davis, and Tony Curtis.

LIFETIME ACHIEVEMENT AWARD

ROB NILSSON

The résumé of independent-film pioneer Rob Nilsson includes a Caméra d’Or at Cannes for his first film, 1979’s “Northern Lights” (which was co-written and co-directed with Rob Hanson), and a Grand Jury Prize at Sundance for 1987’s “Heat and Sunlight.” SLIFF will feature Nilsson’s new “Imbued,” which stars fellow Lifetime Achievement Award winner Stacy.
Keach. Although he’s occasionally worked within the Hollywood system – the TV movie “A Town Has Turned to Dust” – Nilsson has largely remained a defiant independent, working from his San Francisco base but also filming collaborative Direct Action digital projects in Japan, Jordan, and South Africa. Among Nilsson’s other significant films are the Francis Ford Coppola-presented “Signal 7” (which was one of the first works to be filmed on small-format video, transferred to 35mm, and distributed theatrically), “On the Edge” (with Bruce Dern), and “Words for the Dying” (a documentary with John Cale and Brian Eno). During the 2000s, Nilsson created “9@Night,” an ambitious cycle whose nine films share characters and narrative threads but also function as stand-alone works. SLIFF will screen “Stroke,” the first in the series. Largely improvised, the films were created in collaboration with the Tenderloin yGroup Actors’ Ensemble, a Nilsson-founded inner-city acting workshop that features the residents of San Francisco’s Tenderloin district. Directors who have previously been honored with a SLIFF Lifetime Achievement Award include Paul Schrader, Albert Maysles, John Sayles, and Ken Burns.

LIFETIME ACHIEVEMENT AWARD IN COMEDY

HARRY SHEARER  Harry Shearer is a comic personality who takes “hyphenate” to new levels. First and foremost an actor, he is also an author, director, satirist, musician, radio host, playwright, multimedia artist, and record-label owner. The co-star of such films as “This Is Spinal Tap,” “A Mighty Wind,” and “For Your Consideration,” Shearer made his movie debut as a child actor in “Abbot and Costello Go to Mars.” Somewhat more recently, he wrote, directed, and starred in SLIFF alum “Teddy Bears’ Picnic” (2002). This year, the fest will screen his new film, the documentary “The Big Uneasy,” and host “An Evening With Harry Shearer,” which will feature a career-spanning interview and clips from his work. The Los Angeles native has enjoyed enormous success thanks to his voice work for “The Simpsons” and “The Simpsons Movie.” Shearer plays an entire stable of characters, including Mr. Burns, Smithers, Ned Flanders, the Rev. Lovejoy, and Scratchy. He also did a memorable stint as a writer and performer on “Saturday Night Live” in the 1980s. Since 1983, audiences have been enjoying Shearer’s gift for satire and sketch material on radio through “Le Show,” which is available locally on St. Louis Public Radio’s the Gateway (90.7 KWMU-2). In July 2007, Shearer plunged into the online video universe when the Harry Shearer Channel became a cornerstone of My Damn Channel, an entertainment studio and new-media platform. Each week a new political or pop-cultural satire written by and featuring Shearer is unveiled. In 2006, Shearer released his first novel, “Not Enough Indians.” Shearer is SLIFF’s first Lifetime Achievement Award in Comedy honoree.

CHARLES GUGGENHEIM CINEMA ST. LOUIS AWARD

JENNA FISCHER  SLIFF presents its annual Cinema St. Louis Award, which honors St. Louisans making significant contributions to the art of film, to Jenna Fischer. Although St. Louis can’t claim Fischer from birth – Fort Wayne, Ind., has that distinction – she grew up in the Gateway City and graduated from Nerinx Hall before heading first to Missouri’s Truman State University and then to Hollywood in 1996. Fischer made her professional acting debut in “Born Champion” (1998), but she spent the requisite years as a struggling actor, playing modest parts in films and on TV series. She took a small measure of control over her young film career by directing, co-writing, and starring in the mockumentary “Lollilove” (2005), which screened at SLIFF, and then landed her breakout role as Pam on NBC’s “The Office” in 2005. As the acclaim for “The Office” grew – including an Emmy nomination for Fisher in 2007 – the size of her movie roles also increased. After a cameo in “Slither” – directed by her then-husband (and fellow Cinema St. Louis Award winner) James Gunn – Fisher put pedal to metal, appearing in a quintet of films over three years: “Blades of Glory,” “The Brothers Solomon,” “Walk Hard,” “The Promotion,” and “Solitary Man.” SLIFF is delighted to play her new film, “A Little Help,” which features Fischer in her first lead role. She recently wrapped production on the Farrelly Brothers’ “Hall Pass,” which is due in theaters in February. Previous Cinema St. Louis Award winners include Bob Gale, George Hickenlooper, Ken Kwapis, Cedric the Entertainer, Jeremy Lasky, and Michael Beugg.

AUDIENCE CHOICE AWARDS

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

Best Film Award
Best International Film Award
Leon Award for Best Documentary (named in memory of the late civic leader Leon Strauss)
JURIED COMPETITION AWARDS

INTERFAITH DOCUMENTARY AND FEATURE AWARDS

A jury gives Interfaith Awards to both a documentary and a feature, choosing from among 10 competition films (five in each category), which were selected for their artistic merit; contribution to the understanding of the human condition; and recognition of ethical, social, and spiritual values.

The 2010 Interfaith Sidebar selection committee was David Gast (chair), retired board chairman of the Carl F. Gast Co.; Delcia Corlew, member of the Cinema St. Louis board; Janet Herrmann, former Cinema St. Louis board member; Jerry Levy, retired surgeon; Paul Marsh, retired architect; Pier Marton, lecturer in Washington University's Film and Media Studies program; Pat Scallet, filmmaker and editor; Neal Sokol, writer, researcher, and curator; Tom Stockdale, retired minister; Adrienne Wartts, film-appreciation instructor; and Lee Whiston, emeritus professor of the Old Testament at Eden Theological Seminary.

The documentary jury is Kanak Gautam, associate professor of healthcare management at St. Louis University; Janet Herrmann; and Pat Scallet. The feature jury is Sandra Olmsted, adjunct faculty member in English at St. Louis University, Fontbonne University, and Southwestern Illinois College; Joya Urariee, associate professor of English at St. Louis University; and Betty White, retired professor of English.

MIDRASH ST. LOUIS FILM AWARD

“Midrash” is a Hebrew word that roughly means “commentary,” and the goal of Midrash St. Louis (www.midrashstl.com) is commentary on culture. The organization engages various aspects of our culture – music, theater, arts, 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 seeks to celebrate St. Louis-related films of honesty and artistry that portray the need or the hope for reconciliation or redemption. Eligible work includes features and shorts directed by St. Louis-area natives or those with strong local ties and films largely shot in St. Louis. The award comes with a cash prize of $600.

The award jury is Michael Leary, co-founder of Filmwell.org and adjunct professor of religious studies at Fontbonne University and Missouri Baptist University; Brea McAnally, professional photographer and director of the Luminary Center for the Arts; Bob Oesch, attorney at law, leader of Midrash St. Louis, and host of film and cultural events; and Aditya Siram, SLIFF aficionado and pop-culture gadfly.

NFF EMERGING DIRECTOR AWARD

The New Filmmakers Forum (NFF) – co-curated by Bobbie Lautenschlager – annually presents the Emerging Director Award. Five works by first-time feature filmmakers compete for the prize, which includes a $500 cash award.

This year’s NFF jury is Jonathan Rosenbaum (chair), author of “Goodbye Cinema, Hello Cinephilia: Film Culture in Transition” and former Chicago Reader film critic; Bill Appleton, assistant director for public programs and education at the Saint Louis Art Museum; Harper Barnes, author of “Never Been a Time: The 1917 Race Riot That Sparked the Civil Rights Movement” and freelance film critic for the St. Louis Beacon; Andy Friedenberg, director of the Cinema Society of San Diego; and Calvin Wilson, film and jazz critic for the St. Louis Post-Dispatch.

SHORTS AWARDS

Two juries choose the winners of 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 narrative-shorts competition is officially sanctioned by the Academy of Motion Pictures Arts and Sciences, making the winners in the Best of Fest, Best Animated, and Best Live Action categories eligible to submit for Oscar® consideration.

The narrative-shorts jury is Brent Hoff, filmmaker for and editor of McSweeney’s “Wholphin” DVD journal and former writer for “The Daily Show”; Tina Santamauro, acquisitions manager for AtomFilms; Ben Scholle, documentarian and assistant professor of communication at Lindenwood University; Roberta Smith, filmmaker, former shorts curator for the Sundance Film Festival, and author of “How NOT to Make a Short Film: Secrets From a Sundance Programmer”; Rob Tygett, audiovisual supervisor at the St. Louis Public Library; and RD Zurick, experimental filmmaker and retired film teacher. The documentary-shorts jury is Diane Carson, documentarian and professor emeritus of film at St. Louis Community College at Meramec; Joe Williams, film critic at the St. Louis Post-Dispatch; and James Harrison, coordinator of the Webster University Film Series.

ST. LOUIS FILM CRITICS FESTIVAL AWARDS

The St. Louis Film Critics professional association (www.stlfilmcritics.org) will honor both a narrative feature and documentary feature in a juried competition. The critics will also give discretionary awards in other categories such as screenwriting and acting. SLIFF initially identified 15 eligible films in each category, and a selection committee of the St. Louis Film Critics narrowed the choices to five narratives and five features. A jury of the critics will choose the winners from the following films:

- **Narratives**
  - Chameleon, Nora's Will, Room and a Half, Welcome, A Year Ago in Winter
- **Documentaries**
  - Budrus, Circus Kids, Enemies of the People, Freedom Riders, Louder Than a Bomb

The narrative jury is Diane Carson (of KDHX radio), Rob Levy (of KDHX radio, Ink19, and NeedCoffee.com), James Thomas (of “First Look” on KDNL-TV and the Evening Whirl), Lynn Venhaus (of the Belleville News-Democrat), and Calvin Wilson (of the St. Louis Post-Dispatch). The documentary jury is Cate Marquis (of the St. Louis Jewish Light and the Current), Steph Raven (of “The Great Big Entertainment Show” on KCFV radio and TheFlickFanatic.com), and Mark Reardon (of KMOV-TV and KMOX radio).

24 AWARDS STELLA ARTOIS ST. LOUIS INTERNATIONAL FILM FESTIVAL www.cinemastlouis.org
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### CINEMA ST. LOUIS MEMBERS

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<th>BIG-SCREEN LEGENDS ($1,000)</th>
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<tr>
<td>Ward &amp; Carol Klein</td>
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A SPECIAL THANK YOU TO ALL OF CINEMA ST. LOUIS’ DEDICATED VENUE CAPTAINS AND VOLUNTEERS.

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127 HOURS  
DANNY BOYLE, U.S., 2010, 94 MIN.  
SUNDAY, NOV. 14, 7 P.M., HI-POINTE

DANNY BOYLE’S HIGHLY anticipated follow-up to multiple Oscar® winner “Slumdog Millionaire” tells the true story of mountain climber Aron Ralston (James Franco), who survived five days trapped by a fallen boulder in a Utah canyon. Re-teaming with “Slumdog’s” screenwriter, cinematographer, and composer, Boyle turns a disturbing accident into a thrillingly intense cinematic experience. Anchored by a fantastic performance by Franco, “127 Hours” also stars Amber Tamblyn (“Sisterhood of the Traveling Pants”), Treat Williams (“Once Upon a Time in America”), and Lizzy Caplan (“True Blood”). The film premiered at the Telluride Film Festival to “loud ovations – and a few squeals of terror,” according to the Hollywood Reporter, which hailed the movie’s “nail-biting tension and unexpectedly moving finale.”

SPONSORED BY MARCIA HARRIS

1981 (MILLE NEUF CENT QUATRE-VINGT-UN)  
RICARDO TROGI, CANADA, 2009, 102 MIN., FRENCH  
SATURDAY, NOV. 20, WASHINGTON U./BROWN HALL, 4 P.M., FREE  APPROPRIATE FOR AGES 10 AND OLDER

AN AUTOBIOGRAPHICAL TALE set in 1981, this cheeky coming-of-age comedy tells the story of 11-year-old Ricardo, who struggles to fit in at his new school. With a flair for invention and a desperate desire to impress his classmates, Ricardo weaves a complex web of untruths. Although he strives mightily to keep up appearances for his new friends, reality finally catches up with him, and Ricardo is forced to come to terms with his true self. The opening-night film at the Montreal World Film Festival, “1981” has played prestigious fests across the globe, including Karlovy Vary, Pusan, Rome, and Palm Springs.

Co-presented by Washington University’s Center for the Humanities  
SPONSORED BY CULTURAL SERVICES OF THE FRENCH CONSULATE IN CHICAGO

ADrift (CHOI VOI)  
BUIC THAC CHUYEN, VIETNAM/FRANCE, 2009, 110 MIN., VIETNAMESE  
SUNDAY, NOV. 21, 8 P.M., TIVOLI

ON THE EVENING of her wedding day, the beautiful Duyen (Do Hai Yen) realizes she’s made a mistake: Her husband is a sheepish drunk with little ambition and, worse, an overbearing mother. Unable to turn away from her nuptials, she begins spending more time with her wealthy, cultured friend Cam (Linh Dan Pham, “The Beat That My Heart Skipped”), who suspiciously introduces Duyen to a seductive tourist guide, perhaps to mask her own sexual feelings for the newlywed. Stephen Holden of the New York Times describes “Adrift,” which won the FIPRESCI Critics’ Prize at the Venice Film Festival, as “a subtle, melancholy exploration of erotic angst and uncomfortable awakening ... evoking a culture whose puritanical restraints have begun to loosen, allowing dangerous sparks to fly.”

ALL THAT I LOVE (WSZYSTKO, CO KOCHAM)  
JACEK BORCUCH, POLAND, 2009, 95 MIN., POLISH  
FRIDAY, NOV. 19, 9:15 P.M., PLAZA FRONTEMAC  
SATURDAY, NOV. 20, 3:30 P.M., PLAZA FRONTEMAC

EIGHTEEN-YEAR-OLD JANEK HAS a dream familiar to many kids his age: start a band with your best friends, write provocative music, hang out with your girlfriend, lose your virginity. However, in 1981 communist Poland, those dreams can lead to nightmares: Martial law is threatened as the Solidarity movement gains increasing momentum, and Janek begins to realize that his band’s anti-establishment message could well lead to trouble for his friends and family. “All That I Love,” which made its international premiere at the Sundance Film Festival, is Poland’s official submission for the 2011 Academy Awards. Variety writes: “Deftly combining music, romance, politics and family drama, this autobiographical third feature by Jacek Borcuch (“Tulips”) is a thorough charmer.”

SPONSORED BY NANCY & KEN KRANZBERG

www.cinemastlouis.org
ANITA
MARCOS CARNEVALE, ARGENTINA, 2009, 104 MIN., SPANISH
SUNDAY, NOV. 14, 1:30 P.M., PLAZA FRONTENAC
WEDNESDAY, NOV. 17, 2 P.M., PLAZA FRONTENAC

THE CAREFREE LIFE of Anita Feldman, a young woman with Down’s syndrome, is suddenly turned upside-down when she unexpectedly finds herself on her own in a small town. Her tragedy triggers a remarkable emotional journey that touches the lives of all those around Anita, including local immigrants and the town drunk. Written and directed by renowned filmmaker Marcos Carnevale – director of SLIFF favorite “Elsa and Fred” – “Anita” features an extraordinary ensemble cast led by Norma Aleandro, known as the “Meryl Streep of Argentina,” and Leonor Manso, who won the 2009 Argentinean Academy Award for Best Supporting Actress. Premiering at the Pusan International Film Festival, “Anita” won both the Best Picture Award and the Audience Award at the Los Angeles Latino Film Festival.

ANOTHER YEAR
MIKE LEIGH, U.K., 2010, 129 MIN.
SATURDAY, NOV. 20, 6:15 P.M., PLAZA FRONTENAC

THE LATEST TRIUMPH from Mike Leigh (“Naked,” “Topsy-Turvy”), “Another Year” follows a happily married couple, Tom (Academy Award® winner Jim Broadbent) and Gerri (Ruth Sheen), over the course of a year. Their domestic bliss contrasts sharply with the miseries that afflict their friends and family members, including lovelorn 30-year-old son Joe (Oliver Maltman, “Happy-Go-Lucky”), Tom’s boozy co-worker Mary (Lesley Manville, “Vera Drake”), and Tom’s perpetually unhappy childhood pal Ken (Peter Wight, “Pride & Prejudice”). Championing the film after its premiere at Cannes this year, Roger Ebert wrote: “It is so beautifully sure and perceptive in its record of one year in the life of a couple happily married, and their relatives and friends, not so happy. After ‘Vera Drake’ (2004) and ‘Happy-Go-Lucky’ (2008), Leigh cannot seem to step wrong.”

SPONSORED BY DELCIA & BILL CORLEW

THE BATTLE OF PUSSY WILLOW CREEK
WENDY JO COHEN, U.S., 2009, 95 MIN.
SATURDAY, NOV. 13, 2 P.M., TIVOLI

DOING FOR AMERICAN history what “This Is Spinal Tap” did for rock & roll, this outrageous satire tells the tale of four forgotten Civil War heroes – an opium-addicted gay colonel, an elderly Chinese immigrant, a nerdy escaped slave, and a one-armed teen-aged prostitute – and details how the forces of bigotry and intolerance erased their stunning battlefield victory from the history books. Countless unheralded events from the Civil War still need to be recounted, and maverick documentarian Grace A. Burns unearths one of the most significant in “The Battle of Pussy Willow Creek.” The film reveals that on July 2, 1863, while Union and Confederate forces were fighting at Gettysburg, the most important engagement of the Civil War was actually taking place 80 miles to the south.

With writer/director Cohen.

BECLoud (VAHO)
ALEJANDRO GERBER BICECCI, MEXICO, 2009, 111 MIN., SPANISH
FRIDAY, NOV. 12, 9:30 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

ON A DRY lakebed in 1964, a trucker and his companion find a baby boy at the dry breast of its dead mother. Years later, the trucker operates an ice factory in a poor urban district with his son, José, who dreams of one day striking out on his own. Neighbor Felipe, meanwhile, works at an Internet café, and another neighbor, Andrés, lives with his alcoholic father but spends his free time studying Mexico’s pre-Columbian golden age. All three share a defining incident from their childhood, linking the destinies of their entire neighborhood to the lakebed and baby from years earlier. In this shrewd and well-acted story – reminiscent of “Mystic River” – first-time director Alejandro Gerber Bicecci turns a tangled neighborhood tale into an enthralling mix of history, memory, and atonement.
BLACK SWAN
DARREN ARONOFSKY, U.S., 2010, 103 MIN.
FRIDAY, NOV. 19, 7 P.M., HI-POINTE

BORROWING FROM FILMS as diverse as “The Red Shoes,” “All About Eve,” “Single White Female,” “Persona,” and “The Piano Teacher,” Darren Aronofsky moves from the wrestling ring of “The Wrestler” to the New York City ballet stage for “Black Swan,” a grand-scaled thriller about rival ballerinas in contention for the lead in a dramatic revision of “Swan Lake.” When the company’s artistic director (Vincent Cassel) fires the aging lead ballerina (Winona Ryder), young upstart Nina (Natalie Portman) seems the perfect dancer to replace her until a new addition to the troupe (Mila Kunis) upstages her. In a fiery performance, Barbara Hershey also stars as Nina’s controlling mother. Describing “The Black Swan” as “powerful, gripping and always intriguing,” London’s Telegraph wrote of the film’s Venice Film Festival premiere: “Every film festival benefits hugely from a strong opening film, and they don’t come a lot stronger than ‘Black Swan.’ ”

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BLACK, WHITE AND BLUES
WEDNESDAY, NOV. 17, 7:15 P.M., TIVOLI

THE LATEST FILM from Mario Van Peebles (“Baadasssss!”) tells the story of Jefferson Bailey (co-writer Morgan Simpson), a Nashville blues guitarist with a terrible case of stage fright. Drinking excessively and heavily in debt, Bailey’s future looks dim until a mysterious man named Augy (Michael Clarke Duncan, “The Green Mile”) informs him of an inheritance that they must travel to Alabama to collect. With Augy’s help, Bailey starts setting his life onto a new, better path. Melvin Van Peebles, Tom Skerritt, and Taryn Manning (“Hustle & Flow”) also star. Describing the film as a “lightly enjoyable road pic about a circuitous road to redemption,” Variety says that “‘Black, White and Blues’ overall is infused by a generosity of spirit.”

SPONSORED BY NANCY & KEN KRAUNZBERG

BLUE VALENTINE
DEREK CIANFRANCE, U.S., 2010, 120 MIN.
FRIDAY, NOV. 12, 7 P.M., HI-POINTE

TWO OF HOLLYWOOD’S finest young actors, Ryan Gosling (“Half Nelson”) and Michelle Williams (“Wendy & Lucy”), deliver heartbreaking performances as Dean and Cindy, a couple whose marriage is falling apart. Drawing comparisons to Bergman’s great “Scenes From a Marriage,” “Blue Valentine” frames the couple’s troubles around flashbacks of happier times when the two first met and life seemed promising and hopeful. Featuring music from the band Grizzly Bear, “Blue Valentine” made successful showings at the Sundance, Cannes, and Toronto film festivals. Owen Gleiberman of Entertainment Weekly enthused: “No movie I’ve seen at Sundance this year conjures the possibilities … of independent film more powerfully than ‘Blue Valentine.’ A lushly touching, wrenching, and beautifully told story, directed by Derek Cianfrance with a mood of entwined romantic dreams and romantic loss.”

SPONSORED BY CYNTHIA PROST

BOMBER
PAUL COTTER, U.K./U.S., 2009, 84 MIN., ENGLISH & GERMAN
FRIDAY, NOV. 12, 4:30 P.M., PLAZA FRONTENAC
SUNDAY, NOV. 14, 9:15 P.M., PLAZA FRONTENAC

NOW IN HIS 80s, Alistar (Benjamin Whitrow) has finally decided to make the road trip to Germany he’d been planning for nearly a half-century, but a vehicular blunder forces Alistar and his wife (Eileen Nicholas, “Trainspotting”) to coax their underemployed 30-year-old “artist” son (Shane Taylor, “Band of Brothers”) to chauffeur them, despite his irritation at the prospect. “Bomber” then takes a surprising, affecting turn off its familiar narrative road when Alistar reveals the motive of the trip: to make amends for bombing a German town by accident during World War II. Reviewing the film after its U.S. premiere at South by Southwest, Paste magazine’s critic made clear that “Bomber” has virtues far beyond its poignant subject: “The excuse for the trip, though worthy, is only a small part of this hilarious story of connecting with elderly parents. With endearing performances and a witty script, ‘Bomber’ is one of my favorite films of SXSW.”
A BRIGHTER SUMMER DAY (GU LING JIE SHAO NIAN SHA REN SHI JIAN)
EDWARD YANG, TAIWAN, 1991, 237 MIN., MANDARIN
SUNDAY, NOV. 21, 6:30 P.M., PLAZA FRONTENAC

MARTIN SCORSESE’S WORLD Cinema Foundation provides a much-anticipated restoration of the full version of “A Brighter Summer Day,” the widely acclaimed masterpiece by the late Taiwanese director Edward Yang (“Yi Yi”). This sprawling epic loosely revolves around the death of a young girl at the hand of a male classmate. Over the course of a school year in early-’60s Taipei, Yang explores larger societal questions by focusing on rival youth gangs. Former Chicago Reader critic Jonathan Rosenbaum describes “A Brighter Summer Day” as “a powerful statement from Yang’s generation about what it means to be Taiwanese” and says it “has a novelistic richness of character, setting, and milieu unmatched by any other ’90s film.”

SPONSORED BY EAST ASIAN STUDIES AT WASHINGTON UNIVERSITY, THROUGH A GRANT FROM THE MINISTRY OF EDUCATION, REPUBLIC OF CHINA (TAIWAN)

CASINO JACK
THURSDAY, NOV. 11, 8 P.M., TIVOLI

ST. LOUISAN GEORGE Hickenlooper (“Factory Girl”) describes “Casino Jack,” his buzz-generating new film about lobbyist Jack Abramoff, as a black-comic story of white-collar thuggery: “It’s ‘GoodFellas’ in Washington.” Two-time Academy Award® winner Kevin Spacey plays Abramoff, an unscrupulous lobbyist who connects lawmakers with big-money associates, and his energetic performance has prompted talk of a third Oscar®. Movieline raves: “This is the kind of role that made Spacey famous – all bulletproof self-confidence and simmering, satisfied menace; but while you may experience flashbacks to everything from Lex Luthor to ‘Glengarry Glen Ross’s’ weasely office manager, it’s a sublimely unsavory creation all its own.” Barry Pepper similarly excels as Abramoff’s partner in sleazy deal-making, and Jon Lovitz contributes a scene-stealing turn as a mob-connected mattress salesman.

With director Hickenlooper and actor Spencer Garrett (who plays Tom DeLay).
SPONSORED BY JEFFREY T. FORT

CHAMELEON (KAMÉLEON)
KRISZTINA GODA, HUNGARY, 2008, 104 MIN., HUNGARIAN
SATURDAY, NOV. 20, 9 P.M., PLAZA FRONTENAC
SUNDAY, NOV. 21, 6:15 P.M., PLAZA FRONTENAC

FOR AS LONG as he can remember, Gábor Farkas has been a conman. With an eye for easy bait, he finds lonely women, woos them with his calculated charms, and then cheats them out of their savings. After years of petty cons, he plans a swindle of much higher stakes. Wealthy ballerina Hanna has taken a break from the stage after an accident and looks to be Gábor’s perfect target, but she proves to be more cunning than the other women. Gábor goes through great lengths to win her over, but as things become more and more complicated, he starts to get lost in his own lies. “Chameleon” was directed by Krisztina Goda (2009 SLIFF favorite “Children of Glory”) and was Hungary’s official submission for the 2010 Academy Awards.

COMESUNDONE (COSA VOGLIO DI PIÚ)
SILVIO SOLDINI, ITALY/SWITZERLAND, 2010, 126 MIN., ITALIAN & FRENCH
FRIDAY, NOV. 19, 6:45 P.M., PLAZA FRONTENAC
SUNDAY, NOV. 21, 3:30 P.M., PLAZA FRONTENAC

FOR ANNA (ALBA Rohrwacher, “I Am Love”), a career woman in a happy, low-maintenance relationship, everything seems in its right place until the arrival of her sister’s baby causes her emotions to unravel. Though it seems as if her partner has a desire to conceive, Anna evades these feelings by initiating a torrid affair with handsome, married Domenico (Pierfrancesco Favino, “Angels & Demons”). When their weekly hotel meetings prove to be too little for Anna, however, jealousy, anger, and frustration begin to manifest, suggesting that perhaps Anna and Domenico weren’t ever meant to be together. “Come Undone,” the latest film from the director of “Bread & Tulips” and “Days and Clouds,” premiered at the 2010 Berlin International Film Festival.
THE COUNTRY TEACHER
(VENKOVSKÝ UCITEL)
BOHDAN SLÁMA, CZECH REPUBLIC/FRANCE/GERMANY, 2008, 103 MIN., CZECH
SATURDAY, NOV. 13, 3:45 P.M., PLAZA FRONTENAC
MONDAY, NOV. 15, 4:30 P.M., PLAZA FRONTENAC

Abandoning his job at a prestigious private school in Prague, young, mild-mannered Petr (Pavel Liska) takes a position as a science teacher in a rural village, where he befriends self-sufficient widow and farmer Marie (Zuzana Bydzovska) and her incorrigible teenage son. Fearing rejection from both his friends and colleagues, Petr hides the fact that he’s gay, resulting in numerous layers of friction, as Marie makes advances toward him, his ex-boyfriend makes a surprise visit, and Petr’s attraction to Marie’s son grows stronger. More than just a run-of-the-mill coming-out story, “The Country Teacher” is a poignant, marvelously acted film that examines humanity’s relationship with the natural world. The New York Times, which named it a Critics’ Pick, says that “the film’s portrayal of farm life as a rugged pastorale lends ‘The Country Teacher’ a foundation of visceral truth.” Nominated for nine Czech Lions, the film took home prizes for Best Actress and Best Screenplay.

COUNTRY WEDDING (SVEITABRÚOKAUP)
VALDÍS ÓSKARSDÓTTIR, ICELAND, 2008, 99 MIN, ICELANDIC
MONDAY, NOV. 15, 7 P.M., HI-POINTE
TUESDAY, NOV. 16, 9:30 P.M., HI-POINTE

A hilarious and often touching road movie, “Country Wedding” revolves around two busloads of Icelanders as they make their tortuous way to a wedding in the country. The bride, groom, and guests head out of Reykjavik on a journey that’s supposedly a mere hour’s drive away, but only the groom knows the location of the church, and the directions he received from the priest prove less simple than they originally seemed. As the group wanders lost in the countryside, infighting begins, sending the guests into a comedic tailspin that threatens to undo the happy couple’s big day. Shot chronologically and employing improvised dialogue – with actors unaware of other characters’ secrets until they were revealed on camera – “Country Wedding” has the loose, spontaneous feel of a film by Robert Altman (who made his own “A Wedding”). The film has played such major international fests as Toronto (where it debuted), Pusan, and London.

DANIEL AND ABRAHAM
RYAN ESLINGER, U.S., 2010, 74 MIN.
SUNDAY, NOV. 14, 1:15 P.M., TIVOLI

The third feature from St. Louis-area native Ryan Eslinger (“Madness & Genius,” “When a Man Falls in the Forest”), “Daniel and Abraham” debuted at the Hamptons International Film Festival. A taut thriller, the film begins innocently enough as Daniel sets out on a five-day hike to spread his father’s ashes. He soon encounters a mysterious stranger, Abraham, who appears to live in the woods. As Daniel continues on his way, the film turns increasingly dark, with Abraham persistently following and offering unsolicited advice on navigating the treacherous woods of upstate New York. The film’s winter setting further increases the tension, creating an ominous sense of apprehension and claustrophobia. An instructive example of micro-budget filmmaking, “Daniel and Abraham” was essentially a three-man production, with Eslinger not only directing, co-producing, and co-writing (with his two stars) but also shooting, editing, recording sound, handling special effects, and composing the score.

With writer/director Eslinger.

THE DEBT
JOHN MADDEN, U.K., 2010, 105 MIN.
SATURDAY, NOV. 20, 8:15 P.M., HI-POINTE

Academy Award® Winner Helen Mirren (“The Queen”) and Sam Worthington (“Avatar”) star in “The Debt,” the powerful story of Rachel Singer, a former Mossad agent who endeavored to capture and bring to trial a notorious Nazi war criminal – the Surgeon of Birkenau – in a secret Israeli mission that ended with his death on the streets of East Berlin. Now, 30 years later, a man claiming to be the doctor has surfaced, and Rachel must go back to Eastern Europe to uncover the truth. Overwhelmed by haunting memories of her younger self and her two fellow agents, the still-celebrated heroine must relive the trauma of those events and confront the debt she has incurred. Directed by John Madden, who also helmed the Oscar®-winning “Shakespeare in Love,” “The Debt” features an impressive cast that includes Jessica Chastain, Jesper Christensen, Ciarán Hinds, and Tom Wilkinson.
DOG JACK

EDWARD T. MCDougAL, U.S., 2010, 113 MIN.
SATURDAY, NOV. 20, 1 P.M., WASHINGTON U./BROWN HALL, FREE
APPROPRIATE FOR AGES 10 AND OLDER

AN ADAPTATION OF Florence Biros' classic children's novel, “Dog Jack” is a Civil War tale about 14-year-old Jed, a slave who escapes with loyal dog Jack to join the Union Army. Hounded by runaway-slave trackers, Jed and Jack receive the reluctant help of a troubled minister and finally reach the army of the North. When he enlists, however, Jed finds that he must confront not just the forces of the Confederacy but also the prejudices of his fellow soldiers. Jed's trials continue in a dramatic climax, when the young soldier faces his former master on the battlefield and must grapple with hard, surprising truths about his own past. Free vouchers for a kid's meal at Chipotle will be given to the first 100 attendees.

With co-writer/director McDougal. Co-presented by Washington University's Center for the Humanities
SPONSORED BY RICH & JUDEE SAUGET AND ZIN-GRAFF MOTION PICTURES

EDEN, IOWA

FRIDAY, NOV. 19, 9:30 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

THE THIRD FEATURE from St. Louisan Derek Elz (“Mosquito Kingdom,” “Just Shy of Being”), “Eden, Iowa” is a suspenseful thriller that reinterprets Mary Shelley’s “Frankenstein” for contemporary times. Ed Dittmer is a skilled genetic scientist, but he is powerless in the face of his wife’s terminal cancer. When a mysterious stranger enters their lives with a possible cure, they have no choice but to listen to his too-good-to-be-true offer. The stylish filmmaker again explores the emotional dynamics between couples facing adversity – the subject of “Just Shy of Being” – but further ratchets up the tension in this finely tuned drama.

With director Elz.
SPONSORED BY TALENT PLUS

THE END (KONYEC)

GÁBOR ROHONYI, HUNGARY, 2007, 105 MIN., HUNGARIAN
FRIDAY, NOV. 12, 2 P.M., PLAZA FRONTENAC
THURSDAY, NOV. 18, 9:30 P.M., PLAZA FRONTENAC

ALTHOUGH MOST COUPLES look forward to retiring in their golden years, Emil and Hedi don't have that luxury: After five decades of marriage, the couple remains frustrated by their ongoing poverty. When a life-changing decision forces immediate action, Emil robs a local post office, and the couple's turn to a life of crime restores vigor to their marriage. Two bickering police detectives shadow them and attempt to set a trap, but Emil and Hedi escape, sending them on a journey that promises a chance for the life of which they've long dreamt. But the old friend who gives them shelter draws the couple into attempting something much bigger and more sinister than they imagined. Gábor Rohonyi's touching caper was a box-office hit in Hungary. Describing “The End” as a “droll dramedy,” Variety hailed the film for “shrewdly grafting Western genre elements to central European social concerns.”

FAT CITY

JOHN HUSTON, U.S., 1972, 100 MIN.
SUNDAY, NOV. 14, 1 AND 4:30 P.M., LINDENWOOD U./YOUNG HALL AUDITORIUM, FREE

FEATURING A CAREER-DEFINING performance by SLIFF Lifetime Achievement Award winner Stacy Keach, John Huston's powerful, refreshingly unsentimental “Fat City” explores the lives of two boxers, one a few years past his prime and the other just starting out. The film features a superb ensemble cast, which includes Keach, Jeff Bridges, and Susan Tyrrell in an Oscar®-nominated performance. The 1 p.m. show will feature a clip reel of highlights from Keach's storied career, the presentation of the Lifetime Achievement Award, and an interview with Keach conducted by Riverfront Times theater critic Dennis Brown; the 4:30 p.m. show will feature a Q&A. The programs are free, but reservations are strongly recommended; visit www.lindenwood.edu/film.

With actor Keach, who will receive SLIFF's Lifetime Achievement Award.
SPONSORED BY LINDENWOOD UNIVERSITY
THE FESTIVAL OF LIGHT
SHUNDELL PRASAD, U.S., 2010, 120 MIN., ENGLISH & GUYANESE
SATURDAY, NOV. 13, 6:45 P.M., TIVOLI

A DAUGHTER AND father are separated but never truly apart in this complexly humanist story about how immigrants are forced to leave their countries to enable a brighter future for their children. Reshma is a troubled girl from Guyana who must come of age in the strange environs of 1980s Queens, New York. Coping with a daunting array of stressful pressures and betrayals, Reshma grapples with her ruptured relationship with her mother while continuing her difficult efforts to reunite with her father. Documentary filmmaker Prasad’s ambitious feature debut, which spans two continents and three decades, offers a complicated look at the plight of immigrant families and captures the essence of how it feels to be displaced in new surroundings.

With writer/director Prasad.

GODS (DIOSES)
JOSUÉ MÉNDEZ, PERU/ARGENTINA/FRANCE/GERMANY, 2008, 91 MIN., SPANISH
WEDNESDAY, NOV. 17, 5 P.M., TIVOLI

LIKE A MODERN-DAY Cinderella, working-class secretary Elisa thinks she's about to realize her ambition to ascend the class ladder by marrying wealthy industrialist Augustín. But her fairytale dreams of fancy cocktail parties with the socially elite are swiftly dashed when she meets her future stepchildren: insolent Diego, who can’t stand his father and wants nothing to do with his business, and histrionic Andrea, who loves to party. Thematically comparable to Lucrecia Martel’s “La Ciénaga,” “Gods” is the second feature from the director of multiple-award-winning “Días de Santiago.”

GOD’S OFFICES (LES BUREAUX DE DIEU)
CLAIRE SIMON, FRANCE/BELGIUM, 2008, 122 MIN., FRENCH
FRIDAY, NOV. 12, 4:15 P.M., PLAZA FRONTENAC
MONDAY, NOV. 15, 9:15 P.M., PLAZA FRONTENAC

SET ENTIRELY INSIDE the walls of a family-planning center in Paris, “God’s Offices” offers a fascinating portrait of both the women looking for help – information, birth control, advice, abortion – and those who assist them. Shot in a series of single takes, “God’s Offices” abandons a traditional narrative structure, offering instead a compelling collection of stories, most of them based on director Claire Simon’s personal research and interviews. Similar to 2008’s “The Class,” “God’s Offices” is a multifaceted portrait of contemporary France, filled with glimpses of beauty and moments of great struggle. The film stars some of France’s most compelling actresses, including Nathalie Baye (“An Affair of Love”), Nicole Garcia (“Mon oncle d’Amérique”), Béatrice Dalle (“Betty Blue”), Isabelle Carré (“Hideaway”), and Anne Alvaro (“The Diving Bell and the Butterfly”).

SPONSORED BY CULTURAL SERVICES OF THE FRENCH CONSULATE IN CHICAGO

HALF-DRAGON SANCHEZ
TOM STERN, U.S., 2009, 90 MIN.
SATURDAY, NOV. 20, 9 P.M., TIVOLI

ST. LOUIS NATIVES Tom and Daniel Stern – who delighted SLIFF audiences with the deadpan comedy “This Is a Business” – return with a restrained but lyrical drama about an emotionally stunted man (Mark Elliot Silverberg) who suffers from an overly active imagination. His fantasies – which involve his transformation into a half-dragon alter ego – conflict with the daily routine of his life, but when he meets an interesting but erratic woman (Maite Schwartz), her own form of imaginative role-playing brings life-changing results. Tom Stern wrote the screenplay and directs an impressive cast – including “True Blood’s” Michael McMillan – transforming a traditional boy-meets-girl storyline into something altogether different: a compelling love story about damaged souls looking for happiness in an uninspiring world.

With writer/director Tom Stern and producer Daniel Stern.
THE HARIMAYA BRIDGE
AARON WOOLFOLK, U.S., 2009, 120 MIN.
SATURDAY, NOV. 20, 1 P.M., PLAZA FRONTENAC
SUNDAY, NOV. 21, 1 P.M., PLAZA FRONTENAC

IN THIS COMPELLING cross-cultural drama, African-American Daniel Holder (Ben Guillory) travels to Japan to claim important personal items that belonged to his late estranged son. Aided by the tolerant Noriko (Saki Takaoka), Daniel must both cope with unfamiliar traditional customs – the film is set in the Kochi Prefecture, a rural part of Japan – and overcome a deeply held animus to the Japanese stemming from his own father’s death in World War II. Danny Glover served as producer of “The Harimaya Bridge” and appears in a small role. The LA Times praises the film as “a unique, complex, consciousness-raising accomplishment” with “a remarkably authentic Japanese feel.”

SPONSORED BY JAPAN AMERICA SOCIETY ST. LOUIS, CONSULATE GENERAL OF JAPAN AT CHICAGO, AND JAPAN AMERICA SOCIETY WOMEN’S ASSOCIATION

HARVEST
MARC MEYERS, U.S., 2009, 102 MIN.
SUNDAY, NOV. 21, 6 P.M., TIVOLI

IN THIS HEARTFELT film, a family has gathered together for the summer with the knowledge that these will be the last few months of life for their beloved patriarch (the extraordinary Robert Loggia, “Scarface”). Despite the obvious emotional significance of the reunion, college senior Josh (Jack Carpenter, “I Love You, Beth Cooper”) fails to recognize the importance of the gathering, instead worrying about his girlfriend and the time missed with his friends during their last summer as students. The film’s outstanding ensemble cast includes Tony Award winner Victoria Clark, Arye Gross (“Minority Report”), and Barbara Barrie (“Breaking Away”). Directed by SLIFF alum Marc Meyers (“Approaching Union Square”), “Harvest” was named the Best American Independent Film at the Cleveland Film Festival. The Kansas City Star calls the film a “modest but deeply moving drama” and says that “for anyone who’s experienced the death of a loved one, ‘Harvest’ will seem eerily familiar.”

HAYFEVER (FEBBRE DA FIENO)
LAURA LUCHETTI, ITALY, 2010, 95 MIN., ITALIAN
SATURDAY, NOV. 13, 6 P.M., PLAZA FRONTENAC
SUNDAY, NOV. 14, 6:15 P.M., PLAZA FRONTENAC

IN THIS PRODUCTION from Walt Disney Studios in Italy, a group of Roman misfits spend the fall minding a vintage shop called Twinkled – a business that is failing in every way but in spirit. The owner strives to keep the store afloat, even as his wife insists that he sell the place and get a real job. One day a beautiful young woman named Camilla takes a job cleaning the store, and her presence has a profound effect on the lives of everyone, including Stefano, the well-meaning but unorganized shopkeeper, and Gigio, Camilla’s loving younger brother who has Down’s syndrome. Both moving and amusing, “Hayfever” is for everybody but those allergic to a beautifully told story.

With director Luchetti.

HERPES BOY
NATHANIEL ATCHESON, U.S., 2009, 85 MIN.
FRIDAY, NOV. 19, 9:30 P.M., HI-POINTE

BASED ON A YouTube Web series, “Herpes Boy” hilariously details the endless trials that beset teenaged Rudolph Murray (screenwriter Byron Lane), dubbed Herpes Boy because of a large purple birthmark on his upper lip. Rudolph finds relief from his dysfunctional life by making Internet videos in which he relentlessly dishes on his obnoxious family: his new age-y mother (Beth Grant), his crabby grandmother, and his emotionally absent father. However, when Rudolph’s egotistical actress cousin (Ahna O’Reilly) edits his film clips for her own benefit, he gains an unwanted level of cyber-fame. Winner of the Comedy Vanguard Award at the Austin Film Festival, “Herpes Boy” also was named Best Humor Film by Rudolph’s fellow geeks at Comic-Con 2010.

With director Atcheson.
HIROSHIMA  
PABLO STOLL, URUGUAY/ARGENTINA/COLOMBIA/SPAIN, 2009, 80 MIN., SPANISH  
THURSDAY, NOV. 18, 5 P.M., TIVOLI  
FRIDAY, NOV. 19, 9:30 P.M., TIVOLI  

BLURRING THE LINES separating documentary and fiction, Uruguayan filmmaker Pablo Stoll (“Whisky,” “25 Watts”) turns his brother Juan Andrés into the subject of his latest film, “Hiroshima.” Living what some might call an unremarkable life – overnight shifts at a bakery, sleeping during the day, and repeating those actions five times a week – Juan is also the lead singer of a punk band, though outside of concerts he almost never speaks. Director Stoll describes “Hiroshima” as “a silent musical” – what little dialogue does occur between the characters appears through intertitles. Both challenging and fascinating, “Hiroshima” made its world premiere at the Toronto International Film Festival.

SPONSORED BY NANCY & KEN KRANZBERG

A HOUSE ON A HILL  
CHUCK WORKMAN, U.S., 2003, 89 MIN.  
SATURDAY, NOV. 20, NOON, TIVOLI, FREE  

ONE OF THE few narrative features by Chuck Workman, “A House on a Hill” plays as part of an 11 a.m. free seminar in which the documentarian and renowned editor – best known for his montages at the Oscars® – discusses his career. Boasting an eclectic cast that includes the underrated Shirley Knight, Laura San Giacomo, and rocker Henry Rollins, “A House on a Hill” concerns Harry, an aging modernist architect (the incomparable Philip Baker Hall) who attempts to rebuild his life. Harry has ceased drawing plans for the future, but when a rich couple hires him to rebuild a house he once owned, he eventually finds the inspiration to aspire to architectural greatness.

With director Workman.

Shown with Precious Images (Chuck Workman, U.S., 1986, 8 min.), an astonishing, Oscar®-winning short that surveys American movie history using nearly subliminal quick cuts.

HOW I ENDED THIS SUMMER  
(KAK YA PROVYOL ETIM LETOM)  
ALEKSEI POPOGREBSKY, RUSSIA, 2010, 124 MIN., RUSSIAN  
THURSDAY, NOV. 18, 7 P.M., PLAZA FRONTENAC  
SUNDAY, NOV. 21, 8:30 P.M., PLAZA FRONTENAC  

ON A BARREN, uninhabited Arctic island, two very different men – Sergei, an austere, experienced meteorologist, and Pavel, a laid-back young man just out of school – make up the entire crew of the island’s meteorological station. Set at a latitude where the sun doesn’t set for weeks on end, “How I Ended This Summer” chronicles the last day of Sergei and Pavel’s shift, as they await a boat to retrieve them from their duties. However, while Sergei is away from the station, Pavel receives distressing news from the radio transmitter and finds himself unable to communicate it to his partner. “How I Ended This Summer” claimed multiple trophies this year’s Berlin International Film Festival, with Grigory Dobrygin and Sergei Puskepalis sharing the Best Actor prize, and cinematographer Pavel Kostomarov winning the award for Best Artistic Achievement.
IF I WANT TO WHISTLE, I WHISTLE
(EU CÂND VREAU SA FLUIER, FLUIER)

FLORIN SERBAN, ROMANIA/SWEDEN, 2010, 94 MIN., ROMANIAN
WEDNESDAY, NOV. 17, 7 P.M., PLAZA FRONTEMAC
THURSDAY, NOV. 18, 9:30 P.M., PLAZA FRONTEMAC

WINNER OF TWO major prizes at the 2010 Berlin International Film Festival – the Jury Grand Prix and the Alfred Bauer Award, which is given to a work of particular innovation – “If I Want to Whistle, I Whistle” further proves the remarkable strength of the young Romanian film community.

Silviu has spent several years in a juvenile-detention center after being arrested for theft, but just days before his release, he receives dismaying news: Silviu’s mother, after abandoning her children years before, has returned and intends to take his younger brother to Italy. Having raised his brother as a son, Silviu is distraught, and in a moment of desperation, he kidnaps a young social worker and escapes the detention hall. “If I Want to Whistle, I Whistle,” which features a number of actual convicts in supporting roles, was selected as Romania’s submission for the 2011 Academy Awards.

I KILLED MY MOTHER (J’AI TUÉ MA MÈRE)

XAVIER DOLAN, CANADA, 2009, 100 MIN., FRENCH
SUNDAY, NOV. 14, 7 P.M., PLAZA FRONTEMAC

EASILY ONE OF the most talked-about films of the 2009 Cannes Film Festival, “I Killed My Mother” – written, directed, produced, art-directed, and starring then-20-year-old Xavier Dolan – swept the awards of the Director’s Fortnight and made the filmmaker an overnight sensation. At the center of this semi-autobiographical tale is Hubert (Dolan), a neurotic, gay 16-year-old who cannot stand his mother (the wonderful Anne Dorval). His unrelenting scorn obsesses Hubert and results in vocal spats, though perhaps the flaws he sees in his mother are simply those he recognizes and hates in himself. Scott Tobias of the A.V. Club remarked: “Dolan is an expressive, boundlessly energetic figure on both sides of the camera. This is one of those surprising, formative works that could announce a major new filmmaker or lead to a Tenenbaums-style burnout; either way, the film makes you feel optimistic about the next generation.”

THE ILLUSIONIST (L’ILLUSIONNISTE)

SYLVAIN CHOMET, U.K./FRANCE, 2010, 80 MIN., ENGLISH, FRENCH & GAELIC
SUNDAY, NOV. 21, 7 P.M., HI-POINTE

SEVEN YEARS AFTER Sylvain Chomet had an international hit with “The Triplets of Belleville,” the French animator returns to the screen with “The Illusionist,” an adaptation of an unproduced screenplay by the great Jacques Tati (“M. Hulot’s Holiday”). Once a star in the world of entertainment, magician Tatischeff has fallen on hard times as the public has lost interest in his brand of spectacle. Finding himself in Edinburgh, he encounters a young girl, unspoiled by the world that has turned its back to Tatischeff. Flattered by her naive enchantment and concerned for her tattered garments and shoes, he purchases new clothes for her and makes it seem as if they appeared out of thin air. To keep the illusion from shattering, however, Tatischeff must start working odd jobs in town. Tim Robey of the U.K.’s Telegraph describes “The Illusionist” as “a miraculous gem from a master animator, and the fruit of an amazingly felicitous artistic pairing.”

IMBUED

ROB NILSSON, U.S., 2009, 83 MIN.
FRIDAY, NOV. 12, 7:15 P.M., TIVOLI

A POTENT BLEND of John Cassavetes’ improvisational spontaneity and Ingmar Bergman’s psychological intensity, “Imbued” is the latest film from prolific independent-film pioneer Rob Nilsson, whose impressive résumé includes a Grand Jury Prize at Sundance (for “Heat and Sunlight”) and a Caméra d’Or at Cannes (for “Northern Lights”). This unusual noir is a two-hander about Donatello (acting legend Stacy Keach), a football bookie, and Lydia (Liz Sklar), a call girl who mistakenly knocks on his door. Together they endure a long night’s journey into a day of reckoning. During a probing nighttime conversation, their mutual pain is slowly revealed. Keach also contributes the evocative score.

With director Nilsson, who will receive SLIFF’s Lifetime Achievement Award.
JIM
JEREMY MORRIS-BURKE, U.S., 2009, 105 MIN.
FRIDAY, NOV. 12, 9:45 P.M., TIVOLI
SUNDAY, NOV. 14, 6 P.M., TIVOLI

A SCIENCE-FICTION DRAMA by native St. Louisan Jeremy Morris-Burke, “Jim” juxtaposes a seemingly inevitable near-future of genetic commercialism with a distant post-human dystopia. In one story strand, desperate, unemployed widower Jim seeks to salvage his legacy by hiring a biotech firm specializing in genetic wares to create an enhanced child in memory of his wife. Meanwhile, far in the future, a corrupt industrialist presides over a dead planet peopled by clones. When the two worlds eventually converge through a psychic connection between Jim and an empathetic clone, humanity’s fate hangs in the balance. “Jim,” which was largely shot in St. Louis, powerfully addresses the difficult choices that advancements in science and technology will force people to make in the not-so-distant future.

With director Morris-Burke.

KAWASAKI’S ROSE (KAWASAKIHO RUZE)
JAN HREBEJK, CZECH REPUBLIC, 2009, 100 MIN., CZECH
FRIDAY, NOV. 12, 7:15 P.M., PLAZA FRONTENAC
MONDAY, NOV. 15, 4:30 P.M., PLAZA FRONTENAC

DIRECTOR JAN HREBEJK, whose “Divided We Fall” was Oscar®-nominated, explores the duplicities of Czechoslovakia’s Communist era in a film that deserves comparison with “The Lives of Others.” A drama about family and politics, “Kawasaki’s Rose” considers the ways in which the past never stops informing the present, focusing on distinguished psychiatrist Pavel, who is about to receive an award for his life’s work and his role as a dissident. Son-in-law Ludek, employed on a documentary crew filming Pavel, resents that his own staunchly Communist family ended up on the wrong side of history while his wife’s father is now celebrated. Such black-and-white dichotomies become gray ambiguities, however, when Ludek discovers that Pavel may have collaborated with the secret police to silence a romantic rival. “Kawasaki’s Rose” won multiple honors at the 2010 Berlin Film Festival, including the Ecumenical Jury Prize. This year’s SLIFF also features a second film by Hrebejk, “Shameless.”

KREWS
HILBERT HAKIM, U.S., 2008, 105 MIN.
FRIDAY, NOV. 12, 7 P.M., TIVOLI

JUXTAPOSING THE SOPHISTICATED world of wireless global trading with the primitive world of inner-city drug trafficking, “Krews” is a roller coaster of a thriller. Things spiral out of control from the moment Peter (Jonathan Cake) picks up fellow high-tech con artist Henry (“The Hurt Locker’s” Brian Geraghty) at the airport, when a botched car-jacking forces the two white-collar criminals to take refuge in the home of the thugs who accosted them. Over the course of one explosive night, worlds collide, fortunes shift, and lives are cast aside. Nighttime in LA makes the perfect decadent setting for this cat-and-mouse adventure, a timely work that shows how the world’s economic crisis can leave two criminals knee-deep in bad luck. Hilbert Hakin took the Best Director prize at the indie-oriented Method Fest.

With director Hakim.

LEADING LADIES
ERIKA RANDALL BEAHM & DANIEL BEAHM, U.S., 2010, 102 MIN.
SATURDAY, NOV. 20, 3:30 P.M., HI-POINTE

THE CAMPARIS ARE a trio of strong-willed women: Sheri, a former dancing champion who has become a demanding stage mother; youngest daughter Tasi, a sometimes bratty starlet who’s Sheri’s protégé; and eldest daughter Toni, a calm family mediator. On one fateful night, Toni’s best friend (“So You Think You Can Dance” winner Benji Schwimmer) takes her to his favorite gay club, where Toni meets and unexpectedly falls for Mona. The night is cut short, however, when Tasi reveals to Toni that she’s pregnant. Variety gives high praise to this “impressive first feature,” which “skillfully weaves disparate elements without missing a step.”

With co-directors Erika & Daniel Beahm.

Shown with Sand (Cari Ann Henderson, U.S., 2010, 10 min.), which tells the story of sand dance as it is passed down from father (Darrow Igus) to son (emerging tap artist Kenji Igus).

SPONSORED BY NANCY & KEN KRANZBERG
LEO’S ROOM  (EL CUARTO DE LEO)
ENRIQUE BUCHICHIO, 2009, URUGUAY/ARGENTINA, 95 MIN., SPANISH
SUNDAY, NOV. 21, 8:30 P.M., TIVOLI

TWO FORMER PRIMARY-SCHOOL classmates, now in their mid-20s, initiate a friendship after running into one another by chance on the street. Leo has just been dumped by his girlfriend and has taken to cruising for men online instead of finishing his thesis. Like Leo, Caro has her priorities on hold, spending most of her days in bed popping anti-depressants. With Leo unwilling to address his sexual confusion and Caro unable to talk about what’s ailing her, they spend their time together listening to music in Leo’s rented room, providing each other with an escape from their seemingly overwhelming loneliness. First-time director Enrique Buchichio fascinatingly captures the frustration of twentysomethings who are still defining themselves.

Shown with Heartland Transport (Cody Stokes, U.S., 2009, 8 min.), which chronicles an inspirational trip by 17 same-sex St. Louis couples as they travel by chartered bus to Iowa to be legally married.

LETTERS TO FATHER JACOB  (POSTIA PAPPI JAAKOBILLE)
KLAUS HÄRÖ, FINLAND, 2009, 94 MIN., FINNISH
THURSDAY, NOV. 18, 4:30 P.M., PLAZA FRONTENAC
SATURDAY, NOV. 20, 6 P.M., PLAZA FRONTENAC

A LIFE-SENTENCE PRISONER who has just been unexpectedly pardoned, Leila is offered a job at a secluded, rural parsonage. Moving there against her will, she works as the personal assistant for Jacob, a blind priest. Every day, letters arrive from people asking for help, and answering them is Father Jacob’s life mission – a task that his cynical assistant regards as useless. Leila has already decided to leave when the letters suddenly stop coming, shaking Jacob’s life to its foundation and intertwining the pair’s lives in unexpected ways. “A simple but transcendent story about faith and human frailty achieves a state of grace in ‘Letters to Father Jacob,’” writes Variety. “Letters to Father Jacob” has won more than a dozen awards at international film festivals.

SPONSORED BY UNION AVENUE CHRISTIAN CHURCH

LIMBO LOUNGE
TOM PANKRATZ, U.S., 2010, 90 MIN.
SATURDAY, NOV. 20, 6:30 P.M., TIVOLI

THIS INDIE COMEDY-FANTASY by first-time writer/director Tom Pankratz begins with an ending, as charming conman Silas (Ronnie Marmo) dies from an accident. Encountering gridlock on the highway to Heaven and Hell, Silas is forced to spend time in Limbo, where he encounters an old flame. Temptress Anya (Tamara Braun) offers Silas a fast track to the good life by working his way through the upper management of Hell, but to earn his horns, he must first corrupt Jules (Robyn Cohen), an innocent young copywriter climbing the corporate advertising ladder back on Earth. Armed with devilish intentions, Silas attempts to uncover Jules’ darker side, with the film plumbing black-comic depths to show just how low he can go.

With writer/director Pankratz.

A LITTLE HELP
MICHAEL J. WEITHORN, U.S., 2009, 105 MIN.
SUNDAY, NOV. 21, 4 P.M., HI-POINTE

“A LITTLE HELP” takes an affecting, seriocomic look at a few pivotal months in the troubled life of dental hygienist Laura, who’s played with delicately shaded nuance by St. Louisan Jenna Fischer (‘The Office”) in her first major starring role. Stuck in a tense and loveless marriage to Bob (Chris O’Donnell) and no longer able to connect with her alienated 12-year-old son (Daniel Yelsky), Laura is already coming emotionally unmoored when she finds herself completely at sea after the unexpected death of her husband. Stunned by this abrupt turn, Laura becomes entangled in a web of bizarre lies that further complicates her life. Rejecting the unwelcome advice given by her intrusive mother (Lesley Ann Warren) and judgmental older sister (Brooke Smith), Laura finally receives “a little help” from an unexpected source – her sister’s husband, Paul (Rob Benedict). The feature-film debut of respected TV veteran Michael Weithorn, “A Little Help” features original music by Jakob Dylan.

With actress Fischer (schedule permitting), who will receive SLIFF’s Cinema St. Louis Award.

SPONSORED BY DAVID HOULLE AND SIGHT & SOUND PRODUCTION SERVICES
THE LONG RIDERS
WALTER HILL, U.S., 1980, 99 MIN.
SUNDAY, NOV. 14, 8 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

WATER HILL'S FOLLOW-UP to his cult favorite “The Warriors,” “The Long Riders” has become an important addition to the Western canon, a Peckinpah-inspired take on Missouri’s most famous desperados, the James/Younger gang. Among the film’s manifold attractions are a gorgeous music score by Ry Cooder that intelligently draws on traditional-folk sources and breathtaking cinematography by Ric Waite. “The Long Riders” is best known, however, for its casting of actual siblings in the roles of the film’s four sets of brothers: James and Stacy Keach, who also served as co-screenwriters and co-producers on the film, played Jesse and Frank James; David, Keith, and Robert Carradine made up the three Younger brothers; Dennis and Randy Quaid were Ed and Clell Miller; and Christopher and Nicholas Guest portrayed Charley and Robert Ford.

With James and Stacy Keach.

MADE IN DAGENHAM
NIGEL COLE, U.K., 2010, 113 MIN.
FRIDAY, NOV. 12, 7 P.M., PLAZA FRONTENAC

IN THIS REMARKABLE true story, the luminous Sally Hawkins (“Happy-Go-Lucky”) plays Rita O’Grady, a woman who inadvertently became responsible for the Equal Party Act in England. Fed up with low wages and sexual discrimination, O’Grady led an army of female workers at the Dagenham Ford factory to strike after the company reclassified them as “unskilled workers.” Directed by “Calendar Girls’” Nigel Cole, the film features an exceptional cast that includes Bob Hoskins, Miranda Richardson, and Rupert Graves. Despite the film’s serious subject, “Made in Dagenham” emphasizes uplift. Noting that the film “bounces along on a bubble cloud of audience goodwill,” the U.K.’s Telegraph writes: “This ebullient tale of feisty Ford factory seamstresses linking arms along the picket line in 1968 could no more neatly slot into the Full Monty/Billy Elliot mould of lucrative working-class uplift if the entire cast started pirouetting to Hot Chocolate. They don’t go quite that far, but goodness it’s perky.”

SPONSORED BY DIANE & JOHN KALISHMAN

MADE IN HUNGÁRIA
GERGELY FONYÓ, HUNGARY, 2009, 109 MIN., HUNGARIAN & ENGLISH
TUESDAY, NOV. 16, 6:45 P.M., PLAZA FRONTENAC
WEDNESDAY, NOV. 17, 8:30 P.M., PLAZA FRONTENAC

BASED ON A popular stage musical and loosely inspired by the life of pop idol Miklós Fenyo, “Made in Hungária” is a joyous musical set in 1960s Hungary. After a sojourn in the United States, teenage Miki (Tamas Szabo Kimmel) returns to Budapest and introduces his friends to the world of rock & roll. With ambitions of becoming the Hungarian Jerry Lee Lewis, Miki enters a talent competition to show his dedication and, naturally, win the affections of a girl. “The splashy 1960s-era set pieces and costumes are great eye candy,” says the Hollywood Reporter. “Kimmel’s a natural in his first lead role, hitting all the notes of youthful arrogance and puppy-dog earnestness. … The rest of the winsome cast manages to anchor the over-the-top mayhem with some honest emotions and energy to spare.”

SPONSORED BY NANCY & KEN KRANZBERG

A MARINE STORY
NED FARR, U.S., 2010, 96 MIN.
SATURDAY, NOV. 13, 7:15 P.M., TIVOLI
MONDAY, NOV. 15, 5 P.M., TIVOLI

DREYA WEBER – who also top-lined director Ned Farr’s 2007 SLIFF entry “The Gymnast” – stars as a decorated female Marine officer who returns from Iraq under mysterious circumstances and struggles as she re-enters normal life in her California hometown. When the town sheriff asks her to assist a troubled teen preparing for boot camp, the true reasons for her return become known: She was dismissed for being gay. Farr’s daring film addresses the impact of the “don’t ask, don’t tell” policy with potent emotional force. With American forces stretched to the breaking point across the globe, “A Marine Story” highlights the absurdity of the military’s ban on gays through the personal story of one courageous woman. The film won both audience and jury awards at LA’s Outfest 2010, one of the nation’s most prominent LGBT fests, and Weber was cited as Best Actress.

SPONSORED BY CINDY WALKER
ME, TOO! (YO, TAMBIÉN)
ÁLVARO PASTOR & ANTONIO NAHARRO, SPAIN, 2009, 93 MIN., SPANISH
THURSDAY, NOV. 18, 2:15 P.M., PLAZA FRONTEMAC
FRIDAY, NOV. 19, 4:15 P.M., PLAZA FRONTEMAC

DANIEL (PABLO PINEDA) has overcome a lot of obstacles – preeminently, by becoming the first person with Down’s syndrome to graduate from university (a detail that the filmmakers drew from actor Pineda’s own life). Daniel’s relationship with his parents is a healthy, stable one, and he’s just landed an office job, but despite his accomplishments, he’s still without anything close to resembling a love life. Enter Laura (Lola Dueñas, “Volver”), one of Daniel’s co-workers, who spends her evenings looking for men in all the wrong places. To everyone’s surprise, Daniel and Laura hit it off and together embark on a strange, new path. The film’s two leads won acting prizes at the San Sebastián Film Festival, and Dueñas was named Best Actress at the Goya Awards, Spain’s equivalent to the Oscars®.

THE MILK OF SORROW
(LA TETA ASUSTADA)
CLAUDIA LLOSA, PERU/SPAIN, 2009, 95 MIN., SPANISH & QUECHUA
FRIDAY, NOV. 19, 2:30 P.M., PLAZA FRONTEMAC
SATURDAY, NOV. 20, 8:30 P.M., PLAZA FRONTEMAC

CLAUDIA LLOSA’S “THE Milk of Sorrow” achieved two significant firsts for Peruvian cinema, garnering both an Academy Award® nomination and winning the Golden Bear, the Berlin International Film Festival’s highest honor. Fausta (Magaly Solier, who also was the lead in Llosa’s previous “Madeinusa”) suffers from a mysterious disease that’s known as “the milk of sorrow.” The illness is characterized by a fear of life, and Peruvians believe it passes through the breast milk of women who were raped and violated during the violent uprising of the Shining Path. To avoid the same fate as her mother, Fausta shockingly inserts a potato into her vagina to protect herself. The Village Voice’s Ed Gonzalez remarks: “The film is less sensational than most descriptions of its subject matter imply. This is a tribute to Llosa’s style, which illuminates the indignities of emotional inheritance and internalized racism through its artfully gritty fixation on the rituals and superstitions of village life.”

MY DOG TULIP
PAUL & SANDRA FIERLINGER, U.S., 2009, 83 MIN.
SATURDAY, NOV. 13, 1 P.M., HI-POINTE
SUNDAY, NOV. 14, 5 P.M., HI-POINTE

BASED ON THE classic memoir by J.R. Ackerley (“We Think the World of You”), “My Dog Tulip” is a beautifully animated account of the lonely author’s transformative 15-year relationship with Tulip, his adopted Alsatian bitch and “ideal friend.” Christopher Plummer, Isabella Rossellini, and the late Lynn Redgrave lend their voices to the highly amusing, deeply affecting “My Dog Tulip,” which the New York Times calls “one of the most sophisticated dog movies ever created.” The Times also notes: “With its meticulously detailed observations of Tulip’s excretory rituals and anatomical changes when in heat, ‘My Dog Tulip’ might almost be called a dirty movie.” Using a revolutionary computer technology, directors Paul and Sandra Fierlinger hand-drew the film without the use of paper. The deceptively simple but effective look of the film, says the Village Voice, “is an excellent match for the author’s pity observations and abhorrence of the mawkish.”

SPONSORED BY CAROL & WARD KLEIN
NORA’S WILL (CINCO DIAS SIN NORA)
MARIANA CHENILLO, MEXICO, 2008, 92, SPANISH
SUNDAY, NOV. 14, 4 P.M., PLAZA FRONTE McNAC
MONDAY, NOV. 15, 2:15 P.M., PLAZA FRONTE McNAC

FILMED AMONG THE close-knit Jewish community of Mexico City, “Nora’s Will” is a sweetly comical film about controlling Nora, a divorcee who leaves behind a meticulous will before committing suicide on the eve of Passover. The document calls for holding an elaborate Seder and requires that her atheist ex-husband, Jose, take care of her corpse. However, carrying out her instructions proves challenging – just as Nora deviously planned – when Jose learns from the rabbi that Nora must be buried before 3 o’clock that same day; otherwise, she’ll not be able to be interred until after Passover. Called “a grin-and-giggle Mexican-Jewish funeral farce” by the Orlando Sentinel, “Nora’s Will” won awards for both Best Director and Best First Film at the 2010 Los Angeles Latino International Film Festival.

NURSE.FIGHTER.BOY
CHARLES OFFICER, CANADA, 2008, 93 MIN.
MONDAY, NOV. 15, 2 P.M., PLAZA FRONTE McNAC
TUESDAY, NOV. 16, 4:30 P.M., PLAZA FRONTE McNAC

“NURSE.FIGHTER.BOY” IS A Toronto-set love story about the heart of a fighter, the soul of a mother, and the faith of a child. Silence (Clark Johnson of “Homicide” and “The Wire”) is a past-his-prime boxer who fights illegally to survive. Jude (Karen LeBlanc) is a dying single mother who descends from a long line of Jamaican caregivers. And Ciel (Daniel J. Gordon) is a boy who attempts to conjure a cure for his mother. During the last week of summer, a late-night brawl lands the fighter in the nurse’s care, causing the trio’s fates to be forever entwined. Seattle’s alt-weekly the Stranger says the film “moves at a lazy, seductive pace that makes you want it never to end.” Nominated for 10 of Canada’s Genie Awards, including Best Film and Best Screenplay, “Nurse.Fighter.Boy” won the Best in World Cinema Audience Award at the Sarasota Film Festival.

OCEAN OF AN OLD MAN
RAJESH SHERA, INDIA, 2008, 94 MIN., HINDI
TUESDAY, NOV. 16, 2:30 P.M., PLAZA FRONTE McNAC

“OCEAN OF AN Old Man” is a touching portrait of an aging schoolteacher (Tom Alter) living on India’s beautiful Andaman and Nicobar islands. After the devastating 2004 Indian Ocean tsunami, the teacher continues to instruct his few remaining charges until a government official delivers a relocation order to all residents, which causes a mental breakdown in him. Delusionally convinced that his former students must still be alive, the teacher embarks on a heartbreaking search for them. Blending exquisite vistas with the ubiquitous sound of the ocean to convey the precarious balance between human life and the inexorable forces of nature, Rajesh Shera’s debut feature is a delicate meditation on grief. The Village Voice describes “Ocean of an Old Man” as “an elliptical, meditative film that uses an accumulation of images and sounds to suggest a sense of loss, desolation, and the possibility of renewal.”

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<td>Kawasaki’s Rose</td>
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<td>9:30 P.M.</td>
<td>Hideaway</td>
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<td><strong>PLAZA FRONTENAC</strong></td>
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<td></td>
<td>2 P.M.</td>
<td>The End</td>
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<td>4:15 P.M.</td>
<td>God’s Offices</td>
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<td></td>
<td>5 P.M.</td>
<td>Made in Dagenham</td>
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<td>9:45 P.M.</td>
<td>Uncle Boonmee Who Can Recall His Past Lives</td>
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<td><strong>TIVOLI</strong></td>
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<td>7:15 P.M.</td>
<td>Imbued</td>
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<td>10 P.M.</td>
<td>Shorts 1: Dark Comedy</td>
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<td><strong>TIVOLI</strong></td>
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<td>7 P.M.</td>
<td>Krews</td>
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<td>9:45 P.M.</td>
<td>Jim</td>
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<td>7 P.M.</td>
<td>Senso</td>
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<td>9:30 P.M.</td>
<td>Becloud</td>
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<tr>
<td>Saturday, Nov. 13</td>
<td></td>
<td><strong>HI-POINTE</strong></td>
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<tr>
<td></td>
<td>1 P.M.</td>
<td>My Dog Tulip</td>
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<td>3 P.M.</td>
<td>The Big Uneasy</td>
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<td>5:45 P.M.</td>
<td>One Lucky Elephant</td>
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<td>8:30 P.M.</td>
<td>And Everything Is Going Fine</td>
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<td><strong>PLAZA FRONTENAC</strong></td>
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<td></td>
<td>1 P.M.</td>
<td>His &amp; Hers</td>
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<td>3 P.M.</td>
<td>Summer Pasture</td>
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<td>5:15 P.M.</td>
<td>The British in Bed</td>
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<td>7:15 P.M.</td>
<td>Women Without Men</td>
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<td>9:30 P.M.</td>
<td>High-Rise</td>
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<td><strong>PLAZA FRONTENAC</strong></td>
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<td>1:30 P.M.</td>
<td>Welcome</td>
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<td>3:45 P.M.</td>
<td>The Country Teacher</td>
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<td></td>
<td>6 P.M.</td>
<td>Hayfever</td>
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<td>8:15 P.M.</td>
<td>Uncle Boonmee Who Can Recall His Past Lives</td>
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<td><strong>TIVOLI</strong></td>
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<td>1 P.M.</td>
<td>The Mother</td>
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<td>2:45 P.M.</td>
<td>Shorts 2: Passport Shorts</td>
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<tr>
<td></td>
<td>5 P.M.</td>
<td>Journey From Zanskar</td>
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<td>7:15 P.M.</td>
<td>A Marine Story</td>
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<td>9:30 P.M.</td>
<td>Shorts 3: Animated Shorts 1</td>
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<td>1 P.M.</td>
<td>Stroke</td>
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<td>4 P.M.</td>
<td>Doc Shorts: Animals</td>
</tr>
<tr>
<td></td>
<td>7 P.M.</td>
<td>Waiting for Forever</td>
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<tr>
<td>Sunday, Nov. 14</td>
<td></td>
<td><strong>HI-POINTE</strong></td>
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<tr>
<td></td>
<td>2 P.M.</td>
<td>Louis Sullivan</td>
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<td>5 P.M.</td>
<td>My Dog Tulip</td>
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<td>7 P.M.</td>
<td>127 Hours</td>
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<td></td>
<td>9:15 P.M.</td>
<td>Valhalla Rising</td>
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<td><strong>PLAZA FRONTENAC</strong></td>
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<td>1 P.M.</td>
<td>Ahead of Time</td>
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<td>2:45 P.M.</td>
<td>Percy Schmeiser: David Versus Monsanto</td>
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<tr>
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<td>4:45 P.M.</td>
<td>Women Without Men</td>
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<td></td>
<td>7 P.M.</td>
<td>I Killed My Mother</td>
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<td>9:15 P.M.</td>
<td>Bomber</td>
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<td><strong>PLAZA FRONTENAC</strong></td>
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<td>1:30 P.M.</td>
<td>Anita</td>
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<td>4 P.M.</td>
<td>Nora’s Will</td>
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<td>6:15 P.M.</td>
<td>Hayfever</td>
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<td>8:30 P.M.</td>
<td>Welcome</td>
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<td><strong>TIVOLI</strong></td>
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<td>12:30 P.M.</td>
<td>Family Shorts</td>
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<td>2:30 P.M.</td>
<td>Beyond Ipanema</td>
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<td>4:30 P.M.</td>
<td>For Once in My Life</td>
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<td>6:30 P.M.</td>
<td>Paulaista</td>
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<td>8:45 P.M.</td>
<td>Ride Rise Roar</td>
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<td><strong>WEBSTER UNIVERSITY/ WINIFRED MOORE AUDITORIUM</strong></td>
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<td>7 P.M.</td>
<td>Showcase Shorts 1</td>
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<tr>
<td>Monday, Nov. 15</td>
<td></td>
<td><strong>HI-POINTE</strong></td>
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<tr>
<td></td>
<td>7 P.M.</td>
<td>Country Wedding</td>
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<td></td>
<td>9:15 P.M.</td>
<td>Room and a Half</td>
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<td><strong>PLAZA FRONTENAC</strong></td>
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<td></td>
<td>2 P.M.</td>
<td>Nurse.Fighter.Boy</td>
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<td>4:30 P.M.</td>
<td>Kawasaki’s Rose</td>
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<td>7 P.M.</td>
<td>Rage</td>
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<td>9 P.M.</td>
<td>Hideaway</td>
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<td><strong>PLAZA FRONTENAC</strong></td>
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<td>2:15 P.M.</td>
<td>Nora’s Will</td>
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<td>4:30 P.M.</td>
<td>The Country Teacher</td>
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<td></td>
<td>7 P.M.</td>
<td>A Somewhat Gentle Man</td>
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<td>9:15 P.M.</td>
<td>God’s Offices</td>
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<td><strong>TIVOLI</strong></td>
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<td>7 P.M.</td>
<td>Freedom Riders</td>
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<td><strong>TIVOLI</strong></td>
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<td>5 P.M.</td>
<td>A Marine Story</td>
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<td>7 P.M.</td>
<td>Queen of the Sun</td>
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<td>9:15 P.M.</td>
<td>Shorts 6: Cinematic Geriatric</td>
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<td>7 P.M.</td>
<td>Showcase Shorts 1</td>
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<tr>
<td>Tuesday, Nov. 16</td>
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<td><strong>HI-POINTE</strong></td>
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<tr>
<td></td>
<td>7 P.M.</td>
<td>A Year Ago in Winter</td>
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<td>9:30 P.M.</td>
<td>Country Wedding</td>
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<td><strong>PLAZA FRONTENAC</strong></td>
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<td>2:30 P.M.</td>
<td>Ocean of an Old Man</td>
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<td>4:30 P.M.</td>
<td>Nurse.Fighter.Boy</td>
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<td></td>
<td>7 P.M.</td>
<td>Anne Perry: Interiors</td>
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<td>9 P.M.</td>
<td>Rage</td>
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<td><strong>PLAZA FRONTENAC</strong></td>
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<td>2:15 P.M.</td>
<td>The Tender Hook</td>
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<td>4:15 P.M.</td>
<td>A Somewhat Gentle Man</td>
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<td>6:45 P.M.</td>
<td>Made in Hungary</td>
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<td>9:15 P.M.</td>
<td>The Queen of Hearts</td>
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<td>Wednesday, Nov. 17</td>
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<td><strong>HI-POINTE</strong></td>
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<td></td>
<td>7 P.M.</td>
<td>Vengeance</td>
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<td>9:15 P.M.</td>
<td>Prince of Tears</td>
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<td><strong>PLAZA FRONTEXAC</strong></td>
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<td>2:15 P.M.</td>
<td>The Shaft</td>
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<td>4:45 P.M.</td>
<td>Shirley Adams</td>
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<td>7 P.M.</td>
<td>If I Want to Whistle, I Whistle</td>
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<td>9:15 P.M.</td>
<td>The Tender Hook</td>
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<td><strong>PLAZA FRONTEXAC</strong></td>
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<td>2 P.M.</td>
<td>Anita</td>
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<td>4:15 P.M.</td>
<td>Shameless</td>
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<td>6:30 P.M.</td>
<td>The Queen of Hearts</td>
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<td>8:30 P.M.</td>
<td>Made in Hungary</td>
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<td><strong>TIVOLI</strong></td>
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<td>7 P.M.</td>
<td>Most Valuable Players</td>
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<td>9:30 P.M.</td>
<td>Enemies of the People</td>
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<td><strong>TIVOLI</strong></td>
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<td>5 P.M.</td>
<td>Gods</td>
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<td>7:15 P.M.</td>
<td>Black, White and Blues</td>
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<td>9:30 P.M.</td>
<td>Shorts 8: Dramatic Shorts</td>
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<td><strong>WEBSTER UNIVERSITY/ WINIFRED MOORE AUDITORIUM</strong></td>
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<td>7 P.M.</td>
<td>Doc Shorts: Filmmaking</td>
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<td>9 P.M.</td>
<td>Superstonic Sound</td>
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<tr>
<td>Thursday, Nov. 18</td>
<td></td>
<td><strong>HI-POINTE</strong></td>
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<td></td>
<td>7 P.M.</td>
<td>Room and a Half</td>
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<td>9:45 P.M.</td>
<td>Masquerades</td>
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<td><strong>PLAZA FRONTEXAC</strong></td>
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<td>2:15 P.M.</td>
<td>Me, Too</td>
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<td>4:30 P.M.</td>
<td>Letters to Father Jacob</td>
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<td>7 P.M.</td>
<td>Close But No Cigar</td>
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<td>9:30 P.M.</td>
<td>If I Want to Whistle, I Whistle</td>
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<td><strong>PLAZA FRONTEXAC</strong></td>
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<td>2:30 P.M.</td>
<td>A Screaming Man</td>
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<td>4:30 P.M.</td>
<td>The Wind Journeys</td>
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<td></td>
<td>7 P.M.</td>
<td>How I Ended This Summer</td>
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<td>9:30 P.M.</td>
<td>The End</td>
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<td><strong>TIVOLI</strong></td>
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<td>7 P.M.</td>
<td>Budrus</td>
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<td>9 P.M.</td>
<td>Coming Back for More</td>
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<td><strong>TIVOLI</strong></td>
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<td>5 P.M.</td>
<td>Hiroshima</td>
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<td>7 P.M.</td>
<td>The Mirror</td>
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<td>9:15 P.M.</td>
<td>Shorts 9: Global POV</td>
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<td><strong>WEBSTER UNIVERSITY/ WINIFRED MOORE AUDITORIUM</strong></td>
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<td>6:30 P.M.</td>
<td>Gateway Guardians</td>
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<td><strong>Friday, Nov. 19</strong></td>
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<td><strong>HI-POINTE</strong></td>
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<td>7 P.M.</td>
<td>Black Swan</td>
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<td>9:30 P.M.</td>
<td>Herpes Boy</td>
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<td><strong>PLAZA FRONTEXAC</strong></td>
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<td>2:30 P.M.</td>
<td>The Milk of Sorrow</td>
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<td>4:15 P.M.</td>
<td>Me, Too</td>
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<td>7 P.M.</td>
<td>Queen to Play</td>
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<td>9:15 P.M.</td>
<td>Summer in Genoa</td>
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<td><strong>PLAZA FRONTEXAC</strong></td>
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<td>2:15 P.M.</td>
<td>A Screaming Man</td>
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<td>4:30 P.M.</td>
<td>Shameless</td>
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<td>6:45 P.M.</td>
<td>Come Undone</td>
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<td>9:15 P.M.</td>
<td>All That I Love</td>
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<td><strong>TIVOLI</strong></td>
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<td>5 P.M.</td>
<td>Doc Shorts: Iraq and Islam</td>
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<td>7 P.M.</td>
<td>Family Affair</td>
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<td>9:30 P.M.</td>
<td>Hiroshima</td>
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<td><strong>TIVOLI</strong></td>
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<td>5 P.M.</td>
<td>Shorts 10: Thriller Shorts</td>
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<td>7:15 P.M.</td>
<td>The Canal Street Madam</td>
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<td>9:45 P.M.</td>
<td>Shorts 11: Animated Shorts 2</td>
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<td><strong>WASHINGTON UNIVERSITY/BROWN HALL</strong></td>
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<td>7 P.M.</td>
<td>Serge Bloch: An Illustrator in the World of Moving Images</td>
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<td><strong>WEBSTER UNIVERSITY/ WINIFRED MOORE AUDITORIUM</strong></td>
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<td>7 P.M.</td>
<td>Häxan</td>
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<td>9:30 P.M.</td>
<td>Eden, Iowa</td>
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<td><strong>Saturday, Nov. 20</strong></td>
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<td><strong>HI-POINTE</strong></td>
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<td>1 P.M.</td>
<td>Prince of Tears</td>
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<td>3:30 P.M.</td>
<td>Leading Ladies</td>
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<td>6 P.M.</td>
<td>Rabbit Hole</td>
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<td>8:15 P.M.</td>
<td>The Debt</td>
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<td><strong>PLAZA FRONTEXAC</strong></td>
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<td>1:15 P.M.</td>
<td>Made In India</td>
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<td>3:30 P.M.</td>
<td>Queen to Play</td>
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<td>6 P.M.</td>
<td>Letters to Father Jacob</td>
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<td>8:30 P.M.</td>
<td>The Milk of Sorrow</td>
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<td><strong>PLAZA FRONTEXAC</strong></td>
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<td>1 P.M.</td>
<td>The Harimaya Bridge</td>
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<td>3:30 P.M.</td>
<td>All That I Love</td>
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<td>6:15 P.M.</td>
<td>Another Year</td>
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<td>9 P.M.</td>
<td>Chameleon</td>
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PAULISTA (QUANTO DURA O AMOR?)
ROBERTO MOREIRA, BRAZIL, 2009, 83 MIN., PORTUGUESE
SUNDAY, NOV. 14, 6:30 P.M., TIVOLI
TUESDAY, NOV. 16, 5 P.M., TIVOLI

AMID THE BUSY streets of São Paulo, three tenants in the same apartment building on Avenida Paulista try to make room in their lives for a little romance. Wide-eyed actress Marina has just moved into a flat with Suzana, a beautiful transgendered lawyer. While Suzana has started a brief fling with her co-worker Gil, she has yet to reveal to him that she’s a trans-woman. Barely settled in, Marina quickly becomes enamored with Justine, a musician who performs at a local nightclub. And then there’s Jay, an author with writer’s block who hopes that prostitute Michelle can serve as his much-needed muse. This charming romantic dramedy features music from the band Radiohead.

SPONSORED BY ROBYN CAROLYN MONTAGUE, TRANSHAVEN, AND THE MILDRED LANE KEMPER ART MUSEUM

PENNIES FOR THE BOATMAN
NIYI COKER, U.S., 2010, 118 MIN.
SUNDAY, NOV. 14, 2:30 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

PLAYWRIGHT MARIO FARWELL’S award-winning “The Seamstress of St. Francis Street” makes a smooth transition to film under the direction of Niyi Coker, the E. Desmond Lee Endowed Professor of African/African-American Studies at the University of Missouri-St. Louis. Set in North St. Louis during the summer of 1958, “Pennies for the Boatman” offers a dual profile of Helen, a stolid African-American seamstress, and Camilla, the tempestuous prodigal sister who roars back into town like a force of nature. The storm stirred up by Camilla’s unexpected arrival unearths long-buried family secrets, leaving behind both a trail of calamities and a glimmer of unforeseen hope. With his strong ensemble cast, Coker has crafted an ambitious period production that thoughtfully explores family dynamics, race relations, and class differences in an accessible melodrama.

With director Coker.

PRINCE OF TEARS (LEI WANGZI)
YONFAN, TAIWAN/HONG KONG, 2009, 122 MIN., MANDARIN
WEDNESDAY, NOV. 17, 9:15 P.M., HI-POINTE
SATURDAY, NOV. 20, 1 P.M., HI-POINTE

BASED ON DIRECTOR Yonfan’s childhood memories, “Prince of Tears” depicts a turbulent period of Taiwanese history in the early 1950s called the White Terror, when Chiang Kai-shek imposed martial law, hunting down Communists, executing thousands of suspected Reds, and imprisoning many thousands more. “Prince of Tears” employs the contrasting perspectives of two families to capture this devastating time, one seldom addressed on film. An official selection of the Venice and Toronto film festivals, “Prince of Tears” received the 2010 Film of Merit Award from the Hong Kong Film Critics Society. Screen Daily notes that despite its potentially grim subject, “this exceptionally well-designed, multi-layered film isn’t so much a historical piece as a typically lush Yonfan romance.”

SPONSORED BY EAST ASIAN STUDIES AT WASHINGTON UNIVERSITY, THROUGH A GRANT FROM THE MINISTRY OF EDUCATION, REPUBLIC OF CHINA (TAIWAN)
THE QUEEN OF HEARTS
(LA REINE DES POMMES)

VALÉRIE DONZELLI, FRANCE, 2009, 84 MIN., FRENCH & SPANISH
TUESDAY, NOV. 16, 9:15 P.M., PLAZA FRONTENAC
WEDNESDAY, NOV. 17, 6:30 P.M., PLAZA FRONTENAC

WRITTEN AND DIRECTED by its star, Valérie Donzelli, “The Queen of Hearts” puts a surprising spin on the familiar tale of a young woman re-entering the dating scene. Adèle (Donzelli) is heartbroken when Mathieu (Jérémie Elkaïm, who plays multiple roles in the film) breaks up with her. Barely able to cope, she takes the unorthodox advice of her cousin and decides to sleep with as many men as possible in order to forget the feelings she once had for Mathieu. “The Queen of Hearts” features cameos from such directors as Dominick Moll and Serge Bozon. Bright Lights Film Journal describes “The Queen of Hearts” as “a pastiche of Nouvelle Vague and American indie sensibilities – think Demy’s ‘The Umbrellas of Cherbourg’ crossed with Jarmusch’s ‘Stranger Than Paradise.’”

SPONSORED BY CULTURAL SERVICES OF THE FRENCH CONSULATE IN CHICAGO

QUEEN TO PLAY (JOUEUSE)

CAROLINE BOTTARO, FRANCE/GERMANY, 2009, 101 MIN., FRENCH & ENGLISH
FRIDAY, NOV. 19, 7 P.M., PLAZA FRONTENAC
SATURDAY, NOV. 20, 3:30 P.M., PLAZA FRONTENAC

BORED WITH HER job as a chambermaid in a Corsican hotel, Hélène (Sandrine Bonnaire, “Intimate Strangers,” “Vagabond”) takes up a new hobby of chess-playing to keep her ennui at bay. Unable to teach herself the rules and intricacies of the game, she seeks the advice of the reclusive American doctor (Kevin Kline, in a French-speaking role) whose house she cleans. The pair strikes up an odd friendship, with their games of chess delivering a needed spark to both of their lives. In an enthusiastic review, Variety particularly praised the film’s lead actress: “The character’s trajectory might have tilted toward whimsy with a less assured interpretation than Sandrine Bonnaire’s, but the thesp’s slow transformation – from hard-working wife and mother to fey creature of complex strategies and secret smiles – proves riveting.”

SPONSORED BY CULTURAL SERVICES OF THE FRENCH CONSULATE IN CHICAGO

RABBIT HOLE

JOHN CAMERON MITCHELL, U.S., 2010, MIN.
SATURDAY, NOV. 20, 6 P.M., HI-POINTE

IN A DISTINCT change of pace, provocative director John Cameron Mitchell (“Hedwig and the Angry Inch,” “Shortbus”) helms the screen adaptation of “Rabbit Hole,” a Pulitzer Prize-winning play by David Lindsay-Abaire. The film explores the grief felt by a husband and wife, Howie (Aaron Eckhart, “Erin Brockovich”) and Becca (Academy Award® winner Nicole Kidman), who fight to save their marriage after the deepest form of loss: the death of a child. “Rabbit Hole” is a vivid, honest, and unexpectedly funny portrait of a family searching for what remains possible in the most impossible of situations. The stellar cast also includes two-time Oscar® winner Dianne Wiest and Giancarlo Esposito. Calling the film “remarkable both for avoiding the pitfalls of the mourning-parents genre and for allowing Howie and especially Becca to embody a prickly, often comic grace,” Time magazine concludes: “This is no Lifetime Channel weepie; it is an evocation of coping that is deeply, complexly, heartbreakingly human.”
THE RIVER WHY
MATTHEW LEUTWYLER, U.S., 2010, 102 MIN.
SATURDAY, NOV. 20, 4:15 P.M., TIVOLI
A GORGEOUSLY SHOT, Oregon-set coming-of-age story, “The River Why” follows the trail of 20-year-old Gus (Zach Gilford), who abandons the city for a life in the wild. The son of Henning Hale Orviston (William Hurt), the perfectionist dean of American trout fishermen, and Ma (Kathleen Quinlan), a down-to-earth, feisty plunker of worms, Gus leaves behind his eccentric parents for what he thinks of as heaven on earth: a life of solitary fly-fishing along the banks of a wild river. But Gus’ search for fishing bliss eventually becomes a quest for self-discovery, with an assortment of colorful characters helping him in his journey to adulthood. Pre-eminently, however, “The River Why” is the story of a man’s love for both the wilderness and the beautiful woman (Amber Heard) who comes to share it with him. Based on the highly regarded novel by David James Duncan, “The River Why” also features William Devane and Dallas Roberts.

ROOM AND A HALF (POL TORY KOMNATY ILI SENTIMENTALNOE PUTESHESTVIE NA RODINU)
ANDREY KHRZHANOVSKY, RUSSIA, 2009, 130 MIN., RUSSIAN
THURSDAY, NOV. 18, 2:30 P.M., PLAZA FRONTENAC
FRIDAY, NOV. 19, 2:15 P.M., PLAZA FRONTENAC
CELEBRATED RUSSIAN POET and Nobel Prize winner Joseph Brodsky, who lived the latter half of his life in U.S. exile, was once asked whether he ever intended to return to see his fatherland. His reply – that if he did so, it would be anonymously – inspired this selection of the 2009 New York Film Festival, an ironic fairytale in which the poet travels by ship to the country of his youth. Crossing both geographical and temporal barriers, the film transports Brodsky back to the ’50s and ’60s and the country’s cultural capital, St. Petersburg. A fantastic voyage to the country’s past, “Room and a Half,” says Slant magazine, “brims forth with joyous bits of invention (such as a sequence where pianos, horns, and harps float above snowy St. Petersburg), mixes in handcrafted animated bits where cats and birds stand in for the people in Brodsky’s life, and peppers the poet’s lyrics across its soundtrack.”

A SCREAMING MAN (UN HOMME QUI CRIE)
MAHAMAT-SALEH HAROUN, CHAD/FRANCE/BELGIUM, 2010, 92 MIN., ARABIC & FRENCH
THURSDAY, NOV. 18, 2:30 P.M., PLAZA FRONTENAC
FRIDAY, NOV. 19, 2:15 P.M., PLAZA FRONTENAC
WINNER OF THE Jury Prize at this year’s Cannes Film Festival, “A Screaming Man” addresses a man’s personal struggle with morality amid the threat of rebel attacks against Chad’s national army. Now in his 60s, former swimming champion Adam (Youssouf Djaoro, who also starred in the director’s “Daratt”) works as a pool attendant for a hotel. To Adam’s humiliation, he is fired by the hotel’s new owners and, to worsen matters, is replaced by his own son. Left unemployed and penniless, with little hope of finding a new job at his age, Adam must face the consequences of using the impending clash between the rebels and army for his own selfish means. The Boston Globe’s Wesley Morris writes: “In every shot, Haroun puts his camera to quiet but grand use – a combination of the dramatic, the lyrical, and the journalistic. Mostly, he contrasts the rich faces of his actors with the vastness of the landscape. It’s a formidable, unexpectedly tragic juxtaposition.”

SPONSORED BY CULTURAL SERVICES OF THE FRENCH CONSULATE IN CHICAGO

RAGE (RABIA)
SEBASTIÁN CORDERO, SPAIN/MEXICO, 2009, 89 MIN., SPANISH
MONDAY, NOV. 15, 7 P.M., PLAZA FRONTENAC
TUESDAY, NOV. 16, 9 P.M., PLAZA FRONTENAC
A ROMANTIC THRILLER, “Rage” features a pair of Latin American immigrants – hot-headed builder José Maria and housekeeper Rosa – who are engaged in a passionate relationship. When a violent confrontation with José María’s foreman results in the other man’s death, he flees to the mansion where Rosa works and tells no one – not even Rosa. Yearning for the day they can reunite, José María must remain hidden from view, suppressing his anger as he watches helplessly as Rosa’s boss mistreats her. The Hollywood Reporter calls “Rage” an “effectively atmospheric suspense drama” that “starts out conveying the day-in-a-life naturalism of a Ken Loach film before venturing into decidedly Hitchcockian territory.” Co-produced by Guillermo del Toro, “Rage” won the Special Jury Prize at the 2009 Tokyo International Film Festival.
THE SHAFT (DIXIA DE TIANKONG)

ZHANG CHI, CHINA, 2008, 98 MIN., MANDARIN
WEDNESDAY, NOV. 17, 2:15 P.M., PLAZA FRONTENAC

TOLD IN THREE intertwining tales, “The Shaft” chronicles a family’s quietly desperate life in a mining town in western China. The first story strand concerns an attractive young woman whose boyfriend accuses her of having an affair with her boss. The second follows her brother, whose dreams of becoming a famous singer have been dashed by a brief stretch in prison. The final story is about the father, an aging miner still searching for the wife who abandoned him a long while ago. “The first feature from the young Chinese director Zhang Chi, ‘The Shaft’ feels as though it were made by a very old soul” says the New York Times’ Jeannette Catsoulis, who selected the film as a Critics’ Pick. “Tight and tender, this small family drama is so visually expressive that listening is always subordinate to looking.”

SPONSORED BY EAST ASIAN STUDIES AT WASHINGTON UNIVERSITY

SHAMELESS (NESTYDA)

JAN HREBEJK, CZECH REPUBLIC, 2008, 88 MIN., CZECH
WEDNESDAY, NOV. 17, 4:15 P.M., PLAZA FRONTENAC
FRIDAY, NOV. 19, 4:30 P.M., PLAZA FRONTENAC

OSKAR, A POPULAR television weatherman, turns over in bed early one morning and briefly glances at his still-sleeping wife. It suddenly strikes him that her face is rather ugly, even though he once considered it quite pretty. That sudden revelation sends Oskar into a midlife tailspin, and he begins to lose his head. Freely inspired by stories from Michal Viewegh’s Czech bestseller “Tales of Marriage and Sex,” the film is an unromantic comedy about sex and marriage, parents and children, and losing and finding love. Director Jan Hrebejk – a SLIFF alum (“Beauty in Trouble”) who also directed another film in this year’s festival, “Kawasaki’s Rose” – receives particular praise from Variety: “As usual, Hrebejk proves a master of ironic tone and a confident visual stylist.”

SPONSORED BY THE INTERFAITH SELECTION COMMITTEE

SHIRLEY ADAMS

WEDNESDAY, NOV. 17, 4:45 P.M., PLAZA FRONTENAC

THE BONDS BETWEEN mother and son are beautifully depicted in the directorial debut of Oliver Hermanus, who was discovered by director Roland Emmerich on a location scout. In Cape Town, devoted mother Shirley Adams (the incredible Denise Newman) cares for her son, Donovan, who has been rendered a paraplegic after being caught in the middle of a gang shooting. Fed up with his disabled life, Donovan shuts himself off to the world until a pretty social worker brightens his disposition. Unfortunately, the relationship is cut short, and Shirley’s abilities to calm her son and cope with her own feelings are put to the test. Hailing the film as “a South African masterpiece,” the jury at the Durban International Film Festival honored “Shirley Adams” with the Best First Feature, Best South African Film, and Best Actress awards.

SPONSORED BY THE INTERFAITH SELECTION COMMITTEE
STROKE
ROB NILSSON, U.S., 2000, 97 MIN.
SATURDAY, NOV. 13, 1 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

VETERAN INDIE FILMMAKER Rob Nilsson, who receives a SLIFF Lifetime Achievement Award at the fest, offers this strong, representative sample of his ambitious nine-film cycle, “9@Night.” Akin to Kieslowski’s “Decalogue,” the “9@Night” films share characters and narrative threads, but each film also functions as a stand-alone work. Like all of the films in the series, “Stroke” is largely improvised and was created in collaboration with its stars, the real-life residents of San Francisco’s Tenderloin district. In this film, 55-year-old poet Phil is cared for by longtime friend Johnny after suffering a debilitating stroke. Johnny, however, has troubles of his own – in particular, the unwelcome attention of strip-club owner Modisco, a neighborhood scumbag who also preys on Svetlana, a one-time adult-entertainment worker whom he pressures to resume her previous occupation. Nilsson’s new film, “Imbued,” is also featured at this year’s SLIFF.

With director Nilsson.

SUICIDE DOLLS
KEITH SHAW, U.S., 2010, 91 MIN.
SATURDAY, NOV. 13, 4:30 P.M., TIVOLI

AMBER (CHRISTY CARLSON Romano) and Jade (LaQuita Cleare) are two high-school seniors who desperately want someone to notice them. Before their graduation, the girls make a suicide pact and agree to record the last 24 hours of their lives for posterity. As they live out their last day, the girls confront past demons and reveal the intimate secrets that have brought them to their chosen path of self-destruction, detailing a warped world of drugs, abuse, and tragedy that has sent them on a downward spiral. As they reach the end of their last day, Amber and Jade face the ultimate decision: Should they go through with the pact?

With director Shaw and producer/co-star Cleare.

SUMMER IN GENOA (GENOVA)
MICHAEL WINTERBOTTOM, U.K., 2008, 94 MIN., ENGLISH & ITALIAN
FRIDAY, NOV. 19, 9:15 P.M., PLAZA FRONTE NAC
SUNDAY, NOV. 21, 4 P.M., PLAZA FRONTE NAC

IN MICHAEL WINTERBOTTOM’S powerful tale of grief, Colin Firth offers another exceptional performance as Joe, a professor at the University of Chicago who takes his two daughters to Italy after the accidental death of their mother (Hope Davis). The Italian scenery stimulates eldest daughter Kelly, who engages in sexual adventures with the local boys, and Firth’s distracted professor is comforted by a friend (Catherine Keener) with romantic longings. Younger daughter Mary, however, remains troubled by guilt over her mother’s death, suffering from night terrors and haunting visions. Winterbottom won the Best Director prize at the San Sebastián Film Festival for a film that the Chicago Tribune calls “beautifully raw” and “wonderfully acted.” According to the Chicago Reader, “The film is eerily persuasive in conjuring up a child’s troubled mind, where delight, fantasy, and horror maintain a delicate balance.”
THE TENDER HOOK

JONATHAN OGILVIE, AUSTRALIA, 2008, 100 MIN.
TUESDAY, NOV. 16, 2:15 P.M., PLAZA FRONTENAC
WEDNESDAY, NOV. 17, 9:15 P.M., PLAZA FRONTENAC

IN THIS NOIR-ISH crime film set in wild Jazz Age Sydney, Rose Byrne (“Sunshine,” “Damages”) plays Iris, a sultry gangster’s moll capable of a double-cross (or two). Though well-recognized in the seedy underworld as the untouchable property of McHeath (Hugo Weaving, “The Matrix”), Iris has her appetite for adventure and deception whetted by the arrival of a young boxer (Matthew Le Nevez, “Garage Days”). When the violently jealous McHeath becomes aware of Iris’ betrayal, the film accelerates toward an explosive finale. The Sydney Morning Herald calls the film a “sumptuous, ambitious period drama” and praises its “stunning” technical achievements. “The Tender Hook” was nominated for five Australian Film Institute Awards.

UNCLE BOONMEE WHO CAN RECALL HIS PAST
(LOONG BOONMEE RALEUK CHAT)

APICHATPONG WEERASETHAKUL, THAILAND/U.K./GERMANY/FRANCE/SPAIN, 2010, 113 MIN., THAI
FRIDAY, NOV. 12, 9:45 P.M., PLAZA FRONTENAC
SATURDAY, NOV. 13, 8:15 P.M., PLAZA FRONTENAC

DIRECTOR OF SUCH treasures as “Tropical Malady,” Apichatpong “Joe” Weerasethakul solidified his status as one of the world’s foremost art filmmakers by winning the prestigious Palme d’Or at this year’s Cannes Film Festival – the first time a Thai picture has received the award. “Uncle Boonmee Who Can Recall His Past Lives” examines the final days of the title character, who’s suffering from acute kidney failure. As hallucinatory and magical visions begin to take over, Boonmee sets out on a journey with his family to find the cave in which his first life was born.

SPONSORED BY GLOBAL FOODS MARKET AND THE PRAPAISILP FAMILY

VALHALLA RISING

NICOLAS WINDING REFN, DENMARK/U.K., 2009, 93 MIN.
SUNDAY, NOV. 14, 9:15 P.M., HI-POINTE

FOLLOWING A SERIES of violent cult favorites (the “Pusher” trilogy, “Bronson”), Nicolas Winding Refn takes his inspiration from a new set of sources in “Valhalla Rising”: Werner Herzog (“Aguirre, the Wrath of God”), Terrence Malick (“The New World”), Andrei Tarkovsky (“Stalker”), and even a bit of Stanley Kubrick. In the year 1000 A.D., a mute gladiator known as One-Eye (Mads Mikkelsen) escapes his slave keepers in Britain. With a young boy named Are, the only person who showed him kindness during his captivity, One-Eye boards a Viking ship that sets off for the Holy Land but ends up in the New World. Epically scaled and often gruesome, “Valhalla Rising” is highlighted by a powerful, wordless performance from Mikkelsen (“Casino Royale”), whom Slant Magazine describes as “sublime, blessed with the same rugged charisma entwined with inner stillness as that of the star he most closely resembles, Danish-American Viggo Mortensen.”

VENGEANCE (FUK SAU)

JOHNIE TO, HONG KONG/FRANCE, 2009, 108 MIN., ENGLISH, CANTONESE & FRENCH
WEDNESDAY, NOV. 17, 7 P.M., HI-POINTE

IN THE FIRST English-language film from famed action director Johnnie To (“Mad Detective,” “Election”), singer/actor Johnny Hallyday (often called the Elvis Presley of France) stars as Costello, a French chef who lost his past through a long-lasting bout of amnesia. Vowing revenge after his daughter’s husband and two children are brutally murdered in Hong Kong, Costello arrives in the city and hires a trio of hitmen to assist him in finding the killers. Inspired by the crime films of Jean-Pierre Melville (“Le samourai,” “Le cercle rouge”), “Vengeance” played in competition at the 2009 Cannes Film Festival and co-stars Sylvie Testud (“La vie en rose”) and Anthony Wong (“Infernal Affairs”). The Hollywood Reporter calls the film “a stylish, whiz-bang revenge melodrama” and hails the teaming of To and Hallyday as “a marriage made in action-movie heaven.”

SPONSORED BY EAST ASIAN STUDIES AT WASHINGTON UNIVERSITY
WELCOME

PHILIPPE LOIRET, FRANCE, 2009, 110 MIN., ENGLISH, FRENCH & KURDISH
SATURDAY, NOV. 13, 1:30 P.M., PLAZA FRONTENAC
SUNDAY, NOV. 14, 8:30 P.M., PLAZA FRONTENAC

TAKING A BOLD look at the complex immigration issue in France, “Welcome” follows 17-year-old Kurdish refugee Bilal, whose plans to immigrate to London to reunite with his girlfriend hit an unforeseen obstacle when he is discovered by the authorities in the city of Calais. With just the English Channel separating him from the girl he loves, Bilal concocts a plan to attempt the near-impossible task of swimming across. Hanging out at the local pool, he meets Simon (Vincent Lindon), a retired Olympian working as a swimming instructor, and signs up for lessons. The New York Times hails the film as a “compelling, finely balanced immigration drama.” “Welcome” was nominated for 10 Césars, including Best Picture, Best Director, and Best Actor.

SPONSORED BY CULTURAL SERVICES OF THE FRENCH CONSULATE IN CHICAGO

THE WIND JOURNEYS
(LOS VIAJES DEL VIENTO)
CIRO GUERRA, COLOMBIA/ARGENTINA/GERMANY/NETHERLANDS, 2009, 117 MIN., SPANISH
THURSDAY, NOV. 18, 4:30 P.M., PLAZA FRONTENAC

AS A YOUNG man, Ignacio Carrillo became known to the people of the Colombian villages as the traveling musician whose accordion was once believed to have belonged to the devil himself. Though he put his traveling days on hold to start a life with the woman he loves, Ignacio always held on to his accordion. Now, following the death of his wife, he has sworn off playing the instrument and embarks on a trip to return it to the man who gave him the accordion. Along the way, a wide-eyed young boy decides to join Ignacio on his final journey through the northern terrain, hoping to become the musician’s pupil. Shot in gorgeous Cinemascope, “The Wind Journeys” was named the Best Latin American Film at the Santa Barbara International Film Festival.

SPONSORED BY THE MISSOURI FILM COMMISSION

WINTER’S BONE
DEBRA GRANIK, U.S., 2010, 100 MIN.
SUNDAY, NOV. 14, 7 P.M., WASHINGTON U./BROWN HALL, FREE

WINNER OF THE Grand Jury Prize and the Waldo Scott Screenwriting Award, the Missouri-shot thriller “Winter’s Bone” was the breakout hit of the 2010 Sundance Film Festival, receiving nearly unanimous raves from critics and building a substantial amount of Oscar® buzz. In the meth-plagued Ozark mountains, teenaged Ree (impressively portrayed by Jennifer Lawrence) goes on a hunt for her missing father, who has put up the family home as collateral for his bail and is unlikely to show up for court. Despite explicit threats to abandon her search, fiercely determined Ree soldiers on, reluctantly assisted by her menacing uncle (a memorable John Hawkes, “Deadwood”). Andrew O’Hehir of Salon calls the film “an absolute knockout,” and The New Yorker’s David Denby says, “The acting and the milieu are so closely joined that the movie, in its quiet, determined way, casts a mesmerizing spell.”

With actress Marideth Sisco.

SPONSORED BY THE MISSOURI FILM COMMISSION

WAITING FOR FOREVER
JAMES KEACH, U.S., 2010, 94 MIN.
SATURDAY, NOV. 13, 7 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

WHEN ACTRESS EMMA Twist (Rachel Bilson, “The O.C.,” “The Last Kiss”) returns to her hometown after spending several years in Hollywood, she’s in a glum mood: Her television show has been canceled, her relationship with her boyfriend (Matthew Davis, “Legally Blonde”) is on its last legs, and she’s been told that the illness afflicting her father (Oscar® nominee Richard Jenkins, “The Visitor”) is incurable. While in town, she runs into her childhood best friend, Will (Tom Sturridge, “Pirate Radio”), with whom she lost contact when she left for Hollywood. With no home, no vehicle, and no actual job, Will works as a juggler on the street, leading what appears a simple, happy life. However, his obsessive, unrequited love for Emma throws a shadow over his seemingly sunny disposition. As the two become close once again, feelings both familiar and new begin to surface. The stellar cast of “Waiting for Forever” also includes Blythe Danner, Jaime King, and Scott Mechlowicz.
WOMEN WITHOUT MEN
(ZANAN-E BEDUN-E MARDAN)

SHIRIN NESHAT, IRAN/GERMANY/AUSTRIA/FRANCE, 2009, 95 MIN., FARSI
SATURDAY, NOV. 13, 7:15 P.M., PLAZA FRONTENAC
SUNDAY, NOV. 14, 4:45 P.M., PLAZA FRONTENAC

SET IN 1953, when democratically elected Iranian President Mohammed Mossadegh was usurped by a CIA-backed coup that restored the Shah to power, “Women Without Men” tells the personal stories of four women whose struggles in a male-dominated society mirror Iran’s own oppression. Dedicated to those who fought and died for Iran’s freedom, the film denounces the devastation caused by patriarchy and extols the healing powers of matriarchy. Director Shirin Neshat’s celebrated work as a photographer is evident in the film’s striking visuals. “Women Without Men” won both the Silver Lion for Best Director and the UNICEF Award at the 2009 Venice Film Festival.

A YEAR AGO IN WINTER
(IM WINTER EIN JAHR)
CAROLINE LINK, GERMANY/U.S., 2008, 129 MIN., GERMAN & ENGLISH
TUESDAY, NOV. 16, 7 P.M., HI-POINTE

IN HER FIRST film since winning the Foreign Language Academy Award® in 2003 for “Nowhere in Africa,” German director Caroline Link has adapted American author Scott Campbell’s novel “Aftermath,” transposing the Boston setting to Munich. A year following the tragic death of her teenaged son, Eliane Richter (Corinna Harfouch, “Downfall”) decides to commission artist Max Hollander (Josef Bierbichler, “The White Ribbon”) to paint portraits of her 22-year-old daughter, Lilli (Karoline Herfurth, “Perfume”), and her late son. Attempting to accurately portray his subjects, Hollander begins examining the intricacies of Lilli’s feelings to truly capture her and her brother on the canvas. Recipient of the German Film Awards’ highest honor, “A Year Ago in Winter” made its world premiere at the Toronto International Film Festival.
THE AGONY AND ECSTASY OF PHIL SPECTOR
VIKRAM JAYANTI, U.K., 2008, 102 MIN.
SATURDAY, NOV. 13, 9:30 P.M., TIVOLI

CALLED A “CREEPILY riveting documentary portrait” by the New York Times, “The Agony and Ecstasy of Phi Spector” offers intimate access to one of the pioneers of American pop music. Spector built his signature “wall of sound” for such hits as “Be My Baby,” “Da Doo Ron Ron,” “Then He Kissed Me,” and “You’ve Lost That Lovin’ Feeling” and served as legendary producer to John Lennon, Ike and Tina Turner, and the Righteous Brothers. More recently, however, he’s best known as a convicted murderer. In a rare extended interview, Spector recounts his epic career and egoistically but accurately assesses his musical legacy, coming across as surprisingly charming and savvy. A densely layered work, the film deftly weaves together Spector’s own words with trial footage and perceptive commentary.

SPONSORED BY NANCY & KEN KRANZBERG

AHEAD OF TIME
ROBERT RICHMAN, U.S., 2009, 73 MIN.
SUNDAY, NOV. 14, 1 P.M., PLAZA FRONTENAC

“AHEAD OF TIME” recounts the remarkable life of Ruth Gruber through a trove of archival material and contemporary interviews with the Jewish, Brooklyn-born 97-year-old, who displays the same sharp intellect and moxie that propelled her to become the world’s youngest Ph.D. at age 20. A feminist before feminism, Gruber was an acclaimed foreign correspondent, but far from just an observer, she was an active participant in the making of history. The first journalist to enter the Soviet Arctic, Gruber later escorted Holocaust refugees to America, covered the Nuremberg trials, and documented the Haganah ship Exodus in 1947. Her relationships with world leaders – including Franklin and Eleanor Roosevelt, Harry Truman, and David Ben Gurion – gave Gruber unique access to major events, enabling her to produce firsthand chronicles of the Jewish people’s 20th-century travails and the establishment of Israel.

SPONSORED BY THE INTERFAITH SELECTION COMMITTEE

AND EVERYTHING IS GOING FINE
STEVEN SODERBERGH, U.S., 2010, 89 MIN.
SATURDAY, NOV. 13, 8:30 P.M., HI-POINTE

FIRST ENTERING THE wider public consciousness with “Swimming to Cambodia,” a one-man show that explored his work on the film “The Killing Fields,” Spalding Gray perfected the monologist’s art. In performances such as “Monster in a Box” and “Gray’s Anatomy,” Gray revealed with sometimes shocking honesty the most intimate aspects of his own life, making audiences wince, despair, and – most frequently – laugh uproariously at his foibles and misadventures. Steven Soderbergh (“Traffic,” “Che”) pays appropriate tribute to Gray, who committed suicide in 2004, by creating what is essentially a new monologue, chronicling his subject’s life using only material perceptively culled from Gray interviews and performances.

With Spalding Gray’s brother, Rockwell Gray.

ANNE PERRY: INTERIORS
DANA LINKIEWICZ, GERMANY, 2009, 70 MIN.
TUESDAY, NOV. 16, 7 P.M., PLAZA FRONTENAC

ACCLAIMED MYSTERY AUTHOR Anne Perry has written more than 50 books, with sales exceeding 25 million copies in the past 20 years. But well before she became a writer about crime – creating two series of Victorian mysteries starring her characters William Monk and Thomas Pitt – Perry was a criminal, helping murder her best friend’s mother when she was 15. That adolescent crime was the subject of Peter Jackson’s compelling “Heavenly Creatures,” but “Anne Perry: Interiors” offers an even more revealing view, probing the writer’s past and present through interviews with the guarded Perry and her small circle of intimates in the remote Scottish village where she now lives.

Shown with Notes on the Other (Sergio Oksman, Spain, 2009, 13 min.), a contemplative Sundance selection that intertwines Key West’s annual Hemingway look-alike contest with a photographer’s ritualistic documenting of Pamplona’s running of the bulls.
BAG IT  
SUSAN BERAZA, U.S., 2010, 74 MIN.  
SUNDAY, NOV. 21, 3:30 P.M., TIVOLI

THAT KID IN “American Beauty” may have considered them a thing of beauty, but for the rest of us plastic bags have become a nuisance, even a threat. For “average guy” Jeb Berrier, what began as a simple challenge for his hometown of Telluride, Colo., to limit its use of disposable bags turned into a global investigation of the far-reaching effects of plastic on the environment, wildlife, and even on the way we humans think and shop. Lively yet serious, “Bag It” is a call to arms, warning us about the monster that lurks in our own kitchen drawers. “The Cove” director Louis Psihoyos describes “Bag It” – which won the Best Film Award at the Blue Ocean Film Festival in Monterey Calif. – as “gripping, funny, and sure to change your life.”

With director Beraza.

SPONSORED BY LANA & TED PEPPER

BEYOND IPANEMA: BRAZILIAN WAVES IN GLOBAL MUSIC  
GUTTO BARRA, U.S./BRAZIL, 2009, 87 MIN.  
SUNDAY, NOV. 14, 2:30 P.M., TIVOLI

FOR ANYONE WHO thinks Brazilian music was just a fad of the ’50s and ’60s, as outdated as a nightclub conga line, “Beyond Ipanema” will open your eyes and ears. The film is a fast and furious history of Latin American music from World War II to the present: from the song stylings of Carmen Miranda to the sophisticated sambas of Antonio Carlos Jobim and Gilberto Gil. “Beyond Ipanema” celebrates the drive of the samba, the rhythm of the bossa nova, and the cultural forces that helped these sounds filter into the music of North America, illustrated by Latin legends like Gil and Flora Purim; newer innovators like Tom Ze and Seu Jorge; and outside admirers like M.I.A. and David Byrne.

SPONSORED BY THE MILDRED LANE KEMPER ART MUSEUM AND NANCY & KEN KRAMZBERG

THE BIG UNEASY  
HARRY SHEARER, U.S., 2010, 98 MIN.  
SATURDAY, NOV. 13, 3 P.M., HI-POINTE

ACCLAIMED COMEDIAN AND part-time New Orleans resident Harry Shearer turns serious with a documentary that reveals the inside story of the flooding that followed Hurricane Katrina – a disaster that the film persuasively argues could and should have been prevented. Shearer speaks to the scientific investigators who poked through the muck and interviews a whistle-blower whose warnings were ignored by the Army Corps of Engineers, which bears much of the blame for the flooding. Far from being rewarded for their truth-telling, many of the people featured in the film were punished for revealing the flaws in the levee-and-pumping system that was supposed to protect New Orleans. Although leavened with humor – including periodic appearances by John Goodman – “The Big Uneasy” is a passionate, angry indictment of governmental ineptitude.

With director Shearer.

BREAKING AND ENTERING  
BENJAMIN FINGERHUT, U.S., 2010, 88 MIN.  
SUNDAY, NOV. 21, 3 P.M., TIVOLI

THE MOST DIGITS of pi recited from memory: 67,890. The most basketballs spun simultaneously: 28. The fastest mile on a kangaroo ball: 15:03. It’s undeniable: Guinness records hold the power to intrigue, and “Breaking and Entering” shares our interest with the seemingly infinite number of records waiting to be set. The film dares viewers to mock, leaving behind irony in favor of fascination in its treatment of three men who want into the Guinness Book of World Records and the women who love them. Following the trials and tribulations of a joggler, a grape catcher, and a stationary bicyclist, “Breaking and Entering” delights in capturing the spirit – high and low – behind the impulse to excel. A potential antidote to our recession-era blues, the film asks: “Since when is it pointless to dream?”

With director Fingerhut.
THE BRITISH IN BED
Saturday, Nov. 13, 5:15 p.m., Plaza Frontenac

Far from the sex-filled provocation that its title suggests, “The British in Bed” strips psyches rather than bodies bare. The eight highly diverse English couples featured in the film are interviewed as they sit up in their own beds – an intimate setting that prompts them to talk with disarming frankness about their relationships. The result isn’t titillation but revelation, with the filmmaker’s questions prompting on-camera confessions that allow us access to the couples’ most personal secrets. Exploring a wide range of topics — including infidelity, babies, attraction, disappointment, and the sex act itself — “The British in Bed” amuses and moves in equal measure and seldom fails to surprise.

Shown with The Kinda Sutra (Jessica Yu, U.S., 2009, 8 min.), in which Oscar® winner Yu (“Breathing Lessons”) explores youthful misconceptions about conception, illustrating the amusing stories with Kama Sutra-inspired animation.

BUDRUS
Julia Bacha, Israel, 2009, 70 min., Arabic, Hebrew & English
Thursday, Nov. 18, 7 p.m., Tivoli

When Israel’s separation barrier threatens to surround his West Bank village of Budrus and cut off access to the olive trees that sustain it, Ayed Morrar embraces nonviolent action as his means of opposition and in the process brings together not just Palestinians of all political factions but also Israelis. Working side by side with his 15-year-old daughter, who launches a women’s contingent that quickly moves to the front lines, Morrar helps create an inspiring movement. “Budrus” has appeared in such major festivals as Tribeca, Hot Docs, Silverdocs, and Berlin. Michael Moore cites the film as “one of the best documentaries I’ve seen this year,” and New York Magazine calls it “a moving sliver of hope that nonviolent resistance may yet blossom out of violence.”

With a post-film discussion led by Janessa Gans Wilder, founder of the Euphrates Institute, which works to foster Middle East peace.

SPONSORED BY THE PRINCIPIA EUPHRATES CENTER FOR MIDDLE EAST UNDERSTANDING

THE CANAL STREET MADAM
Friday, Nov. 19, 7:15 p.m., Tivoli

An FBI raid destroyed the livelihood of Jeanette Maier, who ran an infamous brothel in New Orleans – an operation that employed both her mother and her daughter. Stigmatized by felony, fearing recrimination from clients, and determined to protect her children, Jeanette set out to reinvent herself as a would-be politician, a celebrity, and even a seller of candles (which come with some unusual benefits). “The Canal Street Madam” navigates gracefully through shifting emotional currents, allowing the outspoken, occasionally contradictory Maier to speak her mind about life as a prostitute and business owner. IndieWire writes: “‘The Canal Street Madam’ remains singularly engaging for the way that Yates manages to draw a contrast between her public image and tattered personal life. His camera captures intimate familial disputes (including a scene in which she discovers one of her grown sons taking heroin) and her stop-and-start impoverished lifestyle.”

With director Yates.

CHASING CHE
Alireza Rofougaran, Iran, 2009, 78 min., Farsi, Spanish & English
Tuesday, Nov. 16, 9 p.m., Tivoli

Che Guevara has captured the imagination of many in the U.S. and Latin America, but his legacy doesn’t stop at the Atlantic Ocean. “Chasing Che” traces a four-year odyssey of businessman-turned-filmmaker Alireza Rofougaran, an Iranian moved to translate a biography of Che Guevara into Farsi and to undertake a journey following Che’s literal and figurative footsteps. Interviewing former friends and foes of the revolutionary icon, Rofougaran reflects on Che’s vast cross-cultural impact throughout the modern world and explores his meaning in contemporary Iran, which experienced a considerably different form of revolution.
CHEKHOV FOR CHILDREN
SASHA WATERS FREYER, U.S., 2010, 74 MIN.
SATURDAY, NOV. 20, 7 P.M., WASHINGTON U./BROWN HALL, FREE
APPROPRIATE FOR AGES 14 AND OLDER

Using rare and often amusing archival footage, “Chekhov for Children” tells the story of renowned essayist, novelist, and film critic Phillip Lopate’s outlandishly ambitious 1979 Broadway staging of Anton Chekhov’s “Uncle Vanya” with public-school fifth- and sixth-graders. Filmmaker Freyer, herself a student involved in the production, vividly captures a time when idealistic young pedagogues didn’t just teach to the test and interviews the now-middle-aged alums of the production about those heady days. “Chekhov for Children” premiered at the Telluride Film Festival.

With director Freyer and subject Lopate.
Shown with The Great Thinkers (Les grands penseurs) (Karina Garcia Casanova, Canada, 2010, 8 min., French), a partially animated charmer in which children reflect on God, creation, evolution, and death.

Co-presented by Washington University’s Center for the Humanities

CIRCUS KIDS
ALEXANDRA LIPSITZ, U.S., 2010, 86 MIN.
SUNDAY, NOV. 21, 1:30 P.M., HI-POINTE

“CIRCUS KIDS” FOLLOWES the St. Louis Arches – whose performances are an annual highlight of Circus Flora – as they travel to Israel to join forces with the Galilee Circus, a troupe composed of Jewish and Arab children. Far from their familiar St. Louis surroundings, the Arches at first struggle with cultural differences and language barriers, but as they continue to work with the Galilee Circus members, enduring friendships and an entertaining show begin to develop. The film bears inspiring witness to the joys of collaboration and cooperation, as the Arches (who come from a wide spectrum of social, economic, racial, and religious backgrounds) and Circus Galilee (whose members must bridge an even greater social and political divide) work in harmony to form strong cross-cultural relationships. A benefit cocktail party will follow the screening (see Special Events).

With director Lipsitz, Circus Harmony founder Jessica Hentoff, and members of the St. Louis Arches.

CLOSE BUT NO CIGAR
JAY KANZLER, U.S., 2010, 82 MIN.
THURSDAY, NOV. 18, 7 P.M., PLAZA FRONTENAC

For comedian Bob Zany, big-time success has been tantalizingly close but remains frustratingly just out of reach. He’s a “comedian’s comedian” – the one who can always make ‘em laugh but just can’t get to the next level. In “Close But No Cigar,” veteran St. Louis-based filmmaker Kanzler charts Zany’s long career – through comedy clubs across the country, national radio and TV appearances, and even some movie gigs – and offers a hilarious and sometimes-poignant look at a comedian perched – some might say stuck – on the brink of something bigger. Interviews include comics Kathleen Madigan, Carrot Top, Frank Caliendo, Fred Willard, and radio personalities Bob & Tom.

With director Kanzler and subject Zany. Shown with One Star People (Jay Kanzler & Adam Huber, U.S., 2010, 3 min.), a comic short that explores what happens when a four-star hotel is overrun with one-star people “who got a deal.”

SPONSORED BY ARGOSY CASINO

COMING BACK FOR MORE
WILLEM ALKEMA, NETHERLANDS, 2010, 77 MIN.
THURSDAY, NOV. 18, 9 P.M., TIVOLI

In the 1960s and ’70s, Sly Stone led Sly and the Family Stone, a forward-looking, perhaps even revolutionary musical group that was racially integrated and featured both men and women performers playing a potent mix of funk, rock, soul, R&B, and psychedelia. Their many hits included “Dance to the Music,” “Everyday People,” and “I Want to Take You Higher.” But then Stone disappeared in a haze of drugs and proved to be almost untraceable by friends, peers, and reporters. In 2002, Dutch filmmaker and musician Willem Alkema began searching for Stone and, through long perseverance, eventually found him. “Coming Back for More” follows Stone’s slow and reluctant return to the stage and includes the first interview he’s granted in 20 years.

SPONSORED BY NANCY & KEN KRANZBERG
DO IT AGAIN
ROBERT PATTON-SPRUILL, U.S., 2010, 85 MIN.
SATURDAY, NOV. 20, 8:15 P.M., TIVOLI

TURNING 40 CAN prompt a man to tilt at windmills, and so it was for Boston Globe reporter Geoff Edgers, who quixotically believes his power of persuasion can reunite legendary but long-dormant rock band the Kinks (“You Really Got Me,” “Lola”). His mission seems doomed to failure, especially given the rift between the brothers Ray and Dave Davies, but Edgers makes a case for the power of music in general and the Kinks’ apotheosis in particular. Along the way, he chats and often plays the band’s music with such Kinks fans as Sting, Zooey Deschanel, Peter Buck (R.E.M.), Paul Weller, Robyn Hitchcock, and record executive Clive Davis. The program will be followed by a screening of Kinks music clips at the Halo Bar (see Special Events).

With writer/subject Edgers.

SPONSORED BY NANCY & KEN KRANZBERG

ENEMIES OF THE PEOPLE
ROB LEMKIN & THET SAMBATH, U.K./CAMBODIA, 2009, 91 MIN., ENGLISH & CENTRAL KHMER
WEDNESDAY, NOV. 17, 9:30 P.M., TIVOLI

WINNER OF A Special Jury Prize at Sundance and the Grand Jury Award at the Full Frame Documentary Festival, “Enemies of the People” ranks as one of the most harrowing and compelling documentaries of our time. The film is a personal journey into the heart of darkness by journalist/filmmaker Thet Sambath, whose family was wiped out in Cambodia’s killing fields. With astonishing patience and discipline, Sambath elicits unprecedented on-camera confessions from perpetrators at all levels of the Khmer Rouge hierarchy. Investigative journalism of the highest order, the film is more than simply an inquiry into Cambodia’s experience – it’s a profound meditation on the nature of good and evil, shedding light on the capacity of some people to do terrible things and for others to forgive them. The New York Times writes: “‘Enemies of the People’ is extraordinary on several fronts. ... At times, Mr. Thet Sambath suggests a one-man Cambodian Truth and Reconciliation Commission. Instead of affixing blame, he seeks the healing power of confession.”

FACING THE STORM
DOUG HAWES-DAVIS, U.S., 2010, 78 MIN.
SUNDAY, NOV. 14, 5:30 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

“FACING THE STORM” is the epic account of our tempestuous relationship with the buffalo, the iconic symbol of wild America. The film details the inextricable relationship of the Plains Indians with the animal and recounts the harrowing near-destruction of the species in the late 19th century – from an estimated 30 million bison to a mere 23 individuals by 1885. Although brought back from virtual extinction, bison continue to “face the storm,” and the film documents the obstacles confronting contemporary efforts to protect and restore buffalo to immense tracts of the Great Plains. An important examination of America’s conflicted past, this moving film also gives hope for a more enlightened future.

With director Hawes-Davis.

FAMILY AFFAIR
CHICO COLVARD, U.S., 2010, 80 MIN.
FRIDAY, NOV. 19, 7 P.M., TIVOLI

AT 10 YEARS old, Chico Colvard shot his older sister in the leg, setting off a chain reaction that exposed unspeakable realities and shattered his family. Thirty years later, Colvard again pierces veils of secrecy and silence by bravely exploring why his three sisters – survivors of severe childhood abuse – maintain a relationship with their father as adults. These unforgettable, invincible women paint a disturbing picture of their girlhoods as they resiliently struggle with the present-day fallout. Uncompromising, raw, and cathartic, “Family Affair” offers profound insights into the legacy of abuse, the nature of forgiveness, and the eternal longing for family and love. Premiering at Sundance, “Family Affair” has played virtually every significant documentary film fest, including Full Frame, Hot Docs, and Silverdocs, and was the first film acquired for the Oprah Winfrey Network’s Documentary Film Club.

With director Colvard.
FOR ONCE IN MY LIFE
MARK MOORMANN & JAMES BIGHAM, U.S., 2009, 84 MIN.
SUNDAY, NOV. 14, 4:30 P.M., TIVOLI

“FOR ONCE IN My Life,” which premiered at SXSW, tells the story of Miami’s Spirit of Goodwill Band, a unique group whose 28 singers and musicians cope with a wide range of mental and physical disabilities, from autism to blindness. An inspiring look at a special group and their dream to make music, the film also deals frankly with the band members’ struggles as both performers and people, documenting the serious challenges they face in their efforts to improve as musicians and perform before large audiences. With passionate concert footage and intimate glimpses into the band members’ lives, the film offers a heartwarming but honest portrait of what people with disabilities can do when given a chance.

SPONSORED BY NANCY & KEN KRANZBERG

FREEDOM RIDERS
STANLEY NELSON, U.S., 2010, 113 MIN.
MONDAY, NOV. 15, 7 P.M., TIVOLI

IN 1961, MORE than 400 black and white Americans challenged the mores of a racially segregated society by performing a disarmingly simple act: traveling together through the Deep South. The harrowing and ultimately inspirational story of eight months that changed America forever, “Freedom Riders” uses riveting interviews with the riders, journalists, witnesses, and government officials and astonishing archival footage to remind viewers of the extreme challenges – including savage beatings and imprisonment – that came with demanding equality. Writing about the film after its Sundance debut, Variety enthused: “Stripping away the platitudes and feel-good generalizations of so many civil-rights documentaries, Stanley Nelson’s ‘Freedom Riders’ is a superb piece of filmic journalism. As it recounts the often astonishing story of the titular activists with a flair for telling details and a visceral degree of suspense, the pic declines to exploit the events for a quick motivational hit, and it’s ultimately all the more inspiring for it.”

With director Nelson, who will receive SLIFF’s Contemporary Cinema Award.

GATEWAY GUARDIANS
REBECCA ORMOND, U.S., 2010, 56 MIN.
THURSDAY, NOV. 18, 6:30 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

A ST. LOUIS-BASED volunteer organization, Gateway Pet Guardians feeds, rescues, and adopts hundreds of animals each year off the streets of East St. Louis, Ill. In 1995, Gateway Pet Guardians founder PJ Hightower started feeding the dogs she encountered in impoverished East St. Louis on her way to her sister’s house. She soon began returning on a regular basis, and she’s not missed a single day since 2001. The dogs now rely on PJ’s visits, eagerly awaiting her car’s arrival every morning. An inspirational documentary, “Gateway Guardians” captures heartbreaking footage of the abandoned pets and follows volunteers as they care for the dogs on the streets. Neighborhood residents, foster families, and adopted dogs provide moving testament to the work done by PJ and her fellow volunteers. The screening will be followed by a benefit for the Gateway Pet Guardians (see Special Events).

With director Ormond, subject Hightower, and members of the Gateway Pet Guardians.

HÄXAN: WITCHCRAFT THROUGH THE AGES
BENJAMIN CHRISTENSEN, SWEDEN, 1922, 105 MIN.
FRIDAY, NOV. 19, 7 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

BENJAMIN CHRISTENSEN’S LEGENDARY silent uses a series of dramatic vignettes to explore the scientific hypothesis that the witches of the Middle Ages suffered the same hysteria as psychiatric patients. But “Häxan” is far from serious – a favorite of the surrealists, it’s a witches’ brew of the scary, gross, and darkly humorous, featuring torture, possessed nuns, and a satanic Sabbath. Critic Chris Fujiwara says the work remains highly accessible: “With vivid depictions of witch persecutions and medieval sorcery, frank physicality, and fluid and detailed mise-en-scène, ‘Häxan’ surely has more chance of pleasing contemporary audiences than 95 percent of surviving silent films.”

With live musical accompaniment by St. Louis’ Rats and People Motion Picture Orchestra, which will premiere an original musical score for the film.
HIGH-RISE  (UM LUGAR AO SOL)
GABRIEL MASCARO, BRAZIL, 2009, 71 MIN., PORTUGESE
SATURDAY, NOV. 13, 9:30 P.M., PLAZA FRONTENAC

INSTEAD OF TAKING cheap shots at the stark class disparities pictured in “High-Rise,” the film listens to rather than parodies the residents of some of the most exclusive penthouses in Brazil. Owners of killer views and immeasurable freedom, the documentary’s subjects aren’t two-dimensional playboys but multifaceted human beings who reflect on both the nature of class divisions and their own fears, insecurities, and personal histories. Director Gabriel Mascaro leaves behind naturalistic social realism in favor of creating a poetic visual and sound narrative, deepening our understanding of what drives people to live in penthouses.

Shown with Saving Lieb House (James Venturi, U.S., 2009, 25 min.), which chronicles the rescue of the Pop Art landmark Lieb House, with its giant painted number 9, by moving the structure by barge from New Jersey to Long Island.

SPONSORED BY THE MILDRED LANE KEMPER ART MUSEUM

HIS & HERS
KEN WARDROP, IRELAND, 2009, 80 MIN.
SATURDAY, NOV. 13, 1 P.M., PLAZA FRONTENAC

USING HIS MOTHER’S life as inspiration, director Ken Wardrop has created a film that explores how we share life’s journey with the opposite sex. Featuring brief, revealing sequences with 70 women ranging in age from 0 to 90, “His & Hers” proceeds chronologically and chronicles the ways in which its subjects interact with men – fathers, lovers, husbands, and sons – at different stages in their lives. The hallways, living rooms, and kitchens of the Irish Midlands are used as the canvas for the film’s rich tapestry of female characters, a charmingly unabashed array of Irish ladies. A Sundance selection, “His & Hers” also appeared at the world’s most prestigious documentary festivals, including Hot Docs and Silverdocs. Filmmaker Magazine writes: “One of the central goals of independent filmmaking is to construct a series of small moments that add up to a much larger truth. The tiny moments we get with the adorable ladies of ‘His & Hers’ add up to a small miracle of a film – a deep, emotional meditation on the universality of human experience.”

IN MY MIND
GARY HAWKINS, U.S., 2010, 100 MIN.
SATURDAY, NOV. 20, 1:15 P.M., TIVOLI

“IN MY MIND” compares and contrasts two great concerts separated by a half-century but united by the power of jazz. In 2009, one of the most acclaimed young stars on the jazz scene today, pianist Jason Moran – who recently won a MacArthur “genius” grant – paid tribute to one of his own heroes, Thelonious Monk. The occasion was the 50th anniversary of Monk’s historic 1959 Town Hall concert, his first with a large ensemble. Playing in the same venue, Moran and his Big Bandwagon – which includes Monk’s original French horn player, Robert “Brother Ah” Northern – offer a contemporary spin on Monk’s iconoclastic sound, abetted by collaborating visual artists Glenn Ligon and David Dempewolf. Hawkins’ film includes photographer and audiophile Eugene Smith’s newly unearthed images and recordings of Monk’s rehearsals from the Jazz Loft in New York.

With Chicago Tribune jazz critic Howard Reich.

SPONSORED BY JAZZ ST. LOUIS AND NANCY & KEN KRANZBERG

JOURNEY FROM ZANSKAR
FREDERICK MARX, U.S./CHINA, 2010, 90 MIN., HINDI, TIBETAN & ENGLISH
SATURDAY, NOV. 13, 5 P.M., TIVOLI

IN 2004, FREDERICK Marx, producer-editor of the acclaimed “Hoop Dreams,” visited Zanskar, an isolated town in the Himalayas, planning to make a film about Tenzin Choegyal, the younger brother of the Dalai Lama, as he toured ancient monasteries in the region. Although those plans were canceled, Marx learned of a new school in the area, built for the sole purpose of preserving Buddhist culture in the region. The problem? The monks and their students have to make a five-day journey across snow-covered passes just to reach the school. Narrated by Richard Gere, Marx’s film is a tribute both to the preservation of Tibetan culture and to the perseverance and courage of the young travelers. Calling the film “wondrous,” author Pico Iyer (“The Open Road: The Global Journey of the Fourteenth Dalai Lama”) describes “Journey From Zanskar” as “a perfect, and highly imaginative, complement to ‘Hoop Dreams,’ with many of the same themes and stories, told in equally human, wrenching (and riveting) ways.”
KINGS OF PASTRY
Sunday, Nov. 21, 3 p.m., Webster U./Winifred Moore Auditorium

Having enjoyed access to everything from iconic music legends (“Don’t Look Back,” “Ziggy Stardust,” and that famous Hendrix guitar-burning performance from “Monterey Pop”) to the inner workings of a presidential campaign (“The War Room”), cinema vérité pioneer D.A. Pennebaker and longtime collaborator Chris Hegedus turn their cameras on what would appear to be a less weighty subject: a cook-off between pastry chefs. But the “Kings of Pastry” are no ordinary pastry chefs, and their competition – the Meilleurs Ouvriers de France, a three-day event held every four years – is a culinary Olympics. Pennebaker and Hegedus follow Chicago chef Jacquay Pfeiffer as he returns home to France to begin training and film the thrillingly suspenseful 2008 competition.

Sponsored by Sauce Magazine and Cultural Services of the French Consulate in Chicago

LOUDER THAN A BOMB
Tuesday, Nov. 16, 7 p.m., Tivoli

“Louder Than A Bomb” tells the story of four Chicago high-school poetry teams as they prepare for and compete in the world’s largest youth slam. By turns hopeful and heartbreaking, the film vibrantly captures the tumultuous lives of these unforgettable kids, exploring the ways writing shapes their world and vice versa. Although pitted against one another at the Louder Than a Bomb slam, the teens find ways to reach across school lines and create a support network that proves the competition isn’t just about winning. “Louder Than a Bomb” is about language as a joyful release, its irrepressibly talented teenagers making words dance and creating communities along the way. Although the topics the young writers tackle are often deeply personal, what they put into their poems, and what they get out of them, is universal: the defining work of finding one’s voice.

With co-director Siskel and Louder Than a Bomb co-founder Kevin Coval.

LOUIS SULLIVAN: THE STRUGGLE FOR AMERICAN ARCHITECTURE
Sunday, Nov. 14, 2 p.m., Hi-Pointe

This compelling documentary examines the life and work of the great American architect Louis H. Sullivan (1856-1924), one of the original practitioners of the Prairie School of design and a key influence on Frank Lloyd Wright. Sullivan’s legacy is especially visible in his adopted home of Chicago, but his work is found throughout the U.S. and includes St. Louis’ Wainwright Building – one of the world’s first skyscrapers – and Union Trust Building. Playfully describing the film as “design porn,” the Kansas City Star says that “the genius of this movie lies in its almost sensual appreciation of Sullivan’s buildings.”


Sponsored by Tjaden Interiors

MADE IN INDIA
Rebecca Haimowitz & Vaishali Sinha, U.S./India, 2010, 97 min., Hindi & English
Saturday, Nov. 20, 1:15 p.m., Plaza Frontenac

After its world premiere at Toronto’s prestigious Hot Docs, “Made in India” received an additional screening due to popular demand. Exploring the worlds of infertility and “reproductive tourism,” the film, according to Reel Screen, “takes a balanced approach to the sensitive issue of Westerners looking to the Third World for surrogacy.” The documentary traces the journey of an infertile American couple and an Indian surrogate, telling their personal stories while also providing the larger context about “outsourced” pregnancy. Refusing to offer easy answers or point fingers, “Made in India” uses a strong narrative to explore the globalization of the reproductive industry. In the filmmakers’ words, “East meets West in suburbs and shanty-towns, in test tubes and Petri dishes, in surrogates and infertile couples.”
THE MIRROR
DAVID CHRISTENSEN, ITALY/CANADA, 2009, 85 MIN., ITALIAN & GERMAN
THURSDAY, NOV. 18, 7 P.M., TIVOLI

THE SETTING FOR “The Mirror” is Viganella, a small town of less than 200 people located near the northern border of Italy. Surrounded by mountains, the villagers spend nearly a fourth of every year without direct sunlight. Or at least that was the case until part-time Mayor Pierfranco Midali hatched a quixotic plan to install a large mirror on one of the mountaintops, giving the community a single but constant beam of light. Selected for opening night of this year’s Documentary Fortnight at the Museum of Modern Art, David Christensen’s film captures the spirit of the shady village and its people – including Midali’s foils, the German residents of a mountainside monastery – illustrating how one man’s ambition and slightly eccentric dream can affect and inspire an entire community. Film site mubi.com calls it “a loving and humorous portrait” with “an intoxicating finale.”

Shown with The Time Machine (Mark Kendall, U.S., 2009, 11 min.), a profile of a Honduran watchmaker working in Grand Central Station.

MOST VALUABLE PLAYERS
MATTHEW KALLIS, U.S., 2010, 95 MIN.
WEDNESDAY, NOV. 17, 7 P.M., TIVOLI

ACROSS THE U.S., high-school sports are regularly lavished with funding, publicity, and scholarships while theater departments struggle to put on the annual school musical and hope for even modest attention. In sports-crazy Lehigh Valley, Pa., however, the performing arts receive at least a day’s worth of due in an elaborate ceremony called the Freddy Awards, a live television event that recognizes excellence in regional high-school musical theater. “Most Valuable Players” – which the LA Times describes as “a reality-show mash-up of ‘Glee’ and ‘High School Musical’” – vividly illustrates that arts education encourages the same teamwork, camaraderie, and cutthroat competition as sports, following three theater troupes on their creative journey to the glittery awards ceremony.

With director Kallis.

SPONSORED BY NANCY & KEN KRANZBERG

THE MOTHER (LA MERE)
ANTOINE CATTIN & PAVEL KOSTOMAROV, SWITZERLAND/FRANCE/RUSSIA, 2007, 80 MIN., RUSSIAN
SATURDAY, NOV. 13, 1 P.M., TIVOLI

THIS REMARKABLE VÉRITÉ portrait covers three difficult years in the life of its eponymous mother, whose travails are comparable to those of a heroine in a Russian novel. After fleeing her abusive husband, she copes with poor health and poverty, laboring with her oldest daughter at a collective dairy farm. Despite immense troubles, her maternal tenderness remains movingly evident, as she tends not just to her large brood of nine children but takes in the hungry 3-year-old son of a neglectful fellow farm worker. The Web site mubi.com says the film “has the scope, precision and resonance of a literary masterpiece. The cinematography is startling, with bleached colors that reflect the washed-out dreams of its subjects. Though shot largely with handheld cameras, its compositions would do Cartier-Bresson proud…. Taking the long-form documentary to new heights, Cattin and Kostomarov have crafted an urgent classic of 21st-century cinema.”

MY PERESTROIKA
ROBIN HESSMAN, U.S./RUSSIA, 2010, 87 MIN., RUSSIAN & ENGLISH
SATURDAY, NOV. 20, 3:30 P.M., TIVOLI

“MY PERESTROIKA” TELLS the story of five people from the last generation of Soviet children who were brought up behind the Iron Curtain. Just coming of age when the USSR collapsed, they witnessed the world of their childhood crumble and change beyond recognition. Through the lives of these former schoolmates – a diverse lot that includes a married pair of history teachers, a former punk rocker, a thriving capitalist, and a single mother who services billiard tables – the film reveals how they have adjusted to their post-Soviet reality in today’s Moscow. Contemporary interviews with the quintet are deftly interwoven with home-movie footage from the 1970s and ’80s and official Soviet propaganda films of the time. Their memories and opinions sometimes complement and sometimes contradict each other, but together they create a complex mosaic of the challenges, dreams, and disillusionment of a generation. Calling the film a “terrific documentary,” the Web site PopMatters says that “the film’s structure allows a view of changing options and beliefs that is both intimate and sweeping.”
ONE LUCKY ELEPHANT
LISA LEEMAN, U.S., 2009, 81 MIN.
SATURDAY, NOV. 13, 5:45 P.M., HI-POINTE

“ONE LUCKY ELEPHANT” follows the tortuous journey to find a safe, appropriate refuge for Flora, the namesake of our town’s Circus Flora. The story begins as David Balding comes to the realization that Flora, the orphaned African elephant he adopted and made the star of his circus, is tired of performing. What unfolds is an emotional nine-year odyssey as Balding struggles to find his beloved Flora a good home. Caught between the human and animal world, Flora epitomizes the harsh reality that elephants face in our expanding man-made world. Variety writes: “A parable of pachydermish proportions, ‘One Lucky Elephant’ is a bittersweet story of man, beast and a very real relationship that makes helmer Lisa Leeman’s docu the thinking person’s ‘Dumbo.’”

With a discussion featuring director Leeman; subject Balding; producers Cristina Colissimo and Miriam Cutler; Willie Thieson, elephant manager at the Pittsburgh Zoo; and Dr. Stephanie LaFarge, a psychologist with the ASPCA and expert on the human-animal bond.

PERCY SCHMEISER:
DAVID VERSUS MONSANTO
BERTRAM VERHAAG, GERMANY, 2009, 65 MIN.
SUNDAY, NOV. 14, 2:45 P.M., PLAZA FRONTENAC

THIS PROFOUNDLY ANGERING cautionary tale relates the story of Percy and Louise Schmeiser, Canadian farmers who have been battling the St. Louis-based chemical and seed manufacturer Monsanto since 1996. The Schmeisers’ canola fields, without their knowledge or consent, were contaminated with the wind-blown seeds of Monsanto’s genetically manipulated Roundup Ready Canola. When Monsanto discovered their seed in the field, they demanded a “technology fee” of $15 per acre. Schmeiser refused, and Monsanto filed a complaint against him for patent infringement, seeking damages totaling $400,000. The Schmeisers’ long fight against Monsanto has wide-ranging implications, with repercussions that affect our rights to freedom of speech and property.

Shown with The Sharecroppers (Jonathan Shepard, U.S., 2010, 18 min.), which examines the poultry practices of the company Pilgrim’s Pride, whose dealings with farmers resemble sharecropper practices.

PRISONER OF HER PAST
GORDON QUINN, U.S., 2010, 57 MIN., ENGLISH, UKRAINIAN & POLISH
SUNDAY, NOV. 21, 1:30 P.M., PLAZA FRONTENAC

“PRISONER OF HER Past” is a moving portrait of Sonia Reich, who survived the Holocaust and now, 60 years later, believes that she is being hunted again. Separated from her family – most of whom were killed – Sonia spent her adolescence fleeing from the Nazis. After the war, Sonia moved to the U.S., where she lived as a normal, self-sufficient adult until one day in 2001, when she suddenly bolted from her house in the middle of the night, convinced that someone was trying to put a bullet in her head. Suffering from late-onset post-traumatic stress disorder, she was in effect re-enacting the events of her lost childhood. Chicago Tribune jazz critic Howard Reich retraces his mother’s steps, visiting the village in which she grew up and speaking with residents about that troubled time.

With writer/subject Howard Reich. Shown with Return (Cyd Chartier-Cohn, U.S., 2010, 32 min., German & English), which chronicles the story of a family’s flight from Nazi Germany and one family member’s eventual decision to revisit the past. With director Chartier-Cohn.

QUEEN OF THE SUN: WHAT ARE THE BEES TELLING US?
TAGGART SIEGEL, U.S., 2010, 83 MIN.
MONDAY, NOV. 15, 7 P.M., TIVOLI

“QUEEN OF THE Sun” explores the causes of Colony Collapse Disorder – the unexplained disappearance of bees in mass numbers from their hives. In an urgent, alarming inquiry, the documentary examines the global bee crisis through the eyes of biodynamic beekeepers, scientists, farmers, and philosophers, including acclaimed author Michael Pollan (“In Defense of Food”). Taking viewers on a pilgrimage around the world, the award-winning filmmakers of “The Real Dirt on Farmer John” chronicle 10,000 years of beekeeping and highlight how our historic and sacred relationship with bees has been lost because of highly mechanized industrial practices. “Queen of the Sun” weaves a dramatic story that uncovers the problems and solutions in renewing a culture in balance with nature.

With co-editor/producer Betz.
RETURN TO PRAIRYERTH

JOHN O’HARA, U.S., 2010, 65 MIN.
SUNDAY, NOV. 14, 4 P.M., WASHINGTON UNIVERSITY/BROWN HALL, FREE

IN “RETURN TO PrairyErth,” renowned Missouri author William Least Heat-Moon (“Blue Highways,” “River-Horse”) travels back to Chase County, Kan., the inspiration for his New York Times-bestselling book “PrairyErth: A Deep Map.” Published in 1991, Heat-Moon’s book made this small county on the tallgrass prairie famous by exploring its every corner. Acclaimed as one of the great travel essays of our generation, the book was called “our modern-day Walden” by Richard West of the Chicago Sun-Times. In this new documentary, Heat-Moon meets a new generation of Flint Hills residents committed to preserving the region’s environmental legacy through sustainable living and ranching practices.

With director O’Hara and subject Heat-Moon.

Co-presented with the Missouri Center for the Book and Washington U.’s Film & Media Studies Program

RIDE RISE ROAR

HILLMAN CURTIS, U.S., 2010, 87 MIN.
SUNDAY, NOV. 14, 8:45 P.M., TIVOLI

AS THE FRONTMAN for Talking Heads, David Byrne was the primary focus of one of the best concert films ever, “Stop Making Sense.” Now a solo artist, Byrne steps in front of the camera again for David Hillman Curtis’ documentary of the tour following Byrne’s album-length collaboration with Brian Eno, “Everything That Happens Will Happen Today.” A clever combination of onstage energy – the band is augmented by a trio of avant-garde dancers – and intimate interviews with key performers, the film reveals Byrne’s meticulous creative process and the joyous, kinetic results. The Hollywood Reporter writes: “‘Stop Making Sense’ is a tough act to follow, but David Byrne gives his younger self a run for his money with ‘Ride Rise Roar,’ an energizing concert film drawing strength from young choreographers whose creations amplify both the weirdness and the idealism in Byrne’s songs.”

THE SHOCK DOCTRINE

MAT WHITECROSS & MICHAEL WINTERBOTTOM, U.K., 2009, 79 MIN.
SATURDAY, NOV. 20, 3 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

BASED ON THE best-selling book by Naomi Klein, “The Shock Doctrine” outlines a clear and disturbing pattern of what she describes as disaster capitalism: Using the theories of influential economist Milton Friedman, U.S.-backed governments manufacture political or militaristic “shocks” to coerce radical free-market reforms in global economies during times of vulnerability. Co-directed by Michael Winterbottom (“A Mighty Heart,” “The Killer Inside Me”), Sundance selection “The Shock Doctrine” is a gripping and incisive deconstruction of how America’s policies have come to dominate the world and radically challenges the myth that the global free market triumphed on the wings of democracy. Calling the film “a handy cinematic summary of radical-left pundit Naomi Klein’s bestseller,” Variety concludes: “Judged against the many other recent docs that also critique the machinations of modern capitalism, Michael Winterbottom and Mat Whitecross’ ‘Doctrine’ looks eminently sober, polished and persuasive.”

SUMMER PASTURE

NELSON WALKER, LYNN TRUE & TSERING PERLO, U.S./CHINA, 2010, 84 MIN., TIBETAN
SATURDAY, NOV. 13, 3 P.M., PLAZA FRONTENAC

FILMED IN THE high grasslands of eastern Tibet with unprecedented access to a place seldom visited by outsiders, “Summer Pasture” is a rare and intimate glimpse into the life of a young couple and their infant daughter during a time of great transition. Locho and Yama are nomadic herders and carve a difficult existence from the land as their ancestors have for generations. Now, however, as traditional nomadic life confronts rapid modernization, the family is at a crossroads. A deeply personal account of what it means to be a nomad in a swiftly changing world, “Summer Pasture” is also a universal story of love, marriage, and family survival. After debuting at the highly regarded Full Frame, “Summer Pasture” was among the films chosen for the International Documentary Association’s DocuWeeks showcases in New York and Los Angeles.

With co-directors Walker and True.
SUPERSTONIC SOUND: THE REBEL DREAD

RAPHAEL ERICHSEN, BRAZIL/U.K., 2010, 52 MIN.
WEDNESDAY, NOV. 17, 9 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

“SUPERSTONIC SOUND” PROFILES legendary DJ Don Letts, a member of Big Audio Dynamite, director of “The Clash: Westway to the World” and “Punk Rock Movie,” and an early champion of dub and reggae who helped to merge those forms with punk. Letts remains both an active musical and filmmaking force and a highly memorable character (“Kids,” he says. “Can’t live with ’em. Can’t take ’em outside and shoot ’em.”).

Shown with Iowa Mixtape (Jessica Wolfson & Paul Lovelace, U.S., 2010, 15 min.), in which small-town Iowans talk about their love of hip-hop, and Plank (Billy Pols, Netherlands, 2009, 15 min., Dutch), a profile of a Dutch-Moroccan teenager who is motivated to become a professional skateboarder after the divorce of his parents.

THE TAO OF BLAKE

KATHY CORLEY, U.S., 2010, 60 MIN.
SUNDAY, NOV. 21, 5 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

“The Tao of Blake” celebrates the life of Blake Travis, a beloved St. Louis musician and storyteller, through archival footage and interviews with friends, family members, and fellow musicians. A native of Webster Groves, Travis made a memorable early impression as one of the teens featured in CBS’s ‘16 in Webster Groves.” A versatile performer, equally adept in music-making and storytelling, Travis ranged widely, drawing from global folklore and world-music roots. “The Tao of Blake” offers an inspiring portrait of a man whose life was a meditation on family, community, faith, and spirituality.


A TIME FOR CHAMPIONS

PATRICK MURPHY, U.S., 2010, 58 MIN.
SUNDAY, NOV. 21, 1 P.M., TIVOLI

“A Time for Champions” gives a lively account of St. Louis’ decades-old love for the game of soccer through archival photos, classic game footage, and contemporary interviews. Popular among European immigrants, particularly those who were urban, working class, and Roman Catholic, soccer was fervently embraced in St. Louis. Within a generation, the city became a town of soccer rivalries, with parishes organizing teams through the Catholic Youth Council (CYC) and neighborhoods sponsoring businesses fielding highly competitive sides. As exemplified by St. Louis University’s long string of national championships, the city’s aggressive, fast, and tough style set the standard for the way soccer would be played at the national level. Among the film’s many interview subjects are baseball legend Yogi Berra, sportscaster Bob Costas, U.S. Soccer Federation CEO Dan Flynn, and 1950 World Cup team members Frank Borghi, Harry Keough, and Walter Bahr.

With director Murphy.

VISIONARIES

CHUCK WORKMAN, U.S., 2010, 93 MIN.
SATURDAY, NOV. 20, 5:30 P.M., TIVOLI

ACADEMY AWARD®-WINNING DIRECTOR Chuck Workman (“Precious Images”) takes viewers on a guided history of the cinematic avant-garde. The documentary focuses particular attention on prolific filmmaker and experimental-film champion Jonas Mekas – who founded Film Culture magazine and continues to run New York’s Anthology Film Archives – but also features interviews, both new and old, with an array of renowned filmmakers and critics, including Kenneth Anger, Stan Brakhage, Ken Jacobs, Peter Kubelka, David Lynch, Andy Warhol, and Amy Taubin. Accompanying clips from the films discussed offer a tantalizing glimpse into the realm of experimental film. The Chicago Reader writes: “Chuck Workman (best known for his montages at the Academy Awards ceremonies) delivers a crash course in experimental and underground film, ideal for anyone who’s been curious and/or wary about walking on the wilder side of cinema…. A superlative editor, Workman distills a heady brew of clips that covers decades of groundbreaking work.”

With director Workman.
SHORTS BEFORE FEATURES

Broken and Wonderful (with The Tao of Blake); The Great Thinkers (with Chekhov for Children); Heartland Transport (with Leo's Room); Iowa Mixtape (with Superstonic Sound); The Kinda Sutra (with The British in Bed); Let Your Feet Do the Talkin' (with The Tao of Blake); Notes on the Other (with Anne Perry); One Star People (with Close But No Cigar); PIank (with Superstonic Sound); Return (with Prisoner of Her Past); Sand (with Leading Ladies); Saving Lieb House (with High-Rise); The Sharecroppers (with Percy Schmeiser); The Time Machine (with The Mirror); Up There (with Louis Sullivan)

AWARD-WINNING SHORTS
SUNDAY, NOV. 21, 8 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

The winners of our juried shorts and FestivalsOnline competitions will receive a special screening on SLIFF's closing night. The narrative- and documentary-shorts juries will name seven winners: Best of Fest, Best Animated Short, Best Live Action Short, Best Short Short (less than 5 minutes), Best Local Short, Best International Short, and Best Documentary Short. FestivalsOnline voters will choose winners in both the documentary and the narrative categories.

CHARLIE CHAPLIN SHORTS
87 MIN. PLUS PERFORMANCES
SATURDAY, NOV. 20, 5 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

Silent comedian Charlie Chaplin's features – which include such enduring classics as “City Lights” and “Modern Times” – continue to play frequently, but opportunities to see his extraordinarily funny shorts are much rarer. SLIFF presents a trio of his First National shorts – A Dog's Life (1918, 33 min.), The Idle Class (1921, 32 min.), and Pay Day (1922, 22 min.) – which served as his transition to longer work. The program features not only newly struck 35mm prints but also a pair of live performances by Samantha the Tramp, a Chaplin-inspired silent clown.

With an introduction and post-screening discussion by Chaplin expert Gerry Mandel.

DOCUMENTARY SHORTS: ANIMALS
91 MIN.
SATURDAY, NOV. 13, 4 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

The world of animals is portrayed in a quintet of shorts, which range from sober to whimsical in their approach:

Big Birding Day (David Wilson, U.S., 2010, 13 min.); The Herd (Ken Waldrop, Ireland, 2010, 4 min.); The Last Elephants in Thailand (Donald Tayloe & Michelle Mizner, U.S./Thailand, 2009, 40 min.); The Poodle Trainer (Vance Malone, U.S., 2009, 8 min., Russian); Rare Chicken Rescue (Randall Wood, Australia, 2008, 26 min.).
DOCUMENTARY SHORTS: FILMMAKING
84 MIN.
WEDNESDAY, NOV. 17, 7 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

The program explores the process of filmmaking in self-reflexive fashion, often to comic effect:

DOCUMENTARY SHORTS: IRAQ AND ISLAM
77 MIN.
FRIDAY, NOV. 19, 5 P.M., TIVOLI

This trio of shorts offers a multiplicity of perspectives on the Iraq War and Islamic terrorism:

DOCUMENTARY SHORTS: SHOW BUSINESS
72 MIN. PLUS PERFORMANCES.
SATURDAY, NOV. 20, 8 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

This lively compilation looks at two of the more outré and outlandishly entertaining forms of show business – drag and burlesque – through a trio of films:
Dirty Martini (Txema Muñoz, Spain, 2010, 24 min.); Dr. Sketchy’s Anti-Art School (Peter Bolte, U.S., 2010, 12 min.); and Royally Genderfucked: Drag Culture in St. Louis (Sarah Williams & Miya Norfleet-Aiken, U.S., 2010, 36 min.).

The program also features live performances by Lola van Ella, St. Louis’ doyenne of New Burlesque, and popular drag queen Siren.

FAMILY SHORTS
84 MIN.
SUNDAY, NOV. 14, 12:30 P.M., TIVOLI, SPECIAL $6 ADMISSION
APPROPRIATE FOR AGES 6 AND OLDER


SPONSORED BY RICK & JILIANNE BARNES AND RICH & JUDEE SAUGET AND ZIN-GRAFF MOTION PICTURES
FESTIVALSONLINE

In partnership with IndieFlix, SLIFF holds a FestivalsOnline competition. Five documentary shorts and seven narrative shorts will be available online from Oct. 27-Nov. 10 at midnight. Viewers can access the films for free through the IndieFlix Web site: www.indiefl ix.com/festivalsonline.

Documentary Shorts:
Dive! (Jeremy Siefert, U.S., 2009, 45 min.);
Ocean Monk (Sanjay Rawal, U.S., 2010, 20 min.);
Sand Mountain (Kathryn McCool, Australia/U.S., 2009, 34 min.);
Save the Farm (Michael Kuehnert, U.S., 2010, 24 min.);
Snake Fever (Wendy Greene, U.S., 2010, 12 min.).

Narrative Shorts:
Animal Drill (Patrick Murphy, U.S., 2010, 24 min.);
Back in the Woods (Liam Engle, France, 2010, 15 min.);
A Blind Man (Cedric Chabloz, U.S., 2010, 14 min.);
Bro (Chris Dundon, U.K., 2009, 18 min.);
Kids Might Fly (Alex Taylor, U.K., 2009, 6 min.);
Lowland Fell (Michael Kinirons, Ireland, 2008, 21 min.);
Picture Day (Ken Adachi, U.S., 2009, 17 min.).

Co-presented by IndieFlix

SAMSAM AND TOTO

90 MIN. (60 MIN. OF CARTOONS AND 30 MIN. OF Q&A)
SATURDAY, NOV. 20, 11 A.M., WASHINGTON U./BROWN HALL, FREE
APPROPRIATE FOR AGES 4 AND OLDER

This delightful family program features humorous animated shorts by award-winning French illustrator Serge Bloch. His hit TV shows for children, “SamSam” and “Toto,” have entertained animation fans worldwide, and this program provides St. Louisans with an exclusive look. As an added treat, Bayard Animation in Paris provides free prizes for children (prizes will be given on a first-come, first-served basis).

With artist Bloch. Co-presented by Washington U.’s Center for the Humanities

SPONSORED BY CULTURAL SERVICES OF THE FRENCH EMBASSY IN CHICAGO AND RICH & JUDEE SAUGET AND ZIN-GRAFF MOTION PICTURES

ST. LOUIS Filmmakers Showcase Shorts 1

88 MIN.
MONDAY, NOV. 15, 7 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM

The Adventures of Johnny Jett, Part 8 (Mike Rohlfing & Carey Keane, 2010, 6 min.);
Air Doodler (Meatloaf Productions, 2010, 3 min.);
The Auction (Gary Warren, 2010, 6 min.);
Campus Cops (Nathan Brown & Matt Brown, 2010, 8 min.);
The Christmas Prayer (Chip Gubera, 2010, 6 min.);
The Magician (Dustin Maassen, 2010, 2 min.);
The Passenger (Franklin Oros & Tim Lane, 2010, 15 min.);
Psychological Sample (Wolfgang Lehmkuhl, 2010, 19 min.);
Short Stories (Chris Reams, 2010, 5 min.);
You Shouldn’t Have (Larry Ziegelman, 2010, 18 min.).

SPONSORED BY THE ST. LOUIS CONVENTION & VISITORS COMMISSION
ST. LOUIS FILMMAKERS SHOWCASE SHORTS 2
90 MIN.
MONDAY, NOV. 15, 9 P.M., WEBSTER U./WINIFRED MOORE AUDITORIUM
Capitol of the Multiverse (Van McElwee, 2010, 9 min.); Engine (Sarah Worner, 2010, 14 min.); Horizons (Zlatko Cosic, 2010, 6 min.); The Other Side (Shana Scucchi, 2010, 5 min.); Play Dead (Vanessa Roman, 2010, 33 min.); Terrible Things (Stephen Jones, 2010, 9 min.); Welcome (Kate Fox, 2010, 14 min.)
SPONSORED BY THE ST. LOUIS CONVENTION & VISITORS COMMISSION

SHORTS 1: DARK COMEDY
114 MIN.
FRIDAY, NOV. 12, 10 P.M., TIVOLI

SHORTS 2: PASSPORT SHORTS
117 MIN.
SATURDAY, NOV. 13, 2:45 P.M., TIVOLI

SHORTS 3: ANIMATED SHORTS 1
107 MIN.
SATURDAY, NOV. 13, 9:30 P.M., TIVOLI
Continued on next page
SHORTS 3: ANIMATED SHORTS 1

Continued from previous page

Light Forms (Malcolm Sutherland, Canada, 2010, 4 min.); Math Test (Jung Yumi, South Korea, 2010, 2 min.); Mother of Many (Emma Lazenby, U.K., 2009, 6 min.); My Little Brother From the Moon (Frederic Philibert, France, 2008, 6 min.); Pixels (Paul Emile Boucher, France, 2010, 3 min.); Rubika (Claire Baudean, France, 2010, 4 min.); Spacious Thoughts (Fluorescent Hill, Canada, 2009, 5 min.); Spin (Max Hattler, U.K., 2010, 4 min.); Yamasong (Sam K. Hale, U.S., 2010, 8 min.); Zero (Christopher Kezelos, Australia, 2009, 13 min.).

SHORTS 4: RELATIONSHIP SHORTS 1

108 MIN.
SUNDAY, NOV. 14, 3:30 P.M., TIVOLI


SHORTS 5: ABSURD SHORTS

102 MIN.
SUNDAY, NOV. 14, 8:30 P.M., TIVOLI


SHORTS 6: CINEMATIC GERIATRIC

107 MIN.
MONDAY, NOV. 15, 9:15 P.M., TIVOLI

SHORTS 7: RELATIONSHIP SHORTS 2
107 MIN.
TUESDAY, NOV. 16, 9:30 P.M., TIVOLI

SHORTS 8: DRAMATIC SHORTS
111 MIN.
WEDNESDAY, NOV. 17, 9:30 P.M., TIVOLI

SHORTS 9: GLOBAL POV
99 MIN.
THURSDAY, NOV. 18, 9:15 P.M., TIVOLI

SHORTS 10: THRILLER SHORTS
104 MIN.
FRIDAY, NOV. 19, 5 P.M., TIVOLI
SHORTS 11: ANIMATED SHORTS 2
108 MIN.
FRIDAY, NOV. 19, 9:45 P.M., TIVOLI
12 Years (Daniel Nocke, Germany, 2010, 3 min.); Babioles (Matray, France, 2010, 4 min.);
Barking Island (Serge Avedikian, France, 2010, 15 min); Blind Date (Nigel Davies, U.K.,
2010, 4 min.); Cooked (Jens Blank, U.K., 2010, 7 min.); The Cow Who Wanted to Be a
Hamburger (Bill Plympton, U.S., 2010, 6 min.); Dart (Sungbin Cho, South Korea, 2010, 10
min.); Fly (Alan Short, U.K., 2010, 3 min.); Fred (Misha Klein, U.S., 2010, 7 min.); L'Inventeur
(Gary Fouchy, France, 2010, 4 min.); Madagascar, a Journey Diary (Bastien Dubois, France,
2009, 12 min.); The Not-So-Great Eugene Green (Michael Hill, Australia, 2009, 13 min.);
Something Left, Something Taken (Max Porter & Ru Kuwahata, U.S., 2010, 10 min.); The
Thomas Beale Cipher (Andrew Allen, U.S., 2010, 10 min.).

SHORTS 12: COMEDY SHORTS
113 MIN.
SUNDAY, NOV. 21, 5:30 P.M., TIVOLI
Banana Bread (Barton Landsman, U.S., 2009, 9 min.); Bobby Visits the Library (Eric
a Machine (Landon Zakheim, U.S., 2010, 2 min.); Franswa Sharl (Hannah Hilliard, Australia,
2009, 14 min.); The Man Who Married Himself (Garrick Hamm, U.K., 2010, 10 min.);
Never Talk to Strangers (Richard B. Pierre, Canada, 2010, 2 min.); The Queen (Christina
Talent Agency (Greg Nicotero, U.S., 2010, 8 min.); When the Wind Changes (Alethea
Jones, Australia, 2010, 17 min.); Winner: Best Short Film (Peter Meech, U.S., 2010, 4 min.).
"True/False has come to occupy an unshakable place in the hearts of many of us who make documentaries. Few festivals are guided by truer motives and none are organized by a team of people committed to more deeply presenting and never losing the way it’s supposed to be. The way the town lives and breathes docs. The way the films are shown in a bawdy theater with a working bar at the back of the room."

I remembered what I sometimes forget: the joy of making and watching docs. The unalloyed enthusiasm of the audience. An inspiration to the unloved and the unloving. It would be possible to recommend anyone involved in documentary filmmaking to anyone interested in documentary filmmaking."

James Marsh, director of "Man on Wire"

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Wednesday, December 8, 7 pm
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Cao Guimarães, 2007, 80 min

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Maya Da-Rin, 2009, 74 min

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